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**Equivalence and Cultural Loss in Translating
Aḥlam Mostegānemi's Novel *Dākirat Alḡasad*
(*The Bridges of Constantine*)**

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ABSTRACT

This research focuses on equivalence and cultural loss in the field of translation, based on a major work of fiction. A work of fiction is steeped in a culture and is marked by a whole range of local references, allusions and a world outlook. The concept of equivalence has received a great deal of analysis and criticism. Some even question whether equivalence is possible at all. Cultural erosion, in turn, requires a special toolkit. In order to ground the theoretical consideration of these two issues, we have chosen Aḥlam Mostegānemi's novel *Ḍakirat Alḡasad* (Translated by Raphael Cohen as *The Bridges of Constantine*). In this dissertation, various views about equivalence and cultural erosion, as well as the measurement and evaluation toolkit, are reviewed and presented. This review considered the scholarship on Mostegānemi's literary output (with a special focus on *Ḍakirat Alḡasad*) and the reception of her works and their translation into English. The thesis participates in the debate of the effects of equivalence and cultural erosion in translating literary texts, as well as in the discussion of strategies used in the translation of a work of fiction. The focus is narrowed down to evaluating problem-solving strategies as developed in the rendition of cultural categories in *Ḍakirat Alḡasad*. The evaluation is followed upon by suggestions and recommendations in relation to translation theory and translation practice, with a special focus on teaching and training.

Keywords: translation, equivalence, cultural loss, literary translation, translation theory.

LIST OF ABBREVIATIONS

SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
SLC	Source Language Culture
TLC	Target Language Culture
SLT	Source Language Text
TLT	Target Language Text
SATS	System Arabic Transliteration Scheme

TRANSLITERATION SCHEME

The following system Arabic transliteration scheme (SATS) has been employed in transliterating Arabic words in this thesis.

1. Consonants:

Arabic	sAts	Arabic	sAts
ء	’	ض	ḍ
أ	Ā	ط	ṭ
ب	B	ظ	ẓ
ت	T	ع	‘
ث	t	غ	ġ
ج	Ġ	ف	F
ح	ḥ	ق	Q
خ	ḫ	ك	K
د	D	ل	L
ذ	ḏ	م	M
ر	R	ن	N
ز	Z	ه	H
س	S	و	W
ش	S	ي	Y
ص	ṣ		

2. Vowels:

Arabic (short vowels)	sAts	Arabic (long vowels)	sAts
َ	A	ا	ā
ُ	U	و	U
ِ	I	ي	Ī
ْ	An		
َ	Un		
ِ	In		

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General Introduction

General Introduction

The concept of equivalence in translation has been the subject of much debate and controversy among scholars and practitioners. At its most basic, equivalence refers to the idea that a translation should accurately convey the meaning of the ST in the TL. However, achieving equivalence is not always a straightforward task. Language is a complex and multifaceted system, and meaning can be conveyed in a variety of ways, including through language, context, and cultural knowledge. Equivalence is not without controversy, and there has been much debate over what it means to accurately convey the meaning of a text in another language. Some argue that complete equivalence is impossible to achieve. Others argue that it is possible to achieve near-perfect equivalence, provided that the translator has a deep understanding of both languages and cultures.

Despite the challenges of translation, the importance of achieving equivalence cannot be overstated. In many cases, a translation is the only way for a reader to access a text that is written in a language they do not understand. As such, it is crucial that the translation accurately conveys the meaning of the ST. However, it is also important to recognize that complete equivalence is not always possible. There will always be some degrees of loss when translating from one language to another, and it is up to the translator to determine the best way to balance accuracy and readability.

Cultural erosion is another important concept that is closely related to equivalence. When a text is translated from one language to another, there is the potential for certain cultural elements to be lost in the process. This can include references to specific cultural practices, traditions, or beliefs, as well as more subtle cues that may be conveyed through language or context. This cultural erosion can be a significant concern for scholars and practitioners, as it can lead to an incomplete understanding of the ST. In order to mitigate the risk of cultural erosion, it is important for translators to have a deep understanding of both the source and target cultures. This includes not only an understanding of the languages

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themselves, but also an appreciation for the cultural context in which the ST was produced. By taking a culturally sensitive approach to translation, translators can help to preserve the richness and complexity of the ST, while also making it accessible to a wider audience.

In summary, equivalence and cultural erosion are complex and multifaceted concepts that have important implications for the way we think about language, translation, and communication. They are central concerns for scholars and practitioners in a variety of fields, and they have the potential to shape the way we interact with one another across cultural boundaries. In the following chapters, we will delve deeper into these concepts, exploring their meaning and relevance in greater detail.

Equivalence has been one of the most important issues in translation studies. It has been discussed from different perspectives. Translation scholars have approached differently the theory of equivalence. Based on his semiotic approach, Jakobson (1959, p. 146) suggests three types of translation: intralingual translation, interlingual translation, and intersemiotic translation. Catford (1965, p. 21) emphasizes the idea of equivalence as a key concept in translation “the central problem in translation practice is that of finding translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence”. He argues that it would be better to approach the issue of equivalence in terms of “relevance”, which means the ability to reflect messages from the ST into the TT (1965, p. 36). That is, the original text and the translated text share the same situational features. The “relevant features” of the SL message are communicated in the translated text. In this case, the translator requires a certain amount of common cross-cultural communication.

This research is mainly concerned with the issue of equivalence and cultural erosion occurring in the translation of a work of fiction. The research deals with the lack of

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equivalence (non-equivalence) that misinterprets the correct comprehension and the ways by which target audience recognizes the ST. The culture-bound terms pose difficulties in the translation of Aḥlam Mosteḡanemi's novel *Dakirat Alḡasad* (Translated by Raphael Cohen as *The Bridges of Constantine*) and cause cultural erosion. A systematic analysis will be applied for three main reasons. Firstly, the nature of culture-bound terms are different in terms of interpretation from one culture to another. Secondly, these terms need a particular interest. Culture-bound terms represent "a variety of social, historical, cultural and literary systems" (Iser, 2006, p. 60). Thirdly, misinterpreting them creates cultural non-equivalence or cultural erosion. Hence, cultural erosion, in our research, refers to the loss of material, social, and religious culture. It is divided into two types: misinterpretation and under-translation (Delisle *et al.*, 1999, pp. 159-197). These types of loss have a negative effect on the way target readers receive and comprehend the TT. Thus, the research aims to facilitate the understanding between the two cultures. Newmark (1991, p. 11) suggests two types of translation called "semantic translation" and "communicative translation". He says, "there is no reason why a basically semantic translation should not also be strongly communicative".

Accordingly, there are some scholars who disagree with literal translation for being "translationese". Newmark (1991, p. 78) states that, "translationese is an error due to ignorance or carelessness which is common when the TL is not the translator's language of habitual use and not uncommon when it is". For accurate translation, there needs to be a real understanding of the cultural values between the source culture and the target culture. The misunderstanding of these values would cause cultural erosion. The more insufficient knowledge, the more losses will the original text have. The TT presents the key elements of the original text to provide the same effect similar to the ST.

One may ask how can translators find solutions to these problems, especially when dealing with two different and unrelated languages such as Arabic and English. This research

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addresses some issues related to equivalence and cultural erosion in translating culture-bound term. In this context, the research raises the following questions:

- Has the translator provided appropriate cultural equivalents in the TT or not? If not, what types of equivalence, cultural erosion and translation procedures has the translator applied and what is the relationship between them?
- What procedures should be applied in order to render the source culture-bound terms into English without misinterpreting their meaning in the source context of use?
- To what extent does Newmark's socio-cultural approach find solutions to these problems and account for the findings?
- How can this research develop an approach for translating culture-bound terms?

The translation of cultural differences causes problems between unrelated languages. The current study assumes that the different thinking among Arabic and English speakers are resulted in cultural non-equivalence or cultural erosion. Some hypotheses will be tested on a sample of a work of fiction as follows:

1. The research will discuss two main issues concerning equivalence and cultural erosion: first, the types of equivalence chosen by the translator are studied to know whether they are translated by using (formal, dynamic, semantic and communicative) equivalence; second, cultural losses are losses of cultural connotations, and how cultural losses affect and misinterpret the ST message. This can lead to alienate material culture, social customs and religious beliefs of the source culture (Algerian culture).
2. The ST and the TT will be examined in order to extract all the culture-bound terms and to identify which procedures used by the translator.

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3. The study proposes that an investigation of the meaning of culture-bound terms is crucial for evaluating the cultural erosion occurring in a work of fiction.
4. Cultural approach is hoped to deal with the long-established debate about the issue of equivalence and how it interprets the causes of cultural erosion.

Some limitations should be indicated for further studies. First, the researcher suggests that equivalence and cultural loss should be taken into consideration and discussed in future studies. Second, the researcher suggests finding effective tools to avoid the problems of these issues. Third, misinterpretation and under-translation losses are associated with cultural terms. We may deepen the target readers' intercultural communication understanding.

For the purposes of this research, the critical analysis approach will be conducted to evaluate equivalence and cultural erosion in order to find solutions for these problems. So, the objectives of this study are to:

- Determine the types of equivalence (formal, dynamic, semantic and communicative) and cultural erosion, which have been used to approach cultural equivalence problems;
- Elaborate how the lack of the cultural equivalence affects the accurate understanding of the Algerian culture, which totally causes cultural erosion;
- Suggest a list of cultural erosion in the translation of culture-bound terms in a work of fiction;
- Identify and evaluate what types of Newmark's (1988, p. 81-93) procedures have been used by the translator;
- Investigate the main causes of the cultural erosion in order to find an appropriate approach that reduces such losses;
- Discuss and prove how the socio-cultural approach contributes the above mentioned issues and builds a subcategorization in translating culture-bound terms.

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Newmark's procedures of translating cultural terms will be critically analyzed. Newmark (1988, pp. 81-93) identifies a set of procedures which can be used by translators when dealing with cultural terms to overcome these obstacles and achieve a cultural approach between Arabic and English. An analysis will be conducted to determine the type of equivalence achieved (communicative or semantic, dynamic or formal) and relate each type of equivalence with the procedure used in the TT.

The debate of equivalence and cultural erosion is based on the analysis of the contemporary Algerian novel; along with its translation into English. The novel, *Dakirat Alḡasad*, is written by Aḥlam Mosteḡanemi in 1997, and consists of a total of three hundred eighty-three (383) pages. The language of this novel is a combination of Modern Standard Arabic and Algerian-spoken Arabic. The novel is translated by Raphael Cohen as "*The Bridges of Constantine*" (2013). He is a non-native speaker of Arabic. The novel is selected because it deals with many cultural terms that express the customs and traditions of Algerian society and embodies the beliefs of the Algerian culture. Aḥlam Mosteḡanemi is chosen for two main reasons: first, she is one of the best known contemporary authors in Algeria; second, the nature of the novel as it is derived from everyday situations, which are exemplified by the frequent uses of culture-bound terms. This makes it interesting for researchers to do more studies on equivalence and cultural erosion.

Equivalence and cultural erosion will be analyzed within the framework of Newmark's socio-cultural approach (1988). This approach shows how better deals with these issues. In his quest to achieve an evaluation, Newmark (1988) suggests number of stages. The first stage focuses on the intention of the original text. This should include: (a) a brief statement of the author's purpose; (b) a statement of the author's interpretation; (c) an identification of the probably readership of the original text; (d) a statement of the original text type; (e) an evaluation of the quality of the original text. The second stage discusses how

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the translator interprets the ST to investigate the adopted translation method. The third stage is considered to be the “heart of the critique”. The other stages involve comparative analysis between the original text and the translated text. The culture-bound terms will be gathered into cultural classifications and compared. Consequently, Newmark (1988, p. 186) argues that translation criticism covers five topics:

(1) a brief analysis of the SL text stressing its intention and its functional aspects; (2) the translator’s interpretation of the SL text’s purpose, his translation method and the translation’s likely readership; (3) a selective, but representative detailed comparison of the translation with the original; (4) an evaluation of the translation - (a) in the translator’s terms, (b) in the critic’s terms; (5) where appropriate, an assessment of the likely place of the translation in the target language culture or discipline.

Cultural losses are discussed in relation to the issue of equivalence. These losses are determined by the degree of information that does exist in the original text. The cultural erosion will be subcategorized as “misinterpretation loss and under-translation loss”. This loss is primarily a loss of cultural allusions. Accordingly, cultural erosion will be better explained as a result of cultural gaps. In order to assess the type of equivalence in the translated text, it is better to analyze the procedures adopted by the translator to know how they led to the cultural erosion resulting from the absence of equivalence in the ST.

When translating culture-bound terms, the translator chooses words that have sometimes equivalents in meaning, although they are mostly inaccurate or nonequivalent. It is due to inappropriate selection of words. In their book *Terminology of Translation*, Delisle *et al.* (1999, pp. 159-197) suggest two types of loss: misinterpretation and under-translation loss. The first occurs when complete meaning is lost in the TT. It refers to the misconception

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of the ST or the source culture knowledge, so that the source culture-bound term provides a wrong meaning intended by the author (1999, p. 159). However, if equivalence is maintained partially, the loss is categorized as “under-translation” (1999, p. 197). It may cause a misunderstanding between the SL and the TL. These losses comprise re-creating the non-equivalence of the ST in relation to the meaning of the TT. For example, the translator paraphrases the term “المُحَارِم” [*ālmḥārm*], which means a traditional veil worn by some Muslim women in the Arab world and beyond to cover the head and neck. The translator renders the ST inappropriately as “forbidden parts of the body”. Moreover, the word “الفُقَيْرَات” [*ālfqyrāt*] has been misinterpreted literally as “poor women” without taking into consideration the context of situation as it is a famous band in eastern Algeria. Under-translation, on the other hand, eliminates in the TT all explanations which are required to obtain an idiomatic translation that corresponds to the assumption meaning of the ST. Under-translation may cause a lack of necessary information between the SL and the TL and neglect the comprehensibility of the translated works, which could lead to a lack of necessary information. For example, the translator suggests the word “drum” as an equivalent of the ST “البَنْدِير” [*ālbndyr*]. The ST refers to rhythmic instruments in a popular Arabic music, which is widely used in the North Africa countries. The TT is inappropriate, because it does not convey the intended meaning. Cohen misinterprets the cultural context of this translation and would thus be unable to understand the ST.

This research consists of six chapters. Chapter One is divided into two parts: the first part will introduce the debate on equivalence and cultural erosion, as well as the major concepts. The second part will introduce Aḥlam Mostegānemi’s book, as well as its translation.

In Chapter Two, we intend to introduce translation theories and approaches, and discuss them with reference to the issues of equivalence and cultural erosion. The translation

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theories and approaches include: Nida's approach (1964), Katharina Reiss's text typology model (1981/2000), Holz-Mänttari's theory of translational action (1984), Hans J. Vermeer's "Skopos theory" (1989), Christiane Nord's translation-oriented text analysis (1991), and Newmark's cultural theory (1981/1988). They are chosen because they focus on the translation of cultural aspects and we will provide some examples. These theories and approaches focus on the study of socio-cultural elements, literary texts and their role in the translation process in order to connect the meaning to its social context.

Chapter Three will consider the various strategies and procedures proposed by translation theoreticians and practitioners with regard to the translation of a work of fiction. This chapter illustrates the most important strategies for translating culture-bound terms. It presents definitions and examples of strategies to different theorists, such as Peter Newmark's procedures (1988), Mona Baker's strategies (1992), Lawrence Venuti's strategies (1995), Javier F. Aixela's strategies (1996), Eirlys E. Davies's strategies (2003). The sub-categories of culture-bound terms are as follows:

- a. Ecology culture terms.
- b. Material culture terms.
- c. Social culture terms.
- d. Religious culture terms.

Chapter Four will conduct data analysis and findings of the English translation of Ahlam Mosteġanemi's novel *Dakirat Alġasad* (*The Bridges of Constantine*). This research will present the findings and relate them to the study of equivalence and cultural erosion in relation to theory and practice. Suggestions and recommendations will be provided in relation to translation theory and translation practice, with a special focus on teaching and training. We will organize cultural categories according to Newmark's classification of cultural

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elements (1988). The critical analysis focuses on providing meaningful information on three main translation problems: cultural erosion, equivalence, and procedures carried out by the translator. To account for cultural erosion, we subcategorize them into the following losses: misinterpretation and under-translation, based on a randomly chosen sample of translation when rendering a selection of culture-bound terms into the translated text with the Algerian cultural spirit and rooted in Arabic culture of the novel. The translator, Raphael Cohen, tried to achieve two types of equivalence: formal equivalence and communicative equivalence. This analysis will also discuss the different procedures the translator used in order to show how the decisions made caused losses of the source culture. The culture-bound terms will be discussed to determine the translator's approach in dealing with cultural connotations in the ST. The critical analysis approach is used to discuss the three main translation issues:

- Equivalence (semantic, communicative, formal and dynamic);
- Cultural erosion (misinterpretation and under-translation);
- Newmark's (1988, pp. 81-93) procedures (cultural equivalent, cultural correspondence, naturalization, general sense, cultural correspondence, accepted standard translation, transcription/transliteration/transference, literal translation of meaning, translation couplets, translating triplet, classifier, componential analysis, paraphrase, translation label, deletion, and glossary, notes and footnotes).

CHAPTER ONE

Equivalence and Translation: Standards and Principles

I.1. Introduction

We will deal with the different views regarding the study of equivalence and cultural erosion and present an overview of the debate concerning their definitions. A review of the literature will account for the scholarship on Aḥlam Mosteḡanemi's novel *Ḍakirat Alḡasad* and its translation into English by Raphael Cohen, as *The Bridges of Constantine*. Opinions differ as to the specific definitions of equivalence in the field of translation studies. This chapter consists of two parts: the first part will develop a definition of the major concepts of equivalence, translation and cultural erosion as emerging from the literature, and the second part will introduce Aḥlam Mosteḡanemi's book, as well as its translation.

