

**Assessment of Hashtags
Translation into Arabic:
Pragmatic perspective:
Messages of Anti-War
Opponents against Gaza: A
Case Study**

تقييم ترجمة الهاشتاك الى العربية من منظر تداولي
(رسائل المناهضين للحرب ضد غزة : كدراسة حالة)

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Abstract

This research explores the translation of anti-war hashtags from English to Arabic, analysed through a pragmatic perspective, with a particular emphasis on messages against the Gaza conflict. In a time when social media acts as a key medium for political discourse, it is crucial to comprehend how hashtags are rendered and understood across different cultures. The objective of this investigation is to scrutinise the pragmatic consequences of translation decisions, assessing if the translated hashtags maintain the original messages' purpose, tone, and emotional resonance. Utilising a qualitative descriptive methodology, the research analyses a collection of both original and translated hashtags, employing pragmatic theories such as implicature, speech acts, and politeness strategies. The results indicate both variations and consistencies in translation techniques, underscoring the significance of cultural subtleties and pragmatic expertise in cross-lingual digital interactions. In contrast, the qualitative samples are represented by the social networking relevance theoretic approach (Sperber & Wilson, 2002), in which five messages with five hashtags each are, whereas the quantitative samples pertain to M.A. candidates at Tikrit University. While the qualitative samples are represented in the social networking relevance to theoretic approach (Sperber & Wilson, 2002), which examines five posts with five hashtags. The study adds to the fields of translation studies, pragmatics, and media communication by highlighting the necessity of pragmatic sensitivity in translating politically relevant content on social media. The study concluded that 52% percentage of translation goes with semantic translation and 48% percentage goes with communicative translation. Keywords: Assessment, Arabic translation, Cross-cultural communication, Gaza conflict, Hashtag translation, pragmatics, Social media.

المستخلص

يستكشف هذا البحث ترجمة الهاشتاك والرسائل المناهضة للحرب ضد غزا من الإنجليزية إلى العربية، من منظور عملي، مع التركيز بشكل خاص على الرسائل المناهضة للصراع في غزة. في وقت تمثل فيه وسائل التواصل الاجتماعي وسيلة رئيسية للخطاب السياسي، حيث من الضروري فهم كيفية تقديم الهاشتاك وفهمه عبر مختلف الثقافات. يهدف هذا البحث إلى تدقيق في النتيجة العملية في الترجمة، وتقييم ما إذا كانت رسائل الهاشتاك المترجمة تُحافظ على غرض الرسائل الأصلية ونبرتها وصداها العاطفي. باستخدام منهجية وصفية نوعية، يُحلل البحث مجموعة من الهاشتاكات،



مُستخدماً نظريات عملية في عملية الترجمة مثل التضمين، وأفعال الكلام، واستراتيجيات المجاملة. تُشير النتائج إلى اختلافاتٍ واتساقٍ في تقنيات الترجمة، مؤكدةً على أهمية الفروق الثقافية الدقيقة والعلمية بين اللغات. بينما، تُمثل العينات النوعية بالنهج النظري لأهمية شبكات التواصل الاجتماعي بالاعتماد على نظرية (سبيربر وويلسون، ٢٠٠٢) في التحليل، حيث تُدرّس خمس رسائل تحتوي كل منها على خمسة هاشتاقات، بينما تُخصّص العينات الكمية لطلاب ماجستير في جامعة تكريت. وتُتعلق العينات الكمية بطلاب ماجستير في جامعة تكريت، بينما تُجسّد العينات النوعية وبالنهج النظري لنظرية (سبيربر وويلسون، ٢٠٠٢)، حيث تُدرّس خمس منشورات تحتوي كل منها على خمسة هاشتاقات تراجمة. تُثري هذه الدراسة مجالات دراسات الترجمة والبراغماتية والاتصال الإعلامي، مُسلّطة الضوء على ضرورة مراعاة الحساسية البراجماتية في ترجمة المحتوى ذي الصلة السياسية على وسائل التواصل الاجتماعي. وخلصت الدراسة إلى أن ٥٢٪ من الترجمة تُركّز على الترجمة الدلالية، و٤٨٪ على الترجمة التواصلية.

Introduction

Social media platforms have transformed the way politics is communicated, allowing individuals and groups to share messages quickly and widely. Hashtags, as a type of concise communication, act as unifying symbols for social movements, protests, and political discussions around the globe. The process of translating these hashtags across languages is vital for influencing cross-cultural comprehension and mobilisation.

The Gaza conflict has attracted worldwide focus, with social media initiatives and hashtags playing an important role in voicing opposition and solidarity. Anti-war hashtags like #StopGaza, #FreePalestine, and #EndTheSiege deliver powerful messages that encapsulate political views, emotional reactions, and calls for action. When these hashtags are translated into Arabic, it is essential to carefully maintain their practical purposes, such as expressing opinions, fostering solidarity, or eliciting emotional responses, to ensure their continued impact.

