

وزارة التعليم العالي والبحث العلمي

MINISTRY OF HIGHER EDUCATION & SCIENTIFIC RESEARCH

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Assessing Arabic-English Translation on Social Media

Pinterest quotations as a case study

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Dedication

I lovingly dedicate this work to the most important person in my life: my mother. I could never find the words to express my gratitude for her earnest devotion, endless support and unconditional love. She means everything to me. I thank Allah for being the daughter of such an incredible woman.

I would also like to remind myself that I am very proud of who I am and who I am striving to become. I would probably have given up long ago, if I were not made of sterner stuff. Keep shining, girl!

Cylia.

I dedicate this work to my mom Roza, my dad Kaci, my sisters Nadia and Hayet, and my brother Djafar, whom I love immensely. I owe you the world.

To my friends who have stood by me and bore with me despite how crazy I am. You know you rock!

Most importantly, I would like to dedicate this work to my grandmother, Chabha, whom I miss awfully with each passing day. May you rest in peace grandma.

Thank you.

Yasmine.

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INTRODUCTION

Our research comes within the domain of Translation in social media. As is known, translation has begun with the Bible, literature, and later on other fields. It was only at the beginning of the 21st century that translation took interest in social media. In fact, the two domains are complementary: on the one hand, social networks would not have known such an ascension without translation, since users from the four corners of the world do not understand the social network's initial language. As a case in point, *Pinterest's* initial language is English, reason that prompted the application's team to resort to translation in order to attract more users. On the other hand, translation would not have been able to stretch over other domains, were it not for social media's growing number. In this research paper, translation assessment on social media, or in other words the evaluation of the quality of social media's content translations, is our topic, and it deals with the way Arabic-English quotations are translated on *Pinterest*.

The idea behind us picking this topic was brought forth by several reasons:

Firstly, we will start by our scientific motivations. Since translation is interdisciplinary, it is to be expected it be present in the digital era, especially social media. The association of the latter and translation is a new phenomenon that appeared only recently, and one that keeps invading social networks at high-speed. Also, given the newness and recency of this domain, and as far as we know, this topic -assessing *Pinterest* quotations- has not been dealt with before.

Now, on to our personal motivations. Quotations, which are a source of inspiration and motivation to many people, but mostly to us, since we enjoy reading them and relate to them, are largely displayed on *Pinterest*.

The latter, despite it appearing in 2010, succeeded in becoming one of the most used applications (335 million Monthly Active Users only in 2019, according to the website www.investor.pinterestinc.com), and that may be attributed to its easy design; illustrated content (as opposed to written texts); and wide range of topics (animals, clothes...). All of the above, besides us being long-time users, made us lean towards choosing ***Pinterest* quotations** as a case study.

Now, all these aside, and as is custom in every thesis, let us introduce our problematic:

- How are the translations of the Arabic-English *Pinterest* quotations, in terms of quality?

Other questions may be asked:

- What are the most frequent errors in the chosen quotations?
- Are CHESTERMAN's strategies suitable to translate quotations?

To answer the aforementioned questions, we advance the following **hypotheses**:

- Arabic-English *Pinterest* quotations may be well-translated.
- Mechanical errors are likely to be more frequent than strategic ones.
- CHESTERMAN's strategies might be suitable to translate quotations.

Respecting our objectives, we will first attempt to assess the quality of the selected quotations, as well as propose alternatives to the latter, adopting translation strategies (CHESTERMAN's). By doing so, we intend to prove that translations found on social media are distinguishable from those made by translators (or in our case, translation students), in a way that the latter are more correct and idiomatic. In this context, we aim to ascertain the validity of CHESTERMAN's strategies to translate quotations.

In order to proceed with our work, we have divided it into two (02) chapters.

Starting from our first element “assessment”, which we defined in relation to translation, and of which we mentioned two (02) types according to CHESTERMAN (retrospective and prospective) ; our second element “social media” , that we also defined along with the possible translation types on those media; our third element “quotations”, of which we talked in detail; to our last elements “ATA's error classification” and “CHESTERMAN's strategies”, our first chapter, entitled “*Translation and Social Media*”, involves theoretical notions that are quite crucial for our work.

Regarding our second chapter, entitled “*Analytic and Critical study of the Selected Pinterest Quotations*”, it comprises all of our corpus, *Pinterest*, that we introduced along with some of its features like the developers, the user guide as well as the terms and conditions; our methodology of analysis, where we described the different steps we followed during our research's progress; and, lastly, our analysis, which involves spotting errors, assessing, and suggesting alternatives to the Arabic-English *Pinterest* quotations upon which we based our research.

Concerning the method, or in our case strategies since we are dealing with small units, we opted for CHESTERMAN's as a means to propose alternatives to the selected Arabic-English *Pinterest* quotations. The reasons behind our choice lay firstly in the fact that CHESTERMAN's strategies seemed most suitable to our work, given that strategies are linked to linguistics, in a way that we use them to manipulate texts (in our case quotations). Secondly, the way CHESTERMAN classified his strategies is exhaustive: he included the syntactic, semantic and pragmatic aspects of a text. Finally, him proposing models of assessment, another key element of our work, urged us to choose him as our paper's pillar or main scholar.

Pertaining to the American Translators Association's (ATA) error classification, or as it is worded in our work “*linguistic error classification*”, we used it, as you will later on see, to detect the errors present in the selected quotations.

As for the two (02) types of assessment, which we selected among CHESTERMAN's five (05) types as we thought them most adequate for our work, we used them as a second step in our analysis in a fashion that we assessed the quotations' translations accordingly in terms of both form and effect.

Relating to the references, we have relied on many, including websites and scholarly books. Among the major websites, we cite ATA's web page as well as *Pinterest's*. As for the major books, we referred to FINNEGAN's (2011) *Why Do We Quote The Culture and History of Quotation*, additionally to CHESTERMAN's (2016) *Memes of Translation*.

During the realisation of this work of ours, we encountered quite some difficulties, of which we thought we would speak briefly. First and foremost, our corpus gathering was not that easy. The reason goes to the fact that, sometimes, one same quotation is posted by different users. X's quotation, for instance, may have a lot of Pins, whereas Y's not many. Even after getting past this challenge, we had to find a consistent number of errors in that quotation, in order for it to be an appropriate research sample. Secondly, no matter how much we searched, most quotations were sourceless. As for those with sources, the latter were not rightful, but merely random ones inserted by users. Finally yet importantly, the COVID-19 pandemic hindered our research meetings not only between the two of us, but with the supervisor, as well. It has also prevented us from joining the department, more specifically the library.

1. Chapter One:

Translation and Social Media

As starters for our dissertation, we shall introduce some key concepts upon which our research is based. These concepts include **assessment**, **social media**, and **quotations**. We will proceed by defining each of these concepts; provide more information about them, mainly: types of assessment, types of translations on social media, as well as the types of quotations and their use and impact. Following this, we will carry on with the American Translators Association's (ATA) error classification and CHESTERMAN's strategies that we will attempt to explain in a brief and concise manner.

1.1. Definition of assessment in translation

Broadly speaking, assessment is, according to the online Cambridge dictionary: *“the act of judging or deciding the amount, value, quality, or importance of something, or the judgement or decision that is made.”*

(<https://dictionary.cambridge.org/dictionary/english/assessment> Visited on 03/09/2020)

In the field of translation however, Jamal AL-QINAI (2000) in his article entitled *“Translation Quality Assessment. Strategies, Parameters and Procedures”*, views that: *“ The assessment of a translated text seeks to measure the degree of efficiency of the text with regard to the syntactic, semantic and pragmatic function of ST within the cultural frame and expressive potentials of both source language and target language.”*(AL-QINAI, 2000:499)

In other words, all aspects of both source and target texts should be taken into account, in order to assess the quality of a translation.

1.2. Types of assessment in translation

In this context, Andrew Peter Clement CHESTERMAN (2016: 121-130), distinguishes between two types of assessment, upon which we will rely during our analysis of *Pinterest's* Arabic-English quotations:

1.2.1. Retrospective assessment

Retrospective assessment is descriptive, as it is based on the relation between the source text and the target text. That is to say, whether there is a formal equivalence between the target text and the original one. Formal equivalence, as NIDA (1964) defines it, is one that, “...focuses attention on the message itself, in both form and content...Viewed from this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language” (NIDA, 1964:159)

It is worth mentioning that retrospective assessment also relies on the readership's expectations, i.e. how they find the translation (too free or too literal), and whether the elements of the source text are kept the same or not in the target one.

1.2.2. Prospective assessment

Following NIDA's (1964) criticism of the first assessment model, who claimed that it lays too much emphasis on formal equivalence, and that not everyone has access to the original text, a new model of assessment appeared. This model relies this time on dynamic equivalence which “...is based upon ‘the principle of equivalent effect’” and “...aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture...”(NIDA, 1964:159)

Both of these assessments are subjective due to the fact that in the former, the expectations differ from one reader to another, and that in the latter, not everyone interprets the text in the same way.

1.3. Definition of social media

Social media have long existed and that is due to man's constant need to communicate. It has started with “traditional” media like books and magazines, but they soon became outdated with the advancements in technology and the appearance of novel communication means. Nowadays, people speak more of online social media, and in this context, Andreas

KAPLAN & Michael HAENLEIN (2010) define them as “...a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content.” (KAPLAN & HAENLEIN, 2010:61)

That is to say, applications that permit users to communicate, share content, collaborate or form communities.

According to Renee DESJARDINS (2017:20), online social media may be classified into three (03) categories and that depending on the user generated content:

- Platforms for the curation and sharing of visual content (photos or videos), in the likes of *Pinterest, Flickr* or *YouTube*.
- Platforms for combining blogs and microblogs, such as *Twitter* or *Tumblr*.
- Platforms for uploading an amalgamation of different user generated content, in either, “permanent” ways, suchlike *Facebook* or *Instagram*; or in “nonpermanent” ones, like *SnapChat*.

