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An analysis of cultural translation procedures in four  
novels of Ibrāhīm al-Kawnī

Submitted by

Mustafa Abdalsalam Mohammed Melad

For the Degree of Doctor of  
Philosophy

School of Modern Languages and Cultures  
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## **Dedication**

*To the soul of my father,  
To my mother and my wife,  
To my children Abdalsalam, Abdallah, Abdalmoez and Abdalmuhaymin  
I dedicate this study*

## Abstract

This thesis seeks to investigate cultural translation procedures in four novels of Ibrāhīm al-Kawnī by Arabic-English translators. It also aims to assess to what extent the style and culture of the original work has been conveyed and preserved. In other words, it focuses on the original language, the language of the author and the source text. The aim is to allow the target reader to understand as much as possible of the content of the source text. Furthermore, the work considers translation equivalence theory as a framework within which several translations of the meaning of cultural terms have been analytically evaluated. The researcher selected 97 translated cultural words, phrases and identified various cultural and linguistic problems in their translation.

This work deals with a comparative study of given equivalents of Arabic-English translational crossover viewed from a cultural and linguistic perspective, with special reference to the novels of Ibrāhīm al-Kawnī, *The Bleeding of The Stone*, *Gold Dust*, *Anūbīs* and *The Seven Veils of Seth*. It provides a critique of selected English translations of some cultural words and phrases from the original novels.

This thesis consists of ten chapters. They are an introduction, review of the literature of translation studies, methodology, a biography of Ibrāhīm al-Kawnī and his novels and analysis and comparison of selected translated words and phrases and the difficulties the translators encountered in the process of translating from Arabic into English. The comparison is carried out in light of the concept of equivalence in cultural translation in chapters Five, Six, Seven, Eight and chapter Nine as result of questionnaire. It also includes the results of a questionnaire of selected examples

distributed to qualified native speakers of English in chapter Nine; chapter ten provides conclusions and recommendations.

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## The System of Transliteration

The table below shows the transliteration system adopted for representing Arabic script in this research:

### Consonants (الحروف الصحيحة)

Transliteration	Arabic
ʾ	ء
b	ب
t	ت
th	ث
j	ج
ḥ	ح
kh	خ
d	د
dh	ذ
r	ر
z	ز
s	س
sh	ش
ṣ	ص
ḍ	ض
ṭ	ط
ẓ	ظ
ʿ	ع
gh	غ

f	ف
q	ق
k	ك
l	ل
m	م
n	ن
h	هـ - ة
<b>Vowels</b>	<b>حروف العلة</b>
w	و
y	ي
ā	ا
ī	ى
ū	و
ay	أي
aw	أو
a	fathā
i	kasra
u	ḍamma

## ABBREVIATIONS AND SYMBOLS USED

SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
SLT	Source Language Text
TLT	Target Language Text
SLC	Source Language Culture
TLC	Target Language Culture
TBS	<i>(Nazīf al-Ḥajar) The Bleeding of the Stone</i>
GD	<i>(Al-tibr) Gold Dust</i>
AN	<i>(Anūbis) Anubis</i>
TSVS	<i>(Al-Baḥīth ‘an al-Makān al-Ḍā’i) The Seven Veils of Seth</i>
S	Singular
P	Plural
BNC	British National Corpus

# Chapter One

## Introduction

Translation is an activity easier to practice than to talk about, because translation as a practise existed long before translation as a theoretical discipline. For a long time, translational work was practised haphazardly, without consistent systematic theoretical principles or guidelines being used.

During ancient times, translation represented a link between cultures and nations, motivating different nations to draw on each other's knowledge and wisdom. Thus, it worked as a vehicle through which the legacies of the cultural heritage of these civilizations were transmitted from one generation to another. Although modern translation theory can be seen as the product of twentieth-century linguistic thinking, one may argue that, in a broader sense, both modern linguistics and its by-products such as translation theory would never have become possible without the cumulative knowledge amassed by successive generations of great intellectuals and scholars. As a consequence of thinking both in modern linguistics and other disciplines such as anthropology, contemporary theoretical approaches employ the view that cultural elements are vital factors in influencing works of translation. As a result, translation theory in its modern form is no longer only concerned with linguistic aspects of vocabulary but also with cultural aspects, since cultural differences may cause even greater difficulties for a translator than linguistic differences. "Translating involves not just two languages, but a transfer from one culture to another" (Dickins *et al*, 2002: 29). This means that the translator has to consider the cultural and social background of texts in the source language and to try to decide how these may affect the process of translating into the target language.

When translation involves two languages and two cultures, it is essential to consider the implications of culture and, despite differences in opinion as to whether or not language is part of culture, the two factors appear to be inseparable. Nida (1964: 130) confers equal importance on both linguistic and cultural differences between the source language and the target language, and concludes that:

Differences between cultures may cause more severe complications for the translators than do differences in language structure. Therefore, translators are permanently faced with the problem of how to treat cultural words and phrases implicit in a source text and of finding the most appropriate technique of successfully transmitting these words and phrases in the target language.

Equivalence in translation, whether cultural or linguistic, has to be recognized as one of the most complicated issues involved.

### **1.1 Aim and Scope of the Work**

Two questions need to be answered here. Firstly, why does the translator translate from one language to another? Secondly, how does the translator transmit the image of the source text culture, such as the main cultural factors, i.e. social, ecological, material and religious concepts?

The motif of this thesis is that different translators adopt a different style in translation by translating the cultural words and phrases intended in the source context with a different target equivalent. This study applies a cross-cultural approach in which cultural categories such as the social, material, ecological and religious are analyzed. It has to do with Arabic-English cross-cultural translation with special reference to the major principles involved in translating Ibrāhīm al-Kawnī<sup>1</sup>, as well as the linguistic approaches as explained below in the data section. The works of al-

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<sup>1</sup> I spell the name of Ibrāhīm al-Kawnī and all the Arabic names which I cite from his work, in the way they appear in the editions of his work.

Kawnī have specific characteristics that make them present valuable data for this study.

This research explores problems of translating cultural words and phrases from Arabic into English. The aim also is to assess how much of the intended image of the original has been transmitted into the target one.

The study intends to show to what extent culture may affect the reader's of Arab and Tuareg cultures of a given text. More specifically, it considers whether or not understanding the equivalents given for social, ecological, material or religious terms evoke the same response in the reader in the target language as they would in the source language. Furthermore, the need is illustrated for the translator to be familiar with, at least, the main cultural and religious aspects of both the source and target languages.

The research is based on the English translations of the novels *The Bleeding of the Stone*, *Gold Dust*, *Anubis* and *The Seven Veils of Seth* by Ibrāhīm al-Kawnī which are used as examples of the difficulties that arise when translating cultural terms (words and phrases). Furthermore, significant religious and social terms are explored along with their connotations for cultures in which Islam is the dominant religion. The analysis of these terms aids in our understanding of the unique interactions between a language and its corresponding culture and religion.

In this thesis, the role played by culture in the process of translation is subject to scrutiny, to determine the effect and impact of culture on translation. Thus the relationship between language and culture, on the one hand, and that between translation and culture, on the other, is discussed. Generally, this thesis focuses on the triangular relationship between language, culture and translation, with specific

reference to cultural terms (words and phrases). Thus, the aim is to assess how much of the style and culture of the original text has been preserved.

## **1.2 Significance of the Study**

In this research, culture is treated as a dominant factor, because firstly I am concerned with the way cultural terms (words and phrases) are rendered from Arabic literary texts into English, and, secondly I believe that cultural distance is one of the most important forces at work in translation. The significance of this work lies in drawing the attention of translators to cultural terms (words and phrases) in particular and associated linguistic problems in Arabic-English translation.

To this end, the thesis locates and analyses translated cultural words and phrases in the ST and TT to suggest more effective strategies for cultural translations. In addition, the present study's significance will be revealed examining four desert novels on relevant subjects in Arabic and English.

This study focuses on the issue of cultural translatability in Arabic-English translation to Arabic fiction. It is also hoped that the analysis in this study makes a modest contribution towards a better understanding of the nature of translating cultural words or phrases in the light of current thinking in translation studies. The work examines various theoretical principles together with practical discursive strategies for dealing with intercultural translation. Novels belonging to different cultures allow only limited possibilities for literal translation. Therefore, this work goes beyond literal dictionary meanings to consider culturally and aesthetically

equivalent translations which a dictionary cannot usually provide. Grammatical, lexical, semantic, functional and aesthetic equivalence is rarely attainable.

The areas of cultural contrast between Arabic and English and their implications for translation discussed in this study are important for those who have a special interest in the field of translation, particularly from Arabic to English, and for others who are interested in the field of culture. In this context, Bassnett (2002: 4) argues that “perhaps the most exciting new trend of all is the expansion of the discipline of translation studies beyond the boundaries of Europe. [...] the concern of scholars and translators has diverged significantly from those of Europeans”.

The reason for the choice of Arabic and English in particular is that rendition between them provides an ideal case study of translation, since these languages are very different in many respects, as summarised in the following points:

*Socially:* Arabic and English-speaking countries provide two social cultures in terms of customs, activities, traditions, and special social occasions.

*Ecologically:* the two languages are related to two different environments; Arabic to a hot and dry climate and English (in Britain at least) to a cold and wet climate. For example, ‘*talha*’ and ‘*ratma*’ are extremely common plants in the Arab world, especially in the Libyan Desert which look thirsty and acclimatized to a dry climate, whereas, they do not grow in the West.

*Religiously:* All Arabic-speaking countries have Islam as their main religion while Christianity is considered to be the main religion in the West where the English language is most widely spoken.

*Politically*: there are various political differences between Arabic and English-speaking countries, particularly those reflected in cultural elements, including the names of people, organisations, buildings, or streets.

To sum up, the researcher believes that the study of cultural terms may help translators and other researchers to cope with the problems caused by cultural differences as reflected in language and texts as well as in their adaption and incorporation into the target tongue and culture. The study is also a contribution to the characterization of some of the main problems encountered in the area of literary translation.

### **1.3 Research Hypotheses**

It is believed that the following may cause difficulties in the adequate rendition of the ST in the case of al-Kawnī's novels.

- a. Differences between the source and target language cultures.
- b. Misunderstandings of SLC words and phrases and their cultural value and impact when the ST is mistranslated.
- c. Aspects of al-Kawnī's style and the usage of Bedouin terms (words and phrases).

### **1.4 Research Questions**

This study attempts to address the following questions:

1. Where do the main problems of translating cultural words and phrases lie? Why are the given cultural equivalents sometimes mismatched?
2. How should translators deal with these kinds of problems?

3. What techniques and strategies should be adopted by the translator in order to translate Arabic words and phrases into English without losing their intended meaning in the original context of use?

## **Conclusion**

This introductory chapter has described in brief some controversies in translation studies (Sections 1.1 and 1.2) that have led to fruitful discussions of equivalence, in order to pave the way for the following applied chapters. Also, the research hypotheses have been set out.

The chapter has offered a brief presentation of the aims and scope of this research, research questions and the significance of the study.

The following literature review explores the major landmarks in the history of language, culture and translation studies to demonstrate the significant role translation has played throughout time. The next chapter, therefore, introduces some of the main strands of translation theory which still play a role in cultural translation.

## **Chapter Two: Literature Review**

This chapter presents a review of cultural issues involved in the research, and discusses the main concepts dealt with in this work. These include, in particular, the meanings of language, culture and translation and an assessment of the interrelationship between these concepts.

### **2.1 Languages in Comparison**

It goes without saying that languages differ. This is particularly true when the two languages stem from entirely different language families such as is the case with Arabic and English as examined in this research.

Lander states that “no two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached” (Lander, 1965: 26).

Different languages thus represent different societies and cultures. Each society has a unique nature, which incorporates all its diverse aspects, beliefs, customs, traditions and norms. This inevitably extends to different uses of the language in a given society. Such differences, for example in terms of dialect and colloquial language, can extend to societies which share the same traits and customs such as Arab societies or English-speaking countries such as the United States and the United Kingdom. The differences which exist in societies that do not share the same characteristics are on a much larger scale. These differences derive primarily from different historical or religious backgrounds, and are fine-tuned further by the specific experiences that a community may have undergone. Such variations and differences

are reflected in the use of words that indicate certain phenomena. In addition, as Palmer maintains, “the words of a language often reflect not so much the reality of the world, but the interests of the people who speak it” (1979: 21).

It is appropriate at this point to define the main notions introduced earlier.

### **2.1.1 Language and Meaning**

Language is a very complex phenomenon. It has received abundant examination in its forms, its origin, nature and other aspects ranging from studies in morphology, syntax, phonetics, pragmatics, culture and phonology.

Linguists, sociologists and other scholars have defined language in different ways. In essence, it can be considered to be a social phenomenon that is shared by a certain group of people in a specific society in order to make communication among them possible.

The capacity of language to refer to things outside itself is an important one, not least because what is referred to may be absent, and may be displaced in time or space. Language may be used to refer to events of the previous year or of the previous millennium or to things happening on the other side of the planet.

McCarthy and Carter (1994: xx) state that:

The way in which language stands for something outside itself - the way it signifies - is not just an issue of arbitrary connections between a sound image and a concept, between a linguistic form and a meaning. It is also a question of interrelationships between one linguistic form and another. Language, indeed, is best understood as a set of interlocking relationships in which a linguistic form takes on the meaning it does by virtue of its place within the total system of forms.

Culler (1976:21-22) states that:

If language were simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another. One would simply replace the French name for a concept with the English name. If language were like this the task of learning a new language would be much easier than it is. But anyone who has attempted either of these tasks has acquired, alas, a vast amount of direct proof that languages are not nomenclatures, that the concepts of one language may differ radically from those of another...each language articulates or organizes the world differently, they articulate their own.

According to Cruse (1986), we can distinguish between four main types of meaning.

These are as follows:

- (a) **The propositional meaning** is a meaning of a word or phrase which could emerge through the relationship between these two elements and their meanings in the source text. This kind of meaning is assumed by the speakers of that particular language to which the word or phrase belongs. The propositional meaning allows us to judge if the translated word or phrase is appropriate or not. For example, the word 'trousers'; its propositional meaning is 'a piece of clothing worn on the lower part of the body'. Hence it would be inappropriate to use trousers, under normal circumstances, to indicate to a piece of clothing worn on the feet, such as socks. These types of words will not affect the translation process.
  
- (b) **Expressive meaning** relates to the speaker's attitudes or behaviours rather than actual denotative meaning to what words and phrases imply to. In this sense it could be said to be like the pragmatic meaning of a phrase. Thus it cannot be judged as appropriate or not. For example, the difference between 'don't complain' and 'don't whinge' does not lie in their propositional meanings but in the expressiveness of 'whinge', which suggests that the speaker finds the action annoying (Baker, 2002: 20). Two or more words or

phrases can therefore have the same propositional meaning but differ in their expressive meanings.

(c) **Presupposed meaning** appears through two combined restrictions, which occur either before or after a particular lexical unit. These restrictions are of two types. Selectional restrictions which are a function of the propositional meaning of a word so that, for example we expect a human subject for the adjective ‘studious’ and an inanimate one for ‘geometrical’. Collocational restrictions however, are semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word. For example, laws are ‘broken’ in English, but in Arabic they are *mōnaqid* ‘contradicted’.

(d) **Evoked meaning** relates to language variation (dialect or register), since this is specific to a particular speech community. For example *rāqid al-rīh*.

Cruse (1986: 277) states that “propositional and expressive meanings are the most important types of meaning in language, and we can think of them as what a speaker principally utilises and directly manipulates in order to convey his intended message”.

Translating specific words or phrases between different societies needs to focus on the intended meaning of the source language. These meanings centre on the connotative and denotative meanings of a word or phrase which could be appropriate to the source text or not, and the speaker’s attitude as well as the expected attitude and cultural knowledge of the TT reader. In this regard, Dickins *et al* (2002: 66-72), distinguish six major types of connotative meaning:

(a) **Attitudinal meaning** is that part of the overall (connotative) meaning of an expression which consists of some widespread *attitude to referent* (to hint at an attitude towards the referent). For example, in appropriate contexts, ‘the police’, ‘the filth’ and ‘the boys in blue’ are synonyms in terms of

denotative content, but they have different overall meanings (Dickins, 2002 :77);

- (b) **Affective meaning** (also called expressive meaning, Baker 2002: 13) is an *emotive effect worked on the addressee* by the choice of expression, and which forms part of its overall meaning (the emotive effect worked on the audience by certain expressions). For example ‘Silence please’ and ‘Shut up’, or الرجاء الصمت (literally ‘the request [is] the silence’) and أُسكت (‘be silent’) in Arabic. These expressions share the same core denotative meaning of ‘Be quiet’, but the speaker’s implied attitude to the listener produces a different affective impact in each case: polite in the first, rude in the second (Dickins, 2002:78);
  
- (c) **Associative meaning** is that part of the overall meaning of an expression which consists of expectations that are rightly or wrongly *associated with the referent* of expression (to hint wrongly or rightly at a meaning associated with the referent). For example, the word ‘nurse’ associate ‘nurse’ with the idea of female gender, as if ‘nurse’ were synonymous with ‘female who looks after the sick’. This unconscious association is so widespread that the term ‘male nurse’ has had to be coined to counteract its effect: ‘he is a nurse’ still sounds semantically odd, even today (Dickins, 2002 :79) ;
  
- (d) **Allusive meaning** is an intertextual feature that occurs when an expression evokes an associated saying or quotation in such a way that the meaning of that of that saying or quotation becomes part of overall meaning of the expression (to remind the addressees of a common saying or quotation);
  
- (e) **Collocative meaning** (the meaning given to a word through its collocation with another commonly used phrase or expression);
  
- (f) **Reflected meaning** is the meaning given of an expression over and above the denotative meaning which it has in that context by the fact that it also calls to mind another meaning of the same word or phrase (the reminiscence of a homonym or a near-homonym). For example in Arabic is calling someone جمار (literally ‘donkey’), in colloquial Arabic, حمار applied to a person means ‘stupid’. However, this metaphorical meaning also very strongly calls to mind the more basic sense of حمار ‘donkey’.

House (1973: 166) refers to the problem of meaning and how the possibility of translation is restricted if connotative dimension is taken into account by stating that connotative meanings are too elusive to be rendered correctly in translation because of their inherently indefinable nature.

Dickins *et al* (2002: 52) define denotative meaning (also known as ‘cognitive’, ‘propositional’ or literal meaning) as “that kind of meaning which is fully supported by ordinary semantic conventions”.

Synonym is a linguistic expression that has exactly the same range of denotative meaning as one of more other linguistic expressions (ibid: 53).

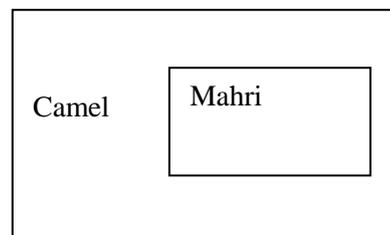
Semantic overlap is the range of meanings of one word or phrase overlaps with that of another, i.e. it is not necessary that some specification or feature need to be in the both sides and vice versa. An example in Arabic is *walī* and *darwish*. Not all the *awalī* are *darāwīsh*, and not all *darāwīsh* are *awalī*.

Semantic disjunction occurs when the factors are separate of each other. Dickins (2014: 69) introduces clear example ‘bachelor’ and ‘woman’.

The closest semantic equivalent for translating the denotative meaning of a source language word or phrase thus usually falls short of being a full target language synonym. Therefore, synonymy can only occur only among lexical terms if they are so close in their meaning to allow a choice to be made between them in particular contexts.

Cruse (1986: 88) defines hyponym as “the lexical relation corresponding to the inclusion of one class in another”. Dickins *et al* (2002: 55) define hyperonym (or superordinate) as “an expression with a wider, less specific, range of denotative meaning. Hyponym is an expression with a narrower, more specific range of denotative meanings than one with a wider meaning”.

Hyperonym or superordinate is a linguistic expression whose denotative meaning includes, but is wider and less specific than; the range of denotative meaning of another expression, e.g. ‘vehicle’ is a hyperonym of ‘car’ (ibid: 54). A decent illustration from Arabic is ‘camel’ and ‘Mahri’. Accepting that all *Al-mahārī* are by definition camels, yet that not all camels are by definition *Al-mahārī*, the semantic scope of *Mahri* is legitimately included in (altogether subsumed under) that of ‘camel’. This circumstance can be outlined by a big square, indicating to ‘camel’ totally encasing a little square, representing to *Mahri*, as in Figure 1:



**Figure: 1**

Dickins *et al* (2002: 55) define hyponym as “a linguistic expression whose denotative meaning is included in, but is narrower and more specific than, the range of denotative meaning of another expression; e.g. ‘lorry’ is a hyponym of ‘vehicle’”.

Hyperonym or superordinate is a linguistic expression whose denotative meaning includes, but is wider and less specific than; the range of denotative meaning of another expression, e.g. ‘vehicle’ is a hyperonym of ‘car’. Thus, hyperonym is the denotative relationship between ‘camel’ and *Mahri*.

## 2.2 Language and Culture

As culture comprises a collection of societal factors, language is assumed to be a part of culture. If it is said that language is a set of habits concerning sign behaviour, and if culture is the total set of habits which man learns, in this regard language seems to be a part of culture, a subset of those habits and traditions (Lander, 1965: 130).

Language is thus not only a necessary condition for culture, it is itself part of culture. Individuals who are members of certain groups acquire language, like other behaviour, through a complicated process of learning. In this regard, language differs from one individual to another. In one sense, it is a personal property since each person has his own thoughts (Greenberg, 1971: 156). And, even within the same society, there are various spoken dialects, as well as other sub-languages, so to speak. Hymes asserts that language is within the heart of culture and he considers language to be “easily the most autonomous, self-consistent and self-contained unit which is discernible within the totality of culture” (Hymes, 1964: xviii).

Enkvist *et al* (1967: 68) describe the intimate interaction and relationship between language and its sociolinguistic milieu:

Language events do not take place in isolation from other events; rather they operate within a wider framework of human activity. Any piece of language is therefore part of a situation, and so has a content, a relationship with a situation. Indeed it is this relationship between the substance and form of a piece of language on the one hand and the extra-linguistic circumstances in which it occurs on the other, which gives what is normally called 'meaning' to utterances.

Each culture has its own specific associations and heritage symbols. As a result, individuals grow up in the midst of a larger community, thus acquiring vast

background knowledge coupled with numerous beliefs, habits and values may help the translator to be close to the STC.

These matters are reflected in a person's use of language since language is said to be the prerequisite for the transmission of basic aspects of human life such as political, legal and religious systems which are transmitted by linguistic methods of communication (Greenberg, 1971: 260).

Sapir states that language does not exist as a separate unit from the culture of any given society. Sapir sums up the relationship between language and culture as follows (1949: 204, 7, 19):

It goes without saying that the mere content of a language is intimately related to culture. Each language has its own geographical site wherein the inhabitants collectively speak it, thus setting them apart from those people who are unable to speak the language.

In fact, it could be suggested that the most important relationship between language and culture occurs in the use of cultural terms. Accordingly it can also be suggested that cultural terms are the products of a language commonly resulting from the social interaction, political affairs and historical background, and religious, economic or geographical aspects of any given society. So they are those words or utterances that indicate specific meanings shared by a certain community or society. For example, as we will see in chapters Five, Six, Seven, Eight and Nine, terms such as *'aṣr*, *duḥā*, *al-Hamādā al-Hamrā'*, *Jabal al-Hasāwna*, *al-jurūd wa al-'abā'āt*, *al-mukhlāh*, *ṣurrah*, *al-naj'*, *al-Qiblī*, *al-khalā'*, *ṭalhā*, *ratmā*, *sidr*, *tirfās*, *Mahrī*, *ḍabb*, *waddān*, *tamīma*, *Qibla*, *ruqya* and *Ḥadīth al-Rasūl* are largely specific to the Libyan Arabic, other Arab and Muslim contexts. For a more detailed discussion of such words and phrases see chapters Five, Six Seven, Eight, and Nine.

Within this whole context of culture, the above terms (words and phrases) or utterances are specific to the Arabic context as mentioned earlier, and hence evoke meaning in the minds of that community because of its shared culture. In translation those evoked meanings should ideally be represented in one way or another.

### **2.2.1 What is Meant by Culture?**

Originally, the word culture comes from the Latin words root *colo* + suffix *-ere*, with the root meaning 'to cultivate'. Culture includes dress, language, food, religious rituals, traditional customs and manner, thought, and values.

Culture is a very broad, comprehensive term, which has been subjected to a vast array of definitions and different opinions. As Williams (1983: 89) observed, the concept of culture is considered one of the two or three most complicated in the English language. Culture could be seen as a reflection of shared meaning. So when people see things from the same perspective, then it is said that these people belong to the same culture. Hall (1997: 2) maintains that "to say that two people belong to the same culture is to say that they interpret the world in roughly the same ways and can express themselves, their thoughts and feelings about the world in ways which will be understood by each other." Thus culture depends on its participants interpreting meaningfully what is happening around them, and their ability to make sense of the world in the same manner. Moreover, culture could also be considered to be something which differentiates mankind from the animal kingdom. Under this definition, culture is a notion that encompasses that larger whole which is the common property of all groups of men and which distinctively sets mankind apart from all other animals which should be called culture.

Bakhtin (1986: 7) examines culture from a different perspective; that of comparing one culture with another. He maintains that:

in the realm of culture, outsidership is a most powerful factor in understanding. It is only in the eyes of another culture that foreign culture reveals itself fully and profoundly: a meaning only reveals its depths once it has encountered and come into contact with another, foreign meaning: they engage in a kind of dialogue, which surmounts the closedness and one-sidedness of these particular meanings, these cultures. We raise new questions for a foreign culture, ones that it did not raise itself; we seek answers to our own questions in it; and the foreign culture responds to us by revealing to us its new aspects and new semantic depths.

Culture, however, must be the product of learning and knowledge. It is a collection of things, people, behaviour and emotions. Statements people make and actions they perform are invariably a product of their culture (Hymes, 1996: 36).

Hofstede (1980: 15-16) proposes that culture is a construct processed by "human mental programming" that includes three levels. These are: (1) the universal level, which is related to the common bodily nature of all human beings and is inherited; (2) the collective level, referring to the culture which is shared within a group and is learned from other individuals in that group, and (3) the individual level, which is specific to the individual and is both learned and inherited.

Other scholars observe and comment on a whole set of organizations that people perceive in the society they reside within. Goodenough (1957: 167) claims that a society's culture "consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members". Culture is not a material phenomenon; it does not consist of things, behaviours, or emotions. It is rather an organization of these things. It is the form of things that people have in mind, their models for perceiving, relating and otherwise interpreting them".

Parsons (1952: 15) argues that, when culture is transmitted, it in fact constitutes a heritage or a social tradition which is learned. Thus it is not a manifestation of any particular content of man's genetic constitution and it is in this sense shared among men through human social interaction. This definition suggests that any culture is established by the interactions among people in a specific society. In other words, without having people living in a society and interacting with each other, communicating in the daily matters of their lives and each other's feelings, beliefs and ideologies, there will be no culture among them.

Thus, it could be said that culture is the social knowledge acquired by a number of people living in a particular society during a limited period of time, and that their knowledge develops as they develop themselves and society accordingly.

Newmark (1981: 73) defines culture as “the total range of activities and ideas and their material expression in objects and processes peculiar to a group of people, as well as their particular environment”.

In conclusion, it could be said here that culture is shared by a group of people having a set of beliefs, and using a language as a way of communicating and carrying their thoughts, messages, and beliefs to other members of society. The present author strongly believes that culture constitutes the heritage of a nation, which develops according to the needs and requirements of a society over a certain period of time.

### **2.2.2 Cultural Categories**

Culture covers almost all aspects of life, such as the social, religious, political and historical. Adapting Nida, Newmark (1988: 94-102) proposes a classification of foreign cultural terms, categorizing cultural elements into the following groups:

1. Social culture: work, leisure, kinship, time, names, measures and weights (see chapter Five).
2. Material culture: food, clothes, houses and towns, transportation (see chapter Six).
3. Ecology: flora, fauna, plains, tundra and winds (see chapter Seven).
4. Religious, customs, activities, concepts, procedures, political and administrative, artistic (see chapter Eight).
5. Gestures and habits.

These main elements may be translated in different ways according to the aim of the author and also their role in the source text and the purpose for the target text reader.

### **2.2.2.1 Social Culture**

Some terms (words and phrases) relating to social features might be strange to a reader from a different culture and need to be explained in terms of ideas which are comprehensible to him or her. Social culture plays a vital role in the behavior of the members of a society and hence, in the imported culture through translation. In the same sense, translation, therefore, may regulate culture. Translators should keep social culture in mind when filtering the target text against the taboos of the source culture. Sometimes, when the cultural ideology of the source text writer differs markedly from that of the translator, the social text may have to use all kinds of manipulative techniques to fit their own cultural ideology (see chapter Five). In this regard, culture may play the role of censorship against the translated text of the alien culture. Each society has its own unique culture, with diversity in habits, traditions, customs and religion. This diversity is reflected in almost all aspects of any given

society, such as family life, beginning with eating habits, love, and marriage and ending in other social behaviour. For instance, in English culture when somebody calls a woman ‘darling’, typically regarded by Arabs as shameful, there is no equivalent in Arabic.

#### **2.2.2.2 Material Culture**

The second category in the classification of culture is material. In the broad sense material things includes most of the objects that people use in their daily lives, which may differ from one speech community to another. Technology falls into this category. It is certain that most people in the Arab world import a majority of technological discoveries. Therefore, the translator may experience difficulty in providing lexical equivalents for such new materials and products.

The Arab speaker is obliged to use and adapt foreign terms. For example, words such as *rādyū* (radio), *talafūn* (telephone), *tilifīzyūn* (television) and some computer language and internet terminology such as ‘broadband’, ‘online’, ‘offline’, ‘software’, ‘virus’, ‘WWW’, ‘CD’ and ‘DVD’ are commonly used and have attained respectability in adopted forms in standard Arabic. Rendering technological neologisms may create some problems for the translator, because these kinds of terms may occur only in the source language. It is hard to find their appropriate equivalent in the target language or the translator has to search for their equivalent (Aziz: 1982).

Food for many also is a most important reflection of national culture as each society has its own specific kinds of food. For example, in most Arab countries and some other Muslim states three meals are eaten during the day: *fuṭūr* is the morning meal; *ghadā* is the midday meal and ‘*ashā*’ is the evening meal. Middle-class British society traditionally has the following meals: breakfast, lunch, high tea, dinner or

supper. This suggests the difficulty of finding equivalent terms in the process of translation. Furthermore, the contents of meals are also different. For example, a meal in Arab countries normally consists of just one course. A three-or four-course meal is alien to Arab culture. Newmark (1988: 97) states that: “Food is, for many, the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures”. Therefore, adding an explanation and details of an item of food helps to give a clearer image to the reader/hearer even if such a food is not known in the receptor language (see chapter Six). Venuti (2000: 113) points out that:

Any representative of a cheese-less culinary culture will understand the English word “cheese” if he is aware that in this language it means “food made of pressed curds” and if he has at least a linguistic acquaintance with “curds”.

Moving on to the issue of clothing, it is taken for granted that clothes differ from one society to another, especially in the case of clothes which denote national customs and heritage. Nevertheless, many of the clothes worn in the Western world are now commonplace in Arab societies.

### **2.2.2.3 Ecological Culture**

This category basically refers to geographical features which are usually easily distinguished. In this aspect, many areas have local words and expressions for certain features though, as noted by Nida, some ecological features such as ‘wind’, ‘hill’ and ‘season’ and other features exist in the vocabularies of different languages. Specific ecological terms might not be understood in translation if they are not related to their cultural background. Newmark (2003: 96) explains that there is a distinction between

geographical terms and other cultural terms. For him, geographical terms are usually culture-specific and, if translated literally, may be unfamiliar to the target reader.

In his reference work *الترجمة بين النظرية والتطبيق* (*Theory and Practice of Translation*) Mohamed Daydawi (1992:17) mentions that the Arabian Peninsula is full of vast sandy landscapes, and much of its topography resembles a wasteland. That atmosphere is reflected in the Arabs' way of thinking and in their language as well. Thus, Arabic literature contains a lot of details about the animals, birds, plants and all aspects of nature encountered while travelling through these vast lands. Daydawi shows that Arab people describe whatever they see through their recurrent travels, whether camels, reptiles, lions, or deer, through extensive synonyms. In turn this widens and enriches their vocabulary, and extends the linguistic word-formation system. According to Sapir (1949), "environment and culture have a considerable influence on the language of speakers as is clearly seen in their vocabulary".

The Arabian Peninsula is also an area known for its extremely high temperatures. In contrast, Great Britain has a cold and wet climate. Arabic has a three-way definition of temperature: *ḥārr* for hot, *dāfi* for warm in winter and finally *bard* for cold. On the other hand, the English language has at least four terms for use in descriptions of the weather: 'hot', 'warm', 'cool' and 'cold'. Problems arise in the translation of the word 'cool' as there is no word with an equivalent meaning in the Arabic language. Mona Baker (2002: 19) adds a further distinction regarding the use of the terminology of temperature in Arabic: the Arabic term *sākhin* (hot) and distinctions between the hotness of the weather and the hotness of other materials. The word *ḥārr* in Arabic is also polysemous covering both the hotness of temperature as well as of taste, in the sense of spicy food. Additionally, in the English language, there are many names for frozen water, such as 'snow', 'ice', 'sleet', and 'frost', as

well as the word ‘blizzard’, which is not easily translated into Arabic because there is no lexical equivalent for it. Furthermore, the weather in Britain can also be incorporated into expressions of greeting. For instance, “Lovely weather, isn’t it?” is regarded as a perfectly normal approach in beginning a conversation with somebody not known to you very well. Such a phrase is used, as Ghazala (1994: 56) observes, “to initiate conversation, especially in situations where silence needs to be broken down for phatic (social) reasons. People need to communicate with one another when they are together in one place”. Thus, to start a conversation, British people often use phrases and remarks about the constantly changing and unpredictable British weather. In Arabic, by contrast, there are local names for certain dusty winds, which may lack a proper equivalent in English; e.g., القبلي *al-qiblī* in Libya (see Section 7.1), الخماسين *āl-khamāsīn* in Egypt, السيروكو *al-sīrūkū* in Algeria and Tunisia, الهبوب *al-habūb* in Sudan, السموم *al-sumūm* in Saudi Arabia, and الشلك *al-shilluk* in Syria. The differences in the weather between two societies make some weather-oriented terms very difficult to translate. For more details on ecological words and phrases see chapter Seven.

#### **2.2.2.4 Religious Culture**

Religion plays a very important role in shaping most of a society’s concepts and features. Its deep roots in various cultures are revealed in how people speak and behave. However, it is more likely to play a crucial role in the affairs of those communities where religion is held in high regard. Generally, the influence of religion is stronger and clearer in communities that speak Arabic, than in Western communities. For instance, Arabs commonly use an array of religious phrases in their ordinary conversation, such as *mā-shā’ Allāh* (Allah willing), *‘b-ismi llāh* (In the

name of Allah). All of these words are derived from the Holy Quran or the sayings of the Prophet.

In this regard, Newmark (1981:05) explains that there are several factors that tend in different directions, such as:

The views and prejudices of the translator, which may be personal and subjective, or may be social or cultural, involving the translator's group loyalty factor, which may reflect the national, political, ethnic, religious, social, assumption of the translator.

Arabic is more oriented to religion than English, and the religious beliefs expressed in a source text may partially agree with those of the target culture or they may be similar or dissimilar to them.

Related to religion in Arab countries are greetings. In Islamic culture, the preferable whole greeting is *al-salām 'alaykum* which may be translated as 'peace be upon you'. In fact, this greeting bears religious implications that are not apparent in translation. *al-salām* is actually one of the ninety-nine names describing the attributes of Allah and, in this case, means 'peace' which when uttered brings peace not only to the person being greeted but also to oneself. In this case, the connotations of the phrase pose serious translation problems. For more religious words and phrases, see chapter Eight.

#### **2.2.2.5 Political Culture**

The beliefs and ideologies held by particular communities are clearly reflected in local vocabulary and expressions. English-derived political expressions and other associated English words have become near-universal, giving English a higher position than Arabic and making it the dominant culture in this regard.

Some political terms have an underlying emotive meaning, which makes rendering them into another language somewhat delicate and problematic. Therefore, due to the unavailability of one-to-one Arabic translational equivalents, translators of political texts into Arabic often opt for naturalization and a borrowing strategy translational procedure, to use Newmark's term. The 'borrowing' technique for newly imported words can be seen clearly in terms such as, 'liberal' ليبرالي (*libirālī*), 'democracy' ديمقراطية (*dīmuqrāṭīyya*) and 'parliament' برلمان (*barlamān*).

Catford (1965: 100-101) suggests that 'democracy' is an international term, while Bassnett (2002:39) stresses that such a term might be interpreted differently according to the political context of a culture. Newmark (1981:100) states that the inter-translatability of words ending with Graeco-Latin suffixes such as 'ism' is strongly affected by the political tradition of the countries concerned. He says that:

Whilst concepts such as 'liberalism' and 'radicalism' each have a hazy common core of meaning, they are strongly affected by the political tradition of their countries, not to mention the confusion of ideas that either identify or polarize socialism and communism. Here the translator may have to explain wide conceptual differences (e.g., 'the Italian Liberal Party is right wing', 'the British left of centre'; 'the French right is Liberal').

The translator therefore needs to pay careful attention to this aspect of political texts. The risks of mistranslation in political texts cannot be exaggerated and bloody wars between nations have been attributed to such mistakes; the pitfalls of political translation may have serious implications.

Streets and buildings are used in English to refer to presidents or their places of residence, governments, parliaments and ministers. Thus, in Arabic, they may need to be both transcribed and translated into political institutions and activities. For example the word 'Jerusalem' which is translated from English by Arabs as *Bait Al-maqdis* أورشاليم المقدس - بيت المقدس *al-Quds*, whereas Jewish Israelis writing in Arabic prefer أورشاليم

*Ūrāshālīm*. Also, the concept of ‘shadow government’ does not exist in those Arab countries which have one-party systems. Further forms such as ‘Shadow Minister’ may be particularly difficult to translate.

For more details about translational strategies for treating the names of political and administrative organisations and other historical and international terms, see Newmark (1988: 99-101).

### **2.2.3 The Implications of Cultural Differences for Translation**

This section provides an overview of the major approaches to the translation of cultural words and phrases.

Taking cultural aspects into consideration when translating between two such culturally different languages as Arabic and English can help to avoid any obfuscation of meaning. No message can claim to be transmitted unless the information contained in the language units is accompanied by some kind of background knowledge of the facts referred to in the message. Nations who belong to the same language community are likely to be members of the same cultural community. This means that they share habits, morals and beliefs as well as some knowledge about the history and institutions of their community. These presuppositions which enable them to produce and understand messages in their own language have to be supplied or compensated for when the same message is to be expressed in a different linguistic code.

Dickins *et al* (2002: 29) consider cultural differences to be of a sensitive nature requiring a different technique rather than literal translation, which they call cultural transposition. They state:

General cultural differences are sometimes bigger obstacles to successful translation than linguistic differences. We shall use the term cultural transposition for the main types and degrees of departure from literal

translation that one may resort to in the process of transferring the contents of an ST from one culture to another.

When translating literary texts some of the narrative discourse might seem rather obscure. In this sense, although translations may be successful in conveying the main message of a novel, they may easily fail to bring out any of the enjoyment felt by the readership of the original text, bearing in mind Nida and Taber's view (1969: 68) that the response of the receptor to the translated message must be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting.

Catford (1965: 99) argues that cultural untranslatability is less problematic than linguistic untranslatability:

This may lead to what we have called cultural untranslatability. This type of untranslatability is usually less 'absolute' than linguistic untranslatability.

Newmark (1981: 94-102) argues that the translation of cultural terms usually leads to problems, unless there is cultural overlap between the source and the target language and its readership.

Newmark states that "cultural objects may be referred to by a relatively culture-free generic term or classifier plus the various additions in different cultures and one has to account for these additions, which may appear in the course of the source language text" (ibid).

Venuti (1998a: 240) indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it".

Nida (1964: 161) asserts that cultural differences are more problematic for the translator than grammatical differences. A translator has to be acquainted with the SL

culture in order to know how to deal with words which have a specific cultural meaning. The translator should ideally have the same level of understanding of the cultures including both the SL and TL (Nord 1991: 11).

Larson (1984: 95) also adds that in the case of similar cultures the conditions are not the same:

When the cultures are similar, there is less difficulty in translating. This is because both languages will probably have terms that are more or less equivalent for the various aspects of the culture. When the cultures are very different, it is often difficult to find equivalent lexical items.

#### **2.2.4 Cultural Untranslatability**

The differences between cultures are often the main cause of translation problems. Catford (1965: 99) differentiates between linguistic and cultural untranslatability. The former is due to linguistic differences between the source text and target text. Bassnett explains the two notions as follows:

On the linguistic level, untranslatability occurs when there is no lexical or syntactical substitute in the TL for an SL term [...] Linguistic untranslatability is, he [Catford] argues, due to difference in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL culture of a relevant situational feature for the SL text. (Bassnett, 2004: 37)

A translator may stand a chance of transforming exotic cultural elements (social, ecological, material and religious) into the TL if misunderstanding gap occurs on the cultural level (Chapters Five, Six, Seven and Eight), in which case several translation strategies can be employed to solve such cultural diversities (see example 62). However, the inconvenient truth is that SL cultural words or phrases are often unintelligible to the TL readership, since ST authors primarily intend their works to be read by people from their own cultures.

Catford (1965: 94) also argues that the failure to integrate both cultural and linguistic elements may lead to untranslatability. He states that:

Translation fails or untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the text. Broadly speaking, the cases where this happens fall into two categories. Those where the difficulty is linguistic, and those where it is cultural.

Cultural translation is a task carried out not only at the textual level but also at the contextual level; to produce a coherent TT, certain linguistic fragments of the ST ought to be modified to fit the context of the TT culture (Carbonell, 1996: 81). In consequence, a translator must possess a good knowledge of both the source culture and target culture. Trivedi (Spitzbardt, 1988: 134) argues that:

"It would appear that the degree of translatability between two languages depends to a very great extent on the similarity of the cultural structure, source and target. If the cultural structure in the background of the source language is remote from the cultural structure of which is the background of the target language, translation from one to other presents a number of difficulties. This is the reason why... a native Englishman finds it difficult to understand a translation meant for Indian readers".

### **2.3 Translation**

Translation has been defined and examined by many scholars. While some focus on the process, others look at the end product. Each assesses translation from a different perspective. For example, Hatim and Mason define translation as “a communicative process which takes place within a social context” (1990: 3). Meanwhile, Wolfram defines translation as follows (1996: xi):

Translation is the manifestation of a dynamic interaction between the source text author, the source text (ST), the translator, the target text (TT), the TT's reader, and, last but not least, the social environment in which the translator works. Seen in this light, translation is an activity with an intentional and a social dimension establishing links between a source language (SL) community and a target language (TL) community and therefore requiring a specific type of communicative behaviour.

Additionally, some consider translation as a process that aims for equivalence between the Source Text (ST) and Target Text (TT). Koller puts forward the following working definition of translation. He perceives it as follows (1995: 196):

...the result of a text-processing activity, by means of which a source-language text is transposed into a target-language text. Between the resultant text in L2 (the target-language text) and the source text in L1 (the source-language text) there exists a relationship, which can be deigned a translation, or equivalence relation.

Furthermore, other researchers differentiate between different translation approaches, for instance, the distinction between "overt" and "covert" translation that has been suggested by House (1977: 66, 67). In addition there is the distinction between semantic vs. communicative translation, for example Newmark says that "communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original" while "semantic translation attempts to render, as closely as the semantic and syntactic structure of the second language allow, the exact contextual meaning of the original" (1981: 39). With regard to translational procedures for terms that are social in nature, Newmark (1988: 93) suggests that the transferred and functional translation procedures should be used for social cultural elements:

In considering social culture one has to distinguish between denotative and connotative problems of translation. Thus *charcuterie*, *droguerie*, *patisserie*, *chapellerie*, *chocolaterie*, *konditorei* hardly exist in Anglophone countries. There is rarely a translation problem, since such words can be transferred, have approximate one-to-one translation or can be functionally defined, *pork-butcher*, *hardware*, *cake or hat or chocolate shop*, *cake shop with cafe*. Whilst many trades are swallowed

up in super and hypermarkets and shopping centres and precincts (*centre commercial, zone piétonniere, Einkaufszentrum*) crafts may revive.

In another vein, the main task of translation for Wilss (1996) is to establish correspondence between the source text and target text while taking into account the source text author's intention. He also adds that the main aspect of translation is "the intent to create the semantic, pragmatic, and stylistic preconditions for communication between the members of different linguistic and cultural communication" (ibid: 41, 44).

In support of this, Wilss (1982: 3) also says that "translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL text".

Furthermore, according to Nida and Taber (1969: 12) "the translating of source text aims to reproduce the closest natural equivalent in the receptor language in terms of meaning and in terms of style".

Finally, Bell asserts that the role of the translator has to focus on "finding formal equivalents which preserve the context-free semantic sense of the text at the expense of its context-sensitive communicative value, or finding functional equivalents which preserve the context-sensitive communicative value of the text at the expense of its context-free semantic sense" (1991: 7).

### **2.3.1 Translation and Culture**

As culture comprises a collation of societal factors, language is assumed to be a part of culture. If it is said that language is a set of habits concerning sign behaviour and if

culture is the total set of habits which man learns, in this regard language seems to be a part of culture, a subset of those habits and traditions (Lander, 1965: 130).

Language is thus not only a necessary condition for culture, it is itself a part of culture. Individuals who are members of certain groups acquire language, like other behaviour, through a complicated process of learning. In this regard, language differs from one individual to another. In one sense, it is personal property since each person has his own thoughts (Greenberg, 1971: 156). And even within the same society there are various spoken dialects, as well as other sub-languages, so to speak. Hymes asserts that language is within the heart of culture and considers language to be “easily the most autonomous, self-consistent and self-contained unit which is discernible within the totality of culture” (Hymes, 1964: xviii).

Each culture has its own specific associations and symbols. As a result, individuals grow up in the midst of a larger community acquiring vast knowledge coupled with numerous beliefs, habits and values.

These matters are reflected in a person’s use of language since language is said to be the prerequisite for the transmission of basic aspects of human life such as political, legal and religious systems, which are transmitted by linguistic methods of communication (Greenberg, 1971: 260).

Sapir states that language does not exist as a separate unit from the culture of any given society. Sapir sums up the relationship between language and culture as follows (1949: 204/7/19):

It goes without saying that the mere content of a language is intimately related to culture. Each language has its own geographical site wherein the inhabitants collectively speak it, thus setting them apart from those people who are unable to speak the language.

In fact, it could be suggested that the most important relationship between language and culture occurs in the use of cultural terms (words and phrases). Accordingly it also can be suggested that cultures terms are the products of a language commonly resulting from the social interaction, political affairs, and historical background, and religious worship, economic or geographical aspects of any given society. So they are those words or utterances that indicate specific meaning shared by a certain community or society. For example as we will see from our studies terms such as *mukhlāh* مخللة, *Mahrī* مهري , , *qirba* قرية , *dabb* ضب and *naj* ' نجع are largely specific to the Arabic Libyan and other Muslim Arab context.

### **2.3.2 Types of Translation**

Types of translation differ according to the purposes a translator plans to himself/herself in process of translation with the original text. The data in this research (novels of Ibrāhīm al-Kawnī) contain cultural words and phrases which have been translated from Arabic (Arab-Tuareg culture) into English (Western culture). Therefore, cultural, literary, communicative or semantic translation could be applied in this research because those elements (words and phrases) convey and transmit the image and spirit of the source culture to the target reader, who belongs to a different culture, background and thought, and also as a communicator between those cultures.

Categorizations of translation sorts clearly rely on upon what scale does the translator utilize; those classifications depend on some main principles that may impact on translation procedures. In this regard, Chesterman (2000b) distinguishes between four factors:

- a) “Equivalence (the relation between source and target text), function whether same or different, content reduced or added, form, style same or different and source-text revision for error correction evident or not”.
- b) Target language (style of target text), acceptability, localized or not, matched or not?
- c) Translator visibility (is the translator visible in footnotes, preface or commentary from the source text in brackets. Individual or team, native speaker of source or target language and professional or amateur?)
- d) Special situations such as time of doing translation.

As this work based on translation of cultural words and phrases, therefore, those factors are essential to do with literary translation. In the translation equivalence, Chesterman states that “function (same or different), content (does the translation represent all source content), style (same or different), form (what formal elements of the source text are preserved) and source-text revision (for error correction: evident or not)” (ibid).

In the translation of fiction, Snell and Crampton (1983: 110) state that “the translator will be forced to write in a style not his own, and make it good-it is also because he must translate, completely, the meaning of the author’s words, which is

carried by one particular mental process and by one particular set of memories, overtones and undertones belonging to a particular country and particular individual's experience of that country".

Newmark (1981: 45) states that "communicative translation focuses on the reader's understanding of the identical message of the source language text, whereas semantic translation focuses on rendering the exact contextual meaning of the original as closely as possible".

Nida (1964: 165) establishes two methods which correspond to his two types of equivalence. The first method is formal translation. The second method is concerned with preserving the meaning of the original. It focuses on the reader's response by producing the closest equivalent meaning of the ST in the TL. In this regard, Nida (1964: 159) states that:

a translation of dynamic equivalence aims at complete naturalness of expression, and it tries to relate the receptor to modes of behavior relevant within the context of his own culture, it does not insist that he understands the cultural patterns of the source language context in order to comprehend the message.

In this type of translation the translator is concerned with the impact of the message on the TL reader, so that a higher priority is sometimes placed upon how the original meaning will come across to the reader rather than holding to the literal form of the original. He is translating the total meaning of the original phrase instead of simply reproducing the literal meaning at the word level of the language. In order to do this, he may resort to using a different grammatical or lexical form in the TL.

Furthermore, a dynamic translation pays careful attention to the total meaning of a phrase or the text as a whole rather than the literal meaning of a word. It also pays

careful attention to the natural features of the TL. Therefore, the terms 'dynamic translation' and 'idiomatic translation' are closely related. Newmark (1988: 10) notes that dynamic equivalence translation "allows for a wide range of translation styles". It is important to note, however, that there are instances where the equivalent effect cannot be achieved.

### **2.3.2.1 Cultural Translation**

Culture is a complex matter of experience based on everyday life; it includes factors relating to social structure, religion, history, customs and everyday usage. Thus, the process of conveying cultural elements through literary translation is a difficult, complicated and vital task, and this difficulty is to be comprehended completely.

Dickins *et al* (2002: 164) point out:

when the cultures are more distant from one another—for example British culture and Egyptian culture – matters become more problematic. It is, for example, difficult to say what would be the British 'equivalent' of a peasant from southern Egypt, or of a populist Islamic preacher, just as one could hardly imagine the Egyptian equivalent of a New Age 'guru'.

One reason why people turn to translated cultural texts is because they seek to understand and know more about other cultures. Bassnett and Trivedi (1999: 2) argue that:

Translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in the process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with signification at every stage.

Translating is a process of transferring not only the meanings of the source language SL into the TL but also the cultural elements and meanings contained in the text being translated. If only the linguistic meanings of the source text (ST) when transferred into the target text (TT) while the cultural meanings were ignored, the translation would only be acceptable linguistically but would be unacceptable culturally.

Shuttleworth and Cowie (1997: 35) believe that cultural translation is sensitive to both cultural and linguistic factors and takes different forms:

Such sensitivity might take the form either of presenting TL recipients with a transparent text which informs them about elements of the source culture, or of finding target items which may in some way be considered to be culturally "equivalent" to the ST items they are translating.

If the translator does not have enough background in the source language then he/she will face difficulties conveying the whole meaning relating the cultural patterns that are included in the source text. One of the fundamental purposes of cultural translation is to initiate the target language reader into the sensibilities of the source language culture.

Nida and Tiber (1974:199) have viewed cultural translation as:

A translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original one.

Newmark (1991: 74) has discussed the translator's freedom in explaining the cultural expressions in the target language text, arguing that:

the only problem is the degree to which the cultural expression is to be explained in the translation, which may range from not at all, through a few hints to a full explanation in terms of functional or even target language cultural equivalents.

Other types of translations, such as of scientific texts, differ from cultural translation in that descriptions and statements referring to material objects and the like can be transformed from one language to another more easily especially since the etymological roots of technical words are often the same in many languages. Cultural translation, on the other hand, requires a more comprehensive approach to the text in order to achieve a meaningful and convincing translation.

### **2.3.2.2 Literary Translation**

Literary translation is closely linked to the act of interpretation; interpretation in fact precedes the very act of translation. Schulte (1983: 205) points out that:

Interpretation in itself is the act of translation, therefore, the concept of translation should be anchored in a very simple recognition; all acts of communication are acts of translation whether we try to explain an idea or whether we try to relate an exciting experience to another person.

For the translator to achieve equivalence in the translation of literature, he must begin to reconstruct the already existing meaning of words and then try to infer whatever additional meaning the writer has intended for the word as it appears in the text. This cannot be accomplished unless the text in the target language renders the content and the relevant cultural categories of the source language text.

Words have their own dynamics and their own domain of connotations acquired through their usage and existence within a culture, both present and past. Literary translation requires the translator to be extremely careful, since an ancient literary text is very much anchored in the actual and dynamic present of a language.

In regard of literary translation Halliday *et al.* (1964, 130) have the following to say about literary translation:

A feature of literary register is that more than in any other use of language, the translator has to look beyond the sentence boundaries to guide him in the choice of equivalents.

### **2.3.2.3 Communicative or Semantic Translation**

In this paragraph and the next paragraph, I will look at Newmark's notions of communicative and semantic translation. A communicative-based translation, for Newmark (1988: 39), "attempts to produce in its readers an effect as close as possible to that obtained in the readers of the original." This approach seeks to achieve a successful rendering of the original. The advantage of this approach is to look beyond the confined level of the text. Thus, the SL and its intended message undergo a shift of cultural environment to ensure the smoothness and naturalness of communication. In this context Newmark (1988: 42) states that "in theory a communicative translation is ipso facto a subjective procedure, since it is intended primarily to achieve a certain effect in its reader's mind". It devotes itself completely to producing a translation that is full of generous transfer of foreign elements into the target culture.

What is important for any translation that aims at "the principle of equivalent effect" is Nida's (1969: 22) "intelligibility of the translation". This view shifts the discussion away from form versus meaning to the reader's response. Nida argues that "such intelligibility is not, however, to be measured merely in terms of whether the words are understandable and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it". What Nida seems to be saying here is that such a method should aim at achieving a high degree of equivalence of response, regardless of the cultural and historical differences between the SL and the TL.

Semantic translation tries to supply an equivalent semantic content for words found in the ST and it concentrates more on the meaning of the source text (Lefevere, 1992a: 10). The aim is to allow the reader of the TT to understand as much of the SL content as possible. Newmark (1988: 39) states that:

semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original... it remains with the original culture and assists the reader only in its connotations... it tends to overtranslate to be more specific than the original, to include more meaning in its search for one nuance of meaning”.

He also states that, "the translator attempts within the bare syntactic and semantic constraints of the TL to reproduce the precise contextual meaning of the author” (1988: 47).

### **2.3.3 Procedures of Translating Cultural Words and Phrases**

In translation, every text requires a different type of translation procedure. For instance, the data used in this research is cultural words and phrases. Those two factors (words and phrases) need specific comport to convey them from one culture to another especially if those cultures are from a different background. Translator should bear in mind some circumstances which may affect the translation procedure of cultural words and phrases. Those elements are cultural background, situational context, author intent, invisibility of meaning and time.

Dickins (2012: 43-44) identifies the two most extreme translation procedures of culturally specific items which include words and phrases as follows:

- a) “in the translated text (target text) artificially including source culture-specific aspects of the original text (source text) by extending the margins of the target language and target culture through ‘cultural borrowing’; or:
- b) In the target text artificially presenting elements in the source text which are source culture-specific as if they were central elements of the target culture through ‘cultural transplantation’.

He defines the source culture or source language-oriented as foreignising and target culture or target language-oriented as domesticating (ibid).

Cultural borrowing and cultural transplantation are essential elements in procedures of cultural translation in general and particularly translating cultural words and phrases because there are some words and phrases for which a translation may not exist in the TT, therefore, cultural borrowing or cultural transplantation could convey the intended meaning, especially if the translator added more explanation as footnote or glossary.

In some cases of the foreignising text, the translation of cultural words and phrases needs to adopt Dickins’ procedures. The translation procedure could be carried out by selecting whether synonym or near-synonym. If this does not resolve the translation problem, and those elements represent central elements in the source text, then cultural borrowing or cultural transplantation could be appropriate.

Also there are some other procedures of cultural translation and translating cultural words and phrases which have already been discussed in section (2.1.1). Because they are not relevant only to culturally specific words and phrases those procedures are as follows: synonym, hyperonym (superordinate, hypernym), hyponym, semantic overlap, and semantic disjunction.

**Procedures for Translating Culturally Specific Words and Phrases (adapted from Dickins: 2012)**

SC-/SL-oriented		TC-/TL-oriented					
FOREIGNISING			CULTUREL-NEUTRAL		DOMESTICATING		
Non-lexicalised/Ungrammatical		Lexicalised/ Grammatical					
Semantically anomalous			Semantically systematic			Situationally equivalent	Culturally analogous
SYNONYMY-ORIENTED					PROBLEM-AVOIDANCE ORIENTED	NON-SYNONYMY ORIENTED	
<b>Row A:</b> <b>LEXICAL</b>	cultural borrowing proper	semantic extension mirroring SL usage ('literal' lexical equivalent)	lexicalised cultural borrowing	culture-neutral word/phrase	omission for cultural reasons	communicative translation	cultural transplantation
<b>Row B:</b> <b>STRUCTURAL (morphotactic or syntactic)</b>	Ungrammatical calque/ exoticism	grammatical, but semantically anomalous calque/exoticism involving semantic extension ('literal' translation of phrase)	Grammatically and semantically systematic calque/exoticism				

**Table 1:** Procedures for Translating Culturally Specific Words and Phrases (adapted from Dickins: 2012)

## 2.4 The Translator's Knowledge

Nida (1975: 65) states that “a satisfactory translation of an artistic literary work requires a corresponding artistic ability on the part of the translator”. The pleasing use of words demands aesthetic sensitivity in the same way that the pleasing arrangement of colours or of three-dimensional space requires aesthetic competence.

The literary translator finds himself in the middle of a balance of forces, between the ST author and the TT readers. Thus, in order to do this he/she has to keep in mind

at all times the intention of the author and the effect he/she stimulates in his source readers, so that he can devise a way of stimulating the same effect in a different reader. The translator must know the place where the source text takes place, the time, the environment and the background knowledge of the text receiver, the relationship that exists between them, the presuppositions that are brought to the communication by each one of them, the cultural background of both the text receiver and the text producer, and many other situational matters which give rise to the situational meaning. Furthermore, he/she should not underestimate the reader's ability to decipher and interpret, as context becomes a valuable source of information.

#### **2.4.1 The Translator and the Source Text**

Nida (2001: 131) points out that translating involves four major parameters: the source text, the translator, the reader, and the target text to be produced, each usually resolving into many, even inexhaustible, factors or variables that may exercise different effects on the act of translating.

Before any step is made to translate a text, the analysis of the source language text should be based on a prior reading of the whole text, and on a study of the factual and cultural background of the text. A background knowledge of the source text may reduce translation mistakes because, all too often the hindrance in translating is not only because of the differences between the structures of two languages but to the different cultures and also specific meanings of even single or simple words or phrases as well.

The essential task for the translator lies in capturing the exact meaning of the original, and in finding equivalent words, phrases, and sentences to reproduce that meaning.

Nida (1964: 60) states that the translator must use a strategy for analysing how to decode a source language text. “This strategy provides him first with the technique for analysing the process of decoding the source text and second with a procedure for describing the generation of the appropriate corresponding expressions in the receptor language”.

One of the most important elements to be considered in the act of translation is to understand the value and the importance of the source text within the framework of the source-language discourse. The translator plays a fundamental role in the success of the process of translating. Therefore, the translator should consider the author's mind at the time he starts translating the source text, so that he/she can then see what the author thinks and feel and what the author sees. Rose's view to achieve identity with the author of the source language message is declared as he says:

Since as translators we must become the mirror of the original author, think his thoughts, have his opinions and feelings, we must train ourselves to see the world through his eyes or effect a symbiotic arrangement that lets the world impinge upon the resulting compound consciousness. (Rose, 1977, cited in Al-Najjar, 1984: 27)

Hatim and Mason (1990: 11) also state that:

the translator should understand the source text just as well as would a native reader; he/she reads the source language text not for his/her personal pleasure only but to render it to the target language reader through a different linguistic and cultural vehicle, bearing in mind that it is his own reading which tends to be imposed upon the readership of the target language version.

In comparison between the source text and the target text of the novels considered in this study, the author supplied footnotes giving the meanings of some terms for the

source text reader, whereas the translator made no attempt to offer any further information or explanations of their meanings in the target text.

The relationship between the translator and the source text becomes even more essential when the text is a cultural one. In fact, unlike a scientific or a technical text where facts are represented in direct and objective terms, a cultural text does not have a correlative in an objective reality, but rather generates a fictional reality through the reading process.

A cultural text, thus, offers to the translator a more important role and opens up more perspectives for him. Since there is no direct and objective correspondence between the fictional reality of the text, on the one hand, and the form by which that fictional reality has been conveyed, on the other, the reading process will stimulate the translator to focus on the relationship between the form and the content of the text even more strongly so that he can determine the author's meaning adequately. By doing so, he/she can then discover the stylistic devices that have conveyed the meaning of the source language text.

This means that the translator should determine what the writer of the SL text means when using certain kinds of phrases or styles to express his concepts. The translator should identify the relationship between the different parts of the text and the important stylistic devices the writer employs. In so doing the translator, like any other reader, interprets and comprehends the SL text. He should establish why the writer chooses a particular stylistic device, word, or geographical or historical name (Larson, 1984: 422).

## **2.4.2 The Translator as Cultural Filter or as an Obstacle to Intercultural Communication**

Intercultural communication between different nations of different roots has been made possible through translation, where the translator plays a fundamental role in the success or failure of such communication. A good translator helps the target reader to grasp unseen elements in the source text, whereas an incompetent translation leads to failures and discontinuities in interpretation, distorts the content and intended meaning, and mutilates the style and structure of the original. The concept of a capable translator as cultural communicator filter is considered a necessity for a translator or for a faithful interpretation producer. In other words, translating specific cultural words or phrases from one culture to another aims to bring to the readers of the TT new notions and facts inherent in the source language culture, to broaden their cultural prospects, and to make them aware that people of other nations may have different thoughts, customs, symbols and beliefs, which should be known about and respected. In any cultural text (the novel for instance), the reader is usually given clues, key words, and cultural words which show the author's intentions.