I.2. Equivalence in Translation

Equivalence is a concept that is central to the process of translation. It refers to the relationship between the ST and the TT (Nida & Taber, 1969). The goal of translation is often to produce a TT that is equivalent to the ST in terms of meaning and function, taking into account the cultural context of the TL and audience (Newmark, 1988). The principles of equivalence and the norms that guide translation practice can vary depending on the specific goals and context of the translation (Venuti, 2000). Translators must often make difficult decisions about how to balance faithfulness to the ST with the need to produce a translation that is effective and appropriate for the target audience.

The nature of translation equivalence is the main purpose of translation. Equivalence types often mean the same concept. Accordingly, equivalence, in translation, refers to the concept of translating a ST into a TT in such a way that the meaning and function of the ST are preserved as closely as possible (Nida & Taber, 1969). So, the translator must take into account the cultural, linguistic, and contextual aspects of the ST and find appropriate equivalents in the

TT. There are several types of equivalence that a translator can aim for, depending on the purpose and audience of the translation (Newmark, 1988).

It is important to note that complete equivalence in translation is often difficult to achieve, as there may be cultural or linguistic differences that make it difficult to find exact equivalents in the TL (Venuti, 2000). Hence, the translator could make judgement calls and use their expertise to find the best possible equivalents in the TL. The goal of equivalence in translation is to produce a TT that is faithful to the ST and effectively communicates the intended message to the target audience. This requires the translator to have a deep understanding of both the SL and TL, as well as an awareness of the cultural and contextual factors that may affect the translation (Nida & Taber, 1969; Newmark, 1988).

I.2.1. Equivalence in Functional Theory

In functional theory, the concept of equivalence refers to the idea that different elements within a system or social structure are interchangeable or have the same function (Nida & Taber, 1969; Newmark, 1988). This perspective emphasizes the role of different elements within a system in contributing to the overall stability and functioning of the system. According to functional theory, different elements within a system may have different functions or roles, but they are all equally important in contributing to the overall functioning of the system. For example, in a social system, different individuals or groups may have different roles or functions, but they are all necessary for the system to function effectively.

Roman Jakobson (1959) is one of the earliest theorists who dealt with the term equivalence, especially in his book *On Linguistic Aspects of Translation*. Jakobson's theory of translation is an influential contribution to the field of translation studies. He highlights the communicative nature of translation (communication scheme). Jakobson (1959, pp. 232-239) discusses three types of translation: intralingual, interlingual, and intersemiotic.

1. Intralingual translation, also known as rewording or paraphrasing, is the process of translating a text from one form or language into another form or language within the same language. This type of translation is often used to clarify the meaning of a text or to adapt it to a different audience or context.
2. Interlingual translation is the process of translating a text from one language into another language. This is the most common type of translation, and it involves the transfer of meaning from one language to another.
3. Intersemiotic translation is the process of translating a message from one medium or system of communication into another medium or system of communication. This could include, for example, translating a written text into a visual representation or translating a spoken message into a written text.

Jakobson's theory of translation is significant because it highlights the various ways in which translation can take place and emphasizes the importance of understanding the context and purpose of a translation in order to effectively communicate the ST.

However, we also recognize that there may be limitations to the concept of equivalence in functional theory. For example, it may be difficult to determine the specific functions or roles of different elements within a system, particularly in complex or dynamic systems. Additionally, functional theory may not fully consider the ways in which power dynamics or other social and cultural factors can shape and influence the functioning of a system.

Overall, while we believe that the concept of equivalence in functional theory can be useful for understanding the interdependent nature of different elements within a system, it is important to also consider the complexity and dynamics of systems, and to recognize the role of power dynamics and other social and cultural factors in shaping the functioning of a system. By acknowledging the interdependent nature of different elements within a system and considering

the complexity and dynamics of systems, we can better understand how different elements within a system interact with one another and how changes in one element can affect the functioning of the whole system.

Reiss and Vermeer's theory of translation, outlined in their 1984 book "*Towards a General Theory of Translational Action: Skopos Theory Explained*," is a holistic approach that emphasizes the importance of considering the context and purpose of a translation in order to accurately and effectively communicate the meaning of the ST. Reiss and Vermeer (1984) argued that the translator seeks to write a text that can create the same function as the ST. Reiss and Vermeer say "the translator's decision with regard to textual equivalence would have been different if the same expression had occurred in a different text...where it probably would have served a different function" (Nord, 2013, p. 149). Equivalence, according to them, is based on a particular text. It is the communicative function which matches the ST and the TT. This theory gives priority to the translated text over the ST.

According to Reiss and Vermeer, translation is a purposeful activity that involves the transfer of meaning from the SL to the TL. A translator must consider the context in which the translation will be used, as well as the intended audience and the purpose of the translation, in order to accurately convey the meaning of the ST.

Reiss and Vermeer argue that there are three main aspects to consider when translating a text: the context of the ST, the context of the TT, and the purpose of the translation. The translator must take into account the social, cultural, and linguistic context of both the ST and the TT in order to accurately convey the meaning of the original message. Additionally, the translator must consider the purpose of the translation and how it will be used in order to make decisions about style, tone, and register.

Reiss and Vermeer's theory of translation is influential because it provides a comprehensive framework for understanding the translation process and emphasizes the importance of considering the context and purpose of a translation in order to effectively communicate the meaning of the ST.

I.2.2. Equivalence in Linguistic Theory

In linguistic theory, equivalence refers to the relationship between two or more elements in a language that have the same meaning or function (Lyons, 1995). This concept is central to many theories of language and plays a key role in understanding how language works and how it is used to convey meaning (Crystal, 2008).

One of the main ways in which equivalence is studied in linguistic theory is through translation. Translation is the process of taking a text written in one language and rendering it into another language while preserving the original meaning as closely as possible (Nida & Taber, 1969). To do this, a translator must identify the meaning of each element in the ST and find an equivalent element in the TL that conveys the same meaning. This process requires a deep understanding of both languages, as well as an ability to accurately convey the nuances and connotations of the ST (Newmark, 1988).

Another way in which equivalence is studied in linguistic theory is through the concept of synonymy, which refers to the relationship between words that have the same or similar meanings (Geeraerts, 1997). For example, the words "happy" and "joyful" are synonyms because they both convey positive emotions. Synonymy is an important aspect of language because it allows speakers to express the same idea in different ways, depending on the context and their desired level of formality (Cruse, 2011).

Equivalence also plays a role in how languages change over time. As languages evolve, new words and expressions may emerge that convey the same meaning as older ones (Weinreich,

1968). For example, the English word "cool" was originally used to describe temperature, but over time it came to be used as a slang term to convey approval or admiration. In this way, new words and expressions can become equivalent to older ones, even if they have a different form.

Equivalence is a central part of linguistic theory and is important for understanding how language works and how it is used to convey meaning. It is a complex concept that touches on many different aspects of language, including translation, synonymy, and language change. In his book, *Toward a Science of Translating* (1964), Nida's translation approach is based on a linguistic vision.

I.2.2.1. Equivalence According to Nida

Nida developed a theory of equivalence that categorizes the different types of relationships that can exist between elements in different languages (Nida, 1964). According to Nida, there are three main types of equivalence: formal, dynamic, and functional.

I.2.2.1.1. Formal Equivalence

Formal equivalence refers to a type of translation that seeks to preserve the form of the ST as closely as possible Nida (1964). The structure and wording of the translation should be similar to the original, even if this requires using words or expressions that may not be common in the TL. Formal equivalence is often used when translating religious texts, legal documents, and other types of texts that are intended to be read literally and have a specific meaning.

Formal equivalence focuses on the grammatical and lexical equivalence. It overlooks the extra-linguistic correspondence of the SLC. This type should be followed by a footnote in order to make the ST clear. Formal equivalence focuses on the message of the ST and its reproduction by the translator in the TT. This means generating an equivalent message that is subject to the linguistic and morphological characteristics of the ST. Nida (1964, pp. 159-165) argues that, "in such a translation one is concerned with such correspondence as poetry to poetry, sentence to

sentence, and concept to concept". Such type of equivalence focuses on both form and content. Nida (1982, p. 159) states that, "formal equivalence focuses attention on the message itself, in both form and content". In other words, the message in the reader's culture is constantly compared to the source's culture to determine measures of accuracy and validity.

I.2.2.1.2. Dynamic Equivalence

Dynamic equivalence refers to a type of translation that seeks to convey the meaning and purpose of the ST in a way that is natural and understandable to the reader. This type of translation is less concerned with preserving the form of the ST and more focused on ensuring that the translation is effective in communicating the intended message. Dynamic equivalence is often used when translating literature, marketing materials, and other types of texts that are intended to be read for enjoyment or persuasion.

Dynamic equivalence is developed by Nida in 1964. In this type of equivalence, the translator needs to create the same effect as in the ST. When someone reads the TT, s/he finds the most natural equivalence (naturalness). Nida (1982, p. 159) says that "a translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture".

In this type, we are not concerned with the equivalence of the receiver's language message "the principle of equivalent effect", but rather with "equivalence" and "dynamic" relationship. The relationship between the receiver and the message is, in fact, the relationship between the original recipients and the message. The success of the translation process, as Nida sees it, depends mainly on producing a similar response "equivalent response". Based on "equivalence theory" that Nida came up with, the British linguist Newmark proposes two types of translation.

In conclusion, Nida's theory of equivalence identifies three main types of relationships that can exist between elements in different languages: formal, dynamic, and functional. These categories are useful for understanding the different approaches that can be taken when translating texts and the trade-offs that may be involved in achieving different levels of equivalence.

I.2.3. Equivalence in Sociolinguistic Theory

Equivalence, in sociolinguistic theories, refers to the idea that different cultural practices or ways of thinking can be considered equally valid or valuable (Newmark, 1981; 1988). This perspective recognizes that different societies and cultures may have different values, beliefs, and practices, and that these differences should be respected and valued rather than judged or evaluated based on the standards of a particular culture or society.

Equivalence is often contrasted with the concept of superiority, which holds that some cultural practices or ways of thinking are inherently better or more advanced than others. Socio-cultural theories that emphasize equivalence seek to challenge this hierarchy and recognize the diversity and complexity of cultural practices and ways of thinking.

One key idea in socio-cultural theories is that cultural practices and ways of thinking are shaped by the social and historical context in which they develop, and that they are not inherently superior or inferior to one another. This perspective can be useful for understanding and valuing the diversity of cultural practices and ways of thinking that exist in the world, and for promoting intercultural communication and understanding.

Like Nida, Newmark is a well-known linguist and translation scholar who has proposed a theory of equivalence in translation. According to Newmark, there are four main types of equivalence: semantic and communicative. In his book, *Approaches on Translation* (1981) and *A Textbook of Translation* (1988), Newmark bases his theory on a cultural approach.

I.2.3.1. Equivalence According to Newmark

According to translator and translation theorist Peter Newmark, there are two types of translation that can be achieved in translation: semantic translation and communicative translation. Newmark's theory of equivalence is important because it highlights the various factors that a translator must consider in order to accurately and effectively communicate the meaning of the ST. Newmark (1981) proposes two types of translation: semantic and communicative.

I.2.3.1.1. Semantic Translation

It refers to a type of translation that seeks to preserve the meaning of the ST as closely as possible. This means that the translation should convey the same information and have the same connotations as the ST. This type of equivalence is often used when translating technical documents, scientific papers, and other types of texts that are intended to convey factual information. This translation aims to recreate the contextual meaning of the SL into the TL as closely as possible. This concept is different from literal translation in terms of the context. Newmark (1981, p. 39) describes as follows: "Semantic translation attempts to render, as closely as the syntactic structures of the second language allow, the exact contextual meaning of the original". The debate is, thus, slightly shifted from formal correspondence and textual equivalence to focus in and around the text.

I.2.3.1.2. Communicative Translation

It refers to a type of translation that seeks to convey the same message and purpose as the ST in a way that is natural and understandable to the reader. This type of translation is less concerned with preserving the form of the ST and more focused on ensuring that the translation is effective in communicating the intended message. It is often used when translating literature,

marketing materials, and other types of texts that are intended to be read for enjoyment or persuasion.

Communicative translation aims to recreate the same effect of the ST on the TT readers. Communicative translation is more text-oriented than semantic translation. Newmark defines communicative translation as an attempt “to produce on its readers an effect as close as possible to that obtained on the readers of the original” (1981, p. 39). In this recipient-centered translation, the translator reaches out to the audience. One of the implications is considering issues pertaining to culture. The translator tries to extract and convey the form and content of the message in the ST as literally and meaningfully as possible.

Therefore, formal equivalence is interspersed with some vague matters that are difficult for the reader to understand easily. This requires overcoming these obstacles with the “glosses” to clarify some of the formal equivalents and make them understandable. In this regard, some expressions can only have meaning in light of the language and culture from which they are transmitted.

In conclusion, Newmark's theory of equivalence identifies four main types of relationships that can exist between elements in different languages: semantic and communicative. These categories are useful for understanding the different approaches that can be taken when translating texts and the trade-offs that may be involved in achieving different levels of equivalence.

I.2.4. Language and Culture

Translation is the process of taking a text written in one language and rendering it into another language while preserving the original meaning as closely as possible. Translation is a complex process that requires a deep understanding of both languages and the cultural context in which the text was written. Language and culture are closely related, and understanding the

relationship between the two is essential for effective translation. Language is a means of communication that is shaped by culture, and it reflects the values, beliefs, and ways of life of the people who speak it. Culture, on the other hand, is a set of shared values, beliefs, and practices that are passed down from one generation to the next (Nida & Taber, 1969).

When translating a text, it is important to take into account the cultural context in which the text was written. This means considering the cultural references, values, and beliefs that are expressed in the text and finding equivalent expressions in the TL that convey the same meaning. For example, idioms and proverbs are common in many languages and often convey culturally-specific meanings. To translate these expressions accurately, it is important to understand the cultural context in which they are used (Reiss, 1971).

In addition to cultural references, translations may also need to take into account other cultural elements, such as tone, formality, and politeness. Different cultures have different expectations for how people should communicate with one another, and it is important for a translation to convey the same level of politeness, formality, and tone as the ST.

Understanding the relationship between language and culture is essential for effective translation. Translation is a complex process that requires a deep understanding of both languages and the cultural context in which the text was written (Toury, 1995). By taking into account the cultural context and elements of the ST, translators can create translations that are accurate, natural, and culturally appropriate.

Regarding the ways in which language is associated with culture, Kramsch (1998, p. 3) identifies three ways:

- Cultural fact is expressed by language (realities, ideas and attitudes are expressed by people with words).
- Cultural fact is embodied by language (experienced meaning is given by people through communication tools).

- Cultural fact is symbolized by language (language is viewed by people as a code of their social identity).

Susan Bassnett summarizes the relationship between language and culture as follows: “Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy” (1980, pp. 13-14). The relationship between language and culture is reciprocal. Language differences are between cultures and the worldview that forms the basis of these cultures.

Nida (2001) devotes a full chapter in his book *Contexts in Translating* to language and culture. He says: “Language also constitutes the most distinctive feature of culture... and although a language may be regarded as a relatively small part of a culture, it is indispensable for both the functioning and the perpetuation of a culture” (2001, p. 13). To have more information about language and culture, Nida (2001, pp. 14-19) studies the similarities and differences between them. Language and culture represent a social phenomenon. Language is a reference system of culture, where people can express themselves. One major entailment of this phenomenon is the establishing of linguistic and cultural communities.

Language and culture are closely intertwined, and understanding the relationship between the two is essential for effective translation. By considering the cultural context in which a text was written and finding equivalent expressions in the TL, translators can ensure that the translation conveys the same meaning and has the same impact as the ST.

I.2.5. Translation and Culture

Culture is a set of shared values, beliefs, and practices that are passed down from one generation to the next (Kramsch, 1998). It shapes the way people think, act, and communicate with one another, and it is an important factor to consider when translating a text.

Cultural values of societies show how people translate written or oral texts. Newmark claims that: "Any old fool can learn a language [...] but it takes an intelligent person to become a translator" (1995, p. 79). According to Venuti (1995, p. 18), the successful translation depends on its relationship with the cultural and social situations in which the translated text is produced. It is important to discuss some cultural factors in the translation process.

The major problems of translation, therefore, come when a translator misunderstands the original culture. Nida states that "for truly successful translating, biculturalism is even more important than bilingualism since words only have meanings in terms of the cultures in which they function" (2001, p. 82). To know language alone is not enough; it is necessary to know more about customs and traditions. House (2009, p. 11) avers that:

Translation is not only a linguistic act, it is also a cultural one, an act of communication across cultures. Translation always involves both language and culture simply because the two cannot really be separated. Language is culturally embedded: it both expresses and shapes cultural reality, and the meanings of linguistic items, be they words or larger segments of text, can only be understood when considered together with the cultural context in which these linguistic items are used.

Translation can also play a role in shaping and influencing culture. When a text is translated, it becomes accessible to a wider audience and can introduce new ideas and perspectives to people who may not have been exposed to them before. Translation can also help to preserve cultural heritage by making it possible for people to access and understand texts that are written in languages that are not widely spoken (Venuti, 1995).

Translation and culture are closely interconnected, and understanding the relationship between the two is essential for effective translation. By considering the cultural context in

which a text was written and finding equivalent terms in the TL, translators can ensure that the translation conveys the same meaning and has the same impact as the ST (Nida & Taber, 1974).

I.2.5.1. Translation and Acculturation

Acculturation can occur when individuals or groups of people come into contact with a culture that is different from their own and begin to adopt elements of that culture (Berry, 2005). Translation can play a role in acculturation by making it possible for people to access and understand texts that are written in languages that are not their own (Nunes, 1999). When a text is translated, it becomes accessible to a wider audience and can introduce new ideas and perspectives to people who may not have been exposed to them before (Bassnett & Lefevere, 1990).