Although precise and practical translation is crucial, there has been minimal research on how anti-war hashtags are translated into Arabic from a pragmatic standpoint. This research seeks to address this deficiency by exploring the translation strategies used and their pragmatic consequences. Grasping these factors can enhance translation methodologies, ensuring that the messages maintain their intended effect across different cultures and languages.

1.1 Aims of the Study

1. To assess the translation strategies used in converting anti-war hashtags from English into Arabic.



2. To examine the pragmatic functions of these hashtags and assess whether they are preserved in translation.
3. To identify cultural and contextual factors influencing translation choices.
4. To assess the impact of translation strategies on the message's emotional and rhetorical effectiveness.
5. Analyzing the difficulties encountered by MA candidates who try to translate English hashtags from English-language media into Arabic.

1.2 The Hypotheses

: The study assumes that

1. Analyzing the difficulties encountered by MA candidates who try to translate English hashtags from English-language media into Arabic
2. Assessing what difficulties MA candidates face when attempting to convert English hashtags from English-language media into Arabic
3. Because they don't understand the practical and cultural aspects, M.A. students may misinterpret hashtags.
4. Communication breaks down as a result of a misinterpretation of the hashtag.

1.3 The Models Adopted

As a distinct linguistic phenomena, hashtags have not been given a specific model. Using Sperber and Wilson's theoretical model of relevance as the foundation for the study may yield the best hashtag analysis. The 2002 theory is the one used in this investigation. This study also uses Newmark (1988), as translation model.

1.4 Scope of the Study

urely practical concerns regarding hashtag translation are the subject of this study. It therefore highlights English hashtags collected from Twitter, Facebook, and Instagram, especially the translation of English anti-war hashtags into Arabic, with a concentration on messages against the Gaza War (2025).

1.5 The Study's Value

There are mor than One value are used in this investigation. One is real-world, and the other is conceptual. The theoretical construct addresses the deficiencies present within the existing literature review. because the topic of translation has not received



much attention. Given that a substantial proportion of the research samples exhibit a pragmatic or cultural emphasis, and a subset is articulated in informal English, researchers' skills and understanding in hashtag translation need to be improved practically, particularly when a word-for-word counterpart is unavailable. Consequently, settlement to these issues found, particularly the use of Newmark approaches, which the current study also shows are the most successful tactics. The present study is therefore a subject for the development of scholars, translators, and anybody else interested in

1.6 The Problems of the Study

- Lack of existing research on the pragmatic analysis of hashtag translation, particularly within politically sensitive contexts like the Gaza conflict.
- Difficulty in determining whether translated hashtags convey the same pragmatic functions and emotional impact as the original messages.
- Challenges in accounting for cultural nuances that influence translation choices and audience reception.
- Potential variability in translation strategies depending on the translator's cultural background and ideological stance.

2.1 Literature Review

The present research addresses the challenges of translating hashtags from English to Arabic and examines hashtags as a linguistic phenomenon from a pragmatic perspective. It also illustrates the cultural differences between English and Arabic through the use of hashtags. As noted by Scott (2017:20), hashtags serve as a means to organize information and facilitate sharing on social media. Initially emerging on Twitter as a marker for topics, hashtags quickly gained popularity across other social media platforms. Today, utilizing a hashtag to draw attention to social or political issues and transform them into public discourse is seen as a significant and positive action, especially when it gains widespread traction. Furthermore, hashtags are now accessible to everyone.

2.2 Translation and Culture



The transmission of meaning from one language to another-

.(er" is how Ray defines translation (1962: 187

Literal translation above the word level is "the only correct procedure if the SL and TL meanings correspond," according to Newmark (1988: 7), who calls translation "a craft." It is also "the basic translation procedure, both in communicative and semantic translation, in that translation starts from there." Translation is "a craft that aims to substitute a written message and/or statement in another language,"

According to Savory (1968: 34), who concurs with Newmark (1982: 7). "Usually considered as a project for transferring meaning from one language to another" is how Farghal and Shunnaq describe translation (1999: 2). The process of substituting one text for another is called translation. according to Suleiman (1999: 145).

2.3 Pragmatics and Translation

Through practical experience, people who study pragmatics can identify speech acting techniques and intercultural engagement mechanisms that can help them resolve misunderstandings in new social situations. Consequently, translators are able to understand the many cross-cultural meanings of languages and become accustomed to their diverse systems, patterns, and conventions. Accordingly, pragmatic translational problems may arise from any misinterpretation of specific pragmatic traits (Al-Eryani, 2020:5).