1.4. Types of translations on social media

Types of social media translations may be divided into five (05), and they are as follows:

1.4.1. Crowdsourcing

From Dimitra ANASTASIOU and Rajat GUPTA’s standpoint (2011:2), crowdsourcing is the collaboration of a community whose people share the same interests and are driven by passion and dedication towards the task they aim to perform.

1.4.2. Fan translation

Similar to crowdsourcing, fan translation is done by devoted fans, of either an application, a videogame or any other platform. The difference between these two phenomena

is that crowdsourcing is a community-based process, whilst fan translation is performed by one fan or -scarcely- two at most.

Fan translation is also called user generated translation, as it is carried out by that same application's users.

1.4.3. Self-translation

Pursuant to the article of Natalia MAKLAKOVA et al. (2017), we have gathered that self-translation is mostly defined as the translation of an original work by its author and that among the reasons behind this phenomenon, we can mainly mention:

- The author is in a better position to grasp his own intentions than any other translator;
- The author deems other translations unsatisfactory;
- The author desires to broaden his readership.

1.4.4. Automatic translation

Automatic translation, or as it is called “machine translation”, is one that uses automated software in order to translate various contents from one language to another. However, despite how beneficial it may seem, it cannot be compared to human translation, in a way that the former is most often odd and can only serve as a draft.

(https://www.researchgate.net/publication/220195819_Comparison_of_crowdsourcing_translation_with_Machine_Translation Visited on 03/03/2020)

1.4.5. Professional translation

By this we mean, a translation that is made by a translation specialist (of a specific domain) whose command of both source and target languages is high in all aspects, including the cultural and sociolinguistic ones. Such translation is far from the automatic one as it is native-like. (http://www.cttic.org/Opinions/VSegard0910_EN.pdf Visited on 03/03/2020)

Even though there are different ways to translate user generated content on social media, we cannot determine the type used for the translations of our Arabic-English *Pinterest* quotations. This can mainly be attributed to the fact that social media content is rarely, if not ever, accompanied by sources: neither the quotation's original author, nor its translator are known.

1.5. Definition of a quotation

Many definitions are available when it comes to the term “quotation”; however, most of them are in relation to research methodology. In the Online Cambridge Dictionary, it has been defined as follows: “*A phrase or short piece of writing taken from a longer work of literature, poetry, etc. or what someone else has said.*”

(<https://dictionary.cambridge.org/dictionary/english/quotation> Visited on 02/22/2020.)

In addition to dictionary definitions, Ruth Hilary FINNEGAN (2011) views that:

...what counts as quotation may in one setting be confined to authorised-as-sacred passages, in others to words from revered human ancestors. In others again it can be idiosyncratic family sayings, quips from television comedians or just tinges in everyday speaking. (FINNEGAN, 2011:256)

From FINNEGAN's words, a quotation may emanate from either Divine Scriptures, ancient sayings and proverbs, or expressions peculiar to a given group or community, i.e. expressions used and understood only by members of a specific group. It may also be derived from witty remarks taken from television shows, any given comedian or host, or from daily conversations, when one interlocutor uses the other's words and vice versa.

FINNEGAN (2011) also adds that:

...everything is quotation. From this perspective quoting is not a clearly separated activity but a constant thread in our processes of communication more generally. All the words and phrases we use and hear were after all at some point learned from others; so too are our repetitions and manipulations of them. (FINNEGAN, 2011:257-258)

In other words, a person who originates an utterance will later on be quoted by others, who will in their turn, also be quoted and so on and so forth, until that utterance becomes a common one. The way those utterances are repeated and used is also considered quotation. However, FINNEGAN (2011:258) goes on to say that considering all human communication as quoting “is too simple”, and that such a broad focus will only result in that communication's variety loss. Moreover, not everyone expresses himself in the same fashion as others.

In contrast, the word “quotation” in the arabic language can be expressed in more than one way. For instance, we have the following:

الاقتباس: " إدخال المؤلف كلاما منسوباً للغير في نصّه، ويكون ذلك إما للتحلية أو للاستدلال، على أنّه يجب

الإشارة إلى مصدر الاقتباس بهامش المتن وإبرازه بوضعه بين علامات تنصيص أو اية وسيلة اخرى.. " ¹

(قاسم و ديب، 2003: 127)

و يكون الاقتباس " ... من القرآن المجيد، أو من أقوال الرسول صَلَّى اللهُ عَلَيْهِ وَسَلَّمَ، أو من الأمثال السانرة، أو من الحكيم المشهورة، أو من أقوال كبار البلغاء والشعراء المتداولة... " ²

(الميداني، 1996: 536)

¹ Quoting: “including someone else’s words in a piece of writing either to embellish it or to stress a point, provided we put said quotation between quotation marks and mention the source, as well.” (KASEEM & DIB, 2003:127)

² Quotations may originate from “sacred writings, proverbs, as well as famous writers...” (Al MAIDANI, 1996:536)

التضمين: "... أن يضمن الشاعر شعره بيتا من شعر الغير مع التصريح بذلك إن لم يكن البيت المقتبس معروفا للبلغاء"³
(المهندس و وهبه ، 1984: 62)

1.6. Types of quotations

Subsequent to our research on the different types of quotations, we have found one same repeated classification. The latter overlaps with the following classification of *Ergo*, the educational website of the State Library of Victoria (Australia):

1.6.1. Direct quotations

Taking someone's words and using them in the exact same manner they were found in the original source.

1.6.2. Indirect quotations

By this, we refer to the reexpression of a quotation's content in our own words when it is too long.

1.6.3. In-text quotations

They are short quotations we integrate into our own statement in order to complete it.
(<http://ergo.slv.vic.gov.au/learn-skills/essay-writing-skills/using-quotes/types-quotes> Visited on 02/29/2020.)

All of the abovementioned types should necessarily be followed by the source and only the direct and the in-text quotations shall be accompanied with quotation marks.

In our case, we are mainly dealing with the first type, as our corpus is composed of direct quotations only.

1.7. Quotations' use and impact

³ Quoting: when a poet incorporates to his poem another poet's verse. In case the latter is unknown to the rhetoricians, the source should be mentioned.

(AL-MUHANDES & WAHBA,1984:62)

* **The above translations are ours.**

In some cases, quotations are used to support and reinforce an argument, and serve as proof of its accuracy and credibility. They are also considered as debate starters or objects for commentaries as well.

In other cases, as FINNEGAN (2011) puts it:

...quoting can accomplish a multitude of things...to carry the voice of the divine, to bond within a group or to distance from it. Quotation collections can be exploited as mines or as symbols, prized by some, resented or ignored by others. Short quotes like proverbs or verses from sacred writings can resonate in the memory, interrupt an otherwise smooth text, stir up activism, exert pressure, settle disputes, or persuade others...Quotations connect to the personages of the past, not just within our families and intimates, but to iconic individuals and symbols of history. (FINNEGAN, 2011:259-262)

In regard to what has been said, we can clearly see the influence quotations bear on not only the academic sphere, but also on everyday interactions.

In addition to all that FINNEGAN has said, quotations are like coaches to some, in a way that they inspire them, encourage them and motivate them towards reaching their goals and facing everyday struggles; especially if they are well expressed and/or said by people they idolize. The fact that we can also relate to quotations, either by the way they express exactly what we feel deep inside, or that we are not the only ones that underwent such experiences, makes us stronger and braver when facing hardships.

However, we should be heedful while dealing with quotations, and that by avoiding their overuse or underuse; instead, quotations should be used moderately, and serve the topic in question.

1.8. Linguistic error categories

ATA has classified translation errors into the following:

1.8.1. Meaning transfer/Strategic errors

This category's errors affect negatively the translation's clarity and usefulness. They consist in:

1.8.1.1. Addition

An addition error occurs when unnecessary information are added to the target text.

1.8.1.2. Cohesion

This type of error occurs "*...when a text is hard to follow because of... misuse of pronouns, inappropriate conjunctions...*"

(https://www.atanet.org/certification/aboutexams_error.php Visited on 03/18/2020)

1.8.1.3. Too literal, Word-for-Word

This type of error occurs when the source text's words are kept the same in the target text, hence resulting in an awkward, unidiomatic or incorrect translation.

1.8.1.4. Omission

As opposed to addition, this error occurs when a relevant element is excluded in the target text.

1.8.1.5. Word choice

This type of error occurs when a word whose meaning is incorrect or inappropriate to the source text's is used.

1.8.1.6. Verb tense

This error occurs when a verb is conjugated in a tense (and/or mood, aspect) that expresses another meaning than the one in the source text.

1.8.1.7. Mistranslation

This type of error occurs when the original meaning is distorted or not conveyed properly in the target text.

1.8.2. Mechanical errors

This category's errors impact negatively the translation's overall quality. They are as follows:

1.8.2.1. Grammar

This type of error occurs when a translated sentence does not conform to the target language's grammatical rules. Grammar errors comprise "*...lack of agreement between subject and verb, incorrect verb inflections, and incorrect declension of nouns, pronouns, or adjectives.*"

(https://www.atanet.org/certification/aboutexams_error.php Visited on 03/19/2020)

1.8.2.2. Syntax

This error occurs when a sentence's word order does not respect the syntactic rules of the target language. Syntactic errors involve "*...lack of parallelism, unnatural word order, and run-on structure.*"

(https://www.atanet.org/certification/aboutexams_error.php Visited on 03/19/2020)

1.8.2.3. Word form

A word form error occurs when a word, except for the root, is misspelled; i.e. "*...the root of the word is correct, but the form of the word is incorrect or nonexistent in the target language...*". For instance, using "imaginity" instead of "imagination".