However, translation can also be a source of tension and conflict when it comes to acculturation (Venuti, 1995). When a text is translated, the meaning and context of the original text may be lost or misinterpreted, which can lead to misunderstandings and cultural misunderstandings (Robinson, 1997). In addition, translation can sometimes involve making choices about what to include or exclude from the translation, which can create different interpretations of the text (Pym, 2001).

To mitigate these potential problems, it is important for translators to be mindful of the cultural context in which the text was written and to make every effort to preserve the meaning and intent of the ST. It is also important for readers to be aware that translations are not always literal and may not capture all of the nuances and connotations of the ST (Gentzler, 2001).

Acculturation may be seen as a cultural interaction between people. It is the useful tool for communication and interaction between people. In 1936, Redfield, Linton, and Herskovits define acculturation as “those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the

original cultural patterns of either or both groups...under this definition acculturation is to be distinguished from assimilation, which is at times a phase of acculturation” (1936, pp. 149-152). A major driver of acculturation is a “continuous first-hand contact,” as stated above.

Translation can play a role in acculturation by making it possible for people to access and understand texts that are written in languages that are not their own. However, it is important for translators and readers to be mindful of the potential for misunderstandings and cultural misunderstandings and to make every effort to preserve the meaning and intent of the ST.

I.2.6. Cultural Translation

Cultural translation refers to the process of interpreting and communicating the values, beliefs, customs, and behaviors of one culture to members of another culture. This can involve translating written or spoken language, but it also encompasses a wider range of cultural expressions, such as art, music, literature, and social norms.

Culture is as one of the main issues in translation studies. Newmark describes culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language and its means of expression” (1988, p. 94). Scholars’ efforts, in the past two decades, have focused beyond the boundaries of language-oriented translation studies, i.e., intercultural approaches. We have different views regarding the translation of cultural terms and the connection between language and culture. According to some, culture is a part of language and might be translated. Others, however, draw attention to what they call the untranslatability of culture. Many scholars do not only have to be multilingual; they also have to be multicultural (Newmark, 1988, p. 95; Snell-Hornby, 1988/1995, p. 82; Ghazala, 2003, p. 194). Still other scholars see translation from a cultural perspective (Nida, 1964; Reiss, 1976; Vermeer, 1989). There will be an investigation of some culture-bound terms that cause a certain degree of cultural erosion due to the lack of equivalence of these terms in the TL.

Cultural translation is a complex process that involves much more than simply translating words from one language to another. It requires an understanding of the deeper cultural context in which those words are used, as well as an awareness of the cultural norms and expectations of both the source and target cultures.

For example, consider a situation in which a company is trying to translate its marketing materials into a foreign language. Simply translating the words may not be sufficient if the concepts being presented are not understood or are not relevant to the target culture. The company may need to adapt its marketing strategy to better align with the values and expectations of the target audience.

Cultural translation can also be a challenge when it comes to more subtle aspects of culture, such as body language, facial expressions, and other nonverbal cues. These forms of communication can vary significantly from one culture to another, and misunderstandings can easily arise if they are not properly interpreted.

Effective cultural translation requires empathy, understanding, and an open mind. It requires being able to see the world from someone else's perspective and being willing to learn about and respect different cultural practices and customs.

There are many different ways in which cultural translation can be applied, including in the fields of business, education, diplomacy, and social services. It is an important skill to have in today's increasingly interconnected world, as it can help facilitate better communication and understanding between people from different cultural backgrounds.

I.2.6.1. Definition of Culture-bound Terms

Culture-bound terms are words or phrases that are specific to a particular culture and that may not have an equivalent in another language or culture. These terms often refer to cultural practices, customs, beliefs, or other aspects of a culture that are unique to that particular society.

In the process of translation, culture-bound terms can pose a challenge because they may not have a direct translation in the TL. This can lead to misunderstandings or inaccuracies if the translator is not familiar with the culture and its specific terminology.

Culture-bound terms constitute a real problem in translation, especially when they belong to unrelated languages as is the case with Arabic and English. Aixela (1996) defines culture-bound terms as, “elements of the text that are connected to certain concepts in the foreign culture (history, art, literature) which might be unknown to the readers of the TT” (1996, p. 14). They are difficult to translate into the TL and cannot be translated literally due to the fact that this kind of translation would misinterpret the cultural meaning.

Cultural terms cause some problems in translation. These problems are due to several factors, such as the lack of equivalence in the TL. Cultural terms are identified by Harvey's (2003) as “culture-bound terms”, which are one the most problematic issues for translators. This study seeks to find specific difficulties that face translators when dealing with culture-bound terms from the ST (Arabic) to the TT (English) that cause cultural gaps. These terms, according to Baker (1992), refer to as “culture-specific concepts”. She defines culture-specific concepts as follows: “The word in the SL may express a concept that is totally unknown in its culture. This concept is either abstract or tangible. It may express a religious belief or a social habit or even a type of food” (Baker, 1992, p. 21). Thus, a certain item in SLC may not be lexicalized in TLC.

Cultural terms that do not exist and have no equivalent in the TLC would cause problems in translation. Culture-bound terms, or what Newmark calls ‘cultural words’, cannot be rendered by using literal translation because it would misinterpret the meaning (Newmark, 1988, p. 95). The translator has to choose between certain translation strategies.

Wiersema (2004) argues that a translator can decide three choices to translate culture-bound terms:

- a. Adopting the foreign word without any explanation.
- b. Adopting the foreign word with extensive explanations.
- c. Rewriting the text to make it more comprehensible to the target language audience.

The translator, thus, has to take decisions, but each of the decisions has entailments along the spectrum (SL $\longleftrightarrow$ TL). Remaining close to SL reveals a SL bias; reaching out to TL reveals a TL bias.

Another example of a culture-bound term is the French concept of "terroir," which refers to the specific characteristics of a region's soil, climate, and environment that influence the flavor and quality of its wine. This term does not have an exact equivalent in English, and a translator would need to be familiar with the concept in order to accurately convey its meaning.

In order to accurately translate culture-bound terms, translators must have a deep understanding of both the source and target cultures and their respective terminology. This often requires additional research and consultation with subject matter experts or native speakers.

Cultural translation is an important aspect of translation, and it requires a sensitivity to cultural differences and an awareness of the potential for misunderstandings or inaccuracies when translating culture-bound terms. By being mindful of these challenges and taking the time to thoroughly understand the source and target cultures, translators can help facilitate better communication and understanding between people from different cultural backgrounds.

I.2.6.2. Classification of Cultural Elements According to Newmark

Newmark (1988, pp. 96-100) categorizes cultural elements (cultural words) into five categories. This classification is as follows: ecology, material, artistic, religious and social culture. The analysis shows different sub-categories of culture-bound terms. It is difficult to draw a line between these cultural sub-categories. Cultural categories could be a useful tool to grasp the problem of cultural erosion. These types of culture can include:

I.2.6.2.1. Ecology Culture

Ecology terms take their meaning from the geographical environment. This refers to the cultural practices and beliefs related to the natural environment and the resources that are available in a particular region. Examples might include agricultural practices, hunting and fishing techniques, and the use of natural resources such as water, wood, and minerals. The ecological differences between the source reader and the target reader can be an obstacle between the ST and translated text. For Newmark, ecology elements are as follows: “flora, fauna, winds, plains, hills: ‘honeysuckle’, ‘downs’, ‘sirocco’, ‘rundra’\ ‘pampas’, tabuleiros (low plateau), 'plateau', selva (tropical rain forest), 'savanna', 'paddy field” (1988, p. 95).

I.2.6.2.2. Material Culture

Material culture is all what a person produces from life, such as food, clothes and transport. This refers to the physical objects and artifacts that are created or used by a particular culture. There are many cultural manifestations in material lifestyles, even within a single civilization. Newmark (1988, pp. 97-98) presents these material elements as follows:

I.2.6.2.2.1. Food

Food terminologies are different from one culture to another. Words such as Italian pizza and spaghetti are no longer considered Italian cultural words but are universal. Therefore, food is the most sensitive expression of universal culture (Newmark, 1988, p. 97). The novel represents the characteristics of the culture of a particular people in terms of behavior, clothes and food, etc.

I.2.6.2.2.2. Clothes

Clothes are the first element that represents a person's culture. Newmark (1988, p. 97) provides examples of cultural terms, such as *sari*, *kimono*, *yukala*, *dirndl*, 'jeans' (which is an internationalism, and an American symbol like 'coke'), *kaftan*, *jubbah*. Algerian culture has

special clothes, such as “الحايك” [ālhāyk], “العجار” [āl ḡār], “القشبيّة” [ālqššbyā], “الجلباب” [ālḡlbāb], as well as wedding dresses especially women dress, such as “البؤرة” [āblwzā] and “الفرقاني” [ālfrqāny].

I.2.6.2.2.3. Transport

Transport, according to Newmark, is a primarily American English field of practice. For example, English includes 26 words of car. The French created what they called "*calèche*", a horse-drawn cart. During the industrial revolution, many inventions emerged (1988, p. 98).

I.2.6.2.3. Social Culture

Social culture words represent customs and traditions as well as the different social classes. This refers to the norms, values, and behaviors that are shared by members of a particular culture. Examples might include social customs, etiquette, and the roles and expectations of different members of a society. Social culture differ from one another in beliefs. Newmark divides social culture into two parts which are: denotative and connotative problems of translation (1988, p. 98). The translator finds many obstacles when s/he tries to make up for denotative and connotative gaps in the TT. For example, Arab society is different in traditions than other European societies (1988, pp. 95-99).

I.2.6.2.4. Religious Culture

Religious culture is the most difficult element in translation studies. This refers to the beliefs, practices, and rituals that are associated with a particular religion or spiritual tradition. Examples might include religious holidays, ceremonies, and the use of religious symbols. It is due to the different cultural terms between religions. The translator of religious texts needs to be proficient.

Each of these types of culture contains a wide range of cultural elements, and they can overlap and influence one another in complex ways. By understanding the various types of culture that exist within a society, translators can better understand the cultural context in which a text or message is being conveyed and can more effectively translate culturally specific elements.

In his book "*Approaches to Translation*," Newmark's classification is based on the degree to which the cultural element is specific to a particular culture, and it is intended to help translators navigate the challenges of translating culturally specific concepts and expressions. We conclude that Newmark's classification system consists of four categories:

1. Culture-specific items: These are elements that are specific to a particular culture and that do not have an equivalent in other cultures. Examples might include specific customs, traditions, beliefs, or practices that are unique to a culture. These elements are often difficult to translate accurately because they may not have a direct equivalent in the TL.
2. Culture-related items: These are elements that are not specific to a particular culture but that are nevertheless related to cultural context. Examples might include idioms, proverbs, or figurative expressions that are understood within a particular cultural context but that may not make sense in another culture. These elements may require additional context or explanation in order to be understood by someone from a different culture.
3. Culture-neutral items: These are elements that are not specific to any particular culture and that are understood universally. Examples might include common words or phrases that are used across many different cultures, such as "hello," "goodbye," or "please." These elements do not require translation or cultural adaptation.
4. Culture-loaded items: These are elements that carry cultural connotations or implications that may not be immediately apparent to someone from a different culture. Examples might include words or phrases that have different meanings or associations in different

cultures, or that are used in different ways. These elements may require additional context or explanation in order to be understood by someone from a different culture.

Newmark's classification system is a useful tool for translators because it helps them to understand the challenges and considerations involved in translating culturally specific elements. By being aware of the potential difficulties and being mindful of cultural differences, translators can help facilitate better communication and understanding between people from different cultural backgrounds.

However, it is important to note that Newmark's classification system is not the only way to categorize cultural elements. Another way to classify cultural elements is according to the various types of culture that exist within a society.

I.2.7. Translation Loss

Translation loss, also known as "translation shift" or "translation loss of meaning," refers to the idea that the process of translation inevitably results in some loss of meaning or accuracy. This can occur for a variety of reasons, including the fact that languages are not perfectly equivalent, that cultures are not perfectly translatable, and that certain words or concepts may not have an exact equivalent in another language.

One of the main challenges of translation is that languages are not always equivalent, and certain concepts or expressions may not have a direct equivalent in another language. This can lead to translation loss when the translator is faced with the task of finding the best way to convey the meaning of the ST in the TL.

Translation loss means errors in the TTs that are caused by a translator's incompetence (Delisle *et al.*, 1999, p. 89). This concept is closely related to translation competence, but it may also emanate from a given agenda (whether conscious or unconscious, declared or hidden). The

traditional classification of translation errors is based on categories such as, “incorrect meaning”, “incorrect interpretation” and “overlap”. Dickins, Hervey & Higgins (2002, p. 21) refer to translation loss as “the incomplete replication of the ST in TT”. Translation loss exists when the translator does not give full cultural and linguistic equivalents from the original text to the translated text. According to Al-Safi (2011, p. 67), inevitable loss between the ST and TT are due to cultural differences.

Another source of translation loss is the fact that cultures are not always perfectly translatable. Certain cultural practices, customs, or beliefs may not be understood or appreciated by people from other cultures, and this can lead to misunderstandings or inaccuracies when translating texts or messages from one culture to another.

Translation loss is an inherent part of the translation process, and it is important for translators to be aware of this when working on a translation. By being mindful of the potential for translation loss and taking steps to minimize it, translators can help facilitate better communication and understanding between people from different cultural backgrounds.

1.2.7.1. Cultural Erosion in Translation

Cultural erosion in translation refers to the idea that the process of translation can result in the loss of cultural specificities or nuances that are present in the ST or message. This can occur when certain cultural practices, customs, or beliefs are not well understood or appreciated by people from other cultures, or when the TL does not have an equivalent term or expression for a cultural concept present in the SL.

One of the main challenges of translation is the fact that cultures are not always perfectly translatable. Certain cultural practices, customs, or beliefs may be specific to a particular culture and may not be understood or appreciated by people from other cultures. This can lead to cultural erosion when translating texts or messages from one culture to another.

Cultural erosion may be seen as the implicit loss of social customs, religious beliefs, and the identity of the source culture. There are two types of loss adopted in this research, which are as follows: misinterpretation and under-translation. Other types of loss outlined by Juliane House (1977, pp. 81-82), namely “overt” and “covert” errors. This classification is discussed from “functional perspective”. Overt error occurs when the equivalence between the SL and TL elements is no longer present or a grammatical deviation occurs in the TL. On the other hand, covert error occurs when the elements in the ST do not have functional equivalents in the TT.

Another source of cultural erosion in translation is the fact that certain cultural practices or customs may not be understood or appreciated by people from other cultures. For example, a text describing a traditional wedding ceremony in one culture might be difficult for someone from a different culture to fully appreciate or understand if they are unfamiliar with the customs and traditions being described.

Cultural erosion in translation is an inherent part of the translation process, and it is important for translators to be aware of this when working on a translation. By being mindful of the potential for cultural erosion and taking steps to minimize it, translators can help facilitate better communication and understanding between people from different cultural backgrounds.

I.2.7.2. Types of Translation Loss

There are several types of translation loss that can occur, including: semantic loss, which occurs when the meaning of the ST is not fully conveyed in the translated version; syntactic loss, which occurs when the structure or grammar of the ST is not accurately reproduced in the TT; and cultural erosion, which occurs when elements of the ST's culture are not adequately conveyed in the TT. Other types of translation loss include loss of idioms, loss of tone, and loss of style.

I.2.7.2.1. Types of Translation Loss According to Delisle *et al*

Cultural erosion, according to Delisle *et al*, is divided into two parts: misinterpretation and under-translation, either a complete or partial loss of the ST (Delisle *et al*. 1999, pp. 159-197).

I.2.7.2.1.1. Misinterpretation Loss

Some losses often arise due to a misinterpretation of culture-bound terms that affect the cultural connotations of the ST. The translator (i.e., Raphael Cohen) does not know much about the original culture, because he is not an Arab or because he has not had “continuous first-hand contact” with SLC (See I.2.5.1). Thus, the translator sometimes chooses terms in the ST that have no equivalents in the TT. Misinterpretation loss may change or omit the implicit meaning of the ST or give the opposite (1999, pp. 159). In Chapter 3 and 4 of this thesis, we conduct a systematic analysis of such instances.

Misinterpretation loss refers to the idea that the process of translation can result in the misinterpretation of the ST or message. This can occur when the translator lacks an understanding of the cultural context in which the text was produced or when the TL does not have an equivalent term or expression for a cultural concept present in the SL. Interpretation loss can lead to misunderstandings or inaccuracies in the translation, and it can be difficult to detect if the translator is not familiar with the source culture.

I.2.7.2.1.2. Under-translation Loss

Under-translation occurs when the translator omits the information contained in the TT. This loss means that the message of the ST is partially conveyed. One part of the meaning is expressed, but the other is lost (1999, p. 197). This refers to the idea that the process of translation can result in the loss of certain nuances or specificities that are present in the ST. This can occur when the TL does not have an equivalent term or expression for a cultural concept present in the SL, or when certain cultural practices or customs are not well understood or

appreciated by people from other cultures. Under-translation loss can lead to a reduction in the richness or complexity of the translation, and it can be difficult to detect if the translator is not familiar with the source culture.

I.2.7.2.2. Types of Translation Loss According to Himdad

According to Himdad (2016), semantic loss consists of three levels: over-translation, under-translation and mistranslation.

I.2.7.2.2.1. Over-translation

Over-translation refers to the additional information that the TL contains, with respect to the information contained in the SL (Himdad, 2016, p. 11). This refers to the idea that the process of translation can result in the addition of unnecessary or redundant information to the ST. This can occur when the translator is overly literal or when they are not familiar with the cultural context in which the text was produced. Over translation can lead to confusion or clutter in the translation, and it can make the text more difficult to understand.

I.2.7.2.2.2. Under-translation

Under-translation refers to information contained in the TL, but missing in the SL (Himdad, 2016, p. 14). This refers to the idea that the process of translation can result in the loss of certain nuances or specificities that are present in the ST. This can occur when the translated language does not have an equivalent term or expression for a cultural concept present in the SL, or when certain cultural practices or customs are not well understood or appreciated by people from other cultures. Under translation can lead to a reduction in the richness or complexity of the translation, and it can be difficult to detect if the translator is not familiar with the source culture.