The translator needs to evoke and accommodate crucial and sensitive cultural elements of the source text, such as those expressed in social, ecological, material or religious terms, and pay more attention to the linguistic and cultural aspects of the source text in their translations. Not only will doing so lead to a better understanding of the source text, but it will also provide the reader of the target text with enhanced knowledge of the customs, thought and culture of the people of a different nation. One reason for target readers to turn to translated literary texts, apart from reading or leisure, is because they seek to know and understand more about other nations'

cultures. However, Bassnett and Lefevere (1990: 11) maintain that such a 'cultural transfer is not a simple process'.

In relation to cultural concepts, the translator should in a spirit of faithfulness in translation and responsibility to the readers spare no effort to give full explanation and details of the culture of the source language and seriously compared it with the target culture equivalents and analyze the source language and culture as much as possible in order to transplant the implications to the target language, making them clear in the target language, so that they achieve successful intercultural communication for people from two languages and cultures.

Nida holds to the view put forward by Goodspeed (1945: 8, quoted in Nida, 1964: 163) that: "The best translation is not one that keeps forever before the reader's mind the fact that this is a translation, not an original English composition, but one that makes the reader forget that it is a translation at all and makes him feel that he is looking into the ancient writer's mind, as he would into that of a contemporary".

Fyze (1963, 156) considers three criteria which could be applied to a good translation: faithfulness to the spirit of the original; faithfulness to the letter of the original; and gracefulness of the language employed in the translation.

Bell (1991: 15) defines the translator as "a bilingual mediating agent between monolingual communication participants in two different language communities". In this regard, Wilss (1982: 5) also sees the translator as standing:

in a specific relation to reality. That is to say, he possesses a specific linguistic and extra-linguistic volume of experience; in addition, he possesses a specific range of translational interests. He belongs to a specific language community, and within this language community, he belongs to a specific social grouping, which determines his value system, which in turn controls his translational production.

Hence, the translator is expected to bridge the gap, small or large, between two cultures, and to preserve the foreign identity of the source text or, in other words, to

preserve the linguistic and cultural differences of the source text by seeking and conveying the "purely 'formal' replacement of one term or expression in the SL by another in the TL" (Hatim & Munday 2004: 40). Nida (1964: 159) refers to this type of translation as "gloss translation," which is "designed to permit the target text reader to identify himself as fully as possible with a person in the source language context, and to understand as much as he can of the customs, manner of thought, and means of single terms or expression" and which may "require numerous footnotes in order to make the text fully comprehensible and appropriate". Thus, a veteran translator is someone who has a comprehensive knowledge of both source and target languages. Kussmaul (1995: 70) states that "Translators have to be aware of the fact that readers' expectations, their norms and values, are influenced by culture and that their comprehensions of utterances is to a large extent determined by these expectations, norms and values".

Larson (1984: 441) states that the translator must bear in mind that:

all meaning is culturally conditioned. He must endeavour to enable the receptor language readers to interpret the message in terms of their own culture. He, too, should be aware of the fact that they cannot draw on the experiences of the source text writer, but only on their own. To recapitulate, the translator must make it possible for the reader to understand the message in light of the source text background. To do this he must supply, at some point, the information needed. Some can be woven into the translation, when appropriate, but much of this background will need to be given in introductions, notes, or glossaries.

Hence, the translator must not only analyse the source text effectively but must also carry it over adequately into the target language text and also convey the original image, particularly in cultural texts. In addition, the translator is a creative reader.

According to Nida (1964: 91), lack of knowledge of the cultural context of a specific text leads the translator to make two kinds of mistakes, of literalism or making an exaggerated effort to avoid foreign terms.

Hence, when considering cultural words and phrases and their implications for translation, the extent to which it is necessary for the translator to explain or bridge such information gaps and cultural differences should be taken into account. On the basis of conclusions reached concerning the ideal target language reader, the translator should decide how much may be left for the reader to conclude.

Therefore, the translator should be an 'intercultural mediator and communicator', fill the distance between the SL and the TL by concentrating on the main factors of the source culture such as social, ecological, material and religious terms and be always mindful of the best translation procedures available and appropriate equivalence, particularly when he or she communicates between different cultures and different background.

The present researcher thus sees a good translator is someone who has a comprehensive knowledge of both source and target languages and cultures.

To sum up, in order to render a satisfactory translation while dealing with two different cultures, translators need to be acquainted with the denotative and connotative meaning, religious and cultural systems of both source language and target language. This will allow them to find standard and appropriate equivalents, give an explanation, or otherwise convey the author's intended meaning to the target language audience.

## **2.5 Relationship between Author and Readers**

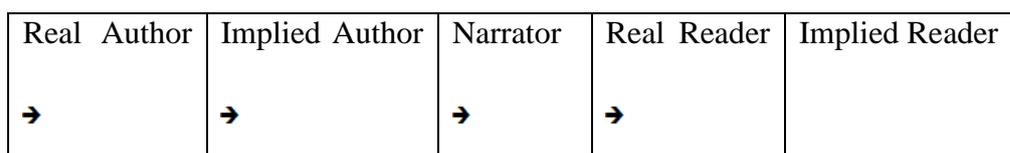
In the process of translating a cultural text, the role of the target receiver (audience) is almost equally important as that of the source sender (author).

Leppihalme (1997: 21) considers that the role of the receiver is equally as necessary as that of the sender. She says,

In literary studies there has been a 'return of the reader' (cf. Freund, 1987), which sees the reader (even the reader of translations) not just as a passive receiver of instruction and education but as a participator, a co-author almost, or even the 'real author' (Genette, 1980: 262) without whose interpretation a text does not exist. Linked with the communicative model of translation, this has led to more receiver-oriented translation studies, where the ST is not thought superordinate, nor TTs only pale imitations, necessarily poorer than the original.

In narrating or describing events, or social or religious occasions in a novel, the author typically provides his readers and audience with what he considers to be important and sufficient factors and elements to comprehend the characters and their behavior. He/she depends on a covert agreement between his readers and himself on various cultural matters the understanding of which is necessary and essential for the comprehension of the whole of the communicated message. The author does not normally outline in explicit words or phrases all aspects of the personalities of his characters, or what set of hidden aspects has led to the developments of the plot in the way it did. The source language readers typically share the same cultural background as the author, and they as a result customarily find no difficulty in grasping the author's intent and arriving at the implied conclusions. On the other hand, the target language reader might bring his own experiences and expectations to bear on his interpretation of the text and, as a consequence, this interpretation is bound to be conditioned by his cultural background knowledge.

In this matter, Chatman (1978: 151) and Rimmon-Kenan (2002: 87) proposed the process of communication between the novelist and the reader:



**Figure 2: The process of communication between the novelist and the reader**

## 2.6 Linguistic Approaches to Translation Theory

The linguistic approach to translation theory focuses on the key issues of meaning, equivalence and shift, and began to emerge around fifty years ago. The approach to linguistics known as structural-linguistics is evident in the work of Roman Jakobson, Eugene Nida, Newmark, Koller, Vinay, Darbelnet and Catford.

The term 'shift' was first applied to the theory of translation by Catford in his work *A Linguistic Theory of Translation* (1965). Here he discusses two types of shift:

1) Shifts of level, where a grammatical concept may be conveyed by a lexeme (for example, the French future tense endings are represented in English by the auxiliary verb 'will').

2) Category shifts, of which there are four types: structural shifts (in French the definite article is almost always used in conjunction with the noun) class shifts (a shift from one part of speech to another); unit or rank (longer sentences are broken down into smaller sentences for ease of translation); and the selection of non-corresponding terms (such as counting nouns).

His systematic linguistic approach to translation considers the relationship between textual equivalence and formal correspondence. Textual equivalence occurs where the TT is equivalent to the ST, while formal correspondence is where the TT is as close as possible to the ST (Munday, 2001: 60).

After Vinay and Darbelnet proposed direct and oblique strategies in translation, Leuven-Zwart (1990: 38) developed a more complex theory, using different terminology based on their work. Her idea is that the final translation is the end result

of numerous shifts away from the ST, and that the cumulative effect of minor changes will alter the outcome. She suggested two models for translation shifts:

1) Comparative – where a comparison of the shifts within a sense unit or transeme (phrase, clause, sentence) between the ST and TT is made. She then conducts a very detailed analysis of the ‘architranseme’ or the core meaning of the word, and how this meaning can be transferred to the TL. She proposes a model of shift based on micro-level semantic transfer.

2) Descriptive – situated in the linguistic fields of stylistics and pragmatics dealing with what the author is trying to say, and why and how this can be transferred to the TT. This deals with differences between the source and target cultures and serves as a model on a macro level of the translation for literary works (Munday, 2001: 63-66).

### **2.6.1 Functional Theories of Translation**

The theories of functional and communication skills translation which developed in Germany in the 1970s and 1980s have transferred translation from a rigid linguistic phenomenon to an act of cultural environment communication. The basic work of Reiss links the function of language, text type and genre with translation. Reiss’s approach integrates a very influential theory, Skopos theory (Nord, 1997: 27-29) where the strategy of translation is decided by target text function and target culture with target theory, which is a part of the translational action model proposed by Holz-Manttari which puts professional translation within the context of socio-cultural terms using work and management. Translation as a communicative activity consists of the creators, delegates, producers, users and recipients of the original of the source and

target texts. The evaluating of translation is done not through meaning equivalence but according to target text position as defined in the author intention. Nord's form is designed for training translators on the functional context, but it does ensure that the analysis of the source text is more comprehensive.

## **2.7 Defining Cultural Terms (Words and Phrase) as Translation Difficulties**

The researcher believes that cultural terms are words or phrases used by people in a culture which may not exist in another culture, i.e. there is no clear counterpart (synonymy) in the target culture, nor there is any similarity (near-synonymy) to the source word or phrase.

The phrase 'cultural terms' was coined by Nida, and later adopted by Newmark (1982), who defined them as "token-words which first add local colour to any description of their countries of origin, and may have to be explained, depending on the readership and the type of the text" (Newmark, 1982: 82).

In literary translation, cultural terms are very common. Finding equivalents for culturally specific terms that appear in al-Kawnī's novels presents a challenge due to the density of their cultural referents. It is therefore necessary for the translator to explain what is intended when discussing cultural terms in this study. The following section provides an introduction to the significance of such cultural terms, and contextualizes their importance within the novels of al-Kawnī. It illustrates their main features, and discusses them succinctly in relation to the issue of finding their equivalents; that is, their translatability.

Taking as the point of departure the view that a successful translation implies the exact identification of the cultural context of the source text, establishing linguistic equivalence in relation to cultural terms is essential. In this respect, Nida (1964: 91) classifies the most linguistically dense elements of any linguistic-cultural system that need to be translated as terms pertaining to ecology, material culture, social behaviour, religious attitudes, and political context. These are the types of cultural words selected for analysis in this study. Translators are led to focus on the cultural elements depicted by cultural words found in proverbs, proper names, etc. The analysis of these words also aids the reader in understanding the interaction between language and its corresponding culture unique to the style of al-Kawnī.

Thus, the contrastive areas of cultural term differences in Arabic and English and their implications for translation equivalence which will be discussed in this study are significant for those who have a special interest in the field of translation, particularly Arabic-English translation, and for those who are generally interested in the field of culture and translating Libyan cultural terms in particular. It is also hoped that this research will contribute towards a greater awareness of the Arabic language in general and narrative cultural words and phrases on the one hand and towards developing divergent translational thinking in the Arabic speaking world on the other hand.

From a perspective similar to Nida, Newmark (1981: 94-102) argues that cultural terms always lead translators to deal with problems in rendering them, unless there is a cultural overlap between the source and the target cultures. This position will be further discussed in chapters Five, Six, Seven, Eight and Nine.

In addition, Arabic and English have entirely different cultural settings, their speakers belonging to very different cultural contexts. When translating between two

culturally very different languages such as these, translators regularly come across lexical items that do not have an equivalent or which cannot be fully translated into English. For example ‘*aṣr*, *ḍuḥā*, *al-Hāmādā al-Hamrā*’, *Jābāl al-Hāsāwnā*, *al-jūrūd wā al-‘abā’āt*, *zandqa*, *al-mukhlāh*, *ṣurrah*, *al-naj*’, *al-Qiblī*, *al-khalā*’, *ṭālḥā*, *rātmā*, *sīdr*, *tīrfās*, *Mahrī*, *ḍabb*, *waddān*, *tamīma*, *Qibla*, *ruqya* and *Ḥadīth al-Rāsūl* are phrases in Arabic that no exact equivalent in English can replace because the concepts they refer to do not exist in Western culture. Analysis of these words and phrases will be discussed later in chapters five, six, seven, eight and nine.

In al-Kawnī’s writing cultural words and phrases have a predominant position. The Bedouin culture, its geography, rituals, and anthropological characteristics are represented in meaningful cultural terms. Such terms in turn become fundamental ties to the novels, because they express the customs, traditional life, religious beliefs, and ways of thinking of the society al-Kawnī is describing. Thus, the need for a successful rendering of such terms is pronounced in transferring from the source language to the target language, because failure to do so would imply a substantial narrative and stylistic loss.

Translating cultural terms thus involves a presupposition that the translator must be competent in the cultures of both the SL and the TL. Newmark (1981: 133) suggests that the translator sometimes has to prioritise the emotive and affective elements present in the source text over the informative or content based elements, because the context requires it. The researcher should also establish why the writer chooses a particular stylistic device, word, or geographical or historical name, and ask himself whether selecting the denotatively equivalent device or word will be as effective in the TL, or if other features should be used to bring about the same effect (Larson, 1984: 422). Thus, the rendering of cultural terms plays a crucial role in the

representation of the SL and its culture. To understand the specific cultural terms of a different language and culture, readers and translators in this case have to refer to the cultural and social background of the Arabic language so as to try to discover how these may affect the process of translating into English. Furthermore, the ecological and social context in al-Kawnī's novels is also depicted with recourse to various local dialects which endow some terms with the cultural specificity of the people he is describing; his way of writing has an ambiguity and allusive drive often based on the strength of such cultural terms.

## **2.8 Equivalence in Translation**

Selecting an appropriate equivalent for a cultural word or phrase is the most problematic and crucial areas in the translation process. Equivalence is a significant element in translation in most fields of communication especially cultural. While dealing with equivalence between one language and another especially in cultural words or phrases, the translator needs to bear in mind the categorisation of cultural words or phrases, whether they are social, ecological, material or religious. He or she should also look to the background and time of the words and phrases before rendering them or even choosing an equivalent in the TL.

In some cases an appropriate equivalent may not be found from one language to another, but the translator does not have the right to omit or ignore that word or phrase as it could be significant in the ST. On some occasions, the alternative or closest equivalent could be satisfactory but in the meantime he or she needs to add explanatory reasons for choosing such an equivalent.

The concept of equivalence has been one of the key concepts to be discussed in translation studies, giving rise to notions such as “equivalence in difference” (Jakobson, 1959: 232). Nord (1991: 22) believes that equivalence means "the greatest possible correspondence between source text and target text."

Nida (1969: 12) believes that translation of this type involves “reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in term of style”. He emphasizes the importance of understanding the ‘deep structure’ of the source text before producing the ‘surface structure’ in the target language considering context as one of the important things we have to keep in mind in translation.

Nida’s dynamic equivalence notion depends on “the principle of equivalent effect”. This means that the translator should translate the meaning of the source text through choosing words that would have the same impact on the target audience as the original words did on the original audience. Nida’s dynamic equivalence prioritizes the TT over the ST, which can be regarded as only an ‘information offer’.

Dickins, Hervey and Higgins (2002:19) state that “descriptively, equivalence denotes the relationship between ST features and TT features that are seen are directly corresponding to one another, regardless of the quality of TT”.

Newmark (1981: 39) believes that semantic translation is concerned with the content of the message of the text. It is a method which focuses on creating the precise flavour and tone of the original. It “attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original”. This type was described by Newmark as more detailed, more complicated and more concentrated. It is a method that is more informative and less effective (ibid:

39). He argues that this type of translation can be used in expressive texts (literature and authoritative texts) since the focus is on the writer rather than the reader.

Mannaa (2012: 20) says that “in order to be able to make judgments about ‘goodness’, ‘acceptability’, etc., there has to be some authoritative point of reference. This might be a person in authority, for example a translation teacher”.

Fawcett (1997: 53) confirms that the “ultimate goal of the various translation techniques and strategies is to achieve ‘equivalence’”. Koller (1995) views equivalence from normative and pragmatic angles: "the source language and target language words being used in the same or similar context in their respective languages", which Koller (1995) calls text-normative equivalence; the source language and target language terms or expressions having the same impact on their target readers, i.e. pragmatic equivalence.

Wilss (1982: 134) states that "the concept of translation equivalence has been an essential issue not only in previous translation theory, but also in modern translation studies" and that "there is hardly any other concept in translation theory which has produced as many contradictory statements and has set off as many attempts at an adequate, comprehensive definition as the concept of translation equivalence between source language text and target language text".

According to Popovic (1978: 6) equivalence can be divided into various categories:

1. Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL text, as in word for word translation,
2. Paradigmatic equivalence, where there is equivalence of the elements of paradigmatic expression such as in elements of grammar, which Popovic sees as being at a higher category than lexical equivalence,

3. Stylistic (translational) equivalence, where there is a functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning,

4. Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic of a text.

The following table shows the most used notions of equivalences in translation.

<b>Levels of Equivalence</b>	
Linguistic (textual material)	Nida, 1964; Catford, 1965
Cultural	Newmark, 1982; Larson, 1984
Stylistic	Popovic, 1976; 1980; Bell, 1991
Semantic (content)	Kade, 1968a; Nord, 1991
Structural (textuality)	Filipec, 1971; Reiss, 1971; Wills Koller 1972; Wills 1982, Neubert, 1985; Hatim, and Mason, 1990; Neubert and Shreve, 1992.
Communicative	Beaugrand 1978, Neubert and Shreve 1992
Functional	Nida and Taber, 1969; Kuepper, 1977; House, 1981, de Waard and Nida, 1986; Newmark, 1991

**Table 2: Types of Equivalence**

### **2.8.1 Strategies to Solve Problems of Equivalence**

As mentioned above, problems of equivalence occur at various levels, ranging from word to textual level. These problems emerge due to semantic, socio-cultural, and grammatical differences between the source language and the target language. These

three areas of problems of equivalence are intertwined with one another, as the meanings that a word refers to are culturally bound, and in most cases the meaning(s) of a word can only be understood with reference to its context of use.

Some theorists consider that too many footnotes in a translation are inappropriate with regard to appearance, but they can explain to the target audience many of the source text contents. Nida (1964) favours the use of footnotes to fulfil at least two functions: to provide supplementary information and to call attention to the original's discrepancies. Therefore, such terms should be explained in some contexts by footnotes, because the strategy of adding notes will serve the purpose of adequate translation.

Schäffner & Wieseemann (2001: 34) distinguish the strategy of explanation in a footnote, a similar strategy of notes, glosses and additions is also singled out by Newmark (1988, 91), who observes that the translator may wish to supply some extra information to the target language reader.

### **2.8.1.1 The Addition of Information**

According to Newmark (1988: 91), information added to the translation may be cultural, accounting for the differences between SL and TL culture; technical, relating to the topic; or linguistic, explaining the wayward use of words. The additional information may be put in the text such as by putting it in brackets, or outside of the text by using a footnotes or annotations. Such additional information is regarded as providing explanations of culture-specific concepts and is sometimes obligatory for comprehension purposes (Baker, 1992).

Additional information for specification purposes is also required "if ambiguity occurs in the receptor language formation and if greater specificity may be required so as to avoid a misleading reference" (Nida, 1964: 227). Nida (ibid) states that "important semantic elements carried implicitly in the source language may require explicit identification in the receptor language".

### **2.8.1.2 Deleting Information**

Deletion may sound drastic, but in fact it does no harm to omit translating a word or expression in some contexts, if the meaning conveyed is not vital to the development of the text so as to justify distracting the reader with lengthy explanations. Translators can and often do simply omit translating the word or expression in question (Baker, 1992:40).

### **2.8.1.3 Structural Adjustment**

"In translation, anything that is likely to violate the target reader's expectations must be carefully examined and, if necessary, adjusted in order to avoid conveying the wrong implicatures or even failing to make sense altogether" (Baker, 1992: 250). Therefore, structural adjustment is also an important strategy in achieving equivalence. Structural adjustment is also called shift (Catford, 1965), transposition (Vinay and Darbellnet, 1977) or alteration (Newmark, 1988) and refers to a change in grammar from SL to TL (Newmark, 1988: 85). Bell (1991: 6), states that to shift from one language to another is, by definition, to alter the forms. The alteration of form may mean changes of categories, word classes, and word orders.

Newmark (1988: 85-87) divides shifts of form into four types. One type is a change from singular to plural or in the position of the adjective. In English, for

example, an adjective may occur before a noun (for example, “an expensive jacket”) or before and after a noun (“an expensive jacket available in the store”). A second type of shift is required when a SL grammatical structure does not exist in the TL. In English, for example, cohesive devices such as ‘however’ and ‘nevertheless’ may be put at the beginning or in the middle of a sentence, but it is not possible in all languages. The third type of shift is one where literal translation is grammatically possible but may not accord with natural usage in the TL. The fourth type of transposition is the replacement of a virtual lexical gap by a grammatical structure (Newmark, 1988: 87).

Additionally, alterations in word classes or from word level to phrase or clause level may also be required due to grammatical differences between the source and target languages.

#### **2.8.1.4 Cultural Borrowing**

Hervey & Higgins (1992: 31-33) describe the type of cultural transposition in which an SL expression is transferred verbatim into TL because it is not possible to translate it by a suitable TL equivalent.

For instance, the foreign words *qiblī*, *māwāwīl*, *Mahrī* and *qibla* can be exactly transliterated into the TL where no such equivalent or concept existed (see examples 8, 31, 39, 61 and 63). A new term could also be coined in the target language or an existing term could be adapted in order to naturalize the new term. However, it is also inevitable that when source and receptor languages represent very different cultures, there will be many basic concepts and accounts which cannot be naturalized by the process of translation. In this sense, Nida (1964: 171) states that "Intraorganismic meanings suffer most in the process of translating, for they depend so largely upon the

total cultural context in which they are used, and hence are not readily transferable to other language-culture contexts". Although the message of some cultural terms is general, the narrative text itself still has some features of locality, as it is permeated with the cultural elements of the local environment and therefore cannot be translated easily without sacrificing such local colour. Narrowing down the general meaning of the SL to specific concepts in a foreign language would mean missing out other important dimensions.

In some cases, the literal method of translation allows the spirit of original text to get through to the translated text. That is to say, in order to translate more literally it is necessary, at times, to borrow into English some cultural-specific terms that did not exist before the revelation of the SL based on the key cultural concepts that narrative specific culture revolves around. For Hatim and Munday (2004: 246), the reason behind such a strategy is mainly the non-existence of certain terms or concepts. They explain that:

On other occasions, a foreign word is borrowed in the TL where no such item or concept existed: for instance, *tsunami* or *sushi* which have been imported from Japanese and *triage* is an import from French that is used in many hospitals in the English-speaking world.

## **2.9 The Use of Generality and Specificity**

There are some elements in language that reflect generality and others, the specificity and the locality of any culture. For example, generality versus cultural specificity can be seen clearly in the cases of certain terms and proverbs. Colours and kinship are other examples of this general-specific relationship. In his reference work, *Semantics*, Lyons (1995) gives a large number of examples of how terms of kinship and colours may vary among different languages. He argues (ibid: 244) that there is a stream of

cultural generality between languages, especially on the social side, i.e. colours, kinship, etc. (see discussion below in Chapter Five for these categories). Collocations also reveal such universality as well as culturally-specific associations, since the vast majority of collocational sets have a cultural semantic prosody. For this phenomenon, see more examples in Hatim and Munday (2004: 251). There are also specific aspects to the concept of measurement such as thickness and thinness, approaches to which often differ from one language to another.

Dickins *et al* (2002: 56) refer to this feature, of omitting particulars given by ST, as generalization when translating *jalabiya* from Arabic into just ‘garment’ in English (see examples 42, 43).

## **Conclusion**

In this chapter I have presented the theoretical framework focusing on language in general, and language and culture. This study includes issues which relate to the adequate rendering of social, material, ecological and religious words or phrases.

The points that have been discussed are languages in comparison, language and meaning language and culture, the meaning of culture, and cultural categories (social, material, ecological, religious and political). Cultural differences the main issue in cultural translation and cause of cultural untranslatability. Translation, translation and culture and types of translation (cultural, communicative or semantic) have been viewed in this chapter.

This chapter also discussed the translator’s knowledge of the source and target culture and the source and target text, the translator as cultural filter or as obstacle to intercultural communications and the relation between authors and readers.

Linguistic approaches to translation theory and functional theories of translation have been presented. Equivalence is as main element in translation procedures in most fields of communication especially cultural, as are the problems these may cause and the strategies to solve these problems. The following chapter presents the methodology of this research.

## **Chapter Three: Research Methodology**

### **Introduction**

The purpose of the study is to investigate one of the most important issues related to cultural translation. As has been discussed in Section 2.8, there is a necessity to find appropriate translation equivalents to bridge the gaps between different cultures. To explore those issues, the study is based on selected cultural words and phrases and a questionnaire which addresses different words and phrases involving different cultural categories.

### **3.1 Type of Research**

The study will highlight and develop the translation approach of the source and target text on cultural translation focusing on the impact of its words and phrases and the treatment of their translation difficulties. This research will be done through a number of native speakers of English students and comparing their quality of dealing with translating cultural words and phrases. The results of this study will be compared and discussed in order to assess the effect of those factors on translation procedures.

The current study is product-oriented, as per the definition of Saldanha and O'Brien (2013: 218) who say that "a comparative study of source texts and translations is used to present a product-oriented perspective".

The main body of the current research is a ST-TT comparative study which allows the researcher to identify translation techniques or procedure used in translating a selection of culturally specific words and phrases in the research corpus.

Qualitative and quantitative studies are different ways of collecting data and analysing data. Saldanha and O'Brien (2013: 23) state that "a qualitative approach in translation research can include critical analysis, interviews, focus groups, questionnaires while the quantitative approach might be associated with corpus analysis, eye tracking, keystroke logging". Combining two approaches allows the study to be wider and possible clear and could conclude more accurate results.

Saldanha and O'Brien (2013: 23) point out that "qualitative research has the advantage of allowing the researcher to explore data qualitatively and to follow this exploration up with a more focused qualitative analysis of the topic-or sub-topic, while quantitative has potential advantage of exposing trends that can be further probed via qualitative data".

For example, the researcher has used a questionnaire to investigate native speaker attitudes to a translation procedure or technique used by the translators of al- Kawnī's novels in translating cultural words and phrases. Saldanha and O'Brien (2013: 152) point out that "although questionnaires are good for collecting exploratory data they are not the best instruments for collecting explanatory data unless they are followed up by more in-depth interviews". They (ibid: 2013: 154) also state that "the questionnaires should be as short as possible to avoid non-completion". The researcher used open questionnaire to allow him to collect qualitative data.

The current research utilizes four main methods to gain insight into the translation procedures and effects of cultural translation. These methods are as follows:

### **3.1.1 Categorisation**

The researcher has classified the selected cultural words and phrases according to Nida's classification (1964: 91): social, material, ecological, religious, and political. General cultural background about these cultural aspects is provided under the section entitled Cultural Categories (Section 2.2.2).

### **3.1.2 Data Collection**

An analysis has been made of 96 selected cultural words and phrases in four novels by Ibrāhim al- Kawnī (see chapter four) and their translation procedures or techniques.

This analysis is presented in chapters five, six, seven, eight and nine. The researcher selected those novels as they had just been translated into English before he started his research, while the fifth novel '*al-Dumya*' was published in Cairo and Texas in October 2010 by William Hutchins.

The analysis focuses on the equivalents provided for cultural words and phrases and their relation to the target language, whether synonym, near-synonym, hyperonym, hyponym, semantic overlap or disjunction, as well as the techniques used to solve problems of equivalence.

### **3.1.3 The Rater's Assessment**

The researcher included four norms in the analysis of each word or phrase. The first norm is a native speaker of Arabic, a professional translator with long experience and knowledge in this field. The second is an empirical study (questionnaire) on native speakers of English who were students who have experience in Arabic. The third norm is my supervisor who has long experience in Arabic language and teaching translation at British Universities and who could judge those translations given to the

words and phrases. Comments which have been made by a native speaker indicated where the native speaker is not satisfied with the translation, and shows the added comments, see appendix V. The fourth norm is the British National Corpus (BNC) as where appropriate, we have checked the (BNC) to identify whether a phrase is an established expression or collocation in English, by ascertaining the number of instances of the phrase's occurrence in the BNC. Semantic meanings (i.e. denotations) have also been checked in monolingual English language dictionaries [*Chambers Encyclopedic English Dictionary, A Dictionary of Arabic Topography and Place Names, Hutchinson Places of the World, An Arabic-English Lexicon, The New Oxford English Dictionary, Longman Dictionary of English Language and Culture, The Times Atlas of the World and The Times Comprehensive Atlas of the World*], and where appropriate, Arabic words have also been double-checked in monolingual Arabic dictionaries (such as *al-Mawrid*) and bilingual Arabic-English dictionaries (*Hans Wehr*).

#### **3.1.4 The Target Readership Assessment**

As discussed by Saldanha and O'Brien (2013), in such combined study the qualitative and quantitative aspects support each other. The present researcher added to the research project a questionnaire designed to test native speakers' attitudes to different actual translations of the selected words and phrases, and this was to provide acceptability judgements.

The questionnaire of the selected examples of different words and phrases was distributed to qualified native speakers of English in order to assess how the target readers responded and why (see Appendix IV for copy of the full questionnaire). The results of the questionnaire are presented in chapter nine.

The questionnaire consists of eleven questions; they apply to all informants who are qualified and native speaker of English. Questions 1 and 2 ask the targeted informants' specific background, including: spoken language and frequency of reading of translated Arabic novels. Question 3 consists of eleven parts, each of which consists of selected underlined words or phrases from al-Kawnī's novels. The respondents were asked to compare English translation of various words or phrases, to choose which translation they found "more satisfactory" and to state why.

The researcher designed the questionnaire by selecting translated cultural words and phrases from different cultural categories (social, material, ecological and religious) to see how the native readers of English deal with them, and to help evaluate whether the translators of al-Kawnī's novels have faced challenges or not.

Regarding the results of the questionnaire (see chapter nine), translating cultural terms (words or phrases) has impacted on the translation process which could be more or less satisfactory as the responses are different.

### **3.2 Research Methodology**

In order to explore how the problem of translating specific cultural words and phrases of the ST was tackled by four different translators, the researcher examined 96 cultural words and phrases in the four novels of Ibrāhīm al-Kawnī. These novels are:

أنوبيس (Anūbis) *Anubis* and نزيف الحجر (Nazīf al-Ḥajar) *The Bleeding of the Stone*, التبر (Al-tibr) *Gold Dust*, البحث عن المكان الضائع (Al-Baḥṭh 'an al-Makān al-Ḍā'i) *The Seven Veils of Seth*.

The aim of this research is to focus on and review the use of the theory of equivalence as interpreted by some of the most innovative theorists in this field such as, Nida and Taber (1969), House (1998), Toury (1980a), Newmark (1991), Baker

(1992), Pym (1992a, 1995a, 2004), Koller (1995) and Vinay and Darbelnet (1995). These studies can be divided into three main groups. In the first there are those scholars who favour a linguistic approach to translation and who downplay the fact that translation in itself is never merely a matter of linguistics.

In fact, when a message is transferred from the SL to the TL, the translator is also dealing with two different cultures at the same time. This particular aspect has been taken into central consideration by the third group of theorists who regard translation equivalence as being essentially a transfer of the message from the source text (Arabic) to the target text (English) and thus adopt a pragmatic-semantic or functionally oriented approach to translation.

Other translation scholars seem to stand in the middle or take a purely pragmatic approach to equivalence. For instance, Baker claims that equivalence is used “for the sake of convenience because most translators are used to it rather than because it has any theoretical status” (Baker 1992: 5-6).

The main focus of this study is the specificity of cultural words and phrases and their equivalents in Arabic and English, and the implications caused by translating these words. The words analysed in this study were as noted, selected from novels by Ibrāhīm al-Kawnī, and many examples were gathered from the comparison of the original and target text.

Further, different equivalents were provided for these words where they refer to the same meaning intended in the source text.

### 3.3 Translating Specific Cultural Terms (Words and Phrases)

The misunderstanding or misplacing of specific cultural terms (words or phrases) caused by cultural differences puts translators in a dilemma. Differences in cultural roots and background between the source and target language frequently cause semantic problems in the process of transmission and thus present a hard nut for the translator to crack. Words and phrases relaying cultural concepts often have some kind of hidden implication behind the literal meaning, and when the author uses such words or phrases, he/she may intend some special and valuable meaning. Phrases or words with cultural connotations have two particularly important features: local or national specificity and context-dependence.

Baker (1992: 21) enumerates eleven types<sup>2</sup> of translation problems, culturally specific concepts being one of them, which may cause problems for a number of reasons especially when these words may not be familiar to the translator or the target reader.

Newmark (1988: 94) refers to culture-specific items as cultural words. Robinson (Robinson 1997) and Schäffner & Wiesemann (2001) label them *realia*; the latter authors also employ the phrases 'culture-bound phenomena and terms' and 'culture-specific items'. Other scholars use different terms to refer to this notion.

Newmark (1988: 101-2), for instance, proposes that the approach to the translation of culture depends on "the linguistic and situational context" as well as "the readership", who are said to be of three possible levels: expert, educated and uninformed.

He suggests the following general orientation to the translation of cultural specific terms (1988: 95-96):

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<sup>2</sup> They are: narrative diachronicity; particularity; intentional state entailment; hermeneuticcomposability; canonicity and breach; referentiality; genericness; normativeness; context sensitivityand negotiability; and narrative accrual.

Frequently where there are cultural forms, there is a translation problem due to the cultural “gap” or “distance” between the source and the target languages (...). Most “cultural” words are easy to detect, since they are associated with a particular language and cannot be literally translated, but many cultural customs are described in ordinary language (...), where a literal translation would distort the meaning and a translation may include an appropriate descriptive functional equivalent.

Newmark (1988b) proposes different translation procedures for translating cultural terms, as follows:

- *Transference*. This is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000:5) calls ‘transcription’, (see examples 33.b, 53.c and 61.b and c).
- *Naturalization*. This adapts the source language word first to the normal pronunciation, then to the normal morphology of the target language (Newmark, 1988b:82).
- *Cultural equivalent*. This means replacing a cultural word in the SL with a TL one. “Cultural equivalents are not accurate” (Newmark, 1988b:83)
- *Functional equivalent*. This requires the use of a culture-neutral word (Newmark, 1988b:83).
- *Descriptive equivalent*. In this procedure the meaning of the unique cultural terms is explained in several words (Newmark, 1988b: 83).
- *Componential analysis*. This means "comparing a source language word with a target language word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components" (Newmark, 1988b:114).
- *Synonymy*. This is a target-language near equivalent (see examples 5 and 7). "Here economy trumps accuracy" (Newmark, 1988b: 84).

- *Through-translation.* This is the literal translation of common collocations, names of organizations and components of compounds. It can also be called calque or loan translation (Newmark, 1988b: 84).
- *Shifts or transpositions.* These involve a change in the grammar from the source language to the target language, for instance: (a) the change required when a specific source language structure does not exist in the target language; (b) change of a source language verb to a target language, or change of a source language noun-group to a target language noun and so forth; and (c) change from singular to plural (Newmark, 1988b: 86).
- *Modulation.* This occurs when the translator reproduces the message of the original text in the target language text in conformity with the current norms of the target language, since the source language and the target language may appear dissimilar in terms of perspective (Newmark, 1988b: 88).
- *Recognized translation.* This occurs when the translator “uses the official or the generally accepted translation of any institutional term” (Newmark, 1988b: 89).
- *Compensation.* This occurs when a loss of meaning in one part of a sentence is compensated for in another part (Newmark, 1988b: 90).
- *Paraphrase.* In this procedure the meaning of unique cultural terms is explained. Here the explanation is much more detailed than in the descriptive equivalent (Newmark, 1988b: 91).
- *Couplets.* These occur when the translator combines two different procedures (Newmark, 1988b: 91).
- *Notes.* These are additional information in a translation (Newmark, 1988b:91).

Graedler (2000: 3) describes various techniques for translating unique cultural terms to solve translation problems. These are: a) explaining the meaning of the SL expression in lieu of translating it; b) making up a new word; c) preserving the SL term intact; or d) opting for a word in the TL which seems similar to or has the same "relevance" as the SL term.

Harvey (2000: 2-6) defines specific cultural terms as those which "refer to concepts, institutions and personnel which are particular to the source language culture", and suggests the following major techniques for translating them:

- a. *Functional equivalence*: this means using a referent in the TL culture whose function is similar to that of the source language (SL) referent. However, other authors are divided over the merits of this technique Weston (1991: 23) describes it as "the ideal method of translation," while Sarcevic (1985: 131) asserts that it is "misleading and should be avoided."
- b. *Formal or linguistic equivalence*: this means a 'word-for-word' translation.
- c. *Transcription or 'borrowing'*: this means reproducing where necessary the original word. It stands at the far end of source language-oriented strategies. If the word is formally transparent or is explained in the context, it may be used alone. In other cases, especially where no knowledge of the source language on the part of the reader is presumed, transcription is accompanied by an explanation or a translator's note.
- d. *Descriptive or self-explanatory* translation: this uses generic terms to convey meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original source language word to avoid ambiguity.

Dickins, Hervey and Higgins (2002: 29-34) also suggest several translation techniques for culture-specific aspects: 1) *cultural borrowing* or *exoticism*, when the target text retains the original cultural and linguistic features of the source text and is therefore the most faithful to its cultural background (see examples 8, 61). The TT might be difficult to understand for a public unfamiliar with the ST culture; 2) *calque*, which is a literally translated fixed expression which often either does not make logical sense in the TT or its sense is different from the one the ST author had in mind; 3) *communicative translation*, which uses communicative equivalents predominantly in terms of fixed expressions; and 4) *cultural transplantation* which fully adapts the ST to the TT audience, often beyond recognition of its being a translation.

In this thesis, the researcher refers to cultural words or phrases which are mentioned once in the novels as ‘unique words’, due to the fact that they are core factors in the source text because they are essential elements in the source culture, and also the author often emphasises those concepts explaining them in footnotes.

## Chapter: Four

### The Life and Work of Ibrāhīm al-Kawnī

#### 4.1 Background of the Libyan novel

The Libyan novel is a modern phenomenon. The misfortune of the Libyan novel is that it is a part of the North African novel not the Middle Eastern novel, because the identity of Libya was unknown at that time when the Middle Eastern novel was known. '*Ītirāfat insān*' (A Man's Confessions) was the first novel by Mohamed Siyala which was published in 1961.

In the early 1970s, the Libyan novel was marked by the simplicity of its structure and its flat characters. The novelists depicted events chronologically and in sequential time. In the mid-1980s, the Libyan novel reached new heights when the number of novels published significantly increased due to the establishment of the Libyan Writers' Union in 1976.

#### 4.2 Early life of Ibrāhīm al-Kawnī

Ibrāhīm al-Kawnī was born in Ghadamis in the southern part of Libya in 1948 (Fagih 1983: 241). A Tuareg<sup>3</sup> who writes in Arabic, he spent his childhood in the desert and learned to read and write Arabic when he was twelve. He began writing in the late 1960s, bringing a certain freshness to the Libyan novel. Al-Kawnī is more concerned with the essence of a situation than mere reportage; he chooses the indicative situation rather than the everyday occurrence. Coming from the south of Libya, the land of

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<sup>3</sup> Tuareg is the name given to people living in the Sahara, south-west Libya, and many other African countries, Algeria, Niger, Mali, etc. The Tuareg speak a language called Tamershak. The name Tuareg is of Arabic origin (tareq; Pl. tuareg) the Arabic meaning of the term is 'les abandonnés de Dieu', which was explained to Duveyrier by his Tuareg informant when he travelled extensively in the country of the northern Tuareg during the middle of the nineteenth century: 'parce que nous avons pendant longtemps refusé [adopter] a religion des Arabes'. They are mentioned not only by Arab writers but also marked on European maps of the sixteenth and seventeenth centuries. For more detail, see Jeremy Keenan, *The Tuareg: People of Ahaggar* (London: Allen Lane, 1977) 13-24.

Tuareg tribes, he began writing stories about the people he knows best, the Tuareg, and their land, and the desert. Most realist writers deal mainly with life in the city, but Ibrāhīm al-Kawnī focuses on the life and atmosphere of desert tribes. He describes their daily struggle against a hostile environment, their customs, the wealth of their spiritual life, the constant dangers, their hopes, their joys and sorrows, their urge for adventure, and their concept of honour and courage, as well as other aspects of their nomadic life, (see Appendix I).

Al-Kawnī was schooled in the ancient oasis town near where he grew up. After a brief career as a journalist, he went on to study philosophy and literature at the renowned Maxim Gorky Institute in Moscow, where he also worked as a journalist. While still a student, he published his first literary work in 1974, a book of stories. He worked at the Libyan Cultural Institute in Moscow and as a journalist and editor at a cultural magazine in Warsaw before moving to Switzerland in 1993, where he has lived ever since. His oeuvre now spans some sixty volumes, including novels, stories and aphorisms, and has been translated into most major languages. Al-Kawnī's novels and short stories have been translated from Arabic into English, French, Polish and Italian and published in various European countries. Ibrāhīm al-Kawnī's work has won him numerous important prizes in the Arabic world as well as in Switzerland. He speaks six languages Tamasheq, Arabic, Russian, Polish, German, and English (Hutchins, via email).

The Tuareg are pastoral nomads who speak Tamasheq, a Berber language written in an ancient alphabet and script called Tifinagh. They are distributed throughout the desert and Sahel regions of parts of Libya, Algeria, Mali, Niger, and Nigeria. An estimate from 1996 put their numbers at one-and-a-half million. Their affiliation with Islam has been enriched by a vibrant mythology and folklore. The Tamasheq language

is related to ancient Egyptian, and the goddess Tanit, revered in ancient Carthage, was once worshipped by the Tuareg along with the male sun god Ragh. Traditional Tuareg society has been marked by caste divisions between nobles, vassals, blacksmiths, and slaves. Tuareg men are famous for wearing veils. Women do not normally wear veils but have headscarves.

### 4.3. Writing Career

Al-Kawnī started publishing stories and articles in 1968 in the Libyan newspaper *Fazzān* published in Sebha. Before moving to Switzerland in 1993, he worked as a journalist in Moscow at the Cultural Institute of Libya, and as an editor in Warsaw. He is the author of numerous novels and collections of short fiction in Arabic, including *A Myth of Love for Switzerland*, *The Divan of the Main land and the Ocean*, *The Puppet*, *The Animists: A Modern Arabic Novel*, *Anubis: A Desert Novel*, *Gold Dust*, *Bleeding of the Stone*, and *The Seven Veils of Seth: A Modern Arabic Novel from Libya*. For more of al- Kawnī's publications, see Appendix III.

In one of his early short stories, al-Kawnī describes the Sahara desert as 'God's regent on this earth who carries out his edicts and commands in harsh totality'. In a more recent interview he went yet further, stating that 'God, man and beast are joined into one body called Sahara' (al-Kawnī, 2002: 98)

Ibrāhīm al-Kawnī has made a name for himself in contemporary Arabic literature, even though he is an outsider, a Tuareg who began life as a nomad. His works are remarkable for telling tales that blend folklore, ancient myths, and vivid descriptions of daily desert and oasis life with existential questions that directly challenge the

reader (al-Kawnī, 2003: xiii). His novels take their readers far into the deserts of Africa, the environment where he himself was raised, and use that environment, its natural features and the animistic beliefs of its nomadic inhabitants to create wonderful, magic realist portraits that explore the more elemental instincts and complexes of humanity. For more details about the novels used in this research (see Sections 4.6, 4.7, 4.8 and 4.9).

In *Le Nouvel Observateur* of September 9, 1998, Juan Goytisolo (al-Kawnī, 2003: xiii) referred to Ibrāhīm al-Kawnī as a great artist whose works deserve to be known by European readers, and remarked on the inexorable way that his characters move from bad to worse, where the final disaster comes as a surprise that seems in retrospect inevitable.

#### **4.4 Awards Won by Ibrāhīm al-Kawnī**

Ibrāhīm al-Kawnī's works have been the subject of papers at scholarly conferences (al-Kawnī 2005: viii). Awarded a Libyan State Prize for literature and art in 1996, he has received prizes in Switzerland in 1995, 2001, and 2005 for his books as well as the literary prize of the Canton of Bern. He was awarded a prize from the Franco-Arab Friendship Committee in 2002 for *L'Oasis cache'*. He was awarded the 2008 Sheikh Zayed Book Award for Literature.

#### **4.5 The Choice of Ibrāhīm al-Kawnī's Novels**

Al-Kawnī's novels have been selected due to the suitability of this material for testing the study's hypotheses, supporting its arguments and allowing for certain generalizations due to the following factors:

1. The novels have been translated by translators from different cultural backgrounds, which makes them ideal as data-text to determine the influence of the translator's cultural profile reflected in their translation work.
2. The texts present valuable data because they reach different levels of readers. They are also appropriate for using in examining different stylistic registers, as they can be specifically classified as one particular text type. From the point of view of translation, the nature of these novels can help in producing an interesting analytical discussion. It is precisely these specific characteristics of the desert novel text as well as the need for data that involves not only linguistic but also cultural knowledge that make it so beneficial and useful for those people who are interested in cultural studies.
3. Al-Kawnī's novels contain cultural words and phrases whose impact can be seen in the translation analysis.
4. The novels *The Bleeding of the Stone*, *God Dust*, *Anubis* and *The Seven Veils of Seth* which represent Tuareg and Arab culture have been selected on the basis of their being a rich source of culturally specific words, thereby allowing the inherent difficulties in translating such words between two languages to be highlighted.
5. The researcher is a Libyan native speaker of Arabic and, upon reading the translated versions, noticed their failure to convey some of the main components and images of the source language which represent the key words in the source culture. This failure led to unsuccessful translations.

The following sections present a brief synopsis of the four novels chosen for analysis.

#### 4.6 *The Bleeding of the Stone* (Nazīf al-Ḥajar) نزييف الحجر (al-Kawnī, 2002)

##### 4.6.1 The Main Characters of the Novel

The main characters in *The Bleeding of the Stone* are:

##### أسوف *Asouf*

A herdsman living in the desert, where he tends his goats.

##### قابيل *Qābīl* (Cain)

A man who came from the north to hunt *waddan* and gazelles.

##### مسعود *Masoud*

A friend of Cain who has accompanied him on his desert trip.

##### جون باركر *John Parker*

A captain at the Hweilis Base who had been chosen to run a subsidiary camp, set in a strategic spot on Jabal Naffousa. When he was student, he studied Zoroastrian, Buddhist, and Islamic Sufi thought at the University of California.

##### 4.6.2 Synopsis of the Novel

*The Free Library Online* (2003) provides the following synopsis of this novel “*Nazīf al-Ḥajar*”: “The waddan or moufflon is a wild mountain sheep with large curling horns that survives in the remote desert of southern Libya but is extinct in Europe. It is the oldest animal in the Sahara and has been associated in local myth with pagan gods and sacred rituals. Libya's leading contemporary novelist, Ibrāhīm al-Kawnī, has given it an unforgettable role in *The Bleeding of the Stone*, his first novel to be

translated into English. While doing so, he has also continued his interest in the desert as a setting for his novels, evoking its beauty and harshness as well as humanity's resilient adaptation to its challenges and dangers”.

“Asouf, the main character, is a Bedouin Muslim herdsman who lives alone in the rugged mountain desert of southern Libya. He tends his goats and barter them periodically for barley with caravan merchants from Kano and Timbuktu. His father taught him the need for patience and the necessity of avoiding other humans because of their evil. After his father's death, he lived alone with his mother until she tragically died in a torrential flash flood”.

“Asouf has learned, like his father, not to eat meat and to respect the animals of the desert, especially the waddan and the gazelles. To his consternation, the latter have been increasingly hunted almost to extinction by urban intruders with automatic guns in fast cars, causing the waddan to seek higher, impregnable redoubts known only to Asouf. Tempted one day to lasso a waddan, he was dragged by it for a long distance on the craggy ground and thrown into a ravine; but he succeeded to hang on to a ledge for hours by his fingertips, suspended, covered with bloody lacerations, thirsty and exhausted but astonishingly patient, until the waddan returned and saved him by offering him the rope still tangled in its horns. Asouf's vow not to eat meat was strengthened thereafter in gratitude, and his friendship with the waddan became so real that it trusted him and grazed peacefully with his goats”.

“He did not mind guiding an increasing number of Christian foreign tourists and archeologists coming to the area to see the ancient paintings on the rocks and in the caves portraying the waddan and pagan priests in sacrificial rituals. But when two

brash visitors demand that he lead them to the waddan to kill it for its meat, he tries to throw them off the scent but finally fails”.

#### **4.6.3 The Translators' Background**

*The Bleeding of the Stone* (TBS) was translated into English by May Jayyusi, who was born in Amman, Jordan, to Palestinian parents, and Christopher Tingley who was born in Brighton, England. May Jayyusi was educated at the Universities of London and Boston. She has translated many Arabic works into English, including Zayd Mutee' Dammaj's novel *The Hostage* and Yahya Yakhlif's *A Lake Beyond the Wind*.

Christopher Tingley was educated at the Universities of London and Leeds. He has translated many novels, short stories and poems from Arabic into English, including Yusuf al-Qaid's novel *War in the Land of Egypt* and the poetry for the two-volume *Trends and Movements in Modern Arabic Poetry*.

#### **4.7 Gold Dust (al-Tibr) التبر**

The brotherhood between man and monster is a classic story and called *Gold Dust*, the thread of friendship that can make all the difference between life and death in the desert. It is a story of the struggle to endure in a world of immeasurable and scorched wastes, and a fable of the fight to stay alive in the most risky landscape for all mankind.

##### **4.7.1 Synopsis of the Novel**

The Online Banipal Magazine of Modern Arab Literature, Tarbush (2008) provides the following synopsis of this novel *Al-Tibr*” (GD) is “an Arabic novel that was first

published in 1990 that highlighted the relationship between Ukhayyad, son of a tribal chieftain, and his beloved piebald thoroughbred Mahri camel. The relationship is both a physical interdependency and a spiritual communion. At times the camel seems to be a projection of Ukhayyad, his untamed self". "A tribal sheikh tells Ukhayyad: "We always say that the Mahri is the mirror of his rider. If you want to stare into the rider and see what lies hidden within, look to his mount, his thoroughbred . . . Whoever owns a Mahri like this piebald will never complain for want of noble values."

"But Ukkayad and his camel pay a price for overstepping limits. The camel's "blind virility" and escapades with she-camels lead him to develop mange. Al-Kawnī describes with precision the spread over the camel's body of this life-threatening skin disease. Ukhayyad is advised that the only cure is the herb silphium - but this is likely to drive the camel mad. This proves to be the case, and Ukhayyad almost dies when the frenzied camel drags him across the desert. The camel has shed all its skin, and Ukhayyad's nakedness fuses with the camel's raw body. "Flesh met flesh, blood mixed with blood. In the past they had been merely friends. Today, they had been joined by a much stronger tie." The camel then saves the young man's his life when he uses its reins to let himself down a well in an rebirth-like experience". "Ukhayyad has an innocence about him. He does not understand all the rules of the desert culture and tends to be blind to the deviousness of others. His father had wanted him to marry his first cousin so that Ukhayyad rather than one of his father's nephews would inherit leadership of the tribe. But Ukhayaad married instead the beautiful songstress Ayur, a refugee from the drought-stricken south. His father's curse "Marry her and be damned!" lies like a shadow over him. Ukhayyad also sees himself to be cursed

because he failed to keep his promise to sacrifice a fat camel at the desert shrine of the ancients where he had prayed for his camel's recovery from mange”.

“The novel is set at a time when life for the desert dwellers is precarious. In the north there is fighting with the Italians while in the south there is severe famine (at one point a starving Ukayyad cooks and eats his leather sandal). Ukhayyad's alienation from his tribe may seem like freedom, but it leaves him vulnerable to exploitation”.

“When Ayur's rich trader relative Dudu arrives from the south, Ukhayyad is manipulated into pawning his camel to him. Dudu then makes the return of the skinny and deteriorating camel to Ukhayyad conditional on his divorcing Ayur who, Ukhayyad learns, Dudu had wanted to marry himself”.

“Matters escalate and Ukhayyad is virtually forced by the shame of his circumstances into becoming a vengeful murderer. Hunted down by the kinsmen of his victim, he takes refuge in the Jebel Hasawna with its rock drawings left by ancient hunters”.

#### **4.7.2 The Translator’s Background**

Elliot Colla, the translator of *al-Tibr*, teaches comparative literature at Brown University. Colla is the author of *Conflicted Antiquities: Egyptology, Egyptomania, Egyptian Modernity* (Duke University Press, 2007), and translator of works of Arabic literature, including Ibrahim Aslan's *The Heron*, Idris Ali's *Poor*, and al-Kawnī's *Gold Dust*. He is Associate Professor and Chair of the Department of Arabic and Islamic Studies at Georgetown University (USA) (*Gold Dust*, 2008)

#### **4.8 Anubis (أنوبيس) *Anūbīs***

##### **4.8.1 Synopsis of the Novel**

The American University in Cairo Press Online-the publisher of the Hutchins English translation- provides the following synopsis of this novel: “A Tuareg youth ventures into trackless desert on a life-threatening quest to find the father he remembers only as a shadow from his childhood, but the spirit world frustrates and tests his resolve. For a time, he is rewarded with the Eden of a lost oasis, but eventually, as new settlers crowd in, its destiny mimics the rise of human civilization. Over the sands and the years, the hero is pursued by a lover who matures into a sibyl-like priestess. The Libyan Tuareg author Ibrahim al-Koni, who has earned a reputation as a major figure in Arabic literature with his many novels and collections of short stories, has used Tuareg folklore about Anubis, the ancient Egyptian god of the underworld, to craft a novel that is both a lyrical evocation of the desert’s beauty and a chilling narrative in which thirst, incest, patricide, animal metamorphosis, and human sacrifice are more than plot devices. The novel concludes with Tuareg sayings collected by the author in his search for the historical Anubis from matriarchs and sages during trips to Tuareg encampments, and from inscriptions in the ancient Tifinagh script in caves and on tattered manuscripts. In this novel, fantastic mythology becomes universal, specific, and modern”.

#### **4.8.2 The Translator's Background**

The translator, William Maynard Hutchins, has taught English, philosophy, Arabic, and Islamic studies in Lebanon, Ghana, Egypt, and France. He is the principal translator of Naguib Mahfouz's *Cairo Trilogy* (AUC Press, 1990-92).

#### 4.8.2.1 Translator's Note

In his Translator's Note at the start of his translation, Hutchins comments: "Translating al-Kawnī poses several challenges. There are issues of technical vocabulary and information concerning flora and fauna; for example, would there be both hares and rabbits in the Sahara? Is there normally more than one adult male gazelle in a group as portrayed in one scene? In fact, al-Kawnī employs technical vocabulary of another sort: he uses words in his own special way with his own meanings, and there is a template of Tuareg culture to which the translation must remain true. This means that the translator needs to remain conscious of the different layers of meaning at play in the novel, for a chase in the desert is also a metaphysical quest".

The present researcher contacted the translator of AN and TSVS (Hutchins) via email, and asked him, "How did he find a way to translate of al-Kawnī's novels?" His answer was "The main way he (al-Kawnī) has helped is in giving me the spellings of Tuareg names, which I always get wrong. So I sent him a list of proper names for his corrections. More than with my translations of any other author, for reasons I do not understand, my translations of al-Kawnī have been praised and vilified. One editor told me I am a terrible translator of al-Kawnī and a wonderful translator of Mahfouz. If you find mistakes, I will be happy for you to point them out to me. I do have a Libyan friend here with whom I consult at times but usually that has not been about al-Kawnī. I think some of the controversy has been about race and my translations of references to trans-Saharan Africa with positive vocabulary. I also take his intellectual content very seriously and want that to come through".

## 4.9 The Seven Veils of Seth (*Al-Bāḥiṯh ‘ān al-Mākan al-Ḍā’i*) البحث عن المكان الضائع

### 4.9.1 The Main Characters of the Novel

The main characters of this novel are:

**Isan:** Also known as Seth, the jenny master, Wantahet, and the strategist: a desert wanderer.

**Ewar:** chief or headman of the descent group living at the oasis, **Edahi:** oasis sage,

**Yazzal:** oasis warrior, **Amghar:** chief merchant of the oasis, **Emmar:** oasis warrior,

The Five Belles or Water Nymphs:

**Taddikat:** spouse of Yazzal, **Tafarat:** spouse of Amghar, **Tahala:** spouse of Elelli,

**Tamanokalt:** spouse of Emar, **Temarit:** sweetheart of Edahi.

### 4.9.2 Synopsis of the Novel

The American University in Cairo Press Online-the publisher of the Hutchins English translation- provides the following synopsis of this novel: “In the ancient Egyptian religion, Seth is the evil god who out of jealousy slays his brother Osiris, the good god of agriculture, to seize the throne. Seth is, however, also the god of the desert and therefore a benevolent champion of desert dwellers like the traditionally nomadic Tuareg. In *The Seven Veils of Seth*, al-Kawnī draws on the tension between these two opposing visions of Seth to create a novel that also provides a vivid account of daily life in a Tuareg oasis. Isan—either Seth himself or a latter-day avatar— is a desert-wandering seer and proponent of desert life. When he settles for an extended stay in a fertile oasis, the results are disastrous, and we encounter infanticide, betrayal, metamorphosis, and murder. Tuareg folklore, Egyptian mythology, Russian literature,

and medieval European thought are all part of this existential reflection on life in which the truth is elusive, a mirage pulsing at the horizon”.

The following chapters deal with errors in translation related to cultural factors, and the implications of background knowledge of the source text. The main emphasis here will be on misunderstandings of the ST context. Some cultural words and phrases in the SL are mistranslated due to misunderstandings of the ST, inaccurate and/or irrelevant lexical choices, inconsistency, and additions or omissions, and others have been given appropriate equivalents but are in other ways less than satisfactory.

## Chapter Five: Social Terms

In this chapter and the following chapters, cultural words and phrases are categorised according to Nida's classification (1964: 91): social, material, ecological, religious and political. The general cultural background of the first four factors was provided in chapter two. This general background illustrates a number of differences between Arabic and Western, and particularly British, cultures, which are expected to be problematic in Arabic-English translation.

The investigation of cultural words and phrases found in the novels *The Bleeding of The Stone* (TBS), *Gold Dust* (GD), *Anubis* (AN) and *The Seven Veils of Seth* (TSVS) are listed below in this chapter and discussed in the following chapters. The problems found in each are investigated as well as possible causes for inadequate translations being proffered. The main aim of the present chapter is to focus on and discuss current issues of equivalence given in the translation of social terms.

The present chapter discusses issues in the translation of cultural words, such as those used to refer to the social activities of marriage, kinship, leisure activities and special occasions, and also, some social aspects such as time, names, age, weight, colours, greeting and gesturing.

### 5.1 Social Activities

The social activities which will be concentrated on are greetings and gestures, leisure activities, and some other special social occasions such as marriage and love that may create a translational difficulty because of cultural differences between one society and another.

The following examples illustrate this problem.

**Example (1) التبر *Al-jamāl* - الجمال (1) / GD**

الله جميل يحب الجمال. (52)

"God is beautiful and He loves beauty and camels". (55)

This expression has been borrowed from the *ḥadīth* 'Prophetic tradition' (صحيح مسلم [Sahih Muslim], 2008). In the context in this example; the word *jamāl* refers to beauty. The translator fails to understand the intended meaning of the ST, and therefore has given two words 'beauty and camels' as equivalents for this term. Moreover, the term 'camels' does not exist here in the ST and is inappropriate to be an equivalent as the author refers to beauty. The translation technique used here is that instead of one word in the ST, adding two words in the target to contain the meaning as the translator seems not sure of the accurate equivalent (see Section 2.8.1). The SL word *jamāl* in the Arabic script homographic with *jimāl* 'camels' and clearly the author means 'beauty', as in the *ḥadīth*. The translator gives two semantically unrelated English words, as if he was uncertain which word (*jamāl* or *jimāl*) was intended in the ST. Therefore, he uses both synonym and addition.

**Example (2) التبر *Allāh ghālib* - الله غالب (2) / GD**

زفر الرجل بخيبة وقال: ((إذا عزم إبليس علي أمر ظل يسهل له ويزيح الأحجار عن طريقه حتي يدفع بصاحبه إلي الهاوية. الله غالب!))، و أعطاه الورقة المشؤومة. (117)

"When Satan sets his heart on something, he makes it happen," the *cadi* sighed. "When he wants to push someone over a cliff, he removes all the obstacles that stand in his way. May God prevail!" He then gave the ill-omened document to Ukhayyad". (125)

*Allah ghālib* is commonly used in Libyan talk, and in some situations it means that there is nothing I can do for you to help, while in others it denotes a religious purpose. According to the context, the phrase *Allah ghālib* in the example refers to the first meaning of there being nothing I can do for you. 'May God prevail!' is the equivalent provided, which fails to give the intended meaning even though it is translated literally. *Allāh ghālib* does not only equate to 'prevalent' as its connotative meaning is 'nothing can be done'. For instance, this expression 'May God prevail' even does not have an equivalent on the BNC, which shows that it is exist expression in English. The Arabic phrase in the ST *Allah ghālib* has a wider meaning than the English 'May God prevail!' in the TT, because the ST phrase bears strong connotative meaning that the TT phrase lacks. Therefore, they are not strictly equivalent, although the denotative is broadly synonymous.

البحث 'Awrat al-rajul- 'awrat al-mar'a – عورة الرجل- عورة المرأة (3) Example  
 TSVS / عن المكان الضائع

لأن عورة الرجل الفم كما عورة المرأة الجسد! (21)

"It's because man's most vulnerable point is his mouth, whereas woman's is her body". (14)

The translator successfully provides an appropriate equivalent in both locations of these words as the closest synonym in the TT. Because it conveys the denotative meaning, consider the following translation by (Zidan, 1996) of the Quranic verse:

وإذ قالت طائفة منهم يا أهل يثرب لا مقام لكم فارجعوا ويستأذن فريق منهم النبي يقولون إن بيوتنا عورة وما هي بعورة إن يريدون إلا فرار. (33. 13)

"And then a group of them said. 'O people of Yathrib (*Madinah*), you will not be able to stay here, so return back!' And a group of them asked the Prophet's

permission saying. 'Our homes are vulnerable; yet they were not vulnerable, they only wished to flee'. (33: 13)

**Example (4) ابن السبيل – *Ibn al-sabīl* / البحث عن المكان الضائع TSVS**

لم أنعتك بـ ((ابن السبيل)) يوماً. (183)

"I've never once called you a street urchin". (213)

*Ibn al-sabīl* refers to a traveler. In this example the translator renders the phrase *ibn al-sābīl* as 'street urchin', which is incompatible because it has no correspond with the original meaning. The denotative relationship between the ST phrase and the translation provided because it is a common collocation, like *ibn al-sabīl*. However, the Arabic phrase has a negative, Dickensian connotation. *Ibn al-sabīl* is definite and *al-sabīl* 'the way, the road' is known or understood by the ST reader because it is grammatically definite. The TT 'street\_urchin' is indefinite. Further, 'street' and *sabīl* are near-synonyms, but *al-sabīl* has a specific referent (denotation) which is different from (a) generic street.