1.8.2.4. Part of speech

This type of error occurs when a word, whose grammatical form (noun, verb, adverb...) is wrong, is used. For example, using a verb (inspire) in lieu of a noun (inspiration) in a target sentence: a mother is a source of inspire to her children.

1.8.2.5. Punctuation

This error occurs when the punctuation rules of the target language are not followed.

1.8.2.6. Spelling

A spelling error occurs when a word is wrongly written in the target language.

1.8.2.7. Capitalization

This error occurs when the target language's letter case (upper/lower) is not abided by.

1.8.2.8. Usage

This type of error occurs when the words chosen do not comply with the wording norms of the target language, or when the latter is used incorrectly and unidiomatically. This includes the use of prepositions, collocations, and articles (definite/indefinite).

1.9. CHESTERMAN strategies

CHESTERMAN (2016), in his revised book entitled *Memes of Translation*, suggests three (03) groups of strategies, most of which have been derived from VINAY and DARBELNET's procedures: literal translation, calque, transposition, and modulation. The latter inspired him in creating the second group (semantic strategies). His selection of strategies is as follows:

1.9.1. Syntactic strategies

As it can be understood from the subtitle, the following strategies chiefly modify the target form:

1.9.1.1. Literal translation

A translation that follows the form of the source text, but respects the grammatical structure of the target language.

1.9.1.2. Loan, calque

Either borrowing a single term from the source text or calquing its structure. Both of these are unfamiliar to the target readership.

1.9.1.3. Transposition

Refers to any change of word class (adjective to adverb...).

1.9.1.4. Unit shift

Occurs when a unit of the source text is rendered as another unit in the target text. A unit means a “*morpheme, word, phrase, clause, sentence, paragraph.*” (CHESTERMAN, 2016:93)

1.9.1.5. Phrase structure change

In this strategy, many changes at the phrase level may be noticed, “*...including number, definiteness and modification in the noun phrase, and person, tense and mood in the verb phrase. The unit itself may remain unchanged...*” which means that even though the target phrase corresponds to the source phrase, its internal structure may still contain changes. (CHESTERMAN, 2016:93)

1.9.1.6. Clause structure change

This strategy deals with changes, either within clauses (in terms of constituent order or active/passive voice), or phrases (in terms of transitive/intransitive or finite/infinite forms).

1.9.1.7. Sentence structure change

This strategy deals with changes in the relationship between a sentence's clauses (main/subordinate).

1.9.1.8. Cohesion change

This “...affects intra-textual reference, ellipsis, substitution, pronominalization and repetition, or the use of connectors of various kinds.” (CHESTERMAN, 2016: 95)

1.9.1.9. Level shift

Each language has a way of expression peculiar to it; the same applies to that language's different levels (phonological, morphological, syntactic, and lexical). For example, a request in English may be expressed by one single word only (please), unlike Arabic, which requires more than one word. Here, the shift is at the lexical level.

1.9.1.10. Scheme change

This affects the way rhetorical schemes ⁴ (parallelism, repetition, alliteration...) are translated. For instance, a climax may be translated by another climax; a bathos, or dropped altogether. Even when a rhetorical device is not present in the source text, it may be added in the target one.

1.9.2. Semantic strategies

In this category, the undermentioned strategies manipulate subtly the meaning:

1.9.2.1. Synonymy

⁴ For more information about schemes see:
[http://web.cn.edu/kwheeler/schemes.html?fbclid=IwAR0OE3m--
_ZclonEanZAODDTgzTRGzU2CMrbL519LWP4JzBgSVBIK_I9YRM](http://web.cn.edu/kwheeler/schemes.html?fbclid=IwAR0OE3m--_ZclonEanZAODDTgzTRGzU2CMrbL519LWP4JzBgSVBIK_I9YRM)

Consists of choosing “...not the “obvious” equivalent but a synonym or near-synonym for it, e.g. to avoid repetition.” (CHESTERMAN, 2016:99). For example, “woman” is the obvious equivalent of “المرأة”; “lady” and “female” are its synonym and near-synonym, respectively.

1.9.2.2. Antonymy

Consists of translating a word by combining its opposite with a negation. As an illustration: translating “كذب” by “he did not say the truth”.

1.9.2.3. Hyponymy

This affects the relation between the hyponyms and the way they shift from one language to another. Example, translating the source hyponym “وردة” by its hypernym “flower” in the target text, and vice versa.

1.9.2.4. Converses

Refer to an idea that is expressed in a certain way in the source text, which is rendered opposingly in the target text while still having the same meaning. For instance, the sentences “Tom is my employer” and “I am Tom’s employee” are converses.

1.9.2.5. Abstraction change

The act of moving from abstract to concrete or vice versa.

1.9.2.6. Distribution change

Refers to the way a sentence is translated, either with fewer words (compression), or with more words (expansion).

1.9.2.7. Emphasis change

Focuses on the degree of emphasis, i.e. whether it is amplified, reduced, or altered in the target text.

1.9.2.8. Paraphrase

Rewording the source text's ideas, by focusing more on the general meaning. This may result in a loss at the level of lexis.

1.9.2.9. Trope change

This affects the way figurative expressions⁵ (metaphor, simile, litotes...) are translated. For instance, a metaphor may be translated as another metaphor, a simile, or dropped altogether. Even when a rhetorical device is not present in the source text, it may be added in the target one.

1.9.3. Pragmatic strategies

The following set of strategies mainly deals with the message itself:

1.9.3.1. Cultural filtering

Similar to VENUTI's domestication, it consists of making the cultural items of the source text as natural as possible to the target audience.

1.9.3.2. Explicitness change

Refers to the way some elements of the source text are made either explicit or implicit in the target text.

1.9.3.3. Information change

Either adding information deemed relevant to the target readership, or the opposite: omitting information deemed irrelevant to the audience.

1.9.3.4. Interpersonal change

⁵For more details about tropes, see:

<http://web.cn.edu/kwheeler/tropes.html?fbclid=IwAR3kjLglFebPHc0EkVgGGJFjTPUxYQC PQaU3a53GV33JiWBzgKr5oyQQDT0>

This strategy is concerned with how the style is altered in the target text, in terms of formality (less or more formal), involvement (endearment), and technical lexis (whether it includes more or less technical terms).

1.9.3.5. Illocutionary change

The way speech acts are formulated in the target text (indicative/imperative; statement/request; direct/indirect speech).

1.9.3.6. Coherence change

This deals with “*the logical arrangement of information in the text, at the ideational level.*”

(CHESTERMAN, 2016: 107)

1.9.3.7. Partial translation

This involves “*any kind of partial translation, such as summary translation, transcription, translation of the sounds only, and the like.*” (CHESTERMAN, 2016:108)

1.9.3.8. Visibility change

This strategy is related to the presence of the translator in the target text (footnotes, bracketed comments, added glosses...), which make the author temporarily absent.

1.9.3.9. Transediting

Composed of both translation and edition, this strategy involves taking the most prominent information of a badly written text, then transferring those information into the target language by rewriting and reorganizing them.

So far, we have seen in detail all the theoretical concepts we need in order to move henceforth to the practical chapter of our dissertation, where we will tackle the analysis of the chosen Arabic-English *Pinterest* quotation.

2. Chapter Two:
Analytic and Critical Study
of the Selected *Pinterest*
Quotations

Social media, as we know, have become an everyday occurrence; and according to recent estimations (2018) found on the website (www.statistica.com): “... 2.65 billion people were using social media worldwide, a number projected to increase to almost 3.1 billion in 2021.”

(<https://www.statista.com/statistics/278414/number-of-worldwide-social-network-users/> Visited on 12/14/2019.)

Starting from *Facebook*, *Twitter*, *Instagram*, *Discord*, to *Line* and all other applications designed for man's everyday interactions and needs, new conceptions keep appearing.

In this chapter, we will first take a look at one application that has caught our interest for a long time now, called *Pinterest*. The latter's popularity resides in the fact that it is easy to manipulate, has a modern and appealing design, and displays content in the form of images, thus making the user less bored as compared to him reading long texts. Next, we will endeavour to explain the steps we followed during our research, before reaching our last point: the analysis.

2.1. *Pinterest* overview

According to the website (help.pinterest.com), *Pinterest* is a visual discovery engine founded in March 2010. It is used for finding different, useful ideas in numerous fields, including cooking, decor or even for inspiration.

It all started when Ben SILBERMANN departed from Google, and created with the help of Paul SCIARRA Cold Brew Labs, which is a corporation established in 2009 to conceive social and commercial applications. This corporation's initial project was a shopping comparison application named *Tote*; it was introduced to the *Apple Store*, for both iPhone and iPod Touch, six months later, with the financial backing from FirstMark Capital.

With this free-downloadable application, users could browse items from different stores, save them as favourites, and receive price drop alerts.

However, *Tote* was short-lived, for store owners were not well acquainted with e-commerce; and neither were the consumers, since the majority did not use their phones for online shopping.

Furthermore, *Apple Store* was not at its full capacity to support internet-based applications, such as *Tote* and others, or the speed of their development.

At the time, SILBERMANN and SCIARRA attempted to uncover the reasons behind *Tote*'s short-livedness. They studied the user data, and noticed that, in addition to the application being used as intended, many users were not browsing products by brand names, but rather by categories. For instance, they searched for shoes, dresses, hats, etc. They then sent images of these products to themselves.

This collecting behaviour led SILBERMANN and SCIARRA to create the concept of “buckets” for their new conception “*Pinterest*”, which will be based on *Tote*'s user data. These buckets -known today as boards- would allow users to classify their collection of images.

By the end of the autumn of 2009, Evan SHARP joined the two founders and helped with *Pinterest*'s coding and design, which remains the same until today. The earliest versions of *Pinterest* were pretty rudimentary, and the development of the site began in earnest in December 2009.