I.2.7.2.2.3. Mistranslation

Mistranslation, which is the important type in this research, refers to misinterpretation of information in the translated language (Himdad, 2016, p. 15). This is due to deficiencies in the reading and analysis phase, as well as other factors, such as the original language and translated language being unrelated (Arabic and English, for instance), terminological issues, poor familiarity with the culture(s), or even time pressure. As argued earlier, cultural erosion occurring in the translation of literary texts are losses that have culture-specific values. This refers to the idea that the process of translation can result in the misinterpretation of the ST or message. This can occur when the translator lacks an understanding of the cultural context in which the text was produced or when the translated language text does not have an equivalent term or expression for a cultural concept present in the original language text. Mistranslation can lead to misunderstandings or inaccuracies in the translation, and it can be difficult to detect if the translator is not familiar with the source culture.

Himdad's classification system is a useful tool for translators because it helps them to understand the various ways in which translation can result in the loss of meaning or accuracy. By being aware of these types of translation loss and taking steps to minimize them, translators can help facilitate better communication and understanding between people from different cultural backgrounds.

These losses are classified as follows: misinterpretation, under-translation, inevitable, avertable, over-translation and mistranslation loss. Types of cultural erosion are presented in Table (1) below:

Cultural Erosion
Misinterpretation
Under-translation
Inevitable
Avertable
Over-translation
Mistranslation

Table 1: Types of Cultural Erosion¹

The difference between misinterpretation losses and under-translation losses is based on the type of equivalence. These losses are due to the translator's unfamiliarity with the cultural connotations chosen by the source author. These losses are resulting from overlooking the cultural connotations of the SLT. They occur when the translator renders cultural terms in isolation from their situational contexts. Therefore, we have categorized cultural erosion and demonstrated how translation influenced the cultural information of the original text (misinterpretation loss and under-translation loss) of the meanings intended in the original message.

I.2.8. Translatability and Untranslatability

Translatability and untranslatability have been the most contested issues in translation, especially in cultural translation. They are terms that refer to the idea that certain texts or messages can or cannot be accurately translated from one language to another. The concept of

^{1/} Delisle, J., Lee-Janke, H. & Cormier, M. C. (1999). Translation Terminology. Amsterdam/Philadelphia: Benjamins; As-Safi, A. B. (2011). Translation Theories, Strategies and Basic Theoretical Issues. Unpublished doctoral dissertation, Baghdad, university.

translatability and untranslatability has been a topic of debate among linguists and translators for centuries, and there is no clear consensus on how to define or measure these concepts.

I.2.8.1. Translatability

Translatability, according to Pym and Turk (1998, p. 273), is mainly understood as the ability to transfer a meaning from the SL to TL without making radical changes. Larson (1984, p. 163) argues that the translator tries to find a way to express cultural concepts by approximating them in the TL. Culture-bound terms are new to the TL speakers, since the SL terms have no lexical equivalents in the TL. Some scholars have emphasized that “everything is translatable” (Nida, 1975; Newmark, 1988; House, 2009). Nida (1984, p. 13) points that: “Anything that can be said in one language can certainly be said in another language”. Translators have no excuse to simply say that something is not translatable.

I.2.8.2. Untranslatability

According to Catford (1965, pp. 94-101), untranslatability is the consequence of the lack of relevant situation characteristics in the TL. Catford argues that: “What appears to be a quite different problem arises, however, when a situational feature, functionally relevant to the SLT, is completely absent in the culture of which the TL is a part” (1965, p. 99).

On one hand, some argue that almost any text or message can be translated with sufficient effort and understanding. They argue that even if a direct translation is not possible, it is still possible to convey the meaning of the ST through a combination of translation and explanation or interpretation.

On the other hand, others argue that some texts or messages are inherently untranslatable because they contain cultural, historical, or literary elements that are specific to a particular language or culture. These elements may not be easily understood or appreciated by people from other cultures, and they may not have an equivalent in another language.

One of the main challenges of translation is the fact that cultures are not always perfectly translatable. Certain cultural practices, customs, or beliefs may be specific to a particular culture and may not be understood or appreciated by people from other cultures. This can lead to cultural erosion when translating texts or messages from one culture to another.

Similarly, certain literary or artistic styles may be specific to a particular language or culture, and they may not be easily understood or appreciated by people from other cultures. For example, the structure and style of traditional Chinese poetry may be difficult for a Western reader to fully appreciate or understand if they are unfamiliar with the conventions and traditions of Chinese poetry.

In conclusion, the concept of translatability and untranslatability is complex and multifaceted, and it is difficult to make blanket statements about which texts or messages are or are not translatable. Ultimately, the translatability of a text or message will depend on the specific context in which it is being translated and the resources and understanding of the translator.

I.2.9. Cultural Untranslatability

Cultural untranslatability between the source culture and the target culture constitutes another major problem in translation. Catford (1965, p. 99) argues that cultural untranslatability occurs when the TL culture lacks relevant cultural features. Venuti (1995) believes that there is no aim for translation without cultural considerations. For Venuti (1995, p. 18), the aim of translation is: “to bring back a cultural other as the same, the recognizable, even the familiar; and the aim always risks a wholesale domestication of the foreign text... where translation serves an appropriation of the foreign cultures for domestic agendas, cultural, economic, and political”.

Cultural untranslatability refers to the idea that certain cultural practices, customs, or beliefs are specific to a particular culture and may not be easily understood or appreciated by

people from other cultures. This can lead to difficulties when translating texts or messages from one culture to another, and it can result in the loss of cultural specificities or nuances that are present in the ST or message.

One of the main challenges of translation is the fact that cultures are not always perfectly translatable. Certain cultural practices, customs, or beliefs may be specific to a particular culture and may not be understood or appreciated by people from other cultures. This can lead to cultural erosion when translating texts or messages from one culture to another.

This part introduced the issue of equivalence, translation and cultural erosion, as well as the major concepts. Some of the most prominent concepts and ideas related to equivalence are presented. The types of equivalence have been identified in order to define this notion and to distinguish between these types (communicative or semantic, dynamic or formal). Other concepts related to translation and cultural erosion, such as misinterpretation loss, under-translation loss, inevitable loss, avertable loss, over-translation and mistranslation. The equivalence theories have been considered in terms of rendering meaning.

An example of cultural untranslatability is the concept of "saving face." In many Asian cultures, "saving face" refers to the idea of preserving one's reputation or dignity in social interactions. This concept may not be well understood or appreciated by people from other cultures, and a translator would need to be familiar with it in order to accurately convey its meaning in the TL.

Cultural untranslatability is an inherent part of the translation process, and it is important for translators to be aware of this when working on a translation. By being mindful of the potential for cultural erosion and taking steps to minimize it, translators can help facilitate better communication and understanding between people from different cultural backgrounds. The next

part will discuss a number of areas relating to Aḥlam Mostegānemi's translation of *Ḍakirat Alḡasad*.

I.3. *Ḍakirat Alḡasad* (The Bridges of Constantine)

Ḍakirat Alḡasad (The Bridges of Constantine). is a novel by Algerian writer Aḥlam Mosteghanemi. The novel was first published in Arabic in 1992, and it has been translated into several languages, including French, English, and Spanish. The novel is set in Constantine, a city in eastern Algeria. The novel explores themes of identity, family, love, and loss, and it offers a poignant and powerful portrayal of the challenges and complexities of life in Algeria.

One of the main strengths of "*The Bridges of Constantine*" is its rich and evocative portrayal of Algerian culture and society. The novel offers a nuanced and nuanced portrayal of the customs, traditions, and beliefs of Algerian society. The novel also touches on the political and social tensions that were present in Algeria in the 1990s, and it offers a thought-provoking and nuanced look at the challenges and complexities of life in the country. Overall, the TT is a powerful and moving novel that offers a rich and nuanced portrayal of Algerian culture and society. It is a must-read for anyone interested in Algerian literature, and it is a testament to the talent and vision of its author, Mosteghanemi.

In conclusion, when translating Aḥlam Mosteghanemi's novel "*Ḍakirat Alḡasad*" (*The Bridges of Constantine*), the concepts of equivalence and cultural erosion are likely to be significant considerations.

I.3.1. The Translation

The novel is written by Aḥlam Mostegānemi and translated from Arabic into English as *The Bridges of Constantine* by Raphael Cohen as a second translation². Additionally, this

²/ Baria Ahmar was the first translator who translated Aḥlam Mostegānemi's novel *Ḍakirat Alḡasad* into English as (*Memory in the Flesh*).

translation was published in 2013 by Bloomsbury Qatar Foundation Publishing (BQFP). On the one hand, achieving equivalence in translation involves finding the most appropriate and effective way to convey the meaning of the ST in the TL. This can be challenging when translating a novel like "*The Bridges of Constantine*," which is rich in cultural and historical specificities, and which explores complex themes and ideas. A translator may need to find creative ways to convey the meaning and significance of certain cultural concepts or practices in order to accurately convey the intentions of the ST. On the other hand, it is important for the translator to be aware of the potential for cultural erosion in translation. As mentioned earlier, cultures are not always perfectly translatable, and certain cultural practices, customs, or beliefs may be specific to a particular culture and may not be easily understood or appreciated by people from other cultures. When translating the novel, the translator will need to be mindful of the potential for cultural erosion and take steps to minimize it in order to facilitate better communication and understanding between the source and target cultures.

The translation of "*The Bridges of Constantine*" will likely involve a delicate balance between the goals of equivalence and cultural erosion, and it will require the translator to be sensitive to the cultural specificities and nuances of the original text while also finding effective ways to convey its meaning and significance in the translated language.

I.3.2. The Title of the Novel

The new title *The Bridges of Constantine* is fully justified in Raphael Cohen's translation. Constantine, in Algeria, is famous for its bridges. It is called the "City of Bridges". The bridges are mentioned a lot in the novel (*Ḍakirat Alḡasad*). The translator wants to avoid confusion with the first translation *Memory in the Flesh*. In the same context, interpretations of titles vary and one title may have more than one translated version. The first translation, *Memory in the Flesh*, re-translated 10 years ago to *The Bridges of Constantine*. Allusive titles should be translated freely (Newmark, 1988, p. 57).

Year	Translation	Transliteration	Novel
1973	<i>Harbour of Days</i>	'Ala 'Marfa 'Al- 'ayam	على مرفأ الأيام
1985	<i>Women and Writings</i>	<i>Imraa wa Nosuus</i>	امراة ونصوص
1997	<i>Chaos of the Senses</i>	<i>Fauda 'Al- 'hawās</i>	فوضى الحواس
2009	<i>The Art of Forgetting</i>	<i>Nessyane.com</i>	نسيان كوم
2012	<i>The Dust of Promises</i>	'Al- 'aswad 'Yaliqu bik	الأسود يليق بك

Table 2: Novels of Aḥlam Mosteḡanemi

Table (2) shows that Mosteghanemi's novels often explore themes of love, loss, and the search for identity in a rapidly changing world. Some of her most popular works include "*Chaos of the Senses*" and "*The Dust of Promises*." These novels have been widely translated into many languages, including English. The English translated versions have been published worldwide and available for readers.

This thesis deals with issues of equivalence and cultural erosion in Raphael's Cohen translation of *Ḍakirat Alḡasad* (*The Bridges of Constantine*). Equivalence is discussed in all chapters; cultural erosion is discussed mainly in Chapter 4 and 5, where culture-bound terms are monitored.

I.4. Conclusion

This chapter is an attempt to deal with views about equivalence and cultural erosion, as well as the novel of Aḥlam Mosteḡanemi *Ḍakirat Alḡasad* and its English translation (By Raphael Cohen as *The Bridges of Constantine*). The review of the literature presents the opinions of the theoreticians about equivalence with its different types in the field of translation of works

of fiction. A work of fiction becomes difficult when the translator has not enough knowledge of the literature of the SL and the TL.

In the following chapter, we will discuss the theories and types of translation. Translation theories are frameworks that provide guidance on how to approach the translation process. They consider factors such as the SL, TL, context, and purpose of the translation. These theories are often used in combination to produce translations that are accurate and effective for their intended audience.

CHAPTER TWO

Translation Theories

II.1. Introduction

Translation theories are frameworks for understanding the process of translating texts from one language to another. These theories provide insight into the challenges that translators face and offer guidance on how to produce effective and accurate translations. This chapter presents an overview of translation theories and approaches to equivalence and cultural erosion. We try to tackle: Nida's approach (1964), Katharina Reiss' text types model (1976/2000), Holz-Mänttāri's theory of translational action (1984), respectively. Moreover, we intend to mention the significant role of Hans J. Vermeer's *Skopos* theory (1989), Christiane Nord's translation-oriented text analysis (1988/1991), De Beaugrande and Dressler's text linguistics theory (1981) and Newmark's cultural theory (1981/1988). These theoreticians focus on the study of social and cultural aspects, especially the translation of literary texts.

II.2. Sociolinguistic Theory

Sociolinguistic theory is a branch of linguistics that studies the relationship between language and society, including how language is used and the social factors that influence language use (Coulmas, 2013). In translation, sociolinguistic theory can be used to understand the ways in which language use and social context can affect the translation process and the resulting translation product.

One important concept in sociolinguistic theory is the idea of "register," which refers to the way in which language varies depending on the situation in which it is used. For example, the language used in a formal business setting is likely to be different from the language used in casual conversation with friends. In translation, it is important to consider the register of the ST and the TL and to ensure that the translation reflects the appropriate level of formality for the context in which it will be used.

Another important aspect of sociolinguistic theory in translation is the concept of “code-switching,” which refers to the use of multiple languages or language varieties within a single conversation or text. This can be especially relevant in translation when working with texts that incorporate multiple languages or dialects, or when translating for audiences that are multilingual or bilingual. In these cases, the translator must carefully consider how to handle the different language varieties in the translation in order to accurately convey the meaning of the ST.

Finally, sociolinguistic theory also highlights the importance of considering the social and cultural context in which a text is produced and used. In translation, this can involve taking into account the social norms, values, and expectations of the target audience in order to produce a translation that is appropriate and meaningful to that audience.

Overall, sociolinguistic theory can provide valuable insights into the complexities of language use and the ways in which it is influenced by social and cultural factors. In translation, a thorough understanding of sociolinguistic theory can help translators to produce accurate and effective translations that effectively convey the meaning of the ST to the target audience.

Sociolinguistics is concerned with the relationship between language (linguistic aspect) and society (sociology). In this regard, it seeks to study “language changes”. The understanding of terms is based on a linguistic framework. Thus, we will present some sociolinguistic approaches.

II.2.1. Nida's Approach

The Nida approach to translation is a theory developed by Eugene Nida, a linguist and translation scholar, that emphasizes the importance of considering the cultural and linguistic

context of the target audience in the translation process. According to Nida, translation is a process of communication that involves two distinct aspects: the SL and the TL.

One of the key principles of the Nida approach is dynamic equivalence, which emphasizes the importance of conveying the same meaning and impact as the ST to the target audience. This approach recognizes that the meanings of words and phrases are not fixed, but rather are context-dependent and can vary depending on the cultural and linguistic context of the audience.

To achieve dynamic equivalence, Nida suggests that translators should focus on the overall message and purpose of the text, rather than on individual words or phrases. This means considering the context and the intended audience for the TT, and adapting the language and style to suit the target audience.

Another key principle of the Nida approach is the concept of formal correspondence, which refers to the importance of maintaining the form and structure of the original text in the translated version. This means preserving the grammatical, syntactic, and stylistic features of the source language, while also ensuring that the TT is appropriate and meaningful to the target audience.

The Nida approach also emphasizes the importance of cultural adaptation, which refers to the need to adapt the translated text to the cultural context of the target audience. This may involve adding or omitting certain words or phrases, or using different language or style, in order to make the translated text more meaningful and relevant to the target audience.

Nida (1982, p. 159) distinguishes between two types of equivalence: dynamic and formal equivalence. Nida argues that the accurate translation relies on how can the translator

produce the same response as in the ST. To achieve this response, the translation needs to have these requirements (quoted in Munday, 2008, p. 42):

- Making sense.
- Conveying the form and content of the original.
- Having a natural and easy form of expression.
- Producing a similar response.

These requirements for translation, as outlined by Munday (2008), describe the goals and objectives that a translator should aim for when translating a text from one language to another.

1. Making sense: The translated text should be understandable and coherent to the target audience, without any major loss of meaning or clarity. This means that the translator should aim to convey the meaning of the original text as accurately as possible, without introducing any major misunderstandings or confusion.
2. Conveying the form and content of the original: The translated text should accurately reflect the form and content of the original text, including its structure, style, and tone. The form and content of the original text refers to its structure, style, and tone, as well as the specific words and phrases used. The translator should aim to accurately reflect these aspects of the ST in the translated version, in order to maintain the intended meaning and impact.
3. Having a natural and easy form of expression: The translated text should be written in a natural and easy-to-read style, using appropriate vocabulary and grammar for the translated language. This will help the translated text to be understood and appreciated by the target audience.

Producing a similar response: The translated text should aim to produce a similar emotional or cognitive response in the target audience as the original text did in the source audience. This might include evoking similar feelings, associations, or meanings. For example, if the original text is intended to be humorous, the translated text should also be humorous. Similarly, if the original text is intended to be informative or persuasive, the translated text should aim to convey this in a way that is appropriate and effective for the target audience.

Nida's approach to translation emphasizes the importance of considering the cultural and linguistic context of the target audience in order to effectively convey the meaning and impact of the ST. This approach has been influential in shaping the principles and practices of translation and has influenced the work of many translators and translation scholars.