In order to comprehend the message accurately and avoid any misinterpretation, the interpreter is encouraged to draw upon their experience in cross-cultural pragmatics (Ibid:7). This aligns well with the focal topic of the study since hashtag initiatives are launched on platforms that advocate for a range of social, political, economic, and sports issues, and other endeavors, as in the example below.

دخيلك _يا صاحب الزمان

Oh, My Master Who Reigns This Era, I beg you to help your guest

From the standpoint of relevance theory, hashtags help to increase relevance by influencing the reader's inferential processes and adding a layer of activation to such



contextual expectations. When considering the practical use of hashtags on Twitter, this is particularly true. The specifics of the hashtag may provide the listener with direct and indirect implications. In many ways, digital media can replace, enhance, and integrate offline activities by enabling people to engage and participate in cultural or political events (Leppänen et al., 2014:112).

2.4 The Problems of Translation

Newmark (1988: 9) asserts that cultural considerations can influence translation. When translating, a translator faces a variety of linguistic difficulties, including the use of dictionaries incorrectly, literal translation, errors caused by the translator's lack of writing skills, and the interpreter's lack of common sense. Ignorance of grammar, style, vocabulary words, collocations, or other languages can also lead to these linguistic problems. Because the TL language lacks appropriate equivalents for these notions because they are not a part of the TL culture, Knežević (2008: 16) claims that culture-bound translation may pose challenges for translators.

2.5 Definitions and Origin of Hashtag

A hashtag is a communication tool that is commonly used on social networking sites (SNSs) to address a specific issue or theme in daily life. It can also be used as a system to categorize posts on various social media platforms, the most important of which are "Twitter," "Facebook," "Instagram," and "Tik Tok," by placing a sign (#) before the word. (Mahfouz, 2020: 2). It can be used to track every remark made on a certain subject or viewpoint. When someone clicks on the hashtag, all postings related to the hashtag are displayed on the pages of both public and private accounts.

According to Giaxoglou, a hashtag is a kind of cyber morpheme that functions as a hyperlink and a linguistic fragment (2017:2). This claim suggests that hashtags can be employed for both linguistic and metalinguistic purposes. Given their linguistic, meta-linguistic, and social purposes, hashtags ought to be studied as a social and discourse activity. According to Zimmer (2015), the hashtag is a "unique language phrase" that linguists and lexicographers should be interested in since it may be used to help and motivate people to do important social action that can significantly change their lives. Additionally, hashtags are far more effective, scalable, and powerful than political slogans (Ibid).



2.5.1 Activism of Hashtag on Twitter

According to Bruns and Burgess (2011:1), millions of people use Twitter as a social media network to interact with their friends, family, and coworkers via computers and mobile devices. Twitter aims to facilitate the instantaneous and unfettered generation and dissemination of knowledge and ideas. They consider the fact that Twitter's importance in political debate has increased along with its popularity in many different countries. This has been proven in a number of contexts, including federal, state, and local elections as well as general political debate.

2.5.2 Language and Hashtag

Saussure (1967: 103) defined language as a structured system of signs. It is a connection between sound and cognition in the sense that language can be considered a tool for verbalising thoughts. "The systematic customary use of sounds, including written symbols and signs employed within society for communication" is the definition of language (Crystal, 1986: 5). Particularly useful is Zappavigna's (2015:9) meta-linguistic visual model.

It provides a systematic structure for linking the linguistic and social-discursive roles of hashtags in the context of individual micro-posts on one side, while on the other side, the sharing of hashtags requires an interconnected audience and relevant hashtags. As noted by Scott (2017:3), written communication, whether in digital or physical forms, presents a reader with a more limited discourse setting compared to direct spoken interaction.

2. 6 Relevance Theory

According to Sperber and Wilson (1986: 260–66), the Relevance Theory is based on two general hypotheses regarding the role of relevance in communication and cognition. According to Sperber and Wilson (1986: 260–66), the Relevance Theory is based on two general hypotheses regarding the role of relevance in communication and cognition.

2.7.1. Cognitive Relevance Principle

According to Sperber and Wilson (2002:6), every clear act of communication conveys an assumption regarding its utmost importance and relevance. Rather than being prescriptive, these norms are reflective of actual behavior. The Relevance Cognitive



Principle provides a framework of expectations regarding human thought processes.

2.7. 2 The precept of The Communicative Relevance Theory

As per Clark (2013:14), human communication is more than solely a code. In Clark's words (2013), a code is a system wherein a specific signal repeatedly conveys the identical message yet depends mostly on inferences. Before relevance theory, the code model, predicated on Grice's theory, was applied to communication in a functional structure. Following the coding model of continuous communication, the required message is encoded as a signal, which the receiver deciphers using a precisely replicated copy of the code at the receiver. This suggests that input information is identical to output information.