2.1.1. Developers

Pinterest has been founded and developed by these three (03) Internet Entrepreneurs:

Ben SILBERMANN: Co-founder and CEO, born in July 14th, 1982 in Des Moines, Iowa. He studied in Yale University, where he got his Bachelor's Degree of Arts and Science. He quit Google after joining it in 2006, and focused on his start-up: Cold Brew Labs.

Evan SHARP: Co-founder, Chief Design and Creative Officer, born in January 1st, 1982 in Philadelphia, Pennsylvania. He graduated from the University of Chicago where he received a Bachelor's Degree in History; he then further studied Architecture at Columbia University. Prior to Pinterest, he was a Product Designer at Facebook.

Paul SCIARRA: Co-founder, born in February 15th, 1981 in the U.S. He obtained his Bachelor's Degree of Arts and Science at Yale University. He worked at Radius Ventures, then quit in 2008 to join SILBERMANN in creating Cold Brew Labs. After being Pinterest's President and CEO, he left in 2012, but remained an Advisor.

2.1.2. *Pinterest* user guide

As soon as the application, available on *Play Store*, is downloaded and opened, an opening page will be shown to the users, welcoming them to the application, and asking them to register by either providing an e-mail address and a password or by logging in through other social media (*Facebook* or *Google*). By doing so, the users will join the application, but will not become official ones until they select five (05) main categories whose content will be displayed on their home feed.

2.1.3. Home feed

A home feed is where users find Pins, people, brands and topics they may love, based on either their recent activity, or the users they choose to follow.

2.1.4. Pins

Pins are ideas that people on *Pinterest* create, find, and save from around the web. They can be found on the users' home feed, depending on their preferences, or as a search result they can make by typing in a key word in the search bar. By clicking on the Pin, they can visit the website to learn how to make it or where to buy it. If a Pin is to their liking, they can choose to send it to other users through messages, or simply save it in their boards by clicking on the red save button on the top right.

2.1.5. Boards

Users can organise their Pins in boards, which are similar to files, by simply creating and naming them however they see fit and adding those Pins to them. For instance, they can create a "recipes" board and add all the cooking Pins they encounter inside it. Users may also make their boards secret, thus preventing others from seeing them.

2.1.6. Profile

Users can find all the Pins they saved or tried; the boards they created; the topics, boards, and people they follow; and the users who follow them as well, in their profile. Anyone can see other users' profile, but these users' secret boards will stay hidden and only accessible to them through their profile.

Your profile is not just a collection of the ideas you love – it's a reflection of who you are. It's where all your ideas and inspiration for projects past, present, and future live. It'll grow and evolve just like you with every Pin you save.

(<https://help.pinterest.com/en/guide/all-about-pinterest> Visited on 12/14/2019.)

2.1.7. Terms and conditions

When people use *Pinterest*, they automatically accept its Terms and Policies, which overall consist in:

- Users have to provide veracious and exhaustive information when registering;
- The application must conform to the U.S. sanctions;
- Only individuals whose age is considered legal by their country's laws, in relation to application use, have access to *Pinterest*;
- When people use *Pinterest*, they grant it permission to access to all of their devices' data (computer, phone, tablet...)
- When people post content, the latter can be reproduced, saved or modified by other users;
- An account may be suspended if one of the users violates Community Guidelines.

These Guidelines prevent users from posting inappropriate and undesired content such as porn, nudity; discriminational or violent content; or one that sexually or physically exploits people -especially minors; posts that encourage alcohol, drugs, self-harm (suicide) or any eating disorder.

In case of any violation of these Guidelines, the user may be reported by others, or spotted by the *Pinterest* Team who constantly monitors the posted contents. That will result in either the deletion of the post in question or the suspension of that user's account.

(<https://policy.pinterest.com/en-gb/community-guidelines> and <https://policy.pinterest.com/en-gb/terms-of-service> Both visited on 12/14/2019)

So far, we have seen what *Pinterest* is in detail, as well as some of its features, all of which will be needed for the completion of our research. Now, we will tackle the analytical part:

2.2. Corpus analysis methodology

Our corpus consists of fifteen (15) quotations that we have gathered from *Pinterest*, based on the number of errors they contain and number of pins they got. We then classified them under five (05) different categories, which are **emotions**, **life**, **woman**, **man** and **religion**, as they are the only categories under which the selected Arabic-English *Pinterest* quotations can be classified. After this step, we have opted for ATA's error classification, in order to spot the linguistic errors those quotations comprehend. Those errors will later on be displayed in tables.

Next, we will proceed by comparing between the source and target quotations in order to assess them, relying on CHESTERMAN's models of assessment: retrospective and prospective.

Last but not least, we will propose our own translations following CHESTERMAN's strategies.

As you will notice while you further your reading, the abovementioned methodology has only been applied on the first four (04) categories. Concerning the last one, which is religion, the pattern of analysis is different: we have only described the translations (retrospective assessment) without spotting errors or proposing alternatives, seeing that they are extracted from reliable sources.

2.3. Corpus analysis

Here begins our Arabic-English *Pinterest* quotations' analysis. We shall proceed by examining each category separately, starting with:

2.3.1. Emotions

Our first category is **emotions**, and it encompasses three (03) of the many *Pinterest* quotations related to feelings, like pain, sadness, confusion, love...



Envoyer

Enregistrer

نحنُ لا نحزن شهوة في ذلك، ولكننا نحزن لأننا لا نملك أجوبة.
We don't get sad for the favor of sadness, but we get sad
because we don't have *answers* for our impossible questions.
M7MADSMIRY.TUMBLR.COM

@M7MADSMIRY



Translation Amman Jordan

S'abonner

<http://translationammanjordan.com/> www.daribnkhaldun.com <https://www.facebook.com/translationammanjordan/> <https://www.pinterest.com/translation77/translation-amman-jordan/> <http://>
Plus

Visiter

Commentaires



Roufaiida.K l'a enregistré dans Quotes & words

239



Accueil



Rechercher



Notifications



Enregistrés

- 1st quotation→239 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
شهوة في ذلك نحزن أجوبة	The favor of sadness Get sad Answers for	Usage
شهوة	Favor	Word choice
	For our impossible questions	Addition

Following the retrospective type of assessment, and relying on the table above, we can say that the quotation n°1 has been translated literally, as it is grammatically correct despite it lacking naturalness and idiomaticity. This lack of idiomaticity leads us to our first error: “*the favor of sadness*”, “*get sad*”, and “*answers for*” are not used in the English language. In the next error, word choice, the word “*favor*” is inadequate. The last error consists in adding “*for our impossible questions*”, that did not figure in the source quotation, to the target one. These added elements made the formal equivalence, which was slightly realised up till “*answers*”, nonexistent.

As for the second type of assessment, we can see that the dynamic equivalence in the target quotation is absent, and that due to the lack of naturalness and idiomaticity of expression. This results in a nonequivalent effect.

Now that we are done with this quotation's assessment, we will proceed by **suggesting our own translation**. The latter is as follows:

“We do not feel sad out of desire; we do because we lack answers”

- We have opted to translate “لا نحزن” by “*don't feel sad*” and “شهوة في ذلك” by “*out of desire*”, as they are more correct and more natural.
- **Cohesion change:** we translated “نحزن” by “*do*”, in order to avoid repetition and make the quotation more cohesive.
- **Synonymy:** we translated “لا نملك” by “*lack*”.

اشعر ان بداخلي عدة أشخاص؛ احدهم يضحك بصخب..
والآخر يبكي بحرقة والثالث لا يبالي بشيء

I feel that there's several people inside me; someone laughing loudly.. and the other crying bitterly and the third does not care about anything.



Enregistrée depuis 36.media.tumblr.com

and the third doesn't care about anything.

Visiter

Commentaires

Seba Waleed l'a enregistrée dans كلمات

1047

Plus de contenus similaires

Accueil

Rechercher

Notifications

Enregistrés

- 2nd quotation → 1047 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
بداخلي عدة أشخاص	There's several people inside me	Grammar
أشخاص	People	Usage
احدهم ...احدهم...الأخر...الثالث	Someone Someone...the other...the third	Cohesion
لا يبالي ...و...و...	Does not care ...and...and...	Syntax
	Semicolon (;)	Punctuation

The first error, grammar, is shown through the use of “*there's*” instead of “*there are*”, when speaking of “*people*”. The latter is in itself a usage error, since “*several*” should accompany “*persons*”, not “*people*”. Moving on to the following error, we can see that the target quotation is not cohesive: on the one hand, the word “*someone*” is discrepant from the original, given that the intended meaning is “*one of them*”. On the other hand, the ordinal numbers have been used incorrectly, since “*someone, the other, the third*” have been employed instead of the right ones: “*the first, the second, the third...*”. The fifth error, syntax, manifests through the quotation's last part “*...someone laughing loudly and the other crying bitterly and the third does not care about anything*”, which lacks parallelism, and whose

structure is run-on. As for the punctuation, we can clearly see that it has been used randomly and wrongly: *the semicolon* (;) is not in its rightful place, and *the ellipsis* is wrongly written (“..” instead of “...”).

Overall, the whole quotation is a formal equivalent to the original one. However, there is neither a dynamic equivalence, nor an equivalent effect between the two quotations, and that is merely due to the oddness and unnaturalness of the target one.

Our Proposition

“I have three moods, as I am either laughing loudly, crying bitterly, or sitting idly, not caring about anything.”

- **Explicitness change:** we decided to explicitize the first part of the quotation in order to avoid any ambiguity, and make it clearer that the user was merely referring to moods and not to a mental illness (Dissociative Identity Disorder).
- **Cohesion change:** we have used the connector “*as*”, which expresses reason, to make it more cohesive.
- **Scheme change:** in order to make the quotation easy on the ears, we sought parallelism: Laughing, crying, sitting, not caring.
- **Information change:** we have translated the last part of the quotation by adding “*sitting idly*” (expansion), for aesthetic purposes.