II.2.2. Stages of Translation According to Nida and Taber

Nida and Taber (1969, p. 33) developed a model of translation that consists of four stages: analysis, transfer, synthesis, and evaluation. Here is a brief overview of each stage:

1. **Analysis:** In this stage, the translator analyzes the original text to determine its meaning and structure. This includes identifying the purpose of the text, the audience it is intended for, and the cultural and linguistic context in which it was produced. The translator must also consider the form and style of the ST, as well as any figurative language or idioms that may be used.
2. **Transfer:** During the transfer stage, the translator converts the ST into a TT. This involves choosing the appropriate words, grammar, and syntax to convey the meaning of the ST in the TL. The translator must also take into account any cultural or linguistic differences between the SL and TL.
3. **Synthesis:** In the synthesis stage, the translator combines the translated words and phrases into coherent sentences and paragraphs, paying attention to the overall

structure and cohesiveness of the TT. The translator may also need to make adjustments to the tone, style, and register of the TT to ensure that it is appropriate for the target audience.

4. Evaluation: The final stage of the translation process is evaluation, where the translator checks the TT for accuracy, clarity, and completeness. The translator may also seek feedback from other translators or native speakers of the TL to ensure that the TT is effective and reads naturally.

Nida and Taber (1969, p. 33) believe that the translation process goes through three stages: (1) analysis, (2) transfer and (3) restructuring. The stages of the translation process¹ in translating the term “مَحْرَمَةٌ” [*māḥrma*] and “صَيْنِيَّةٌ” [*ṣynyā*] might look like this:

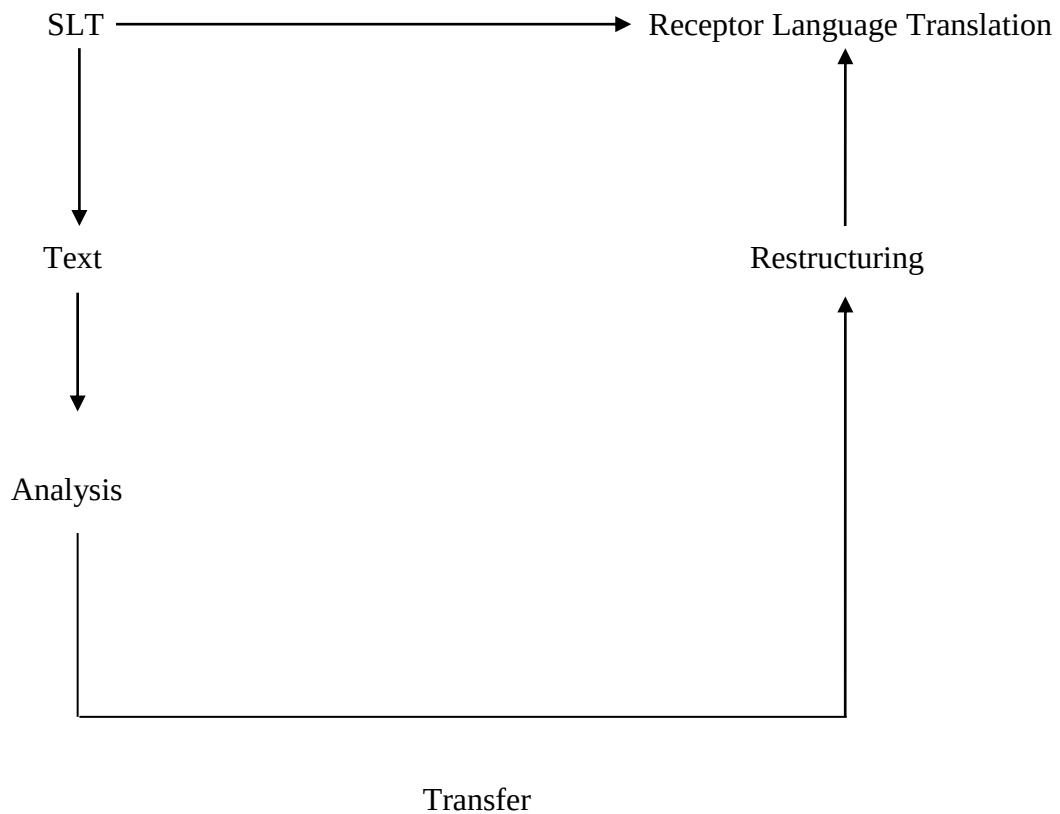


Diagram 1: Translation Process

(Cultural Equivalent)

^{1/} The translation process is made by the researcher

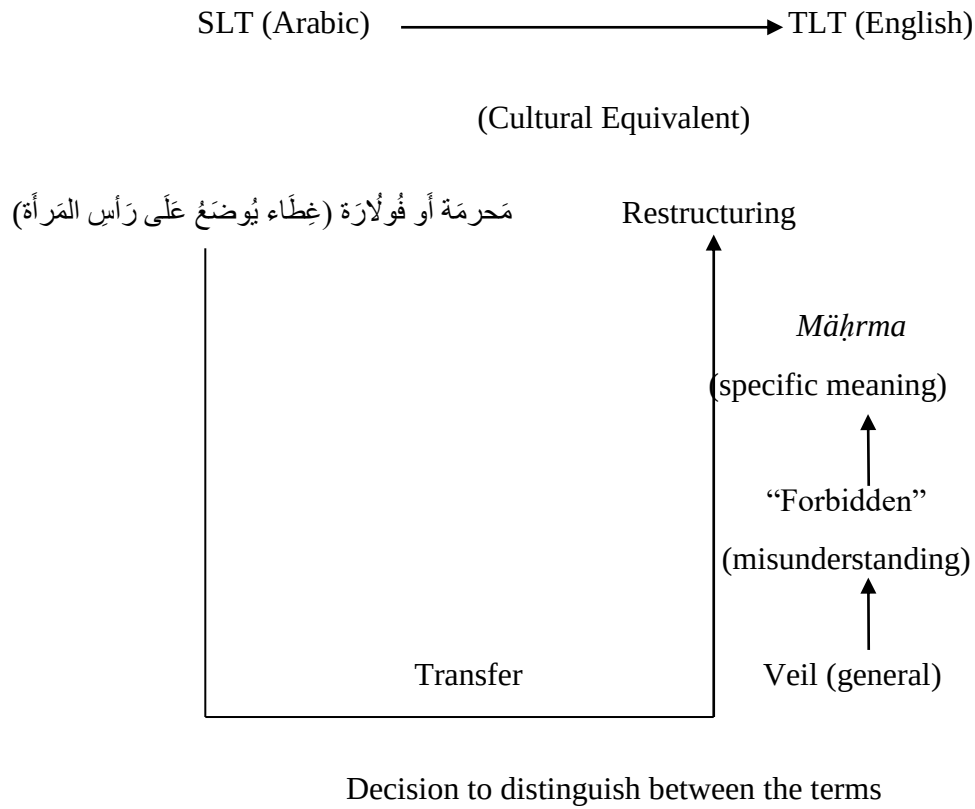


Diagram 2: Translation Process (1)

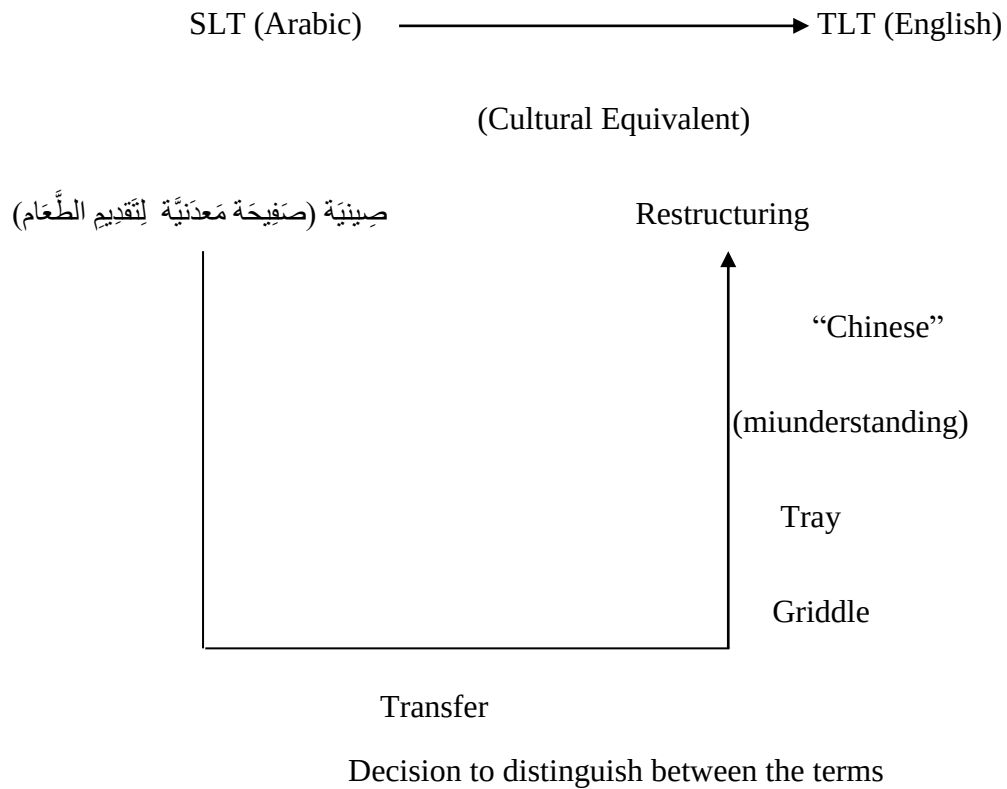


Diagram 3: Translation Process (2)

In (Diagram 3), we notice that the translator uses “literal translation” to translate the word “صينية” [*ṣynyā*] to “Chinese”, which is the adjective derived from “China.” The second example conveys the appropriate translation. The third has just one meaning which is a “tray of cake”. In conclusion, Nida’s approach proposes some concepts and stages. However, we can never judge that it is not suitable for other texts.

In conclusion, the stages of translation according to Nida and Taber involve a thorough analysis of the original language text, a careful transfer of the ST's meaning into the TL, and a final evaluation to ensure that the translated language text is accurate and effective.

II.3. Functional Theories

Functional theories in translation focus on the purpose or function of a translation in a given context. These theories argue that the goal of translation is to communicate the meaning of the ST as effectively as possible to the target audience, rather than to produce a literal word-for-word equivalent.

One of the most influential functional theories of translation is the *Skopos* theory, developed by German translation scholar Hans Vermeer. *Skopos* theory posits that the purpose or function of a translation (the *Skopos*) determines the appropriate translation strategy and solution. For example, a translation intended for legal purposes may require a more literal and precise rendering of the ST, whereas a translation intended for literary purposes may require more creativity and flexibility in order to convey the style and tone of the original work.

Another important functional theory is Relevance theory, developed by cognitive scientists Dan Sperber and Deirdre Wilson. Relevance theory suggests that people seek information that is relevant to their current needs and interests, and that they process information in the most efficient way possible. In translation, this means that the translator

should aim to provide the maximum amount of relevant information with the minimum amount of effort on the part of the reader.

Functional theories of translation also often take into account the cultural context in which the translation will be used. For example, the Translation Studies scholar Theo Hermans has proposed a theory of "cultural translatability," which suggests that translations should be culturally sensitive and should aim to preserve the cultural context of the ST.

In functional theories, we discuss: Katharina Reiss' text types (1976), Justa Holz-Mänttari's translational action (1984), Hans J. Vermeer's *Skopos* theory (1989) and Christian Nord's textual model of translation-oriented text analysis (1988/1991). Holz-Mänttari deals with the theory of "function" or "purpose" of translation. Vermeer borrowed the Greek word "Skopos" which means "aim" or "purpose". The realization of "purpose" is the basis of each translation. The choice of translation methods and strategies depends on the function of a text (Holz-Mänttari, 1984). Munday (2001, p. 79) states in his book that Reiss and Vermeer (1984/2013) aim to develop a general theory of translation that can be applied to all texts. The first part of his book is devoted to explain "Skopos theory" or the "purpose of translation". Therefore, this model is oriented to a set of rules that make it easier for a translator to apply "Skopos theory" to texts. Munday (2001, p. 119) sets five rules that the theory rests on:

- a. The TT is determined by the translation purposes.
- b. The TT is to provide a set of information in the target culture and the TL.
- c. The TT provides information in a clear manner.
- d. The essence of the TT must be consistent.
- e. The TT must be consistent with the ST.

The first rule is the basic principle of “*Skopos theory*”. The second rule links both the original language text and the translated language text to their functions, taking into account linguistic and cultural contexts. The third rule reveals that both the ST and the TT convey the same information in a clear manner. The fourth and fifth rules include how to evaluate the success of the translation process, and the basis of the fidelity in translation.

- a. The ST information received by the translator.
- b. The interpretation made by the translator of this information.
- c. The encoded information for the TT receivers. (Munday, 2001, p. 79)

It is, however, the translator who determines the strategies that he will follow to reach this goal. The translator is the expert in the translation process and is solely responsible for accomplishing this task and its results. So, once the translator knows the function of the ST well, the TT becomes part of his task.

Overall, functional theories in translation emphasize the importance of considering the purpose and intended audience of a translation, as well as the cultural context in which it will be used, in order to produce an effective and meaningful translation.

II.3.1. Katharina Reiss' Text Types Model

Reiss' text types model is a classification system for different types of texts, based on their purpose and intended audience. The model identifies four main text types:

1. Expository text: This type of text is used to explain, define, or inform. Its purpose is to impart knowledge or provide information to the reader. Examples include news articles, instructional manuals, and encyclopedias.

2. Narrative text: This type of text tells a story. It can be fictional or non-fictional, and its purpose is to entertain or engage the reader. Examples include novels, short stories, and biographies.
3. Persuasive text: This type of text is used to convince the reader to adopt a particular point of view or take a specific action. Its purpose is to persuade or argue. Examples include advertising, political speeches, and editorials.
4. Descriptive text: This type of text is used to describe a person, place, or thing in detail. Its purpose is to create a vivid mental image for the reader. Examples include travel writing, product reviews, and artistic descriptions.

Reiss' model is often used in language education to help students understand the different purposes and structures of different types of texts. It is also used by writers and editors to classify and analyze texts for various purposes, such as content marketing or academic research.

Reiss considers that text types model aims to develop a system that evaluates translations. For example, Reiss (1976, pp. 97-100) combines Karl Bühler's models to classify linguistic signs. Table (3) shows some "classical" text typologies.

Bühler's Linguistic Signs	Stiehler's Human Cognition	Coserin's Language Forms	Reiss' Text Types
Informative (Drastellung)	Thinking, Perceiving	Descriptive, declaration, informative	Informative
Expressive (Ausdruck)	Feeling	Expressive, affective, emotive	Expressive
Vocative (Appell)	Willing	Vocative, imperative	Operative

Table 3: Text Typologies

Communication, in this theory, is at a textual level, not at a word level or a sentence. Moreover, equivalence also must be at a textual level. Reiss (1976, p. 20) classifies texts into three types: informative, expressive and operative.

II.3.2. Holz-Mänttāri's Translational Action Theory

Holz-Mänttāri's translational action theory is a functionalist approach to translation that views translation as a form of intercultural communication. In this approach, the translator is seen as a mediator between two cultures and two languages, and the translation process is viewed as a communication process between the source culture and the target culture.

According to Holz-Mänttāri, the translational action process consists of three stages: pre-translation, translation proper, and post-translation. During the pre-translation stage, the translator conducts research and gathers information about the ST, the source culture, and the target culture. This includes analyzing the purpose and intended audience of the translation, as well as the context in which the translation will be used.

The translation proper stage involves the actual process of translating the ST into the TL. During this stage, the translator must make decisions about how to convey the meaning and intent of the source text in the TL, taking into account the conventions and norms of both the source and target cultures.

The post-translation stage involves the review and evaluation of the completed translation, as well as its dissemination and use in the target culture. This stage also involves considering the impact of the translation on the target culture and the reception of the translation by the target audience.

In this view, translation is seen as a dynamic process that involves ongoing interaction and communication between the source culture and the target culture. The translator plays a key role in this process, acting as a mediator and facilitator of intercultural communication.

Holz-Mänttari considers translational action theory as an intercultural communication. This theory focuses on the translation process as a tool to achieve cultural communication. Holz-Mänttari defines this process as follows: “(it) is not about translating words, sentences or texts but is in every case about guiding the intended co-operation over cultural barriers enabling functionally oriented communication” (Munday, 2001, p. 77). Translational action suggests a model in order to develop a translation situation “communication process”.

II.3.2.1. Communication Process

This model describes the translation process as a communication process. It contains a set of rules:

- **The initiator:** The company or individual who needs the translation;
- **The commissioner:** The individual who contacts the translator;
- **The ST producer:** The individual (s) within the company who write(s) the ST, and who is not necessarily involved in the TT production;
- **The TT producer:** The translator (s) and the translation agency or department;
- **The TT user:** The person who uses the TT. For example, a teacher uses a translated textbook;
- **The TT receiver:** The final recipient of the TT. For example, the students use the textbook in the teacher's class or the client reads the translated sales brochures (Munday, 2001, p. 77).

Holz-Mänttari's translational action theory also emphasizes the importance of the translator's role in shaping and influencing the target culture. As a mediator between the source culture

and the target culture, the translator has the power to influence the way that the target culture understands and interprets the source text and culture.

In this view, translation is not just a matter of transferring the words and meanings of the ST into the SL, but also involves negotiating and constructing meaning in the context of the target culture. The translator must consider the cultural differences and similarities between the source and target cultures, and make decisions about how to convey the meaning and intent of the ST in a way that is appropriate and understandable for the target audience.

This approach highlights the ethical responsibilities of the translator, as the translator must be aware of the potential impact of their translation on the target culture and must consider the cultural and social implications of their choices. The translator must also be aware of their own cultural biases and perspectives, and make an effort to be fair and unbiased in their translation.

Translational action aims to overcome cultural obstacles. The cultural situations, in this case, determine the TT. These actions are based on analytical, syntactic, evaluative and creative actions, taking into account the final objective of the TT in order to fill the gaps between them and to achieve communicative functions (Baker, 2001, p. 3).