2.8 Newmark's (1988) Model of Translation

As per Newmark (1988:11), the translator starts by reading the source text for two motives: first, to understand what it's about, and second, to assess it from a 'translator's' view, which is different from that of a linguist or a literary critic

2.8.1 Semantic VS. Communicative Translation

The differences between semantic and communicative translations are striking. To begin with, semantic translation is objective and carefully considers each words. Both the author and the native culture are to blame when it is hard to grasp the language's connotative context. It is subjective in contrast to communicative translation, which places focus on the reader's reaction and leaves less opportunity for misunderstanding. Second, semantic translation in the expressive form seeks to make the translated text seem exactly like the original while maintaining the vocative impact of the original.

3. Data Analysis

ST (Hashtag (1):

Gaza_ and the Gods of _ Tribalism





TT Hashtags:(1)

T1- # غزة واله القبيلة

T2- # غزة والاله

T3- # غزة والمعبود

T4- # غزة والاله

T5- # غزة والله الواحد الاحد

Discussions

Instagram hashtag show how American Muslims and evangelicals react to the Gaza War using this hashtag? Shadi Hamid and Matthew Kaemingk talk about the (im)possibility of maintaining neutrality and how their own tribal attachments influence and push their opinions more than six months into the conflict. Shadi is questioned by Matthew on how his views on Gaza are influenced by his Muslim background. Shadi makes an effort to comprehend how biblical prophecies regarding Jesus' second coming impact evangelical views on Israel.

T1 translates the hashtag into Arabic "«#غزة واله القبيلة

Pragmatically, this maintains the idea of tribal deities but may imply a more anthropomorphic or specific deity associated with tribes. Culturally, referencing tribal gods resonates with traditional Arab and Bedouin contexts, where tribal deities or allegiances are significant. It aligns with the "Gods of Tribalism" concept but might evoke a more religious or mythological connotation.

T2 renders the hashtag "«#غزة والاله

The phrase "الاله" (the god) is both unique and universal.. This version is more abstract and less specific. Pragmatically, it might suggest a monotheistic view or a general deity rather than tribal gods. Culturally, it could be interpreted as emphasising a singular divine power, which might diverge from the original tribal context.

T3 shows the hashtag in Arabic "«#غزة والمعبود

The phrase "المعبود" means "the worshipped" or "the revered deity," and it is frequently used in religious places. It emphasises a divine figure that is worshipped, possibly more religious than tribal. Pragmatically, this shifts the focus slightly from



tribal gods to a more general divine figure. Culturally, it might evoke religious worship, which could be more sensitive or less aligned with the tribalism theme.

#” غزة والاله -T4 translate the same as T2 “

The Same as above; general and less specific, suitable if the intent is to emphasise a singular divine entity rather than tribal gods.

#” غزة والله الواحد الاحد -T5 translates hashtag into TT language

The translation explicitly references monotheistic Islamic belief, emphasising Allah’s uniqueness. Pragmatically, this shifts the focus from tribal gods to the Islamic monotheistic concept. Culturally, it strongly aligns with the Islamic religious context but diverges from the original idea of multiple tribal gods. It may evoke more religious sentiments and might not fully capture the tribalism aspect.

- T1 (غزة واله القبيلة #): Closest to the tribal theme, emphasising tribal gods, suitable from a cultural and pragmatic perspective if the goal is to highlight tribal deities.

- T3 (غزة والمعبود #): Slightly more religious but still acceptable if the focus is on divine figures in general.

- T2 & T4 (غزة والاله #): More neutral, emphasising a singular divine entity, could be appropriate depending on nuance.

- T5 (غزة والله الواحد الاحد #): Focuses on Islamic monotheism, shifts away from tribal gods, and emphasises religious unity.

The translation aligns more with Newmark’s Approaches as Semantic translation (faithful to original meaning):

T1 and T3 are closer, as they preserve the specific religious/traditional connotations.

They emphasise tribal gods, aligning with the original “Gods of Tribalism” concept.

The communicative translation (clarity and effect for readers): T2 and T4 are more effective for a wide audience because they are easier to understand and more universal. Although T5 is quite explicit, it focuses on Islamic monotheism, which might not adequately convey the complexity of the ancient tribal gods.

The more clear translation for hashtag readers, for general comprehension and clarity:

T2 (غزة والاله #) or T4 are likely the most straightforward, as they are concise and easy

to understand, aligning with communicative translation principles.

For cultural and contextual richness: T1 (غزة واله القبيلة #) retains the tribal and cultural nuance, appealing to audiences familiar with tribal customs, aligning with semantic translation.

To maximise clarity and broad understanding among Arabic-speaking audiences (especially those unfamiliar with tribal concepts), T2 (غزة والاله #) or T4 would be preferable, as they are simple and effective. To preserve cultural nuance and specific tribal references, T1 (غزة واله القبيلة #) is more appropriate, aligning with semantic fidelity. For clarity and wide reach: T٢ and T٤ (more communicative). For cultural specificity and faithful meaning: T١ and T٣ (more semantic).