1.5

أصعب أنواع المقاومة عندما تقاوم نفسك. عندما يريد قلبك شيئاً. وعقلك يمنعه. عندما تكون لديك. رغبة قوية بالبكاء ولكنك تبتسم لتحمي كبريائك. عندما تشعر برغبة في الانفجار ولكنك تفضل أن تنفجر بإعماق أعماقك حتى لا يحس من حولك.

The hardest kind of resistance, is when you're resisting yourself. When your heart want something, and your brain prevents it. When you want to cry, but you smile instead to protect your pride. When you feel like blowing up, but prefer to explode in your deepest depths, so no one around you can feel it.

Image about text in تصاميمي ❤️ by 1.5 on We Heart It

Enregistrée depuis weheartit.com

Visiter

Commentaires

Rufus l'a enregistrée dans Arabic

731

Accueil

Abonnements

Notifications

Enregistrés

- 3rd quotation→731 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
يريد	Want	Grammar
عقلك إعماق أعماقك	Brain Deepest depths	Usage
عندما تكون لديك رغبة قوية بالبكاء	When you want to cry	Omission
الإنفجار	Blowing up	Word choice
نقاط (.)	Full stops (.)	Punctuation

Firstly, there is a lack of agreement between the subject (heart) and the verb (to want); as “*want*” was used instead of the correct form “*wants*”. This makes the sentence “*when your heart want something*” grammatically erroneous. Following up, the words “*brain*” and “*deepest depths*” are inappropriately used: in the English language, the word “*mind*” is used instead of the word “*brain*”, given that the latter cannot be used along the action of preventing or stopping from doing things. Also, “*deepest depths*” is a collocation used only in reference to the ocean: we can use “*deepest*” or “*depths*” separately and in reference to another thing, but never the two words together if the referent is not the ocean. Furthermore, the expression “رغبة قوية” has been omitted in the target quotation, making the latter's emphasis degree weaker than the original's. The next error, word choice, concerns the use of

the verb “*blowing up*”, whose meaning is “*getting very angry*”, to refer to the state of “*suffocating*” because of internal turmoil, implied in the source quotation. Lastly, the punctuation used consists only of *full stops* put after each clause.

Contrary to formal equivalence, which is realised, dynamic equivalence and equivalent effect are absent.

Our proposition

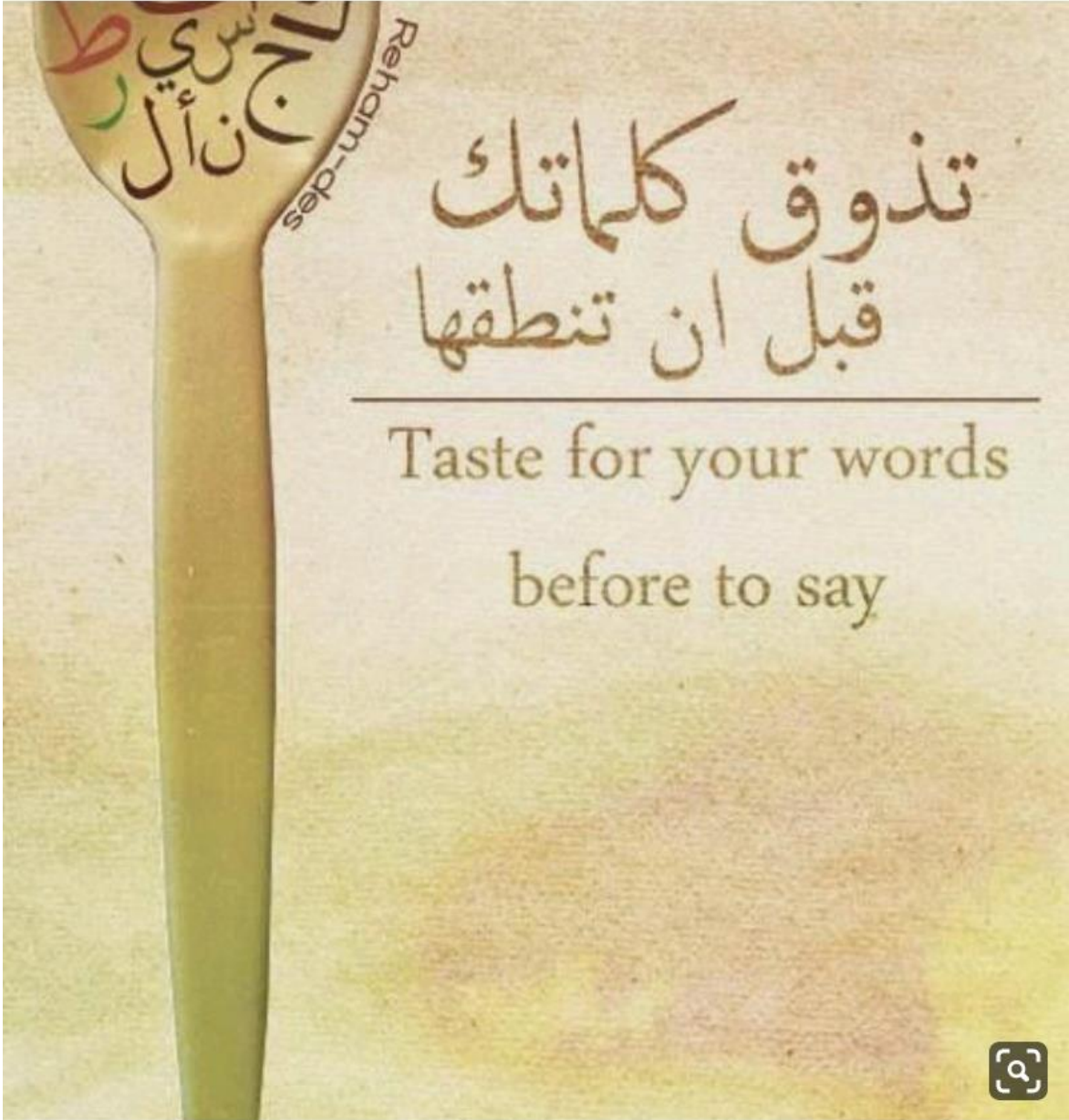
“It is hard to put a front when everything is falling apart.

*When you want to show what you feel deep inside, but refrain
to protect your pride.”*

- **Paraphrase:** we reworded the source quotation's idea, while still keeping its general meaning.
- **Scheme change:** we added a rhetorical device (rhyme), which is nonexistent in the source quotation.

2.3.2. Life

As our second category, this one is concerned with inspirational quotations that help us (*Pinterest* users) deal with all kinds of daily struggles, or hardships we may encounter.



Enregistrée depuis djelfa.info

صور تعبيرية . حكم ورسوم تربوية هادفة - الصفحة 50 - منتديات الجلفة لكل الجزائريين و العرب

Visiter

Commentaires

salem93 l'a enregistrée dans [sasd](#)

808

Accueil

Abonnements

Notifications

Enregistrés

- 1st quotation → 808 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
	The whole quotation	Too literal
	For	Usage
ان تنطقها	To say	Grammar
	None	Punctuation

Firstly, the quotation has been translated too literally. Secondly, we can notice a usage error from the preposition “*for*”, which does not have its place in the quotation. Next, in grammar, “*before*” is an adverb that should be followed either by a gerund, or by a subject and a verb, and not the infinitive form. Lastly, the punctuation is nonexistent in both quotations.

The target quotation is a formal equivalent to the source one. Nevertheless, the fact that the quotation has been translated in an almost word-for-word fashion -thing that made it awkward- results in a nonequivalent effect.

Our Proposition

“Taste your words, before you spit them out.”⁶

⁶We decided to use this common English expression, as we found it equivalent to the source quotation.

- **Clause structure change:** From the infinite verb phrase “*to say*”, to the finite one “*you spit... out*”.



Envoyer

Enregistrer

"الحياة قد حطمتني عدة مرات.
رأيت أموراً لم أكن أريد أن أراها،،،
عشت الحزن والفشل،،،
ولكن الشيء المؤكد دائماً،،،
إنني أنهض."

"Life has knocked me down a few times"
It showed me things i never wanted to see
I experienced sadness and failures
"!But one thing for sure, I always get up



alruwaitea: "إنني أنهض" uploaded by K̄hda 🏰 wedj

Enregistrée depuis weheartit.com

Visiter

Commentaires



sultana l'a enregistrée dans Amazing Arabic quotes 1103

Plus de contenus similaires



Accueil



Abonnements



Notifications



Enregistrés

- 2nd quotation → 1103 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
عدة مرات	Few times	Word choice
رأيت عشت	Showed Experienced	Verb tense
الحزن والفشل	Sadness and failures	Syntax
	(Misplaced)	Punctuation

The first error, word choice, is due to the use of the quantifier “*a few*”, which is opposite to the source quotation's word “عدة” (many). This particular word choice changes the quotation's emphasis degree. The next error concerns the past simple tense, in which the verbs “*showed*” and “*experienced*” are conjugated. This tense implies that all actions are done with, whereas life is everlasting, and a person does not stop experiencing things until they are gone. Following up with the syntax error, we can see that there is no parallelism between the nouns “*sadness*” and “*failures*”: the former is singular while the latter is plural. However, and as a rule, nouns linked by “*and*” should always be of equivalent form (either singular or plural). As to punctuation, it is in disarray in the target quotation; while in the source one, it includes nonexistent marks (,,).

The formal equivalence is half achieved: even though the translation somehow stuck closer to the source quotation, it is still slightly more natural, which makes the dynamic equivalence and equivalent effect faintly realised.

Our proposition

“Life has shown me no mercy; I have witnessed things I did not want to see; on top of my failures, I was unhappy...But one thing is for sure: I always stand tall.”

- **Scheme change:** we chose to incorporate rhyme (also called epistrophe) into the target quotation, which was not present in the source one.
- **Transposition:** from the noun “الحزن” to the adjective “*unhappy*”.
- **Phrase structure change:** from the singular noun “الفشل” to the plural one “*failures*”.