Overall, Holz-Mänttari's translational action theory provides a comprehensive and functionalist approach to understanding translation as a form of intercultural communication, and highlights the importance of context and audience in the translation process. Holz-Mänttari's translational action theory provides a functionalist approach to understanding translation as a form of intercultural communication and emphasizes the dynamic and negotiated nature of meaning in translation. It also highlights the ethical responsibilities of the translator and the influence that the translator can have on the target culture.

II.3.3. Christiane Nord's Translation-oriented Text Analysis

Christiane Nord is a renowned translation scholar and researcher who has made significant contributions to the field of translation studies. In her book "*Translation as a Purposeful Activity: Functionalist Approaches Explained*," Nord introduces the concepts of documentary translation and instrumental translation, which are two types of translation that serve specific purposes and are guided by different functionalist approaches.

Nord (1991, pp. 72-73) suggests a translation-oriented text analysis model. This model focuses on three main elements. These elements are as follows:

- a. The importance of the translation commission;
- b. The role of ST analysis;
- c. The functional hierarchy of translation problems.

Nord (1991, pp. 83-84) summarized this model as follows:

- a. The intended function of the translation should be decided (documentary or instrumental).
- b. The functional elements that will need to be adapted to the TT addressees' situation have to be determined (after the analysis of the translation commission).
- c. The translation type decides the translation style (source-culture or target-culture oriented).
- d. The problems of the text can be tackled at a lower linguistic level (as in the ST analysis).

Nord (1997) suggests two different types of translation: documentary translation and instrumental translation.

II.3.3.1. Documentary Translation

Documentary translation refers to the translation of written texts that are intended to document or record information. Examples of documentary translations include contracts, laws, regulations, and official documents. These translations are typically required to be accurate and faithful to the ST, as they are used for legal or official purposes. Documentary translations are often guided by the principle of transparency, which means that the translation should be clear and understandable to the target audience, while also accurately reflecting the content and meaning of the ST.

Nord (1997, pp. 137-138), defines documentary translation as “a type of translation process which aims at producing in the TL a kind of document of (certain aspects) of a communicative interaction in which a source-culture sender communicates with a source-culture audience via the ST under source-culture condition”. Documentary translation links between the SL culture and the TL culture, between the writer and the target reader. This type of translation is used to describe translation strategies in a way that makes the TL reader grasp the the ST.

II.3.3.2. Instrumental Translation

Instrumental translation, on the other hand, refers to the translation of texts that are intended to facilitate communication or facilitate the achievement of a specific goal. Examples of instrumental translations include advertisements, brochures, and marketing materials. These translations are typically more concerned with the effectiveness of the message in the TL, rather than with maintaining the exact wording of the ST. Instrumental translations are guided by the principle of effectiveness, which means that the translation should be able to achieve the desired result or goal in the TL.

Instrumental translation is used to render instruction manuals of modern technologies, mostly those that people are still unfamiliar with. Instrumental translation, according to Nord, is: “a type of translation process which aims at producing in the TL an instrument for a new communicative interaction between the source-culture sender and target-culture audience, using (certain aspects of) the ST as a model” (Nord, 1997, p. 138). This type of translation keeps the target reader away from some translation problems. Nord (1997, pp. 72-73) explains this type of translation as “function preservation translation”, i.e., the function of the TT, in such translation, is the same as the function performed by the original text.

Both documentary and instrumental translations are important and serve specific purposes, but they are guided by different functionalist approaches and principles. Understanding these different approaches and principles can help translators make informed decisions and produce translations that are appropriate for the intended purpose and audience.

In her book, Nord also discusses the importance of context and audience in translation. She argues that the functionalist approach to translation takes into account the social, cultural, and situational context in which the translation will be used, as well as the intended audience for the translation.

For example, a translation of a legal contract for use in a court of law will need to be accurate and faithful to the source text, as the translation will be used for legal purposes and must be understood by legal experts. On the other hand, a translation of a brochure for a tourist destination might be more concerned with being attractive and appealing to the target audience, as the goal is to persuade the reader to visit the destination.

Nord also discusses the role of the translator as a mediator between the SL and the TL, and the importance of taking into account the conventions and norms of the TL and culture when producing a translation.

Overall, Nord's concept of documentary and instrumental translation provides a useful framework for understanding the different purposes and goals of translation, and the functionalist approach emphasizes the importance of context and audience in the translation process.

II.4. Newmark's Cultural Theory

Newmark's cultural theory is a framework for understanding the role of culture in translation. According to Newmark, culture plays a central role in translation because it influences the way that words and concepts are understood and expressed in different languages and contexts. Newmark (1981, pp. 38-56) proposes that there are two types of translation: semantic and communicative.

Newmark also identifies two types of cultural items that can be found in texts: high-culture items and low-culture items. High-culture items are those that are specific to a particular culture or subculture, such as customs, traditions, and religious practices. Low-culture items are those that are more universal, such as everyday objects and concepts. Newmark suggests that high-culture items are more difficult to translate because they are often specific to a particular culture and may not have an equivalent in the TL.

II.4.1. Translation Theory According to Newmark

Newmark is a prominent linguist and translation theorist who has contributed significantly to the field of translation studies. According to Newmark, translation is the process of transferring the meaning of a source text from one language (the SL) to another language (the TL) while taking into account the cultural context in which the text is produced and received.

Newmark's Cultural Theory has been influential in the field of translation studies, as it provides a framework for understanding the role of culture in translation and the challenges

that translators face when working with texts that contain cultural references. It is also useful for analyzing the cultural influences on the way that texts are produced and interpreted in different languages and contexts.

Translation theory would not have been possible without the problems of translation. Newmark states that: “No problem -no translation theory” (1988, p. 9). Translation has a number of elements that the translator should consider before starting any translation. Therefore, Newmark (1981, pp. 9-10) suggests seven elements which are as follows:

1. The emphasis on the readership and the setting, and therefore on naturalness, ease of understanding and an appropriate register, when these factors are appropriate.
2. Expansion of topics beyond the religious, the literary and the scientific to technology, trade, current events, publicity, propaganda, in fact to virtually every topic of writing.
3. Increase in variety of text formats, from books (including plays and poems) to articles, papers, contracts, treaties, laws, notices, instructions, advertisements, publicity, recipes, letters, reports, business forms, documents, etc. These now vastly outnumber books, so it is difficult to calculate the number or the languages of translations on any large scale.
4. Standardization of terminology.
5. The formation of translator teams and the recognition of the reviser's role.
6. The impact of linguistics, sociolinguistics and translation theory, which will become apparent only as more translators pass through polytechnics and universities.
7. Translation is now used as much to transmit knowledge and to create under-standing between groups and nations, as to transmit culture.

Newmark proposes two main types of translation: semantic translation and communicative translation. Semantic translation is concerned with the meaning of words and

phrases, and it strives to produce a translation that is as faithful as possible to the ST. Communicative translation, on the other hand, is more concerned with the way that the text is received by the reader or listener, and it seeks to produce a translation that is effective and appropriate in the target culture.

Newmark also identifies two types of cultural items that can be found in texts: high-culture items and low-culture items. High-culture items are those that are specific to a particular culture or subculture, such as customs, traditions, and religious practices. Low-culture items are those that are more universal, such as everyday objects and concepts. Newmark suggests that high-culture items are more difficult to translate because they are often specific to a particular culture and may not have an equivalent in the target language.

Newmark's theory of translation has been influential in the field of translation studies, as it provides a framework for understanding the role of culture in translation and the challenges that translators face when working with texts that contain cultural references. It is also useful for analyzing the cultural influences on the way that texts are produced and interpreted in different languages and contexts.

All of the above elements help to know the style used in translation or what Newmark called it “stylistic scales”.

A translator's theoretical and applied culture in translation may sometimes not be sufficient to perform his role, especially in specialized texts. Translation of a text is not about finding synonyms of words between the ST and TT; however, the text is an integral part. According to Newmark (1981, p. 5), the text consists of 10 directions, which are the most important in his opinion. Newmark identified 10 important principles for translating text:

- (1) The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalized?

(2) The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation.

(3) Content items referring specifically to the SL, or third language (i.e. not the SL or the TL) cultures.

(4) The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition at the time.

(5) The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership.

(6), (7), (8) As for 2, 3 and 4 respectively, but related to the TL.

(9) What is being described or reported, ascertained or verified (the referential truth), where possible independently of the source language text and the expectations of the readership.

(10) The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's 'group loyalty factor', which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator.

Here is more information about each of Newmark's principles:

Explanation of principle (1): Understanding the original text: It is important for the translator to have a good understanding of the content and meaning of the original text in order to produce an accurate and effective translation. This may involve researching any technical or specialized terms, as well as understanding the context in which the text was

written. Consequently, the translator should try to achieve the same level of understanding of the text as the original writer had when writing it.

Explanation of principle (2): Conveying the original message: The translator should aim to convey the same message that the original writer intended to convey. This may require a nuanced understanding of the writer's intended tone, purpose, and audience. The translator should try to convey the same message that the original writer intended to convey.

Explanation of principle (3): Using appropriate language for the audience: The translator should use language that is appropriate for the intended audience. This may involve using language that is appropriate for the audience's level of education, cultural background, or familiarity with the subject matter. The translator should try to use language that is appropriate for the intended audience.

Explanation of principle (4): Using appropriate language for the context: The translator should consider the context in which the translation will be read, and use language that is appropriate for that context. This may involve considering the formality of the text, the tone of the text, and the purpose of the text. The translator should try to use language that is appropriate for the context in which the text will be read.

Explanation of principle (5): Using appropriate language for the purpose: The translator should consider the purpose of the translation and use language that is appropriate for that purpose. For example, if the translation is intended for a technical manual, the language should be precise and technical. If the translation is intended for a novel, the language should be more creative and expressive. The translator should try to use language that is appropriate for the purpose of the translation.

Explanation of principle (6): Using appropriate language for the genre: The translator should consider the genre of the text and use language that is appropriate for that genre. For

example, if the text is a legal document, the language should be formal and precise. If the text is a poem, the language should be more expressive and creative. The translator should try to use language that is appropriate for the genre of the text.

Explanation of principle (7): Using appropriate language for the style: The translator should consider the style of the ST and try to reproduce that style in the translation. This may involve considering the tone, word choice, sentence structure, and overall aesthetic of the original text. The translator should try to use language that is appropriate for the style of the text.

Explanation of principle (8): Using appropriate language for the tone: The translator should consider the tone of the ST and try to reproduce that tone in the translation. The tone of a text can be formal, informal, serious, humorous, or any number of other qualities, and it is important for the translator to accurately convey the tone of the original text. The translator should try to use language that is appropriate for the tone of the text.

Explanation of principle (9): Using appropriate language for the cultural context: The translator should consider the cultural context of the ST and try to reproduce that context in the translation. This may involve considering the customs, beliefs, and values of the culture in which the text was written, as well as the culture of the intended audience. The translator should try to use language that is appropriate for the cultural context of the text.

Explanation of principle (10): Using appropriate language for the linguistic context: The translator should consider the linguistic context of the ST and try to reproduce that context in the translation. This may involve considering the syntax, grammar, and vocabulary of the SL, as well as the language of the intended audience. The translator should try to use language that is appropriate for the linguistic context of the text.

Figure (1) shows the opposite trends in the translation process according to Newmark (1988, p. 4):

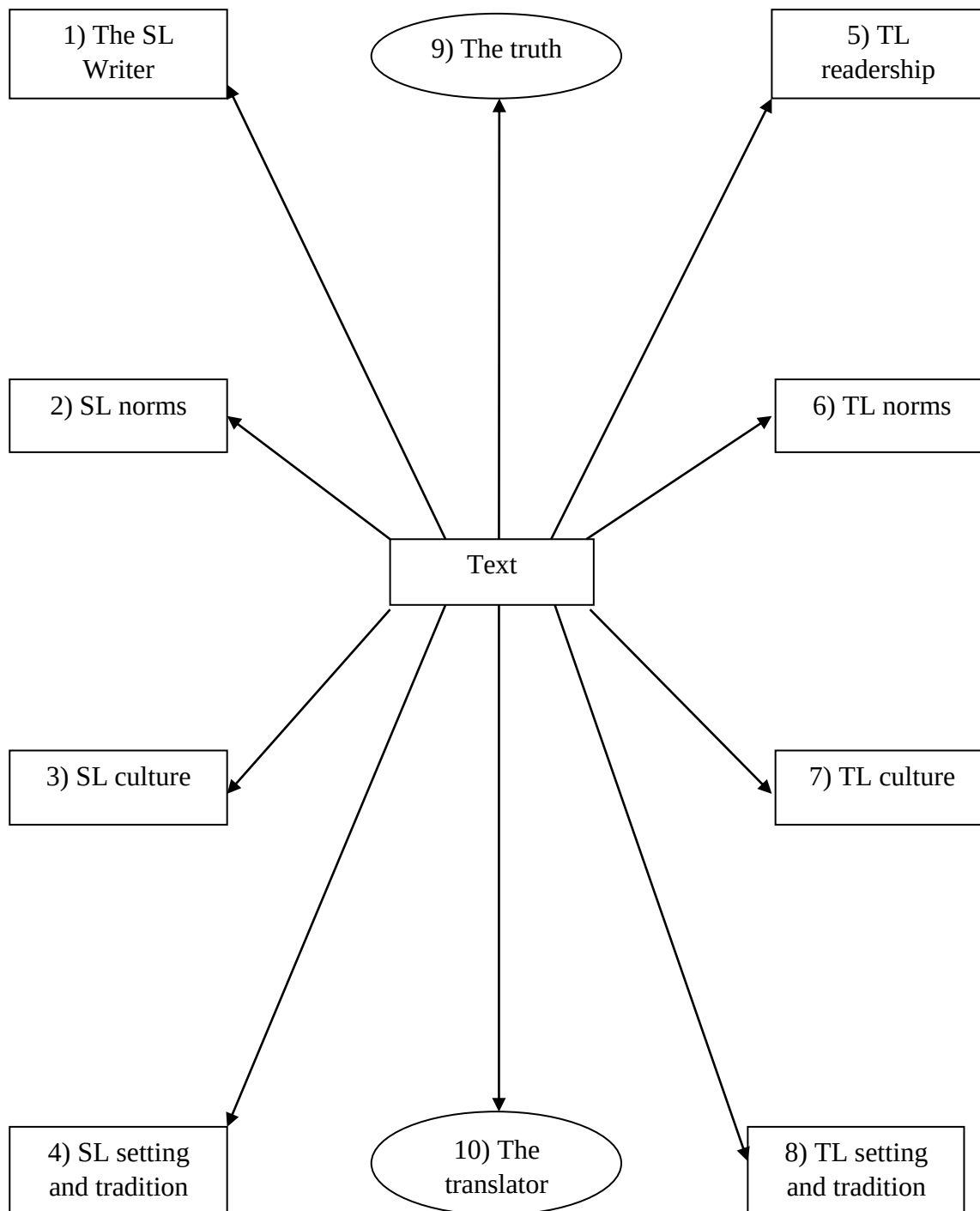


Figure 1: The Dynamics of Translation

Henceforth, Newmark's principles emphasize the importance of understanding and conveying the original message and context, as well as using appropriate language for the intended audience and purpose. These principles can help translators to produce translations that are accurate, clear, and effective. By following these principles, translators can produce translations that are accurate, clear, and effective, and that convey the intended meaning and context of the ST.

II.4.2. Semantic and Communicative Translation

According to Peter Newmark, translation is the process of transferring the meaning of a source text from one language (the SL) to another language (the TL) while taking into account the cultural context in which the text is produced and received. Newmark (1981, pp. 38-56) proposes that there are two main types of translation: communicative translation and semantic translation.

Semantic translation, on the other hand, aims to transfer the lexical structures and meanings of words from the SL to the TL. Newmark (1981, p. 39) defines semantic translation as: “it attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original”. Semantic translation is concerned with the meaning of words and phrases, and it strives to produce a translation that is as faithful as possible to the ST. Semantic translation, on the other hand, is concerned with the meaning of words and phrases, and it strives to produce a translation that is as faithful as possible to the original text. This type of translation is characterized by a focus on the precise meaning of words and phrases, and it may involve the use of technical or specialized language in order to accurately convey the meaning of the ST. Semantic translation is often used in contexts where it is important to convey the exact meaning of the ST, such as in scientific or technical documents.

Communicative translation conveys in its readers an effect that is equivalent to the effect of the original text in its readers by observing the context in which the original meaning is taken. Newmark (1981, p. 39) states, “communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original”. Communicative translation is more concerned with the way that the text is received by the reader or listener, and it seeks to produce a translation that is effective and appropriate in the target culture. It is concerned with the way that the text is received by the reader or listener, and it seeks to produce a translation that is effective and appropriate in the target culture. This type of translation is characterized by a focus on the overall communicative purpose of the text, rather than a strict adherence to the wording of the original text. Communicative translation may involve the use of idiomatic language, colloquialisms, and other language features that are specific to the target culture, in order to make the text more accessible and engaging for the reader.

Newmark's distinction between communicative and semantic translation is useful for understanding the different approaches that translators may take when working with texts, and it helps to highlight the trade-offs that are often involved in translation. Communicative translation may be more effective at engaging the reader and conveying the overall message of the text, but it may sacrifice some of the precision and detail of the ST. Semantic translation, on the other hand, may be more faithful to the ST but may be less effective at engaging the reader or conveying the overall message of the text.

II.5. Conclusion

Translation theories are frameworks for understanding the process of translating texts from one language to another. These theories aim to provide insight into the challenges that translators face and to offer guidance on how to produce effective and accurate translations.

There are many different translation theories that have been proposed, each with its own unique perspective on the process of translation. Some theories, such as Newmark's Communicative and Semantic Translation, focus on the way that the text is received by the reader or listener, while others, such as De Beaugrande and Dressler's Text Linguistics Theory, focus on the structure and organization of the text. Ultimately, the choice of which theory to use will depend on the specific goals and context of the translation, and the translator will need to consider the trade-offs involved in different approaches in order to produce the most effective and appropriate translation.