The phrase *ibn al-sabīl* is mentioned in the Holy Quran, and 'wayfarer' has been given as an equivalent by Zidan (1996). This shows how the ST phrase has a religious connotation, and that TT 'wayfarer' has been considered an equivalent in a religious context.

فأت ذا القربي حقه والمسكين وابن السبيل ذلك خير للذين يريدون وجه الله وأولئك هم المفلحون. (30):  
(38)

"So give the near of kin his due, and the needy, and the wayfarer, this is the best for those who desire GOD's pleasure, and those, they are the successful".  
(30: 38)

It would better if translated as 'wayfarer' (*Al-Mawrid*, 2002).

**Example (5) الوليمة - *al-Walīma***

**5. a نزيف الحجر / TBS**

لم أذهب في حياتي لوليمة (46)

"Never in my life have I attended a banquet". (42)

وترك الباقي للوليمة (149)

"Leaving the rest for the dinner". (121)

علي أن تكون الوليمة ليلة الجمعة (149)

(Untranslated). (121)

**5. b البحث عن المكان الضائع / TSVS**

آليت علي نفسي ألا أجتمع مع إنسان علي وليمة أبداً (74)

"I've promised myself never to share a feast with another person". (76)

لأن العهد أن نجتمع علي الوليمة (74)

"For the oath should be for us to share a feast!". (76)

التخلي عن الوليمة (74)

"Renunciation of feasting". (77)

نذرت للربة ((تانيت)) وليمة لو وجدت من بين النساء امرأة تنبت بذوري, وعندما بدأت تتقيأ, وتتوحم بالتهام الطين, واعترفت لي بالحمل, تذكرت النذر (83)

"I promised a banquet to the goddess Tanit if one of my wives became pregnant". (89)

رفض الوليمة دائماً علامة خروج علي الناموس الذي سنه الكل كي يمتثل له الكل (84)

"Turning down a banquet is always an indication of a departure from the Law that everyone has prescribed for everyone to follow". (90)

ليغوي القبائل إلي الوليمة (124)

"To entice tribes to a banquet". (143)

ولكنه ليسحب بساط الوليمة (124)

"Would lead the tribes to a banquet in the abyss". (143)

سيقود القبائل إلي وليمة الخلاص (124)

"Would lead the tribes to the banquet of deliverance" (143)

*Walīma* is a word which refers to a special occasion celebrated in Libyan society in the context of marriage or other happy occasions hence being grammatically definite. However, in comparing the two translations, 5.a and 5.b, we see a difference in the equivalent given to the word *walīma*. This word is translated as 'dinner' and avoided in the second example of TBS, while it is given as 'feast' and 'banquet' in TSVS. In fact, the word refers to the same equivalent in the context of the ST of the novels, but it seems that the translators understood it in different ways. This does not depict the full connotations and purposes of the ST, since 'dinner' refers to a generality and banquet' refers to a formal dinner for many people in honour of a particular person or occasion, which is not the author's intent.

The translators of TBS provided a hyponym 'banquet' in the first example and hyperonym 'dinner' in the second example. Hutchins has provided the synonym 'feast' and the hyponym 'banquet' in the translation given.

Within the context of the novels, the closest equivalent would be 'feast' as this refers to a splendid meal, especially a public one (*Longman Dictionary of English Language and Culture*, 1992), and this is therefore a synonym. However, the culturally specific knowledge (e.g. the wedding feast) of the ST phrase is signalled by the definiteness which is not always replicated meaningfully in the TT. In addition, the Arabic *walīma* is becoming an obsolete word in modern Libya, so it has very strong Bedouin, traditional connotations which would be difficult to translate succinctly.

**Example (6)** راقد الريح - *Rāqid al-rīḥ* / نزييف الحجر / TBS

راقد الريح. (93)

"Into the fire". (73)

*Rāqid al-Rīḥ* is a metaphor which refers to an unlucky person in Libyan Arabic. "Into the fire" is the equivalent provided which is inappropriate and does not perform the same function as the Arabic term. Literally *rāqid al-rīḥ* means 'calm with respect to (one's) wind' (i.e. his/her wind has abated), but it also does not convey the intended meaning in the source text. The TT phrase 'into the fire' is also a common metaphor in English, but implies that the subject is going from one bad situation into another. Therefore, there is some semantic overlap (partial synonymy), but the equivalent is not entirely successful.

**Example (7)** الناموس - *al-Nām ūs*

**7. a** التير / GD

والاحتقار في ناموس الصحراء أسوأ من المحور, أسوأ من الفناء (104)

"In the code of the desert, it is more merciful to be blotted out from the minds of men than it is to suffer this kind of scorn". (112)

#### 7. b أنوبيس / AN

لأن الكاهن ابن القبيلة, والقبيلة لا تريدنا أن نذهب وراء الآباء لأن في ذلك مخالفة لوصايا الناموس القديم. (49)

"Because the priest is a member of the tribe, and the tribe does not want us to trail after our fathers, because that's a violation of the teachings of the ancient law". (33)

الناموس الذي يسميه الكل مفقوداً, ولكن حضوره معنا أقوى من حضور الأنفاس. (49)

"The law that everyone refers to as lost, even though its presence among us is more powerful than that of breathing". (33)

ها قضي مضي الزمان بأرباب الناموس فتسكع في واحتنا الخواء. (157)

"The era of the lords of the law has passed, and a void hangs over our oasis". (124)

هل الملكية, في ناموس مولاتنا, لعنة؟. (161)

"In our lady's law, is sovereignty a curse?". (128)

للقصاص ناموس, والآثم في شرع الأولين لا بد أن يحاط علماً بمتون الاتهام. (174)

"Punishment obeys a law, and according to the legal code of the ancients the culprit is entitled to learn the complete charges against him". (138)

#### 7. c البحث عن المكان الضائع / TSVS

في البحيرة كانت تعيش مخلوقات يقال لهن في الناموس القديم ((بنات الماء)). (53)

"The ancient Law referred to the creatures living in the lake as water nymphs". (49)

ليس من حق إنسان يحيا بين الناس أن يستهين بـناموس الناس. (56)

"A man who lives with other people does not have the right to scorn the law". (51)

وهل في صحرائنا كلها مكان أنسب لصاحب الناموس من مقابر الأسلاف, أو خلوة البرية؟. (58)

"Is there any place in our whole desert more appropriate for a representative of the law than the ancestors' tombs or the solitary countryside"? (53)

أنا أفهمك, ولكن الناموس لن يفهمك. أنتم حملة الناموس أول من خان الناموس. (59)

"I understand you, but the Law does not. You practitioners of the Law are the first to betray it". (54)

ولكن الدمع بعد المصاب كان يحرق مقلتيها كلما تذكرت الليلة الأولى التي فرت فيها لتختبئ في الأعراس كما يملي الناموس, فخرجت النساء في طلبها. (132)

"After the affliction, however, tears burnt her eyes whenever she remembered that first night, when she had fled to hide in groves, as the Law dictates, and the women had gone out to search for her". (154)

*Nāmōs* is a term that refers to a custom which becomes accepted in social life. According to the context of the SL situation, the rendition of this term is acceptable on some occasions while in others it is not. In GD, the equivalent given is 'code', which may be close to the original (synonym). In AN, the author uses the term to mean 'custom', whereas the translator translated it as 'law' in all cases in AN, which according to the source text context is an inappropriate equivalent, except in the last two examples of AN, while in TSVS, the author means 'custom' in some examples and 'law' in others (synonym). Therefore, the translators should bear in mind the way in which this term has been used.

According to the context of the ST, the technique used by Colla is giving the closest synonym, and also Hutchins in AN, whereas he capitalized the word 'Law' in

three examples in TSVS as these examples refer to the Law itself, while the second and third examples refer to people and law. *Nāmōs* and 'law' share some semantic features. The denotative relationship between the ST word and the TT word is a synonym in some positions and semantic overlap in other.

**Example (8) موال - *Mawwāl***

**8. a نزييف الحجر / TBS**

وكتيراً ما سمعه في المراعي يردد موالاً قال إنه سمعه من أفواه الصوفية في زوايا ((العوينات)). (28)

"Often, too, his father would recite a *muwwal* he'd heard sung, he said by Sufis in the community at Uwaynat". (18)

ثم يرفع رأسه إلي النجوم, ويغني موالاً حزيناً قبل أن يعود ويقص عليه قصة الودان (29)

"He'd raise his head toward the skies and sing a sad *muwwal*, then return to his old story about the *waddan*". (19)

ثم رفع صوته بذلك الموال الحزين. (32)

"Then he raised his voice in the same sad *muwwal*". (21)

يجلس وراء السرج علي المهري وينصت لمواويله الحزينة الطويلة التي لا تنتهي. شئ ما يحرق قلبه, يريد أن يطفئه بهذه المواويل. وكانت المواويل تحرق قلبه. (52)

"He'd sit behind the camel's saddle, listen to the long, mournful *muwwals* that seemed to have no end. Something was burning his father's heart, and he was striving to put the fire with these *muwwals* that only burned the son's heart too". (36)

هل لأن المواويل توحى له بأن النجاة والحريّة تعنيان الصحراء, والصحراء لا تعني أكثر من الموت؟ هل يبكي لأن مواويل الأب الحزين هي إشارة إلي حياتهم الغربية في الصحراء الأبدية التي لا يبدو أنه يوجد في الدنيا سواها؟. (52)

"Was it because of some message those *muwwals* bore: that salvation and freedom meant the desert, and the desert merely meant death? Was he weeping because his sad father's *muwwals* somehow captured the nature of their strange

life in the eternal desert, where nothing else seemed to exist in the world?"  
(36)

#### 8. b التبر /GD

حتى يختم مواله الحزين بالأبيات المعروفة. (8)

"He would sing his sad ballad and close with well-known lines". (6)

#### 8. c أنوبيس /AN

ناجيت معشوقتي القديمة بأشجي الأشعار, وغنيت لها مواويل شجون لم تسمعها حتى من مغنيات الجن اللاتي رأيتهن في الكهوف, وقابلتهن وهن يسرحن في الخلاء عندما يستوي القمر بدرًا. (187)

"I courted my former true love with the most heart-rending poetry. I sang her plaintive ballads she had never heard before, not even from the jinn's female vocalists, whom I had seen in the caves and encountered while they roamed the great outdoors by the full moon". (150)

فكيف لا أقول في حسنها الأشعار؟ وكيف لا أغني لمجدها مواويل الشجن. (187)

"So how could I help but recite poems about her beauty or sing ballads to glorify her?". (150)

#### 8. d البحث عن المكان الضائع /TVS

آهة عميقة, مسموعة, كأنها أنين شجن في موال حنين. (20)

"A deep, audible groan like the sorrowful lament in a hymn of longing". (14)

ظل منحنيًا علي كوم القماش دون أن يتوقف عن مواله المجهول. (24)

"He leaned over the piece of fabric, never ceasing his mysterious refrain". (18)

ويوم سئم الموال ولوح في وجهها الكئيب. (107)

"Eventually, growing sick of her ballad". (123)

وجدھا ترتع في انحناءة الوادي جنوباً, فربت علي رقبتها طويلاً, وغني لها موالاً قديماً. (117)

"He found her grazing in a southern bend of the ravine. Then he stroked her neck for a long time and sang her an ancient lament". (133)

أقبلت في ليلة أستوي فيها القمر بدرا, تترنم بموال شجن. (166)

"Singing a sad ballad as if lamenting a death". (193)

*Mawwāl* (s), *mawāwīl* (p) refers to a poetic form of verbal expression. In TBS, the translators believe that there is no TL equivalent, and thus the translators resort to transliteration, placing '*mawwāl*' in italics and borrowing it into the TL and adding more explanation in a glossary. This is a cultural transposition which is acceptable, since, this technique does not baffle the receptor. Being aware of the difficulty of comprehending this word, the translator of AN and TSVS uses different equivalents in each example, 'ballads' and 'refrain', but these may evoke the same image of the intended meaning as he used different equivalents in each case (whether happy or sad), whereas, 'hymn' is a Christian religious song (semantic overlap). The denotative relationship between the ST word and the TT word is synonym. For more details about this word (see chapter Nine, example, 9.1.3.1).

**Example (9) القطيعة - al-Oaṭī'a**

**9. a نزييف الحجر / TBS**

ما زال مصرا علي القطيعة. (151)

"He still won't make up with me". (123)

**9. b التبر / GD**

ثم القطيعة الأبدية بعد فضيحة التبر. (139)

"With the gold dust outrage, there had been a final break". (151)

9. c أنوبيس / AN)

المغامرة الدامية كانت بداية القطيعة مع القطعان. (97)

"WITH THIS BLOODY ESCAPADE commenced my break with the herds".  
(74)

ولم أكن أدري أن ذلك لم يكن إلا صرخة الاستهلال في مسيرة النزيف الذي تلا في الزمان الذي تلا  
"الخطيئة" وسبق القطيعة. (175)

"I did not know that this was only the opening volley in the bloodshed that would follow after the "big mistake" but before the breach". (139)

*Qatī'a* denotes a separation from a person with whom one was formerly friendly. Both translators use different translation technique. The word is as rendered 'won't make up' in (TBS). مازال is the equivalent of 'still' and with the negative features of *qatī'a* becomes 'won't', so there is a syntactic shift. 'Break' in (GD) and 'breach' in (AN) as synonyms. The denotative relationship between the ST word and the TT words is a synonym.

**Example (10) - al-Nahs - النحس**

10. a نزيف الحجر / TBS

قال إنها التعويذة الوحيدة التي تستطيع أن تغسله من النحس وتحمي بقية أهله وأقاربه من اللعنة التي تلاحقه منذ أن كان نطفة في بطن أمه. (101)

"This, he'd told her, was the only way the ill omen could be averted and the rest of his family and relatives be protected from the curse that had pursued him from the moment of his conception". (81)

يا منحوس يا أكل لحم أمه وأبيه بالتبني. (105)

"You!" they'd cry. 'You ate your own parents!'" (85)

أُتسخر مني يا عجوز النحس. (117)

"Are you trying to make fun of me, you cursed old fool". (93)

نهارك أحرف يا عجوز النحس. (118)

"You'll regret this, by God, he screamed", "you cursed old fool". (94)

يحسن بك أن تنزع من لسان هذا المنحوس أين بخبيء جماله بدل التخريف. (163)

"Try to loosen this cursed wretch's tongue? Find out where he's hiding those *waddan* of his". (133)

#### 10. b التبر / GD

لعنة الله علي الذهب. قال: إنه يجلب النحس. (130)

"To hell with the gold-that handful of dirt-he had accepted. The stuff brought nothing but ruin". (139)

#### 10. c أنوبيس / AN

مرة عندما استدرجني أهل الخفاء الأشرار المتكبرين في بدن أرنب النحوس فأضعت السبيل في بحثي عن الأب. (96)

"Once when wicked denizens of the spirit world, masquerading as the hare of misfortune, had enticed me and caused me to lose my way when I was searching for my father". (72)

#### 10. d البحث عن المكان الضائع / TSVS

هذه رسالتي لإلي مولاك يا سلالة النحس (122)

"Scion of misfortune, this is my message to your master". (139)

ألا يجيز الناموس أن يقوم القوم بإبعاد دخيل جلب للأرض النحوس؟ (194)

"Doesn't the Law authorize banishment of an ill-omened intruder?" (224)

*Naḥs* refers to bad luck. It is culturally specific because in the source culture it means that somebody is a bad omen and everyone will try to avoid going to or sitting with him. According to the ST, the word *naḥs* denotes bad luck where it used in the novels. In TBS, it is given as 'cursed', which is compatible with the original. In GD, although the translation of *naḥs* could be appropriate as the context refers to 'ruin' and connotative relationship between the ST word and the TT word as 'ruin' reflects the same meaning of the ST word. In the novels AN and TSVS, there is a semantic overlap as a denotative relationship between the 'curse', 'misfortune' and 'ill-omened' as they refer to *al-naḥs* (see chapter Nine, example, 9.1.3.2). Arabic dictionary offered this translation 'ill-luck' (*Elias Modern Dictionary*: 691).

#### Example (11) عابر السبيل - *ābir al-sabīl*

##### 11. a التبر / GD)

وقد عاد في أول ليلة اختطف فيها نعسة بعد حديث عابر السبيل. (127)

"This was the dream that came back the first night after talking with the traveler". (137)

##### 11. b أنوبيس / AN

لقد حدثني عابر سبيل عن أحجية كهذه يوماً ولكني لم أصدقها. (149)

"A wanderer told me a riddle like this once, but I didn't believe it". (118)

أدركت أنها سلبتني أقوى حجج لا لأنني فقدت الأب, أو قتلت الأب, أو ظل الأب, كما أسمته كاهنتي  
وكما أسماه عابر السبيل الخفي يوماً. (151)

"I perceived that she had deprived me of my strongest arguments, not because I had missed my father or killed my father or my father's show, as the priestess referred to him and the wanderer referred to all fathers". (119)

نبوءة عابر السبيل عن الابن الذي خرج بحثاً عن الأب أيقظت في صدري حينئذٍ منسياً إلي الولد  
فبدأت أتسقط عن مصيره الأبناء. (194)

"THE WANDERER'S PROPHECY about a son who set off in search of his father awakened in my chest a forgotten longing for my child. So I began to hunt for news of his fate". (156)

### 11. c البحث عن المكان الضائع / TSVS

تجود بالماء دوماً. الصحراء لم تبخل علي الأوفياء بالماء يوماً. والدليل أننا لم نسمع بعاير قتله الظماً  
إلا إذا كان الظماً قصاصاً علي ذنب لا نعلمه أو تخلياً من العابر عن السبيل. (222)

"It always bestows water generously. The desert is never stingy with its water for the faithful. The proof is that we have never heard of a nomad dying of thirst unless this thirst was a punishment for an unknown offense or unless a nomad had stopped migrating". (256)

Regardless of the close correspondence between AN and TSVS translations and the source text, both convey the denotative meaning of the source text. According to the source context, *ābir al-sabīl* does not necessarily refer to a traveller, because it could also denote a herdsman. 'Wanderer' is Hutchins's rendition of *ābir al-sabīl* in AN and could be compatible with the original. In TSVS, the equivalent 'nomad' is appropriate for the source text as 'nomad' since it implies a member of a tribe which travels from place to place, especially to find grass for his animals. The denotative relationship between the ST word and the TT word is hyperonym as 'nomad' and 'wanderer' have wider and less specific denotative meaning than the *ābir al-sabīl*, whereas in GD, the denotative relationship between *ābir al-sabīl* and 'traveler' is hyponym because the TT word has a narrower and more specific denotative meaning than *ābir al-sabīl*.

### Example (12) - Qirba - قربة

### 12. a نزيف الحجر / TBS

ابتسمت ثم تمايلت يميناً ويساراً وهي تخض قربة الحليب بين يديها. (10)

"Untranslated". (4)

## 12. b التير / GD

وضع عليها السرج والقربة وما استطاع أن يحمله من متاع وانطلق بمحاذاة السلسلة صوب الشرق.  
(138)

"He saddled the camel and placed the water skin on him, along with all the provisions he could carry". (149)

بلل ريقه بجرعة ماء من القربة. (143)

"He wet his saliva with a sip from his water skin". (156)

## 12.c أنوبيس / AN

وبدل أن أبعد القوم عن الماء كما أبعد رسول الخفاء يومها عن فمي القربة, وجدت نفسي أرتمي علي  
ركبتي أيضا لأنهل من الغمر. (107)

"I did not drive these people from the water but, rather, found myself also dropping to my knees to sip from the bubbling water". (83)

أتيت بقربة ماء ملأنة إلي نصفها. (202)

"Fetched a water-skin, which was half full". (164)

انتزعتها مني بخشونة, ولكنه لم يلق بغم القربة في فمه. (202)

"He grabbed it from me roughly but did not put the mouth of the water-skin to his mouth". (164)

ساعتها رأيت يشبع القربة إلي فمه فانحسر الثوب الباهت عن ساعديه النحيلين كعودين من الحطب  
ففاض قلبي بالشفقة. (203)

"Then I saw him bring the water-skin to his mouth. His faded garment slipped down his lean forearms, which resembled sticks of firewood". (165)

قبض علي فم القربة و أوما لي ببصره أن أعطيه الخيط. (203)

"He stopped before he had drunk his fill, seized the mouth of the water-skin and cast me a look requesting a tie". (165)

#### 12.d البحث عن المكان الضائع / TSVS

سار مع التواءات الوادي جنوباً حتى بلغ الكهوف التي اعتاد أن يخفي فيها مستلزمات أسفاره: القرب, الدلاء, السروج, الحبال, الرماح, السيوف, النبال. (120)

"He travelled along the twists of the valley to the south until he reached the caves where he normally hid necessities for his journeys: water skins, leather buckets, saddles, ropes, lances, swords, and arrows". (137)

في الكهف القديم, المزبور برسوم الأولين, اكتشف اختفاء السرج, ولكن القربة مازالت معلقة في سقف الكهف حيث تركها منذ عام أو يزيد. (120)

"In the ancient cave, which was carved with the designs of the ancestors, he found that the saddle had disappeared, although the water skin still hung from the cave's ceiling where he had left it a year or more before". (137)

ولكن القربة والسرج لم يعلقا أمام الأعين إلا ليكونا حيلة مستعارة من مسلك السحرة الذين يطرحون قطعة الذهب في متناول الأيدي ليضللوا الأثر إلى الكنز الحقيقي. (120)

"The water skin and the saddle, however, had been hung there simply as part of a strategy appropriated from the customs of sorcerers, who toss down a bit of gold where people can reach it in order to put them off the trail of the true treasure". (138)

ابتلع اللقمة باشمئزاز, ثم فك رباط القربة المعلقة في عمود الركيزة المنتصب فوق رأسه. رضع من فم القربة كما ترضع الجداء من ضرع المعزاة. رضع جرعة وأحكم ربط القربة حرصاً على الماء. حياته الآن رهينة بوجود الماء في القربة لا بوجود العلة في البدن. (151)

"He swallowed a morsel with disgust. Then, he undid the tie of the water skin that hung from the tent pole above his head and nursed from its mouth like a kid nursing from a goat's teat. He took one sip and then refastened the tie, worried about exhausting the water. He knew he would perish from the disease". (176)

من المدخل هبت أنفاس هجير, فتمني أن يهجم ريح ((القبلي)) الذي يشرب الماء من الآبار, ويمتص حتى الرطوبة من القرب. (152)

"From the entrance wafted some breathes of noonday heat. He wished for an attack of the Qibli wind, which sucks up water from wells and even absorbs the dampness from water skins". (177)

*Qirba* (s)/ *qirab* (p) is a particular Arab phrase which refers to a container used to carry and cool water, especially in the desert. It is often made of goatskin. In the novels, the translators translated the term as 'water skin' in GD, 'water skin' and 'bubbling water' in AN, whereas it was avoided in TBS. The denotative relationship between *qirba* and 'water skin' is synonym, whereas, between 'bubbling water' and *qirba* is hyperonym as it has a wider and less specific denotative meaning than the ST as the way of making *qirba* may not obvious to the target reader. According to that period of time (pre-modern Bedouin) which the author is talking about, an appropriate equivalent could be 'water skin' (*Elias*: 531).

### Example (13) الدلو - Al-dalw

#### 13. a التبر / GD

غاب طويلاً, وعندما عاد من رحلته الوحشية, وجد نفسه فوق البئر في ((أورال)). تحسس الفوهة الحجرية بحثاً عن الدلو. (46)

"Returning from his brutal journey into half-conscious oblivion, Ukhayyad found himself atop the well at Awal. He groped around its stony lip for a bucket, but he found none". (49)

إذا وجدت البئر غاب الدلو. وإذا وجدت الدلو فلا تطمع في البئر. (48)

"When you arrive at a well, of course there will be no pail. Or you might find a pail, but don't then expect to find the well that goes with it". (50)

حشوا رأسه في الدلو, ودلقوا عليه الماء. (49)

"Under that thick canopy crown, they drunk his head into a bucket and poured water over him". (52)

### 13. b / TSVS البحث عن المكان الضائع

وعندما حاول اللحاق به ليرده إلى السبيل هرجل بخطو أسرع فتمزق الدلو علي بكرة البئر، فجرجر وراءه الحبل. (113)

"But once he tried to catch it to guide it back to the path, the camel lengthened its stride and quickened its space. Then the leather bucket, which was fastened to the well's winch, tore apart, and the camel dragged the rope away behind it". (129)

سار في التواءات الوادي جنوباً حتي بلغ الكهوف التي اعتاد أن يخفي فيها مستلزمات أسفاره: القرب، الدلاء، السروج، الحبال، الرماح، السيوف، النبال. (120)

"He traveled along the twists of the valley to the south until he reached the caves where he normally hid necessities for his journeys: water skins, leather buckets, saddles, ropes, lances, swords, and arrows". (137)

أما أنا فسوف أستنطق أتاني لتقول ما قالتها أتان الأجيال عندما ارتوت من ماء البئر كما يروي لنا الناموس: (( الآن فليتمزق الدلو، ولتتقصر البكرة، وليتهدم البئر! )) (257)

"Raising his head toward the distant horizon, the strategist said: "I will just allow my jenny of all generations said when she quenched her physical thirst from a well the way the Law quenches our spiritual thirst: "Now let the leather bucket be slashed, let the winch be smashed, and let the well be dashed". (293)

From the above examples, it seems that the translator of TSVS has more background knowledge about the SLC. In contrast, in GD Colla used 'bucket' or 'pail' as equivalents for this word, which do not transmit the whole meaning of the cultural word in the situations and time associated with it in the ST. The denotative relationship between the ST word and the TT word is hyperonym as 'bucket' and 'pail' have wider and less specific denotative meaning than the *dalw*. Hutchins added another word by translating it as 'leather bucket' which is acceptable because, during that period (1950s-1960s), people used buckets made of leather to draw water from

wells. 'Leather bucket' has more specific denotative meaning than the ST word (hyponym) as the translator added more information which is not mention in the ST.

**Example (14) مثلت الأحجار - *Muthallath al-ahjār* / نزييف الحجر / TBS**

تبث مسعود القدر علي مثلث الأحجار, ودس الحطب تحته. (153)

"Masoud set the pot firmly on the three-cornered stone hearth, then put more wood underneath". (124)

**Example (15) القدر - *al-Qidr* / التبر / GD**

الراعي العجوز فقط هرع وأشعل النار. وضع القدر, وأسرع إلي أمتعه. جاء بحفنة من الحلبة, وطبخها في القدر. (49)

"An old herder hastened to light a fire a kettle of water. The man rifled through his belongings and returned with a handful of fenugreek seeds that he proceeded to cook". (52)

Here, the choice of 'pot' in the first example is accurate as it successfully denotes *qidr*. On the other hand, the translation of *muthallath al-ahjār* as 'three-cornered stone hearth' is satisfactory because it denotes the intended meaning. The denotative relationship between *muthallath al-ahjār* and 'three cornered stone hearth' is a synonym. However, the translator could have provided supplementary information about this phrase to achieve the appropriate effect on the TL reader, because the Bedouin people put a pot on three or four stones (depending on the size of the pot) for cooking in a fire. In the first and second example, the choice of 'pot' and 'kettle' both denote *qidr*. Therefore, 'pot' is a synonym which could be an appropriate with the

intended meaning and 'kettle' is a hyponym. Therefore, the denotative relationship between the ST word *qidr* and the TT word 'pot' is a synonym, whereas between *qidr* and 'kettle' it is hyponym because both of them denote the same purpose and usage, although in English 'kettle' has a narrower and more specific meaning than 'pot'.

**Example (15) الفئار - *al-Fanār* / نزييف الحجر / TBS**

في ضوء الفئار الخافت, رأي تلك العينين. (157)

"In the dim light of the lamp, Cain saw the eyes". (128)

In the above example, it seems that the translators' strategy is to render the general meaning of the word 'lamp', whereas a *fanār* is a traditional type of lamp used in the desert whether inside or outside a tent. A *fanār* uses kerosene while nowadays lamps normally use electricity. Thus, translators could consider providing readers with extra information and details about this word. The equivalent provided is closer to the intended word but it does not convey the exact meaning of the source text. For example, in English, the usual phrase that denotes a type of lamp used before electricity is 'oil lamp'. This expression occurs 56 number of times in the British National Corpus, which shows that it is a normal and acceptable expression in English. The translators have preferred a semantically broader hyperonym in English which could be misleading, because nowadays lamps use electricity. Therefore, using the exegetical 'oil lamp' would be more accurate because it would avoid misleading the reader. The target word has wider and less specific denotative meaning than the ST

word, which means the denotative relationship between the ST and the TT is hyperonym.

**Example (16) الخباء - *al-Khibā* / التبر / GD**

كان يسرق الشعير من الخباء ويطرحه في راحتي يديه ويقدمه له. (20)

"During famine, he would sneak barley from the tent, placing it in the palms of his hands to offer it to the camel". (18)

In this example, the translation of *khibā* as 'tent' is inaccurate. According to the source text context, *khibā* refers to a sack that would be made of canvas, or a jar made from clay. In the old times which are referred to in the ST, the Bedouins stored goods such as barley, wheat, and dates in canvas sacks or clay jars to preserve them. It is correct to preserve materials such as olive oil, barley or dates in a canvas sack or clay jar in a tent, whereas *khibā* may not be in a tent. I think the translator did not know this meaning of *khibā*. In the Hans Wehr dictionary (p.224), the meaning of *khibā* is given as 'tent; husk, hull'. So the Arabic *khibā* is polysemous. However, the polyseme intended by the author is 'storage receptacle made of clay or canvas'. The translator does not know this meaning and uses the wrong polyseme.

**Example (17) زيت غريان - رعاة قبائل أولاد بوسيف - *Zait Ghiryān- Ru'āt qabā'il***

**'Awlād Būsayf / التبر / GD**

في تجواله بين النجوع حصل علي زيت غريان من رعاة قبائل أولاد بوسيف. (23)

"While travelling through the various encampments, Ukayyad acquired some thick salve from the Bouseif tribes". (25)

In this example, the denotative relationship between the ST phrase and the TT phrase is a synonym as the translator used 'thick salve' which could refer to olive oil, while a translation loss in the second word as he omits the second word *Ghiryan* which is a city located in *al-Jabal al-Gharbī* that is famous for producing olive oil. Additionally, the translator's choice of 'the Bouseif tribes' for *ru'āt qabā'il 'Awlād Būsayf* is inappropriate because it does not convey the intended meaning, since in the ST, it refers to the herdsmen of the Būsayf tribes who may not belong to those tribes.

#### **Example (18) غرارة - Gharāra نزيل الحجر TBS**

هي في كل شيء وفي كل مكان. فهل اختفاء الغراراتين تذكير وتحذير؟ اغفري يا تانيت. (71)

"Tanit's mark appeared everywhere and on everything. Was the disappearance of the two bags a cautionary reminder? Have mercy, Tanit!". (78)

Here, 'two bags' is the translation given for *gharāra* which could be an appropriate equivalent. *Gharāra* is a Libyan lexical word for a sack made of rugs used for holding goods. 'Bag' depicts almost the same idea except for the difference in material between the Arabic word and its English equivalent. The Arabic word has more specific denotative meaning than the ST word. Thus, the denotative relationship between *gharāra* and 'two bags' is hyperonym as the TT word has wider and less specific denotative meaning than the ST word.

#### **Example (19) الطربوش - al-Tarbūsh أنوبيس / AN**

توجناك بالطربوش ذي اللون الأزرق لتعرف بأن سليل السماء من السماء جاء وإلي السماء يعود ومقامه في الأسافل مقام وقت. (140)

"We have crowned you with this blue headgear so that you will know that the scion of the heavens came from the heavens and will return to the heavens". (110)

*Tarbūsh* is known as a head covering used in the past in most Arab countries. There is a distinct difference in the form and material, *tarbūsh* has fringes, is always coloured black-and-red or black-and-white and is usually made from wool and cotton. However, 'headgear' is a word which denotes many general types of head covering. According to context of the ST, the intended meaning could be 'fez' rather than 'headgear'. The denotative relationship between the ST word and the TT word is hyperonym as 'headgear' has wider and less specific denotative meaning than *tarbūsh*.

**Example (20) أنوبيس - al-Wadī'a - الوديعَة / AN**

ولكن الداهية غدر به لأنه عجن الهباء في سبيكة لثيمة علي صورته و أبي أن يعطيه الوديعَة. (165)

" But that the cunning strategist had betrayed him by molding the powder into a vile ingot, which he had created and refused to surrender". (131)

*Wadī'a* in the above example refers to entrusting of something which is precious such as with diamonds or gold. 'Surrender' is the equivalent provided, which may not be used in this position as it does not correspond to the original. The denotative relationship between *wadī'a* and 'surrender' is hyperonym. In this context, therefore, 'entrust' is more appropriate than 'surrender', because it a synonym, with an equivalent narrow meaning. 'Surrender' has a wider and less specific meaning.

### Example (21) البحث عن المكان الضائع *'alḥifa* - أَلْحِفَة / TSVS

يلبسن أَلْحِفَة تستر أجسادهن السامقة، ولكنها تبرز استدارة أردافهن البيضوية السخية، فقرر أن يحتكم إلي المزاح. (12)

"They wore wraps that concealed their towering bodies but revealed the contours of their full, curvaceous rumps. So he decided to jest". (5)

In the above example, the word *alḥifa* (p) refers to a traditional dress worn by Bedouin Arab women and the Tuareg in particular. The *alḥifa* is one of the most significant ancient features of the Tuareg. The translation provided 'wraps' is a general equivalent which may not convey the sense of the source culture. The denotative relationship between the ST word and the TT word is a hyperonym as 'wraps' has wider and less specific denotative meaning than the *alḥifa*.

#### 5.1.1 Greetings and Gestures

Terms of, greetings, congratulation, condolences, and other such expressions used on special occasions may create a translation problem, since happy and sad occasions call for different types of sympathetic behavior. As a matter of fact, Arabic and English share many similarities when it comes to gestures because they both use the same physical signs in similar situations. Nevertheless, where cultural differences occur, the translator may have to describe the action in words to circumvent any ambiguity that may arise. Newmark (2003: 102) mentions that a distinction between description and function could be made in such cases:

For 'gesture and habits' there is a distinction between description and function which can be made where necessary in ambiguous cases: thus, if people smile a little when someone dies, do a slow hand-clap to express warm appreciation, spit as a blessing, nod to dissent or shake their head to assent, kiss their finger tips to greet or to praise, give a thumbs-up to signal OK, all of which occur in some cultures and not in others.

Hasan Ghazala (1994: 61) considers that some body-language features are culture-specific and not always universal. Reviewing some types of these, he comes to the following conclusion:

It must be pointed out that these semiotic, paralinguistic features of body language are not always considered universal. Rather some of them are culture-specific, associated with particular social communities. That is, although anger and smiling cannot be expressed at one and on the same occasion, which is a universal fact, head-nodding does not necessarily mean the same for all people everywhere in the world. In some societies, an up-and-down movement of the head means disagreement, whereas a right-and-left movement of the head is a sign of agreement.

The following examples show how translators differ in their rendering of the same utterances:

**Example (22) مرحى / *Mār hā***

**22. a أنوبيس / AN**

مرحى! مرحى! (134)

"Bravo! Bravo!" (105)

مرحى! مرحى! ها أنت تتحدث عن لهُو أتى بك إلى العرش سلطاناً (181)

"Bravo! Bravo!" (144)

**22.b البحث عن المكان الضائع / TSVS**

مرحى! مرحى! (221)

Bravo! Bravo! (255)

سمعت العراف ((يزال)) يردد قولاً كهذا يوماً, فمرحى, ثم مرحى! (221)

"I heard the diviner Yazzal repeat a phrase like this one, so bravo and bravo once more" (255)

According to the context of this word *mārḥā*, implies 'bravo' as the translator has provided a synonym of this word even the author uses the word ironically in the second example, and also in the other examples as he added exclamation marks to the whole words. Literally *mārḥā* refers to welcoming someone, especially in the Bedouin community, whereas sometimes, it could be used ironically of someone who is unwelcome in the people's meeting. The TT word has a connotative meaning which could reflect the intended meaning of the ST word.

### **5.1.2. Kinship**

A kinship system is part and parcel of every human society. Hence the lexical items that express kinship relations are part of the vocabulary of every language. Yet these items may be combined in various ways according to the nature and characteristics of the language that contains them and the society they are used in.

The kinship system in Arabic for instance, has عم (*'amm*) as father's brother, which is the equivalent of 'uncle' in English, and خال (*khāl*) as mother's brother, which is the equivalent of 'uncle' as well. The same applies to عمه (*'amma*) and خالة (*khāla*) which are the equivalent of the English 'aunt'. Translating such terms presents serious difficulties since there is no obvious equivalent in English-language culture. In other words, there is no word-for-word translation since in Arabic the names of individuals in a family are indicated by different words which symbolize different relationships. In English no distinction is made between maternal and paternal relatives, whereas in

Arabic a distinction is made. In Arabic, there is a lexical distinction between paternal and maternal uncles and aunts, whereas in English the same word is used in both cases (Dickins *et al*, 2002: 54-55).

Thus, when we have to translate these terms into English the case might be less difficult in that عم ( 'amm) or خال (khāl) are both translated as 'uncle'. However, the word 'uncle' is a hyperonym of the Arabic words. At the same time, the equivalent of 'uncle' might be very ambiguous or even false if the relationship was not specified in English by saying, for example, mother's brother or father's brother. This might sound odd in English but it is the only full equivalent in the Arabic kinship system. Moreover, in Arabic calling an older man عم ( 'amm) and an older lady عمّة ( 'amma) is standardly used as a mark of respect and politeness. Such cultural-specific terms may cause problems in translation.

The translation of kinship terms or vocabulary sometimes creates translation problems, as languages may have different kinship systems. Lyons, in his book *Semantics Vol. 1*, (1993: 284), indicates this phenomenon clearly by stating that "kinship vocabulary in many languages also manifests the principle of antipodal opposition in various ways". He then says that:

For example, in Turkish there is no word meaning 'brother' and no word meaning 'sister'; the lexeme 'kardes' covers both, and it must be combined with another lexeme to draw the distinction (which in English is lexicalized) between 'brother' and 'sister'. On the other hand, there are languages in which the distinction between 'elder brother' and 'younger brother' is lexicalized.

Dickins *et al* (2002: 52-5) have also dealt with such English/Arabic kinship diversity from the denotative perspective to exemplify the hyperonymy-hyponymy relationship.

Arabic and English have different ways of articulating how members of the family are related. Some words or phrases of kinship that exist in Arabic culture but may not

in English are *dārrāh'* and *akh* or *akhīt bārḍá*. The following examples show the equivalents given for the kinship phrases *dhawī al-qurbā*, *dhīrrīyā* and *qarīn* or *qarīna*. Consider, for instance, the following citations selected from the novels.

**Example (23) ذرية - Dhīrrīya**

**23.a التبر / GD**

تزوجها قبل أن يتولى المشيخة, ولم ينجب منها ذرية. (64)

"He married her before he became chief, but they never produced any offspring". (68)

**23.b SL أنوبيس / AN**

سأنجب لك من صلبى ذرية تستمر فيها سلالة الوطن الأول إبقاء للأثر, ووفاء قطعته علي نفسي.  
(134)

"I will bear you offspring that will perpetuate the clan of the original homeland to leave a trace and to fulfil a pledge I have made". (105)

منذ اليوم ستصير ذريتك ذرية "تارجا" (135)

"From today forward, your offspring will be the progeny of Targa". (105)

فعلت ذلك لأنقذ الذرية! (148)

"I did that to safeguard our progeny". (117)

اترك لي ذريتي وفتش عن أبيك ما شئت برغم يقيني بأنك من باطل جنئت و إلي باطل تسير. (151)

"Leave your progeny to me and search for your father to your heart's content, even though I'm certain you have sprung from a fraud and are becoming one yourself". (119)

**23.c البحث عن المكان الضائع / TSVS**

احترس أن تراك امرأة بلا لثام, لأنها ستكرهك حتى لو صنعت لها من قلبك بيتاً, و أنجبت من بطنها  
ذرية تملأ الصحراء! (18)

"Avoid letting a woman see you without your veil, because she will despise you even if you fashion a palace for her in your heart and have enough children by her to populate the desert". (12)

يذكر أنه أجابها يومها: ((لا يحب الذرية كما يحبها صاحب الترحال. (104)

"He remembers telling her then: 'No one loves his children as much as a nomad'". (117)

صاحب الرحيل لا يختار الذرية في دنياه حقاً, ولكنه يحب ذريته عندما تأتي إلي الدنيا كما لا يحبها  
أولئك البلهاء الذين يتباهون بحب الدنيا)). (104)

"A wonderer admittedly does not really choose to bring children into his world, but he loves his children when they arrive in this world much more than those idiots who pride themselves on their love of the earth". (117)

الشعر هو الذرية! لماذا لا يكون الشعر هو الذرية؟ (167)

"Poetry is progeny! Why can't poetry be one's offspring? (194)

وعندما استنطقها قالت له إنها فعلت ذلك لتحرق قلبه لأنها امرأة تستطيع أن تأتي إلي الصحراء بالذرية,  
ولكنه لن ينال ذريته أبداً. (243)

"When he questioned her, she told him she had done that to sear his heart, for she was a person who could have children for the desert, whereas he never could". (280)

*Dhirrīya* refers to a child or children from particular parents, of any number. In GD, Colla's choice of 'offspring' is appropriate to the original (*Longman Dictionary of English Language and Culture*, 1992). On the other hand, Hutchins's choice of 'progeny' and 'children' are synonyms. Therefore, the denotative relationship between the ST word and the TT words is synonyms.

**Example (24) ذوي القربى – Dhawī al-qurbā**

**24. a نزييف الحجر / TBS**

لحم ذوي القربى. (113)

"Flesh of the kindred". (113)

**24. b التبر / GD**

لا تهدأ بلايا الدنيا حني تبدأ بلايا ذوي القربى. (81)

"The trouble of the outside world might subside-but only so that troubles at home might begin". (89)

**24. c أنوبيس / AN**

هذه لحوم أنعام ستقيك الحاجة إلي لحوم ذوي القربى. (108)

"These meats are from creatures that will safeguard you from the meat of relatives". (84)

لحوم ذوي القربى؟ (108)

"The meat of relatives". (84)

الرسول أخبرني أنك خرجت في طلب ذوي القربى حتى أنك كدت تهلك عطشاً. (108)

"The prophet said you had set out to search for relatives but had almost perished from dehydration". (84)

ولكنها سائلة من ذوي القربى. (148)

"Rather she was blood kin". (117)

فأكلت لحم ذوي القربى مشويا بنار الصاعقة السماوية. (187)

"Then I had eaten my relatives flesh grilled by a heavenly lightning bolt". (150)

#### 24. d البحث عن المكان الضائع / TSVS

إن النساء سلالة تتحرر مع الأعراب وتتطلق, في حين تتحفظ مع ذوي القربى وتتكتمش. (19)

"Women tend to be animated and spontaneous with strangers but cautious and inhibited around kinsmen". (13)

*Dhawī al-qurbā* refers to relatives. The equivalent provided is 'kindred' in TBS which could be accurate; whereas the less satisfactory equivalent 'home' is used in GD which represents the denotative relationship between the TT word and the ST phrase as 'home' has a wider and less specific denotative meaning than the source text phrase (hyponym). Synonyms provided 'relatives' and 'kinsmen' in AN and TSVS which are overall fairly close to the original. However, 'blood kin' in AN is a synonym as refers to relatives of the father in the source culture. The given equivalents were translated by William Hutchins (see chapter Nine, example, 9.1.3.3).

Thus, 'kindred' would be an appropriate equivalent (*Al-Mawrid Al-Quareeb*, 2010: 223)

#### Example (25) الضرة - al-Darrah

##### 25. a التبر / GD

تعرفون كيف انتقمتم تانس من ضرتها الشريرة؟ (149)

"Remember how Tanis took revenge on her wicked co-wife?" (163)

تعرف كيف لاقت الضرة جزاءها؟ (149)

"Do you remember how the co-wife got what she deserved? (163)

## 25. b أنوبيس / AN

لأن ضرة المرأة الحقيقية ليست المرأة, ولكنها الدمية. (164)

"Since a woman is less threatened by a co-wife than by a doll". (130)

According to the source culture, *ḍarrah* refers to the second wife. It is rendered by 'co-wife' in both English translations, which could be appropriate to the original. In the Islamic religion, the word *ḍarrah* denotes a form of kinship that exists in Arabic culture but in English it does not as it is not legal to have two wives or more at the same time. The denotative relationship between the ST word 'co-wife' and the TT word *ḍarrah* is a synonym; however, this does not indicate (cultural) equivalency. The English word 'co-wife' is a neologism coined to express this non-native concept (or legal status), which had a lexical gap in English.

## Example (26) القرينة- القرين -al-Qarīn / al-Qarīna

### 26.a نزييف الحجر / TBS

الشیطان قرین الشباب, وسوس له فنسي وسها, ودس له في قطيع الأغنام ثلاثة رؤوس من الودان,  
وجلس علي قمة الجبل يتفرج. (59)

"Youth is the devil's companion; it tempted him and he thought no more of the matter". (41)

### 26. b التبر / GD

لم ينحرف يمينا ويلحق بقرينه, وإنما رفس حلقة الصبية وفقد وقاره تماماً. (11)

"Instead of moving toward the right or rejoining his partner, he kicked at the circle of girls, then lost his mind altogether". (10)

(11.c)

### 26. c أنوبيس / AN

وقد حاولت مرة تجريد قرينها الجميل أيضاً من قراده وأشواكه وأعواد قشه, ولكنها تأرت لنفسها مني.  
(111)

"I once attempted to groom as well her mate, the male camel, of his ticks, thorns, and straw, but she avenged herself on me". (86)

في الزمن الأول شاطرت ((تين هنان)) المخدع لأنني لم أر في الداهية سوي قرينة. (136)  
"At first I shared my bedroom with Tin Hinan, because I considered this cunning creature my spouse". (106)

عدت وحيداً, مهجوراً, معزولاً برغم زحام الخلق في الواحة وبرغم وجود القرينة إلي جاري  
(155)

"I returned alone, feeling isolated and abandoned, despite the existence of throngs of people in the oasis and despite the presence of my consort beside me". (123)

أعدت إليه المعبود, وقضيت أن يصير لقرينه عبداً لأمد □ يستمر أعواماً, فخرجا ليتهاترا ويتنازرا  
بالألقاب كما أخبرني عبدي "هور" فيما بعد. (170)

"I returned the devotional object to him and sentenced him to be his companion's slave for several years" (135)

الربة المسبوكة في قضيب الذهب ليست سوي قرينتي في دنياي, وحميمتي في المخدع, و أختي في  
الدم, وكاهنتي في المعبد. (171)

"Yes, yes, the goddess smelted into the golden rod was none other than my consort in worldly matters, my intimate in our chamber, my sister by blood, and my priestess in the temple". (136)

## 26. d / TSVS / البحث عن المكان الضائع

لست من أبناء هذه الملة, ولكن قرينتي الأولى كانت من بنات هذه الملة. (13)  
"I'm not a jinni, but my first wife was one". (9)

فقدت كنزاً عولت عليه أكثر مما يتصور القرين. لأن الولد للأب ليس سوي دمية, ولكن الولد للمرأة هو  
الدنيا. (131)

"She lost a treasure on which she had counted even more than her spouse imagined, because a child to its father is nothing more than a toy, but a child to its mother is the world". (153)

وقد ظنت بنفسها الظنون ونهشت قلبها الوسوس بعد تصرم العام من حياتها مع القرين دون أن يتململ  
في أحشائها الجنين, فما كان منها إلا أن هرعت إلي الساحرة العمياء لتستجدي الخلاص, فأخضعتها  
الداهية لامتحان عسير. (131)

"She had nourished doubts about herself and whispered suggestions had shredded her heart after she spent a year with her husband without feeling a fetus twitch inside her". (153)

وبدل أن تمضي في اللعبة إلى نهايتها قررت أن تستغل النسوة وتذهب لتتسلل إلى الخباء الذي يتربع فيه القرين في الخلوة المجاورة للحقول. (132)

"But she - instead of playing this game to its conclusion had decided to trick the women and to slip into the isolated tent near the fields where her bridegroom sat". (154)

وكان من حبهما لبعضهما أن أحدهما لا يعشق إلا المرأة التي عشقها القرين الآخر. (242)

"Their love for each other was so intense that whenever one fell in love with a woman, his buddy did too". (279)

In the above example, the word *qarīn* or *qarīna* is rendered in TBS as 'companion', which is compatible with the source text. Colla's choice of 'partner' is also appropriate to the context. However, there are instances where Hutchins uses a different equivalent for each example, for example using 'consort' and 'wife' which are compatible choice for *qarīna*. in AN 'mate', 'spouse' and 'consort' are comprehensible renditions of the original, 'spouse', 'husband' and 'bridegroom' in TSVS are also appropriate to the original. Here, there is a semantic overlap between the ST and the TT. Companion, partner, consort, wife, spouse, husband, bridegroom and mate are synonyms which have been used in different positions in the TT. Thus, the denotative relationship between the TT words and the ST word is synonyms.

## 5.2 Time

The system of timing varies slightly between Arabic and English cultures. While both cultures use the system of dividing the day into two parts of twelve hours each, the English system also uses the twenty-four hour clock, which is a relatively new system. However, in Arabic culture time is also often indicated by reference to the timing of prayers. In the novels, the use of the terms الضحي, العصر, and أذان الديك illustrate this.

**Example (27) الضحي - al-Du hā**

27. a نزييف الحجر / TBS

الضحى. (139)

"Twilight". (113)

27. b التبر / GD

ويبدو أن شمس الضحى هي التي أيقظته بأشعتها. (40)

"He was roused only by the bright rays of the late afternoon sun". (43)

فتح عينيه فبهرتته شعاعات الضحى. (41)

"The afternoon rays nearly blinded him". (44)

حل الضحى. (116)

"It was late afternoon". (124)

كمن في مخبئه حتى الضحى من دون أن يسمع صوتاً. (143)

"He stayed in his hiding place until the late afternoon". (156)

27. c أنوبيس / AN

الضحى. (21)

"Forenoon". (8)

27. d البحث عن المكان الضائع / TSVS

تتألاً فهيا شطايا العظام القديمة تحت شمس الضحى كما تتألاً ذرات التبر عندما تتبعثر علي الأرض.  
(61)

"In the late morning's light chips of ancient bones glittered like gold dust scattered across the earth". (59)

*Duḥā* refers to the full morning light of the sun, when its splendour shines forth in contrast with the night which has passed. Within the context of the novel *The Bleeding of the Stone*, this could be mistakenly or deliberately translated as 'twilight', while in *Gold Dust* it is translated as 'late afternoon' and 'forenoon' in *Anubis* and *The Seven veils of Seth*. Thus, 'forenoon' is the equivalent which refers to a period of time after the sunrise until before the midday. 'Twilight' refers to a period of time before the sun set. Thus, the denotative relationship between the TT words and the ST word is semantic overlap as 'twilight' 'late afternoon' and 'afternoon' have different meanings. They relate to a period of time, but not the same one of *duḥā*', whereas, 'forenoon' and 'late morning' are synonyms as they refer to the intended period of time of the ST word (Hans Wehr Dictionary, 536).

**Example (28) العصر - AS**

**28. a نزيف الحجر / TBS**

ويبدأ في التيمم لإنجاز صلاة العصر. (7)

"To begin his ablutions, in readiness for his afternoon prayers". (2)

الشمس مازالت قاسية برغم حلول العصر. (69)

"The heat was unrelenting, through it was already late afternoon". (50)

**28. b أنوبيس AN**

العصر (84)

"Afternoon" (62)

فلم أبلغ الأودية السفلية إلا مع بلوغ العصر. (85)

"I did not reach the lower valley until late that afternoon". (63)

العصر. (145)

"Afternoon". (114)

'Aṣr refers to the time of late afternoon prayers *al-'aṣr*. In Arabic culture the time is often indicated by reference to the time of prayers times. In both examples in 28.a, the word is translated once as 'afternoon', which is compatible, whereas in the second it is translated as 'late afternoon' which is compatible with the source text as well. In 28.b it is translated as 'afternoon' which is not harmonious with the source context. The denotative relationship between the ST word and the TT word 'late afternoon' is synonym, whereas 'afternoon' is wider and less specific, so it is hyperonym.

**Example (29) آذان الديكة – ādhān āl-dīkā التبر / GD**

مع آذان الديكة أيقظته المشاجرة. في سكرة النوم سمع صوته الغاضب. أطل من الكوخ, فرأى في العنمة شبح جمل ينازع جملة ويهاجمه بالأنياب. (87)

"The row woke him up at dawn. In the sweet intoxication of sleep, Ukhayyad thought he heard the bellowing of an enraged. He emerged from the hut to see the shadows of two camels struggling in the twilight, one attacking the other with its teeth". (95)

In this example we find another phrase that indicates time. According to the time that the novel is referring to the time (especially morning prayers) is known as cock's call (*ādhān*) which represents a significant aspect of the source culture. 'The row woke him up at dawn' is the equivalent given which could be appropriate. It seems that the translator omits important information included by the author, but he reflected the intended meaning in different connotative way by adding the word 'dawn'. The

denotation of ‘dawn’ and *ādhān āl-dīkā* is the same, since the time of day when the cock crows is dawn. In this respect, the ST and TT phrases are synonymous, denotatively. However, the individual parts of *ādhān* and *dīkā* are not denotative equivalents of ‘dawn’, so it is the whole expression which is equivalent.

### 5.3 Geographical and Proper Names

Geographical and proper names in stable societies usually remain unchanged over a long period of time. The translation of places or proper names may pose considerable problems in both literary and non-literary texts, for they may imply some cultural references or need explanatory information, as Newmark (1993: 15) points out:

Proper names are a translation difficulty in any text. In literature it has to be determined whether the name is real or invented. In non-literary texts, translators have to ask themselves what if any explanatory or classificatory information has to be supplied for the TL readership.

In contrast to other scholars such as Cartagena (1982), Newmark (1982: 70) does not include proper and institutional names in the area of cultural terms:

Since proper names and institutional names and cultural names shade into each other, I discuss this important, extensive and virtually undebated discourse within one chapter, but I propose to split it into five parts: proper names: historical names institutional terms; and cultural terms [...]. The basic distinction between proper names and cultural terms is that while both refer to persons, objects and process particular to a single ethnic community, the former have singular references, while the latter refers to classes of entities. In theory, names of single persons or objects which are “outside” languages, have, as Mill stated, no meaning or connotations, and are, therefore, both untranslatable and not to be translated.

According to Newmark, the translation as opposed to transliteration of the proper names of persons may be applied only in the following cases:

- a) The persons’ names if they are used as metaphors:

The principle stands that unless a single object's or a person's name already has an accepted translation it should not be translated but must be adhered to, unless the name is used as a metaphor (Newmark, 1981: 70).

b) The names of saint and monarchs

The names of saints and monarchs are sometimes translated, if they are 'transparent' (Newmark, 2003: 214).

c) The name of the Pope

The only living person whose name is always translated is the Pope (Newmark, 1981: 70).

Pym (2004: 92) also proposes that proper names should not be translated. Hervey and Higgins (1986: 29) present some techniques for translating proper names:

- a) Transliteration: The name is shifted to conform to the phonic or graphic rules of the TL such as *Shaykh Mūsā*.
- b) Exoticism: The name should remain unchanged from the source language to the target language. In this method no cultural transposition occurs, for instance, *Ukhyyad*.
- c) Cultural transplantation: The source language name is replaced by a target language name that has the same cultural connotation as the original.

Therefore, proper nouns or place names are often transliterated rather than translated, such as with personal names and universal titles like *Shaykh Mūsā* or *Ukhyyad*; or geographical names which include the names of continents, specific deserts, rivers, lakes, or mountains, for example *al-Hāmādā al-Hamrā'*, *Jābāl al-Hāsāwnā*, *al-Jābāl al-Akhḍār*, *al-Jabal al-Gharbī* and *shā'bā*.

The translator should also distinguish between imaginary and real place names. Among the latter a distinction should be drawn between, proper and common names.

**Example (30) التبر / GD - Mūsā موسى - Ūkhyyad - أوخيد (30)**

عاد أوخيد من رحلته, فوجد الأبلق مهموماً. (55)

"When Ukhayyad returned from his journey, he found the Mahri anxious".  
(59)

ولكن حتي أوخيد, الذي تربى مع البعير, لم يعرف طبع الحيوان إلي النهاية ولم يفهم ما معني أن تصادق مهرباً, إذ عاد الأبلق إلي الواحة قبل أن تمضي ثلاثة أسابيع علي رحيله. (86)

"But even Ukhayyad, who had been raised with camels, did not know the true extent of the anima's character. He did not know what it meant to befriend a purebred Mahri camel. Just three weeks after leaving, the piebald returned".  
(94)

Ukhayyad is a common name in the Tuareg tribe. In the above examples, the translator has transliterated it into the target language, which could be appropriate.

الوحيد الذي لم يغافله الماء ليلتها هو الشيخ موسى, إذ كان يقرفص أمام خيمته يقرأ أوراده عندما داهم السيل النجع. (65)

"The only one who clearly foresaw the flashflood that night was Sheikh Musa. When the torrent surprised the encampment, he was squatting, reciting his devotionals in front of his tent". (70)

الشيخ موسى هو الذي توسط بينه وبين الوالد في خلافهما الأول. (66)

"Sheikh Musa had mediated between father and son during their first falling out" (72)

In the above example, 'Musa' is the equivalent given for this word. In the source text, 'Mūsā' refers to a particular character in the novel, whereas in the target language, 'Mūsā' has transliteration-type English equivalent. Thus, it might be understood to refer to 'Moses' the prophet of the Jewish people in ancient times. The translators transliterated it which is appropriate as he used cultural transposition which allows the reader to reconvert the English back into Arabic script.

**Example (31) شايخ - Shaykh**

**31. a نزييف الحجر / TBS**

الشيخ جلولي الذي يعتبره شيوخ بلدتكم درويشاً يقول إن الماء يطهر الجسد, والصحراء تطهر الروح.  
(135)

"Shaykh Jallouli, the one the other shaykhs in your town call a heretic dervish, says water cleanses the body and the desert cleanses the soul". (110)

غادرا بالطائرة المروحية في رحلة سرية, دمغها الشيخ جلولي باللعنات. فمنذ أن علم الشيخ بأمر مذابح الغزلان, قاطع جون وأمسك عن مصافحته, ورفض الرد علي تحيته, وبعث له بالوعيد واللعنات مع الوسطاء. (136)

"They flew off in the helicopter, on a secret mission Shaykh Jallouli anointed with curses. Ever since hearing of the slaughter of the gazelles, he'd refused to have anything to do with Parker. First he stopped shaking hands with him and returning his greetings, then he started sending with him with warnings and curses". (111)

### 31. b التبر / GD

تعلم بعض آيات القرآن علي يد فقيه أعمي قضي عمره متنقلاً مع القبيلة. ثم توفي الفقيه بوباء الجدري, فاحتل محله الشيخ موسي الذي لم يكن معلمه فحسب وإنما عامله مثل الصديق. ويبدو أن الشيخ موسي لاحظ ميله إلي العزلة وبرود علاقته بالوالد, فتودد إليه, وخفف عليه غياب الأم المبكر. وبرغم الطبيعة الأنطوائية التي ورثها عن أمه إلا أن الشيخ الحكيم وجد الطريق إلي قلبه. (65)

"Like his father before him, Ukhayyad also learned a few Qur'anic verses from a blind sheikh who spent his life wandering with the clan. Then the sheikh died from the bubonic plague, and his place was taken by Sheikh Musa, who not only educated him, but also treated him like a sincere friend. Noticing the coolness of the youth's relationship with his father, Sheikh Musa took an interest in Ukhayyad and helped to ease the early loss of his mother. Despite the introverted character Ukhayyad had inherited from his mother, the sheikh found a path to his heart". (70)

هل يبدو الإنسان هكذا أيضاً؟ الشيخ موسي يقول دائماً أن الله لا يحب إلا المعذبين والمبتلين من العباد, بل هو لا يبتلي إلا من أحب. شيوخ الطريقة في الواحة أيضاً يرددون شيئاً مشابهاً. (114)

"Did this apply to people as well? Sheikh Musa always said that God loves only those worshippers who have experienced pain and suffering. Indeed, He inflicts misery only upon those whom He loves! The Sufi Sheikhs in the oasis also often talked about something like this". (122)

### 31. c أنوبيس / AN

اعترضت سبيل الشيخ المنفوش بالثياب وسألته دون أن أفصح في إخفاء الاستهزاء في لهجتي: (180)

"I blocked the way of this gent, who was bristling with fine clothing, and asked, without muting the disdain in my tone". (143)

*Shaykh* is frequently used in Arabic fiction for some religious or social purposes. It is not part of a person's name. It is a polite mode of address reflecting social

relationships and highlighting differences between the addresser and addressee. This form of address is an expression of courtesy and praise and tends to elevate and acknowledge the status of the person addressed, whereas in English 'mister' or 'sir' have an almost neutral honorific value. The above examples show how forms of address and formulaic expressions are arbitrarily connected and how they raise difficulties in translation. The translators of TBS use and capitalize the word *sheikh* as part of the title in the translation; GD's translator also uses the same procedure by capitalizing *Sheikh Musa* and *Sufi Sheikhs*, whereas in other locations this is not done. This strategy may evidently cause failure, because the reader might be confused about whether or not to identify '*sheikh*' as part of a name but if it is recognised, then it would be appropriate. On the other hand, the translator of AN uses 'gent', which could not be an appropriate as it does not convey the attitudinal meaning of the ST.

The technique used in TBS and GD is cultural borrowing of the phrase '*sheikh*', whereas, in AN, the translation given has a wider and less denotative meaning than the source text phrase. i.e. the denotative relationship between the ST and the TT is hyperonym.