أَتَبْكُونُ عَلَى شَيْءٍ مَاضِيٍّ؟
اقْسَمُ لَكُمْ لَوْ كَانَ خَيْرًا لَبَقِيَ.

“And do you cry over that which has passed?
I swear to you, if there was any good in it,
it would have stayed.”



abeautifulpatience | tumblr

Quotes discovered by Sami on We Heart It

Enregistrée depuis weheartit.com

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abdelhamid aboushadi l'a enregistrée dans كلمات ليست لك الكلمات 1435

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Rechercher



Notifications



Enregistrés

- 3rd quotation → 1435 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
	And	Addition
اقسم لكم	I swear to you	Usage
لو كان خيراً	If there was any good in it	Mistranslation
بقى	Stayed	Word choice

First, the conjunction “*and*” is an addition in the target quotation. Second, we can notice a usage error: accompanying “*swear*” by “*to you*” is unnecessary, given that the audience is a determined one (*Pinterest* users). Furthermore, the part “*if there was any good in it*” is mistranslated, since it does not convey the intended meaning “*if it were any good*”. At last, the word “*stayed*” is wrongly chosen, as it is mostly used in regard to persons.

Regarding the formal equivalence, we can see that it is absent, owing to the closeness of the target quotation's structure to the source one. Whereas, and due to the target quotation's unnaturalness and nonnativeness, the dynamic equivalence, along with the equivalent effect, are absent.

Our Proposition

“There is no point in crying over spilled milk; if it were any good, it would have lasted.”

- **Illocutionary change:** we decided to replace the source rhetorical question by a statement.

➤ **Scheme change:** we removed the rhyme present in the source text.

2.3.3. Woman

This category involves quotations that portray three (03) of the different roles of a woman in life: as a mother, lover, or fighter.

“لو كان في الأرض جنة، فهي أمي”
if there was paradise in this world, it is my mother.



Enregistré par **Sarah Moursy**

كلام .

Photos 1 commentaire

Vous avez testé cette épingle ? Ajoutez une photo pour nous montrer comment cela s'est passé.

[Ajouter une photo](#)



Souhila Dh l'a enregistrée dans **Souhila**

2630

Accueil

Abonnements

Notifications

Enregistrés

- 1st quotation → 2630 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
لو	If	Capitalization
لو كان فهي	If there was It is	Grammar
في الأرض	In this world	Usage

The first error consists in not capitalizing the first quotation's word “*if*”. The second error is grammar: the sentence “*if there was...it is...*” is nonfactual (there is and can be no paradise on earth), thus, it should be expressed in a conditional form (type 2). Nonetheless, it does not conform to that specific grammatical rule, given that it has solely followed the source language's structure as well as verb tenses. The last error is a usage one, as “*in this world*” is less befitting and less common than “*on earth*”.

Seeing as the target quotation has stuck closer to the source one, formal equivalence is indeed present. This closeness, as well as the formal equivalence, resulted in an unidiomatic rendition; the latter made for a nonequivalent effect.

Our Proposition

“If there could ever be Heaven on earth, it would be my mother.”

- **Cultural filtering:** we have used the word “*Heaven*” instead of the source quotation's word “جنة”, as it is more natural and makes the translation sound native-like.
- **Phrase structure change:** the mood in the verb phrases “*if there could ever be*” and “لو كان” is different.



Envoyer

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المرأة التي لا تطلب شيء
هي التي تستحق كل شيء
لكن لا تجعلها تنتظر طويلاً

A woman who is not asking for anything
It is worth everything
But do not make them wait too long

نزار قباني



Enregistrée depuis weheartit.com

Image about text in arabic writing by yasmin on We Heart It

Visiter

Commentaires

A Alifah l'a enregistrée dans Arabic quotes

157

Plus de contenus similaires

Accueil

Abonnements

Notifications

Enregistrés

- 2nd quotation→157 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
لا تطلب	Is not asking	Verb tense
لا تطلب تستحق لا تجعل	Is not asking Is worth Do not make	Syntax
المرأة هي تجعلها	A woman It Them	Cohesion
	Nonexistent	Punctuation

Starting with verb tense, we can see that the verb “*is not asking*”, which should be in the simple present -given the factual nature of the quotation's first line- is in the present continuous instead. Another error we can notice is that the verbs “*is not asking*”, “*is*” and “*do not make*” are not parallel. Subsequently, and given that they refer to the subject “*woman*”, the pronouns “*it*” and “*them*” have been misused. As a result, the target quotation is not cohesive. Lastly, the punctuation is missing in both quotations.

Formal equivalence is once again realized, as opposed to the dynamic one, which, due to the oddness of the quotation, is not.

Our Proposition

*“A woman who does not ask for anything, deserves everything;
But do not make her wait too long.”*

- **Literalness:** we translated this quotation literally.

إنهضي من قوقعة الضعف ، إجعلي من انكساركِ قوة...
قفِ على قدميكِ ,, أنتِ قوية وجميلة ,, لا تنتظري مساعدة أحد
@luxyhijab

Get up of the shell of weakness, make your strength stronger ...
Stand on your feet, you are strong and beautiful, don't wait for
anyone to help you
And you do not have to defeat me



Enregistré par عاليه ☆ ☆

Commentaires



Abidah Mendes l'a enregistrée dans Inspirational Quotes

295

Plus de contenu similaire

- 3rd quotation → 295 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
	The whole quotation	Too literal
	The whole quotation	Syntax
إنهضي	Get up	Usage
إجعلني من انكساركِ قوة	Make your strength stronger	Mistranslation
	And you do not have to defeat me	Addition
	Inappropriate	Punctuation

The first error is about the quotation being translated too literally. The second one, syntax, concerns the run-on structure of the target quotation: the latter consists merely of a bunch of independent clauses, joined by commas. The following error is a usage one, since we do not associate the word “*shell*”- from animals' shells, which is their hideouts when in danger- with the verb “*get up*”, but “*come out*” ; as in, after the danger , the animals come out of their shells. Next, there is a distortion of meaning in the way the clause “إجعلني من انكساركِ قوة” is translated. Furthermore, the target quotation's last sentence is added, given that it does not appear in the source quotation. Finally, the chosen punctuation marks are inadequately used: the *commas* are unsuitable; the *ellipsis* is unneeded; and the final *full stop* is missing.

Respecting the formal and dynamic equivalences, they are realized and unachieved, respectively.

Our Proposition

“You, beautiful creature! Embrace your weaknesses, because what does not kill you makes you stronger. All by yourself, pave your way in life, and march to the beat of your own drums.”

- **Paraphrase:** by paraphrasing this quotation, we have kept the general idea and meaning, even if we have changed the structure.

2.3.4. Man

This category's three (03) quotations portray a man when in love.



Envoyer

Enregistrer

“It’s not shame if a man learns something from a woman’s heart which makes him more gentle and human.”

– Nizar Qabbani

“ليس من العار على الرجل أن يتعلم من قلوب النساء طالما ان هذا سيجعله أكثر احتراماً وإنسانية”

نزار قباني –



Image about love in 🌟🌸 The beauty of Islam 🌟🌸 by ياسمين💖

Enregistrée depuis weheartit.com

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Commentaires



Nada Dahab Creative l'a enregistrée dans Egypt | Arabie | Middle East

1275



Accueil



Abonnements



Notifications



Enregistrés

- 1st quotation → 1275 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
ليس من العار	It's not shame	Usage
	Something...which	Syntax
أكثر احتراماً	More gentle	Grammar
احتراماً إنسانية	Gentle Human	Word choice

Starting with the usage error, we can observe the absence of the indefinite article “a” in the quotation's first half “*it's not shame*”. Secondly, the fact that “*something*” and “*which*” are separated by the phrase “*from a woman's heart*” in the quotation, makes the latter syntactically wrong. Following up, the adjective's -gentle- comparative form is grammatically incorrect. As for the last error, the chosen words “*gentle*” and “*human*” are inadequate, given the different meanings they bear compared to the source ones.

Contrary to dynamic equivalence, formal equivalence is patent.

Our Proposition

“A man should not be ashamed if a woman teaches him how to be more gentlemanly and more humane.”

- **Clause structure change:** the two quotations differ in terms of constituent order i.e. the source quotation's grammatical structure is dissimilar to the target one.

- **Converses:** even though “*teach*” and “*learn*” are opposites, they express the intended meaning.



لا شيء يطفىء أنوار الكون في عين الرجل
كرحيل امرأة كان يعتبرها أرضه وسماؤه وكونه

– Ghassan Kanafani

Nothing vanishes the light in a *man's eyes*
like the abandonment of a woman
who was his land, sky and *universe*



Ghada Al Houli

S'abonner

Commentaires



Beverley Ann Younis l'a enregistrée dans heartbreak and loss

178

Plus de contenus similaires



Accueil



Rechercher



Notifications



Enregistrés

- 2nd quotation → 178 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
يطفى أنوار الكون	Vanishes the light	Usage
رحيل	Abandonment	Word choice
	missing	Punctuation

Firstly, the collocation “*to vanish the light*” is incorrect. Secondly, the word “*abandonment*” is mostly used in legal matters, thus it is mischosen considering the quotation’s context. Lastly, the quotation lacks punctuation marks.

Even if the meaning is conveyed to a certain extent, the effect that the source quotation holds is not reproduced in the target quotation.

Our Proposition

“Nothing could ever make a man’s world crumble, other than the departure of his missing puzzle piece.”