These theories and approaches have a relation with cultural translation. Accordingly, there is no doubt that they have played an important role in solving the problems of literary translation, especially the translation of texts with the cultural elements (with a special focus on culture-bound terms). The next chapter (Chapter Three) will discuss some translation strategies, methods and procedures.

CHAPTER THREE

Translation Strategies

III.1. Introduction

Chapter Three delves into the intricacies of translation strategies, methods, and procedures, exploring diverse approaches and techniques employed in the process of translating from one language to another. This chapter provides a comprehensive overview of the various considerations that translators must meticulously address when embarking on a translation project, encompassing factors such as context, audience, and purpose. Ultimately, Chapter Three aims to equip readers with a thorough understanding of the multifaceted approaches and techniques utilized in translation, enabling them to effectively translate a wide range of materials, with a particular focus on literary works. We will elucidate the most prominent strategies for translating cultural elements, drawing from the perspectives of key theorists such as Peter Newmark (1988), Mona Baker (1992), Lawrence Venuti (1995), Javier F. Aixela (1996), and Eirlys E. Davies (2003). These strategies prove instrumental in rendering cultural elements effectively.

III.2. Translation Methods and Procedures

Translation strategies, methods, and procedures encompass the techniques and approaches employed by translators to produce accurate and effective translations. These strategies serve to navigate the inherent challenges of translation, including the need to convey meaning across linguistic and cultural boundaries while adapting the text to the norms and conventions of the target language and audience. Translation strategies, methods, and procedures vary depending on the specific objectives and context of the translation, necessitating careful decision-making from translators to select the most suitable strategies for achieving the desired outcome.

Accordingly, Figure (2) highlights the difference between methods of translation and translation procedures.

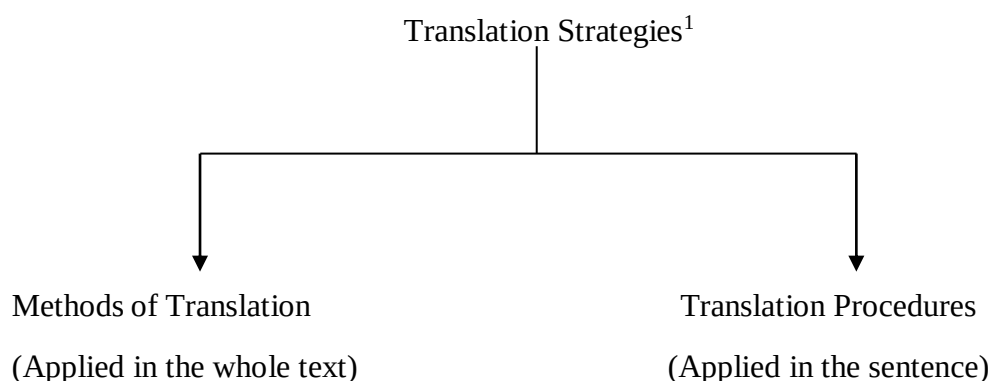


Figure 2: Difference Between Methods of Translation and Translation Procedures

III.2.1. Methods of Translation

Translation methods and procedures refer to the techniques and approaches that translators use in order to produce effective and accurate translations. There are many different methods and procedures that can be used in translation, and the choice of which method to use will depend on the specific goals and context of the translation. Some common methods and procedures used in translation include:

1. Literal translation: This method involves producing a translation that is as faithful as possible to the wording and structure of the original text. This method is often used when the goal of the translation is to convey the precise meaning of the ST, such as in scientific or technical documents.
2. Free translation: This method involves producing a translation that is not bound by the wording and structure of the ST. This method is often used when the goal of the translation is to convey the overall meaning and message of the ST, rather than its specific wording.

^{1/} Figure (2) is elaborated by the researcher.

3. **Adaptation:** This method involves adapting the content of the ST to better fit the cultural norms and conventions of the TL and audience. This method is often used when the goal of the translation is to produce a text that is effective and appropriate for the target audience, even if it means deviating from the wording and structure of the ST.
4. **Transcreation:** This method involves creatively adapting the content of the ST in order to produce a translation that is effective and engaging for the target audience. This method is often used in the translation of marketing and advertising materials, where the goal is to convey the overall message and tone of the ST in a way that is compelling and resonates with the target audience.
5. **Localization:** This method involves adapting the content of the original text to fit the specific cultural and linguistic context of the target language and audience. This method is often used in the translation of software and other technical materials, where the goal is to produce a translation that is functional and easy to use for the target audience.

Ultimately, the choice of which method or procedure to use in translation will depend on the specific goals and context of the translation, and translators must consider the trade-offs involved in different approaches in order to produce the most effective and appropriate translation.

There are many different methods of translation that can be used in order to produce effective and accurate translations. Newmark (1988, pp. 45-52) identifies some of the translation methods in order to translate texts. Some common methods of translation include:

III.2.1.1. Word-for-word Translation

Word-for-word translation: This method involves producing a translation that is as faithful as possible to the wording and structure of the ST. This method is often used when the goal of the translation is to convey the precise meaning of the ST, such as in scientific or technical documents. However, this method can result in a translation that is awkward or difficult to understand, as it may not take into account the idioms and conventions of the TL.

Word-for-word is the direct translation of words, taking into account the order of these words. The translation unit of this type of translation is the word. Therefore, the words are translated separately out of context. Word-for-word translation can be the first step before the final revision of the text (Newmark, 1988, pp. 45-46). This type is also called a (structure-for-structure), (clause-for-clause), or (sentence-for-sentence) translation.

III.2.1.2. Semantic Translation

Semantic translation: This method involves producing a translation that conveys the meaning of the ST as accurately as possible, while also taking into account the idioms and conventions of the TL. Semantic translation is concerned with both aesthetic aspect and meaningful aspect. It is flexible and creative than “faithful translation” (Newmark, 1988, p. 46). This method is often used when the goal of the translation is to convey the overall meaning and message of the ST, rather than its specific wording.

III.2.1.3. Free Translation

Free translation: This method involves producing a translation that is not bound by the wording and structure of the ST. Free translation is concerned with translating the meaning without the form and structure. The translator needs to be aware of the ST content to produce a new text (Newmark, 1988, pp. 46-47). This method is often used when the goal of the translation is to convey the overall meaning and message of the ST in a way that is easy to

understand and engaging for the reader. Free translation can be useful for conveying the general idea of a text, but it may sacrifice some of the precision and detail of the ST.

III.2.1.4. Idiomatic Translation

Idiomatic translation: This method involves producing a translation that uses idioms and expressions that are idiomatic and natural in the TL. The purpose of this translation is to produce a translated language text that preserves the general idea of an original language text in terms of terminology and colloquial expressions that have no place in the SLT (Newmark, 1988, p. 47). This method is often used when the goal of the translation is to produce a text that is easy to understand and engaging for the reader. However, this method can be challenging because idioms and expressions often do not have a direct equivalent in other languages, and it can be difficult to find an idiomatic expression that conveys the same meaning as the original text.

Consequently, all of the methods of translation listed (word-for-word, semantic, free, idiomatic, and cognitive translation) have their own strengths and can be useful in different situations. Word-for-word translation can be useful for preserving the precise wording of a text, and can be especially helpful when translating technical or legal documents where precision is important. Semantic translation focuses on the meaning of the text and can be useful for making the TT more natural and easy to understand for the target audience. Free translation is more interpretive and allows the translator to take more liberties with the text, which can be useful for conveying the tone and style of the original text. Idiomatic translation takes into account the idioms and cultural references of the TL, which is important for ensuring that the translated text is appropriate and understandable for the target audience. Cognitive translation focuses on the underlying meaning and concepts of the text, and can be useful for ensuring that the translated text accurately conveys the intended message.

Ultimately, the choice of translation method will depend on the specific needs and goals of the translation project.

The choice of which method of translation to use will depend on the specific goals and context of the translation, and translators must consider the trade-offs involved in different approaches in order to produce the most effective and appropriate translation.

III.3. Newmark's Procedures

Newmark (1988) suggests some procedures in order to deal with cultural situations. The use of any procedure depends on the type and purpose of the translation and the importance of these cultural words (Newmark, 1988, p. 94). For example, Arab culture is based on the principles of religion, customs and traditions, which is completely different from European culture. To solve this issue, it is important to know more about the characteristics of the SLC and TLC.

Some contextual elements surrounding the text must be taken into account in order to be able to convey the cultural elements (Newmark, 1988, p. 103):

1. Purpose of text
2. Motivation and cultural, technical and linguistic level of readership
3. Importance of referent in SL text
4. Setting (does recognised translation exist?)
5. Recency of word/referent
6. Future of referent

Newmark (1988, pp. 81-93) proposes a set of procedures to overcome translation obstacles and achieve a cultural approach between a SL and TL. The examples of these procedures have been illustrated by Hasan Ghazala (2008, pp. 196-209).

III.3.1. Cultural Equivalent

This procedure involves finding a word or phrase in the TL that has a similar meaning and cultural connotation to the word or phrase in the SL. This procedure is often used when the goal of the translation is to convey the precise meaning of the ST in a way that is natural and idiomatic in the TL. The purpose of this procedure is to reach the exact cultural equivalent. For example, the proverb “once bitten twice shy”, is translated into Arabic as “لَا يُلْدَغُ الْمُؤْمِنُ مِنْ جُحْرِ مَرَّتَيْنِ” (Ghazala, 2008, p. 196).

III.3.2. Cultural Correspondence

This procedure involves finding a word or phrase in the TL that conveys the same meaning and cultural connotation as the word or phrase in the SL, even if it is not an exact equivalent. This procedure is often used when the goal of the translation is to convey the overall meaning and message of the ST, rather than its specific wording. This procedure seeks to search on the appropriate cultural equivalent in the TL. The idiom “to hit two birds with one stone” is translated as “أَصَابَ عُصْفُورَيْنِ بِحَجَرٍ وَاحِدٍ” (Ghazala, 2008, pp. 196-197).

III.3.3. Accepted Standard Translation

This procedure involves using a translation that has already been established as the standard or accepted translation for a particular word or phrase. This procedure is often used when the goal of the translation is to produce a text that is consistent and easy to understand. This procedure means that some of Arabic proverbs have the exact cultural equivalents in English. The proverb “الْعَايَةُ تُبْرِرُ الْوَسِيلَةَ” has an exact and acceptable translation in English which is “the end justifies the means” (Ghazala, 2008, p. 197).

Example:

Source Text	Target Text
Democracy	دِيمُقْرَاطِيَّة
Hercules	هَرْقَل

III.3.4. General Sense

This procedure involves conveying the overall meaning and message of the ST without worrying about the specific wording or structure of the ST. This procedure is often used when the goal of the translation is to produce a text that is easy to understand and engaging for the reader, even if it means deviating from the wording and structure of the ST. This procedure overlooks the cultural effect. The word “congress” is known as “المؤْتَمَرُ الْعَامُ”, but it is translated as “الكُونْجَرَس الْأَمْرِيكِي” (Ghazala, 2008, pp. 198-199).

III.3.5. Transcription/Transliteration/Transference

These procedures involve transferring the words or phrases of the original text directly into the target language, without attempting to convey their meaning. These procedures are often used when the goal of the translation is to provide a phonetic or written representation of the ST, rather than to convey its meaning. Transference is the transliteration of SL terms into the TL according to their voices due to the lack of the cultural equivalent. The word “cricket” is transliterated as “كْرِيكِيْت”. (Ghazala, 2008, pp. 199-200).

Example:

Source Text	Target Text
Jeans	جِينْز
Hamburger	هَامْبُورْجَر

III.3.6. Literal Translation of Meaning

This procedure involves producing a translation that is as faithful as possible to the meaning of the original text, while also taking into account the idioms and conventions of the TL. This procedure is often used when the goal of the translation is to convey the precise meaning of the ST, such as in scientific or technical documents. Literal translation is a word-for-word translation of a word or expression. The expression “passion fruit” is translated as “الفاكهة الخزينة” (Ghazala, 2008, pp. 200-201).

III.3.7. Translation Couplets

This procedure involves producing a translation that pairs each word or phrase of the ST with its equivalent in the TL. Therefore, this procedure is often used when the goal of the translation is to convey the precise meaning of the ST in a way that is easy to understand and follow. This procedure takes two ways in the translation process. The term “acid rain” is translated as “مَطَرٌ أَسِيدِي” by using “naturalization” and “classifier” (Ghazala, 2008, pp. 201-202).

III.3.8. Translating Triplet

This procedure involves producing a translation that includes the original message, a word-for-word translation, and a free translation. This procedure is often used when the goal of the translation is to provide a range of options for understanding the ST, including a literal translation of the wording and a more idiomatic translation of the overall meaning and message. This procedure takes three ways in the translation process. The term “Pal Mall” is translated as “شَارِع بَال مَال فِي لُنْدُنْ” by using “translation”, “transcription” and “classifier” (Ghazala, 2008, p. 203).

Example:

Source Text	Target Text
Sake	شَرَابُ السَّاجِي
Steppes	سَهْلِ اسْتَيْبِيسِ الرُّوسِي

III.3.9. Paraphrase

These procedures involve providing a rewording or explanation of the original message, either within the translation itself or in a separate glossary. These procedures are often used when the goal of the translation is to provide additional context or clarification for the reader. This procedure gives a brief explanation when it is impossible to clarify the meaning (Ghazala, 2008, p. 206).

According to Peter Newmark, paraphrase is a procedure that involves providing a rewording or explanation of the ST in order to help the reader understand the meaning and message of the text. This procedure is often used when the goal of the translation is to provide additional context or clarification for the reader, or to help the reader understand the text in a way that is natural and idiomatic in the translated language. Paraphrase can be a useful procedure in translation because it allows the translator to provide additional information and context that may not be present in the ST, and it can help to make the translation more accessible and engaging for the reader. However, paraphrase can also be challenging because it requires the translator to interpret and rephrase the ST in a way that is accurate and appropriate, and it can be difficult to find words and phrases that convey the same meaning as the original text while also being natural and idiomatic in the translated language text. In order to effectively use the paraphrase procedure in translation, the translator must be familiar with the idioms and conventions of the received language and be

able to rephrase the original text in a way that is natural and easy to understand for the reader. The translator must also be careful not to add or omit any important information or change the overall meaning or message of the original text.

Example:

Source Text	Target Text
Ham	شَرَائِخُ فَخْذِ الْخِنْزِيرِ
Steak	شَرِيحَةُ لَحْمِ الْبَقَرِ
Shavian	أَسْلُوبُ الْكَاتِبِ بِرْنَارْدُ شَوِ السَّاحِرِ

III.3.10. Glossary, Notes and Footnotes

Glossary, notes and footnotes are used to translate a culture-bound term for TL readers. They can be a useful tool to explain an ambiguous term that is decontextualized. According to Newmark (1988, pp. 208-209), these procedures can be written in these places:

- The margin on the same page;
- A note in the last page of an article or chapter;
- A glossary in the last page of a book.

These procedures involve providing additional information or explanation in the form of notes or footnotes, either within the translation itself or in a separate section. These procedures are often used when the goal of the translation is to provide additional context or clarification for the reader, or to provide citations or references for the ST. Ultimately, the choice of which procedure to use in translation will depend on the specific goals and context of the translation, and translators must consider the trade-offs involved in different approaches in order to produce the most effective and appropriate translation.

In conclusion, all of the procedures elaborated by Ghazala based on Newmark's work are useful tools for translators to consider when working on a translation project. Cultural equivalent and cultural correspondence involve finding a translation that is appropriate and meaningful for the target culture, which is important for ensuring that the TT is understandable and relevant to the target audience. Accepted standard translation involves using a translation that is widely accepted and used by the TL community, which can be helpful for ensuring that the TT is accurate and appropriate. General sense involves conveying the overall meaning of the text, while transcription, transliteration, and transference involve converting words or text from one script or language to another. Literal translation of meaning involves translating the text as closely as possible to the original meaning, while translation couplets and translating triplets involve combining words or phrases in a specific way to convey meaning. Paraphrase involves rewording the text to convey the same meaning in a different way, while a glossary is a list of specialized terms and their definitions. Notes and footnotes can be useful for providing additional context or explanations for the TT.

Thus, Newmark's procedures elaborated by Ghazala are useful and valuable tools for translators to consider when working on a translation project. Cultural equivalent and cultural correspondence are important for ensuring that the TT is meaningful and appropriate for the target culture, and can help to ensure that the TT is understandable and relevant to the target audience. Accepted standard translation can be helpful for ensuring that the TT is accurate and appropriate, while general sense is important for conveying the overall meaning of the text. Transcription, transliteration, and transference are useful for converting words or text from one script or language to another, and can be especially helpful when translating text in languages with different scripts. Literal translation of meaning is useful for preserving the precise meaning of the ST, while translation couplets and translating triplets can be helpful

for conveying meaning in a specific way. Paraphrase is useful for rewording the text to convey the same meaning in a different way, and a glossary can provide valuable context and explanations for specialized terms. Notes and footnotes can also be helpful for providing additional context or explanations for the TT. So, these procedures can be useful for ensuring that the TT is accurate, appropriate, and understandable for the target audience.

III.4. Newmark's Other Procedures

III.4.1. Synonymy

Synonymy means a near SL word or expression to the TL in a context, in which the near equivalent of that word that is not essential in the text (Newmark, 1988, p. 84). Synonymy does not mean sameness, however; it means two words or expressions share the same characteristics. For example, the word “horse” has many synonyms in Arabic such as: “خَيْلٌ وَفَرَسٌ وَجَوَادٌ”. Each word in Arabic has its contextual use. Thus, According to Shiyab (2007), the figure shows these words can be used interchangeably.