**Example (32) الحمادة الحمراء – al-Hamāda al-Hamrā'**

**32. a نزييف الحجر / TBS**

يقولون إنكم أبدتم كل قطعان الغزلان في الحمادة الحمراء. (24)

"And they say you've wiped out all the gazelle herds in the Red Hamada". (14)

(105) ولم يتخل عن هذه العادة الإرهابية حتى لما كبر و أصبح أشهر الصيادين في الحمادة الحمراء. (105)

"He didn't give up this horrifying habit, not even when he'd grown up and become the most famous hunter in the Red Hamada". (85)

خبرة من ذبح كل قطعان الغزلان في الحمادة الحمراء. (165)

"One who'd slaughtered all the herds of gazelles in the Red Hamada". (134)

### 32. b التبر TL / GD

في تلك الأثناء شهدت الحمادة الحمراء أحداثا دموية. (68)

"The area of the red Hamada desert had witnessed many bloody events". (74)

الأطراف الشمالية للحمادة الحمراء خالية هذا العام. (89)

"The northern reaches of the Hamada desert were completely empty this year". (96)

*Al-hamāda al-Hamrā'* is a well-known desert in the east of Libya. In these examples, both translations are more or less comprehensible, although the translators fail in one way or another to present an adequate rendition which is true to the original text. In the TBS, the equivalent given, 'the Red Hamada', may perform the same function as the Arabic phrase. However, in the first example in GD, even though the equivalent given is appropriate, the translator does not capitalise the word 'Red' as it is a name of specific desert located in the west of Libya. The denotative relationship between the ST word *hāmrā* and the TT word 'the Red' is a synonym, whereas the word *Hamada* is transliterated. There is a precedent for an accepted Anglicisation of the name (see Section 5.3) as *al-Hamāda Al- Hāmrā* (*Atlas of the World*, 2003: 84).

### Example (33) Jabāl al-Hasāwna - جبل الحساونة

### 33. a نزييف الحجر / TBS

هاجرت آخر قافلة, وبقيت غزالة وحيدة تتبعها وليدتها تحوم حول جبل الحساونة. (123)

"The last caravan left, and one lone gazelle, followed by her small calf, continued to wander the Hasawna mountains". (99)

تذكر هذا الحديث الآن لما جاءه قاييل و أخبره باندثار الغزال في الصحراء, وطلب منه الهليكوبتر لتمشيط جبل الحساونة. (134)

"He remembered this exchange when Cain, coming and telling him how the gazelles had died out in the desert, asked for use of a helicopter to scour the Hasawna mountains". (109)

جبل الحساونة آخر معاقل للغزلان. (134)

"The Hasawna mountains are the gazelles' last stronghold". (109)

و أنت تبخل بطائرة هليكوبتر لتمشيط جبل الحساونة. (135)

"And you won't give me one helicopter to search the Hasawna mountains". (110)

الخيوط الرقيق في جسد الأرض القاسية المفروشة بالحجارة السوداء قاد إلي جبل الحساونة. (140)

"The thin thread, on the harsh landscape strewn with black stones, led them on to Hasawna mountains". (114)

لا أثر لغزلانك في جبل الحساونة. (141)

"No sign of your gazelles here. They're not in the Hasawana mountains". (115)

### 33. b التبر / GD

في المراتع الجنوبية المحاذية لجبل الحساونة استرد الأبلق عافيته. (119)

"In the fertile southern pastures below Jebel Hasawna, the piebald recovered his vigor". (128)

طار إلي الصحراء عاد إلي جبل الحساونة واعتصم بالكهوف. (135)

"His aim was to reach Jebel Hasawna in whose caves he would find refuge". (146)

العقلاء لا يقطعون مسيرات شهور كي يطاردوا رجلاً وحيداً في جبل الحساونة طمعا في الذهب. (140)

"Would sane people travel for months on end to chase after gold and to hunt a single man across the heights of Jebel Hasawna"? (152)

سمع همهمة في الفجر فظن أنها الجن العادية. تمتمات الجن في جبل الحساونة معروفة. (142)

"Ukhayyad heard their chatter at dawn and thought it was just the murmurings of jinn. These spectral voices are well known on Jebel Hasawna". (155)

هذا يحدث لأول مرة في جبل الحساونة كمن في المخبأ وسد الشق بالحجر. (144)

"For the first time ever on Jebel Hasawna". (157)

زغردت الحوريات, وناحت الجنيات في جبل الحساونة. (150)

"The houris began to trill and on Jebel Hasawna the jinn began to wail and wail". (163)

Again, the same consideration applies as the previous term in example 32. *Jabal al-Hasawna* is a linguistic phrase which refers to a well-known mountain chain located in the south west of Libya. In the TBS examples, the translators provided a synonym 'mountains' of the first word *Jabal*, and transliterated the second word *al-Hasawna*, whereas the equivalent given in the GD is more accurate since the translator transliterated and capitalised the phrase to allow the TT's reader to realize that it is a name of place. Therefore, both of the given equivalents are appropriate as they convey the intended image of this phrase (see chapter Nine, example, 9.1.3.4).

As it is the name of a geographical known place, it has an existing Anglicised transliteration (see Section 5.3) *Jabal al-Hasawna* (*Atlas of the World*, 2003: 84).

**Example (34) / TBS** / نزيل الحجر – *al-Jabal al-Akh dar* – الجبل الأخضر (34)

منذ أسابيع طاف رسل المجاهدين لتجنيد المقاتلين, يريدون دعم صفوفهم في الكفرة وبعض مناطق  
الجبل الأخضر. (89)

"Weeks ago, emissaries from the resistance traveled around the desert looking to conscript men. They want to bolster their ranks in Kufra oasis and Cyrenaica". (97)

This is the name of a place located on the coast in the north-east of Libya which nowadays is known as *al-Jabal al-Akhḍar* (*Atlas of the World*, 2003: 84), its Arabic name.

In the TT the place has been given its old Roman name which may be known by the target reader. The technique used by the translators is ccultural transplantation.

**Example (35) سوق الحدادة – Sūq al-Hidāda نزيف الحجر / TBS)**

وجدوه يجلس تحت جدار في ((سوق الحدادة)), يلتقط أنفاسه من الرحلة الطويلة. (93)

"Finding him sitting against the wall in the ironmongers' market, trying to catch his breath after the long trip". (73)

In this example, *Sūq al-Hīdādā* literally implies 'iron market'. The translators have translated the phrase, which is an appropriate technique, but they have adapted the meaning of one word (ironmongers, i.e. the people, not the profession). Therefore,, the translators have used a partial synonym for one part of the phrase- there is semantic overlap, but the ST noun refers abstractly to a profession or craft, while the TT noun refers concretely to the people who practise that trade.

The denotative relationship between the ST phrase and the TT phrase is semantic overlap.

**Example (36) الصوفية في شمال أفريقيا – al-Sūfiyya fī shamāl Afrīqiyyā**

### نزيف الحجر / TBS)

و أكثر ما أثاره ذلك الرأي الذي أورده مؤلف فرنسي في كتاب ((الصوفية في شمال أفريقيا)) فقال إن المغرب العربي هو الذي أنزل الصوفية من عرش الفلسفة السماوية إلي أرض الحياة اليومية. (130)

"What fascinated him above all was idea advanced by a French writer: that it was the Maghreb that had brought Sufism down from its throne of heavenly philosophy, to the common soil of everyday life". (106)

In this example, it seems that the translators have deliberately avoided transliterating or even translating the title of the book *al-Ṣūfiyya fī Shamāl Afrīqiyyā* (Sufism in North Africa) which was mentioned in the ST as *الصوفية في شمال أفريقيا*.

The translators have omitted the phrase but they compensate the information that is implied without direct reference.

### Example (37) نزيف الحجر *al-Jabal al-Gharbī* - الجبل الغربي

يخرجان من البلدة الهاجعة علي حدود الجبل الغربي مع بداية الربيع ويقضيان أسابيع كاملة ولا يعودان

إلا عندما ينفد زادهما من الماء والغذاء (107)

"When spring came, they'd leave the sleepy town on the edge of the western mountain and spend long weeks away, only returning when their food and water was exhausted" (87)

*Al-jabal al-Gharbī* is a chain of mountains located in the north-west of Libya. It used to be known as *Jabal Nafūṣah*, while it is now known as *al-Jabal al-Gharbī*, (*Atlas of the World*, 2003: 84). 'Western mountain' is a synonym which represents the denotative relationship between the ST phrase and the TT phrase. However, in the ST is clearly understood as a proper name, although this is unlikely to be clear to the

reader of the TT. The meaning (i.e. the actual denotation) is therefore lost in the translation.

### Example (38) شعبة - Shā'bā

#### 38. a نزييف الحجر / TBS

ثم أصبح يطلق علي الأودية والشعب والجبال أسماء الأشباح المرسومة علي صخورها. (12)

"In time he began calling the wadis and chasms and mountains by the names of the figures painted on their rocks". (5)

فهذا وادي الغزلان، وتلك شعبة الصيادين، وذلك جبل الودان. (12)

"This was the wadi of Gazelles, that the Path of the Hunters, that the *Waddan* Mountain". (5)

الصخور الكبيرة ألزمته أن يناور ويداور متتبعا الشعب الصغيرة، متحاشيا الوقوع في المفاجآت والتجاويف. (97)

"The great rocks forced him to swerve and dodge, so as to stay on the narrow tracks and avoiding tumbling into unforeseen gulfs and hollows". (77)

كما تظهر بعض الأعشاب متشبثة بالشعاب المنحدرة من المرتفعات. (140)

"There were grasses, too, clinging to the dried up beds". (113)

#### 38. b التبر / GD

تسلل بين الصخور حتى بلغ الشعبة التي يرعى فيها الأبلق. (138)

"He waited for twilight to fall, then stole between the rocks until he arrived at the ravine where the piebald was grazing". (149)

هم لا يخبرون مسالكها وشعابها وكهوفها مثلي. (149)

"They don't know these paths and ravines and caves like I do". (149)

### 38. c أنوبيس / AN

نزلت القيعان الوضيعة, ولكن الأحاضيض ما لبثت أن تعالت وتصاعدت لتتحول, في المسافات التالية, شعاباً تتأهب لاعتلاء هامات الصفوف الرملية المكابرة. (94)

"I descended into the low-lying valley bottoms, but their sides soon began to climb and rise to become, in the tracts beyond, trails that would ascend the peaks of the stubborn sand ridges". (70)

في المنعطف الشرس الذي كابر فيه الوادي ليتحول شعاباً تتطاول في الأعالي وجدت دماً علي الصخور الصقيلة التي تزاومت في مصب الوادي كغابة من الحجارة. (94)

"At a step bend, where the ravine rose stubbornly to join gullies that came down from the highest reaches, I found blood on smooth rocks that crowded together at the mouth of the ravine like a thicket of boulders". (71)

ولكني اهتديت إليه مرة أخرى ما إن اجتزت غابة الحجارة وبدأت الشعبة تتسامح وتتساهل وتعلو. (94)

"Here I lost the track but found it again after I had left the stone thicket and the trail became easier, less challenging, and higher". (71)

عدت أدراجي لأستطيع المكان الذي انشطرت فيه الشعبة إلي لسانين في رحلة صعودها إلي أعلي. (95)

"I retraced my steps to scout the area where the trail forked into two gullies". (71)

ونزلت الشعاب والوديان لأجد في القيعان آباراً أخفتها حميمتي عن عيون الأعراب دهوراً. (187)

"I descended ravines and valleys to find, in their lowest reaches, wells that my consort had hidden from strangers' eyes for ages". (150)

### 38. d البحث عن المكان الضائع / TSVS

نزل في مفره شعاباً, ولكن الشعاب أفضت إلي مرتفع صارم. (115)

"In his flight, he descended some gullies, but these led to a steep incline".  
(132)

*Sha'ba* has a specific meaning in Libyan culture, especially for Bedouin people. *Sha'ba* refers to a small valley which is a part of the main one. It has been given different equivalents. However, 'path' and 'chasms' as equivalent provided and capitalized (Path) in the TBS, which is compatible with the ST because it is name of certain place, also 'ravine' in GD is a synonym which is an appropriate. Hutchins's choices of 'gullies' is also compatible with the original as it refers to a deep rocky ravine. Hutchins' translation of *sha'ba* by 'trail' is appropriate because it transmits the intended image of the source equivalent. Thus, the denotative relationship between the ST word *sha'ba* and the TT words provided is synonyms.

#### Example (39) وادي - Wādī

##### 39. a نزيل الحجر TBS

في وسط الوادي تقوم ربوة تعلوها صخور ملساء عالية. (30)

"In the middle of the wadi there was a small hill covered with high, smooth rocks". (20)

تتبع آثار المعركة علي طول الوادي, فوجد بقع دم لوثت الأحجار, وسقطت قطرات متباعدة علي الرمل في قلب الوادي. (37)

"He followed the signs of the encounter, along the wadi, until he found blood spots on some stones, then drops of blood, widely scattered, on the sand in the wadi's heart". (25)

ركض عبر الوادي الضيق المخنوق بين الجبلين وهو يلهث. (38)

"He ran, panting, across the narrow wadi, between the two mountains". (26)

عسكر في الوادي, وترك الأغنام ترتع في الشجيرات البرية, وصعد المرتفع ليتفقد الطريق. (44)

"He camped in the wadi, letting the herds pasture among the wild bushes, and, several times a day, climbed the hill to look out over the road". (28)

يزحف عبر الوادي كالأفعى. محجوب العينين. لا يري شيئاً... ولا يعي شيئاً, باحثاً عن قطرة الماء التي تركها بالأمس في قاع الوادي قبل بدء المعركة. (82)

"He was in that state now, crawling along the wadi like a snake, his eyes blinded. He could see nothing, feel nothing; he was just seeking the drop of water he'd left yesterday down in the bottom of the wadi before the battle began". (64)

### 39. b التبر /GD

يوثقه بالعقال في أقرب الأودية ويتسلل في الظلمات إلي خيام الحسان. يتغازل ويتسامر ويختطف القبلات حتي ينفلق أفق الصحراء عن الضوء فيتسلل إلي الوادي ويقفز فوق السرج وينطلق عائداً. (12)

"He would tether the thoroughbred in the nearest valley and then steal through the shadows to the ladies' tents. There, he would flirt and chat all night, stealing kisses until the first light broke on the horizons of the desert. Then he would slip back to the valley, leap into saddle, and rush headlong home". (12)

عقله في الوادي. وتركه يرتع بجوار الرتم الفواح. (13)

"He tethered the camel in the valley and left him to graze next to the fragrant broom". (13)

عبر سهلاً كثيف الأعشاب, وصعد المرتفع, ثم هبط وادياً مزحوماً بالسدر. (36)

"He crossed a plain thick with wild grasses, climbed a ridge, then plunged into a valley crowded with lote tress". (38)

وقف لحظات ثم تحرك. لم يعد علي عقبيه. اتجه جنوباً وقطع الوادي. (46)

"He stood motionless for a moment, then began to move. He did not retrace the way they came, but headed south instead. They first passed through a valley, then climbed a ridge". (47)

### 39. c أنوبيس / AN

التقينا عند منعطف الوادي، عندما خرجت بأغنامها إلي المرتع، فندت عنها شهقة فزع لم رأي ثوبي  
الملوث بالدم. (61)

"We met at the curve of the ravine as she headed toward the pasture with her  
flocks". (43)

فلم أبلغ الأودية السفلية إلا مع حلول العصر. (85)

"I did not reach the lower valleys until late that afternoon". (63)

عبرت القاع ركضاً. عبرت الوديان، وخضت أحوال السهول كمن يطارده مارء أهل الخفاء. (86)

"I galloped across the ravine, traversed the valleys, and then plunged into the  
muddy wallows of the plains, as if pursued by a demon from the spirit world".  
(64)

راقبت في عليائي الأسافل فتبدت واحتي بقعة وضيعة لا تختلف عن غابات الطلح أو الرتم في بعض  
وديان الصحراء الشمالية. (98)

"I surveyed from my lofty perch the low-lying areas where my oasis looked a  
modest plot no different from the groves of acacia or retem in some of the  
valleys of the northern desert". (75)

قيل أنهم قالوا أن البياض هو لون الأخيار، لأنه اللون الوحيد الذي يستعير قداسته من سيماء "رغ" الذي  
يراه الكل في لون النهار، فأطلقوا يد الأعوان وحكماء البنيان فرشوا جدران البيوت بأنصع أجناس جبر  
استخرجوه من قيعان الوديان المجاورة. (141)

"So they gave a free hand to the vassals and engineers, who spread the walls of  
houses with the whitest types of lime, excavated from neighbouring valley  
bottoms". (111)

### 39. d / TSVS / البحث عن المكان الضائع

خرج به مولاه الجديد إلي أوطان قبيلته فباتا ليلتهما في واد كئيب مطوق بسدود الصلصال، فأخرج من  
جيبه نايه الذي استقطعه لنفسه من دغل القصب في مستنقع إحدى واحات وطنه الضائع فنفت فيح حزنه  
علي الوطن الضائع بعد أن ابتعد عن المولي مسافة في قاع الوادي. (35)

"His new master set off with him toward his tribal homelands. The two men  
spent the night in a grim ravine ringed by clay banks. Then the captive took  
from his pocket a flute he had himself cut from a reed thicket in an oasis

swamp of his lost homeland and once his master had withdrawn partway down the valley bottom breathed through it his grief for this lost land". (31)

ازداد السكون عمقاً, فازدادت الصحراء باللحن عزلةً, فتخلت السماء عن لا مبالاة الأبدية ومالت نحو قاع الوادي, فالتمعت النجوم بوميض النشوة والفضول. (36)

"The stillness grew even more profound and this melody made the desert's solitude seem even more pronounced. The heavens abandoned their eternal serenity to lean down toward the valley bottom, and the stars glistened with an inquisitive, inebriated gleam". (32)

In the above examples, this word has been given different equivalents. In TBS the translators borrowed it as *wādī*, which could be appropriate in cases where it is familiar to the target audience, whereas Colla's rendition is an appropriate in his choice of 'valley' in example b. On the other hand, Hutchins translates *wādī* as 'ravine' in the first examples in AN and TSVS, whereas 'valley' is used in the other examples of the two novels.

In the examples of TBS, a cultural borrowing of exotic word in the TT, whereas, 'ravine' is a hyponym as it has narrower and more specific denotative meaning the source text word. 'Valley' which used in other context is a synonym of the ST word.

#### 5.4 Measures and Weights

Notions relating to weight and measures often differ from one language to another. Newmark (1991: 217-8) suggests more than one translational procedure for dealing with weights, measures, and quantities. He leaves the door slightly open for the translator to choose between transference and conversion procedures according to the setting, readership and text type:

The translation of units of the metric system and others (say the Russian *verst*) will depend on their setting and the implied readership. Thus in translating newspaper and periodical articles into English, they are

normally converted to the (so-called) Imperial system, i.e., miles, pints, pounds, etc. In translating specialized articles, professional magazines, etc., they are usually transferred (i.e., the metric system is retained) but for cookery articles they are both transferred and converted to the Imperial system. For fiction, the decision whether to convert or transfer depends on the importance of retaining local color.

The following examples highlight these problems and their impact on translation.

**Example (40) شبر – *Shibr* / نذيف الحجر / TBS**

واختتم قصصه عن الحيوانات ليلتها بتلك المرثية الكئيبة التي لا يمل تكرارها عن الغزلان كلما ارتفع القمر  
بضعة أشبار عن الأرض (63)

"His father concluded his tales of animals that night with the melancholy muwwal on gazelles, which he never tired of repeating whenever the moon rose a few spaces higher than the ground" (45)

*Shibr* (s)/ *ashbār* (p) is an Arabic measurement unit which usually uses a hand or fingers to measure a small size similar to 'inch' is used in the British system. In this example, the narrator refers to the position of the moon at a certain time of night which can be measured. Generalizing rather than particularizing is the technique used with this word as the translators provided a 'few spaces' which could be compatible, but it would clearer if the translators use 'inch' or could be translated literally as 'span of the hand' and added to a glossary rather than a 'few spaces' as a specific word is replaced by a more general one (المورد المزدوج: 2002). 'Few spaces' has wider and less specific denotative meaning than *shibr*. Thus, the denotative relationship between the ST word and the TT word is hyperonym.

## **5.5 Translation Techniques used by the Translators**

Translating cultural words or phrases cannot be done without following different translation technique. The translators of al-Kawnī's novels have used these techniques

to convey the following words and phrases. The following tables of social words and phrases and also the tables of chapter six, seven and eight of selected cultural words and phrases explain the technique used by each translator; then a statistical analysis will be in chapter Nine.

### 5.5.1 Social Words/Phrases

#### a. May Jayyusi and Christopher Tingley, (*Nazīf al-Ḥajar*)

Word/ phrase	Translation provided	Technique used
<b>SOCIAL ACTIVITIES</b>		
الوليمة	banquet- dinner	hyponym- hyperonym
راقد الريح	Into the fire	hyperonym
موال	<i>muwwal</i>	cultural borrowing/ note
القطيعة	make up	synonym
النحس	curse	synonym
قربة	untranslated	omission
مثلث الأحجار	three-cornered stone	synonym
الفنار	lamp	hyperonym
غرارة	bag	hyperonym
<b>KINSHIP</b>		

ذوي القربى	kindred	synonym
القرين- القرينة	companion	synonym
<b>TIME</b>		
الضحى	twilight	hyponym
العصر	Afternoon- late afternoon	synonym
<b>GEOGRAPHICAL AND PROPER NAMES</b>		
شيخ	Shaykh	cultural borrowing
الحمادة الحمراء	the Red Hamada	synonym/transliteration
جبل الحساونة	the Hasawna mountains	transliteration/ synonym
الجبل الأخضر	Cyrenaica	synonym
سوق الحدادة	ironmongers market	synonym
الصوفية في شمال أفريقيا	untranslated	omission
الجبل الغربي	western mountain	synonym
شعبة	chasm- path- track	synonym
وادي	wadi	cultural borrowing
شبر	space	hyperonym

**Table: 3.1**

b. Elliot Colla, (*al-Tibr*)

Word/ phrase	Translation provided	Technique used
<b>SOCIAL ACTIVITIES</b>		
الجمال	beauty and camels	synonym/addition
الله غالب	May God prevail	synonym
الناموس	code	synonym
موال	ballad	synonym
القطيعة	break	synonym
النحس	ruin	synonym
عابر السبيل	traveller	hyponym
قربة	waterskin	synonym
الدلو	bucket	synonym
القدر	kettle	hyponym
الخباء	tent	hyperonym
ذرية	offspring	synonym
زيت غريان- رعاة أولاد بوسيف	thick slave- the Bouseif tribes	synonym/ omission
<b>KINSHIP</b>		
ذوي القربى	home	hyperonym
الضرة	co-wife	synonym
القرينة	partner	synonym

<b>TIME</b>		
الضحى	late afternoon- after noon	hyponym
<b>GEOGRAPHICAL AND PROPER NAMES</b>		
أوخيد- موسى	Ukhayyad- Musa	transliteration
مع أذان الديكة أيقظته المشاجرة	the row woke him up	synonym
شيخ	Sheikh	cultural borrowing
الحمادة الحمراء	the red Hamada-the Hamada desert	synonym/transliteration
جبل الحساونة	Jebel Hasawna	transliteration
شعبة	ravine	synonym
وادي	valley	synonym

**Table: 3.2**

- c. William Maynard Hutchins (*Anūbīs*) and (*al-Bāḥūth ‘ān al-Mākān al-Ḍā’i’*)

Word/ phrase	Translation provided	Technique used
<b>SOCIAL ACTIVITIES</b>		
عورة الرجل- عورة المرأة	vulnerable	near-synonym

ابن السبيل	street urchin	hyperonym/ hyponym
الوليمة	feast- banquet	synonym
الناموس	Law	synonym
موال	ballad- lament- refrain	synonym
القطيعة	breach	synonym
النحس	misfortune- ill-omened	synonym
عابر السبيل	wanderer- nomad	hyperonym
قربة	bubbling water- water- skin	hyperonym- synonym
الدلو	leather bucket	hyponym
الطربوش	headgear	hyperonym
الوديعة	surrender	hyperonym
أحفة	wraps	hyperonym
<b>GREETING AND GESTURES</b>		
مرح	Bravo!	synonym
<b>KINSHIP</b>		
ذرية	offspring- progeny- children	synonym
ذوي القربى	relatives- blood kin- kinsmen- distant relation	synonym
الضرة	co-wife	synonym
القرين- القرينة	mate- spouse- companion consort-	synonym

	wife- husband- bridegroom- buddy	
الضحى	forenoon- late morning	synonym
العصر	afternoon	synonym
شيخ	gent	hyperonym
شعبة	trail- ravine- gully	synonym
وادي	ravine- valley	hyponym/ synonym

**Table 3.3**

## **Conclusion**

In the translation of social terms between closely related languages and cultures, the loss may be minimal. However, between such distant languages and cultures as Arabic and English, the loss, as demonstrated above, can be significant. This is because much of the unsuccessful or ignorance of Arabic social words is expressed through the use of address and reference terms, which are very different from the English words and phrases. The target words and phrases meanings and implications manipulated through the use of the Arabic social terms play a crucial role in building an adequate understanding of the source term. This is especially so when changes in the characters' feelings and attitudes towards each other or in their relationships are conveyed through changes in terms of address and reference.

The translation of social words and phrases from Arabic into English represents an interesting and rich area for translation studies. Judging from the above examples, it is fair to conclude that in some cases, the translators have provided an appropriate

translation. However, there are some instances where specific words and phrases are replaced by inappropriate or more general ones.

In translating social words and phrases, the translators used different procedures and techniques such as synonym (which is more common), hyperonym, hyponym, cultural borrowing or semantic overlap. The most denotative relationship between the ST words or phrases is synonym and hyperonym, then the other technique (hyponym and cultural or semantic overlap).

The above-mentioned examples demonstrate the effects of differences in culture and language on the translation of social words and phrases. Therefore, the addition of extra information is in fact crucial to overcoming the difficulty in translating social words and phrases into the target language and allowing the target language reader thereby to gain a full grasp of their meanings. The following chapter sheds light on the difficulties of translating material terms.

## Chapter Six: Material Terms

This chapter concentrates on cultural terms relating to material objects and their impact on the translation process. Material terms refer to the objects that people use in their daily lives, which may differ from one community to another and include transportation; food and drink; clothes and apparel; accommodation and housing. They typify the way people live their lives in the SLC, so the choice of cultural equivalents is challenging for the translator as a cultural mediator.

### 6.1 Transportation

Newmark (2003: 98) states that: "transport is dominated by America and the car, a female pet in English, a 'bus', a 'motor', and a 'crate' a sacred symbol in many countries of sacred private property". He goes on to say that "there are many vogue words produced not only by the innovations but by the salesman's talk, and many Anglicisms". In fiction, the names of various vehicles are often used to provide local colour and connote prestige. Most means of transportation that are used in al-Kawnī's novels are old inventions, but they are mentioned in the TL as if modern, which may not convey the intended meaning. The following examples tackle issues of transportation.

**Example (41) قافلة - Oāfila**

**41. a نزيل الحجر / TBS**

بعد غياب الأب تولى المسؤولية، يرعى الأغنام، ويتفقد الجمال في الأودية المجاورة، ويجلب الحطب، ويذهب إلى طريق القوافل ليقايض الماعز مقابل أكياس من الشعير والتمر. (43)

"After his father's death, he took charge of affairs, herding the goats, looking over the camels in nearby wadis, bringing in wood, going off to meet the caravans to barter goats for sacks of barley and dates". (27)

توارت القافلة، ولم يستطع أن يقترب. (43)

"The caravan was gone, and he'd been unable to approach it". (82)

وكان عليه أن ينتظر أسابيع أخرى حتى تمر قافلة جديدة وربما شهوراً. (44)

"It would be weeks, months maybe, before another caravan passed through". (28)

وصلت القافلة، وتجمع الرجال حول المعزاة والتيس، بحثوا في العراء عن صاحبهما، فخرج من معقله، وسار بمحاذاة الصخور التي تشرف على الوادي. (45)

"The caravan drew up, and the men gathered around the two goats, gazing over the empty spaces for the owner. At that he emerged from his hiding place and walked alongside the rocks overlooking the wadi". (29)

ثم.. تحركت القافلة. (45)

"Then the caravan moved on". (29)

#### 41. b التبر / GD

برفقة قافلة تجار أعطاه مرهماً معتماً في قنينة صغيرة وقال إنه استحضره من الأعشاب. (24)

"Another man knowledgeable in animal diseases arrived with a caravan of merchants from Air". (25)

جاء مرافقاً لقافلة محملة بالذهب والعاج وريش النعام. (69)

"From the south, he had come with a caravan laden with gold, ivory, and ostrich feathers". (76)

فبعد نشوب الحرب في السواحل، ارتبكت حركة القوافل إلى الدواخل في أعماق القارة. (71)

"After war broke out along the northern coasts, the movement of caravans through the interior of the continent began to falter, then stopped". (79)

#### 41. c أنوبيس / AN

لقد سمعت في القبيلة كيف يتحدثون عن القوافل المتجهة إلى "تارجا". (104)

"I've heard members of my tribe speak of caravans that left for Targa". (80)

تذهب إلى "تارجا" تلك القوافل التي لن تعود. (104)

"Caravans that leave for Targa don't return". (80)

تذهب إلى "تارجا" القوافل الضائعة. (104)

"It is the lost caravans that head for Targa". (80)

نهلت ولم أفق إلا علي صوت رب القافلة مردداً باللسان الملحون. (107)

"I sipped and only came to my senses when the caravan's leader repeated less than grammatically". (83)

التفت إلى الأعوان و أمرهم بإحضار دابتين من دواب القافلة. (109)

"He turned to his vassals and ordered them to fetch two animals from the caravan". (84)

ولكني غنيت لها في سري: "من حيث تجيئين إلي هناك تعودين. لأن الإنسان, كالقافلة, لا يكون إنساناً إذا لم يعد إلي المكان الذي جاء منه". (115, 117)

"All the same, I sang for her, under my breath: "Wherever you come from, there you'll return, for man like caravan, would not be man, unless he returned to his point of departure". (90, 91)

#### 41. d البحث عن المكان الضائع / TSVS

ولكن نسيت في الصباح لانشغالي بقافلة لي عادت بالبضائع من بلاد الأدغال. (83)

"By the next morning, however, I had forgotten it because I was busy with one of my caravans that had returned with goods from the forest lands". (89)

هجرت الواحة اليوم قافلة كاملة. (221)

"An entire caravan left the oasis today". (255)

انتصب بين حجارة المقبرة القديمة وحيداً, معزولاً, مهجوراً كسليل عنيد انفصل عن قافلة عبور.  
(224)

"He stood erect among the stones of the ancient cemetery: as alone, isolated, and deserted as if he were the stubborn holdout from a migratory caravan".  
(259)

*Qāfila* (s) / *qawāfil* (p) refers to a group of people riding camels loaded with goods. It is a social term used by old people in their desert life when they move from one place to another. The term قافلة classically means in Arabic a line of camels. In the novels, 'caravan' is the equivalent provided, whereas 'caravan' is also a vehicle which can be pulled by a car, which contains cooking and sleeping equipment, and in which people live or travel (*Longman Dictionary of English Language and Culture*, 1992: 177). It seems difficult to find a similar equivalent conveying the same connotations as intended by al-Kawnī, but the problem can be solved either by providing the reader with such information in footnote in order to elaborate on the context of the situation and make the translation more communicative and natural, or by making the intended meaning plain without using a simile. 'Caravan' is the equivalent used for translation purpose but it may not transmit the exact image that is intended in the source culture.

'Caravan' is a synonym provided for this cultural word which conveys the denotative meaning between the source and target text. However, the English word 'caraven' has two polysemous denotations, and the 'convoy crossing the desert' meaning is a specialist, slightly obscure meaning, while 'motor home' is much more

common (*The New Oxford English Dictionary*, 273). Therefore, the intended denotation may not be clearly understood by all TT readers.

## 6.2 Clothes and Apparel

The translations of terms for clothes can be made more intelligible by adding a generic classifier, which at least provides the TT readership with information regarding what type of clothes or apparel the terms denote in the ST.

Terms of clothing present certain difficulties in translation, for instance, *'jilbāb*, *'lihāf*'. Newmark (2003:97) states that: 'traditionally, upper-class men's clothes are English and women's French, but national costumes when distinctive are not translated'. He adds that:

Clothes as cultural terms may be sufficiently explained for TL general readers if the generic noun or classifier is added: e.g., 'shintigin trousers' or 'basque skirt', or again, if the particular is of no interest, the generic word can simply replace it. However, it has to be borne in mind that the function of the generic clothes terms is approximately constant, indicating the part of the body that is covered, but the description varies depending on climate and material used.

The following first two cases clarify the use of those words and phrases:

### Example (42) - *Jilbāb* - جلباب

#### 42. a نزيل الحجر / TBS

مسح العرق بكم جلبابه. (48)  
"He wiped away the sweat with the sleeve of his gown". (32)

#### 42. b أنوبيس / AN

أخرج لفافة جلد من كم جلبابه. (167)  
"He extracted a leather container from the sleeve of his gown". (133)

#### 42. c البحث عن المكان الضائع TSVS

تسكع الأبله بين الأحياء مهرولاً حيناً, يمسح العرق بطرف لثامه حيناً, وبكم جلبابه حيناً. (79)

"The fool moved from one neighbourhood to another, speedily at times and slowly at others, wiping sweat from his face with the tip of his veil at times and with the sleeve of his garment at others". (83)

A *Jilbāb*, جلباب is a type of Arabic traditional clothing that people wear in most Arab countries. It is a long dress, or gown. Thus, translators need to treat this word with care, using a particular equivalent rather than general with a classifier added if required (see Section 2.9). This word is translated as 'gown' by May Jarryusi and Christopher Tingley, and 'gown' or 'garment' by William Hutchins. In the ST, the author refers to a male, while 'gown' is usually a woman's dress, especially a long one worn on formal occasions, so it has the different connotations from the *jilbāb* although the denotation is similar. Thus, the denotative relationship between the ST word and 'gown' is near-synonym (semantic overlap), and between the ST word and 'garment' is a hyperonym. The equivalent given in the TSVS is compatible, but it could be transliterated as *galabiyya* since the word is commonly used in Arab society in particular and by Muslims who live in Western societies (*Al-Mawrid*, 2002), and therefore could be an established cultural transplantation.

Example (43) / TBS / نزييف الحجر *al-Jūrūd wā al-ábā'āt* - الجرود والعباءات (43)

تقيم عند أهلها, ولكنها تنفق علي نفسها. تغزل الصوف, وتنسج الجرود والعباءات, وترسلها إلي السوق (149)

"She lived with her family, but provided for herself by spinning wool and weaving cloaks and other garments, then sending these to the market" (121)

*Al-jūrūd wā al-‘abā’āt* (p) are men's special clothes in Libya for outdoor use. The phrase is translated as 'cloaks and other garments'. In the ST, the term *al-Jūrūd wā al-‘abā’āt* is more specific and has a narrower denotation, whereas in the equivalent provided 'other garments' is generalizing (see Section 2.9). According to context of the ST, both of these types of clothes are worn by men. Both of them made from same material, whereas the use of the two words is different. Both of them are made from wool, but they are different in their spinning. An 'abā' is thicker than a *jarīd*, and an 'abā' is worn in very cold weather, whereas a *jarīd* is worn during the day whether it is cold or not, and on special occasions such as marriages or wakes. The equivalents given do not imply same connotation of the ST word. The denotative relation between the ST and the TT is partial synonym, since 'cloak and other garments' is a hyperonym of the Arabic ST phrase.

#### Example (44) المخلاة - Al-mukhlāh

##### 44. a نزييف الحجر / TBS

كان إذا وجد طرفاً دسه في المخلاة، وخرج إلى المرتفع، يحفر له قبراً ويدفنه حتى قامت للشهيدة عبر مرتفعات الوادي الطويل خمسة قبور علي مسافات متباعدة. (88)

"Whenever he found a piece of her body, he'd place it in his bag, climb up to the heights and bury it there, so that his martyred mother had five graves along the tops wadi, each far from the other". (68)

حالة الضب المسكون التي يذبحه في الصباح ويضعه في المخلاة، وعندما يلقي به في النار في الليل يفر من النار وهو ذبيحة. (162)

"He was like the possessed waran now, which he'd slain in the morning and put in his bag, only to find it run off, dead though it was, when he'd flung it into the fire that evening". (132)

##### 44. b| البحث عن المكان الضائع / TSVS

فقد أعاد الداهية إلي الورااء الجسد المزروع بالدمامل والقروح بيد رسول يتنكر في أسمال عابر يتشبت  
بيده اليمني بزمام أتان تجرجر خلفها بعيراً محملاً بالمتاع. يمسهك بيسراه وصية مخفية في مخلاة.  
(153)

"He held tightly in his right hand the halter of a jenny, which trailed behind her a camel laden with his belongings, and his left hand grasped a prescription hidden in a fodder bag". (178)

استخرج من المخلاة أعشاباً. (154)

"He took some herbs from the fodder bag". (179)

*Mukhlāh* is a Libyan lexical term for a sack, made of wool or animal's skin, used for holding goods. It is translated as 'bag' which is hyperonym in TBS, and as 'fodder bag' in TSVS which is a synonym. 'Fodder bag' gives almost the same idea except for the difference in material between the Arabic word and its English equivalent. In the source culture, a bag is usually made from animal skin or wool. In addition, the translators of TBS use the general word 'bag' which does not convey the specific meaning of the SL, as the Tuareg people commonly use it in their daily life. It could be translated as 'leather bag' or an exegetical gloss might be added. 'Bag' is a hyperonym as it has wider and less specific denotative meaning than the ST word.

#### Example (45) - Surrah - صرة

##### 45. a التبر / GD

جلس تحت نخلة واطئة ظليلة في الحقل و أخرج منها صرة من جيبه. (88)

"He sat under a low, shady palm in the field. "Praise God," talking a pouch from his pocket". (96)

أخرج صرة الشعير, ونثرها فوق الخرقة, ولكن الأبلق شمخ برأسه في كبرياء وتعلق بأفق المتاهة.  
(115)

"He pulled out the packet of barley and spread it before the camel. But the piebald turned his nose up with disdain and stared at the desolate horizon".  
(123)

#### 45. b أنوبيس / AN

كانت صرة جلدية كئيبة اللون, ملأنة بغيار أكثر كآبة, أخفيتها في عبي و انتظرت حتى جاء الخدم  
بالطعام فطرحت الهباء كله في الحساء. (131)

"A leather bag of a depressing color, filled with an even more depressing powder. I hid this in my pocket and waited until the servant brought the food".  
(102)

#### 45. c البحث عن المكان الضائع / TSVS

استخرج من الجراب صرة ملفوفة في قطعة جلد منمنمة أيضاً بالعلامات الخفية. (26)

"Extracted from the bag a pouch wrapped in leather ornamented with cryptic symbols". (20)

دس يده في الجراب من جديد ليستخرج مرة أخرى. صرة ملفوفة أيضاً في جلد أشد كآبة من قطعة  
الجلد الأولي. (26)

"He thrust his hand into his bag again to take out another pouch also wrapped in leather even less prepossessing than the previous piece". (20)

مكث في أحضان المعشوق طويلاً, عندما خرج, لم يتردد في انتزاع الصرة الجلدية من كم الجراب.  
(86)

"Although he lingered for a long time in the beloved's embrace, once he emerged he immediately withdrew the leather purse from the sleeve of his garment". (92)

*Surrah* is another cultural term which refers to a soft container made of leather or linen used to carry clothes or belongings. There are different types and sizes of

*Ṣurrah*, but in Arab culture the word can refer to containers made of different materials. This word has been used for long time, and even now is still used. It is a common word in Libyan culture, especially for those people who still deal with desert life. 'Bag' is the equivalent given in both Hutchins's translations, and 'packet' is used in Colla's translation. As a general translation this is acceptable, but as a cultural translation it is not, because it does not transmit the specific meaning that is intended in Arabic culture. The denotative relationship between the ST word and the TT words 'pouch' 'packet' is hyperonym and 'leather purse' is a hyponym, whereas, between the ST word and the TT word 'bag' is an even broader hyperonym as it has wider and less specific denotative meaning than the ST word. However, in all cases, part of the denotative meaning is not conveyed (the leather or linen' fabric and the specific function). It would possible here for the translator to add an exegetical gloss in order to more fully convey the culturally specific meaning, although neither translator actually does so.

#### Example (46) Habl al-līf – حبل الليف

##### 46. a TBS نزييف الحجر

اضطرت أن أترجل عن المهري وأهجم علي الحيوان المجنون وليس في يدي سوي حبل الليف. (29)

"I had to dismount and take on the furious beast. All I had was rope in my hand". (19)

أية قوة خفية ساقته لأن يشكل حبل الليف في رأس الحيوان الجبار العاتي. فيربط مصيره بمصيره إلي الأبد؟ (65)

"What secret power was leading him to entangle the great beast's head, and so bind their fates together? (47)

قبض علي ((الشئ)). حبل. حبل الليف الخشن. لم يصدق. أمسك به بكلتا يديه. تعلق به. لن يتركه إلي الأبد. (79)

"Clutched this thing, the rope, the rough hemp rope. Still unable to believe it, he held On with both hands, clung to it. He'd never, ever, ever leave it". (60)

#### 46. b التبر / GD

انقطع حبل الليف. (35)

"The palm rope broke apart". (36)

ثني كل ركبة علي حدة وقيدها بحبل الليف حتي لا يفلت في الليل ويهاجم الجمل الآخر. (92)

"He forced each leg until it bent, and hobbled each with palm rope so the animal would not get away during the night and attack the other camel". (100)

القائمتان الأماميتان غائرتان بجروح عميقة سببتها قيود الليف. أحسن أنواع الليف. الليف الوحشي. (102)

"His forelegs were covered with deep gashes, the wounds of palm rope, the coarsest kind of rope there is". (110)

*Ḥabl al-līf* refers to a specific type of rope which is made of the fibre of the palm-tree. In the novel TBS, the translators used the general term 'the rope' in the first example, while in the second this is avoided. In GD the equivalent given is 'palm rope' which provides the full picture as implied by the Arabic word. The TT phrases 'hemp rope' and 'palm rope' are synonyms, whereas 'rope' is a hyperonym as it has a wider and less specific denotative meaning than the ST phrase *ḥabl al-līf*.

#### Example (47) - Lijām - لجام

#### 47. a التبر / GD

شد اللجام حتي طوق رأس المهري الهائج بين ساقيه. (11)

"Ukhayyad pulled the reins until the neck of the mad thoroughbred arched backwards between the legs". (10)

انتزع رأسه وانتفض, فتفصد الدم في خياشيمه حيث خرم اللجام. (33)

"His head jerked back as he stood up. Then blood began to spill from his nostrils where the bridle joined the nose ring". (35)

الدم ينزف من القوائم. فوق الخف. فك العقال الأمامي. انقطع حبل الليف. قفز أوخيد, امسك باللجام. (35)

"The blood ran down his shins. Above his foot, the front hobble loosened and the palm rope broke apart. Ukayyad leaped toward him, grabbing the reins". (36)

تمزقت الشفة العليا, وتحرر الجمل من اللجام. تدرج أوخيد عبر المنحدر ويده تمسك باللجام. (37)

"Then his upper lip tore away from the bridle. The camel had broken his reins. Ukayyad rolled down the slope, the leather strap still in his hands". (39)

اكتشف أن طرف اللجام ما زال في يده اليسري. بدأ يربط يده علي الذيل بواسطة اللجام الذي كان مضفورا من الجلد. (39)

"He took the reins in his left hand and used the braided leather to fasten his hand to the camel's tail". (41)

#### 47. b / TSVS البحث عن المكان الضائع

شده من اللجام, وحاول أن يهدئ من روعه, ولكن هيهات. (113)

"He grabbed hold of the nose rope and attempted to calm the beast, but that was not meant to be". (130)

حرر اللجام من جذر الشجرة, وربت علي فخذته ليهدده كما تهددت الأمهات الأطفال لعلمه بعشق الجمال لأجناس المداعبات. (114)

"He freed the nose rope from the tree's root and stroked the camel's flank, caressing it the way mothers caress their babies, for he knew that camels delight in all types of fondling". (130)

*Lijām* refers to each of two straps attached to a bridle for guiding a horse, camel or cow. For stylistic purposes, he avoids using 'reins' again, and the native-speaker reader of the TT understands that 'leather strap' refers to the previously mentioned reins. Therefore, it is a hyperonym, but the denotation is clear from the context. Lexically, the phrase *lijām* means 'bridle'. Hutchins' rendition, on the other hand, is compatible with the original. His choice of 'nose rope' conveys the meaning of the original. Both of phrases 'nose ring' and 'leather strap' are synonyms, whereas, 'reins' is hyperonym as it has wider and less specific denotative meaning than *lijām*.

#### Example (48) العقال - Al-‘iqāl

##### 48. a التبر / GD

استمر الحيوان يحاول الأفلات. العقال حفر جرحاً عميقاً في القائمتين الأماميتين. الدم ينزف من القوائم. فوق الخف. فك العقال الأمامي. (35)

"The beast continued trying to escape. The rope dug a deep gash in his forelegs, and the blood ran down his shins. Above his foot, the front hobble loosened and the palm rope broke apart". (36)

كتفه بالعقال الذي زوده به الرعاة، وتركه في المرعى الواقع شمال السهل حيث تنتشر البيوت. (50)

"Using a cord the herders had given him, Ukhayyad tethered him in a pasture just north of the plain where his kin's encampments stretched far and wide". (53)

في هذه المرة صنعت له عقالاً من الليف بدل عقال الوبر. سامحني في قسوتي ولكن لم أجد حلاً. هل تعلم ماذا فعل بعقال الليف عندما عجز عن قطعه بقوة الساقين؟ (90)

"That time around, we tied him with palm rope instead of camel-hair cord. I'm sorry I had to be so rough with him, but there was no other solution. Do you know what he did? When he couldn't break the rope with his legs, he chewed through it". (97)

#### 48. b البحث عن المكان الضائع / TSVS

وضع العقال في ساقيهما, وانطلق يستكشف الأرض. (117)

"After placing this fetter over two of her legs, he set off to explore the area". (133)

An '*iqāl* is a chain or shackle fastened to an animal's ankle. In the GD, 'rope' and 'cord' are the translations provided but these do not evoke the same image as the Arab '*iqāl* because 'rope' and 'cord' are general words. The TSVS uses 'fetter' as the equivalent, which is semantic overlap since it bears many of the same semantic features, but 'fetter' is the most often used of (human) prisoners in the TC. However, Arabic '*iqāl* is specifically to hobble a camel, and used to bind the forelegs into a kneeling position. The denotative relationship between the source word and the TT words is hyperonym as 'rope' and 'cord' have a wider and less specific denotative meaning than '*iqāl*.

#### Example (49) القيد - Qayd

#### 49. a التبر / GD

استجمع كل القوي الباقية كي يساير المهري في ركضه الخرافي. طمأن نفسه بمكافأة. قال لنفسه: إنه سينال راحة بمجرد أن يحكم القيد. إذا كان القيد محكماً ضمن أن يلتقط نفساً. (40)

"Gathering his remaining strength to steer the Mahri in his extraordinary gallop, Ukayyad took comfort in the fact that he could rest as long as the strap held fast. If he succeeded in tying the reins securely, then he would also have succeeded in binding himself to the destiny of the piebald for eternity". (41)

اكتشف أن اليد مازالت مشدودة إلي الذيل وتعيقه عن الأستمرار في الزحف. فك اللجام بأسنانه. عاند القيد طويلاً. (41)

"His hand was still fastened to the camel's tail, preventing him from crawling any farther. He stopped what he was doing, caught his breath and went back to work until finally was able to release the strap". (44)

قيدته في مرعي مجاور فقطع القيد وعاد إلي هنا. (90)

"I tethered him in a nearby pasture, but he broke the cordes and raced off toward you". (97)

مضغه بأنيابه حتي انقطع القيد وفر, فلم ندركه أبداً. (90)

"When he couldn't break the rope with his legs, he chewed through it. Then he bolted. We never caught him". (97)

#### 49. b / TSVS / البحث عن المكان الضائع

ثم مزق ثوبه الملوث بدماء الرحلة الجنونية, وصنع لها من خرق الثوب قييداً. (117)

Next he tore apart his garment, which was stained with blood from his insane trip, and made a shackle for her from the strips of cloth". (133)

وبرغم كل شيء فإن أحب شيء لي في واحتكم هذه أبلهكم هذا. فلماذا تريدني أن أضع في رقبته القيد وأتي له من فئاته الذرية؟ (223)

"Even so, what I love best in your oasis is your fool. So why could you want me to put a shackle around his neck and produce offspring for him by his girlfriend?" (256)

Within the contexts of both novels, the term *qayd* denotes the tying up of the camel's legs to make it walk slowly. In the GD, Colla used 'strap', 'tethered', 'cord' and 'rope' as equivalents for this does not provide the narrow sense of the Arabic word. 'Strap', 'cord' and 'rope' are broader semantically, although logically the reader knows from his experience that ropes, cords and straps are used to tie or fasten things. However,

the verb 'tether' is a close synonym for *qayd*, and is used to denote tying an animal to an immobile object. A *qayd* refers to the same meaning in all cases of the ST. Hutchins' choice of the equivalent 'shackle', is appropriate. *Qayd* is supposed to be on the camel's leg, and the second example 'shackle' also accurately conveys the SL purpose which is acceptable. Thus, the denotative relationship between the ST word and the TT word 'shackle' is synonym, whereas, between the ST word and the TT words is hyperonym as 'strap', 'cord' and 'rope' have a wider and less specific denotative meaning than the *qayd*. The relationship between *qayd* and 'tethered' is semantically synonymous, although the English equivalent is a past participle (adjective), while the ST word is a noun, and therefore the translator uses a grammatical shift.

### **6.3 Food and Drink**

Newmark (2003:97) states that food is, for many, the most sensitive and significant expression of national culture and 'food terms are subject to the widest variety of translation procedures'. He goes on to say that, in principle, one can recommend translations for words with recognised one-to-one equivalents and transference, plus neutral terms for the rest. The description of a word for food helps to transmit a clearer image to the reader/hearer even if such a food does not exist in the target language.

### **6.4 Accommodation and Housing**

Peter Newmark (2003: 93) states that 'many language communities have a typical house, which for general purposes remains *untranslated*'. The untranslatability of the term 'home' as a lexical item is also indicated by Catford (1965: 100) who states that:

It is only rarely that the functionally relevant situational features related to home include that nebulous sentimentality which is supposed not to be related to lexical items in other languages.

Bassnett (2002: 39) views the translatability of a term from a different angle, as she considers it to be contextually oriented. The furniture inside, the sizes of houses and their design also differ due to cultural differences. For example, in the twentieth century, many people in Libya lived in *naj* 'نجع', which consisted of groups of tents with people living in them.

### Example (50) - Al-naj - النجع (50)

#### 50. a التبر / GD

أكثر ما يثير سخرية الأهالي في النجع أن المهري الصغير يتجول معه في المضارب ويقتفي أثره كالكلب. (20)

"In those days the young Mahri would wander with Ukhayyad from tent to tent, following on his heels like a dog". (18)

طاف به النجوع بحثاً عن الخبراء العليمين بداء الحيوان, لم يطق أن يري صديقه يعاني من الاضطهاد علي أيدي الرعاة الأشقياء. (22)

"Rather than submitting to the sage's advice, Ukhayyad roamed the encampments searching for others knowledgeable in animal diseases". (20)

منعه الحياء أن يدخل بالأبلق إلى النجع وهو علي هذه الحالة. (50)

"Shame prevented Ukhayyad from bringing the piebald into the camp while he was in his state". (53)

بعد يومين ترددت أصداؤها في النجع. كان مطلعها: ((اللون أبلق... والرأس أحمر)). (59)

"His color is spotted, but his mind is rotted" was how it began. Within two days, echoes of the poem had travelled throughout the entire encampment". (63)

إذ كان يقرفص أمام خيمته يقرأ أوراده عندما داهم السيل النجع. (65)

"He was squatting, reciting his devotionals in front of his tent". (70)

#### 50. b أنوبيس / TSVS

خرجت في طلب الكاهن, ولكنه اختفي من النجع. (57)

"I set out to search for the priest, but he had disappeared from the settlement". (39)

وجدت نفسي معزولاً, مهجوراً, منبوذاً, كما وجدت نفسي يوم فررت من نجوع القبيلة. (84)

"I felt as ostracized, deserted, and banished as the day I fled from my tribe's encampment". (62)

وقد ظننت في البداية أن خواءها و استنفارها و حذرهما مسلك سببه الفزع. وربما لعة النزوع إلي  
اعتزال ألقته في بلادها في الأدغال, ولكنني اكتشفت تالياً أن هذه الخصال لم تكن في حقيقتها إلا لهفة  
لمجاورة الأغيار, وحنيناً لملاقة النجوع, فأيقظت في نفسي إحساسي القديم بتبني, وعزلتي, وشلل  
حيلتي, فقررت أن أقتص: تجنبتها. (113)

"In the beginning, I suspected that her indifference, skittishness, and wariness were symptoms of fear, perhaps a result of longing for the solitude to which she was accustomed in her forest land. Subsequently I discovered that these characteristics were to the contrary a hankering to be close to other people and a desire for contact with villages. So she awakened in me my old sense of being an orphan, of solitude, and of being at my wits' end. Then I punished her by avoiding her". (88)

#### 50. c البحث عن المكان الضائع / TSVS

إن صاحب الأتان سوف يقبل علي النجوع في آخر الزمان ليغوي القبائل إلي الوليمة. (124)

"The master of jenny at the end of time would approach villages to entice to a banquet". (143)

*Naj' (s) / nujū' (p)* is a place where people live in tents or huts, usually for short periods of time. These tents usually belong to one family or tribe, and are located in

desert valleys. ‘Tent’ is a hyponym of *naj*‘, whereas, ‘encampment’ is a close synonym and encodes transience, which is appropriate; ‘camp’ is a fairly close synonym but the ‘temporary’ feature is absent and in English it could have associative meaning related to ‘refugee camp’. ‘Settlement’ and ‘village’ imply permanent structures, so although they are hyperonyms of *naj*‘ they both have unintended connotations (see chapter nine, example, 9.1.3.5).

**Example (51) ربيع - Rab‘ أنوبيس / AN**

بات ليلته في ربيعي وفي الصباح تزود بالمياه, وحمل البعائر أتقاله وانطلق بعد أن عانقتني و أسمعني  
لحناً شجياً من لحن الحنين ظللت أردد في سري ليكون لي في عزلة الزمان عوناً. (109)

"He passed the night in my shelter. In the morning, he provisioned himself with water, loaded his goods onto the camels, and set off after embracing me and chanting for me a plaintive, passionate song of longing. I kept repeating it to myself so I could comfort myself with it in my solitary times". (84)

In the source context, *rab*‘implies a group of tents in the desert where families of Bedouins live. *Rab*‘historically referred to the place where Arabs (Bedouin) settled during ربيع, it then came to refer to the encampments used to settle, and by extension (or through particularization) it could be used to refer to one part of an encampment. Therefore the ST ربيعي is understood to refer to the speaker’s part of the encampment, and ‘shelter’ is therefore a hyperonym (An Arabic-English Lexican Dictionary, p. 1016) ‘He passed his night in my shelter’ is the equivalent given which conveys the intended meaning. The translation given reflects the hidden meaning of the ST word as connotative relationship between the ST and the TT. Thus, the denotative relationship between the ST word and the TT word is semantic overlap.

**Example (52) - الطبق - *al-Tabaq* أنوبيس / AN**

أجلسته بجوار الأمتعة وأخرجت له تمرًا. حدق في الطبق، ولكنه لم يتناول حبة واحدة. (203)

"I had him sit down by my kit and brought out some dates. He stared at the plate but did not take a single one". (165)

In the above example, the rendition given of *ṭabaq* is 'plate', which does not provide a full picture and does not depict the full image of meaning intended in the source text. 'Plate' depicts almost the same idea, except for the different materials used. The English equivalent 'plate' may be made of different material to *ṭabaq*, whereas according to the context *ṭabaq* is made of palm leaves. The denotative relationship between the ST word and the TT is a semantic overlap as both words are used in food serving. It would be possible to add an exegetical translation to fill in the lexical gap in English, although the main focus (new information) in the sentence is 'he stared.... But did not take', and the detail of the plate is of secondary importance.

## 6.5 Translation Techniques used by the Translators

### a. May Jayyusi and Christopher Tingley, (Nazīf al-Ḥajar)

Word/ phrase	Translation provided	Technique used
<b>TRANSPORTATION</b>		
قافلة	caravan	synonym
<b>CLOTHES AND APPAREL</b>		
جلباب	gown	synonym
الجرود والعباءات	cloaks and other garments	synonym

مخلاة	bag	hyperonym
حبل الليف	rope- hemp rope	hyperonym/ synonym

**Table: 4.1**

**b. Elliot Colla (*al-Tibr*)**

Word/ phrase	Translation provided	Technique used
<b>TRANSPORTATION</b>		
قافلة	caravan	synonym
<b>CLOTHES AND APPAREL</b>		
صرة	pouch- packet	synonym
حبل الليف	palm rope	synonym
لجام	reins- bridle- leather strap	hyperonym/ synonym
عقال	rope- cord	hyperonym
قيد	strap- cord- rope	hyperonym
<b>ACCOMMODATION</b>		
النجع	tent- encampment- camp	synonym

**Table: 4.2**

c. William Maynard Hutchins (*Anūbīs*) and (*al-Bāḥīth ‘ān al-Mākan al-Ḍā’i*)

Word/phrase	Translation provided	Technique used
<b>TRANSPORTATION</b>		
قافلة	caravan	synonym
<b>CLOTHES AND APPAREL</b>		
جلباب	gown- garment	synonym- hyperonym
مخلاة	fodder bag	synonym
صرة	bag- pouch- leather purse	hyperonym- synonym
لجام	nose rope	synonym
عقال	fetter	synonym
قيد	shackle	synonym
<b>ACCOMMODATION</b>		
النجع	settlement- encampment- village	synonym
ربيع	shelter	synonym
طبق	plate	semantic overlap

**Table: 4.3**

## **Conclusion**

This chapter has discussed the equivalents given for material terms and their impact on the translation process in transmitting accurate and clear representations of the ST words or phrases.

In examples 41 and 42, all translators used synonyms, while in example 44, the translators of TBS provided a one-word hyperonym 'bag' while, the translator of TSVS added extra information 'fodder bag', and even in example 45 which provided different synonyms.

In fact, translation difficulties appeared in virtually all of the examples cited, particularly for objects unfamiliar in the target culture. A better understanding of Arabic material terms is important for translators to overcome cultural difficulties in Arabic / English translation.

The next chapter analyzes ecological terms used in al-Kawnī novels, and discusses the equivalents given for these terms in order to show how these terms affect translation.

## Chapter Seven: Ecological Terms

The Arabic and English speaking worlds have very different environments. This part of the research focuses on flora and fauna, ecological phenomena, environmental features and names of geographical places. Newmark (2003: 96) states that there is a distinction between geographical terms and other cultural terms. He indicates that geographical terms are often culture-specific and, if translated literally, may be unfamiliar to the targeted reader. Moreover, he points out that:

(...) local ecological terms are usually retained: areas have their own winds, lakes, moors, types of accommodation: further, their natural and prepared food products, inventions, appliances, customs, etc., keep their names, sometimes with an early change of meaning (e.g. sauna) as noted by Catford (1965) and a later change of functions, e.g. Stand (1982: 82).

### 7.1 Weather

Arab countries are generally characterized by a hot, dry climate, especially those in the north of Africa such as Libya, and in the Arabian Peninsula. The weather in Britain and northern Europe is relatively cold and wet for the greater part of the year. Within the two corresponding cultural frameworks, various ecological terms will acquire different shades of meaning for the people using them.

For translation to be appropriate, it has to take such cultural references into consideration. More fundamentally, it has to aim for a response of the TL reader similar to that of the SL receptor. "*Al-qiblī*" is one of the clearest examples of this.

**Example (53) القبلي - al-Qiblī**

53. a نزيف الحجر / TBS

شهد القبلي يمتص الدموع التي تسيل ببطء علي خديه. (52)

"The scorching south wind sucked the tears that trickled slowly down his cheeks". (36)

ولكن موجات القبلي التي هبت علي الصحراء في السنة الثالثة أتلقت ما تبقي من الأشجار وامتصت  
آخر أمل لنباتات الأودية في الحياة. (91)

"But in the third year the south wind, blowing over the desert in waves, destroyed what trees remained and sucked the last hope of life from the wadi's plants". (70)

ما رباه في عام الخير من الجديان والمعيز قضي عليه القبلي. (91)

"All he'd nurtured during the year of plenty, kids and goats, was wiped out by that south wind". (70)

هب القبلي فازداد جنون قابيل. (162)

"The south wind blew, and Cain's madness grew more raging". (132)

53. b التبر / GD

العين اليمنى أكلتها رياح القبلي المحملة بالحصى والغبار. (27)

"The god's right eye and cheek had been devoured by a millennium of dust and sand blown by the hot southern winds". (29)

متي هطلت الأمطار في موسم القبلي؟ (65)

"When have the southern winds ever brought a downpour?" (70)

ولكن الصحراء لا تطعم إلا الرمل والغبار والقبلي. (73)

"In contrast, this desert fed you nothing but sand, dust, and scorching southern winds". (81)

### 53. c البحث عن المكان الضائع / TSVS

احتقنت وجنتاها احتقاناً مريباً, واسودت ملامح وجهها اسوداداً لتكون رياح القبلي لها سبباً. (104)

"Her cheeks flushed in an alarming way and the features of her face darkened more from despair than from any tanning by the southern, Qibli winds". (117)

من المدخل هبت أنفاس هجير, فتمني أن يهجم ريح ((القبلي)) الذي يشرب الماء من الآبار, ويمتص حتى الرطوبة من القرب, ولا يترك في الصحراء نباتاً إلا ويحيله إلى يباب وموات مثله مثل الحجارة والتراب. (152)

"From the entrance wafted some breaths of noonday heat. He wished for an attack of the Qibli wind, which sucks up water from wells and even absorbs the dampness from water skins, leaving plants in the desert little more than desiccated waste and deadwood, no different from rocks and dirt"(177).

*Al-qiblī* refers to a certain local dusty wind, which may lack a proper equivalent in English. It is well-known as dusty wind in Libyan society and most of Arab world. The translators of TBS and GD employ a literal translation technique as they have translated *al-qiblī* as 'south wind' which could be appropriate, whereas, Hutchins, on the other hand, has chosen different technique as he retained the ST phrase by transliterating *al-qiblī* and added a definition in a glossary at the end of the novel. A semantic overlap between the Arabic word *al-qiblī* and the synonyms provided 'Qibli wind' and 'south wind' as they represent the denotative relationship between the SL word and the TL word (see chapter Nine, example, 9.1.3.6).