➤ **Distribution change:** we have used compression to translate the last part of the quotation:

“امراه كان يعتبرها أرضه و سماؤه و كونه...” → “*his missing puzzle piece*”

➤ **Trope change:** we have translated the source quotation's hyperbole (الغلو) by another hyperbole in the target quotation:

“لا شيء يطفى أنوار الكون في عين الرجل” → “*Nothing could ever make a man's world crumble*”



Envoyer

Enregistrer

“If a woman cries about a man, it means she loves him from the heart. But if a man cries about a woman, it means she won't find another man on earth who loves her like him.

إذا بكت المرأة على رجل فإنها تُحبه من قلبها. لكن إن بكى الرجل على المرأة فلن تجد على وجه الأرض رجلاً يُحبها مثله”



Image about love in words. by د on We Heart It

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Commentaires



sumayyah mansoor l'a enregistrée dans Quotes

255

Plus de contenus similaires



Accueil



Abonnements



Notifications



Enregistrés

- 3rd quotation→255 Pins.

Source Quotation (in Arabic)	Target Quotation (in English)	Errors
	The whole quotation	Too literal
بكت على بكي على من قلبها	Cries about From the heart	Usage
	Quotation marks (“”)	Punctuation

The target quotation is too literal. Also, the preposition “*about*” does not go hand-in-hand with the verb “*cry*”; hence, the collocation “*cry about*” is wrong. Another incorrect collocation is “*from the heart*”, which is not used in the English language. Finally, we can notice that only one quotation mark's half is present.

Once again, the target quotation is so close to the source one, that the equivalent effect is unachieved.

Our Proposition

“A woman’s tears when in love may be genuine, but a man’s are even more, because his love runs deep.”

➤ **Partial translation:** we have summarized the source quotation's idea.

2.3.5. Religion

Unlike the previous categories, religion is of utmost importance for most Arabic-speaking peoples. This is the main reason that drives them into spreading Islam overseas. And what better way to do so, other than sharing translations of the Holy Qur'an and other Islam-related books on social media?

Below are three (03) religious quotations found on *Pinterest*; the first is a qur'anic verse, the second a supplication, and the last a creative quotation.



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Enregistrée depuis islamic-quotes.com

توكل على الله

Visiter

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Faycel Sedira l'a enregistrée dans park mall

15864



Accueil



Rechercher



Notifications



Enregistrés

- **1st quotation→15864 Pins.**

This quotation is about the qur'anic verse number 62 of the 26th chapter: *The Poets* (سورة الشعراء- الآية 62). This verse's translation fully corresponds to two of the many official translation sources of the Qur'an⁷; despite the addition of the preposition “*through*”, which alters in no way the meaning.

⁷Sources:

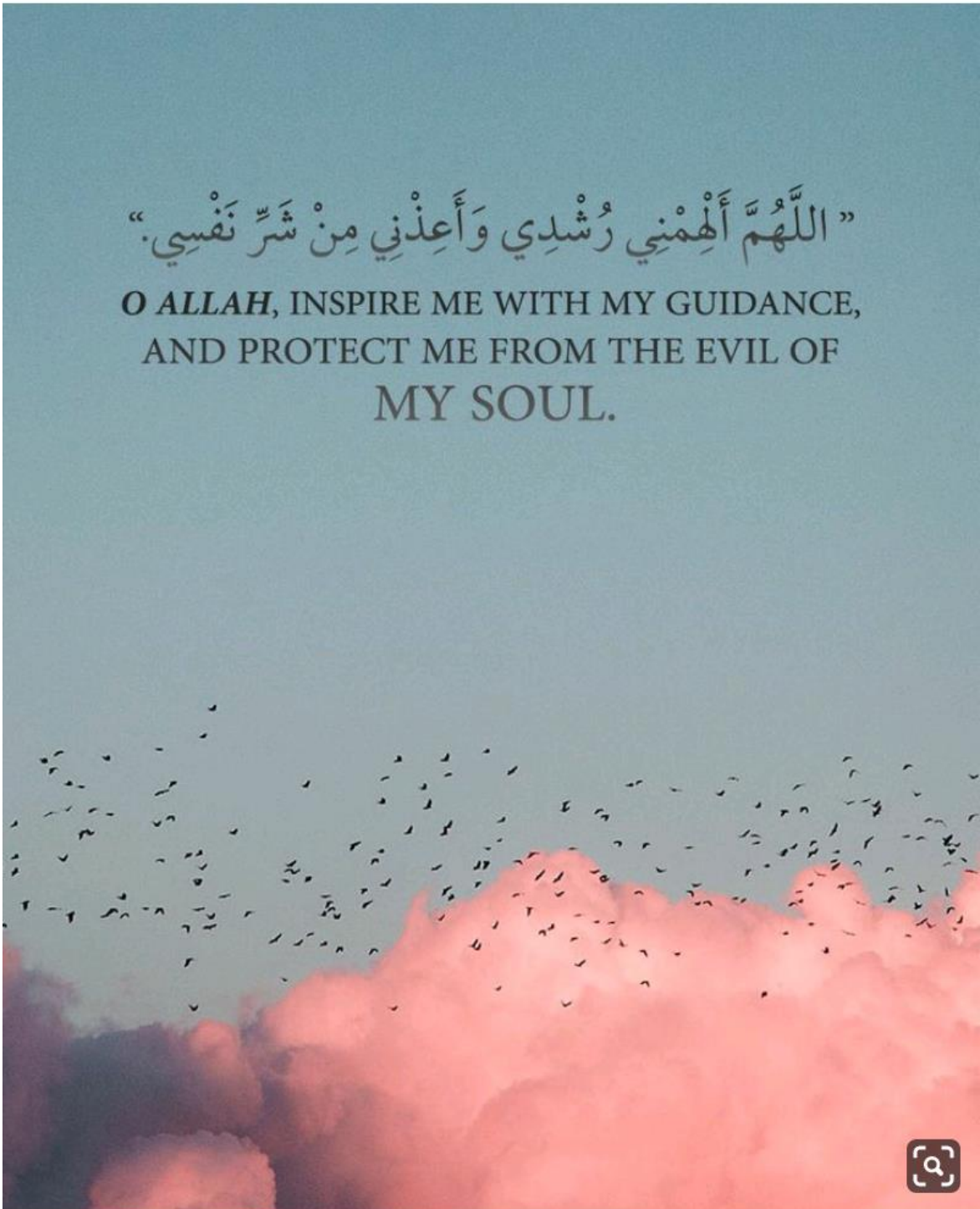
<https://archive.org/details/QuranAJArberry/mode/2up>

<https://www.muslim.org/english-quran/quran.htm>



Envoyer

Enregistrer



Fahad Baloch
35k abonnés

S'abonner

Commentaires



Zonaira Ashar l'a enregistrée dans **Ayaat e Quran**

3962

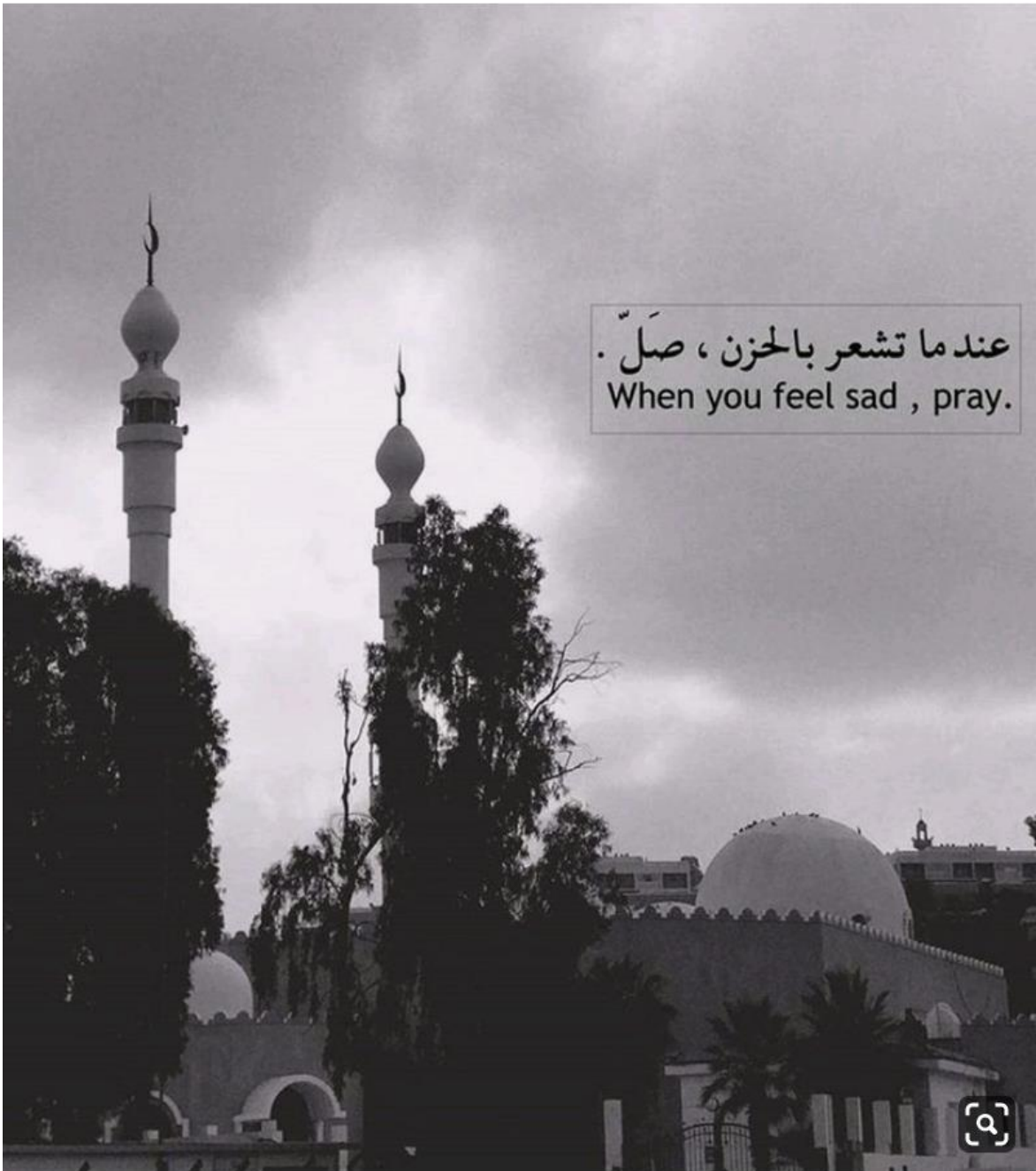
- **2nd quotation→3962 Pins.**

Both this supplication and its English translation figure on the 6th volume, page 202, of the “English Translation of Jāmi' At-Tirmidhi” (سنن الترمذي), chapter 69, Hadith n° 3483. In other words, the quotation's translation is identical to the official one made by ABU KHALIYL, who translated many religious works.