Table No. (1) shows the analysis of Each Hashtag Translation

Hashtag	Arabic Version	Semantic Approach	Communicative Approach
T1	غزة واله القبيلة	Semantic	==
T2	غزة والاله	==	Communicative
T3	غزة والمعبود	Semantic	==
T4	غزة والاله	Semantic	==
T5	غزة والله الواحد الاحد	==	Communicative

ST (Hashtag (2) :

#NO_For_Gaza_Death_Tol





TT Hashtags :(2)

- #-T1 لا للقتل في غزة
- #-T2 لا لمزيد من القتل في غزة
- #-T3 لا لعدد القتلى في غزة
- #-T4 لا لمزيد من القتل في غزة
- #-T5 اوقفوا القتل والموت في غزة

Discussions:

The ST phrase emphasises tribal gods or tribalism in Gaza, possibly referencing cultural, social, or political allegories involving tribal identity, conflict, or divine symbolism. The TT translations, however, focus on anti-violence and anti-murder messages related to Gaza, which differ from the original themes. It appears there might be a mismatch between the original phrase and the translations provided. Assuming the question is about these translations and their appropriateness for conveying messages related to Gaza, violence, and perhaps tribal or social issues, I'll proceed with the assessment accordingly.

T1 and T5 are the most clear and emotionally impactful, ideal for advocacy or awareness campaigns.

T2 and T4 add nuance by emphasising escalation, suitable for urging immediate action.

T3 focuses on casualties, which might be sensitive or less effective depending on the audience.

T1, in his rendition into TT hashtag he produces a translation concise and clear, but it slightly deviates from the original hashtag's focus on the death toll. It broadly opposes killing in Gaza, which aligns with the spirit of the message but lacks specificity about the rising number of deaths. Culturally, this phrase is appropriate and resonates with Arabic-speaking audiences. However, it's less precise than a TT.

T2 hashtag translation is closer to the ST hashtag, emphasising the continuation or increase of killing. He captures the urgency and opposition to ongoing violence, which aligns well with the English hashtag's intent. Culturally, it's appropriate and impactful, though it still doesn't directly reference the death toll.

T3 TT hashtag translation directly addresses the death toll, which is the core of the ST hashtag. However, the phrasing feels slightly unnatural in Arabic, as it focuses on



the number rather than the act of killing or the tragedy itself. Culturally, it's understandable but lacks the emotional resonance that Arabic audiences might expect.

T4 his rendition is identical to T2's translation. It's clear, impactful, and aligns well with the original hashtag's intent. It emphasises the continuation of violence, which is culturally appropriate and resonates with Arabic-speaking audiences.

T5 shifts the tone slightly from opposition to a direct call for action, which is effective and culturally appropriate. In his translation, he combines killing and death, which broadens the scope to include the consequences of violence.

While it doesn't explicitly mention the death toll, it captures the essence of the original hashtag in a way that resonates with Arabic culture.

T1 and T2 are semantically aligned but shift focus from death toll to killing, which broadens the scope (more about violence in general).

T1, T2, and T5 are more communicative because they emphasise anti-violence and stopping killing—a message that might resonate more broadly and emotionally with the audience. T3, while precise, is more literal and specific, which might be less effective in eliciting a direct emotional response, but is clear in meaning.

T3 is the closest to a literal translation since it directly translates “no to the number of martyrs in Gaza,” paralleling the “Death Toll” concept precisely. He captures the core of the ST (opposition to the death toll) effectively.

Table No. (2) Shows the analysis of Each Hashtag Translation

Hashtag	Arabic Version	Semantic Approach	Communicative Approach
T1	لا للقتل في غزة	==	Communicative
T2	لا لمزيد من القتل في غزة	==	Communicative
T3	لا لعدد القتلى في غزة	Semantic	==
T4	لا لمزيد من القتل في غزة	==	Communicative
T5	اوقفوا القتل في غزة	Semantic	==



ST (Hashtag (٣) :

Palestine _ Will _ Never _ Walk _ Alone



TT Hashtags :(3)

- #-T1 فلسطين لن تسير لوحدها
- #-T2 فلسطين لن تكون وحدها
- #-T3 سوف لن تمسي فلسطين لوحدها
- #-T4 فلسطين لا تتقدم لوحدها
- #-T5 فلسطين لن تكون لوحدها في هذه الحرب

Discussions:

T1's Translation (Literal): T1 has translated the sentence in a very literal way, maintaining the original word order and structure. This translation is more likely to be used in a formal or technical context. He doubted a literal translation into TT, because it seems to be very close and follows the ST structure and wording, aiming to preserve the original message with minimal adaptation. It's classified as semantic translation (since it maintains the original meaning and structure closely).