### Example (54) - ájaj - العجاج

#### 54. a التبر / GD

سنلتقي عندما تمر العجاجة ويتوقف الملاعين عن محاربتنا. (85)

"We'll meet up again when the smoke clears and when those wretched men stop their war against us". (93)

#### 54. b البحث عن المكان الضائع / TSVS

في قلب البيت التأم العقلاء. في الخارج ضح عجاج. (188)

"The elders assembled in the heart of this house while a voice clamoured outside". (219)

في الخارج عاد العجاج ينوح. (189)

"Outside, the hullabaloo began to bluster again". (220)

In these examples, the word *ájaj* refers to a very strong dusty wind that blows from the south. The equivalents provided 'smoke', 'voice clamoured outside' and 'the hullabaloo'. In the first example, *تمر العجاجة* is used metaphorically in the ST. The translator uses an equivalent metaphor in English ('when the smoke clears'), rather than a literal translation (which would be something like 'when the hurricane passes'). This renders the metaphorical meaning reasonably clear, although there exists in English a closer metaphor 'when the storm has passed' this has exactly the same meaning as the ST metaphor and retains the weather metaphor, although the translator adapts the less similar 'smoke' metaphor. Further, 'smoke' adds an unintended connotation, because 'smoke' is often used to indicate a deliberate hiding of the truth. Such a connotation does not exist in the ST Arabic phrase, nor in the English metaphor of passing storm. In the final example, the ST author employs *ájaj* as part of a metaphor by anthropomorphosing the *ajaj*. The velocity of the wind makes such a noise, a loud and mournful-sounding lamentation. The Arabic literally means 'the *ájaj* began to lament again', so *ájaj* linked to a lamenting human. The TT 'hullabaloo' and 'bluster' omit this imagery completely, and 'hullabaloo' significantly changes the intended meaning because it is not a synonym of *ájaj* and does not refer to any kind of wind, but to a chaotic and unwanted noise. The ST *yanūh* implies noise,

but the focus is on the type of noise (mournful, lamenting). 'Hullaballo' refers to a commotion; a fuss, (*The New Oxford Dictionary of English*: 892)

**Example (55) الخلاء - al-Khalā'**

**55. a نزييف الحجر / TBS**

إذن هو أنت أسوف الذي آثر العيش في الخلاء الخالي. (20)

"The one who's happier living in an empty desert". (12)

ليس من العبث أنك اخترت الحياة في هذا الخلاء الخالي. (23)

"I see now why've chosen to live in this empty wilderness". (14)

صمت فجأة, ونظر في ظلمات الخلاء. (30)

"He fell silent suddenly, gazing into the thick darkness of the wilderness". (19)

ويمم صوب الخلاء. (75)

"Turning toward the everlasting void". (57)

يروق لفجر الخلاء المبكر أن ينسج للجبل عمامة زرقاء. (139)

"Early morning, there in the broad expanses, like to weave this blue around the mountain". (113)

فيبقي الخلاء يعاند السراب والسكون وشعاعات الشمس. (140)

"Leaving the wilderness to struggle with mirage and silence, and with the sun's rays". (114)

**55. b التبر / GD**

يقفز إلي الخلاء. (7)

"He would leap into open skipping". (5)

ولكن أين يمكنه أن يجد عالماً في الأضرحة عبر هذا الخلاء؟ (29)

"But where could he find a scholar of shrines in this empty waste?" (31)

قطع مسافة طويلة، ولكن الشكوي، اللوعة، الفجيرة أدركته في الخلاء. (104)

"The wail came from far away, but the complaint and torment it communicated shot across the open desert to Ukhayyad". (112)

55. c أنوبيس / AN

ولكنه كان في الرحلة رسولاً □ متنكراً في أسمال أهل الخلاء. (144)

"But a prophet in the rags of a vagabond". (113)

ورأيته تنظر في الخلاء من شبك القصر. (171)

"She was gazing out of the palace window toward the open countryside". (135)

55. d البحث عن المكان الضائع TSVS

فانسل من خبائها وهرع إلى الخلاء. (42)

"He slipped away from her tent and hastened to the wastelands". (38)

كلانا ضيف علي الخلاء. (45)

"As a guest of the lord of the wasteland". (41)

طاف الخلاء الذي يطوق أشجار النخيل. (214)

"Wandered through the empty space outlined by palms". (246)

تشبث ((إور)) بالخلاء. عبر الخلاء إلى الأفق. (214)

"Ewar kept his gaze fixed on the empty space and then swept across it to the horizon". (246)

*Khalā'* refers to empty space which is usually in a desert. As the novels are set in the desert, the word *khalā'* is used many times, as a nature of desert life which has to be in open space. Libyan people use this phrase to express how desolate such places are with no humans, animals or plants. Examining the synonyms given for this word, in one way or another, most of them transmit the intended image of the SL phrase. The TT phrases 'open desert' and 'wasteland (s)'

Are synonyms of *khalā'*, as is 'wilderness', and they convey the sense of desolation. The Arabic word خلاء also has the meaning 'empty space', 'void', which is conveyed in the fourth example; however, in the last two examples above, 'empty space' is an example of generalizing translation, because 'empty space' is a hyperonym of the 'empty desert' sense of *khalā'* which is intended by the ST. the fifth, seventh and tenth examples pose more of a problem. *Fajr al-khalā' al-mubakkir* is rendered as TT 'Early morning, there in the broad expanses'. The translator seems to be aiming for a less literal translation, painting a scene, using the more general hyperonym 'broad expanses'. The denotation is likely to be clear from the context of the sentence.

In the seventh example, 'open skipping' renders *khalā'* in English, 'skipping' is a kind of running jump that small and excited, happy children do. Therefore, the TT explicates the sense of childish excitement and joy which is implied (through connotation and context) in the ST. The Arabic ST meaning is literally 'jumps to the *khalā'*'. The translator uses exegesis, and omits the metaphorical sense of *khalā'*.

In the tenth example, *khalā'* is part of a phrase *ahl al- khalā'*, literally meaning 'people of the *khalā'*'. The translator chooses to render this as 'vagabond', because

this emphasizes and concurs with the meaning of *asmāl*, tattered and ragged garments. However, the denotation of vagabond is not the same as *ahl al- khalā'*, because it renders the 'wandering' and 'homeless/destitute' sense, ('vagabond' refers to a person who wanders from place to place without a home or job), (The New English Dictionary, 2042), but it completely omits the sense of *khalā'* as a huge and desolate desert.

## 7.2 Flora and Fauna

Peter Newmark (1988: 98) provides a good example involving insects and other small creatures when he says that:

Notoriously, the species of flora and fauna are local and cultural, and are not translated unless they appear in the source text and target text environment ('Red admiral', *Vulcain, Admiral*). For technical texts, the botanical and zoological classification can be used as an international language, e.g., 'common snail', *helix aspersa*.

Terms of flora and fauna are considered next in the two different categories of plants and animals.

### 7.2.1 Plants

Plants may express cultural connotations. From the ecological point of view, this occurs when a given plant is found in a certain environment, but is almost non-existent in another. The 'acacia', 'ratam', 'date palm', '*sīdr*' and '*tīrfās*', may be considered the best examples of plants in Arabic-English translation as they are used extensively in the SL. These plants are extremely common in the Arab world, especially in the Libyan Desert. They look thirsty and acclimatized to the dry climate.

The plants and other terms which are mentioned frequently in the novels are discussed below.

### Example (56) Talha - طلحة

#### 56. a نزييف الحجر / TBS

ظل يتلوي من الألم, وزحف علي أربع محاولاً أن يستظل بشجرة طلع خضراء عالية تقف في قلب الوادي. (13)

"He struggled on for a while, writhing with pain, then crawled on all fours to try and find some shade beneath a tall, green palm tree standing in the middle of the wadi". (6)

في اليوم التالي, اكتشف أن المعزاة الشقية التي خرجت عن القطيع وقادته إلي كهف الجن الأكبر, قد خنقها الذئب في تلك الليلة, فتذكر كيف تخلت عنه الطلحة وهربت ظلها عند لجوئه إليها بعد سقوطه من الصخرة. (13)

"Next day, he found that the unruly goat, who had wandered from the herd and led him to the cave of the master jinni, had been snatched by a wolf that same night; and he remembered how the palm tree had abandoned him, stealing its shade away, when he'd taken refuge there after falling from the rock". (6)

بدأت السيارة تهبط الوادي, توقفت في القاع بجوار أشجار الطلح. (19)

"The truck began its descent into the wadi, coming to a stop at the bottom next to the palm tree". (11)

انهمك يزيع حمولة السيارة ويلقي بها علي الأرض بين الشجيرات الخضراء تحت طلحة عالية. (19)

"He busied himself taking things from the truck and throwing them down on the ground, among the green bushes beneath a tall palm tree". (11)

تنحرف يساراً ناحية السفح الوعر المغطي بطبقة الأحجار الشرسة السوداء, ثم تعود إلي القاع الرملي حيث تتناثر أشجار الطلح و الأعشاب البرية. (37)

"The traces would appear, then disappear, would veer left toward the rugged slope with its covering of sharp black stones, then back to the sandy bed where palm trees and wild grasses grew here and there". (25)

تحت طلحة عالية اشتدت المعركة. (37)

"Under a high palm tree the battle had grown fiercer". (25)

هل حاول العجوز أن يربط الحيوان المتوحش إلى جذع الطلحة العالية ثم انتصر الودان وجرجه عبر الوادي بضع خطوات؟ (38)

"Had the old man tried to tie the savage beast to the trunk of this tall palm, before the waddan at last prevailed and dragged him a few steps across the wadi?" (26)

استلقى تحت صخرة في السفح وراقب الأغنام العنيدة وهي تتناول بالسيقان الأمامية للوصول إلى الفروع الخضراء في أشجار الطلح. (60)

"He lay down under a rock on the slopes, watching the stubborn goats as they tried to reach up to the green branches of the palms". (42)

ضحك وهو يشاهد معزاة نهمة تتحايل على طلحة عالية لم تسمح لها قامتها أن تبلغ أعرافها المخضرة. (60)

"Laughing, he saw how a greedy she-goat strove to reach the green tips of a tree that was simply too tall for her". (42)

## 69.b /AN أنوبيس

توسدت معصمي وهجعت تحت شجرة طلح لأفضي ليلتي الأولى. (57)

"Using my wrist for a pillow, I stretched out under an acacia tree to spend my first night". (39)

نظرت إلى ما عملته يداي فوجدته حسناً جداً, فالتجأت إلى شجرة طلح قريبة لأخذ للراحة هناك كي أجازي نفسي علي تعب أحسنت فيه عملاً. (93)

"Inspecting what my hands had wrought, I found it excellent. Then I retreated to a nearby acacia to relax as a reward for the effort I had taken to craft this excellent device". (70)

هجمت تحت طلحة كثيفة، وبدأت أحلم بالترياق الذي أعادني إلي الذاكرة حتي أنني لم أدر كيف لا متي  
استدرجني النعاس. (93)

"I rested under this bushy acacia and began to dream of the antidote that had restored my memory until I do not know how and when I dozed off". (70)

حامت الضحية حول شجرة طلع مراراً كأنها تستنجد بها لتعينها علي التحرر من القيد، ولكن الشجرة  
انتهشت من جسد الضحية نصيباً تجلي في فروة الزغب العالقة بالأشواك. (94)

"My victim had circled an acacia tree repeatedly, as if appealing to it for help in liberating herself from her shackle, but the tree had snagged her body in the form of bits of furry hide stuck to thorns". (71)

راقبت من عليائي الأسافل فتبدت واحتي بقعة وضيفة لا تختلف عن غابات الطلح والرتم في بعض  
وديان الصحراء الشمالية. (98)

"I surveyed from my lofty perch the low-lying areas where my oasis looked a modest plot no different from the groves of acacia or retem in some of the valleys of the northern desert". (75)

تركتني يومها حتى هجمت لقضاء القيلولة تحت شجرة طلع فتسللت حتى وقفت فوق رأسي. (112)

"Deserting me until I stretched out to take a siesta under an acacia". (86)

أصابنتني في رأسي، ومنكبي الأيمن، وركبتي اليسرى، ولو لم أعتصم بجذع الطلحة لما نجوت من  
شرها. (112)

"She hit my head, my right shoulder, and my left knee, and had I not sheltered myself by the acacia's trunk". (87)

#### 56. c / TSVS البحث عن المكان الضائع

انطلق خلفه، ولكنه لم يدركه إلا بعد أن نزل وادياً هزيباً بالقرب. هناك توقف بعد أن عرقلت زمامه  
شجرة طلع. (113)

"He shot off in pursuit but did not catch it until it had descended into a nearby ravine, where it was halted when its halter rope became entangled in an acacia". (130)

فوجده يزبد ويتلفظ شفقاً في حجم قربة الماء محاولاً الإفلات من الفخ الذي دبته له شجيرة الطلح.  
(113)

"He found it frothing and spitting angrily and voluminously as it tried to escape from the trap that the shrubby acacia had devised". (130)

ولكن العراء لم يجر هارباً من جمل هائج، فوثب جانباً واستجار بشجيرة طلح. (114)

"Since the open countryside offered no sanctuary for anyone fleeing from a raging camel, he leapt aside and took refuge in the acacia". (130)

بلغ الغضب بالمارد المدى، فألقى بجسده فوق أعراف الطلحة غير عابئ بالأشواك. (114)

"The demon's rage peaked and, oblivious to the thorns, it threw itself on the acacia's boughs". (131)

*Ṭālḥā* (s) /*tālḥ* (p) the equivalents provided of acacia in the last two translations are the same, while in the novel TBS 'palm tree' is used. On the other hand, Hutchins rendered the term *ṭalḥa* as 'acacia' in all of the given examples. The use of 'palm tree' in the TBS, which is a desert novel, changes the meaning of the ST intention and additionally does not fit with the context and the translators fail to provide the closest equivalent to the original. They also do not provide the complete sense of the term, as the palm tree cannot grow in the desert without plenty of water, while the acacia can. Furthermore, their forms are very different. The denotative relationship between the given synonyms and the SL word is a semantic overlap by providing 'palm tree' as it still belongs to the thorny plants but there are other characteristics in the *ṭalḥa* which do not exist in the 'palm tree'. The equivalent 'acacia' is a synonym while 'palm tree' is a semantic overlap but incompatible with the original (see chapter Nine, example 9.1.3.7).

#### **Example (57) رتمة - Ratma**

57. a / TBS نزييف الحجر

في إحدى الغزوات ثقب الخرطوش غزاله حبلية, فاحتمت برتمة صغيرة, وصدرت عنها شكوى أليمة,  
وأسقطت الجنين, وانهمكت تعلق الدم والمخاط عن جسد وليدها الصغير. (111)

"In one raid a bullet pierced the belly of a pregnant gazelle, who took shelter in a small thorn bush, a whimper for pain passing her lips". (89)

ثم ذهبت وسلمت نفسها للآدمي المحطم الذي يغمر وجهه في التراب تحت شجرة الرتم. (127)

"Then she went and gave herself up to the broken man, his face covered with dust beneath the thorn bush". (103)

في متاهة العراء تتناثر أشجار سدر طلح ورتم, تنمو متباعدة في السهول وقد تتزاحم في بعض الأودية  
التي فازت بالسيول أخيراً. (140)

"In the wilderness below grew ratina, lotus, and acacia, mostly scattered, but bunched thickly in wadis that had seen plenty of recent rain". (113)

57. b / GD التبر

حتى جاء يوم تفتق فيه الرتم عن زهوره الشجية. (12)

"Then came the day the broom trees burst into bloom with their sad white flowers". (13)

عقله في الوادي, وتركه يرتع بجوار الرتم الفواح, ولم يكن يدري أن زهور الرتم هي الإشارة إلي  
الربيع حل ضيفاً في سهول الصحراء. (13)

"He tethered the camel in the valley and left him to graze next to the fragrant broom, not realizing that broom blossoms were a sign that spring had come to the desert valleys". (13)

استعان بأعراف رتمة ترتفع فوق ربوة رمل. (41)

"Then he used the branches of a squat broom tree to pull himself along the sand dune". (44)

انهار تحت الرتمة. (43)

"Ukhayyad collapsed beneath the broom tree". (46)

ما أمر الرتم. (44)

"My God, how bitter the broom is!". (46)

العشبة تنمو إلي رتمة والرتمة تزهر. (49)

"The seedling grows into the broom tree. The broom tree blossoms". (53)

### 57. c أنوبيس / AN

تبدلت الأرض وتخللتها الوديان التي تنتشر في قيعانها أشجار الرتم وبعض الأعشاب البرية التي تيبست شعافها العليا ولكن أسافلها استماتت لتحتفظ بالاخضرار. (33)

"The earth's surface changed and was interspersed with ravines along the bottoms of which were scattered retem trees and some wild plants with dried-out tops, but which underneath had desperately fought to remain green". (20)

احترست من الاقتراب من أعراف الرتم التي لم أنس أنها تذهب بالعقل, ولكني لم أستطع أن أمنع نفسي من مهاجمة العشب. (33)

"I restrained myself from approaching the retem trees' plumes, which I remembered cause insanity, but could not keep myself from attacking the plants". (20)

تذكرت ما يرويه القوم عن أعشاب الصحراء السامة, فأيقنت أن جنون الظمأ أكثر عماء من الجنون الذي يصيبنا إذا التقمنا أشجار الرتم. (34)

"I remembered what people say about the desert's poisonous plants and realized for a fact that the insanity caused by thirst is a greater handicap to clear vision than the insanity that strikes us when we ingest the twigs of retem trees". (20)

هجعت في ظل رتمة و أنا أنتفض. (34)

"I began to stagger and sought refuge, trembling, in the shade of a retem tree". (20)

راقبت من عليائي الأسافل فتبدت واحتي بقعة وضيفة لا تختلف عن غابات الطلح أو الرتم في بعض وديان الصحراء الشمالية. (98)

"I surveyed from my lofty perch the low-lying areas where my oasis looked a modest plot no different from to groves of acacia or retem in some of the valleys of the northern desert". (75)

#### 57. d البحث عن المكان الضائع / TSVS

لم أحسب يوماً أن في الواحات زهور الرتم! (19)

"I never dreamt there were retem blossoms in the oasis". (13)

فأجابته بوشوشة كهسيس أنسام الشمال في أعراف شجيرات الرتم. (19)

"In a whisper like the rustling of northern breezes caressing the plumes of the retem bushes, she replied". (13)

في الواحات أزهار ألد رائحة من زهور الرتم! (19)

"In the oasis, there are flowers more fragrant than retem blossoms". (13)

عطر الرجل رائحة المرأة، لا زهرة الرتم! (19)

"A man's favorite perfume is a woman's scent, not a retem's". (13)

عطر الأنثى لا عطر الصحراء المستحضر من زهور الرتم. (163)

"The fragrance of female, not the desert fragrance of retem blossoms". (190)

*Ratma* (s) / *ratam* (p) refers to a wild drought-resistant tree. It is not common in the West while the Libyan Desert has plenty of it. William Hutchins, the translator of AN and TSVS, has borrowed the word 'retem', which is compatible as cultural borrowing but perhaps it would be clearer if it were signalled by using italic. However, the TBS translators May Jayyusi and Christopher Tingley render it as 'thorn bush' and 'ratina', the first of which is a hyperonym, although a little inaccurate. The translator of GD,

Elliot Colla, has translated the word as 'broom' which could denote the Arabic equivalent. The relationship between the *ratma* and *retem* is cultural transposition (see chapter Nine, example, 9.1.3.8).

**Example (58) السدر - *Al-sidr***

**58. a نزييف الحجر / TBS**

في متاهة العراء تتناثر أشجار سدر طلح ورتم, تنمو متباعدة في السهول وقد تتراحم في بعض الأودية التي فازت بالسيول أخيراً. (140)

"In the wilderness below grew ratina, lotus, and acacia, mostly scattered, but bunched thickly in wadis that had seen plenty of recent rain". (113)

اتفق مع مسعود وجون باركر علي أن تكون الوليمة ليلة الجمعة في وادي السدر الذي يرسم لواحتهم الجبلية حدوداً طبيعية مع الحمادة من الجهتين الغربية والجنوبية. (149)

"He'd torn a piece from it there and then, leaving the rest for the dinner he'd arranged with Masoud and John Parker that Friday evening in the Wadi Sidr, where their oasis bordered the Hamada from the south and west". (121)

**58. b التبر / GD**

عجوز نحيل, طويل القامة يمسك بعكاز أنيق من السدر مطوق بدوائر جلدية موسومة بنقوش دقيقة. (13)

"A tall lean, old man who held an elegant cane made of lote wood crowned by leather straps embossed with delicate patterns". (14)

قلب عكاز السدر بين يديه, وقال بوقار. (14)

"He then turned the lote wood cane over in his hands before finally speaking". (14)

تفحص وبره البهي وهو ينزع شوك السدر من جلده المبقع ويتفقدته من القراد. (19)

"He was inspecting the camel's lustrous coat, checking for ticks and pulling out a lote thorn from his speckled skin". (17)

عبر سهلاً كثيف الأعشاب, وصعد المرتفع, ثم هبط وادياً مزحوماً بالسدر. (36)

"He crossed a plain thick with wild grasses, climbed a ridge, then plunged into a valley crowded with lote tress". (38)

قطع وادي السدر, وصعد مرتفعاً آخر. (37)

"He charged through the valley of lote trees, and climbed another ridge". (39)

حملوه إلى ظل سدرة مجاورة متوجة بطربوش كثيف. (49)

"They carried him into the shade of a nearby lote tree". (52)

أنأخه تحت السدرة, وصرخ ملوحاً بالسوط في الهواء. (59)

"He made the camel kneel under the lote tree and began to shout, gesturing into the air with his whip". (63)

وإذا بخلت السماء بالأمطار رحمتك بنبق السدر من ثمار العام الماضي. (73)

"The Hamada would show you mercy, providing you with the fruits of the lote tree left over from the previous year". (81)

#### 58. c البحث عن المكان الضائع / TSVS

وهل هذه حقاً أنت يا شجرة الإبهام؟ وها هذه أنت يا فاكهة الألغاز؟ وهل هذه أنت يا سدرة المنتهي؟  
(29)

"Is that really you, tree of obfuscation? Is that really you, enigmatic fruit? Is this really you, heavenly lote tree?" (23)

*Sīdrā* (s) / *sidr* (p) refers to a type of wild tree which is widespread in the desert of Libya. In the TBS, the translators render this word 'lotus' which is compatible with the SL word, and in the other position in the same novel, they transliterated it as 'Sidr'

which is appropriate as it is a name of place, whereas, in GD, AN and TSVS, 'lote' is the equivalent given, which are appropriate because in one way or other they denote the intended meaning. Although all of the translators have successfully rendered *sidr* by using 'lotus' and 'lote', and they provide synonyms which could be an appropriate equivalent to the ST word. 'Lote' and 'lotus' are plants but they are not same as *sidrā*. The denotative relationship between the SL word and the TL words is semantic overlap. The closest translation would be horticultural term 'ziziphus'.

### Example (59) - الترفاس - Al-tirfās

#### 59. a نزييف الحجر / TL TBS

تخضر السهول في الربيع، فيكثر الترفاس والطيور والأرانب والغزلان، حتي إذا أشرفت علي السهول العليا علي حين غفلة فوجئت بأجمل المخلوقات ترتع بسلام. (106)

"The plains would turn green in the spring, the birds and rabbits and gazelles would flourish- if you chanced, suddenly, to look over the upper plains, you'd be greeted by the sight of the most beautiful of creatures peacefully grazing". (86)

كيف نترك سهول الحمادة بمفاجأتها وزهورها وأعشابها وترفاسها وهوائها ونهاجر إلي ما وراء الرملة حيث تزحف الزواحف وتتسكع الوحوش؟ (124)

"How could they leave the Hamada plains, with their unlooked-for gifts, their flowers and grasses and truffles and breezes, and migrate beyond the sands to where serpents creep and wild beasts roam?". (100)

#### 59. b التبر / GD

جني بعض قطع من الترفاس<sup>4</sup> وقتل ثعباناً بشعاً بالهراوة، ثم جد في البحث عن العشب الموعودة. (30)

"Ukhayyad gathered a good number of desert truffles and killed a snake with his stick". (32)

<sup>4</sup> الترفاس: هو الكما ينمو أساساً في الحمادة الحمراء، وهو ثلاثة أنواع: الأبيض والأسود والأحمر، حسب التربة. التبر (30)

Truffle(s): It typically grows in Al-ḥāmādā al-ḥāmra'. It is of three types: white, black and red, according to the colour of the soil.

أوقد النار, وشوي الترفاس فوق الجمر. (31)

"He lit a fire and roasted the truffles on the coals". (33)

في تلك السهول وجد الثمرة السحرية: الترفاس! لم يأكل الترفاس منذ أن استقر بالواحة الملعونة. وكيف يصبر طويلاً علي الترفاس من ذاق مرة طعم الترفاس؟ (120)

"He had discovered another treasure there as well desert truffles. He had not eaten them since settling in the wretched oasis. Once a man tried such truffles, he spends the rest of his life longing to taste them again". (128)

في تلك السهول السرية لم يسترد الأبلق لحمه وشحمه وبهائه فقط, ولكنه ذاق الترفاس بعد عمر طويل في منفي الواحات, فتوج صبره وعذابه بالمكافأة. (120)

"In those hidden fields, the piebald recovered his muscle, fat, and gleaming coat - and Ukhayyad savored truffles for the first time since his long exile in the oases. The truffles were like a reward for all his patience and suffering". (128)

ولكن المكافأة الحقيقية ليست في الترفاس وليست استرداد الأبلق لصحته. (120)

"But the real compensation was not to be found in the truffles, nor in the piebald's regained health". (129)

كافأت المهري بالعشب وكافأته هو بالترفاس. (123)

"It has rewarded the Mahri with sweet grasses, and Ukhayyad with truffles". (131)

الترفاس أيضاً كنز مخفي. وما هو الكنز إن لم يكن ترفاً؟ (123)

"If truffles were not precious treasure, then what was? A fruit that fell from heaven? It is nothingness that brings truffles forth in great abundance". (131)

التمتع بالترفاس في بداية الصيف هذه رحمة من السماء. (123)

"To enjoy truffles at the outset of summer that was a mercy from heaven". (132)

59. c / AN أنوبيس

دستت في أحشاء رمل النار بضع حبات من الكمأ الرمادي اللون جنيتهما أثناء تجوالي في واد □ نال  
مطر الخريف من سحابة طائشة، فتاه وجداً ما إن اشتم نكهة الترفاس، وشرع يئن كعليل أوجعه  
المرض. (189)

"I buried under the ashes for the fire some gray-colored truffles I had gathered during my wandering in a valley that had received autumn rain from a fickle cloud. As soon the way farer sniffed the fragrance of the truffles, he went into an ecstatic trance and began to moan like a suffering patient". (152)

59. d / TSVS البحث عن المكان الضائع

ذلك أن الرجل خرج بعد أيام بحثاً عن الكمأ في السهول الغربية برفقة عدد من الأقران، فلدغته هناك  
حية، فاستطلع الرفاق بحثاً عن القوافل، فم يجدوا بالجوار إلا ناقة وحيدة ليحملوه عليها إلى المضارب.  
(40)

"A few days later accompanied by a few companions that man went out to search for truffles in the western plains, where he was bitten by a viper. His comrades scouted around for a passing caravan but found only a female camel, which bore him back to the encampments". (36)

*Al-tirfās* or *al-kamā* is a nutritious wild fungus which grows underground in the desert of North African countries. *'-īrqā* is a small plant that encourages *'tirfās*; in other words, where you find this plant you will find *tīrfās*. Furthermore, *al-tirfās* is a delicacy and quite expensive to buy. They appear at the end of winter until the middle of spring. In the first example of TBS, the translators avoid translating it while the second translation gives 'truffles'. In the novels GD, AN and TSVS, the equivalent given is 'truffles'. This is an old cultural borrowing as 'truffles' are also found in France. 'Truffle' is "a strong-smelling underground fungus that resembles an irregular, rough-skinned potato, growing chiefly in board-leaved woodland on calcareous soils. It is considered a culinary delicacy and found, especially in France,

with the aid of trained dogs or pigs. It is first used in late 16 century (*The New Oxford Dictionary of English*, 1987). In the BNC, there are 95 instances of ‘truffle’.

**Example (60) البحث عن المكان الضائع *Al-shīḥ* - الشيخ / TSVS**

السيف معدن ورأس الرمح معدن, والمعادن كنوز مثلها مثل الذهب, يروق لأهل الخفاء أن يستولوا عليها كلما يستولون علي التبر أو علي صغار الإنس الذين ولدوا تواء ولم تحمهم أمهاتهم بأعشاب الشيخ أو أنصال السكاكين أو حصون السلف المدسوسة في قطع الجلد. (121)

"The sword was metal and the tip of the spear was metal, and like gold metals are treasures that denizens of the spirit world love to seize, just as seize gold dust and the newborns of human mothers who have not protected them with wormwood leaves, knife blades, or the charms of the ancients tucked into pieces of leather". (138)

*Shīḥ* is a plant with a bitter taste from which the flavouring of absinth is obtained. It is extremely common in the Arab environment in the Sahara desert, especially in the middle and south of Libya, whereas it is rare in the European environment. ‘Wormwood’ is the equivalent provided, which may not mean the same as the intended term of the ST as it may not grow in the Western environment and may not carry meaning for many TT readers. It would have been possible for the translator to add an exegesis within the translation. For example “an oriental variety of wormwood”, (*Hans Wehr Dictionary*, 496).

### 7.2.2 Animals

Animals often carry a variety of connotations. The camel is one of the most important animals in the Arabian environment and it plays a vital role in the life of desert inhabitants. The name of this animal may therefore constitute a culture-specific item,

in its translation into other languages in cultures where this animal does not exist or does not have similar connotations.

Just as the camel, *waddān* and *ḍabb* are not native in the English environment, animals such as squirrels do not exist in the Arab environment. Although these terms may be rendered successfully in Arabic, they still lose some of their intended flavour.

### Example (61) - المهري - *al-Mahrī*

#### 61. a نزييف الحجر / TBS

أدركت وداناً تائهاً في العراء الفسيح، فطارده بالمهري حتي هذه التعب. أتعرف ماذا فعل عندما خارت قواه؟ ولي علي أثره وهاجم المهري. وجه له نطحات قاسية بقرونه الشرسة فأجفل المهري وعاد علي عقبيه. اضطررت أن أترجل عن المهري وأهجم علي الحيوان المجنون وليس في يدي سوي حبل الليف. (29)

"I saw waddan who'd lost his way one the wide plains. I chased him, on my camel, until he was exhausted. And do you what he did, as his strength drained away? He turned and attacked the camel, thrusting at it with those vicious horns of his, until the camel took fright and turned back". (19)

أدركت أنني لن أستطيع أن أتمكن منه بيدين عاريتين، فقفزت وركضت نحو المهري لأخطف البندقية المعلقة في السرج. (30)

"Knowing I'd never get the better of him with my bare hands, I leaped up and ran to my camel to snatch the rifle hanging from the saddle". (19)

علمه التصويت علي الأحجار والصخور في الجبال ثم أقعده خلف السرج علي المهري، وقضي به عدة أيام في سهول ((مساك ملت)) حيث ترتع قطعان الغزلان. (52)

"He had him fire a rifle at rocks and stones in the mountains, then he set him on the saddle on the camel's back and spent several days with him in the plains of Massak Mallat, where herds of gazelle roamed to graze". (37)

يداعب الوبر علي جسمه، ويمرر راحة يده علي رقبتة الطويلة، ويتحسس بحنان شفثيه الكبيرتين المتدلّيتين، ويمسح عنهما الزبد، ثم يحتضن رأس المهري ويردد: ((هل رأيت في الصحراء جملاً أجمل منه؟ (61)

"He'd fondle the hairs on the camel's body, stroke his long neck, and, with the most tender care, wipe the foam from the big, dangling lips. The he'd hug the beast's head and say: 'Did you ever, in the whole desert, see a more beautiful camel?' (43)

النبيل من لا يملك بطناً, فهو لن يضطر أن يتنازل عن معشوقته في سبيل بطنه مثل بقية المهاري  
الجشعة. (62)

"A noble camel doesn't have a belly, he won't desert his beloved for the sake of his belly, like those other greedy beasts". (44)

بين هذه المداعبات المسلية, يروق للأب أن يلتفت إليه ليسدي له النصيحة: (( يجدر بك أن تهتم بمهريك  
دائماً)). (62)

"Amid all this playful pampering, Asouf's father would turn to him regularly with the same piece of advice: 'Always take the greatest care of your camel'. (44)

#### 61. b التبر / GD

((هل سبق لأحدكم أن رأي مهرياً<sup>5</sup> يناقسه في الكبرياء والشجاعة والوفاء؟ (7)

"Have you ever seen a Mahri who could compete with him in pride, fierceness, and loyalty". (5)

وبلغ به عشقه للأبلى أن قصد شاعرة معروفة من قبائل ((كيل أبادا)) وطلب منها أن تقرض قصيدة  
مديح للمهري, تمجد خصائله, وتطري مواهبه أسوة بالفرسان و الأبطال من المحاربين. (8)

"Ukhayyad's passion for the piebald thoroughbred grew so intense that he finally sought out a famous poetess of the Kel Abada tribes. He asked her to compose a poem glorifying the Mahri's innate qualities and extolling his talents, likening him to warrior heroes". (6)

((لا يعيب الفارس أن يعدد خصائص مهريه ويتحدث عنه كملك, ولكن لقصائد المديح شروطاً  
مهرياً لم يذع صيته في معركة, ولم يشتهر في حفلات الرقص)) (8)

"Your Mahri has never raised a battle cry nor made a name for himself at dancing festivals". (6)

<sup>5</sup> الإبل المهريّة: نجائب تسبق الخيل, منسوبة إلى قبيلة مهرة بن حيدان من اليمن. التبر. (7)

*Al-mahrī* camel: it is progeny of camels to precede a horse. *Al-mahrī* ascribes to the Yamni tribe Mührā bīn Hāydān.

قبلها أوكل للاتباع مهمة ترويض المهري وتدريبه علي الشكيمة, ولكن رأي أنه من العار أن يسند إليهم مهمة ترويضه علي الرقص أيضاً. (8)

"In the past, he had entrusted the vassals of the tribe with the job of breaking in the Mahri and getting him used to the bridle". (7)

أكلته الشمس ولا يصلح لتزيين مهري يتأهب للدخول في حرم الحسان ليتدرب علي التمايل علي أنغام الموسيقى والإيقاع. (9)

"His old dressings were pale and dull-colored, bleached by the sun and unfit for adorning a Mahri that was preparing to dance in front of women, swaying back and forth to the rhythm and melody of music". (8)

ورابطت المهاري في الأفق علي جانبي العراء. (9)

"The Mahri thoroughbreds were hitched together in a long line on the two sides of the

"As the dawn spilt over the horizon, the Mahri's wounds appeared in the feeble light". (13)

تبين في العتمة جراح المهري. (13)

"The Mahri's wounds appeared in the feeble light". (13)

ما هذا يا ربي؟ كيف لم تقولوا لي أن ضيفنا النبيل يملك مهرياً بهذا الكمال؟ مهري أبلق رشيد مثل الغزال. (14)

"My God! What is this?! Why didn't you tell me that our noble guest possessed a thoroughbred of such perfection? He's piebald Mahri as graceful as a gazelle". (15)

ولكن لماذا لا تبيع المهري؟ هل يجوع رجل يملك رجل يملك مهرياً مثل مهريك؟ (80)

"Why don't you sell the Mahri? Why should a man like you starve when he owns a Mahri like yours?" (87)

ولكن حتي أوخيد, الذي تربى مع البعير, لم يعرف طبع الحيوان إلي النهاية ولم يفهم ما معني أن تصادق مهرياً, مهري مثله لا يرهن أبداً. (91)

"I don't understand how you allowed yourself to pawn him. A Mahir like him should have never been put up for anything". (98)

### 61. c البحث عن المكان الضائع / TSVS

لم يكتف بهذه الصفقة التي أثارَت استنكار عشاق المهاري وعباد البعائر, ولكنه شن حملة ضارية ضد هذه الملة متهماً إياها بالانتماء إلى سلالة أهل الخفاء. (123)

"He was content with this compact that provoked the horror of those who love the mahari and of devotees of other fine camels". (141)

ولهذا السبب صار الاستكبار والشعور بالزهو لعنة تطوق كل الفرسان الذين يمتطون المهاري, ولكن قبائل الصحراء لم تعرف مكابراً واحداً استشعر الزهو وهو يمتطي حماراً. (123)

"For this reason, arrogance and haughtiness are a curse that befalls all those who choose to ride a mahari". (142)

*Mahrī* (s) / *mahārī* (p) is a type of thoroughbred camel that is lean and has long legs. It is well-known that the Tuareg tribe uses this kind of camel in their travelling, racing and wedding parties (القشاش: 2008). The *Mahrī* looks different from other camels since it has long legs; slim and walks fast. *Mahrī* is translated as 'camel' in TBS, which has a general denotative relation with the source text word (hyperonym) and loses the connotation that the Tuareg tribe is proud of this kind of camel. *Mahrī* is used in GD and TSVS. The author, as he belongs to a tribe (Tuareg) who is familiar with *Mahrī* may not accept the generalizing equivalent 'camel'.

Giving a general equivalent is the technique used by Jayyusi and Tingley, transliterating with an explanatory note added in GD, but just transliterating the word in the TSVS.

### Example (62) الضب - Al-dabb

### 62. a نزييف الحجر / TBS

الضِب. (81)

"Waran" (63)

والضِب؟ الحال مع الضِب أسوأ. تذبحه في الصباح وعندما تلقيه في النار لتشويه في الليل، لابد أن يقفز من الجحيم ويجري في العراء. (82)

"Then there's waran. With that things are even worse. You kill it in the morning, then, when you fling it on the fire to grill it at night, it leaps from the blaze and runs right off". (64)

علي الرمل الناعم ارتسمت آثار الأفاعي والسحالي والضباب وجرذان الصحراء. (142)

"By smooth tongues of sand, bearing the traces of snakes and lizards and desert rats". (115)

حالة الضب المسكون التي يذبحه في الصباح ويضعه في المخلاة، وعندما يلقي به في النار في الليل يفر من النار وهو ذبيحة. (162)

"He was like the possessed waran now, which he'd slain in the morning and put in his bag, only to find it run off, dead though it was, when he'd flung it into the fire that evening". (132)

## 62. b التبر / GD

وإذا لم تجد أرنباً استضافتك بضم. (73)

"If you did not find a rabbit, it would give you a lizard". (81)

وإذا كان الفصل لا يتناسب ظهور الضباب دعك إلي مائدة خضراء بالعشب. (73)

"If it was not the right season for reptiles, the Hamada would set you a green table garnished with wild herbs". (81)

زحف خارجاً من الشق كالضِب. (143)

"Like a lizard, he crawled out of the crevice". (156)

## 62. c أنوبيس / AN

لأنه ليس ثمة أشقي من إنسان ولد أنساناً ثم وجد نفسه في الصحراء الأبدية وحيداً, معزولاً, عاجزاً عن استخدام العضلة الوحيدة التي تثبت أنه إنسان وليس حجراً أو شجراً أو ضباً أو مخلوقاً من سلالة الجان برغم أن الكثيرين يجزمون أن أهل الملة الأخيرة يحسنون استخدام عضلة اللسان. (23)

"There is nothing more miserable than to be born a man only to find yourself alone and isolated in the eternal desert, unable to use the sole organ that marks you as a man rather than a rock, a tree, a lizard, or a creature spawned by the jinn; although many assert that the people of the ultimate community will excel in their use of the tongue". (10)

بعد أن استرجعت ذاكرتي أنها لم تكن سوي آثار لحوافز الغزلان والودان والأرانب والضبب وشتي أجناس الطيور. (74)

"I could identify them, now that I had jogged my memory, as tracks left by the feet of gazelles, Barbary sheep, hares, lizards, and various types of birds". (53)

*Dabb* (s) / *ḏibāb* (p) is a wild animal which lives in hills and mountains and eats grass. The *ḏibāb* looks like a small crocodile. In GD and AN 'lizard' is the equivalent given, and 'waran' in TBS, both of which do not correspond to the ST as they refer to a different animal. A lizard is a small reptile with four legs, rough skin and a long tail; it also has a long tongue that it uses for catching insects (*Oxford Wordpower*, 1999). In TBS, the denotative relationship between the *ḏibāb* and the 'waran' is disjunction; and in GD and AN is semantic overlap as the 'lizard' and the *ḏibāb* are reptiles which has wider and specific denotative meaning than the *ḏibāb*.

## Example (63) الودان -al-Waddān

### 63. a نزيف الحجر TBS

ويلامس بيده اليمنى الودان الذي يقف بجواره مهيباً, عنيداً, يرفع رأسه, مثله مثل الكاهن, نحو الأفق البعيد, حيث تشرق الشمس وتسكب أشعتها في وجهيهما كل يوم. (8)

"His hand touched the *waddan* that stood there alongside him, its air both dignified and stubborn, its head raised, like the priest's, toward the far horizon where the sun rose to pour its rays each day on their faces". (2)

الودان انقرض من زمان مثله مثل الغزلان. أنا لا أعرف الودان. (22)

"The *waddan* died out a long time ago, just like the gazelles. I can't take you to any *waddan*". (13)

الودان يعرف أنه لن يستطيع الإفلات لابتعاده عن حصونه في الجبال. (30)

"The *waddan* knew he couldn't escape because he was so far from his mountain stronghold". (20)

انتظر حتى هل القمر, وحكي له كيف أن الودان هو روح الجبال (31)

"He waited until the moon had risen, then told Asouf how the *waddan* was the spirit of the mountains". (20)

أصر قابيل أن يرافقهما لاستطلاع الودان في الجبال المجاورة. (95)

"Cain insisted Asouf should go with them in search of *waddan* in the nearby mountains". (75)

ذاق لحم الودان مرة واحدة. (149)

"It was the only time Cain had tasted *waddan* meat". (121)

### 63. b التبر / GD

صحراء الحمادة جنة بالمقارنة مع هذه الجاحدة. إذا لم تجد شاة غزال أو ودانا<sup>6</sup> أعطتك أرنباً. (73)

"The desert of the Hamada was paradise compared to this heartless place. In the Hamada, if you did not find a gazelle or *mouflon*, it would offer you a rabbit". (80)

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<sup>6</sup> الودان: أو (الموفلون): أقدم حيوان في الصحراء الكبرى, وهو تيس جبلي انقرض في أوروبا في القرن السابع عشر. (التبر: 73)  
*Al-waddān*: or (Al-mūfflūn): The oldest animal in The Sahara. It is a kind of goat which lives in mountains has been extinct in Europe since the seventeenth century.

عرفه سنوات الرخاء وقايض منه الشعير والتمر والسكر مقابل شرائح الغزلان والودان. (78)

"He had known the man during better times and had bartered with him in the past, exchanging strips of dried gazelle and mouflon meat for barley, dates, and sugar". (86)

مجموعة من الرعاة تطارد وداناً متوجاً بقرنين كبيرين يتجه إلي جبل بعيد. (141)

"A group of herdsman chase a mouflon crowned with enormous horns". (154)

الرسام صنع الجبل, في الأفق, كي يضع الأمل أمام الودان المسكين. (142)

"The painter had drawn the mountain on the horizon so as to place hope before the poor moufflon". (154)

يا ربي, الودان. ودان كبير, أشعت, معقوف القرنين. الودان أيضاً دهش. (144)

"A huge mouflon ram, with matted fleece and gnarled horn! The ram was as startled as he and, instead of turning to run". (156)

ترك الودان المدهش وقفز إلي جحره. هو الذي قفز وترك الودان واقفاً. الإنسان هو الذي هرب من أمام الودان الرباني العظيم. (144)

"Ukhayyad bolted into his hiding place, leaving the stunned ram still standing there. For the first time ever on Jebel Hasawna, it was a human who fled from the majestic mouflon ram". (157)

### 63. c أنوبيس / AN

تركت الغزلان وقررت أجرب حظي مع سلالة الودان هذه المرة. (86)

"I left the gazelles, resolving to try my luck with the nation of Barbary sheep". (64)

ويبدو أن عراكي مع الأوحال قد بدلني مسخاً أقبح من كل المسوخ لأن مرآي أجفل قطعان الودان في الحضيض فتسلقت الجبل في ركض جماعي. (87)

"Apparently my struggle through the mires had transformed me into a monster uglier than any other, for the sight of me caused the herds of Barbary sheep to bolt from the mountain's foot and to gallop en mass uphill". (64)

الحق أنني لا يجب أن أبحث عن فرق لا بين الإنس والجن, ولا بين الإنسان والغزلان والودان, ولا بين الأنعام والنبوت التي تقتاتها الأنعام, ولا بين النبوت وطين الأرض الذي يغذي النبوت, فأنا كل شيء, وكل شيء ما هو في الحق إلا أنا! (117)

"The truth is that I shouldn't search for any distinction between men and jinn, between a man and gazelles or Barbary sheep, even between animals and the plants animals consume, or between plants and the earth's soil that nourishes the plants, for I am everything, and everything is really me". (91)

قفزت قفز الودان وتواريت وراء الجلاميد التي تحد البرزخ المميت من جهة الغرب (117)

"Leaping like a Barbary ram, I disappeared behind the boulders that demarcate the deadly opening from the west". (91)

أتوقف عن معاندة ما خفي لأتلهى بقراءة طلاسـم الأولين علي أنصاب الحجارة أو علي جدران الكهوف, أو أستعيد سيرتي الأولى فأركض وراء قطعان الغزلان, أو أطارـد رؤوس الودان كما فعلت في الزمان القديم عندما رمت بي الأقدار في حضيض الواحة. (187)

"I quit my confrontations with the covert and diverted myself by reading the talismans of the ancients on the rock statues or on the walls of the caves or by re-enacting my first gallop behind the herds of gazelles or pursuit of the herds of Barbary sheep, when the fates cast me at the outskirts of the oasis". (150)

The *waddān* is a wild animal which often lives in the mountain in North Africa (*Al-Mawrid*, 1985). It is well-known in the Libyan Desert. The word is translated here in four different ways: '*waddān*' in the TBS, 'mouflon' or 'ram' in GD, and 'Barbary sheep' in the AN. May Jayyusi and Christopher Tingley have successfully rendered the word by transliterating it into the TL and adding a footnote since no accurate equivalent exists (see chapter Nine, example, 9.1.3.9). Elliot Colla and William Hutchins, on the other hand, provide synonyms that could convey the intended meaning in the SL the denotaive relationship between the SL word and the TL words is a semantic overlap.

### 7.3 Translation Techniques used by the Translators

a. May Jayyusi and Christopher Tingley (*Nazīf al-Ḥajar*)

Word/ phrase	Translation provided	Technique used
<b>WEATHER</b>		
القبلي	south wind	synonym
الخلاء	empty desert- wilderness- void- expanses	synonym
<b>FLORA AND FAUNA (PLANTS)</b>		
طلحة	palm tree	semantic overlap
رتمة	thorn bush- ratina	semantic overlap
سدر	lotus- Wadi Sidr	synonym- transliteration
ترفاس	truffles	synonym
<b>FLORA AND FAUNA (ANIMALS)</b>		
مهري	camel	hyponym
ضب	waran- lizard	semantic disjunction/ hyperonym
ودان	<i>waddan</i>	cultural borrowing/ notes

**Table: 5.1**

b. Elliot Colla (*al-Tibr*)

Word/ phrase	Translation provided	Technique used
<b>WEATHER</b>		
القبلي	southern winds	synonym
العجاج	smoke	synonym
الخلاء	open skipping- empty waste- open desert	synonyms
<b>FLORA AND FAUNA (PLANTS)</b>		
رتمة	broom tree	synonym
سدر	lote tree	synonym
ترفاس	truffles	synonym
<b>FLORA AND FAUNA (ANIMALS)</b>		
مهري	Mahri	hyponym
ضب	lizard- repile	hyponym-hyperonym
ودان	moufflon	synonym

**Table: 5.2**

c. William Maynard Hutchins (*Anūbīs*) and (*al-Bāḥīth ‘ān al-Mākan al-Ḍā’i*)

Word/ phrase	Translation provided	Technique used
<b>WEATHER</b>		
القبلي	Qibli	transliteration
العجاج	hullabaloo	semantic overlap
الخلاء	countryside- wastelands- empty space	synonym
<b>FLORA AND FAUNA (PLANTS)</b>		
طلحة	acacia	synonym
رتمة	retem tree	transliteration
سدرة	lote tree	synonym
ترفاس	truffles	synonym
الشيخ	wormwood	synonym
<b>FLORA AND FAUNA (ANIMALS)</b>		
مهري	<i>mahari</i> (p)	cultural borrowing
ضب	lizard	hyponym
ودان	Barbary sheep- Barbary ram	synonym

**Table: 5.3**

## Conclusion

As is clear from the discussion of ecological terms in this chapter, it is the translator's duty to introduce foreign words and phrases to the target text reader. Hence, no matter what the nature of an ecological wordterm is, the translator needs to convey it and make it clear and transparent. In some of the above examples in this chapter, the technique used to translate ecological terms in the equivalents provided is appropriate, and they are easy to assimilate by the target text audience.

The translation technique used by the translators of TBS is synonym as in example 53 'south wind', using of generality as in example 61 (camel), unfamiliar word '*waran*' in example 62, transliteration of the word '*waddān*' in example 63, while in example 54, the equivalent given 'palm tree' is semantic overlap (as another type of tree), but it denotes a different concept which is incompatible with the context.

In the GD, the translation technique used is transliterating the word '*al-Qiblī*' and '*Mahri*' in example 53 and 61, providing a synonym of the words '*al-ājjaj*', '*ratma*', '*waddān*' in example 54, 57, and 63, giving different synonyms of the same word '*al-khalā*', providing a synonym 'lizard' of the word '*al-dabb*' in the first and third sentences of example 62 and using a general word 'reptiles' in the second sentence.

In the novels of TSVS and AN, the translator provides a synonym 'acacia' in both novels in example 56, and in example 57, a different equivalent 'broom tree', 'retem tree' to the same word in both novels, transliterates the word '*mahri*' in example 61, provides a hyperonym 'lizard' in example 62, and a synonym 'Barbary sheep' of the word '*waddān*' in example 63.

In comparison, in examples 59, the translators have used the same synonym in all novels. However, the translator may not convey the meaning intended in the source text. Because of the change in cultural context between the source and target texts and most importantly the change in readership, the translation of ecological terms has a certain degree of variation in environmental meaning between the source and target languages and also in tone between different translators.

Chapter Eight discusses religious words and phrases and means of conveying these terms (words and phrases) in the target culture.

## Chapter Eight: Religious Terms

### 8.1 Analysis of Religious Terms

Religion in general is one of the most difficult areas in the field of translation, since religious rituals and beliefs may differ greatly between one community and another. As a result, when translating religious terms such as Quranic verses the translator should bear in mind the likely feelings, knowledge and experiences of the target text reader.

This chapter examines religious words and phrases and their impact on the translation process and how translators render them in the selected texts. Religion in general has deep roots in various cultures and is reflected in how people speak and behave. However, some communities are more religion-conscious than others. Generally speaking, the influence of religion is stronger and more obvious in communities that speak Arabic than in communities in which English is spoken. Religion in Muslim communities can be said to have precedence over all other cultural features and it is therefore a prime force in these communities. On the other hand, religion in some English-speaking communities has less authority. This situation may lead to a clash between the writer's religious attitude and the translator's beliefs resulting in ideological shifts in the translated text. Newmark (2003: 05) states that there are several factors that may pull the text in different directions, such as:

The views and prejudices of the translator, which may be personal and subjective, or may be social or cultural, involving the translator's 'group loyalty factor', which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator.

Andre Lefevere (1992: 91-2) mentions different attitudes regarding the choice of particular translation strategies with regard to preserving a positive sense in the target culture. When the image of the original is no longer uniformly positive in the target culture, more liberties are likely to be taken in translation, precisely because the original is no longer considered a 'quasi-sacred' text, particularly when ideological shifts are at stake. Translation is bound to bring about certain ideological shifts, especially if it is carried out between languages belonging to different cultures.

Larson (1998: 198) points out that one of the greatest difficulties facing the translator is how to find lexical equivalents for events which are not known in the TL culture, stating that: "Terms which deal with the religious aspects of a culture are usually the most difficult, both in analysis of the source vocabulary and in finding the best receptor language equivalents".

As the previous chapters show, complete equivalence in translation may be difficult if not impossible. Furthermore, when translating between two languages like Arabic and English, which have different cultures; translators will very often come across lexical terms that do not have an equivalent or which cannot be fully translated into English due to the absence of the concept they refer to. For example, *faqīh*, *ta'wīdha*, *al-tayammum*, *al-Tījāniyya*, *āl-Qādiriyya*, *ruqya*, *ṭahāra* and *ḥadīth al-Rasūl* are words and phrases in Arabic that no exact lexical equivalent in English can replace, because the concepts they refer to do not exist in Western English-speaking cultures. However, the translator may convey the meaning through exegetical translating or even transliterating the terms and then explaining them in footnotes, i.e. cultural transplantation.

At other times, the religious beliefs expressed in the source text may partially conform to those of the target culture or may be similar to them. The result is often a

shift towards full integration with the target ideology, so that the translator chooses certain terms which are typical of the religious culture of the target text in order to achieve the process of merging these terms into the beliefs of the target religion. Such changes, if deliberate, represent a kind of distancing from the source culture, i.e. a domestication strategy.

Thus, in cases of mistranslation of religious words or phrases translated from Arabic with religious meaning, a TL reader who has little knowledge about the theology and practices of Islam would meet with conceptual novelties which may have an impact totally different from the one produced by the original text on its audience. The following examples of religious terms and their equivalents show how each translator tackles this subject.

#### **Example (64) - Ta'wīdha - تعويذة (64)**

##### **64. a / TBS / نزييف الحجر**

أصبح يتهيّب صيد الودان منذ تلك الحادثة، ولا يتحرك باتجاه القمم المهيبة إلا بعد أن يقرأ كل الآيات التي يحفظها من القرآن ويردد تمام السحرة الزنوج بلغة الهوسا ويلق التعاويذ المحصنة في جلود الثعابين التي جلبها له تجار القوافل من العرافين في ((كانو)). (35)

"Since that incident he'd described to Asouf, he'd become wary of hunting the *waddan*, and would never venture to the majestic heights until he'd recited all the Quranic verses he'd memorized, repeated, in Hausa, all the spells of the African magicians, then hung around his neck all the snakeskin amulets he'd bought from soothsayers travelling in caravans from Kano". (24)

قال إنها التعويذة الوحيدة التي تستطيع أن تغسله من النحس وتحمي بقية أهله و أقاربه من اللعنة التي تلاحقه منذ أن كان نطفة في بطن أمه. (101)

"This, he'd told her, was the only way the ill omen could be averted and the rest of his family and relatives be protected from the curse that had pursued him from the moment of his conception". (81)

هز رأسه وقرأ تعاويذه، وغابت عيناه في الملكوت، و ألقى بالسوار الجلدي في النار وبقي يغمغم بلغة الهوسا طويلاً، ثم تمت محمر العينين. (102)

"The soothsayer moved his head from side to side, gazed up toward the heavens and uttered his spells. Then he threw the leather bracelet into the fire, murmured for some time in Hausa, and finally, his eyes reddened, said quietly". (82)

ولكن أسوف كرر العبارة كأنه يردد تعويذة يمكن أن تحميه من بطش الجلاد. (119)  
"But Asouf only repeated his saying, the way someone might repeat a protective spell in the face of the executioner". (95)

أنهت الغزاة الحكيمة قصتها، فوقفت علي قوائمها، ورفعت رأسها نحو قمة الجبل كأنها تقرأ تعويذة موجهة إلي السماء. (128)  
"The wise gazelle, her story completed, rose, then gazed up toward the summit, as if invoking some talisman in the heavens". (104)

#### 64. b التبر / GD

ورفع صوته بأحد تلك الألحان السحرية التي يتحصن بها الفرسان المسافرون في الفلاة كتعويذة ضد الوحشة حتى يختم مواله الحزين بالأبيات المعروفة. (8)  
"There, he would raise his voice, singing one of those bewitching songs, like charms against loneliness that riders take refuge in whenever they travel across waterless deserts". (6)

قرأت أمه علي رأسه هذه التعويذة أيضاً عندما وعي الدنيا وتهياً للانطلاق كي يرعى الجديان في الوديان. (22)  
"His mother had recited this very warning when he had grown old enough to herd the goats in the valleys". (19)

الصبر تعويذة ضد القدر. (38)  
"Patience is the only talisman that can protect against the vicissitudes of fate". (39)

عقد علي الفتاة المهاجرة، وردد تعويذة أبيه نفسه في حديث الرسول: (( أحب إلي في دنياكم ثلاث: النساء، الطيب، وقرعة عيني الصلاة)). (67)  
"He married the young refugee and repeated the very mantra his father had taken from the Prophet: "The dearest things to me in your world are three: women, perfume, and-most of all-prayer". (73)

تخلي عن الآية. عن السورة. عن التعويذة السحرية. (122)  
"He forgot about the verse, the sura, the magic spell". (130)

#### 64. c أنوبيس / AN

حتى الرببة التي زغرذت في أذني بتعويدة الأسم تسميه ميلاداً. (22)  
"Even my lady, who trilled the word in my ear as a charm called it 'birth'". (9)

قبل أن يصرخوا في أذني بتعويدة ملحونة كأنهم يغنون أغنية. (140)  
"Next day belted into my ear a musical incantation, as if they were singing".  
(109)

#### 64. d / TSVS / البحث عن المكان الضائع

حج ساحة الغمر بالجوار متمايلاً مع لحن الشجن كأنه كاهن من كهنة الأدغال الذين لا يشرعون في  
تنفيذ شعائرهم الخفية دون تلاوة التعاويذ. (24)  
"Like the forest land priests who never execute their mysterious rites without  
first reciting spells". (18)

انقبض قلبها بيأس من أيقن بالهلاك, فسارعت لتلجج بلسانها تعويذة الأقدمين لطرد الأرواح الشريرة.  
(78)  
"She felt awful, haunted by a desperate sense of doom. She hastened on,  
mumbling the ancients' incantations to drive off evil spirits". (82)

فرغ من الوصية من الضحية. لجلج بتعويدة قبل أن يقول. (122)  
"When he had finished acting out his maxim, he approached his victim. After  
mumbling an invocation, he said:". (139)

*Ta'wīdha* (s) / *ta'āwīdh* (p) is a religious term which refers to reading or writing some Quranic verses to protect mankind from jinn. In the above examples, the equivalents provided may lack the religious aspect of the SL word. May Jayyusi and Christopher Tingley give, 'amulets', 'spells' and 'talisman' as equivalents for the word *ta'wīdha*; 'spells' may not provide the intended meaning of this religious word; they avoid direct translation of *ta'wīdha* by using 'the only way' with exegetical translation (way of averting ill omen' of the entire phrase. Elliot Colla's translation provides 'charms', 'warning' and 'mantra' as equivalents, which seem incompatible with the context of the original text. In the AN and TSVS, William Hutchins uses 'charms',

‘incantation’, ‘spells’, and ‘invocation’, which are also incompatible with the source word as they do not convey the intended meaning. In each case in the source texts, *ta‘wīdha* denotes the same meaning. Thus, it can most certainly be concluded that information is lost in these translations. Further, some of the above equivalents such as, ‘ill omen’ in the TBS and ‘warning’ in the GD will often seem unnatural and could not convey the intended meaning of the SL. Some of the translations of *ta‘wīdha* have wider and less specific denotative meaning than *ta‘wīdha*, and are therefore, hyperonyms, e.g. ‘amulets’, ‘talisman’, ‘charms’. The rest are semantic overlaps which convey only a limited amount of the semantic features of the *ta‘wīdha*. E.g. ‘spell’ is usually negative because it is associated with witchcraft. ‘Warning’ and ‘mantra’ are very wide in scope and have no religious meaning. ‘Invocation’ refers to calling up a spirit or calling upon God, ‘incantation’ which lacks only the Quran reference.

### Example (65) - Tamīma - تميمة (65)

#### 65. a / TBS / نزييف الحجر

أصبح يتهيب صيد الودان منذ تلك الحادثة، ولا يتحرك باتجاه القمم المهيبة إلا بعد أن يقرأ كل الآيات التي يحفظها من القرآن ويردد تمائم السحرة الزنوج بلغة الهوسا ويعلق التعاويذ المحصنة في جلود الثعابين التي جلبها له تجار القوافل من العرافين في ((كانو)). (35)

"Since that incident he'd described to Asouf, he'd become wary of hunting the *waddan*, and would never venture to the majestic heights until he'd recited all the Quranic verses he'd memorized, repeated, in Hausa, all the spells of the African magicians, then hung around his neck all the snakeskin amulets he'd bought from soothsayers travelling in caravans from Kano". (24)

وكان يؤكد أن روح الغزال تقوي وتشد إذا زادت عن واحدة، تتغلب علي حصن القرآن وأحجية السحرة، ولن تفيد تمائم العرافين ولا تعاويذ الفقهاء. (53)

"That way, he maintained, the soul of the gazelle would become stronger and firmer. It would find itself protected by the shield of the Quran, and by the

talismans of magicians and amulets of soothsayers, and by the incantations of devout sages". (37)

وقد حذره أحد العرافين المشهورين في ((كانو)) من تجاوز الحد في صيد الغزلان، ووصف زمر السحرة التي تستغل العباد مدعية أنها تستطيع أن تبتدع تمائم يمكن أن تبيح الإسراف في قتل الحيوانات البرية. (53)

"A famous magician in Kano had warned him against hunting the gazelle too hard. And he'd told him, too, of the bands of soothsayers who duped the unwary, claiming their amulets would permit the wholesale slaughter of wild beasts". (37)

#### 65. b التبر / GD

أما السوط فهو قطعة نادرة، مغطاة بخيوط الجلد التي نقشت عليها تمائم السحرة في ((كانو)). (9)  
"The whip was a rare piece, covered by strips of leather on which hands in Kano had once engraved magical charms". (8)

وبعد شهر وجدوه ميتاً في السهل المجاور دون أن يتمكن الأهالي من حمله علي إفشاء سر التميمة الوثنية قبل وفاته المفاجئة. (27)

"Untranslated". (28)

الإنسان الآخر الذي بكى في الليل واكتشف أنه في بدنه هو الذي يرتل هذه التميمة. (114)  
"That other person who had wept tonight, that other he had discovered living in his body-he was the one chanting the incantation". (122)

#### 65. c أنوبيس / AN

رأسه متوج بتميمة، منكباه متوجان بتميمتين، و صدره موسم بقلادة مهيبية من هذه التمائم. (38)

"His head was crowded with a talisman, as were his shoulder. His chest was decorated with an awe-inspiring string of these talismans". (24)

وقد التصقت بأجسادهن عندما استشعرت الحاجة إلي الدفء فوجدت في لعبهن أنساً يصلح ترياقاً للوحشة، كما استعرت من حيلهن تمائم تصلح بلسماً لمداواة أسقام البدن. (129)

"I would cleave to their bodies when I felt a need for warmth, for I discovered by fondling them that their companionship served as an antidote for loneliness. I also modelled on their conceits some amulets that were useful as a balm to heal the body's ills". (100)

هناك طوقني أحدهم بذراعيه, وأحكم ثانيهم قناعاً جلدياً حول وجهي, في حين اكتفي ثالثهم بتلاوة  
التميمة السرية في أذني. (139)

"One wrapped his arms around me. A second man fit a leather mask over my face, and the third chanted the charm in my ear". (109)

هذه هي التميمة الوحيدة التي تستطيع أن تصون نسل الصحراء من الزوال. (150)

"This is the only amulet that can safeguard the offspring of the desert against extinction". (118)

وعقلاء الواحة الذين يناشدون قدومي لا يريدون أن يثقلوا كاهلي بهم الدنيا, ولكنهم يرجون أن أقبل  
الجلوس إلي جوارهم رمزاً, لأن وجود الذين تألموا كثيراً, في عرف الناموس, بحد ذاته حكمة وتميمة  
و وصية. (200)

"The sages of the oasis when imploring my presence did not wish to weigh me down with the cares of the world but hoped I would agree to lend my authority to their efforts by sitting beside them, since the presence of those who have suffered much, in the opinion of the law, constitutes - in and of itself - wisdom, a protective charm, and a prophetic maxim". (162)

#### 65. d / TSVS البحث عن المكان الضائع

اللحمة بلسم. اللحمة تميمة تبيد الوسواس وتجيز الناس من شر الناس. (92)

"The morsel is a balm. A piece of food is an amulet that drives away insinuations and safeguards people against other people's evil". (102)

في كهوف تاسيلي دفنت قبائل الجن أقوى التمام, ولا تميمة هنا تفيد إلا تميمة إنسان لم ير فرقاً بين  
إنس وجن. (118)

"Tribes of jinn have buried in the Tassili caves some of the most potent amulets. The only amulet worth anything here is a man who sees no difference between men and jinn". (134)

A *tamīma* (s) / *tamā'im* (p) is an object worn in the belief that it will protect one against evil, disease, or bad luck. The word *tamīma* is rendered differently in each novel. For instance, the synonyms given in TBS are 'spells' and 'amulets', which are

an appropriate, 'amulet' is an ornament or small of piece of Jewellery thought to give protection against evil, danger or disease, (*The New Oxford Dictionary of English*, 57); 'spell' refers to a form of words used as a magical charm or incantation, (*The New Oxford Dictionary of English*, 1789). In GD, Colla's choice of 'charms' is a synonym and 'incantation' is hyperonym. Also, in AN the equivalents provided are 'talismans' which refers to an object, typically an inscribed ring or stone, that is thought to have magic powers and to bring good luck (*The New Oxford Dictionary of English*, 1891); and 'charm' refers to an object kept or worn to ward off evil and bring good luck (*The New Oxford Dictionary of English*, 308), which are compatible with the source meaning as both convey the intended meaning. In the novel TSVS the appropriate equivalent 'amulet' is provided. 'Amulet', 'charm' and 'talismans could be an appropriate equivalents but each one uses in different positions. The TT equiavelnts have wider and less specific denotative meaning than *tamīma*, thus, the denotative relationship between the *tamīma* and the TT equivalents 'charm' and 'talismans is synonym.