Envoyer

Enregistrer



عندما تشعر بالحزن ، صَلِّ .
When you feel sad , pray.



Enregistré par Fadia

جلالة

Commentaires



PAIN 痛 l'a enregistrée dans Islam

10755

Accueil

Abonnements

Notifications

Enregistrés

- **3rd quotation →10755 Pins.**

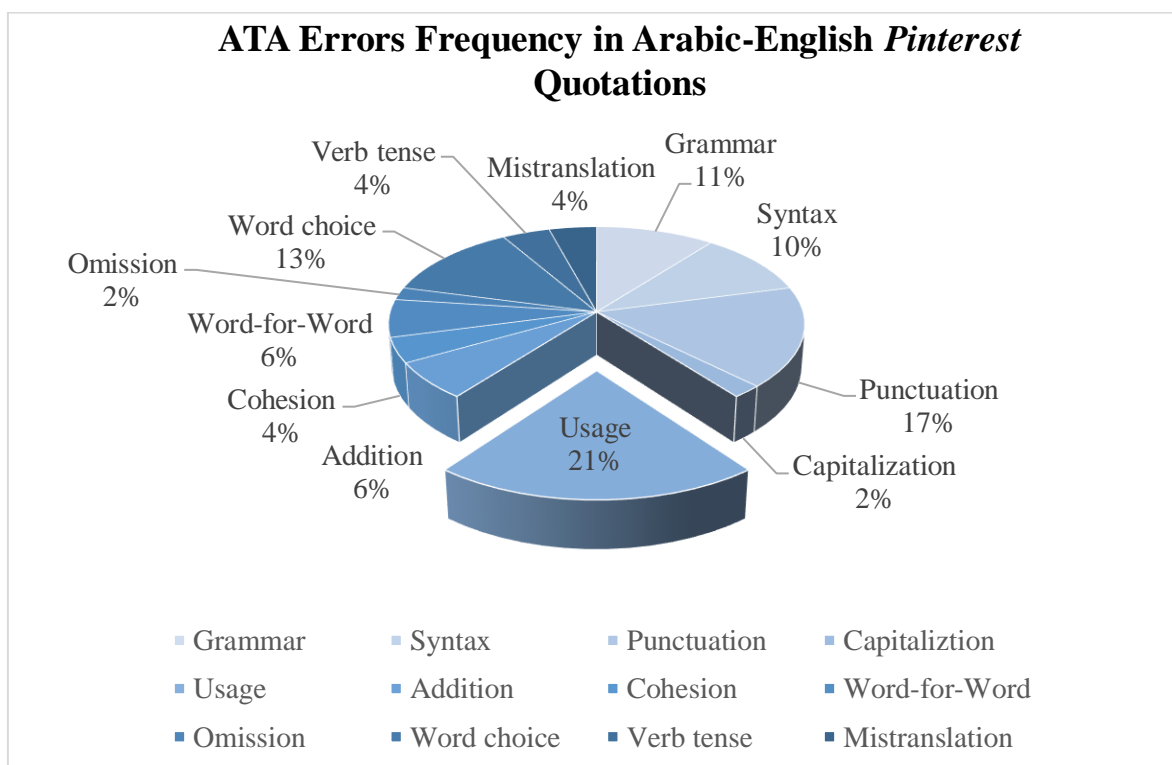
Unlike the two previous quotations and their translations, which have been extracted from official sources, this quotation and its literal translation are sourceless and creative. One shared trait between all three translations we may mention is that they contain no errors.

To conclude this chapter, we can notice that all the quotations of the first four (04) categories (*emotions, life, woman, man*) contain errors. In addition to this, only one of the two equivalences -formal equivalence- is present, resulting in the absence of the dynamic one. However, and in spite of all that, the original meaning is kept, except for the 3rd quotations in both life and woman categories.

Pertaining to the last category religion, we can see that those quotations do not contain errors, since the qur'anic verse and the supplication are most likely extracted from reliable sources. As for the creative quotation, it is translated literally.

CONCLUSION

After all that we have seen so far in the theoretical and practical chapters, we have succeeded in infirming the first hypothesis: “Arabic-English *Pinterest* quotations may be well translated”, owing to the fact that the structures of most quotations (religion excluded) are close to the source ones; some are even translated too literally. The closeness of structure of those translations to their sources, as well as the numerous errors found in them, resulted in the absence of both idiomaticity and equivalent effect. If the two (02) previous elements, which are of utmost importance in expressive texts more than in any other type, are neglected during the translation, the latter will dissatisfy the users who read quotations perhaps for pleasure, inspiration and motivation, or beauty and fanciness of language. We have also confirmed the other two (02) hypotheses: “mechanical errors are likely to be more frequent than strategic ones” and “CHESTERMAN’s strategies may be suitable to translate quotations”. The former is proven by the total number of mechanical errors (29) that exceeds the total number of strategic ones (19), and that can be seen in the chart below.



This pie chart displays both the mechanical and strategic errors, depending on how often they figured in the quotations' translations. As we can see, the most frequent error is usage (21%) which impacts negatively the naturalness of expression. Grammar and syntax (10%) are also quite frequent, and that demonstrates the fact that the translations have followed the original quotations' structures. Another worth mentioning point would be the low frequency of some errors, like mistranslation (4%), that show that the original meaning has been kept.

Back to the latter: the fact that we have been able to translate the quotations using CHESTERMAN's strategies, is proof enough that they are suitable to translate quotations.

From all of the above, we can thus state our results:

- The selected Arabic-English *Pinterest* quotations contain a fair number of errors, which makes them ill translated.
- Usage is the most repeated error we found in the quotations' translations, as it appeared ten (10) times.
- Using CHESTERMAN's strategies is a befitting way to translate quotations.

As the second part in our conclusion, we invite students that are willing to work on a domain similar to ours to explore some facets of our work. In this perspective, we would like to suggest some ideas that, in our opinion, could inspire them to formulate their thematic. For example, they could dig deeper into the different types of translations on social media. Alternatively, they could look into gender issues, which is an element we wanted to include in our research but could not, because the selected quotations are incongruous to that particular element. In any case, translation and social media is a vast research domain, from which many ideas can be derived.

Last in our conclusion, but by far not least important, we wish to offer some pieces of advice that would, hopefully, make this whole process smoother and easier for students. First, think thoroughly and preferably sooner, about your thematic. Also, as we have already mentioned in the introduction, one of the major obstacles we faced is sources, as they may be untrustworthy, on either social media or websites in general. So, make sure to double-check those before proceeding with your research.

Concerning books, we encourage those interested in the domain of “translation and social media” to read Renee DESJARDINS’s (2017) *Translation and Social Media*, in order to get a better grasp of the subject.

To put an end to our research, we would like to point out a perplexing question: why do the successful corporations, in the likes of *Pinterest*, not recruit professional translators, even though their contribution could improve the translations of the content?

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Abstract

Our research purposes to cast light on the quality of *Pinterest's* Arabic-English quotations' translations, as well as the applicability of CHESTERMAN's strategies on translating quotations. For that, we advanced three (03) hypotheses: Arabic-English *Pinterest* quotations may be well translated; mechanical errors are likely to be more frequent than strategic ones; CHESTERMAN's strategies might be suitable to translate quotations. To either confirm or infirm these hypotheses, we have assessed the selected quotations, following CHESTERMAN's retrospective and prospective assessment models and ATA's error classification to extract linguistic errors. At the end, the results reached show that the chosen quotations have been poorly translated, in addition to the appropriateness of CHESTERMAN's strategies to translate those quotations.

ملخص

يسعى بحثنا إلى تقييم الترجمة المقترحة في مواقع التواصل الاجتماعي من العربية إلى الإنجليزية من خلال دراسة الاقتباسات المتوفرة على تطبيق *Pinterest* و مدى قابلية تطبيق إستراتيجيات تشيسترمان (CHESTERMAN) عند ترجمة هذه الاقتباسات. لذلك قدمنا ثلاث فرضيات و هي : قد تكون ترجمة الاقتباسات المختارة سليمة و صائبة؛ من المحتمل أن تكون الأخطاء الآلية أكثر شيوعاً من الأخطاء الإستراتيجية و ربّما تكون إستراتيجيات تشيسترمان مناسبة لترجمة مثل هذه الاقتباسات. و من أجل إثبات أو تفنيد هذه الفرضيات، قمنا بتقييم الاقتباسات المختارة بالاعتماد على نماذج التقييم التي اقترحها تشيسترمان في أعماله، علاوة على تصنيف الجمعية الأمريكية للمترجمين ATA لاستخراج الأخطاء اللغوية. و تبين النتائج التي توصلنا إليها أنّ الاقتباسات المختارة قد تمّت ترجمتها بشكل عفوي غير أكاديمي، بالإضافة إلى ملاءمة إستراتيجيات تشيسترمان لتحسين ترجمة تلك الاقتباسات و بالتالي تصويب المحتوى المترجم من العربية إلى الإنجليزية في مواقع التواصل الاجتماعي.