T2 translates the hashtag as semantic. T2 has taken a more semantic approach, using a phrase that conveys the same message as the original, but with a slightly different wording. As a cultural consideration, T2 translation avoids using the word "walk" (تسير), which might not be a common expression in Arabic. Instead, they used "won't be alone" (لم تكن وحدها), which is more idiomatic in Arabic. He renders the hashtag more idiomatic, focusing on clarity and naturalness. The TT straightforwardly, emphasising the core message in a way that is natural in Arabic, but still closely aligned with the original meaning, the TT seems to be a semantic translation (it retains the core



meaning, although slightly more idiomatic).

T3 renders into TT as communicative. He has taken a more communicative approach, using a phrase that is more common and natural in Arabic.

As a cultural consideration, T3's translation uses the word "تمسي" (will be), which is a more common way to express future actions in Arabic. He uses a conversational style in his rendition into Arabic as TT. The phrase "سوف لن تمسي" is more idiomatic and familiar to Arabic speakers, prioritising natural understanding. The translations are classified as communicative translation (since it adapts the message for clarity and impact on the TT audience).

T4's Translation (Semantic), T4 has taken a more semantic approach, using a phrase that conveys the same message as the original, but with a slightly different wording.

The cultural consideration, T4's translation uses the word "تتقدم" (will advance), which is not as common as other expressions of solidarity in Arabic. He uses a different verb ("تتقدم" - to advance), which shifts the nuance slightly. While the core message in ST remains, the focus on "progress" or "advancement" is a semantic shift. He renders the hashtag as a semantic translation (since it alters the original phrase slightly but still aims to preserve the core idea).

T5 translates hashtag as communicative. He has taken a more communicative approach, using a phrase that is more natural and engaging in Arabic. He uses the word "لوحدها" (alone) in a more specific context, emphasising that Palestine will not be alone in this particular war. He adds specific context ("in this war") to the message. His translation emphasises a particular situation, making it more contextual and specific. And classified as communicative translation (since it adapts the message to resonate within a specific context, making it more relevant and impactful for the TT audience).

In terms of cultural differences, each translator has approached the translation in a way that is sensitive to Arabic culture and language. Some translators have opted for more literal translations, while others have taken a more semantic or communicative approach. For example, T2 avoided using the word "walk" (تسير), which might not be common in Arabic. T3 used the word "تمسي" (will be), which is a more common way to express future actions in Arabic. T5 used the word "لوحدها" (alone) in a more specific context, emphasising that Palestine will not be alone in this particular war.



more specific context, emphasising that Palestine will not be alone in this particular .war

Overall, each translator has demonstrated an understanding of the cultural nuances .of the Arabic language and has adapted their translation accordingly

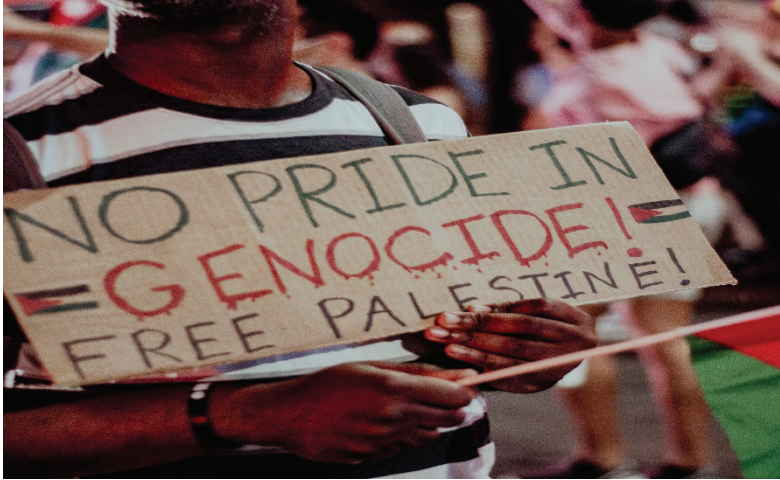
Table No. (3) Shows the analysis of Each Hashtag Translation

Hashtag	Arabic Version	Semantic Approach	Communicative Approach
T1	فلسطين لن تسير لوحدها	Semantic	==
T2	فلسطين لن تكون وحدها	Semantic	==
T3	سوف لن تمسي فلسطين لوحدها	==	Communicative
T4	- فلسطين لا تتقدم لوحدها	Semantic	==
T5	فلسطين لن تكون لوحدها في هذه الحرب	==	Communicative



: (٤) ST (Hashtag

NO_Pride _In Genocide _Free _Palestine



TT Hashtags :(4)

- T1- # لا فخر للقتل الجماعي فلسطين حرة
- T2- # لا تكونوا فخورين في قتل الفلسطينيين
- T3- لا مفخرة في ارتكاب المجزاة... فلسطين تبقى حرة
- T4- # لا تفتخرون بقتل الفلسطينيين
- T5- # التقل الجماعي للفلسطينيين ليس فخرا ...