### Example (66) فقيه - *Faqīh*

#### 66. a نزيه الحجر / TBS

وكان يؤكد أن روح الغزال تقوي وتشتد إذا زادت عن واحدة, تتغلب علي حصن القرآن و أحجية السحرة, ولن تفيد تمانم العرافين ولا تعاويذ الفقهاء. (53)

"That way, he maintained, the soul of the gazelle would become stronger and firmer. It would find itself protected by the shield of the Quran, and by the talismans of magicians and amulets of soothsayers". (37)

ورثت تربينه خالته, فسقته دم الغزال في إحدي الرحلات بالحمادة عملاً بنصيحة أحد الفقهاء. (101)

"His aunt, his mother's sister, had stepped in to take care of him, and on one of her trips to the Hamada, on the advice of a religious teacher, she'd given him gazelle's blood to drink". (81)

#### 66. b التبر / GD

ويقال إنه جاء من غرب الصحراء.. من ((فاس)) بلاد الفقهاء وعلماء الشريعة. (21)

"It was said he came from the western ends of the desert, from Fez, the land of teachers and scholars of Islamic law". (19)

كان الضريح مزاراً للجميع.. حتى الفقهاء وعلماء الدين. (26)

"In the past, the tomb had had frequent visitors, even religious teachers and scholars". (28)

تعلم بعض آيات القرآن علي يد فقيه أعمي قضي عمره متنقلاً مع القبيلة. ثم توفي الفقيه بوباء الجدري. فاحتل محله الشيخ موسى الذي لم يكن معلمه فحسب وإنما عامله مثل الصديق. (65)

"Like his father before him, Ukhayyad also learned a few Qur'anic verses from a blind sheikh who spent his life wandering with the clan. Then the sheikh died from the bubonic plague, and his place was taken by Sheikh Musa, who not only educated him, but also treated him like a sincere friend". (69, 70)

في عودته الثالثة, ذهب به إلي الفقيه ليكتب له حرزاً, فقال الفقيه بعد أن سمع قصته. (91)

"The third time he came back, Ukhayyad asked the faqih to write an amulet that would protect the camel from harm. After hearing the man's story, the faqih said". (99)

In this example, both translations are more or less comprehensible, although the translators fail in one way or another to provide an adequate rendition which is true to the original. *Faqih* is a legist, jurisprudent (and theologian), expert of *figh*, reciter of the Koran; elementary-school (*Hans Wehr Dictionary*, 723) teacher. For instance, in TBS, 'soothsayers' could convey the original meaning since 'soothsayer' refers to a religious person who relates to the religious beliefs. 'Religious teacher' is the

synonym provided in the second example which could be compatible. In GD, the translator has given several different synonyms, 'teachers', 'religious teachers', the 'sheikh' and *faqih*. The first two synonyms could be acceptable, while 'sheikh' is a general word that could be applied to anyone. *Faqih* (s), *fūqha* (p) is a transliteration of this word, which would be appropriate if the target reader and understands its meaning, or if not, therefore, it would be better if more information added. The denotative relationship between the *faqīh* and the synonyms given is a semantic overlap, as *faqīh* and the synonyms provided denote to religion but in way or other are different.

#### Example (67) ولي - Walī

##### 67. a نزييف الحجر / TBS

الصوفيون الحكماء في الواحات هزوا رؤوسهم من الوجد، وألقوا بالبخور في النار، وأجمعوا: ذلك ولي من أولياء الله. (94)

"The wise oasis Sufis, enraptured, rocked their heads from side to side and threw incense into the fire, convinced one and all that this man was the saint of God" (74)

وفي الليل، ذهبوا إلى الزاوية، ونظموا حفلة ذكر، جذبوا فيها حتى الفجر، إكراماً للولي، وفرحاً بحلول الذات الإلهية في المخلوق الأرضي البائس. (94)

"That evening they went to the Sufi mosque and celebrated a *dhikr* through the night in praise of God and in homage to the saint, filled with joy that the divine spirit should have come to dwell in a wretched creature of this world". (74)

ولكني لا أصدق أنك تحولت إلي ودان. أتفهم؟ أنا لا أصدق أنك ولي؟ (119)

"But I don't believe you changed into a *waddan*. Do you hear me? I don't believe you're a saint". (95)

عجوز النحس. أرني كرامتك واهرب إلي الجبل في جلد ودان. أين كراماتك يا ولي الله؟ يا عبد العبيد؟! (120)

"Come on, you cursed old fool. Show me your magic. Put on your waddan skin and run off to the mountains. Where's your magic? You saint of God? You slave of slaves". (96)

ففي هذه البلدان, خلاف المشرق, لا تستطيع أن تميز بين الشيخ الحكيم أو الدرويش الأبله أو الولي الصالح لأنهم يشبهون جميعاً المتسول المتشرد! (130)

"Here in these countries, in contrast to the Arab east, there seemed no difference between the wise sage, this simple dervish, and the pious saint - they looked like wandering beggars!". (106)

#### 67.b التبر / GD

أجمع الجميع أنه ولي شهد بداية الفتوحات. بل قالوا إنه أحد الصحابة مات عطشاً في الصحراء وهو يجاهد في سبيل الله. (26)

"Everyone agreed that it belonged to a Muslim from Arabia who had been witness to that early Islamic conquests, a companion of the Prophet who had died of thirst in the desert while fighting on behalf of God's religion". (28)

ضريح الولي القديم لن يخذله. لن يفقد الأمل. (32)

"The tomb of old saint would not let him down. He would not lose hope". (34)

تذكر أوخيد الكلمات التي نطقها في وعده عند ضريح ولي الأولين: (( يا ولي الصحراء. إله الأولين. أنذر لك جملاً سميناً سليم الجسم والعقل...)). (61)

"Ukhayyad recalled the promise he uttered at the tomb of the ancients: "O lord of desert, god of ancients, I pledge to bring you a fat camel, sound of body and mind". (65)

والمهر الذي نذره لولي الأولين وتركه في المراعي حتي يسمن ويعقل ويتكامل, كان المهري الذي نذره ليلة العرس. (67)

"And the camel Ukayyad had pledged to the saint so long ago, the camel he had left to fatten up in the pastures, would be the same camel he slaughtered instead for the feast on his wedding night". (73)

## 67. c البحث عن المكان الضائع / TSVS

اختقي وميض المرح من عيني الولي, وتساءل بلهجة تفضح دهشة. (74)

"The merry gleam left the sovereign's eyes as he asked in astonishment". (76)

زفر الولي بتأفف, ولوي طرف اللثام السفلي حول سبابته ليخفيه أعلي وجنته اليمني. (75)

"The sovereign groaned in disgust and wound the fringe of his lower veil around his index finger so that it would hide the top of his right cheek". (77)

In the above examples, the word *walī* refers to a holy man. According to the source culture, a *walī* is a male while a *waliyya* is a female. 'Saint' is the equivalent given in all of the whole examples in TBS, whereas Colla in GD provides a very free translation 'Muslim from Arabia' which does not exist in the original. Then he provided 'lord' in the third example, rendering it as 'lord' which may not convey the meaning of the SL word, while in the second example 'saint' is the equivalent provided. In the TSVS, the synonym given is 'sovereign' for both examples. In these examples, the translations could be appropriate to the original, although they do not present an adequate rendition, (see chapter Nine, example 9.1.3.10). The word 'saint' originally refers to a person who is officially recognized after death by the Christian church as being especially holy and worthy of formal honour in the church. However, 'saint' in English is also now commonly understood outside the Christian context and can refer to a holy man (or woman) who is revered and famed, and usually celebrated or worshipped after death. Thus, the denotative relationship between *walī* and 'saint' is a semantic overlap as both have to do with religion but in different aspects.

## Example (68) القبلة - *al-Qibla*

#### 68. a نزييف الحجر / TBS

حتى اكتشف الجن الأكبر, العملاق المقنع, المنتصب بجوار ودانه المهيب ميمماً صوب القبلة, تنتظر الشروق, مكبراً للصلاة أبدية. (12)

"Finally, he'd discovered the great jinni, the masked giant rising alongside his dignified *waddan*, his face turned toward the *qibla*, awaiting sunrise and praising Almighty God in everlasting prayer". (5)

ثم هوت علي الأرض, ورقدت علي جنبها الأيمن, ومدت رأسها نحو القبلة. (147)

"Then she dropped to the ground and lay on her right side, craning her head toward the *qibla*". (119)

#### 68. b التبر / GD

قبل أن يستقر في الشق تفقد الجبل الجليل الممتد من الغرب خاشعاً, ساجداً نحو الشرق, صوب القبلة. (140)

"Before settling himself in the crevice, he gazed across the magnificent mountain. From the west, its body stretched out, bowing toward Mecca in the east". (152)

The *qibla* is the direction to which Muslims turn in prayer (toward the *Ka'ba*). In the two examples in TBS, Jarrysi and Tingley transliterate the word *qibla* and add more information in a footnote. A native speaker of English is likely to know that Muslims turn to pray towards Mecca- this is common knowledge. The *Ka'ba* and *qibla* are not really common knowledge. The translator of GD uses 'bowing toward Mecca' as understandable equivalent- in fact it is a generalizing translation, but still conveys the important information, without confusing the TT reader or distracting the reader with unnecessary footnotes. I think it is an excellent solution. (see chapter Nine, example, 9.1.3.11).

**Example (69) علامات القيامة - ‘Alāmāt al-qiyāma**

**69. a نزيه الحجر / TBS**

الحكماء يقولون إن هذا من علامات القيامة! (144)

"According to the sages, that's a sign of doomsday". (117)

لو صدقت نبوءاتهم لقامت القيامة حتى الآن ألف مرة علي الأقل. (144)

"If their visions had turned out right, we'd have had doomsday a thousand times over at least". (117)

لم يحدثني يوماً عن إشارات القيامة. (144)

"He's never said anything to me about signs of doomsday". (117)

**69.b التبر / GD**

واتهموا الذين أنذروهم بأنهم سمعوا ((نداء القيامة))، وتوهموا أنهم يسمعون هدير الرعد. (65)

"They said that those who sounded the alarm had heard nothing more than the call of Resurrection Day- and the ridiculed the idea that a roar of thunder had been heard by anybody". (70)

*Ālāmāt al-qiyāma* or *nidā al-qiyāma* are religious phrases derived from the notion that God will provide us with signs which will be indicative of the nearness of the last day. In the first example of TBS, 'doomsday' is the equivalent. The translation given 'doomsday' is religious phrase which could be appropriate because they convey the religious aspects of the SL phrase. Also, 'Resurrection Day' is religious (although for Christians it refers to the resurrection of Christ, so perhaps it could have unintended connotations). The joint factor between the phrases is *al-qiyāma* which denotes

different religious aspects which may seem unnatural in the SL. 'Doomsday' is a hyperonym (only because it is not specifically Islamic or Christian). 'Resurrection Day' is an attempt of exegetical translation (the translator coins it as a neologism), it seems that it is nor a common expression in English because just three definitions were appeared in the BNC.

### Example (70) الأبتهاال - al-Ibtihāl

#### 70. a نزياف الحجر / TBS

فالخشوع، والضراعة و الأبتهاال، و الاستسلام الذي تنطق به عيونهم تقضحه الإشارات المجهولة التي يرسمونها علي وجوههم وهم يتفحصون قامة ملك الوادي العملاقة و ودانه المقدس الذي ينتصب بجواره متأملاً الأفق البعيد. (18)

"Veneration, and supplication and surrender, were revealed in their eyes; betrayed too by the odd way their hands moved over their faces as they examined the vast figures of the king of the wadi; and his sacred *waddan* that rose alongside him, contemplating the far horizon". (10)

#### 70. b التبر / GD

لم يتوقف عن الأبتهاال والتوسل والصلوات. (32)

"He prayed and pleaded incessantly". (34)

#### 70. c أنوبيس / AN

نسيت ني تي في الأبتهاال، وتبدد في قلبي حنيني لملاقة الخفاء. (175)

"I forgot my intention to pray. The longing in my heart to encounter the spirit world faded". (139)

*Ibtihāl'* is a word derived from the Holy Quran. In Islam, *ibtihāl* evokes an image of a Muslim deeply engaged in the remembrance of Allah by way of the recital of certain words. It is also a type of worship using religious words to be spoken in order to be closer to God. In the above example, 'supplication' is the equivalent given in TBS which is appropriate for the intended meaning. In the novels GD and AN, the equivalent provided 'pray' is compatible with the meaning intended of the SL word as it conveys the same religious spirit of the original. Therefore, the denotative relationship between the SL word and the TL word is a semantic overlap as both imply in religion but in different beliefs.

#### **Example (71) الملوك - al-Malakūt**

##### **71. a نزيه الحجر / TBS**

ثم رفع إليه نظرة غريبة كأنه يعود من رحلة في الملوك البعيد, من غياب طويل. (77)

"He'd raised his eyes toward Asouf with a strange look, as if he'd returned, after a long absence, from a journey to some distant country". (58)

هز رأسه, وقرأ تعاويذه, وغابت عيناه في الملوك, وألقى بالسوار الجلدي في النار وبقي يغمغم بلغة الهوسا طويلاً. (102)

"The soothsayer moved his head from side to side, gazed up toward the heavens and uttered his spells. Then he threw the leather bracelet into the fire, murmured for some time in Hausa". (82)

##### **71. b التبر / GD**

قبل أن يستقر في الشق تفقد الجبل الجليل الممتد من الغرب خاشعاً, ساجداً نحو الشرق, صوب القبلة. ينسج لقمته العالية عمامة زرقاء من قيس الفجر الصحراوي المسحور. ويكتب, مع الشروق, ويكتب السر الذي حفظه من فم الملوك في الليل. (140)

"The living glow of the desert dawn wrapped a blue turban around the mountain's lofty peak. It was sunrise, and the mountain held its tongue. Rather than disclosing the mysteries it had learned by heart during the night from the mouth of God, it chose to write them down for posterity". (152)

*Malakūt* (s) in a spiritual sense happens in particular circumstances. *Malakūt* refers to imaginations that happen at a specific place and time. According to the context, *malakūt* seems to be a devil and not God. 'A long absence, from a journey to some distant country' is the equivalent provided in this example which reflects the connotative meaning of the SL word. It would be better if the translators translated this as 'imaginary journey'. In the second equivalent of TBS, 'heavens' is the equivalent given, which does not transmit the intended meaning. According to the context, it is not necessary to gaze up to heaven, because in such cases one is supposed to close one's eyes for a short period of time. Also, 'heavens' is the equivalent given which does not exist in the original since *malakūt* is singular. The denotative relationship between the ST word and the provided translation of TBS is semantic disjunction. In the example of GD, the equivalent 'the night from the mouth of God, it chose to write them down for posterity' as it has been given which could convey and reflect the connotative meaning of the SL word.

### Example (72) - المجنوب - *al-Majdhūb*

#### 72. a نزييف الحجر / TBS

حقاً أن ما أنساه النذر، وساقه مستسلماً خلف الودان، في ذلك اليوم، كالمجنوب بالوجد، سر كبير.  
(65)

"What made him forgot the sacred vow that day, leading him to pursue the *waddan* in such utter surrender, like one in the grip of some fierce passion, passed all understanding". (46)

## 72. b التبر / GD

يقفز إلي الخلاء, ويحجل مقلداً رقص المجنونيين حتى إذا تعب, انهار علي الرملة, واستلقي علي ظهره. (7)

"He would leap into the open skipping like a dancing madman until, exhausted, he would collapse on his back on the sand". (6)

تمايل أوخيد كمجاذيب الطريقة. (102)

" He doubled over low, like a dervish in the throes of ecstasy" (109)

*Majdhūb* is a description of a person in religious state which stems from the *dhikr* by reciting verses of the Holy Quran and using type of incense. In the source culture it is known as *hāḍirā*. In these two examples, the translators could convey the intended meaning of this simile. Jayyusi and Tingley render *al-majdhūb* as 'like one in the grip of some fierce passion' which has close correspondence to the SL word. Their communicative translation could reveal the SL word meaning which could reflect the connotative meaning of the source word. Thus, it might be appropriate to the original. Colla has provided different synonyms 'madman' which seems appropriate to the context of the ST and 'dervish' is anglicized transliteration, and thus still exotic. For 'dervish', it would be clearer if more information has been added. The denotative relationship between the SL word and the TL word is hyponym as 'dervish' has a narrower and more specific denotative meaning than *majdhūb*.

## Example (73) المكتوب - al-Maktūb

## 73. a نزييف الحجر / TBS

ولكن حتي تمانم السحرة في ((كانو)) لا تحمي من المكتوب. (103)

"But even the talismans of Kano soothsayers have no power against what's written". (83)

### 73. b التبر / GD

من يبذل زرافة كأبلقك هذا بامرأة حتى لو كانت آلهة في الجمال مثل ((تانيت))؟ استغفر الله ولكن كل شيء مكتوب علي الجبين. (118)

"Who would ever trade a giraffe like this piebald of yours for a woman, even if she were a goddess of beauty like Tanit? God forbid you ever did such a thing! But isn't our entire fate inscribed on our foreheads for all to see?". (126)

*Maktūb* denotes fate, destiny. It is the passive participle related to 'written', and therefore has a more literal meaning '(what is) written', which has developed another, polysemous meaning 'fate, destiny'. Therefore, it is possible to translate literally, and if the context of 'future', or 'destiny' is clear, then the translation 'what's written' is clear. A known expression in English is 'written' in the stars' (10 instances in the BNC), which is a metaphor meaning 'fated' (BNC), so the allusional connotation is likely to be clear to the TT reader. The GD translator also chooses a partially literal translation 'inscribed' but adds the polysemous meaning to create 'fate inscribed', thereby using two words, with both senses, to translate *maktūb*. Both these translations are therefore synonymous.

Example (74) نزيف الحجر - al-Tayammum - التيمم (74) / TBS

ويبدأ في التيمم لأنجاز صلاة العصر. (7)

"Asouf plunged his arms into the sands of the wadi to begin his ablutions, in readiness for his afternoon prayers". (1)

*Tayammum* is a religious phrase used by Muslims refers to the dry ablution in Islam using sand or dust, which may be performed in place of *wudū* or *ghusl*, only if no clean water is readily available. In this example, in the TT, it is obvious that Asouf will use sand (that is why he plunged his arms into the sand- "to begin his ablutions". Therefore, the context is clear, and the important detail (that he began his ablutions) is conveyed. More detail would confuse the TT reader. The denotative relationship between the *tayammum* and 'ablutions' is a hyperonym as 'ablutions' has a wider and less specific denotative meaning than the *tayammum*.

#### Example (75) نزيف الحجر *al-Zakat* – الزكاة / TBS

أنا أمزح. نحن مسلمون. برغم أننا لا نصلي ولا نركي ولم نحج إلي بيت الله مرة واحدة. (21)

"I'm only joking," he said." It's true we don't pray, or pay zakat, and we have never done the pilgrimage. But we're Muslims just the same". (12)

*Al-zakāh* is one of the five pillars of Islam and is a religious term. It is "obligatory payment made annually under Islamic law on certain kinds of property and used for charitable and religious purposes" (*The New Oxford Dictionary of English*, 2146). Furthermore, the payment of *zakāh* is obligatory as it is one of the five pillars of Islam. *Zakāh* is the major economic means for establishing social justice and leading the Muslim society to prosperity and security" (*Ṣaḥīḥ Al-Bukhāri, Book of Zakat*, 24). In the above example, the translators have borrowed the word as 'zakat'. The translation technique used is a cultural borrowing by transliterating the *zakat*.

Example (76) نزييف الحجر *Yā Hafīz* - يا حفيظ / TBS

يا حفيظ. (22)

"God Help us". (14)

In this example, the translation is inaccurate. 'God Help us' is the equivalent given, which is inappropriate to the intended meaning in the original. *Yā Hafīz* is a prayer for the protection of humans from evil and calamities. Thus, a semantic overlap is the denotative relationship between *Yā Hafīz* and 'God help us' as both are religious but their meanings are different. It would be better if translated 'O God protect us'.

Example (77) نزييف الحجر *Zāwiya* - زوايا / TBS

وكثيراً ما سمعه في المراعي يردد موالاتاً قال إنه سمعه من أفواه الصوفية في زوايا ((العوينات)).  
(28)

"Often, too, his father would recite a *muwwal* he'd heard sung, he said, by Sufis in the community at Uwaynat". (18)

*Zāwiya* (p) *zawāyā* (s) is a place which could be used to celebrate social occasions or teaching the Quran, and is usually found beside a mosque. 'Community' is the equivalent provided which is inadequate in depicting the correct idea, which has a deeper meaning and needs more explanation. The equivalent 'community' does not entirely convey the source text meaning as it does not convey the intended meaning of the SL word. The denotative relationship between the SL word and the TL word is hyperonym as 'community' has wider denotative meaning than *zāwiya*. *Zawāyā*, the plural used in the ST. The ST author means 'by Sufis in the (various) religious

seminaries in Uwaynat'. The translators' generalization by using such a vague hyperonym as 'community' is not very clear.

**Example (78) نزييف الحجر al-Marḥūm - المرحوم (78) / TBS**

تقوا! خزي! أحس بالحقد لحظتها, ولأول مرة, علي أبيه المرحوم. (45)

"Shame on him! Now, for the first time, he felt resentment toward his father".  
(29)

والذي رحمه الله حدثني بذلك. (49)

"My father told me about it". (33)

In the above examples, the translators fail to show the target reader that *marḥūm* functionally denotes 'dead' and also conveys respect (and is obligatory). It seems that the translators have omitted to translate this term. However, the target reader may believe that the author is talking about somebody who is still alive since the equivalent provided is 'father'. 'Father' is accurately translated. However, the translators omitted *marḥūm* and not compensated. There is not direct functional equivalent in the TL (cultural gap), but some translation is possible.

**Example (79) نزييف الحجر al-lawḥ al-mahfūz - اللوح المحفوظ (79) / TBS**

يتسكع في الأدغال, بين شقوق الجبال مثل ودان أنهكته الأحزان يريد أن يفلت مما كتب في اللوح المحفوظ ولكن تظل نبوءات القدر تحوم فوق رأسه أبد الدهر. (83)

"He wanders the wild forests, Among the caves crags, Like a moufflon exhausted, With sorrows, seeking, To flee what is ordained, In the eternal tablet, But fate's dispensation, Flies forever about his head". (65)

In this example, Jayyusi and Tingley succeed in way or another to convey the actual meaning of the phrase. In the context of the source text, *al-lawḥ al-mahfūz* refers to the predestination that has been ordained by God. The provided translation is '(ordained in) the eternal tablet' which could transmit the intended meaning of the original. However, the SL word has a religious connotation and the given translation may not imply exactly the same sense. The denotative relationship between the source phrase and the target phrase is synonymous, since the translation is literal; however, the metaphor is understandable in the TL from the context of the preceding and following words.

**Example (80) نزييف الحجر *al-Murābiṭ* – مرابط (80) / TBS**

أتظن أنني مغفل؟ تتغابي وتدعي أنك مرابط في حين تتعمد أن تخبي عن مواقع الودان. (118)

"Do you think I'm a complete idiot? You play the innocent, claim to live like some sort of hermit, and all the time you know exactly where the *waddan*'s hiding out!". (94)

This is another religious cultural word. In North African culture, *murābiṭ* refers to a religious teacher and ascetic. Nevertheless, the equivalent given may not really convey the whole meaning of the word. In the source culture, *murābiṭ* may refer to a religious person who is not familiar with the teachings of religion and does not need to be educated or able to read or write, whereas in the target culture a hermit is not always religious or educated. Hermit is a 'person living in solitude as a religious discipline' (*The New Oxford Dictionary of English*, 858). Semantic overlap is the denotative relationship between the *murābiṭ* and 'hermit' because even if it is translated there is still a lack of the religious aspects of the SL. In the source culture,

the *murābiṭ walī* and *faqīh* mentioned in these novels have a very close meaning. Thus, the translators may need to distinguish between these terms, when and where they need to be used, depending on the context.

**Example (81) نزييف الحجر - al-Zandaqa / TBS**

وبرغم تحذيرات جنرال القاعدة في طرابلس من الاحتكاك بالأهالي إلا أنه لم يستطع أن يقاوم الإغراء فتحدث إلي الشيخ الذي ينعتة الآخرون بالزندقة إلي جانب الدروشة. (132)

"Although the general at the Tripoli headquarters had warned against mixing with local people, Parker couldn't resist the temptation, and he spoke with the old man everyone accused of being an outlandish dervish and heretic". (108)

In the above example, the translators provide 'heretic' as a synonym of *zandaqa*. The equivalent given 'heretic' could be appropriate with the original. *Zandaqa* refers to a person who believes in or practises religious heresy i.e. an extremist. The denotative relationship between the SL word and the TL word is synonym, as both of them include religious aspects but in different purpose. Thus, the equivalent provided probably conveys the general meaning intended in the SL.

**Example (82) التيجانية- القادرية - al-Tījānīya / āl-Oādirīyya**

**83. a نزييف الحجر / TBS**

انظر إلي زنادقة التيجانية<sup>7</sup> كيف يخترعون البدع ويسبونون إلي التصوف والإسلام. (132)

"Look to those Tijani heretics!" he'd said. 'Look at the heresies they're contriving, the way they're wrecking Sufism and Islam!'. (108)

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<sup>7</sup> التيجانية: طريقة صوفية أسسها في القرن التاسع عشر الشيخ أحمد التيجاني. نزييف الحجر (132)  
Al-tījānīya: Sufi order created in the nineteenth century by Shāykh Ahmed al-Tāyjanī

جون قرأ تناحر الطرق الصوفية في شمال أفريقيا، وعلم من الدرويش أنه من أتباع الطريقة القادرية<sup>8</sup>. وهذا ما جعله يحظى بالاضطهاد. إذ ألب عليه شيوخ التيجانية الأهالي. (133)

"Parker had read of the controversies between North African Sufis. This dervish, he'd learned already, belonged to the Qadri order - which was why the Tajani shaykhs incited people against him, and he'd become an outcast". (108)

علمه درويش القادرية أسراراً كثيرة عن الحياة. (134)

"This Qadiri Sufi taught him many secret things". (108)

### 83. b التبر / GD

هل هذا ما يراه السكارى بالوجد؟ هل هذا ما يسميه شيوخ التيجانية ((لقاء القدر))؟ لقد رأهم في واحة ((آدرار)) يجذبون بوحشية حتى إذا تم لأحدهم ((اللقاء)) استل السكين وغرسه في صدره حتى يقطع طريق العودة وينعم باللقاء الأبدى. فاتهمهم شيوخ القادرية بالبدع وناصبوهم العدا. (51)

"Is this spark what wine drinkers see in their moment of abandon? Is it what the Sufi sheikhs of the Tijaniya brotherhood referred to when they spoke of their encounter with God? He had seen dervishes in the Adrar oasis, spinning wildly when suddenly one of them flew into ecstasy. The man had pulled out his knife and plunged it into his chest, expecting to complete the journey back to God, hoping to savor an encounter with the infinite. Sheikhs, like Sheikh Musa of the Qadiriya sect, accused the Tijanis of heresy and fought them wherever they met" (55)

In the above examples, the translation is a transliteration, and the translators omit important details that are deliberately provided by the author in the source footnotes explaining the meaning of *al-Tijāniyya* and *al-Qādiriyya* since these terms may be strange for ST readers (see the source text p.132-3). In the ST, there is an abundance of details of the phrases *al-Tijāniyya* and *al-Qādiriyya* in the footnotes, whereas the translators have chosen to transliterate the phrases as proper nouns, and omit the footnotes.

<sup>8</sup> القادرية: نسبة إلى العالم الإسلامي عبدالقادر الجيلاني الذي أسس هذه الحركة في القرن الثاني عشر الميلادي. نزيه الحجر (133)  
Al-qādiriyyā: Related to the Islamic scholar 'Abdāqār al-Jaylānī who established this movement in the twelfth century.

The denotative relationship between the SL phrase and the TL phrase constitutes a disjunction as the translators omit the definitions of those phrases which have been already given in the ST.

**Example (83) / TBS نذيف الحجر *īd āl-adhā* - عيد الأضحى**

ولا ينحر الأهالي في الواحة الذبائح إلا في عيد الأضحى ونادراً ما يتعاونون في تجميع القروش لشراء معزة أو خروف, ليقسم اللحم في حصص صغيرة, ويوزع علي عائلات المساهمين. (156)

"The oasis people mostly slaughtered just at the Eid feast, though every so often they'd pool their money to buy a goat or a lamb, which would then be cut into small portions and divided among the families of those who'd contributed". (128)

*īd al-adhā* is a very important festival in the Islamic calendar. It is a celebratory period marking the end of the pilgrimage (Hājj) performed in the city of Mecca. The day begins with special congregational prayers and proceeds to the symbolic sacrificing of animals by Muslims all over the world. These details and others do not surface in such translation of 'the Eid feast'. In Islam, there are two eīds. One comes after the holy month of Ramadan, and the other comes at the end of the time of the hajj, and those two religious occasions have a special and spiritual feeling for Muslims. In one way or another, there are a cultural borrowing 'Eid' and a semantic overlap 'feast' as a denotative relationship between the *īd al-adhā* and the 'feast' as they have been transliterated and translated. A transliteration *īd al-adhā* may be too 'foreign' to the TL reader, but some dictionaries (e.g. *The New Oxford Dictionary of English*) have (unitalicised) 'Eid ul-Adha', which could be used as a cultural borrowing. It is also possible to use 'Greater Bairam' (*Al-Mawrid*, 2002), although

this is less well-known and not Arabic (it comes from Turkish, according to the *Oxford English Dictionary*).

**Example (84) نزييف الحجر - al-Shārīa - الشريعة / TBS**

علماء الشريعة القادمون من فاس حكماء. الصحراء كلها تعرف ذلك. (25)

"Islamic scholars from Fez are wise - everyone in the desert knows that". (27)

والمكابدة في البحث عن العلماء والعارفين واجب في شريعة المسلمين, مثل الجهاد في سبيل الله. (29)

"To seek out the knowledge of scholars at any cost was no less a duty in Muslim law than pursuing holy war". (31)

**Example (85) التبر - Sharīat al-muslimīn - شريعة المسلمين / GD**

لا يعيب الرجل النبيل أن يعشق أو يهاجر للقاء, ولكن ما ضرنا لو عملنا بشريعة المسلمين ودخلنا بيوت من أبوابها؟ (14)

"There's no shame in a noble man being in love, or embarking on journey to clandestine meetings. But what's wrong with abiding by Muslim law and entering houses by their front doors". (14)

In Arabic, *al-sharīa* is the moral code and religious law of Islam. In reality, the *sharīa* is a religious code which relates to personal matters such as sexual intercourse, hygiene, diet, prayer, and fasting. According to Islam, there are two primary sources of *sharīa* law: the precepts set forth in the Quran, and the other set by the Islamic prophet Muhammad in the Sunnah. In the above examples, 'Islamic' and 'Muslim law' are the equivalents provided in both novels which could be appropriate. In the first example, the translators compensate *sharīa* with the general phrase 'Islamic

scholars'. This does not convey that *al-sharīa* has a deeper meaning. The denotative relationship between the ST phrase and the TT phrase is hyponym as 'Islamic scholars' and 'Muslim law' have a wider and less specific denotative meaning than *sharīa*. However, it would be possible to use a cultural borrowing, i.e. 'the sharia', which is the established anglicised form as per its entry in the (*The New Oxford Dictionary of English*), and the evidence that it has 43 instances in the BNC.

**Example (86) / TBS / نزييف الحجر - al-Firdaws - الفردوس (86)**

ولولا تلك المرأة الجهنمية لمكثنا هناك ننعيم بالنعيم ونسرح في الفردوس. (22)

"If it were not for that damn woman, us men would have remained there, blessed with an easy life, left to wander freely about paradise". (20)

البرزخ الذي سمع فيه عويل جنيات جبل الحساونة ورأى فيه حوريات الفردوس. (51)

"They embodied the threshold where he had heard the howls of the she-jinn of Jebel Hasawna and where he had seen the houris of paradise". (54)

*Al-firdaws* is the translation given. As it has been translated literally, the equivalent provided could be appropriate in the context of the original. In fact, the intended ST meaning is not literally 'paradise' as it has been used as a metaphor, so it may not be acceptable to use this equivalent in this context. The denotative relationship between *firdaws* and 'paradise' is synonym as the ST word has the same denotation as the TT word.

**Example (87) / TBS / نزييف الحجر - al-Jihād fī Sabīl Allāh - الجهاد في سبيل الله (87)**

بل قالوا إنه أحد الصحابة مات عطشاً في الصحراء وهو يجاهد في سبيل الله. (26)

"A companion of the prophet who had died of thirst in the desert while fighting on behalf of God's religion". (28)

والمكابدة في البحث عن العلماء والعارفين واجب في شريعة المسلمين, مثل الجهاد في سبيل الله. (29)

"To seek out the knowledge of scholars at any cost was no less a duty in Muslims law than pursuing holy war". (31)

*Al-jihād fī sabīl Allāh* literally means 'striving in the way of God'. *Jihād* could also denote a religious war with those who are unbelievers in the mission of Muhammad which is enjoined for the purpose of advancing Islam and repelling evil from Muslims. 'Fighting on behalf of God's religion' and 'pursuing holy war' are the equivalents given in the above examples. *Jihād fī Sabīl Allāh* is not necessary to be fighting, it could be science or preaching of religion. The denotative relationship between the ST phrase and the target TT phrase is hyperonym as 'fighting on behalf of God's religion' and 'pursuing holy war' have wider and less specific denotative meaning than the *al-jihād fī sabbīl Allāh*. It is important to note that there is now an established English form 'jihad' (in *The New Oxford Dictionary of English*, and also there are 50 occurrences in the BNC). However, the term is commonly used in the media in an overly simplistic and misleading way and it has very negative connotations for non-specialists. This might be one reason the translators have avoided the technique of transliteration or cultural borrowing for this word.

#### Example (88) حديث الرسول - *Hadīth al-Rasūl* / التبر / GD

وقد اشتهر عنه ترديده لحديث الرسول: (( أحب إلي في دنياكم ثلاث: النساء والطيب وقرعة عيني الصلاة)). (64)

"He was famous for often repeating the saying of the Prophet, "The three dearest things to me in your world are: women, perfume, and-most of all – prayer". (68)

وقد دعم الوالد موقفه بترديده للحديث الشريف حول النساء, فقطع الطريق علي رجال الدين, وضمن اتقاء شر المتفقهين ومؤيدي الاحتكام إلي الشرع في فصل المنازعات. (65)

"Ukhayyad's father bolstered his standing by repeating the lofty saying of the Prophet concerning women. In doing, he effectively ambushed and neutralized the men of religion, ensuring his immunity from the malicious interference of would be religious scholars and people who think that Islamic law should be used to settle disputes". (69)

عقد علي الفتاة المهاجرة, وردد تعويذة أبيه نفسه في حديث الرسول: ((أحب إلي في دنياكم ثلاث: النساء, الطيب, وقرعة عيني الصلاة)). يروق له أن يعقب علي الحديث: ((أرأيتم؟ وردت النساء في أول السطر. (67)

"He married the young refugee and repeated the very mantra his father had taken from the prophet: "The dearest things to me in your world are three: women, perfume, and most of all prayer". (73)

In the source language, *ḥadīth al-Rasūl* refers to reports of statements or actions of the Prophet Muhammad, or of his tacit approval or criticism of something said or done in his presence. 'The saying of the Prophet', 'the lofty saying of the Prophet' and 'mantra' are the equivalents provided, which may not convey the full picture meant in the source text. Synonyms for this phrase could be found in the target language but they may be seen unnatural or may lose the religious aspects of the ST phrase. Thus, the denotative relationship between *ḥadīth al-Rasūl* and 'The saying of the Prophet', 'the lofty saying of the Prophet' and 'mantra' is hyponym. It might be clearer if the translators transliterated it into the target language as *ḥadīth* with an extra explanation such as 'Prophetic tradition', although this also incurs some translation loss.

#### Example (89) - الرقية - *Ruqya* / نزيف الحجر - TBS

نصحوه بالسحرة الزنوج, ولكن العرافة التباوية التي هاجرت قبل المجاعة بوقت قصير كانت آخر من تعاطى الرقية في الواحة. (91)

"The black slaves told him to go see one of the African magicians. But the soothsayer from Tiba, the one who had left shortly before the famine, had been the last witch in the oasis". (99)

In the original, *ruqya* implies a religious practice used to protect human from the devil and evil eye, known and unknown diseases. It consists of reciting Quranic verses to humans who are possessed by jinn. There is no corresponding TL religious word to one used in the ST, thus, the translators omitted *ruqya* and rephrased it 'the one who had left shortly before the famine, had been the last witch' which could be appropriate to the ST word but it does not denote the same sense as the Arabic word and is a significant domestication to the concept. The denotative relationship between the ST word and the TT word is a semantic overlap because both are religious but their concepts are different. It would be better if it is borrowed *ruqya* into the target language and add further explanation or partial explanation to make it plain to the target reader such as 'spell' which could be used to treat ill people by the Quran.

**Example (90) سنة الله ورسوله - Sunnat Allāh wa-Rasūlih / نزيه الحجر / TBS**

يريد أن يتزوجها علي سنة الله ورسوله. (99)

"He wants to marry her according to the customs of God and His Prophet". (107)

يتزوج قريبته. قال إنه سيفعل ذلك علي سنة الله ورسوله. ليس في ذلك أي عيب. (100)

"Marry is kin," he said, pretending to busy himself with the teacups. "He said he'd marry her according to her custom of God and His Prophet. There's no shame in that, is there?". (107)

أما زوجتك فيستردها منك. هو أقرب لها منك. صلة الرحم. يستردا منك ويعود بها إلي آبر. علي سنة الله ورسوله. ليس في ذلك ما يغضب الله والعباد. (100)

"As for your wife, he'll get her from you too. He's related to her, he's kin. He'll get back from you and go back to Air with her. And he'll do all this according to the law of God and His Prophet. What in this could anger God or mankind?". (107)

In this example, *Sunnat Allāh wa-Rasūlih* denotes the legal way or ways, orders, acts of worship and statements of the Prophet Muhammad which have become models to be followed by Muslims. In Islam, the *Sunnah* (customs of the Prophet) have an authority almost equal to the *ḥadīth*, and this can have legal consequences. . 'The customs of God and His Prophet' and 'the law of God and His Prophet' are the equivalents provided. The difference features are in the two given words 'customs' and 'law' which both could be appropriate but they do not imply the same sense of the original. Thus, the denotative relationship between the ST phrase and the TT phrases is a semantic overlap. However, in Islam the *Sunnah* belongs to the Prophet Muhammad. Therefore, it could be clearer if translators transliterate it the *Sunnah*. Further, there is an accepted English form 'Sunna' (which has an entry in *The New Oxford Dictionary of English* and is attested in the BNC) or 'Sunnah' (another spelling found in the BNC).

**Example (91) نزييف الحجر - Astaghfir Allāh - استغفر الله / TBS**

من يبديل زرافاً كأبلك هذا بامرأة حتى لو كانت آلهة في الجمال مثل ((تانيت))؟ استغفر الله ولكن كل شيء مكتوب علي الجبين. (118)

"Who would ever trade a giraffe like this piebald of yours for a woman, even if she were a goddess of beauty like Tanit? God forbid you ever did such a thing! But isn't our entire fate inscribed on our foreheads for all to see?" (126)

*Astaghfir Allāh* is a phrase derived from the Quran. This phrase is commonly used in dialogue in order to prevent us from engaging in unIslamic behaviour or action and to

remind us of the presence of Allah. Equivalent of this phrase can be found in the TL as the phrase given, but it will often seem unnatural or may lose the religious concepts of the ST phrase. The denotative relationship between *astaghfir Allāh* and ‘God forbid’ is a semantic overlap. However, the meaning is much deeper than ‘God forbid’, which is the equivalent provided. Consider the following Quranic verse (Zidan, 1996), which exemplifies:

ثم أفيضوا من حيث أفاض الناس واستغفروا الله إن الله غفور رحيم. (2: 199)

"Then depart from the place whence all the people depart and ask Allah for His forgiveness. Truly, Allah is Oft-forgiving, Most-Merciful". (2: 199)

However, the phrase is used in common speech with a similar function as the TL ‘God forbid!’ therefore, a functional translation is used in the TT.

**Example (92) تبارك الله - Tabārak Allāh نزيف الحجر TBS**

جاء مع العشيّة عليّ جمل بدينٍ قصير القامة، أشعت الوبر. عقله في السهل وهتف: ((تبارك الله!)) ثلاث مرات قبل أن يطلق التحية. (123)

"One day, one of the deep desert herdsmen stumbled into Ukhayyad's paradise. The man rode in at night-fall on a stout, disheveled camel. He tethered the beast in the field and called out, "Praise God!" three times before greeting Ukhayyad". (133)

‘Praise God’ is the translation given of *tabārak Allāh*. For this phrase, equivalent can be found as the provided phrase, but it may sound unnatural or may lack the religious sense of the original Arabic. In the context of the ST, *Tabārak Allāh* could imply ‘praise God’ as the translators provide a connotative meaning that could reflect the intended meaning.

**Example (93) آية الكرسي - Āyat al-Kursī نزيف الحجر / TBS**

ولم يهتف في دعائه السري للسر أن يجعل اللقاء في ساعة خير, ولم يختم التوسل بآية الكرسي ولا بأي سورة من القرآن. (141)

"But he forgot to seal his plea with the Throne Verse, or any sura of the Qur'an for that matter". (153)

*Āyat al-Kursī* is the most famous verse of the Qur'an and is widely memorized and displayed in the Islamic world due to its emphatic description of God's power over the entire universe. 'Throne Verse' is the equivalent given, which could be appropriate to the target text reader. *Kursī*' is literally a footstool or chair, but sometimes wrongly translated as 'throne'. The '*Kursī*' mentioned in this example should be distinguished from the *Ārsh* (Throne) mentioned in V.7:58, 10:3, and 85:15 (Q: 2, 255). Furthermore, among the Muslims who live in the West and the rest of the world, this usage has become common. For example, it has a Wikipedia entry as 'Al-Baqara 255 (Throne Verse)' and a Google search of 'the Throne Versa' gives more than 34,000 hits. It is not found in the BNC, perhaps because it is specialized vocabulary. The TT phrase is a synonym of the ST original.

#### Example (94) الطهارة - Tahāra التبر / GD

لن تفوز بالجمال ولن تلقي الله بدون طهارة. الطهارة هي الشرط. أعترف لك أنه عمل قاس, ولكن ليس لدينا خيار. (55)

"Without purification, you will never attain beauty and never meet God. Without purity, nothing. I admit it is a nasty business, but we have no other choice". (58)

*Tahāra* is one of the most essential aspects of Islam. It refers to maintaining the cleanliness of the soul, the clothes and human surroundings. The main element of *tahāra* is always pure water, so that if the body or clothes show traces of blood, pus,

urine, feces, semen or alcohol, then purifying them becomes essential. The clothes need to be washed and the affected part of the body cleaned with pure water, or the whole body given a full ablution as the case may be. ‘Purification’ and ‘purity’ are the synonyms provided which may convey the meaning, but it is not the same sense of the ST word because *ṭahāra* has religious aspects which may be invisible in the TT. The denotative relationship between the ST word and the TT words is a hyperonym as ‘purification’ and ‘purity’ have a wider and less denotative meaning the *ṭahāra*. It would be clearer if more details were added such as a reference to cleanness of the whole human body.

**Example (95) لا بارك الله لك فيها - Lā barka Allāh laka fihā التبر / GD**

بعث إلى الوالد يستشيرهُ, فأدهشه الجواب: ((لا بارك الله لك فيها)) (64)

"He then sent word to his father, asking for his uncle, and was stunned by the response, "Marry her and be damned!". (68)

*Lā bārka Allāh laka fihā* is a type of prayer said by Muslims in case he/she is not satisfied about something that has been done by somebody else. In this translation, ‘marry her and be damned!’ is the equivalent provided, which could be comprehensible but in way or another it could convey the intended meaning of the original. The translator rephrased this phrase and provided a connotative meaning to reflect the function of the ST phrase. Therefore, there is no denotative semantic relationship between the ST and TT phrases, but the loss is compensated by prioritizing the function, and aiming for functional equivalence over literal equivalence.

## 8.2 Translation Techniques used by the Translators

### a. May Jayyusi and Christopher Tingley (*Nazīf al-Ḥajar*)

Word/ phrase	Translation provided	Technique used
تعويذة	amulet- ill omen- spell- talisman	synonym
تميمة	spell- amulet	synonym
فقيه	soothsayers- religious teacher	synonym
ولي	saint	synonym
القبلة	<i>qibla</i>	cultural borrowing
علامات القيامة	signs of doomsday	synonym
الآبتهال	supplication	synonym
الملكوت	heavens	hyperonym
المجذوب	like one in the grip of some fierce passion	synonym
المكتوب	what's written	synonym
التيمم	ablutions	hyponym
كما يقف المسلمون بين يدي الله	as Muslims stood before God	synonym
الزكاة	zakat	cultural borrowing
يا حفيظ	God help us	synonym
زوايا	community	hyperonym

اللوحة المحفوظ	the eternal tablet	synonym
مرابط	hermit	synonym
الزندقة	heretic	hyponym
الطريقة التيجانية	Tijani	transliteration/ omission
الطريقة القادرية	Qadri order	transliteration/ synonym
عيد الأضحى	The Eid feast	cultural borrowing/ synonym
الشريعة	Islamic- Muslim law	hyperonym/ synonym
الفرديوس	paradise	synonym
الجهاد في سبيل الله	Fighting on behalf of God's holy war- pursuing holy war	hyperonym
الرقية	witch	synonym
سنة الله ورسوله	the customs of God and His Prophet- the law of God and His Prophet	synonym
استغفر الله	God forbid	synonym
تبارك الله	Praise God	synonym
آية الكرسي	Throne Verse	synonym

**Table: 6.1**

**b. Elliot Colla (*al-Tibr*)**

Word/ phrase	Translation provided	Technique used
تعويذة	charm- warning- mantra- spell	synonym
تميمة	charm- incantation	synonym
فقيه	teacher- religious teacher	synonym
ولي	lord- saint	hyperonym/synonym
القبلة	Mecca	synonym
علامت القيامة	call of Resurrection Day	synonym
الابتهال	pray	synonym
الملكوت	God	synonym
المجنوب	madman- dervish	hyperonym/ synonym
المكتوب	fate inscribe	synonym
الطريقة القادرية	Qadiriya sect	transliteration/ synonym
الطريقة التيجانية	Tijaniya	transliteration
شريعة المسلمين	Muslim law	synonym
يا لطيف	Good God	synonym
حديث الرسول	the saying of the Prophet- the lofty saying of the Prophet- mantra	synonym
طهارة	purification- purity	synonym
لا يبارك الله لك فيها	Marry her and be demand	synonym

**Table: 6.2**

c. William Maynard Hutchins (*Anūbīs*) and (*al-Bāḥīth ‘ān al-Mākan āl-Ḍā’i*)

Word/ phrase	Translation provided	Technique used
تعويذة	charm- incantation- spell	synonym
تميمة	talisman- amulet- charm	synonym
ولي	sovereign	synonym
الآبتهال	pray	synonym

**Table: 6.3**

### Conclusion

Given the increasing numbers of Muslims living in the West, it can be expected that Islamic religious words and phrases will become more widespread in spoken language and also in literary texts in the future.

Judging from the examples in this chapter, it is fair to conclude that in some examples the translators have provided concrete renderings which are close to the original. However, according to context of the original, there are some words and phrases which were given more than one synonym.

In the novel TBS, the translators provide different translation techniques for the same word or phrase. For instance, in examples 64 and 65, the translators provide different synonyms which may denote the intended meaning of the original, and this also happened with all novels. In example 66, the translators of TBS and the translator

of GD use different equivalents ‘religious teacher’, ‘soothsayers’ and ‘sheikh’ while in the source language refers to a religious person who can teach and treat people using the Quran. In example 68, the word has been transliterated *qibla* to be more specific, while Elliot Colla uses the word ‘Mecca’ which could be appropriate. In example 83, the translators of TBS omit the definitions of those phrases in the source text, and accept just to transliterate them, and also the translator of the GD who transliterated them. Colla often uses equivalents which are established anglicised transliterations (as part of his translation strategy), and thus still exotic, e.g. ‘dervish’ for *مجدوب* and ‘sheikh’ for *فقيه*.

As shown in this chapter, in some cases it could adequate to provide an appropriate word that could serve the translation purpose. Thus, the translator needs to bear in mind that religious words and phrases are a sensitive aspect as they express different beliefs and thoughts. In some cases, translators prioritize literal equivalence, while in other cases there is literal translation loss because the translators prioritize functional equivalence. This is context-dependent.

## **Chapter Nine: Results of Questionnaire and Translation Technique Used**

### **9.1 Cultural Translated Terms (Words and Phrases)**

#### **9.1.1 Introduction**

The analysis of the empirical study follows a pattern in which informants' replies to a questionnaire are presented in graph charts, followed by explanatory tables.

The aim of the questionnaire is to investigate native speakers' attitudes towards the various translations of a selection of the words and phrases analysed in chapters' 5-8. The native or qualified English speakers are Arabic speakers, and the attitudinal questionnaire therefore supports acceptability judgements of the selected culturally based words and phrases in the novels of Ibrāhim al-Kawnī. Additionally, the researcher will investigate whether there is a relation between the TL translation choice most preferred by the English-speaking respondents, and the translation technique (or ST-TT relation) in each case.

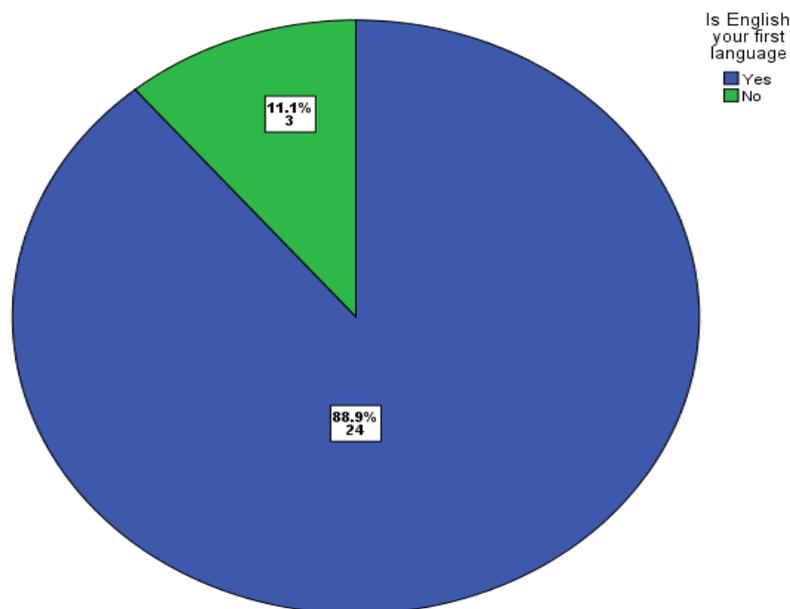
The data was analysed using IBM SPSS Statistics version 21. Demographic information about the respondent is presented first before looking at how satisfactory they found the translation. A total 27 respondents took part in the survey. The questionnaire used by the researcher is given in Appendix IV. The reader is strongly encouraged to look at the questionnaire in order to fully understand the analysis.

The cultural words and phrases selected as case studies of this questionnaire have been chosen from different cultural categories (social, material, ecological and religious). For instance, examples 1, 2, 3 and 4 are social, example 5 is material, examples 6, 7, 8, and 9 are ecological and examples 10 and 11 are religious. These

examples have been selected because the researcher believes those words and phrases refer to concepts less familiar to the target reader, and may cause especial challenge and difficulty in translation, and therefore in identifying an appropriate translation procedure.

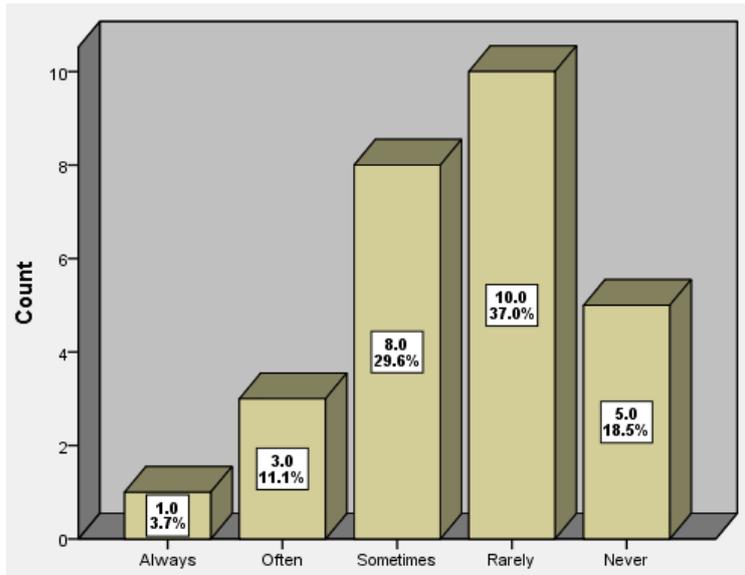
### 9.1.2 Demographic Information

Out of the 27 respondents, 24 (88.9%) had English as their first language while 3 (11.1%) did not have English as their first language (see figure 3).



**Figure 3: First Language of Respondents**

The researcher asked the respondents how often they read English translation of Arabic novels. The distribution of the responses given is shown in figure 4. Of the 27 respondents, 1 (3.7%) said 'always', 3 (11.15%) said 'often', 8 (29.6%) said 'sometimes', 10 (37%) said 'rarely' and 5 (18.5%) said 'never' (see figure 4).



**Figure 4: Frequency of Reading English translation of Arabic novels**

### 9.1.3 Native Speaker Judgements

The researcher presented 11 selected examples of ST words and phrases to the respondents to select the TT equivalents that they found culturally satisfactory. Each example consists of one or more sentences. Each of those sentences, and contains an underlined word or phrase. The respondents were also asked to give reasons for their choice. See the questionnaire for more details.

#### 9.1.3.1 *mawwāl*

Here the researcher presented four TT equivalents of ST *mawwāl* translated words (see chapter five, example 8) to the respondents to select the ones they found culturally satisfactory. The selection made by the respondents and the reasons for that selection is shown in Table 7. Of the 27 respondents, 15 (55.6%) found the translation of *Ballad* culturally satisfactory compared to the other translation; 5 (18.5%) found *Muwwal* satisfactory; only 1 (3.7%) found *ballads* satisfactory and 6 (22.2%) found *lament* satisfactory. A statistically significant higher proportion of respondents found

the translation of *ballad* culturally more satisfactory than the other translations [Chi-Square=15.5, degree of free (df) =3 and p=0.001 (<0.05)]. Some of the reasons given for this selection are that it makes more sense and that it fits the context better than the other translations. See the table for other reasons mentioned.

**Table 7: TT equivalents of *mawwāl***

Terms	Frequency	Percent	Reasons
Muwwal	5	18.5	It seems appropriate because the other terms are contradictory ballad happy and lament sad with (1).
			I like the foreignisation of the term, it conveys that it is a culture specific term.
			Ballad and lament are relatively specific to Western poetry whereas 'muwwal' makes it more relevant to Arabic literature.
			Most satisfactory perhaps is (1). Although a definitely exotic translation, it is not harden in meaning or consents in translation loss or the other options.
			As there is no equivalent in the target language, it is acceptable to transliterate and explain it.
Ballad	15	55.6	Ballad' is the most satisfactory in my view, this is because the first one was translated by unnecessary translation and the last one 'lament' is more for contexts of extreme grieve and elegy.
			I find (2) the most satisfactory, followed by (3). The term 'ballad' makes sense to me in these two contexts.
			2 & 3 ballad/ballads, it's clearer what is going on if 'ballad' is used, and 'ballad' seems to fit the meaning well enough.
			Because it is the appropriate equivalent in the TT.
			ballad' because it is the intended term in the source text.
			It is the appropriate equivalent.
			I prefer muwwal with footnotes to explain with details what muwwal in Arabic is.
			Because it is more satisfactory.
			Because it conveys the source term's image.
			I guess Ballad is the right translation for this term.
			Ballad' conveys the source text meaning.
			Because it makes sense in the target language.
			It is more sensible and convey the source text meaning.
Ballad' is the most satisfactory in my view, this is because the first one was translated by unnecessary transliteration and the last one 'lament' is more for context of extreme grieve and elegy.			
Regarding to the source language text and the target culture.			
Ballads	1	3.7	It is the most appropriate equivalent in the target language.
Lament	6	22.2	More coherent, the first example (1) i wouldn't know what a muwwal is.
			Because I think it is more close to Arabic culture.
			According to the context of the source text.
			Lament is the closest to the source.
			Because I think it is more close to Arabic culture.
			Because it is idiomatic word that could be equivalent.
Total	27	100.0	

Chi-Square=15.5, df=3 and p=0.001

### 9.1.3.2 *nahs*

Here the researcher presented four TT equivalents of ST *nāhs* (see chapter Five, example 10) to the respondents to select the one they found culturally satisfactory.

The words used in the translations are *curse*, *ruin*, *misfortune*. *Misfortune* was used twice. The selection made by the respondents and the reasons for that selection is

shown in Table 8. Of the 27 respondents, 9 (33.3%) found the translation of *curse* culturally satisfactory compared to the other translation; no respondent found *ruin* satisfactory; 8 (29.6%) found the first translation of *misfortune* satisfactory and 10 (37%) found the second translation of *misfortune* satisfactory. None of the translations had a clear preponderance. Hence there is no statistically significant difference made by the respondents [Chi-Square=0.22, degree of free (df) =2 and p=0.900 (>0.05)]. Some of the reasons given for selecting *curse* are that it is clear and highly recognised in English. The reasons given for the selection of the first *misfortune* are that *curse* and *ruin* did not convey the message correctly and that *misfortune* is more appropriate. The second *misfortune* was selected because it was an appropriate and makes sense in the target text, as per Table 8.

**Table 8: TT equivalents of *nahs***

Terms	Frequency	Percent	Reasons
Curse	9	33.3	Curse' is the most satisfactory because it is highly recognised by the English reader and is being used for the same concept of the Arabic word.
			I find (1) to be the best translation here; the word 'curse' is very clear and seems accurate and suitable in this context. (2) is fine too.
			In my opinion all translated terms do not convey the exact meaning.
			Because (curse) is the closest to the source term.
			It gives flavor to the target reader.
			It is the targeted meaning in the target text.
			Curse' is the most satisfactory because it is highly recognised by the English reader and is being used for the same concept of the Arabic word.
			It conveys the intended of the source word.
			The context of the source text says curse is the most convenient equivalent in the target text.
Ruin	0	0.0	
Misfortune	8	29.6	I wouldn't know what ruin is. Translations 1 & 2 does not convey bad luck.
			It seems the most contemporary and flexible of the terms used.
			Misfortune implies bad luck, could be because of 1 curse but is not necessarily.
			I feel that 'misfortune' transfers the meaning of النحس, 'curse' and 'ruin' are hypogenous.
			3 & 4 misfortune, 'ruin' does not convey the sense of fortune, of fate. Misfortune seems the closest to the ST.
			Because it is an appropriate one.
			Because misfortune is the most compatible to the source text.
Because it refers to bad luck.			
Misfortune	10	37.0	This is because of it refers the sense and cultural of the Arabic culture.
			According to Almarwrid Arabic- English dictionary.
			Translation seem to range from ' bad luck' to very serious disaster, ' misfortune' even a wide range of serious whereas 'curse' and 'ruin' are specifically grave. Also, misfortune is singular.
			Because it is the English equivalent of this term.
			It is the appropriate to the source text.
			Regarding to the target culture.
			I would go for (misfortune) as it the most suitable to the target reader.
			Because this term is intended in the target language.
Makes sense in the target text.			
Total	27	100.0	

Chi-Square=0.22, df=2 and p=0.900

### 9.1.3.3 *dhawī al-qurbā*

Here the researcher presented four TT equivalents of ST *dhawī al-qurbā* (see Section 5.1.2, example 24) to the respondents to select the ones they found culturally satisfactory. The words are *the kindred*, *home*, *relatives* and *kinsmen*. The selection made by the respondents and the reasons for that selection are shown in Table 9. Of the 27 respondents, 4 (14.8%) found the translation of *the kindred* culturally

satisfactory compared to the other translation; just 1 respondent (3.7%) found *home* satisfactory; 15 (55.6%) found *relatives* satisfactory and 7 (25.9%) found *kinsmen* satisfactory. A statistically significant higher proportion of respondents found the translation of *relatives* culturally satisfactory than the other translations [Chi-Square=15.5, degree of free (df) =3 and p=0.001 (<0.05)]. Some of the reasons given for selecting *relatives* are that it is more compatible with the intended meaning, it is the closest thing to the intended equivalent and that it is neutral and gives a clear meaning. See Table 9 for other reasons mentioned.

**Table 9: TT equiavents of *dhawī al-qurbā***

Terms	Frequency	Percent	Reasons
The kindred	4	14.8	Because it is more idiomatic.
			It is the suitable to the target.
			Because it is more idiomatic.
			Kindred refers to ذوي القربى in the target culture.
Home	1	3.7	Relatives' is an idiomatic rendering, but 'at home' in sentence (2) works well in this particular sentence because it contracts well with 'the outside world'.
Relatives	15	55.6	I would go for 'relatives' because it is the more neutral one and it gives the direct meaning without any type of confusion.
			Because, it is the convenient equivalent in the target culture.
			The forms used 'kin' are very dated.
			The kindred is a nice word in English, it is not frequently used but it explains the idea of someone very close to you. Kinsmen is better.
			Relatives' sounds more up to date where 'kindred' and 'kinsmen' sound quite active. 'home' would include other elements of everyday life, whereas 'relatives' is more specific.
			Because it is more compatible.
			Relatives' is the closest meaning.
			Relatives, because it is the most convenient word to this term.
			Because it is the exact translation to this term.
			Because it is the most compatible.
			Relatives' points out to the whole members of the family who are in relation with each other.
			It refers to comprehensive meaning rather than the other given equivalents.
			I would go for 'relatives' because it is the more neutral one and it gives the direct meaning without any type of confusion.
			Because it is the most neutral word and it gives clear meaning.
The closest equivalent in the target text.			
Kinsmen	7	25.9	More coherent.
			I prefer (4) here, kinsmen seems to be a good translation and makes sense in the context of this sentence, (2) is alright too.
			These two seem to be update the meaning.
			Because 'kinsmen' means ذوي القربى in English text.
			It is the appropriate equivalent to the source text.
			Regarding to the target language.
Total	27	100.0	It is idiomatic term.

Chi-Square=16.11, df=3 and p=0.001

#### 9.1.3.4 Jabal al-Hasāwna

Here the researcher presented two TT equivalents of ST *Jabāl al-Hasāwna* (see Section 5.3, example 33) to the respondent to select the one they found culturally satisfactory. The words are *The Hasawna mountains* and *Jebel Hasawna*. The selection made by the respondents and the reasons for that selection are shown in Table 10. Of the 27 respondents, 13 (48.1%) found the translation of *The Hasawna*

*mountains* culturally satisfactory compared to the translation of *Jebel Hasawna* which 14 respondents (51.9%) found more satisfactory. There is no statistically significant difference between the proportion that selected *The Hasawna mountains* compared to the proportion that selected *Jebel Hasawna* [Chi-Square=15.5, degree of free (df) =3 and  $p=0.001$  ( $<0.05$ )]. Some of the reasons given for selecting *Jebel Hasawna* are that it is a proper noun in the source language and that there is no need to translate the word. See Table 10 for other reasons mentioned.

**Table 10: TT equivalents of *Jabal al-Hasāwna***

Terms	Frequency	Percent	Reasons
The Hasawna mountains	13	48.1	Jebel is ok if you have knowledge of Arabic but for an English speaking target audience not adequate enough.
			The Hasawna mountains' is more satisfactory because there is no need to transliterate the word 'جبل' if it has a similar equivalent in English 'mountains' in addition to helping the reader to identify .
			Because we do not need to do transliteration for the word '???' , it will not make sense in the target text.
			2 is unnecessarily obscure.
			Hasawna mountains conveys the image to an English audience ??? and mountains are near enough equivalents.
			(1) is definitely better, why would you transliterate a word like جبل and not simply translate it? It is not part of the name itself, and if it is transliterated like (2), non-Arabic speakers won't get it.
			Because might expect knowledge of the region.
			Most English readers would not know what 'Jebel' means, so they wouldn't get the full meaning.
			It emphasizes on mountain not just a noun of place.
			Because it would be acceptable to translate the first word and transliterate the noun.
			It is the proper term to the source.
			Because we do not need to do transliteration for the word '???' , it will not make sense in the target text.
			The Hasawna mountains' is more satisfactory because there is no need to transliterate the word 'جبل' if it has a similar equivalent in English 'mountains' in addition to helping the reader to identify .
Jebel Hasawna	14	51.9	Because , it is known as Jebel Hasawna in the English maps.
			It is the name of the place, e.g., 'Mont Blanc', 'Siena Nevada', does not need to be translated.
			it is a name of series of mountains.
			It is proper name.
			It is proper name.
			Regarding to Atlas.
			Because it is the word which may express the source term.
			Because I have checked this term online map I found it as Jebel al Hasawna. ( <a href="http://ly.geoview.info/jebel_al_hasawna,32114541p">http://ly.geoview.info/jebel_al_hasawna,32114541p</a> ).
			Jebel Hasawna' is proper name and could be transliterated.
			it is a name of series of mountains in Libya desert.
			Regarding to the Atlas of World maps, Jebel Hasawna more appropriate than the other term.
			It is more satisfactory because it conveys the image of the source text.
			It is a name of famous mountains in the East of Libya.
As the translator capitalized and transliterated these words, therefore, this translation is the most compatible equivalent.			
Total	27	100.0	

Chi-Square=0.04, df=1 and p=0.85

#### 9.1.3.5 naj'

Here the researcher presented three TT equivalents of ST naj' (see Section 6.4, example 50) to the respondents to select the one they found most culturally satisfactory. The words are *tent*, *settlement* and *villages*. The selection made by the respondents and the reasons for that selection are shown in Table 11. Of the 27 respondents, 9 (33.3%) found the translation of *tent* culturally satisfactory compared to the other translation; 7 (25.9%) found *settlement* culturally satisfactory; and 5 (18.5%) found the translation *villages* culturally satisfactory. Significantly, 6 respondents (22.2%) did not make any selection. There was no statistically significant difference in the selection made by the respondents [Chi-Square=1.14, degree of free (df) =1 and p=0.57 (>0.05)]. Some of the reasons given by the respondents that made no selection were that none of the other translations conveyed the sense of the source word, or they didn't find the translation in an Arabic dictionary, and had no idea (do not know). See Table 11 for other reasons mentioned for selecting the other translations.

**Table 11: TT equivalents of *naj'***

Terms	Frequency	Percent	Reasons
Tent	9	33.3	Even if it is not the exact translation, it is the closest to the intended meaning.
			I am not quite sure here because I do not know what a نجع is, and can't find it in the dictionary either. I am guessing it's like a خربه, a small Bedouin tent village if so, (1) seems the best translation.
			According to the source culture.
			I would put tent in plural since نجع is more than one tent.
			Because it conveys the source term's flavor.
			Regarding to the source text, I have chosen (1), because it seems to me it is Bedouin people who prefer to have tent in that time rather than house.
			In fact it is a group of tents used by old Libyans.
			Because it the closest translation to the Arabic culture.
Settlement	7	25.9	It conveys the image of this word in the source culture.
			In (1) where is the pronounce?
			This is because of the word settlement give the meaning of the Source text.
			1 is not the right word, 3 is too restrictive, 2 is best.
			Settlement' suggests something that could be just a tent, or could be a village, it is a middle ground.
			This option seems to me the best.
Villages	5	18.5	It is not exactly 'settlement' but it is the closest, because النجع in the source culture indicates to different equivalent, but it could be acceptable if the translator adds more information to the TL.
			This is because of the word settlement give the meaning of the Source text.
			Village' is the most satisfactory because it is the closest translation to the Arabic word.
			Villages may not be direct equivalent but it gives the sense of a small group of people living.
			Sounds natural in English and the word seems to mean 'villages' rather than 'tent', etc.
Made no selection	6	22.2	Because ??? consists of group of tents and could be called as villages.
			Villages' is the most satisfactory because it is the closest translation to the Arabic word.
			Non of them, because they didn't convey the source word.
			No one of them, group of tents to be in one place.
			I do not know what does this term mean.
			No idea.
Total	27	100.0	I didn't find it in the Arabic dictionary.
			None of them, because they do not transmit the meaning of the source culture word. I would suggest to be transliterated and added footnote.

Chi-Square=1.14, df=1 and p=0.57

#### 9.1.3.6 al-qiblī

Here the researcher presented three TT equivalents of ST al-qiblī (see Section 7.1, example 53) to the respondents to select the one they found culturally satisfactory. The words are *south wind*, *southern winds* and *qibli*. The selection made by the respondents and the reasons for that selection are shown on Table 12. Of the 27 respondents, 6 (22.2%) found the translation of *south wind* culturally satisfactory compared to the other translations; 4 (14.8%) found the translation of *southern winds* culturally satisfactory; but by far the majority 17 (63%) found the translation of *qibli* culturally satisfactory. A statistically significant higher proportion of the respondents found the translation *qibli* culturally satisfactory compared to the translation of *south wind* or *southern winds* [Chi-Square=10.89, degree of free (df)=2 and p=0.004 (<0.05)]. Some of the reasons given by the respondents for the selection of *qibli* are that it is a well-known wind, it is a noun, and it is the name of a dusty hot wind in the summer. See Table 12 for other reasons mentioned for selecting the other translations.

**Table 12: TT equivalents of *al-qiblī***

Terms	Frequency	Percent	Reasons
South Wind	6	22.2	I do not think southern is the best word to describe wind, it should be south or southerly.
			South wind I like the image created by south wind, saying Qibli winds would create no image in my mind.
			you have 'north wind' so I guess you can have 'south wind' too. Also 'southern winds' suggests winds in the south rather than from the south.
			Because it indicates to wind that comes from the south.
			It is the appropriate term to the source.
			Because it could translation to this phrase as it makes the image clearer.
Southern Winds	4	14.8	Pits is more well than(a) more idiomatic in English.
			I prefer (2) here, (1) is fine too. I have never heard the term 'Qibli winds' and I imagine most Western readers haven't either and have no clue what it means, hence this is not a good translation.
			This in English, south not idiomatic and the addition in (3) seems unnecessary.
			hot southern winds' sound the nicest to me and conveys up quite an effective image.
Qibli	17	63.0	I think 'Qibli' is more satisfactory because it could be classified as words, such as 'Bedouin' which are unique to the Arabic culture.
			It is better to do transliteration here because it gave more meaning than the two.
			According to the source culture it is a noun (Almord).
			It well known wind.
			It is a noun.
			It is a noun.
			It's a noun of a type wind comes from the south.
			Because it is name of monsoon wind, and Qibli would be the appropriate to be transliterated.
			Because it is the name and could be transliterated.
			Because it is well known wind in North Africa especially in Libya.
			Because it is proper name of local wind.
			It is a name of dusty monsoon wind in summer.
			According to Wikipedia, Qibli is the suitable term.
			It is better to do transliteration here because it gave more meaning than the two.
			I think 'Qibli' is more satisfactory because it could be classified as words, such as 'Bedouin' which are unique to the Arabic culture.
It is a monsoon wind in Libya.			
I would go for Qibli as the translator did, because it is a local wind.			
Total	27	100.0	

Chi-Square=10.89, df=2 and p=0.004

### 9.1.3.7 *talha*

Here the researcher presented three TT equivalents of ST *talha* (see Section 7.2.1, example 56) to the respondents to select the one they found culturally satisfactory.

The words are *palm tree*, and *acacia*. The translation of *acacia* appeared twice. The selection made by the respondents and the reasons for that selection is shown in Table

13. Of the 27 respondents, 3 (11.1%) found the translation of *palm tree* culturally satisfactory compared to the other translations; for the first translation of *acacia* an overwhelming majority of respondents 19 (70.4%) found the translation culturally satisfactory; and for the second translation of *acacia* 5 respondents (18.5%) found the translation culturally satisfactory. A statistically significant higher proportion of the respondents found the translation of the first *acacia* culturally satisfactory compared to the translation of *palm tree* or the second *acacia* [Chi-Square=16.89, degree of freedom (df)=2 and  $p=0.001$  ( $<0.05$ )]. Some of the reasons given by the respondents for the selection of the first translation of *acacia* are that it gave the precise translation for the source text, it is the exact equivalent of the target language, and that it conveys the exact meaning. See Table 13 for other reasons mentioned for selecting the other translations.

**Table 13: TT equivalents of *talha***

Terms	Frequency	Percent	Reasons
Palm tree	3	11.1	<p>Palm tree' is more satisfactory to me because it is a unique cultural symbol to the Arabic culture where it is known for.</p> <p>2/3 they are actually what the word denote 1 is pandering to stereotypes or making it easy for the reader.</p> <p>Palm tree' is more satisfactory to me because it is a unique cultural symbol to the Arabic culture where it is known for.</p>
Acacia	19	70.4	<p>because full meaning and is idiomatic in English.</p> <p>(2) is the best translation because it gave the precise translation for the Source text.</p> <p>Because of the literal translation of this term.</p> <p>Acacia tree, image of stretching out under the tree, the fact it is a tree is more important than the type of tree.</p> <p>I think (2), 'acacia tree', is the best translation here. Although, I personally didn't know what an acacia tree looks like until I looked it up just now.</p> <p>This is what I understood from the words.</p> <p>Acacia' is a bit different from just generic 'palm' adds information, but adding 'tree' (i.e. 'acacia tree') clarifies for the readers that it's a tree.</p> <p>Because طلع means 'acacia' in the TL not 'palm tree'.</p> <p>Yes, it's acacia not palm tree and they are totally different.</p> <p>It is the compatible term in the target text.</p> <p>It is the exact equivalent in the target language.</p> <p>It conveys the exact meaning.</p> <p>Acacia refers to term mentioned in the source text not palm tree.</p> <p>Because it is the exact equivalent.</p> <p>According to Al-mawrid Arabic-English dictionary.</p> <p>(2) is the best translation because it gave the precise translation for the Source text.</p> <p>Both example are more satisfactory, because it is unique plant in North east desert.</p> <p>Because it is the intended plant in the source text.</p> <p>Even there is no طلع in the West but I think acacia is the closest equivalent.</p>
Acacia	5	18.5	<p>I am not sure what 'acacia' is, but it seems like 'acacia tree' is a tautology. Also, I am pretty sure there is another word for 'palm tree', but I can not remember it right now.</p> <p>Because Ibrāhim al-Kawnī is Touareg and he loves Sahara, therefore, Acacia is the appropriate term as it can live in desert.</p> <p>I think it is the compatible translation.</p> <p>Because it right equivalent in the target language.</p> <p>It is the aimed equivalent and more compatible than palm tree.</p>
Total	27	100.0	

Chi-Square=16.89, df=2 and p=0.001

### 9.1.3.8 *ratma*

Here the researcher presented four TT equivalents of ST *ratma* (see Section 7.2.1, example 57) to the respondents to select the one they found most culturally satisfactory. The words are *thorn bush*, *broom trees*, *retem trees* and *retem*. The

selection made by the respondents and the reasons for that selection are shown in Table 14. Of the 27 respondents, 3 (11.1%) found the translation of *thorn bush* culturally more satisfactory than to the other translations; 15 respondents (55.6%) found the translation of *broom trees* culturally more satisfactory; 3 respondents (11.1%) found the translation *retem trees* culturally satisfactory and 6 respondents (22.2%) found the translation *retem* culturally satisfactory. A statistically significant higher proportion of the respondents found the translation *broom trees* culturally satisfactory compared to the other translations [Chi-Square=14.33, degree of free (df) =3 and p=0.002 (<0.05)]. Some of the reasons given by the respondents for the selection of *Brooms trees* are that it is the most direct one and it a well-established term; in English it is known as 'broom'; and it is the closest translation to the source. See Table 14 for other reasons mentioned for the selection of the other translations.

**Table 14: TT equivalents if ST *ratma***

Terms	Frequency	Percent	Reasons
Thorn bush	3	11.1	I do not actually understand the meaning of these terms translation in English.
			No idea what a 'Broom trees' are, 'Thorn bush' is more accessible for these not familiar with plant names.
			I dd not know the meaning of the word and this option is by for the most conventional.
Broom trees	15	55.6	Broom' because it is the most direct one and it is a well-established term.
			It is the same name of the tree in English.
			(2) seems best here, i think everyone knows what a broom tree is, (1) is fine too.
			Because in English, it's known as broom.
			Broom, because it is the proper equivalent.
			Because broom is the English equivalent for such term.
			Because it is the term intended in the source and target language.
			It is the target equivalent needs for this term.
			It is the closest translation of the source term.
			It is idiomatic and more compatible with the target culture.
			It is the same name of the tree in English.
			Broom' because it is the most direct one and it is a well-established term.
			Because it is the direct equivalent.
Because it is the intended plant in the source text.			
In the source culture رتم and in the target culture broom.			
Retem trees	3	11.1	It is the correspondence term in the source text.
			Because 'retem' is the perfect equivalent.
			It is the equivalent in the target language.
Retem	6	22.2	Retem, though unfamiliar to the average reader at least it conveys the meaning of it being a kind of tree.
			Retem blossom , blossom gives the idea of a type of flower, retem gives an element of exoticism along with the image of the oasis.
			This is what the word specially means. I don't think most readers with know what a 'retem' bush was (I had to look it up), but the context shows that it is a plant which blossom.
			It is exact equivalent in the target language.
			According to Almarid dictionary.
			Because it is equivalent for the source.
Total	27	100.0	

Chi-Square=14.33, df=3 and p=0.002

### 9.1.3.9 *waddān*

Here the researcher presented three TT equiavelnts of ST *waddān* (see Section 7.2.2, example 63) to the respondents to select the one they found most culturally satisfactory. The words are *waddan*, *moufflon*, and *barbary sheep*. The selection made by the respondents and the reasons for that selection are shown in Table 15. Of

the 27 respondents, 8 (29.6%) found the translation of *waddan* culturally most satisfactory compared; 7 respondents (25.9%) found the translation *mouflon* more culturally satisfactory; and 12 respondents (44.4%) found the translation *barbary sheep* culturally satisfactory. None of the translation stands out, that is, there is no statistically significant difference in the proportions that selected each translation [Chi-Square=1.56, degree of free (df) =2 and p=0.459 (>0.05)]. Some of the reasons given by the respondents for the selection of *waddan* are that it is the proper name for the type of gazelles; it made more sense; and that there is no equivalent in the target language. See Table 15 for other reasons mentioned for the selecting of the other translations.

**Table 15: TT equivalents of *waddān***

Terms	Frequency	Percent	Reasons
Waddan	8	29.6	Makes more sense than though one would not know what it is.
			Because 'ودان' is a proper name for kind of gazelles, so it is better to use transliteration technique.
			As above, I do not know the word. It seems to be most convenient, however in this case because the word obviously has no clear equivalent in English.
			There is no equivalent in the target language.
			There is no equivalent in the target language, therefore, it would be suitable if it transliterated.
			In fact, this animal is different of moufflon and Barbary sheep. It is waddan but needs to be added extra information to the target reader.
			Because there is no such animal nowadays, it is acceptable to be transliterated.
			Because 'ودان' is a proper name for kind of gazelles, so it is better to use transliteration technique.
Moufflon	7	25.9	Moufflon, we understand it is an animal from the mention of gazelle and rabbit but it seems interesting and exotic.
			I know what a 'moufflon' is, whereas I'd never heard of 'Barbary sheep' before, so i prefer (2), (although, according to Wikipedia, Barbary sheep is the more accurate translation of (الودان)).
			Because it's the convenient term.
			Because it the closest to the source term.
			It is the closest to the intended term.
			Even it is not the intended animal, but it is the closest one.
Barbary sheep	12	44.4	Barbary sheep' because it is the closest translation where the first is a transliteration and the second refers to a different type of animals.
			It is the closest equivalent to the source culture even it is not same.
			Barbary sheep has some meaning the others either none or very little.
			No idea what a 'moufflon' is, and readers in English might not be clear on what a 'waddan' is, Barbary sheep is much more self-explanatory.
			I feel that with the other two translations the reader just wouldn't know what was being talked about.
			Because it is similar to the animal ودان.
			According to Almagrid it's moufflon.
			Because it is the closest to the source.
			Barbary sheep' because the target reader may recognise such animal.
			Because it is the nearest term of the source.
			Barbary sheep' because it is the closest translation where the first is a transliteration and the second refers to a different type animals.
Because it the closest word and conveys the image of the source word.			
Total	27	100.0	

Chi-Square=1.56, df=2 and p=0.459

### 9.1.3.10 *walī*

Here the researcher presented three TT equivalents of ST *walī* (see Chapter 8, example 67) to the respondents to select the one they found culturally satisfactory.

The words are *saint* and *sovereign*. The translation of *saint* appeared twice. The selection made by the respondents and the reasons for that selection is shown in Table 16. Of the 27 respondents, 13 (48.1%) found the translation of the first *saint* culturally satisfactory; for the second translation of *Saint* 11 respondents (40.7%) found the translation culturally satisfactory; and 2 respondents (7.4%) found the translation of *sovereign* culturally satisfactory. One respondent (3.7%) did not find any of the translations culturally satisfactory because he/she does not agree with the equivalents given as the word has many meanings. A statistically significant higher proportion of the respondents found the translation of the first *Saint* culturally satisfactory compared to the translation of *sovereign* or the second *saint* [Chi-Square=7.92, degree of free (df)=2 and p=0.019 (<0.05)]. Some of the reasons given by the respondents for the selection of the first translation of *saint* are that it incorporates the intended meaning in the target culture, it creates the same effect in the target language, and that it has missed something out compared to the one intended in Arabic. See Table 16 for other reasons mentioned for selecting the other translations.

**Table 16: TT equivalents of *walī***

Terms	Frequency	Percent	Reasons
Saint	13	48.1	Regarding to Al-mawrid this term is a content word in the source language.
			(1) and (2) both seem fine to me, although (2) is phrased in a slightly odd way and seems to be missing an article? (i.e. The tomb of an/this old saint, sounds much better).
			Because saint refers to one intended in Arabic.
			The equivalent in the target culture.
			The closest to the meaning.
			Because 'saint' is the counterpart of the source term in the target language.
			Because it is the aimed word in the target culture.
			Because saint incorporates the intent meaning in the target culture.
			It is idiomatic and more compatible with the target culture.
			'Saint' because it creates the same equivalent effect in the TT where sovereign does not.
			Because it creates the same effect in the TL.
			Because <i>ولي</i> in the source culture and saint in the Western culture.
			Saint means <i>ولي</i> and I believe it is the suitable equivalent.
Saint	11	40.7	No reason.
			'Saint' because it creates the same equivalent effect in the TT where sovereign does not.
			It is more natural.
			Saint makes sense in the context.
			I do not see here 'sovereign's' and 'saint' are corrected to each other. And in (1) I think the translation should reflect that 'saint' is plural.
			feel this is close to the meaning.
			Sain' is a holyman in English same as <i>ولي</i> in Arabic.
			Because (saint) in the equivalent to the target reader.
			Because (2) is the correct translation for the target language.
			It is known as 'saint' in the target language.
			It is more natural and makes sense in the target language.
Sovereign	2	7.4	Literal translation.
			It is the equivalent in the target culture.
Made no selection	1	3.7	It is very hard to say which as this word has many meanings.

Chi-Square=7.92, df=2 and p=0.019

### 9.1.3.11 *qibla*

Here the researcher presented two equivalents of ST *qibla* (see Chapter 8, example 68) to the respondents to select the one they found culturally satisfactory. The words are *qibla*, and *Mecca*. The selection made by the respondents and the reasons for those selections are shown in Table 17. Of the 27 respondents, 10 (37%) found the translation *qibla* culturally more satisfactory; and 17 respondents (63%) found the

translation of *Mecca* culturally more satisfactory. Even though a higher proportion of respondents preferred Mecca, there is no statistically significant difference in the proportions [Chi-Square=1.82, degree of free (df) =1 and p=0.178 (>0.05)]. Some of the reasons given by the respondents for the selection of *qibla* are that it has no equivalent in the target language; it may be familiar to the target readers; and that it is more particular than *Mecca*. See Table 17 for other reasons mentioned for the selection of *Mecca*.

**Table 17: TT equivalents of *qibla***

Terms	Frequency	Percent	Reasons
Qibla	10	37.0	This is because of there is no equivalence in the TT for the word 'قبلة'.
			It is more particular than Mecca, but it should be explained to the target reader.
			Most convenient and legitimate case of cultural borrowing.
			Because 'qibla' is a suitable for this term.
			May be familiar in the most of target readers.
			Transliteration is the best here with footnotes.
			Because qibla is more compatible but needs footnote to be explained.
			Qibla is more appropriate but should be explained with more details.
			This is because of there is no equivalence in the TT for the word '????'.
			It would be great to let the target reader to know more about Islam by choosing qibla rather than Mecca, because Mecca more general than qibla, therefore, qibla with footnote would be ok.
Mecca	17	63.0	Mecca, English target and would not know qibla is.
			Mecca' because it is widely know and recognised by readers while 'qibla' is not necessarily identified.
			Mecca is easier to recognise and the Qibla points towards it.
			Mecca understood by all.
			Clearer for those not familiar with Arabic terminology.
			I personally am familiar with the term qibla, but I don't think most Western, non-Muslim, readers would be, whereas (almost) everyone knows that Muslims pray facing Mecca, so (2) is clearer here.
			I don't think that many non-Muslim or non-specialist readers would know what 'qibla' is, whereas they almost certainly would know about Mecca as at least have an idea.
			Mecca is the right name to this term.
			Because 'qibla' in Mecca.
			Mecca as holy place is known more than other translations.
			As English reader, I know Mecca just a holy city.
			Mecca will be known more than qibla in by target reader.
			Because the target reader won't know qibla whereas known Mecca as a holy city.
			It is more common and well known than qibla in the target reader.
Mecca' because it is widely known and recognised by readers while 'qibla' is not necessarily identified.			
It is widely known as became more popular in the West because of increasing of Muslims.			
Western people know Mecca more than qibla.			
Total	27	100.0	

Chi-Square=1.82, df=1 and p=0.178

Out of the 11 examples of culturally translated words and phrases presented to the respondents for 6 a significantly higher proportion of the respondents found the translation of certain cultural words and phrases more satisfactory than others. The translated terms that the majority of the respondents preferred are:

- *Ballad* (55.6%)

- *Relatives* (55.6%)
- *Qibli* (63%)
- 1<sup>st</sup> *Acacia* (70.4)
- *Broom trees* (55.6%)
- 1<sup>st</sup> *Saint* (48.1%)

For the remaining 5 examples no single translated term attracted a clear majority.

#### 9.1.4 The Respondents' Selections and Translation Techniques

Referring to Dickins' procedures for translating culturally specific words and phrases (see Section 2.3.3), the respondents have selected TT equivalents representing the translation techniques which have been used by the translators of Ibrāhim al-Kawnī's novels. For instance, some of them preferred a foreignising procedure in the TT equivalents of *mawwāl* with a proportion 18.5%, *Jabāl al-Hasāwna* with a proportion 51.9%, *al-qiblī* with a proportion 63.0%, *ratma* with a proportion 22.2%, *waddan* with a proportion 29.9% and *qibla* with a proportion 63.0%, by using transliteration or cultural borrowing technique with an explanation. No selection has been made for cultural background reasons in the ST words *naj'* with a proportion 22.2% and *walī* with a proportion 3.7%. However, with other words and phrases, the respondents preferred a domesticating procedure by selecting an appropriate word or phrase of the TT and the high proportions show that the majority preferred to select TL synonyms, for example, 'ballad' is a TL synonym of *mawwāl* with a proportion 59.3%, and 'acacia' is a TL synonym of *ṭalḥa* with a proportion 88.9%, 'broom trees' is a TL synonym of *ratma* with a proportion 55.6%, 'barbary sheep' is a TL synonym of *waddan* with a proportion 44.4% and 'saint' is a TL synonym of *walī* with a proportion 88.8%. Also the respondents noticed that some of the TT equivalents are exoticisms because, such as 'mouflon' even though it is English but it is a different

sub-species from ST *waddan* (which actually a Barbary sheep) and other respondents had no idea about this term.

Some respondents have selected their TT equivalents by using the same procedure as the al-Kawnī's novel's translators which could be described as techniques, especially when their comments indicate that the translation given is not a synonym such as "it is not the exact translation, but it is the closest to the intended meaning", i.e. the translation provided could be hyperonym, hyponym or even semantic overlap. This type of procedure is evident in the TT 'tent' equivalent, 'settlement' and 'mouflon'.

Some of the respondents have justified their judgments of selecting culturally specific words and phrases by using dictionaries and online sources which is the same procedure that has been used in this study in the analysis chapters, i.e. the researcher has made his judgments of acceptability of some TT words and phrases based on some dictionaries and online sources, (see Section 3.1.3).

To sum up, the respondents have selected different TT equivalents which could lead to judge of which is popular technique has been used. The result of highest proportion given of the respondents' selections shows that the most translation technique used is a synonym; then hyperonym, hyponym, cultural borrowing and transliteration. However, the most often techniques used by the translators of al-Kawnī's novels were synonym **with** a proportion 50.7% of Jayyusi and Tingley, 59.6% of Colla and 70.8% of Hutchison; hyperonym **with** a proportion 13.4% of Jayyusi and Tingley, 12.4% of Colla and 10.3% of Hutchison.

## **9.2 Translation Technique Used**

### **9.2.1 The Proportion of each Translation Technique used by all Translators overall for all Novels**

As Table 18 shows the most commonly used translation technique by all translators overall for all novels was synonym, it was used 59.09% of the times compared to the other techniques. Synonym had the highest proportion of 59.09%. The second highest used translation technique was hyperonym with a proportion of just 12.2%. The third highest translation technique used by the translators was hyponym with a proportion of 5.8%. The fourth technique used was cultural borrowing with a proportion of 3.5%. The fifth technique was transliteration with a proportion of 2.9%. It is clear that synonym and hyperonym are by far the most popular translation technique. The other techniques as shown in Table 18 were used very few times, for example a combination of transliteration plus synonym was used only 1 time with a proportion of just 0.6%.

**Table 18: The Proportion of each Translation Technique used by all Translators overall for all words and phrases analysed**

<b>Technique Used</b>	<b>Frequency</b>	<b>Percent</b>
cultural borrowing	6	3.5
cultural borrowing/ notes	2	1.2
cultural borrowing/ synonym	1	.6
hyperonym	21	12.2
hyperonym/ synonym	6	3.5
hyponym	10	5.8
hyponym-hyperonym	1	.6
hyponym/ synonym	1	.6
omission	2	1.2
semantic disjunction/ hyperonym	1	.6
semantic overlap	3	1.7
synonym	102	59.3
synonym- hyperonym	1	.6
synonym- transliteration	1	.6
synonym/ omission	1	.6
synonym/addition	1	.6
synonym/transliteration	2	1.2
synonyms	1	.6
transliteration	4	2.3
transliteration/ omission	1	.6
transliteration/ synonym	2	1.2
transliteration	1	.6
transliteration/ synonym	1	.6
Total	172	100.0

### **9.2.2 The Proportion of each Translation Technique used by each individual Translator overall for all Novels**

The researcher will now look at the translation techniques used by each translator overall for all novels. The researcher will present the techniques used by May Jayyusi and Christopher Tingley, Elliot Colla, and William Hutchison.

### **9.2.2.1 Translator: May Jayyusi and Christopher Tingley**

As Table 19 shows the most commonly used translation technique by the translator May Jayyusi & Christopher Tingley overall for all novels was synonyms which was used 71.4% of the times compared to the other techniques. Synonym technique had the highest proportion of 71.4%. The second highest used translation technique by May Jayyusi & Christopher Tingley was hyperonym with a proportion of 12.6%. The third highest translation techniques used by the translator was hyponym, semantic overlap and transliteration with a proportion of 4.2% each. The fourth technique used was cultural borrowing and semantic disjunction with a proportion of 2.1%. It is clear that synonyms and hyperonym is by far the most popular translation technique used by May Jayyusi & Christopher Tingley. The other techniques as shown in Table 19 were used very few times, for example cultural borrowing and semantic disjunction amongst others was used only 1 time with a proportion of just 2.1% each.

**Table 19: The Proportion of each Translation Technique used by May Jayyusi and Christopher Tingley overall for all Novels**

Technique Used	Frequency	Percent
cultural borrowing	4	6.0
cultural borrowing/ notes	2	3.0
cultural borrowing/ synonym	1	1.5
hyperonym	9	13.4
hyperonym/ synonym	2	3.0
hyponym	5	7.5
omission	2	3.0
semantic disjunction/ hyperonym	1	1.5
semantic overlap	1	1.5
synonym	34	50.7
synonym- hyperonym	1	1.5
synonym- transliteration	1	1.5
synonym/transliteration	1	1.5
transliteration/ omission	1	1.5
transliteration/ synonym	2	3.0
Total	67	100.0

#### **9.2.2.2 Translator: Elliot Colla**

As Table 20 shows the most commonly used translation technique by the translator Elliot Colla overall for all novels was synonym, it was used 72.0% of the times compared to the other techniques. Synonym had the highest proportion of 72.0%. The second highest used translation technique by Elliot Colla was hyperonym with a proportion of 14.4%. The third highest translation technique used by the translator was transliteration with a proportion of 7.2% each. The fourth technique used was hyponym with a proportion of 5.3% each respectively. It is clear that synonyms are by

far the most popular translation technique used by Elliot Colla. The other techniques as shown in Table 20 were used very few times, for example cultural borrowing, addition and omission amongst others were used only 1 time with a proportion of just 1.8%.

**Table 20: The Proportion of each Translation Technique used by Elliot Colla overall for all Novels**

<b>Technique Used</b>	<b>Frequency</b>	<b>Percent</b>
cultural borrowing	1	1.8
hyperonym	7	12.3
hyperonym/ synonym	3	5.3
hyponym	3	5.3
hyponym-hyperonym	1	1.8
synonym	34	59.6
synonym/ omission	1	1.8
synonym/addition	1	1.8
synonym/transliteration	1	1.8
synonyms	1	1.8
transliteration	2	3.5
transliteration	1	1.8
transliteration/ synonym	1	1.8
Total	57	100.0

### **9.2.2.3 Translator: William Hutchison**

As Table 21 shows the most commonly used translation technique by the translator William Hutchison overall for all novels was synonyms, it was used 70.8% of the times compared to the other techniques. Synonyms technique had the highest proportion of 70.8%. The second highest used translation technique by William Hutchison was hyperonym with a proportion of 12.6%. The third highest translation

technique used by the translator was hyponym with a proportion of 6.3%. The fourth technique used was semantic overlap and transliteration with a proportion of 4.2%. The fourth technique used was lexical and literal with a proportion of 6.3% each. It is clear that synonyms are by far the most popular translation technique used by William Hutchison. The other techniques as shown on Table 21 were used very few times, for example cultural borrowing amongst others was used only 1 time with a proportion of just 2.1%.

**Table 21: The Proportion of each Translation Technique used by William Hutchison overall for all Novels**

<b>Technique Used</b>	<b>Frequency</b>	<b>Percent</b>
cultural borrowing	1	2.1
hyperonym	5	10.4
hyperonym/ synonym	1	2.1
hyponym	2	4.2
hyponym/ synonym	1	2.1
semantic overlap	2	4.2
synonym	34	70.8
transliteration	2	4.2
Total	48	100.0

### **9.2.3 The Proportion of each Translation Technique used by each individual Translator for each Cultural area for all Novels**

The proportions of cultural areas for all novels are shown in Table 22. The Cultural area of religion has the highest proportion of 29.7% across all novels. This was followed by the cultural area of social activities of 20.3%. As shown in Table 22 the remaining cultural areas all have proportions of less than 10%, for example the geographical and proper names cultural area has a proportion of 9.9% while the cultural area of accommodation has a proportion of 2.3%. The researcher will now

present the proportion of each translation technique used by each individual translator for each cultural area for all novels. The researcher will now present the proportion of each translation technique used by each individual translator for each cultural area for all novels on Table 23.

**Table 22: Proportion of Cultural Area**

<b>Cultural Area</b>	<b>Frequency</b>	<b>Percent</b>
CLOTHES AND APPAREL	15	8.7
SOCIAL ACTIVITIES	35	20.3
ACCOMMODATION	4	2.3
FLORA AND FAUNA (ANIMALS)	9	5.2
FLORA AND FAUNA (PLANTS)	12	7.0
GEOGRAPHICAL AND PROPER NAMES	17	9.9
GREETING AND GESTURES	1	.6
KINSHIP	14	8.1
Religious Words/Phrases	51	29.7
TIME	3	1.7
TRANSPORTATION	3	1.7
WEATHER	8	4.7
Total	172	100.0

**Table 23: the proportion of each translation technique used by each individual translator for each cultural area for all novels**

Type	Author	Technique Used	Frequency	Percent	
Ecological Words/Phrases	Elliot Colla	hyponym	1	11.1	
		hyponym-hyperonym	1	11.1	
		synonym	6	66.7	
		synonyms	1	11.1	
		Total	9	100	
	May Jayyusi and Christopher Tingley	cultural borrowing/ notes	1	11.1	
		hyponym	2	22.2	
		semantic disjunction/ hyperonym	1	11.1	
		semantic overlap	1	11.1	
		synonym	3	33.3	
		synonym- transliteration	1	11.1	
		Total	9	100	
	William Maynard Hutchins	cultural borrowing	1	9.1	
		hyponym	1	9.1	
		synonym	7	63.6	
transliteration		2	18.2		
	Total	11	100		
Material Words/Phrases	Elliot Colla	hyperonym	3	42.9	
		hyperonym/ synonym	1	14.3	
		synonym	3	42.9	
		Total	7	100	
	May Jayyusi and Christopher Tingley	hyperonym	1	20	
		hyperonym/ synonym	1	20	
		synonym	3	60	
		Total	5	100	
	William Maynard Hutchins	semantic overlap	1	10	
		synonym	9	90	
		Total	10	100	
	Religious Words/Phrases	Elliot Colla	hyperonym/ synonym	2	11.8
			synonym	13	76.5
			transliteration	1	5.9
			transliteration/ synonym	1	5.9
Total			17	100	
May Jayyusi and Christopher Tingley		cultural borrowing	2	6.7	
		cultural borrowing/ synonym	1	3.3	
		hyperonym	4	13.3	
		hyperonym/ synonym	1	3.3	
		hyponym	2	6.7	
		synonym	18	60	
		transliteration/ omission	1	3.3	
		transliteration/ synonym	1	3.3	
		Total	30	100	
William Maynard Hutchins		synonym	4	100	
Social Words / Phrases	Elliot Colla	cultural borrowing	1	4.2	
		hyperonym	4	16.7	
		hyponym	2	8.3	
		synonym	12	50	
		synonym/ omission	1	4.2	
		synonym/addition	1	4.2	
		synonym/transliteration	1	4.2	
		transliteration	2	8.3	
		Total	24	100	
	May Jayyusi and Christopher Tingley	cultural borrowing	2	8.7	
		cultural borrowing/ notes	1	4.3	
		hyperonym	4	17.4	
		hyponym	1	4.3	
		omission	2	8.7	
		synonym	10	43.5	
synonym- hyperonym		1	4.3		
synonym/transliteration		1	4.3		
transliteration/ synonym		1	4.3		
Total	23	100			
William Maynard Hutchins	hyperonym	5	21.7		
	hyperonym/ synonym	1	4.3		
	hyponym	1	4.3		
	hyponym/ synonym	1	4.3		
	semantic overlap	1	4.3		
	synonym	14	60.9		
	Total	23	100		

### 9.3 Conclusion

As presented in the first part of this chapter, translating cultural words and phrases causes a challenge in translation procedure. The result of the empirical study shows that the respondents have selected the appropriate (synonym) word or phrase, i.e. an equivalent found in the TT, except for the exotic words or phrases of the ST such as *naj* which has 6 respondents and *wali* which has one respondent have not given translation. The study also shows that the respondents are divided in translating the words and phrases, i.e. with the same word or phrase, the TT translation provided could be selected and satisfied with the same number of respondents of the same word or phrase, such as *Jabal al-Hasawna* and *waddan*. On the other hand, there is a huge difference in selecting the appropriate equivalent of the ST words and phrases. For instance, *naḥs* has four TT equivalents (curse, ruin, misfortune), but not one of the respondents has chosen 'ruin', and also 'home' as the equivalent of *ḍhawī al-qurbā* which is chosen once.

In section 9.2 of this chapter, the most common technique used in the translation procedure is synonym which represents 50.7% of the over all technique used, then hyperonym represents 13.4%, and cultural borrowing is 6%.

All of those findings highlight the procedure and technique that could be used in the translation of cultural words and phrase. Also, this investigation could help to inform the translator and the researcher of the importance of carefully considering the specific words and phrases technique or procedure that would be used dealing with the translation of culturally.

## Chapter Ten: Conclusions and Recommendations

### 10.1 Conclusions

As stated in the introduction to this thesis, the aims of this study are to examine the translation of cultural words and phrases in the novels of Ibrāhīm al-Kawnī. To do so, cultural words and phrases have been selected and categorized as social, ecological, material or religious.

A variety of different cultural categories have been examined and highlighted in relation to the implications of culture for translation in chapters Five to Eight. Further, a questionnaire of selected words and phrases (see chapter Nine, Part I) has been tested on native-speaker and qualified respondents as well. An effort has been made to investigate the types of translation techniques used (see chapter Nine, Part II) by the translators of Ibrāhīm al-Kawnī's novels which arise from differences between the source and target cultures.

The translations of al-Kawnī's novels by translators of different backgrounds may cause some discomfort to target language readers in view of the problems in the conveying of cultural words and phrases. It is evident from the above analysis and findings that the procedures of translating cultural words and phrase could be carried out on different levels of translation, i.e. providing a synonym of a word or phrase could be the most successful and common translation procedure or technique, then hyperonym which is inclusive technique of the ST word or phrase. There are other techniques which could be used in translation procedures of culturally words and phrases. Those techniques are hyponym, cultural borrowing, transliteration and cultural transplantation. Providing an equivalent could be other technique which reflects the intended meaning of the ST through the connotative meaning of the TT.

This study showed how, in translating specific cultural words and phrases of al-Kawnī's novels (TBS, GD, AN and TSVS), the translators use different procedure techniques.

As has been presented in chapter One, the aim of this research is to highlight cultural translation and particularly the translation of cultural words and phrases. Using Nida's (1964) categorisation of cultural factors (social, material, ecological and religious), selected words and phrases from Ibrāhīm al-Kawnī's novels (*The Bleeding of the Stone*, *Gold Dust*, *Anubis* and *The Seven Veils of Seth*) are the data used in this research.

Chapter Two presents the theoretical frame work of this research which contains languages in comparison, language and meaning, language and culture cultural categories, the implications of cultural differences for translation, cultural untranslatability, translation, types of translation, procedures of translating cultural words and phrases, defining cultural terms as translation difficulties, equivalence in translation, strategies to solve problems of equivalence and the use of generality and specificity. Chapter Three is the research methodology, which is based on the analysis of selected cultural words and phrases from the novels and their translations, a questionnaire distributed to qualified or native English speakers who are familiar with Arabic, a statistical study that shows the translation technique used by the translators, a native speaker of English who has long experience in Arabic language and could judge the translation given and either the British National Corpus (BNC) to identify whether a phrase is an established expression or collocation in English, by ascertaining the number of instances of the phrase's occurrence in the BNC or a suitable dictionary. The discussion focuses on the translation procedures and

techniques followed for cultural words. Chapter four is a biography of Ibrāhīm al-Kawnī as well as a summary of the four novels.

Chapter Five contains 40 examples of culturally specific words and phrases from the novels which are based on social words and phrases. Each example may consist of four, three, two or one words. Different translation procedures followed which relate to a specific technique used. Comparing with other techniques used in translation procedures, for example, synonyms were the highest translation techniques used, as the translator of TSVS and AN provided synonyms with a proportion of 60%, the translator of GD with a proportion of 50% and the translators of TBS with proportion of 43.5%. The second technique of translation procedure is hyperonym with a proportion of 21.7% in TSVS, 17.4% in TBS and 16.7% in GD. Hyponym and transliteration are the third techniques of translation procedure with proportion of 8.3% for each technique in GD, and 4.3% in TBS, TSVS and AN for hyponym. Cultural borrowing with a proportion of 8.7% in TBS and 4.2% in GD; and omission technique which just used by the translators of TBS with a proportion of 8.7%. Therefore, the translation of social words and phrases shows different techniques of translation procedures which have been used by the some translators and have not been used by others.

Chapter Six presents the translation procedures of 12 material words and phrases and the techniques used. The most used technique of translation procedure is synonym the with a proportion of 90.0% in the novels of TSVS and AN, 60.3% in TBS and 42.9% in GD. Hyperonym is the second technique used with a proportion of 42.9% in GD, 20.0% in TBS, whereas it has not been used in TSVS. Semantic overlap with a proportion of 10.0% is used in TSVS and AN.

Chapter Seven is based on ecological terms (words and phrases) and considers 12 examples. Synonym is the highest technique used in translation procedure with a proportion of 66.7% in GD, 63.6% in TSVS and AN and 33.3% in TBS. Hyponym is also a technique used in translation procedure of material words with proportion of 22.2% in TBS and 9.1% in TSVS and AN.

Chapter Eight involves religious terms (words and phrases) and considers 41 examples. In translating religious words and phrases, the translators use different translation techniques in translation procedure. Compared with the other translators, the translator of TSVS and AN used synonym technique with proportion of 100.0%, 76.5% in GD and 60.0% in TBS, the hyperonym with a proportion of 13.3% in TBS and cultural borrowing with 6.7% in TBS as well. Transliteration was used with proportion of 5.9% in GD.

Chapter Nine discusses the questionnaire distributed to qualified or native English speakers who speak Arabic. This empirical study was based on eleven selected words and phrases. As has been presented in chapter Nine, there were different procedures and techniques preferred by the respondents. Some respondents prefer cultural borrowing as in the first example of the questionnaire, whereas, others selected a synonym, which they referred to as an appropriate equivalent. The study also shows that the respondents preferred transliteration and synonym techniques in examples 4 and 6 of the empirical study. The translated terms (words and phrases) that the majority of the respondents preferred are: *Ballad* (55.6%), *Relatives* (55.6%), *Qibli* (63%), 1<sup>st</sup> *Acacia* (70.4), *Broom trees* (55.6%), 1<sup>st</sup> *Saint* (48.1%); those selected equivalents indicate that synonym is the most common translation technique used. The study has shown different translation procedures and techniques that have been

made by the respondents, i.e. each one selected a translation which he/she believes is most appropriate and gave an explanation why they have selected those words.

The scope of the research has been presenting the impact of culture on the translation procedure and in particular on the translation of cultural terms (words and phrases). The findings of this research may establish a procedure of translating culturally specific words and phrases by using those techniques.

The results of this research have highlighted the fact that, despite the professional and academic level of the translators, they often use different procedures and techniques to provide the intended meaning and reasonable renderings of cultural words and phrases. This may in part explain how difficult it is to translate contextual Arabic terms and expressions into English. In the analysis chapters (5- 8), the translators have used different translation procedures and techniques. Those procedure and techniques have been presented through the discussion and tables of the translation technique used. The discussion and results show the procedure and most often technique used in different cultural categories. The often technique used is synonym; however, in the translation of material and ecological TT equivalents, Colla did not use cultural borrowing whereas the others did. Cultural borrowing technique with notes has been used Jayyusi and Tingley; also they used omission twice.

To sum up, our analysis of the translation procedures which relate to the procedure adapted in section 2.3.3, and techniques of cultural translation from Arabic into English of some selected cultural words and phrases in al-Kawnī's novels undertaken by different translators has highlighted a wide range of cultural and linguistic procedures. Firstly, the translation procedures were specifically manifest in a series of recurrent equivalence and semantic features. Secondly, the major technique of the translation procedure of translating culturally specific words and phrases is

providing an appropriate equivalent (synonym) for these words and phrases with a proportion 59.3%, hyperonym 12.2%, hyponym 5.8% and cultural borrowing 3.5%. Thirdly, other techniques which have been used by the translators in the work are semantic overlap and disjunction, transliteration, and conveying a connotative meaning. These procedures and techniques have been exemplified throughout chapters' Five, Six, Seven, Eight and Nine, disclosing any misunderstanding or ambiguities. Therefore, translation procedures of cultural words or phrases related to a different culture could exist by using different techniques elements such as synonym, hyperonym, hyponym, cultural borrowing, semantic overlap or providing a connotative meaning. Although such a translation cannot take the place of the original text, and would never be absolutely flawless, it can still attempt to accurately reflect the intentions and connotation of the source text. Those techniques are specific to cultural translation as such procedure could convey the function, denotative or connotative or meaning of the ST. Also, the cultural features could be shown in the TT.

## **10.2 Observations and Recommendations**

As it shown in the discussion of this work, it was observed that in some cases, the ST cultural words and phrases were rendered differently by different translators, who use different procedures and techniques. This could be the result of each translator interpreting and understanding the source text denotation and connotation behind the use of the word or phrase in a different way, or the result of consciously choosing a different way, to compensate for translation loss.

Based on the analysis of al-Kawni's novels, this thesis suggests that translators should seek to find an appropriate equivalent (synonym) in the target language that

has the same denotative meaning and function as the SL word. They also should carefully consider the connotation of the source words and phrases in context in order to recognize the hidden meanings which may be intended by the use of metaphorical words or phrases. In addition, translators should familiarize themselves with important cultural words and phrases in both the SL and TL languages and cultures.

The other fact which can be considered is that Arabic and English represent two cultures which belong to different background that allow a large scope of overlapping in which some cultural equivalents can't be found. Therefore, the translator should be aware of cultural words and phrases which designate the same feature, which are used by the same writer with the same frequency, both in SL and TL, i.e. cultural words or phrases which are homographic in one language which differ in denotative or connotative meaning and function. He/she also should be aware of unintended meaning in the use of what is considered as a cultural equivalent.

Future study could investigate how and why the same cultural words might be translated differently by different people to the degree that sometimes the same word might suggest contradictory meanings to different people, and how this would affect translating and communicating across different cultures.

The translator should bear in mind that he/she is dealing with a text written with different types of reader in mind. What are obvious and clear procedures or techniques could be used to convey the intended image of the ST sense to the target reader. In such circumstances, the translator's task is to make explicit in the TT what in the ST was implicit. Therefore, the translator needs to resort to giving further explanations and details to transmit the intended meaning.

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## Appendix I

اسم البرنامج: إضاءات  
مقدم البرنامج: تركي الدخيل  
تاريخ الحلقة: الجمعة 2009/7/10  
ضيف الحلقة: إبراهيم الكوني (روائي ليبي)

**تركي الدخيل:** أيها الأخوة والأخوات حياكم الله في حلقة جديدة من برنامجكم الأسبوعي إضاءات. ضيفي اليوم أيها الإخوة والأخوات هو الروائي العالمي العربي إبراهيم الكوني. حياك الله أستاذ إبراهيم.

### بداية إبراهيم الكوني في سويسرا

**تركي الدخيل:** أستاذ إبراهيم سوف نتحدث منذ بداياتك. المعروف أنك هجرت العالم العربي منذ كنت صغيراً. التحقت للدراسة بروسيا في فترة مبكرة. انتقلت درست في معهد غوركي، وانتقلت بعد ذلك في مراحل يعني النضج إلى سويسرا في جبال الألب، وهناك أنتجت معظم أعمالك التي تزيد على 70 عملاً أدبياً، نال الكثير منها.. نلت عليها الكثير من الجوائز العالمية والعربية. البعض يعتبر أن تشكل إبراهيم الكوني في الخارج يعني يمكن أن يعتبر سلبية في حقك، بالنظر إلى عدم اهتمامه بقضايا وطنه العربي في رواياته وأطروحاته؟ إبراهيم الكوني: هذا يعتمد على ماهية هذا الاهتمام بالعالم العربي. أعتقد أن الاهتمام هو معرفي بالدرجة الأولى، يجب أن نضع في أذهاننا أن الإنسان لا يغترب عبثاً. الإنسان يغترب حاملاً بقلبه رسالة ما، وليس من الصدفة أن كل أصحاب الأفكار العظيمة، منذ بداية التاريخ حتى الآن هم أناس مغتربون.

**تركي الدخيل:** تعتبر نفسك منهم؟

**إبراهيم الكوني:** لا.. أعتقد. لا أضع نفسي في هذه المكانة، ولكن لا بد أن نستدل بالرسول، الرسل أيضاً كانوا مغتربين، كلهم كانوا مهاجرين.

**تركي الدخيل:** إذا هل اخترت أنت الغربية لهذه الغاية؟ أم أنك استثمرت وجودك بالغربة؟  
**إبراهيم الكوني:** لا. الأقدار هي التي تختار. عندما تختار أنت رسالة ما، لا بد أن تختار هذه الرسالة أيضاً، وتنفيذ أي رسالة يحتاج إلى تقنيات دنيوية. أحد هذه التقنيات الدنيوية هي طلب المعرفة لإيجاد وسائل أو اللغة بالمعنى المجرد، واللغات بالمعنى الحرفي، لتجسيد هذه الرسالة، أو لتمرير هذه الرسالة، أو للتعبير عن هذه الرسالة.

### رسالة الصحراء هي رسالة إبراهيم الكوني

**تركي الدخيل:** ما هي الرسالة الأساسية لدى إبراهيم الكوني من خلال هذا الإنتاج التي يود أن يبلغها أن ينشرها؟  
**إبراهيم الكوني:** تعتقد أن هناك رسالة تعلق على رسالة الصحراء التي بعثت كل رسائل الرسل؟ لا أعتقد أنه ثمة رسالة أعظم من رسالة الصحراء التي بعثت للوجود كل الأفكار، التي ما زلنا نستنير بها إلى اليوم، ليست الديانات فقط، وإنما كل الأفكار التي صنعت الحضارة.

**تركي الدخيل:** على ماذا تتمحور في تقديرك رسالة الصحراء هذه؟

**إبراهيم الكوني:** هذا لا أستطيع أن أجيب عليه في لقاء عابر يقيناً. ولكن أستطيع أن أقول أن رسالة الصحراء دائماً هي رسالة الروح في هذا الوجود. فإذا كانت المدينة تمثل رسالة الوجود المجسد، أو رسالة الحرفة، فإن رسالة الصحراء تمثل رسالة الروح التي شحنت هذه الحرفة بالحياة.

**تركي الدخيل:** نعم. لذلك اختار إبراهيم الكوني أن تكون الصحراء هي يعني قصته التي.. مسرح أحداثه وقصته التي يكتب عنها يعني.

**إبراهيم الكوني:** يقيناً هي ليست قصة فقط، ولكنها قدر، إنها قدر والقدر يعني مسؤولية.

**تركي الدخيل:** البعض يرى أن الكوني ركز على الصحراء كثيراً لكنه لم يتعاط مع القضايا الرئيسية التي تشغل الأمة العربية.

**إبراهيم الكوني:** أعتقد أن قضية الصحراء هي قضية الأمة العربية، ومأساة الأمة العربية أنها تنكّرت لقيم الصحراء، ولرسالة الصحراء الحقيقية.

**تركي الدخيل:** ما هي القيم الصحراوية التي تنكّرت الأمة العربية لها؟

**إبراهيم الكوني:** ما تحدثت عنه منذ قليل يكفي. يكفي أن الصحراء عبر القرون هي مخزون أو مخزون كنوز العالم الروحية.

**تركي الدخيل:** طيب كيف تنكر العرب لمخزون هذه الكنوز.

**إبراهيم الكوني:** أعتقد أن هذا واضح جداً من خلال اغترابهم عن روح الصحراء. اغترابهم عن رسالة الصحراء، التي لم تكن يوماً عدماً، ولم تكن يوماً جحيماً، ولم تكن يوماً منفي كما تصور الآن في اللغة حتى اليومية، يعني نستطيع أن نعطي الحق لمن لا يعرفون الصحراء في أوروبا مثلاً ولا في اليابان ولا في أي مكان آخر أن يخاطبوا الصحراء بهذه اللغة، ولكن ليس من حق العربي الذي هو صحراوي شاء أم أبى أن يجهل حقيقة الصحراء، لا يحق له هو بالذات أن يغترب أو تغيب عنه حقيقة الصحراء، حقيقة الصحراء الكبرى التي لا أستطيع أن أتحدث عنها هنا في..

**تركي الدخيل:** في عجلة.

**إبراهيم الكوني:** في كلمتين، باعتبارها هي منتج العالم الروحي كله بما في ذلك الثقافة النظرية، الثقافة النظرية، لأن تنفيذ هذه الثقافة لكي تصبح حضارة مادية، كيان حدث فيما بعد عندما وقعت هذه الأفكار بين أيدي الحرفيين، بين أيدي أولئك الذين نسميهم اليوم أهل الاستقرار، أو أهل المدن.

**تركي الدخيل:** المدنيين.

**إبراهيم الكوني:** هنا حصل التزييف. هنا حصل التزوير. ولهذا العالم دائماً يشكو من استحالة تطبيق النظريات. لهذا السبب. لأن أهل الصحراء أهل مثال، أهل الصحراء دائماً أهل تأمل ولأن الديانة..

**تركي الدخيل:** تصفهم بأنهم نظريين أكثر من كونهم عمليين؟

**إبراهيم الكوني:** يقيناً لأنهم راحلون. الإنسان الراحل هذا دينه الحرية. والحرية هي التي تُنتج التأمل، والتأمل هو الذي يُنتج الأفكار التي بدأت بالديانات والمعتقدات وانتهت إلى المصير البائس على أيدي أهل الاستقرار. هناك جدل بين المستقرين وبين الراحلين عبر التاريخ، ولهذا هذا التزوير خلق بينهم عداوة خفية. نحن نعلم جميعاً أن البدو هم أعداء تاريخيين لأهل المدن.

**تركي الدخيل:** تقول في كتابك الصحف الأولى في صفحة 152: الصحراء بديلة لمبدأ الميتافيزيقيا، أو عالم الغيبيات إن صحت العبارة. من عاش تجربة الصحراء ليس بحاجة أن يعيش تجربة الميتافيزيقيا، ماذا تقصد بهذه العبارة؟ هل تقصد بأن الذي يعيش بالصحراء لا يحتاج إلى الغيبيات؟

## فلسفة الكوني للحرية

**إبراهيم الكوني:** لا. هذه العبارة معناها أعتقد واضح، وهو أن الصحراء كنموذج جمالي هي المكان الوحيد الذي نستطيع أن نزر فيه الموت ونعود أحياء من جديد. لأنها هي نموذج للمبدأ الميتافيزيقي الأعلى وهو الحرية. الحرية بمعناها. ليس بمعناها التقليدي، ولكن بمعناها الكانتي، المفهوم الذي منحه لها كانت دائماً في جميع أعماله وهو نقيض الطبيعة. ولهذا الصحراء طبيعة وليست طبيعة، الصحراء مكان وليست مكاناً، لأنها لا تتوفر على شروط المكان، لأن أول شروط المكان هو إمكانية الاستقرار فيه، وإمكانية الاستقرار في المكان تشترط وجود شيء مادي وهو الماء. ولذا ترفض الإنسان، والإنسان يرفضها أيضاً، لا بد الإنسان أن يرفضه المكان ويبحث في الأفق عن مكان. هذا السباق نستطيع أن نطلق عليه الحرية. الحرية بالفعل في مبدئها الميتافيزيقي لأنها هي برزخ بين الحياة والمطلق.

**تركي الدخيل:** طيب. لننتقل أستاذ إبراهيم إلى قصة ثانية. هناك من يقول بأن إبراهيم الكوني برغم أن كل أعماله

تقريباً تدور حول الصحراء، واتهمه بعض النقاد العرب بالتردد في أعماله، بالنظر إلى حديثه المتكرر عن الصحراء، فوصفهم بأنهم لا يقرؤون، رداً على هذا الوصف، كيف شكّل الكوني ثقافته عن الصحراء بالرغم من أنه ترك الصحراء منذ عشر سنوات؟

**إبراهيم الكوني:** هذا شيء طبيعي جداً، لأن الصحراء تسكنني، يعني ليس بالضرورة أن يسكن الكاتب أو المبدع المكان الذي يحمل همّه. يعني الأهم من المكان الذي نكتب منه هو المكان الذي نكتب عنه، لأن المكان المتخيل يصبح هنا هاجساً. هذه الفكرة أو هذا الهاجس هو حافظ الإبداع الحقيقي دائماً، ولذا يعني من السذاجة بمكان أن نعتقد أن المبدع يغترب عن المكان الذي يكتب عنه عندما يسكن مكاناً آخر. لا. المهم هو المكان الذي يسكنني، لا المكان الذي أسكنه.

**تركي الدخيل:** نعم الذي يسكن داخله وليس الذي يعيش به بالضرورة.

**إبراهيم الكوني:** طبعاً بطبيعة الحال.

**تركي الدخيل:** طيب. هل تعتقد أنه عشر سنوات كانت كافية لمخزون يمكن أن يمدك بكل هذا الخيال عن الصحراء؟

**إبراهيم الكوني:** هي ما..

**تركي الدخيل:** تزور الصحراء الآن أستاذ إبراهيم؟

**إبراهيم الكوني:** لا هناك.. أزور الصحراء طبعاً. ولكن زيارة الصحراء ليست هي..  
**تركي الدخيل:** هي القصة.

## قوانين الإبداع عند الكوني

**إبراهيم الكوني:** ليست هي القصة. هناك قوانين للإبداع، أول هذه القوانين هو أن المبدع لا يكتب عن المكان المجرد أو المكان المرئي. هو يكتب عن ظل مكان، دائماً، هو يكتب عن المكان المتخيل. هو يحمل شعلة المكان في بعده المفقود، أي المكان X الذي يسكنه، والذي يسكنه، ولهذا السبب لا يعني شيئاً عدم حضوري في ذلك المكان، بالعكس ربما الأفضل أن أغترب عن المكان لكي أراه من بعيد. ثم أنني عندما هجرت الصحراء لم أهجرها تماماً لأنها لا تسكنني فقط سكوت الطفولة، ولكنها تسكنني كفكرة، تسكنني كرسالة، هذا يعني أنني أقرأ عن الصحراء دائماً، وأتمثل الصحراء دائماً، ويعني قضيتي هي..