Discussion

To assess and discuss the translation of the English hashtag “# No Pride In Genocide Free Palestine” into Arabic using T1, T2, T3, T4, and T5, we need to consider Newmark’s distinction between communicative and semantic translation, identify the strategies employed by each translator, and analyze how pragmatic functions are incorporated into the target texts.

1. Newmark’s Perspective:

Semantic Translation: Focuses on preserving the original message’s meaning, often at the expense of naturalness or idiomatic expression. It emphasises fidelity to the source text’s semantics.

Communicative Translation: Aims to produce a message that is natural and culturally appropriate for the target audience, prioritising the communicative function over literal accuracy.

T1 uses a straightforward statement, preserving the original’s tone of negation and political assertion. The pragmatic function is to negate the pride associated with genocide and affirm Palestine’s freedom. He uses a literal translation, emphasising “mass



killing". The phrase "لا فخر" (no pride) is preserved. The phrase "فلسطين حرة" (Palestine is free) is kept intact, conveying the political message.

T2 adopts an imperative form, directly addressing the audience to discourage pride in killing Palestinians. This enhances moral appeal and prompts reflection. Shows slight adaptation for naturalness; directly instructs the audience not to be proud of killing Palestinians. Uses a direct imperative, making it more engaging.

T3 adds contextual words ("massacre," "remains free") to reinforce the seriousness of the act and the ongoing situation, appealing to empathy and awareness. He renders "مجزرة" (massacre) as a translation for "genocide," which is accurate but slightly less formal. Adds "تبقى" (remains) to reinforce continuity.

T4 personalises the message by directly addressing "you all," making the statement more immediate and emotionally engaging. Uses a direct address "تفتخرون" (you all take pride), making it more personal and directive.

T5 focuses on the act of mass killing itself, emphasising the gravity and negating pride associated with it, aligning with both semantic and pragmatic clarity. Focuses on the act as the subject; maintains the core message with slight variation.

In conclusion, the translators have used a combination of semantic and communicative approaches, employing strategies like literal translation, adaptation, imperative commands, and contextual additions to effectively convey the source message's pragmatic intent within the cultural and linguistic context of Arabic-speaking audiences.

Table No. (4) Shows the analysis of Each Hashtag Translation

Hashtag	Arabic Text	Semantic Approach	Communicative Approach
T1	لا فخر للقتل الجماعي فلسطين حرة	Likely Semantic	==
T2	لا تكونوا فخورين في قتل الفلسطينيين	==	communicative
T3	لا مفخرة في ارتكاب المجزة...فلسطين تبقى حرة	Semantic	==
T4	لا تفتخرون بقتل الفلسطينيين	==	communicative
T5	التقل الجماعي للفلسطينيين ليس فخرا	Semantic	==

ST (Hashtag (5) :

Our _Voices _ Will _ Never Be _ Silenced _ Stand _ Palestine



: (TT (Hashtag (5

- T1- #اصواتنا لن تسكن .نقف مع فلسطين
- T2- # لا احد يسكت اصواتنا . نحن فلسطين
- T3- لا صمت ابدا . الجميع مع فلسطين
- T4- # لن نكون صامتين . نعم لفلسطين
- T5- # سوف لن تسكت اصواتنا. ندعم فلسطين

Discussion

T1 tries to convey the negation of pride in genocide, but the phrase “Our voices will not be silenced” shifts focus from the original message., Possible cultural difficulty in translating the idea of pride and silence. He uses a rallying call, emphasising resistance, which aligns with activist language prevalent in Arab contexts. Also, he adds emotional appeal, making the message more direct and motivational. Slight semantic shift from the ST, leaning toward a more expressive, patriotic tone, fitting a communicative approach. He balances literal meaning with cultural translation; the original message’s emphasis on “pride” and “genocide” is replaced with a rallying call that may omit the direct critique of genocide.



T2 focuses on collective identity and resistance, engaging pragmatic functions like solidarity and activism. He shows cultural emphasis on collective action and identity, common in Arab activism. Slight semantic shift, focusing on voice and identity rather than pride and genocide. He shows the difficulties in translating the negation of pride directly; instead, it emphasises silence and voice. He renders the phrase “نحن فلسطين” (We are Palestine), adds a strong identity element, which may not be explicitly present in the TT.

For T3, the challenge is to translate the negation of pride and the call for action succinctly. He translates the phrase “لا صمت ابدا” (Never silence) may omit the specific context of genocide, possibly diluting the original message. He emphasises unity and activism, fostering pragmatic functions such as rallying support. Also, he uses simple, powerful language with emotional appeal, suitable for broad public engagement.

For T4, uses pragmatic functions to promote support and solidarity. Also, the positive tone may be more motivating, but it slightly alters the original message's tone. Balancing the negation of pride and the support for Palestine, the phrase “نعم لفلسطين” (Yes for Palestine) adds a positive affirmation. He shifts from negation to affirmation (“We will not be silent” vs. “No pride in genocide”), which alters the tone.

T5 focuses on support, the pragmatic function of fostering solidarity. He shows a slight semantic shift from condemning genocide to expressing support, which may be more culturally appropriate or effective in certain contexts. He faces challenges in maintaining the same emotional intensity as the original. He renders the phrase “ندعم فلسطين” (We support Palestine), emphasizes support rather than condemning genocide directly.

As pragmatic functions, all translators aim to evoke emotional, moral, and political responses:

T1 & T3, use rallying calls (“Our voices will not be silenced,” “Never silence”) to invoke resistance and activism. T2 & T4, use collective identity (“We are Palestine,” “We will not be silent”) to foster solidarity. T5 emphasises support (“We support Palestine”) to promote pragmatic solidarity.

Each translation adapts the pragmatic function to suit cultural expectations—either by emphasising resistance, identity, or support—thus making the message more im-



pactful for Arabic-speaking audiences.

Table No. (5) shows the analysis of Each Hashtag Translation

Hashtag	Arabic Text	Semantic Approach	Communicative Approach
T١	اصواتنا لن تسكن .نقف مع فلسطين	Semantic	==
T٢	لا احد يسكت اصواتنا . نحن فلسطين	==	Communicative
T٣	لا صمت ابدا . الجميع مع فلسطين	==	Communicative
T٤	لن نكون صامتين . نعم لفلسطين	Semantic	==
T٥	سوف لن تسكت اصواتنا. ندعم فلسطين		Communicative

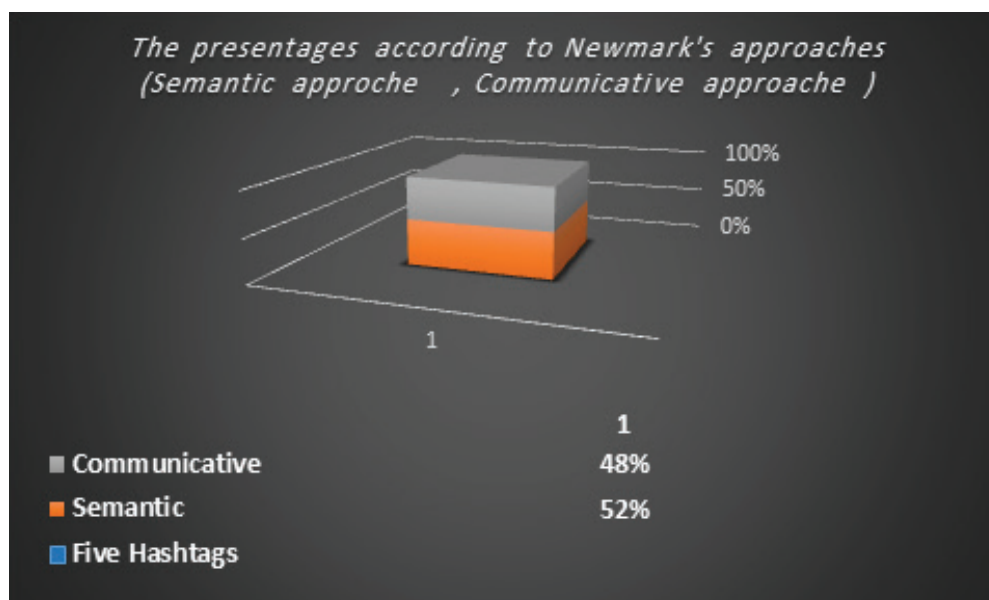
Conclusion:

Each translator faced unique challenges:

- Semantic fidelity vs. cultural resonance: Struggling to keep the original message's intensity while making it culturally meaningful.
 - Expressing complex concepts (pride, genocide, resistance) concisely: Due to the brevity of hashtags.
 - Adapting pragmatic functions: To evoke emotional and political responses suitable for the target audience.
 - Dealing with linguistic differences: Such as idiomatic expressions, emotional tone, and cultural norms of activism and solidarity.
 - The study concluded that 52% percentage of translation goes with semantic translation and 48% percentage goes with communicative translation (see the chart No.1).
- Overall, the translations reflect different strategies—some leaning towards semantic fidelity, others towards communicative efficacy—demonstrating how cultural and linguistic considerations shape translation choices in politically charged content.



The percentages according to NewMark's approaches (Semantic approaches , Communicative approaches)



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