**تركي الدخيل:** هي الصحراء.

**إبراهيم الكوني:** هي الصحراء.

**تركي الدخيل:** فيما يتعلق بالصحراء..

**إبراهيم الكوني:** وسفري خارج الصحراء ما هو إلا وسيلة لإنقاذ الصحراء، أنت تعلم هؤلاء الذين ينفذون الشعوب دائماً أولئك الذين..

**تركي الدخيل:** موجودون في الخارج.

**إبراهيم الكوني:** لا. أولئك الذين ينفذونها من خارج. أولئك الذين ينفذون المدن في عصر الأسوار..

**تركي الدخيل:** تعتقد أنك ستنتقد أستاذ إبراهيم الصحراء من جبال الألب؟

**إبراهيم الكوني:** أنا لا أعلم، أنا همي أن أؤدي واجبي، واجبي أعتقد أنني أؤديه بالطريقة المتاحة لي، وهي طريقة الإبداع. وأعتقد أن هذه الأفكار عندما شقت الطريق..

**تركي الدخيل:** ما هي صورة إنقاذ الصحراء التي تأمل أن تتحقق سواء منك بجزء منها..

**إبراهيم الكوني:** إعادة الاعتبار للصحراء..

**تركي الدخيل:** هذا هو المشروع؟ إعادة الاعتبار للصحراء.

**إبراهيم الكوني:** بالتأكيد. إعادة الاعتبار للصحراء الحقيقية، وليست الصحراء الخارجية التي ترجم كل يوم بأوصاف حرفية، بأوصاف غير حقيقية.

**تركي الدخيل:** طيب. تقول يعني في صحف إبراهيم في الصفحة (20): يتلثم الطوارق الذين كثيراً ما تدافع عنهم

في موضوعك الصحراوي، وهم أهل الصحراء الرئيسيين، "يتلثم الطوارق لإخفاء الوجه كما اعتقد الكثيرون، ولكن إخفاء الفم الذي يحوي عضلة اللسان، ليقينهم بأنه أسوأ من كل سوء أخرى في جسد المخلوق البشري".  
عندي سؤالين على هذه النقطة، السؤال الأول كان إبراهيم الكوني في السابق في رواياته الأولى يظهر بزي الطوارق، بلبس العمامة التي يخفي بها وجهه، ولا يبدو إلا شبيه الكثر، الذي يبدو أنه ذهب مع الزي الصحراوي. لماذا تخلت عن زيك الصحراوي، وارتضيت البدلة الإفرنجية بدلاً؟  
إبراهيم الكوني: لا. الزي. استبدلت الزي الذي كان خارجياً، أصبح زياً باطنياً، وهذا أعمق.  
تركي الدخيل: يعني لبست الزي الصحراوي في الداخل؟ في السابق كنت تلبسه ولا كنت تلبسه في داخلك؟  
إبراهيم الكوني: لا ألبسه أحياناً. هذا فلكور. الزي الخارجي هذا اعتبره أنا نوعاً من الفلكور، وليس هو الهوية الحقيقية. الهوية الحقيقية هي هوية الأفكار، هي هوية الهوية.

### سر إخفاء اللسان عند الطوارق

تركي الدخيل: جميل. نتحدث عن أن سبب إخفاء الطوارق لوجوههم محاولة إخفاءهم لعضلة اللسان التي يعتبرونها سوءة من أعظم سوءات. لذلك أنت حريص على أن تقدم نفسك من خلال الكتابة وليس من خلال الحديث؟ مقل في الظهور التلفزيوني؟  
إبراهيم الكوني: يقيناً، قول الجهل من كثرة الكلام. هذه آية من آيات السفر الجامع للعهد القديم. يقيناً أن عضلة اللسان مرادف للإثم.  
تركي الدخيل: هذا الكلام لا يسرنا في التلفزيون كثيراً أستاذ إبراهيم، ولذلك سننتقل إلى فاصل قصير. فاصل قصير أيها الإخوة والأخوات نعود بعده لمواصلة حوارنا مع الروائي العربي إبراهيم الكوني، فابقوا معنا.

### ما السحر الذي يروج له الكوني؟

تركي الدخيل: حياكم الله في إضاءات مجدداً أيها الإخوة والأخوات. لا يزال حوارنا هذه الحلقة مع الأستاذ الأديب العربي الليبي إبراهيم الكوني. أستاذ إبراهيم في ذات صحف إبراهيم تقول: "ولعل تجربة استنطاق الطبيعة واستجلاء خفاياها على مر العصور كانت علة الاختراعات وسبب أخطر للاكتشافات التي حققها الإنسان في تاريخه الإنساني على الإطلاق. ونحن لن نبالغ إذا أرجعنا الفضل الأول في هذه الإنجازات إلى علم السحر الذي ما زال بلهء كثيرين في عالمنا ينكرونه ويرونه ضرباً من ضروب الخرافات"، رغم كل العقلانية التي يكتسي بها إبراهيم الكوني، إلا أنه يروج بالسحر بهذه اللغة؟  
إبراهيم الكوني: السحر ليس بالمعنى الحرفي يقيناً. السحر بمعناه الطقسي. السحر لم يكن..  
تركي الدخيل: شو يعني الطقسي؟ اعذر جهلنا واشرح لنا معنى الطقسي.  
إبراهيم الكوني: السحر كان له دور في تأسيس الثقافة العالمية.  
تركي الدخيل: شو الفرق بين المعنى اللفظي والمعنى الطقسي؟  
إبراهيم الكوني: لأ. التفسير الحرفي هو أن السحر ضرب.. رجس من عمل الشيطان يراد به عمل شيء وعمل شريير. ولكن المقصود هنا هو السحر كمحاولة لاستجلاء خفايا الطبيعة، لاستنطاق الطبيعة.  
تركي الدخيل: سحر الجمال مثلاً؟ سحر البيان؟ ليس السحر ذات السحر يعني؟  
إبراهيم الكوني: ليس ذات السحر. حتى ذات السحر لم يكن في بدايته يحمل هذا المفهوم الذي..  
تركي الدخيل: السلبي.  
إبراهيم الكوني: السلبي الذي نعرفه به الآن. كلمة السحر بالمصرية القديمة اسمها يوتب، وبلغا الطوارق أيضاً يوتب، يوتب تعني يكشف.  
تركي الدخيل: الكشف.  
إبراهيم الكوني: الكشف. وكلمة يوتب هذه كلمة طب، جاءت الكلمة العربية كلمة طب. وكلمة طب تلاحظ عملية

هذا يعني يكشف وهذا يعني طب، وكلمة طب جاءت منها كلمة طبع، وكلمة طبع جاءت منها كلمة طبيعة. إذاً هو السحر في أصله هو استكشاف الطبيعة، أو فهم الطبيعة، أو معناه هو عالم في شؤون الطبيعة. الساحر هذا كان عالم في شؤون الطبيعة، وهو يعالج المرضى، وكان عالم نفساني أيضاً في العالم القديم. ولهذا يعني الطقوس التي عندما كانت تؤدي الرقصة الطقسية، هذه كانت نوع من السحر، لجلب الشفاء للمرضى النفسانيين مثلاً.

تركي الدخيل: إذاً لا ترى.. ولذلك أنت تنتقد من يعتبر عالم السحر ضرباً من ضروب الخرافة؟  
إبراهيم الكوني: لا. الخرافة أو إدامة السحر بالمعنى الحرفي كما تحدثت قبل قليل المقصود به هو أنه عمل شيطاني يراد به الشر. يعني فلان يسحر فلان معناها.

تركي الدخيل: حتى يضره.

إبراهيم الكوني: حتى يؤذيه.

تركي الدخيل: هذا المعنى الحرفي.

إبراهيم الكوني: المعنى الحرفي.

تركي الدخيل: نود أن نشير حتى أبين للسادة والسيدات المشاهدين إلى اهتمامك في اللغات. أنت تعكف حالياً على مشروع ضخيم هو "بيان في لغة اللاهوت" وتصل فيه الأصول اللغوية للطوارق بلغة المصريين، ولغة سومر، وترجع أصول هذه اللغات كلها إلى أصل واحد. وهو مشروع انتقد الكوني عليه واتهم فيه بأنه يذهب بعيداً عن الهموم الثقافية اليوم إلى هموم أكثر..

إبراهيم الكوني: اتهم بماذا؟ لم يناقشني أحد علمياً حتى الآن. هناك حقائق علمية. هناك لغات حقيقية موجودة، والرابط بينها يعني مبرهن عليه. من يناقشني؟ هذه ثقافة الشائعات. أنا اسمي هذا ثقافة الشائعات. يعني أن..

تركي الدخيل: لم يصدر أي نقد بهذا الموضوع.

إبراهيم الكوني: إطلاقاً. لم يُقرأ. يعني صدرت منذ عشر سنوات ولم تقرأ، وللأسف أنها لم تترجم، لأنه أنا تعودت الأشياء - للأسف الشديد - الأشياء لا تجد حقيقتها إلا عندما تترجم للغات أجنبية.

تركي الدخيل: أنت لديك موقف من الترجمة، لا ترى أن المترجم يجب أن يترجم إلا إذا كان عارفاً بتاريخ وتراث الرواية التي يترجمها..؟

إبراهيم الكوني: والتي يترجم إليها. بطبيعة الحال، لأنه يعني اكتشفت أخطاء جمة في عدة لغات من أعماله عندما ترجمت من قبل مترجمين قاصرين في ثقافة اللغة العربية، وليس في اللغة كلغة. ولهذا لا بد للمترجم الحقيقي أن يكون ملماً بثقافة اللغة التي يترجم إليها.

تركي الدخيل: أنت تتحدث ست لغات أستاذ إبراهيم؟

إبراهيم الكوني: إي نعم.

تركي الدخيل: ومعظمها تتحدثها بطلاقة. لماذا لم تفكر أن تكتب بعض نصوصك بهذه اللغات حتى تجد انتشاراً؟

## لماذا كتب بالعربية وليس بلغة الطوارق؟

إبراهيم الكوني: لأنني أحببت اللغة العربية، لأن اللغة العربية من أجمل اللغات. قد اقترح علي أحد أصدقائي منذ زمن بعيد أن أكتب باللغة الروسية في فترة كنت أتقن فيها اللغة الروسية مثل إتقاني للغة العربية. ولكن اللغة ليست يعني مجرد روسية. أعتقد أن تكتب بلغتك ومدى أصالة أفكارك هي التي توصلك إلى العالم كله. وهذا ما حدث.

تركي الدخيل: لم تفكر أيضاً وأنت تدافع عن الطوارق أن تكتب بلغة الطوارق؟

إبراهيم الكوني: لا. لغة الطوارق لغة قديمة مثلها مثل اللغة المصرية القديمة، لغة هذا يحتاج إلى تطوير هذه اللغة. يعني إعادة.. ثم أن هناك شيء اسمه اللغة الإكس التي هي فوق كل اللغات. هذه لغة الروح، عندما تكتب بلغة الروح ستكون مفهوماً بكل اللغات، وستتولد بالكتابة بأي لغة تشاء.

تركي الدخيل: ومع ذلك تشتكي من عدم ترجمة هذا العمل الذي تعتبره عملاً ضخماً؟ وهو في الحقيقة عمل ضخم. إبراهيم الكوني: لأ. هذه تقنية. تشير إلى التقنية هنا. هذا العمل يتناول علاقة اللغات العربية والعبرية ولغة مصر

القديمة ولغة الطوارق واللغة السومرية واللغة اليونانية واللغة اللاتينية. كل من يتقن واحدة من هذه اللغات يتقن اللغة الأخرى.

**تركي الدخيل:** لأنها تنتمي إلى شجرة واحدة مثلاً؟

**إبراهيم الكوني:** طبعاً. يقيناً هذا مثبت ومبرهن عليه. ما أقصده أنه هو نص فلسفي، وليس مجرد عمل لغوي، هو ليس عملاً لغوياً، ولكنه عمل في الديانات، وفي اللغات وفي الفلسفات وفي معتقدات العالم القديم، وفي الإنترنتولوجيا، يعني عمل فينومولوجي. ولهذا من يتقن اللغة العربية لا يتقن الفلسفة.

**تركي الدخيل:** ولم يترجم إلى أي لغة؟

**إبراهيم الكوني:** لم يترجم وللأسف إلى أي لغة. هذا مشروع أعتبره مشروع مؤسساتي. مشروع المؤسسات العربية. أو اليونيسكو أو مثل هذه المؤسسات التي تبقرطت للأسف، سواء التابعة للأمم المتحدة، سواء التابعة للبلدان العربية، تبقرطت ولا تهتم بما يجب أن تهتم به.

**تركي الدخيل:** تبقرطت أي أصبحت بيروقراطية.

**إبراهيم الكوني:** بيروقراطية تعنى بالشؤون الإدارية ليس إلا.

**تركي الدخيل:** جميل. لم تفكر بعرض أحد هذه المشاريع مثلاً على جهات؟

**إبراهيم الكوني:** أنا لم أعرض شيئاً على أحد، وليست من مهمة المبدع أن يعرض شيئاً على الإطلاق، والدليل على ذلك أنني لم يحدث أن عرضت عملاً من أعمالي على أي مؤسسة حتى في السابق بالنسبة للأعمال الإبداعية، لم يحدث..

**تركي الدخيل:** أو حتى الجوائز التي حصلت عليها لم تكن أنت الذي تقدمت لها؟

**إبراهيم الكوني:** لا طبعاً. أنا أحد نقدي للجوائز العربية هو أن تتقدم، مفهوم المسابقة، هذه مسابقات وليست جائزة.

**تركي الدخيل:** جميل. في 2007 في دورة جائزة الشيخ زايد للكتاب الثانية 2007 - 2008 أعلن عن فوزك

بجائزة الشيخ زايد للكتاب فرع الآداب. وتحديداً على روايتك "نداء ما كان بعيداً"، يعني قال المنظمون بأنه بالنسبة لهذه الرواية رأيت الجائزة أنها تتميز بتجربة إبداعية متفردة أضافت آفاقاً إنسانية وشعورية للسرد العربي المعاصر، وصهرت منظومة من المعارف الأنثروبولوجية والفلسفية العميقة لتمثيل المكونات الأصيلة لثقافة الصحراء الداخلة في تكوين النسيج الحضاري للأمم العربية والإسلامية، وابتكار أشكال وتقنيات سردية أثرت المتخيل الإنساني وأضفت على شعرية السرد تجليات جمالية هامة. كان الكوني قبل بضع سنوات ينتقد الجوائز العربية ويعتبر أنها..

**إبراهيم الكوني:** وأنتقدتها حتى الآن.. عفواً بس..

**تركي الدخيل:** أكمل سؤالي بس، وانتقد به كما تشاء، ما عندي تحفظ على انتقادك. جايبك تنتقد أنا على فكرة.

**إبراهيم الكوني:** وضح.

**تركي الدخيل:** الفكرة أنه هل لأنك حصلت على هذه الجائزة، هل تخليت عن نقدك للجوائز العربية التي اعتبرت أنها تمنح على أساس مجاملات؟

**إبراهيم الكوني:** لالم أتخلى، لا بالعكس، لا بالعكس، لم يتغير شيء. دعنا نبدأ الأمر من بدايته، نقدي لم يكن للجوائز، وإنما لترويج فكرة الجوائز، يعني للطريقة التي تتم بها هذه الجوائز. بالعكس الجوائز سواء كانت العربية أو العالمية أثرت الثقافة العربية والثقافة العالمية بصورة غير متخيلة، يعني بداية من نوبل ونهاية بجوائزنا نحن المستحدثة. ولكن يجب أن.. هناك قوانين يجب أن نراعيها. الحكماء يقولون أن النجاح رهين العمل، أما المكافأة أو الجائزة فرهينة الحظ، هذا يعني ما معنى رهينة الحظ؟

**تركي الدخيل:** يعني كان حظك كويس؟

**إبراهيم الكوني:** معناها رهينة مشيئة الشيطان.

**تركي الدخيل:** الحظ هو مشيئة الشيطان؟

**إبراهيم الكوني:** يقيناً. ملك الحظوظ هو الشيطان. بأي معنى..؟

**تركي الدخيل:** يعني فوزك الشيطان العام الماضي؟  
**إبراهيم الكوني:** لا. بأي معنى؟ عفواً. بأي معنى؟ بمعنى أن هناك جائزتين، في جائزة الدنيا، وفي جائزة الأبدية. الجائزة الحقيقية دائماً هي جائزة الأبدية. هذه رهينة عمك. هذا رهينة العمل. دائماً أثبتت التجربة أن أولئك الذين لا يكافؤون عن استحقاق في دنياهم، يكافؤون بعد موتهم بخلود أسمائهم، هذا حدث دائماً.  
**تركي الدخيل:** بس أليس ظلماً لهم أن يتسرب الإحباط إليهم وألا يحسوا بأن هناك من يقدر إبداعهم؟  
**إبراهيم الكوني:** جداً، لماذا لأن العالم الدنيوي هذا محكوم بالعلاقات، محكوم بالأهواء محكوم بالأمزجة..  
**تركي الدخيل:** بالرغبات. بالقبول والرفض.

### الجوائز محكومة بناموس الشيطان

**إبراهيم الكوني:** أي بناموس الشيطان كما قلت منذ قليل. ولهذا إحنا لا يجب أن نلوم لا لجنة نوبل ولا لجاننا العربية عندما تحابي أحداً على حساب أحد آخر، هذا لا بد أن يحدث لأن الدنيا هكذا.  
**تركي الدخيل:** حتى نوبل ترى أن فيها محاباة؟  
**إبراهيم الكوني:** طبعاً طبعاً.  
**تركي الدخيل:** يعني هل حبابك من منحك الجائزة العام الماضي؟  
**إبراهيم الكوني:** ربما.  
**تركي الدخيل:** هل معك ربما ومع الناس الثانيين..  
**إبراهيم الكوني:** لا إذا كان القراء يرون أن عملي هذا لا يستحق، شرط أن يكونوا قرؤوه وليس سمعوا عنه سمعاً، فلذلك هم الذين يحكمون. أنا أقصد أنه يجب الاحتكام للنص.  
**تركي الدخيل:** صحيح. هل سعدت بجائزة الشيخ زايد للكتاب؟  
**إبراهيم الكوني:** طبيعي. طبيعي.  
**تركي الدخيل:** قصدي أنت حصلت على جائزة كبيرة من أعلى..  
**إبراهيم الكوني:** أنا حصلت على جوائز كثيرة يعني مش هذه آخر جائزة.  
**تركي الدخيل:** أقصد هذه الجائزة العربية مثلاً الرئيسية التي حصلت عليها..  
**إبراهيم الكوني:** الرئيسية في الوطن العربي.  
**تركي الدخيل:** إيه في الوطن العربي. هل أحسست بشكل من أشكال الفخر لأنه حسبت أن العرب قدروك في وقت كان التقدير يأتي من..  
**إبراهيم الكوني:** طبيعي طبيعي يقيناً. لكن دائماً أتحدث عن مفاهيم. مفاهيم الجائزة يجب الجوائز، أي جائزة يجب أن تتحلى بحد أدنى لا نستطيع أن نقول 100%، ولكن بحد أدنى من النزاهة، حد أدنى من استبعاد المجاملات، حد أدنى من استبعاد قضية المنحة المالية، أو المساعدة المالية، حد أدنى من استبعاد مفهوم التأيين، أنه لا تمنح الجائزة إلا للإنسان الذي أشرف على الهاوية، هذا يحدث. هذا يحدث. يعني يجب الاحتكام دائماً للنص وليس للعلاقة مع شخص الكاتب.  
**تركي الدخيل:** على كده أستاذ إبراهيم كنت تتمنى أن تفوز بجائزة المؤلف الشاب؟  
**إبراهيم الكوني:** المؤلف الشاب..  
**تركي الدخيل:** عشان ما تصير تأييين الفكرة. ما ترى..  
**إبراهيم الكوني:** لا أقصد. أنا الشاب بالعكس.. هذا المؤلف الشاب يجب أن يفوز إذا استحق، يجب أن يفوز بأرقى الجوائز. لم لا؟  
**تركي الدخيل:** طيب الآن فيما يتعلق بنوبل، هل تعتبر مثلاً وهي أبرز جائزة في العالم؟  
**إبراهيم الكوني:** محكومة بنفس القوانين.  
**تركي الدخيل:** بنفس القوانين. فيها محاباة وفيها..  
**إبراهيم الكوني:** فيها العلاقات، يعني هذا قانون الدنيا، ليس قانون الجوائز فقط، يعني هذا قانون يعني الحياة،

يعني ولهذا نستنكره، ونحاول أن نقومه، ولكن هو موجود وسيظل موجوداً، لأن العلاقة لا بد أن تفرض يعني الهوى أيضاً وظروف كثيرة غير النص دائماً تتدخل لتسيّر الأشياء مجرى آخر غير مجراها الحقيقي. **تركي الدخيل:** أحد الظروف التي تتدخل هو الانتقال إلى فاصل، ظرف الوقت، فاصل قصير أيها الإخوة والأخوات نعود بعده لمواصلة حوارنا مع الروائي العربي الكبير إبراهيم الكوني فابقوا معنا.

### من يتهمني بالتكرار لم يقرأ أعمالي

**تركي الدخيل:** حياكم الله في إضاءات مجدداً. لا يزال حوارني هذه الحلقة مع الأديب العربي إبراهيم الكوني. أستاذ إبراهيم سأتساءل عن قصة أشرت إليها لماماً أثناء حوارنا في الجزئين السابقين، وهي الحديث عن أن الكوني يكرر نفسه من خلال تعاطيه مع ذات الموضوع، مع ذات.. وهو موضوع الصحراء. أنت تدفع هذه التهمة أحياناً بغضب، لأنك تعتبر أن من يسوق هذه التهمة لا يفهم ما تكتب؟ **إبراهيم الكوني:** لا. ليس لا يفهم ما أكتب، وإنما لا يقرأ ما أكتب. **تركي الدخيل:** بعد؟ يعني أردأ شوي. **إبراهيم الكوني:** أه طبعاً. لأنه إذا كان عندهم حجج ليقولوها. لماذا نلجأ لتقافة الشائعة، أه؟ نردد كلام قيل من أحد آخر كمسألة. أنا أنتظر أولئك الذين يقولون لي أنني أكرر نفسي، أنتظر منهم الحجج، يأتيوني بنصوص مكررة، ما أريد أن أقوله..

**تركي الدخيل:** اعتبارهم أن موضوع الصحراء هو الموضوع الثابت يعتبرونه تكرير. **إبراهيم الكوني:** لا. هو في مشكلة أخرى. في إشكالية أخرى. هذه الإشكالية تكمن في تكرار الوظائف. يعتقدون أنني عندما أتحدث عن العراف، العراف بطبيعة الحال يعني في الصحراء عندها هيكلها السياسي والديني والاجتماعي ونظامها السياسي اللي له مصطلحاته أيضاً، عندما أكتب هنا رواية على مرحلة ما قبل التاريخ وأستعمل كلمة عراف وهو رجل الدين المجاور لصاحب السلطة دائماً، وأستعمل كلمة الزعيم، والزعيم دائماً في المجتمع القبلي كان إيجابياً، كان نموذجاً إيجابياً وليس نموذجاً سلبياً كما هو الحال في المدن. **تركي الدخيل:** أه. لأنك هنا تعتبر تقول: لو لم يؤله الناس حاكماً لما عرفت الأجيال طاغياً. فهذه الصورة السلبية للزعيم.

**إبراهيم الكوني:** هذه الصورة السلبية للزعيم الحديث. ولكن في السابق المسألة كانت تختلف. كانوا يأتون بالحكيم، بأحكام الحكماء لكي ينصّبوه ويجبروه أحياناً، ويجبر على أن يتولى هذا المنصب.

**تركي الدخيل:** مافي انقلابات يعني؟

**إبراهيم الكوني:** لأ. انقلابات لماذا؟ هو زاهد تماماً في هذا المكان على طريقة صولون في اليونان القديمة. فالذي أقوله أنه عندما أستعمل هذه النماذج.. تعرف طبيعة الإبداع، العمل الروائي بالذات. العمل الروائي هو عمل استعارات، ما معنى استعارات؟ معنى ذلك أن مهمة المبدع أن يحول العالم إلى نماذج، وهذه النماذج تتحول إلى رموز، يعني هذه رسالة العمل الروائي. فعندما أقول نموذج، أخذ نموذج العراف، أو نموذج الزعيم، أو نموذج البطل، هذا لا بد أن يتكرر لأنني أتكلم على مجتمع هذا المجتمع دائماً، المجتمع الراحل هذه النماذج ترحل معه، يعني هذه دولة متنقلة، أو إمبراطوريات متنقلة في العالم القديم. ولكن عندما.. ولهذا عندما يأتي قارئ عادي وما قرأش أعمالي أو ما قرأهاش سيستمتيك بشكل يعني منهجي ومرتب، يجد أن هذه الألقاب تتكرر، يعتقد أن هذا تكرار للنص. ثم دعنا..

**تركي الدخيل:** أنت تقول مش القارئ. حتى الناقد تقول ما يعرف.

**إبراهيم الكوني:** حتى الناقد طبعاً. إي حتى الناقد. أقصد بالقارئ أيضاً القارئ الجيد هو الناقد.. هو ناقد أيضاً..

**تركي الدخيل:** لو لم يحترف النقد.

**إبراهيم الكوني:** ثم دعنا نأتي إلى الأدب العالمي. أول رواية في التاريخ هي هوميروس، إلياذة هوميروس، هوميروس يكرر أبطال الإلياذة في الأوديسا. لماذا لا يقال أن هذا تكرار؟ يكرر الأبطال. ولكنه لا يكرر الأفكار.

**تركي الدخيل:** وهذا نفس الشيء، أنت تكرر الأبطال، ولا تكرر الأفكار؟  
**إبراهيم الكوني:** آه طبعاً. وبرغم ذلك كله، وبرغم هذا كله من حق الروائي أن يكرر أفكاراً معينة، لأنه يقال أن الروائي الحقيقي يكتب كتاباً واحداً في حقيقة الأمر، حتى لو كتب عشرات الكتب لأنه في كل مرة يأتيه من زاوية مختلفة.

**تركي الدخيل:** شو هو كتاب إبراهيم الكوني الذي يعتبر أنه كتبه، وكل السبعين الباقية تأتي بعده؟  
**إبراهيم الكوني:** هذا ما أبحث عنه. يعني هو في واقع الأمر المبدع يبحث عن كتاب مجهول، يعني فيه رسالة مجهولة يبحث عنها، وإلا لما أبدع، ولذلك قد يموت قبل أن ينفذ هذا.. أو يعثر على هذا الكنز، وقد يفلح في الوصول إلى هذا الكنز قبل أن يموت.

**تركي الدخيل:** ممتاز. خليني أنتقل إلى قصة ثانية. المعروف أن إبراهيم الكوني ينتمي إلى شعب الطوارق، هذا الشعب الذي يتبنى قضيته ويكتب عنه وعن الصحراء ويتفاعل معه. الطوارق مشهورون بأنهم أشبه ما يكونون بمن يقدس المرأة، يهتم بالمرأة إلى حد كبير، يعتبرونها ملكة وحاكماً. إلا أن موقف الكوني من المرأة يعني موقف سلب. عندي بعض العبارات..

**إبراهيم الكوني:** أي الكوني تعني؟ هناك الكوني المتأمل، كاتب التأملات، وهناك الكوني الذي يكتب الروايات..  
**تركي الدخيل:** والله علمني. أنا بقرأ لك وعلمني أي واحد منهم.

**إبراهيم الكوني:** أيوه هذا هو..

**تركي الدخيل:** خليني أقرأ النص، وأنت حدد لي أي واحد.

**إبراهيم الكوني:** المبدع عندما يبدع الرواية، هو ليس هو، هو في ذلك الوقت محكوم بقوانين خارجة عن إرادته.  
**تركي الدخيل:** طيب. خلينا نحاول نفهم ماذا يريد المبدع الكوني.

**إبراهيم الكوني:** ولذلك في نصوصي الإبداعية، تجد المرأة طاغية وقوية أكثر من أي مخلوق داخل هذه الروايات، لأن وظيفتها هناك خارج إرادتي، محكومة بقوانين وبنواميس الصحراء، ولكن عندما آتي وأتأمل شخصياً المرأة، فهنا أرجع إلى الموروث الديني المكتسب، أقصد الديانات السماوية، لأنه من أغوى الآخر وطردها وكان سبباً في حرماننا من الفردوس؟ المرأة أغوت يعني آدم؟ أم آدم هو الذي أغوى حواء؟ فكرة الإغواء هي فكرة الخطيئة، وعندما نتحدث عن المرأة دائماً أدين الخطيئة.

## هل المرأة هي مكن الخطيئة؟

**تركي الدخيل:** هل ترى أن المرأة هي مكن الخطيئة؟

**إبراهيم الكوني:** لا مش مكن الخطيئة هي التي أغوت بحسي الكتب السماوية.

**تركي الدخيل:** آه. الحين نبي نفس المقولات اللي بقراها عليك.

**إبراهيم الكوني:** لا. لا عفواً ما كملتش كلامي.

**تركي الدخيل:** تفضل.

**إبراهيم الكوني:** أما إذا شئت، إذا سألتني رأيي كإنسان يحاول أن يفكر، فأستطيع أن أقول أن المرأة في بدايات التكوين كانت ذات سلطة أقوى من الرجل عشرات المرات، وهذا عيّرت عليه في الروايات. لماذا؟ لأنني أعتبر أن المرأة طبيعة، والرجل هو بعدها المفقود. زي مشكلة الروح والجسد. الرجل يلعب دور الروح دائماً، وهذا ما عناه أفلاطون عندما قال أن مهمة الرجل أن يبذر في البدن الزائل بذرة الخلود، يبذر المبدأ الخالد في البدن الزائل. الروح، الأبناء الذين يعني الأجيال التي تتعاقب، هي تحمل مبدأ الروح، وهو اللي خالد، لكن الأبدان هذه زائلة بشكل مستمر. ولهذا المرأة لها حضور في الوجود. المرأة يجب أن نقدها وندرسها في العالم القديم بالفعل، وكانت آلهة دائماً. كانت الآلهة دائماً أنثى. دائماً كان العالم أنثوياً، العالم كان امرأة.

**تركي الدخيل:** الله يخليك خليني أقرأ هذه. نفسي أقرأها.

**إبراهيم الكوني:** خليني أكمل فكرتي بس.

**تركي الدخيل:** تفضل.

إبراهيم الكوني: خيلني أكمل فكرتي لحظة وحدة فقط. ولكن عندما تبدل الحال وأنت الكتب السماوية، وأصبح المثال يعني مقدس أكثر من الحضور الوجودي..

تركي الدخيل: المثال.

إبراهيم الكوني: المثال. انقلب الأمر.

تركي الدخيل: تقصد النص؟

إبراهيم الكوني: لا. أقصد الديانات السماوية. عندما أنت ديانات التوحيد.. عندما أنت ديانات التوحيد حدث الانقلاب. ماذا حدث؟ حدث أن عُبد المثال المجرد، عُبد الله المجرد بدلاً عن الحضور في الوجود، عن المبدأ المرئي، ولهذا السبب نجد في العالم القديم كاهنة ولكن لا نجد نبية، في العالم القديم كاهنة ولكن لا نجد نبية، بعد الديانات لا نجد نبية.

تركي الدخيل: وترى أن هذا سلبي؟

إبراهيم الكوني: لا أعرف سلبي أم لا. هذا هو الواقع..

تركي الدخيل: توصيف..

إبراهيم الكوني: أتكلم على.. أنا أفكر بصوت عالٍ فقط.

تركي الدخيل: انتهيت يا سيدي؟

إبراهيم الكوني: أه تقضل.

تركي الدخيل: في صفحة 82 من كتاب الصحف الأولى تقول: "الدهاء ليس كيف نقيم علاقة مع امرأة. الدهاء كيف ننهي علاقة مع امرأة". عبارة أخرى، زين؟ تقول يا سيدي: "لم يفر آدم من الفردوس بخروجه من الفردوس، ولكنه فرّ من المرأة التي شاركته عزلة الفردوس". ثم تقول في صفحة 110: "إذا دخل الله قلباً خرجت منه المرأة، وإذا دخلت المرأة قلباً خرج منه الله"، "خلق الرجل ليعرف الخالق، وخلقت المرأة لتعرف الرجل"، إلى آخر هذه المقولات. هذه مين اللي كاتبها؟ الكوني المبدع ولا الكوني المتأمل؟

إبراهيم الكوني: لا المتأمل..

تركي الدخيل: المتأمل، اللي قدامي الحين أي واحد فيهم؟

إبراهيم الكوني: الآن؟ الآن الثرثار.

تركي الدخيل: جميل هذه..

إبراهيم الكوني: هذه المقولات تؤكد ما قلته منذ قليل عن مبدأ الخطيئة. هذا مبدأ نحس به جميعاً. وتحسّ به المرأة أول من يحس به، أنها أن.. يعني الكوني لم يقل 1% مما قالته الديانات في المرأة وما قاله الحكماء في المرأة.

تركي الدخيل: بس هل ترى هذه المقولات إيجابية ولا سلبية؟

إبراهيم الكوني: لا. هذا واقع الحال. هي ليست مذنبية المرأة فيما حدث. هو يعني قدرها. كل إنسان محكوم بقدره. هذه ليست إدانة للمرأة. بالعكس المرأة يعني كما قلت لك منذ قليل هي إلهة في العالم القديم. ولذلك أنا.. فيّ يعيش هذه العوالم كلها، فيّ تعيش، ولهذا لازم تنطق هذه الأشياء كلها، يعيش فيّ العالم القديم، يعيش فيّ عالم الديانات السماوية، ويحيا فيّ الإنسان المتأمل، المبدع ليس ذاتاً واحدة، المبدع مركّب تركيباً معقداً من ذوات كثيرة.

## الذين لا يجدون ما يفعلون يحترفون السياسة

تركي الدخيل: ممتاز. تقول أيضاً في أحد كتبك، يحترف الإنسان السياسة عندما لا يجد ما يفعل؟

إبراهيم الكوني: يقيناً.

تركي الدخيل: لذلك أنت تجد ما تفعل وابتعدت عن السياسة؟

إبراهيم الكوني: يقيناً.

تركي الدخيل: هل القضية التي تدافع عنها فيما يتعلق بموضوع الصحراء هل تغيب عنها السياسة؟

إبراهيم الكوني: أنا لا أطرح، ليست من مهمة المبدع أن يتدخل في قضايا دنيوية، المبدع يبدع منظومة، يبدع نظاماً..

**تركي الدخيل:** تقصد قضايا دنيوية اللي هي السياسة؟

**إبراهيم الكوني:** ليس هناك دنيوية أكثر من السياسة. يعني أنا أو من بالتخصص، أن كل إنسان له رسالة محددة، أنا لا أستطيع أن أجمع عشر بطيخات في يد واحدة وأسير بها ثم أفلح. مأساتنا في العالم العربي أننا لا نحتكم إلى ساحة هذا التخصص، أن كل إنسان يجب..

**تركي الدخيل:** أن نتحدث في تخصصه.

**إبراهيم الكوني:** يجب أن يعمل عمله.

**تركي الدخيل:** نعم. من تحدث في غير فنه أتى بالعجائب.

**إبراهيم الكوني:** يقيناً.

**تركي الدخيل:** والمشكلة أن السياسيين يجيبون العجائب دائماً. لأنهم يتحدثون في فن لا ينتقونه. هذا أنقله عنك يعني بس عشان. أحد المقالات التي كتبت في جريدة البيان قبل أسبوعين تقريباً، كتب الدكتور سليمان الهتلان مقالاً عنوانه: "القارئ العربي بين إبراهيم الكوني وياولو كويلو" أشار فيه إلى مهرجان طيران الإمارات للآداب الذي حضرت فيه، وأشار إلى أنك ومجموعة من الروائيين العرب الكبار حضرت أكثر من أمسية، منها مثلاً أمسية عن الرواية العربية، شاركتم وأنتم قامات كبيرة، ولم يحضر فيها الكثير من الناس. تحدث أيضاً أنه عندما يقارن الكوني وهو يوقع كتبه وكل إبداعاته وحضوره وحصوله على تكريم من مؤسسات شهيرة في الغرب، إلا أنه لم يجد حضوراً في العالم العربي، ويعزو ذلك إلى ضعف التسويق، فهل ترى أن هناك ضعفاً في تسويق المثقف إنتاجه في العالم العربي؟

**إبراهيم الكوني:** لا. عملية التسويق هذه يقيناً هي عمليات تقنية، يعني ترتبط بظروف كثيرة، المبدع لا ينشد لا شهرة ولا صيت ولا.. الحقيقة دائماً في حالة اغتراب عبر التاريخ، ولذلك يجب أن يرضى بهذا القدر بالعكس في هذا المهرجان بالذات كان فيه الحضور أعلى من أي وقت مضى.

**تركي الدخيل:** من المهرجانات الباقية.

**إبراهيم الكوني:** ومهرجانات كثيرة. ولهذا لا أعتقد أن هذا شيء سلبي لأننا في نهاية المطاف سنتنصر مع الزمن..

**تركي الدخيل:** مقارنة بالخارج تجد فوارق كبيرة؟ لذلك كنت تعزف عن المنتديات العربية إلى المنتديات الغربية مثلاً؟

**إبراهيم الكوني:** لا. دائماً الأشياء الجدية، دائماً الكتابة الجادة، دائماً الموضوع الجاد يعني لا يرجو له الإنسان..

**تركي الدخيل:** لا يحظى باحتراف كبير..

**إبراهيم الكوني:** لا يحظى.. يقيناً. ما لم يرحم بالحجارة، فهذا شيء جيد.

**تركي الدخيل:** ما لم؟

**إبراهيم الكوني:** ما لم يرحم بالحجارة..

**تركي الدخيل:** وإلى الآن لم ترجمها؟

**إبراهيم الكوني:** لم أرحم حتى الآن والحمد لله.

**تركي الدخيل:** إن شاء الله ما ترجم. خصوصاً وأنت عندنا. ما ترجم أبداً إن شاء الله. سأسألك عن سؤال أخير أود أن أختم به حديثي. هل تستخدم في رواياتك الأسطورة والرمز للهروب من الحديث بواقعية ومباشرة؟

**إبراهيم الكوني:** لا. الرمز والأسطورة هذه من شروط العمل الإبداعي، الرواية أسطورة، الرواية لا بد أن تتحول أسطورة إذا شئت أن تبقى، وإذا شئت أن تجد نجاحاً. يعني هناك قوانين للعمل الإبداعي، العمل الإبداعي عمل استعراضي، عمل يتعامل مع الرموز، ويتعامل مع الأسطورة، سواء كانت في اللغة سواء كان.. ثم أنني عندما أتحدث عن الصحراء، الصحراء لها طبيعتها، لأن إذا كان الوجود..

**تركي الدخيل:** والأسطورة حاضرة في الصحراء أكثر من غيرها؟

**إبراهيم الكوني:** يقيناً. إذا كان الوجود هو زمان ومكان، فزمان الصحراء ليس زماناً ومكان الصحراء ليس مكاناً. كلاهما يحمل أبعاداً أسطورية. ولهذا زمان الصحراء زمان ثابت، كأنه الأبدية. ومكان الصحراء كما قلنا منذ قليل

مكان يرفض المكان. ولذلك هو لا يستوفي شروط المكان، ولهذا هو ليس بمكان.  
تركي الدخيل: نحن استوفينا أستاذ إبراهيم الوقت. فشكراً للأستاذ الكبير إبراهيم الكوني على هذا اللقاء.  
إبراهيم الكوني: شكراً.

## Appendix II

### Terminology:

1. Language: a very complex phenomenon which has received extensive examination in terms of its origin, nature and other aspects including studies in morphology, syntax, phonetics, pragmatics, culture and phonology.
2. Culture: the way of life and its manifestations that is peculiar to a community that uses a particular language as its means of expression (Newmark, *Textbook*, 94).
3. Dynamic equivalence: the quality which characterizes a translation in which "the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptors" (Nida & Taber, 1969/1982: 200).
4. Formal equivalence: a form of translation which focuses attention on the message itself, in terms of both form and content, where the message in the receptor language should match as closely as possible the different elements in the source language (Nida, 1964).
5. Translatability: this is mostly understood as the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change (Baker, 1998: 306).
6. Cultural untranslatability: Untranslatability is important when cultural difference is great because, without acknowledging this, translators cannot attain 'naturalness' or even convey the ST's intention (Nord, 1997). J. C.

Catford (1969: 94) also argues that the failure to combine both cultural and linguistic aspects may lead to untranslatability. He states that:

Translation fails or untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the text. Broadly speaking, the cases where this happens fall into two categories: those where the difficulty is linguistic, and those where it is cultural.

7. Cultural terms: Newmark (1988: 94-95) refers to cultural terms as words, phrases, or expressions used by members of a certain culture to express their concepts about something closely related to that culture.
8. Culture-specific terms: these represent both cultural references and implications of the ST requiring a translator's further consultation and research to render intelligible any exotic terms and expressions the TT readership may encounter.
9. Metaphor: “a figure of speech in which a word or phrase is used in a non-basic sense suggesting a likeness or analogy with another more basic sense of the same word or phrase” (Dickins, 2005: 228).

## Appendix III

### Positions Held by al-Kawnī

Al-Kawnī has held the following positions:

Officer of the Ministry of Social Affairs in Sebha, then Ministry of Information and Culture (1973).

Correspondent for the Libyan News Agency, Moscow (1975).

Representative of the Libyan Friendship Association, Poland, Warsaw (1978).

Editor of the Polish Friendship magazine (1981).

Adviser in the Libyan embassy in Warsaw (1978).

Adviser in Libyan embassy in Moscow (1985).

### Al-Kawnī's Publications

Al-Kawnī has published the following works:

نقد ندوة الفكر الثوري (*Naqd nadwat al-fikr al-thawrī*) [*Criticism of Revolutionary Thought Symposium*] (1970), Damascus: Dār al-Fikr.

ثورات الصحراء الكبرى (*Thwrat al-ṣahr'ā al-kūbra*) [*The Sahara Revaluations*] (1970), Damascus: Dār al-Fakir.

الصلاة خارج نطاق الأوقات الخمسة (*al-Ṣalāt khārij niṭāq al-awqāt al-khamsa*) [*Prayer Outside the Scope of the Five Times*] (1974) (Libyan Stories) Damascus: Dār al-Kitab al-Arabi.

ملاحظات علي جبين الغربية (*Mulāḥaẓāt 'alā jabīn al-ghurba*) [*Observations on the Forehead of Alienation*] (1974), (articles). Damascus: Dār al-Kitab al-Arabi.

شجرة الرتم (*Shajarat al-ratm*) [*Broom Tree*] (1986) (stories). Tripoli: Dār al-Jamāhīriya la-al-Nashir.

رباعية الخسوف (*Rubā'iyat al-khusūf*) [*Eclipse quad*] (1989) (novel). Beirut: Dār Abydir al-Ghfārī: part I: البئر [*The Well*].

التبر (*al-Ṭibr*) [*Gold Dust*] (1990) (novel). London: Dār al-Rays

نزيف الحجر (*Nazīf al-ḥajar*) [*The Bleeding of the Stone*] (1990) (novel). London Dār al-Rays.

القفس (*al-Qafaṣ*) [*The Cage*] (1990) (stories). London: Dār al-Rays.

المجوس (*al-Majūs*) [*The Magi*] (1990) (novel), : Part I. Part II (1991). Tripoli: Dār Tassili

ديوان النثر البري (*Dīwān al-nathr al-barrī*) [*Prose Land Contemporary*] (1991) (stories). Tripoli: Dār Tassili.

وطن الرؤى السماوية (*Waṭan al-rūā al-samāwiyya*) [*Heavenly Visions Homeland*] (1991) (stories- legends). Tripoli: Dār al-Jamāhīriya.

الخروج الأول إلى وطن الرؤى السماوية (*al-Khurūj al-'awwal ilā waṭan al-rūā al-samāwiyya*) [*The First Out to the Heavenly Visions Homeland*] (1991) (anthology of short stories). Tripoli: Dār Tassili.

الوقائع المفقودة من سيرة المجوس (*al-Waqāi' al-mafqūda min sīrat al-majūs*) [*The Missed Facts from the Biography of the Magi*] (1992) (stories). Tripoli: Dār Tassili.

الربة الحجرية و نصوص أخرى (*al-Rabba al-hajariyya wa-nuṣūṣ ukhrā*) [*The Goddess of Stone and Other Texts*] (1992), Tripoli: Dār al-Jamāhīriya.

جرعة من دم (*Jur'a min al-dam*) [*A Dose of Blood*] (1993) (stories). Tripoli: Dār al-Jamāhīriya.

Part II: الواحة (*al-Wāha*) [*Oasis*].

Part III: أخبار الطوفان الثاني (*Akḥbār al-ṭūfān al-thānī*) [*News of The Second Flood*].

Part IV: نداء الوقواق (*Nidā' al-waqwāq*) [*Cuckoo's Call*].

خريف الدرويش (*Kharf al-darwīsh*) [*Darwish's Autumn*] (1994), (novel- stories- legends). Beirut: Arab Institute for Studies.

الفم (*al-Fam*) [*The Mouth*] (1994) (novel). Tripoli: Dār al-Jamāhīriya.

السحرة (*al-Sahara*) [*The Coven*] (1994) (novel) Part I. Beirut: Arab Institute for Studies.

السحرة (*al-Sahara*) [*The Coven*] (1995) (novel), Part II. Beirut: Arab Institute for Studies.

فتنة الزؤان, الرواية الأولى من ثنائية خضراء الدمن (*Fitnat al-zūawān, al-riwāya al-ūlā min thunāiyyat khaḍrā al-dumin*) [*Zwoan Sedition, The First Novel of the duo entitled Green Aldman*] (1995), Beirut: Arab Institute for Studies.

بر الخيتور (*Barr al-khīyt'ūr*) [*al-Khittaour Land*] (1997) (novel). Beirut: Arab Institute for Studies.

عشب الليل (*ushb al-layl*) [*Night Herb*] (1997) (novel). Beirut: Arab Institute for Studies.

- الدمية (*al-Dumya*) [*Doll*] (1998), (novel). Beirut: Arab Institute for Studies.
- صحرائي الكبرى (*Ṣahrā'ī al-kubrā*) [*My Great Sahara*] (1998) (texts). Beirut: Arab Institute for Studies.
- الفراعة (*al-Fazzā'a*) [*Scarecrow*] (1998) (novel). Beirut: Arab Institute for Studies.
- أمثال الزمان (*Amthāl al-zamān*) [*Such as Time*] (1999) (texts).
- وصايا الزمان (*Waṣāyā al-zamān*) [*The Commandments of the Time*] (1990) (texts).
- نصوص الخلق (*Nuṣūṣ al-khalq*) [*Texts of Creation*] (1999) (texts).
- ديوان البر والبحر (*Dīwān āl-barr wa-al-bahr*) [*Divan of Land and Sea*] (1999) (texts).  
Beirut: Dār al-Moltaqa.
- الدنيا أيام ثلاثة (*al-Dunyā ayyām thalātha*) [*Life is Three Days*] (2000) (novel).
- نزيف الروح (*Nazīf al-rūh*) [*Bleeding of Soul*] (2000) (novel). London: Dār al-Rays.
- أبيات (*Abyāt*) [*Verses*] (2000) (texts).
- بيت في الدنيا وبيت في الحنين (*Bayt fī al-dunyā wa-bayt fī al-hanīn*) [*A House in the World and a House in Nostalgia*] (2000) (novel).
- رسالة الروح (*Risālat al-rūh*) [*Spirit Letter*] (2001) (texts).
- بيان في لغة اللاهوت, لغز الطوارق يكشف لغز الفراعنة و سومر (*Bayān fī laughat al-lāhūt, laughz al-Ṭawāriq yakshif lawghz āl-Farā'ina wa-Sūmir*) [*A Statement on the Language of Theology, the Tuareg Mystery reveal Pharaohs and Sumer*] (2001) (encyclopedia entries).

Part I: أوطان الأرباب (*Awṭān al-ʿarbāb*) The Homelands of the Gods (2001). Tripoli: Dār al-Jamāhīriya.

Part II: أرباب الأوطان (*Arbāb al-ʿawṭān*) [*Employers Homeland I*] (2001) . Tripoli: Dār al-Jamāhīriya.

Part III: أرباب الأوطان (*Arbāb al-ʿawṭān*) [*Employers Homelands II*] (2001). Tripoli: Dār al-Jamāhīriya.

## Appendix IV

### Questionnaire for Academic Research Purpose

This questionnaire is conducted to help test the results introduced in the thesis prepared for a PhD degree at Durham University in the field of Cultural Translation.

The researcher will use the novels of Ibrāhim al-Kawnī as a case study.

The researcher appreciates the help of all respondents and their cooperation in contributing to the success of the research.

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1. Is English your first language?    Yes ( )    No ( )

2 . How often do you read English translations of Arabic novels?

1. Always    2. Often    3. Sometimes    4. Rarely    5. Never

3. Which of the following **underlined** translated cultural terms you find more satisfactory? **Why?**

1. a

وكثيراً ما سمعه في المراعي يردد موالاً قال إنه سمعه من أفواه الصوفية في زوايا ((العوينات)).

“Often, too, his father would recite a muwwal he’d heard sung, he said by Sufis in the community at Uwaynat”.

b.

حتى يختم مواله الحزين بالأبيات المعروفة.

"He would sing his sad ballad and close with well-known lines". (6)

c.

ناجيت معشوقتي القديمة بأشجي الأشعار, وغنيت لها مواويل شجون لم تسمعها حتى من مغنيات الجن اللاتي رأيتهن في الكهوف, وقابلتهن وهن يسرحن في الخلاء عندما يستوي القمر بديراً.

"I courted my former true love with the most heart-rending poetry. I sang her plaintive ballads she had never heard before, not even from the jinn's female vocalists, whom I had seen in the caves and encountered while they roamed the great outdoors by the full moon".

d.

آهة عميقة, مسموعة, كأنها أنين شجن في موال حنين.

"A deep, audible groan like the sorrowful lament in a hymn of longing"

Why?.....

.....

.....

**2. a**

قال إنها التعويذة الوحيدة التي تستطيع أن تغسله من النحس وتحمي بقية أهله وأقاربه من اللعنة التي تلاحقه منذ أن كان نطفة في بطن أمه.

"This, he'd told her, was the only way the ill omen could be averted and the rest of his family and relatives be protected from the curse that had pursued him from the moment of his conception".

**b.**

لعنة الله علي الذهب. قال: إنه يجلب النحس.

"To hell with the gold-that handful of dirt-he had accepted. The stuff brought nothing but ruin".

**c.**

مرة عندما استدرجني أهل الخفاء الأشرار المتتكرين في بدن أرنب النحوس فأضعت السبيل في بحثي عن الأب.

"Once when wicked denizens of the spirit world, masquerading as the hare of misfortune, had enticed me and caused me to lose my way when I was searching for my father".

**d.**

هذه رسالتي لإلي مولاك يا سلالة النحس

"Scion of misfortune, this is my message to your master".

Why?.....  
.....  
.....

3. a

لحم ذوي القربى.

"Flesh of the kindred".

b.

لا تهدأ بلايا الدنيا حني تبدأ بلايا ذوي القربى.

"The trouble of the outside world might subside-but only so that troubles at home might begin".

c.

هذه لحوم أنعام ستقيك الحاجة إلي لحوم ذوي القربى.

"These meats are from creatures that will safeguard you from the meat of relatives".

d.

إن النساء سلالة تتحرر مع الأعراب وتتطلق, في حين تتحفظ مع ذوي القربى وتتكتمش.

"Women tend to be animated and spontaneous with strangers but cautious and inhibited around kinsmen".

Why?.....

.....

.....

4. a

هاجرت آخر قافلة, وبقيت غزالة وحيدة تتبعها وليدتها تحوم حول جبل الحساونة.

"The last caravan left, and one lone gazelle, followed by her small calf, continued to wander the Hasawna mountains".

في المراتع الجنوبية المحاذية لجبل الحساونة, استرد الأبلق عافيته

b. "In the fertile southern pastures below Jebel Hasawna, the piebald recovered his vigor".

Why?.....

.....

.....

5. a

إذ كان يقرفص أمام خيمته يقرأ أوراده عندما داهم السيل النجم.

"He was squatting, reciting his devotionals in front of his tent".

b.

خرجت في طلب الكاهن, ولكنه اختفي من النجم.

"I set out to search for the priest, but he had disappeared from the settlement".

c.

إن صاحب الأتان سوف يقبل علي النجوع في آخر الزمان ليغوي القبائل إلي الوليمة.

"The master of jenny at the end of time would approach villages to entice to a banquet".

Why?.....  
.....  
.....

6. a

شهد القبلي يمتص الدموع التي تسيل ببطء علي خديه.

"The scorching south wind sucked the tears that trickled slowly down his cheeks".

b.

العين اليمنى أكلتها رياح القبلي المحملة بالحصى والغبار.

"The god's right eye and cheek had been devoured by a millennium of dust and sand blown by the hot southern winds".

c.

احتقنت وجنتاها احتقاناً مريباً, واسودت ملامح وجهها اسوداداً لتكون رياح القبلي لها سبباً

"Her cheeks flushed in an alarming way and the features of her face darkened more from despair than from any tanning by the southern, Qibli winds".

**Why?**.....

.....

.....

**7. a**

ظل يتلوي من الألم، وزحف علي أربع محاولاً أن يستظل بشجرة طلع خضراء عالية تقف في قلب الوادي.

"He struggled on for a while, writhing with pain, then crawled on all fours to try and find some shade beneath a tall, green palm tree standing in the middle of the wadi".

**b.**

توسدت معصمي وهجعت تحت شجرة طلع لأقضي ليلتي الأولى.

"Using my wrist for a pillow, I stretched out under an acacia tree to spend my first night".

**c.**

انطلق خلفه، ولكنه لم يدركه إلا بعد أن نزل وادياً هزيباً بالقرب. هناك توقف بعد أن عرقلت زمامه شجرة طلع.

"He shot off in pursuit but did not catch it until it had descended into a nearby ravine, where it was halted when its halter rope became entangled in an acacia".

**Why?**.....

.....

.....

**8. a**

في إحدى الغزوات ثقب الخرطوش غزاة حبلية، فاحتمت برتمة صغيرة، وصدرت عنها شكوى أليمة، وأسقطت الجنين، وانهمكت تلعق الدم والمخاط عن جسد وليدها الصغير.

"In one raid a bullet pierced the belly of a pregnant gazelle, who took shelter in a small thorn bush, a whimper for pain passing her lips".

**b.**

حتى جاء يوم تفتق فيه الرتم عن زهوره الشجية.

"Then came the day the broom tress burst into bloom with their sad white flowers".

**c.**

تبدلت الأرض وتخللتها الوديان التي تنتشر في قيعانها أشجار الرتم وبعض الأعشاب البرية التي تبيست شعافها العليا ولكن أسافلها استماتت لتحفظ بالأخضرار.

"The earth's surface changed and was interspersed with ravines along the bottoms of which were scattered retem trees and some wild plants with dried-out tops, but which underneath had desperately fought to remain green".

**d.**

لم أحسب يوماً أن في الواحات زهور الرتم!

"I never dreamt there were retem blossoms in the oasis".

**Why?**.....  
.....  
.....

**9. a**

ويلامس بيده اليمنى الودان الذي يقف بجواره مهيباً, عنيداً, يرفع رأسه, مثله مثل الكاهن, نحو الأفق البعيد,  
حيث تشرق الشمس وتسكب أشعتها في وجهيهما كل يوم.

"His hand touched the waddan that stood there alongside him, its air both dignified and stubborn, its head raised, like the priest's, toward the far horizon where the sun rose to pour its rays each day on their faces".

**b.**

صحراء الحمادة جنة بالمقارنة مع هذه الجاحدة. إذا لم تجد شاة غزال أو وداناً أعطتك أرنباً.

"The desert of the Hamada was paradise compared to this heartless place. In the Hamada, if you did not find a gazelle or moufflon, it would offer you a rabbit".

**c.**

تركت الغزلان وقررت أجرب حظي مع سلالة الودان هذه المرة.

"I left the gazelles, resolving to try my luck with the nation of Barbary sheep".

**Why?**.....  
.....  
.....

**10. a**

الصوفيون الحكماء في الواحات هزوا رؤوسهم من الوجد, وألقوا بالبخور في النار, وأجمعوا: ذلك ولي من أولياء  
الله.

"The wise oasis Sufis, enraptured, rocked their heads from side to side and threw incense into the fire, convinced one and all that this man was the saint of God".

b.

ضريح الولي القديم لن يخذله. لن يفقد الأمل.

"The tomb of old saint would not let him down. He would not lose hope".

c.

اختفي وميض المرح من عيني الولي, وتساءل بلهجة تفضح دهشة.

"The merry gleam left the sovereign's eyes as he asked in astonishment".

Why?.....  
.....  
.....

11. a

حتى اكتشف الجن الأكبر, العملاق المقنع, المنتصب بجوار ودانه المهيب ميمماً صوب القبلة, تنتظر الشروق,  
مكبراً لصلاة أبدية.

"Finally, he'd discovered the great jinni, the masked giant rising alongside his dignified *waddan*, his face turned toward *qibla*, awaiting sunrise and praising Almighty God in everlasting prayer"

b.

قبل أن يستقر في الشق تفقد الجبل الجليل الممتد من الغرب خاشعاً, ساجدا نحو الشرق, صوب القبلة.

"Before settling himself in the crevice, he gazed across the magnificent mountain.

From the west, its body stretched out, bowing toward Mecca in the east".

**Why?**.....

.....

.....

*Thank you for your time and effort in completing this questionnaire.*

## Appendix V

### Native Speaker's Judgments

<u>Word/ Phrase</u>	<u>Equivalent/s</u>
1. الجمال	beauty and <u>camels</u>
2. الله غالب	May God prevail!
3. عورة الرجل- عورة المرأة	vulnerable point- woman's is her body
4. ابن السبيل	street urchin ( <u>very specific meaning + connotations in English</u> )
5. الوليمة	banquet- the dinner- feast- feasting – banquet
6. راقد الريح	into the fire ( <u>I think it has different equivalent in English ‘unlucky, unfortunate, ill-starred’</u> )
7. الناموس	code- law
8. موال	<i>muwwal</i> - ballad- ballads
9. القطيعه	make up- break- breach-
10. النحس	curse- cursed- ruin- misfortune- ill-omened
11. عابر السبيل	traveller- wanderer- nomad
12. قربة	untranslated- water skin- <u>bubbling water</u> ( <u>OK in context but it means water-skin</u> )- water-skin
13. الدلو	bucket- pail- leather bucket
14. مثلث الأحجار	three-cornered stone hearth
15. القدر	kettle
16. الفنار	lamp
17. الخباء	tent

18. زيت غريان- رعاة قبائل أولاد بوسيف thick salve - the Bouseif tribes
19. غرارة bag- leather bag (although 'bag' is an acceptable hyperonym if the context is clear)
20. الطربوش headgear
21. الوديعة surrender
22. ألحفة wraps
23. مرعى bravo
24. ذرية offspring- progeny- children
25. ذوي القربى kindred- home- relatives- kinsmen- distant relation
26. الضرة co-wife
27. القرينة- القرين companion- partner- mate- spouse- consort- wife
28. الضحى twilight~~x~~- late afternoon~~x~~- afternoon~~x~~- forenoon- late morning
29. العصر afternoon- late afternoon- afternoon
30. مع أذان الديكة أيقظته المشاجرة The row woke him up at dawn
31. موسى - أوخيد Ukhayyad- Musa
32. شيخ Shaykh- gent (connotations)
33. الحمادة الحمراء the Red Hamada- the red Hamada desert- the Hamada
- Desert
34. جبل الحساونة the Hasawna mountains- Jebel Hasawna
35. الجبل الأخضر Cyrenaica
36. سوق الحدادة the ironmongers' market

37. الصوفية في شمال أفريقيا	untranslated
38. الجبل الغربي	western mountain
39. شعبة	chasms- path- tracks- ravine- trails- gullies
40. وادي	wadi- valley- ravine
41. شبر	few spaces
42. قافلة	caravan
43. جلباب	gown- <u>garment (hyperonym)</u>
44. الجرود والعباءات	cloaks and other garments
45. المخلاة	<u>bag (hyperonym- not really acceptable)</u> - fodder bag
46. صرة	pouch- packet- <u>bag (hyperonym)</u> - purse
47. حبل الليف	rope- hemp rope- palm rope
48. لجام	reins- nose ring- strap- nose rope
49. العقال	rope- cord- fetter
50. القيد	strap- cords- rope- shackle
51. النجع	tent- encampments- camp- settlement- villages
52. ربع	shelter
53. الطبق	plate
54. القبلي	south wind- southern wind- Qibli wind
55. العجاج	smoke
56. الخلاء	empty desert- wilderness- void- expanses- open_skipping- empty waste- open desert- vagabond- waste land- empty space
57. طلحة	palm tree- tree- acacia

58. رتمة	thorn bush- ratina- broom trees- retem
59. السدر	lotus- Sidr- lote
60. الترفاس	truffles
61. الشيح	wormwood
62. المهري	camel- Mahri- mahari
63. الضب	<u>waran</u> ( <u>much rare</u> )- lizard- reptiles
64. الودان	<i>waddan</i> - moufflon- Barbary sheep
65. تعويذة	amulet- ill-omen- spell- talisman- charms- warning- mantra-
incantation-	invocation
66. تميمة	spell- amulet- charm- incantation- talisman
67. فقيه	soothsayer- religious teacher- sheikh- faqih
68. ولي	saint ( <u>in English can be used metaphorically for a living person</u> )- Lord ( <u>is not very faithful equivalent</u> )- sovereign ( <u>“ruler” which has different meaning</u> )
69. القبلة	<i>qibla</i> - Mecca
70. علامات القيامة	sign of doomsday- doomsday- Resurrection Day
71. الأبتهاال	supplication- pray
72. الملكوت	heavens- God
73. المجدوب	like one in the grip of some fierce passion- madman- dervish
74. المكتوب	what's written- fate inscribe
75. التيمم	ablutions
76. الزكاة	pay zakat
77. يا حفيظ	God Help us
78. زوايا	community

79. المرحوم father (depends on context “late father”)
80. اللوح المحفوظ *the eternal tablet*
81. مرابط innocent
82. الزندقة heretic
83. التيجانية- القادرية Tijani- Tijaniya- Qadri- Qadiriya
84. عيد الأضحى the Eid feast
85. الشريعة Islamic- Muslim law
86. الفردوس paradise
87. الجهاد في سبيل الله fighting on behalf of God's religion- pursuing holy war  
(this expression has very negative connotations in English)
88. حديث الرسول the saying of the Prophet- the lofty saying of the Prophet- the prophet
89. الرقية witch
90. سنة الله ورسوله the customs of God and His Prophet- the law of God and His Prophet
91. استغفر الله God forbid
92. تبارك الله Praise God
93. أية الكرسي Throne Verse
94. الطهارة purification- purity
95. لأبارك الله لك فيها Marry her and be damned