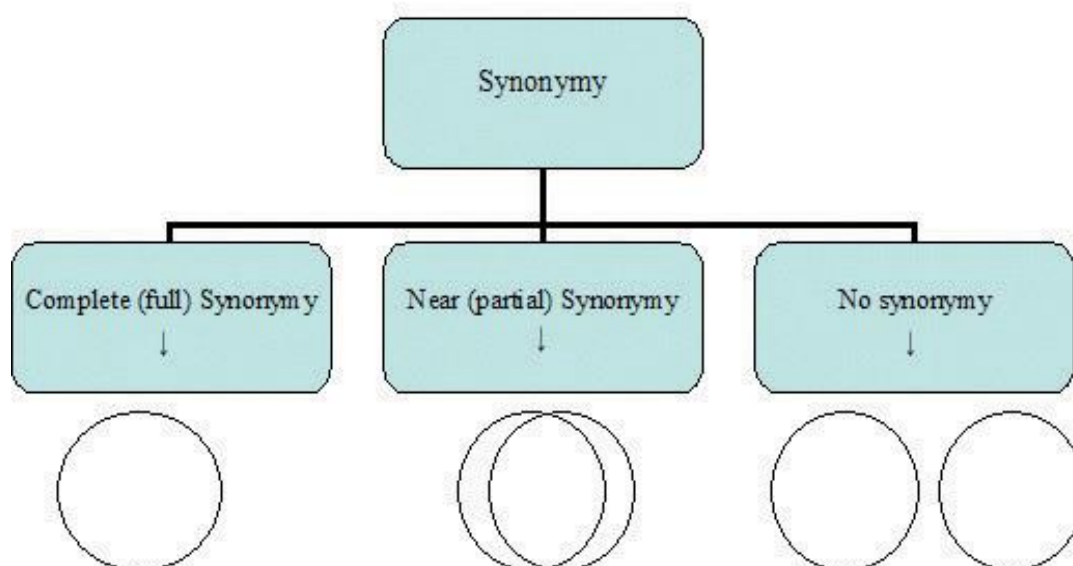


Figure 3: Classifications of Synonymy

Synonymy is the relationship between words that have the same or similar meanings. In linguistic classification, synonymy is often divided into three categories: complete synonymy, near synonymy, and no synonymy.

1. Complete synonymy, also known as full synonymy, occurs when two words have the exact same meaning and can be used interchangeably in all contexts. For example, the words "happy" and "joyful" have the same meaning and can be used in the same context.
2. Near synonymy, also known as partial synonymy, occurs when two words have similar but not identical meanings. The words can be used interchangeably in some contexts, but not in others. For example, the words "thin" and "slim" have similar meanings but are not exactly the same and can't be used in all the same context.
3. No synonymy occurs when two words do not have any similarity in meaning and cannot be used interchangeably. For example, the words "book" and "car" do not have any similarities in meaning and cannot be used in the same context.

III.4.2. Through-translation

This procedure is the literal translation of collocations as names of organizations. Therefore, through-translation has other names such as “calque” or “loan translation” (Newmark, 1988, pp. 84-85).

III.4.3. Compensation

Compensation is the substitution of loss by creating a similar effect in the TT. It is the result of loss of meaning in a part of a sentence (Newmark, 1988, p. 90). It helps to reduce the loss of inappropriate translation. Hervey and Higgins (1992, p. 43) define compensation as, “any conventional translation (whether literal or otherwise) would entail an unacceptable translation loss, this loss is reduced by the freely chosen introduction of a less unacceptable

one, such that important ST effects are rendered approximately in the TT by means other than those used in the ST". Hervey and Higgins (1992, pp. 43-56) suggest four types of compensation:

- **Compensation by merging**

Compensation by merging means combining the ST features with the TT.

- **Compensation by splitting**

Compensation by splitting means extending the meaning of the ST words to a longer stretch in the TT.

- **Compensation in kind**

Compensation in kind means that different language tools are used in the TT to re-create the effect in the ST.

- **Compensation in place**

Compensation in place means that the effect of the TT is in a different place in the ST.

Compensation is the substitution of the cultural elements in the TT. For example, there are names of foods and traditional clothes in the source culture, may not be understood to the target reader. This procedure is used to compensate the cultural erosion in the TL.

III.5. Venuti's Domestication and Foreignization

Venuti suggested two strategies called "domestication" and "foreignization" in his book *The Translator's Invisibility: A History of Translation* (1995). Both strategies have evolved over the last few years to form strategic features that are classified in the category of translation. Domestication and foreignization have become analytical models in the field of

descriptive studies. Generally, domestication means to adapt the cultural context or the linguistic code of a culture while foreignization refers to preserving the source culture context in all its components.

Venuti's theory of domestication and foreignization refers to the ways in which translations of literature and other texts from one language to another can either preserve the cultural specificities of the ST (foreignization) or transform them to be more accessible and familiar to the target audience (domestication).

Venuti, a translation studies scholar, argues that domestication is the more common approach in translation because it allows the text to fit more seamlessly into the target culture. However, he also believes that foreignization can be a valuable approach because it can challenge the target audience's assumptions and expose them to new cultural perspectives.

Venuti's theory is based on the idea that translation is not simply a matter of finding the equivalent words in another language, but rather a process of cultural negotiation. Every translation involves choices about how to convey the meaning and style of the ST in a way that is appropriate and effective for the target audience.

In the case of domestication, the translator may prioritize making the text more easily understandable and familiar to the target audience, even if that means altering or downplaying certain cultural elements of the ST. For example, a translator might use more common or colloquial terms in the TL, or change cultural references to ones that are more familiar to the target audience.

On the other hand, foreignization involves a greater emphasis on preserving the cultural specificity of the ST, even if that means making the text more difficult or unfamiliar for the target audience. The translator might use less common or archaic language, or retain cultural references that may not be immediately understood by the target audience.

Venuti's theory has been influential in translation studies and has sparked debate about the balance between preserving the cultural identity of the ST and making it accessible to the target audience. Some argue that domestication is necessary for effective communication, while others believe that foreignization can enrich the target culture by introducing new perspectives and challenging assumptions. Ultimately, the approach taken in any given translation will depend on the goals and context of the translation. Figure (3) and Figure (4)² show some of these procedures in accordance with both foreignization and domestication strategies.

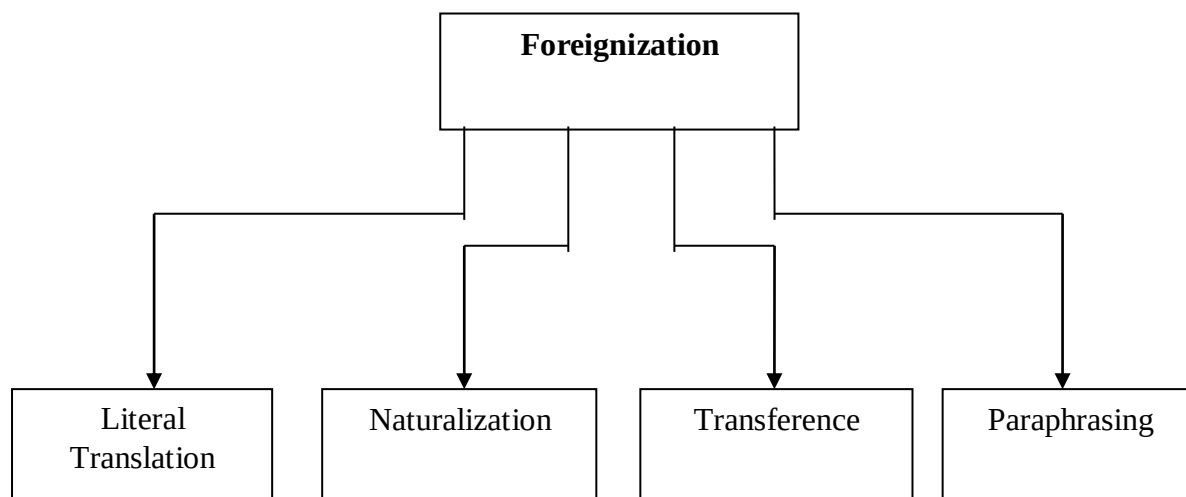


Figure 4: Newmark's Procedures of Foreignization Strategy

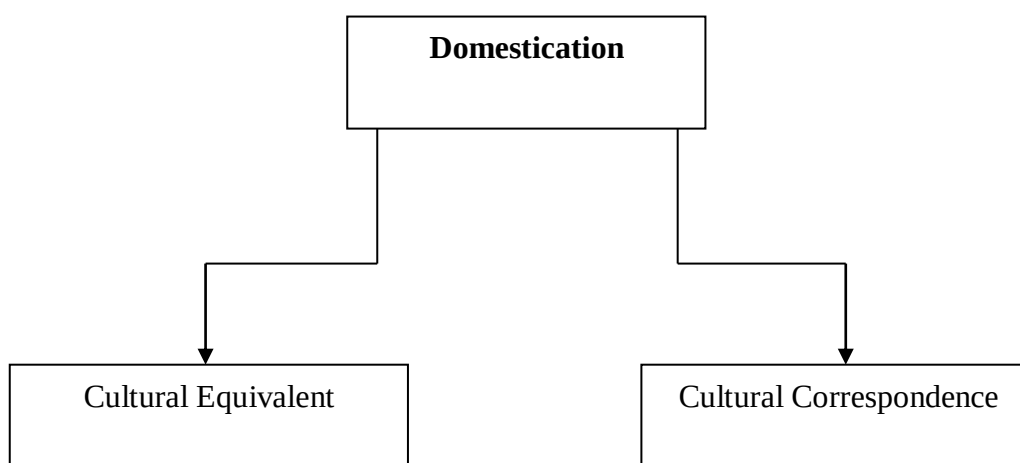


Figure 5: Newmark's Procedures of Domestication Strategy

^{2/} The figures are elaborated by the researcher

III.5.1. Domestication

Domestication, according to Venuti (Munday, 2008, p. 149), is to adapt the original message by compensating or deleting the cultural items of the ST while adding other items from the TT that are not existed in the ST. These adaptations are meant to localize the ST culturally. The purpose of domestication is to produce “a fluent style in order to minimize the strangeness of the foreign text for TL readers [...] the adaptation of the TT to conform to target discourse types” (Shuttleworth and Cowie, 1997, p. 44).

III.5.2. Foreignization

Foreignization strategy means that the translator “deliberately breaks target conventions by retaining something of the foreignness of the original” (Shuttleworth & Cowie, 1997, p. 59). The foreignness of the TT is natural if one takes into account the different languages and cultures. Venuti says in this regard, “I follow Berman... good translation is demystifying, it manifests in its own language the foreignness of the foreign text” (Venuti, 1998, p. 11).

Consequently, Venuti's concepts of domestication and foreignization are useful frameworks for understanding the choices that translators face when translating texts from one language and culture to another. Domestication involves translating a text in a way that makes it familiar and easy to understand for the target audience, while foreignization involves preserving the foreignness and distinctiveness of the original text. Both approaches have their own strengths and can be useful in different contexts. Therefore, domestication can be helpful for making the translated text more accessible and understandable for the target audience, while foreignization can be useful for preserving the cultural context and distinctiveness of the source language text. Ultimately, the choice between domestication and foreignization

will depend on the specific goals and needs of the translation project, as well as the preferences of the translator and the target audience.

The main purpose of foreignization is to preserve the ST with all its characteristics without any cultural changes. In other words, cultural values must be unchanged since it represents the “new spirit” (Venuti, 1998, p. 50). The TT is the place where it highlights the TLC. Venuti (1998, p. 306) states, “a translated culture should be the site where a different culture emerges, where a reader gets a glimpse of a cultural other and resistancy”. This is within the framework of the foreignization strategy, which emphasizes the need to highlight the foreignness of the text, as well as the so-called abusive fidelity by adopting the principle of Philip Lewis. Venuti (1998, p. 23) says in this regard, “Philip Lewis’s concept of “abusive fidelity” can be useful in such a theorization”.

Venuti is one of the most prominent defenders of “foreignization” in translation. According to Venuti, there is a great deal of work in translation to prepare the target audience to accept foreign types of the text and gradually change the concepts. The preservation of this foreignness does not mean the inability or inadequacy of the language, but it expands the target language and culture. Venuti (1996, p. 110) argues that “our aim should be research and training that produces readers of translation and translators who are critically aware, not predisposed toward norms that exclude the heterogeneity of language”. For example, a translator would find a problem to render the word “فَلَّافِل” [flāfl], which is a traditional Middle Eastern food. In this case, instead of finding an equivalent term or paraphrasing it, Newmark (1988, p. 91) suggests translating it by providing an explanatory footnote. Chart (1) shows the characteristics of foreignization and domestication (Suo, 2015, p. 117).

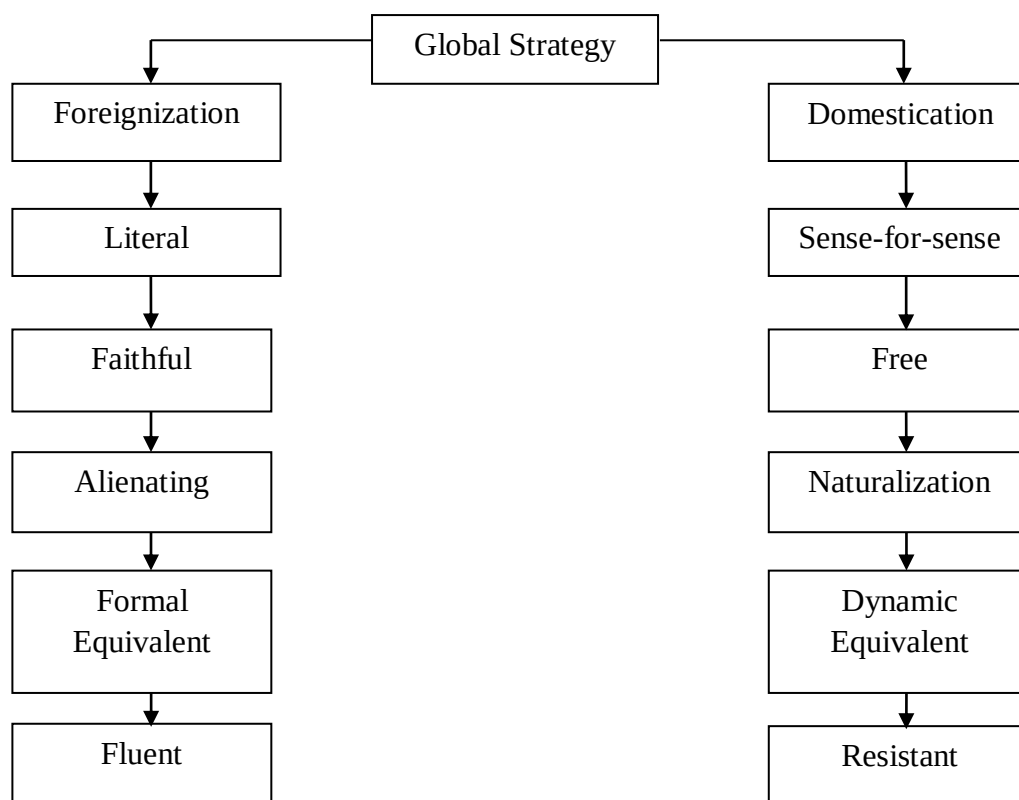


Chart 1: Translation Strategy

This chart presents two contrasting approaches to translation: foreignization and domestication. Foreignization emphasizes the preservation of the source language's cultural and linguistic distinctiveness in the target language. It aims to create a translated text that is marked as foreign, making the reader aware of the cultural and linguistic differences between the source and target languages. Strategies associated with foreignization include literal translation, which closely adheres to the grammatical structure and vocabulary of the source language, and faithful translation, which strives to capture the nuances and subtleties of the source language's meaning. However, foreignization can also lead to alienating translations that are difficult for readers of the target language to understand due to their unfamiliarity with the source language's cultural and linguistic norms.

In contrast, domestication prioritizes the naturalness and fluency of the translated text in the target language. It seeks to produce a translation that reads as if it were originally written in the target language, minimizing the sense of foreignness and making the text more

accessible to the target audience. Strategies associated with domestication include sense-for-sense translation, which focuses on conveying the meaning of the source text in a way that makes sense to the target audience, and free translation, which allows for greater flexibility in adapting the source text to the cultural and linguistic norms of the target language. However, domestication can also result in resistant translations that oversimplify or distort the meaning of the source text in an attempt to make it more palatable to the target audience.

The choice of translation strategy depends on a variety of factors, including the purpose of the translation, the characteristics of the source and target texts, and the expectations of the target audience. In some cases, a combination of foreignization and domestication strategies may be used to achieve the desired balance between preserving the cultural and linguistic distinctiveness of the source language and producing a translation that is natural and fluent in the target language.

III.6. Davies' Strategies

Davies' theory of translation strategies refers to the ways in which translators can approach the task of rendering a text from one language to another. Davies (2003, p. 65-100) proposes seven strategies to deal with culture-specific items (CSIs). They are as follows: preservation, addition, omission, globalization, localization, transformation and creation. These strategies include:

III.6.1. Preservation

This strategy involves preserving as much of the source text as possible, even if that means using language or cultural references that may be unfamiliar to the target audience. It is usually used by the translator when s/he cannot find the near equivalent of the cultural element of the ST in the TL. It is known in translation studies as “borrowing” or “transference”. Davies (2003, p. 73) distinguishes between two types of preservation:

- Preservation of form: In this type, the translator decides to maintain the term used in the ST, and to adopt it as it is in the translation.
- Preservation of content: In this type, the translator may not preserve the word as it is, but he simulates it without addition or explanation (calque technique).

III.6.2. Addition

This strategy involves adding elements to the target text that were not present in the source text, such as explanations or clarifications. This may be necessary if the ST assumes knowledge or cultural references that are not shared by the target audience. When the translator decides to retain the ST, he adds what is believed to be necessary for the meaning of the text. Davies points out that “translators [...] need a good knowledge of the background of their target audience if they are to gauge accurately [...] what supplementary information it is necessary to include” (2003, p. 78). Under this strategy, there are three strategies proposed by Newmark (1988, pp. 83-93) which are “functional equivalent” and “descriptive equivalent”, in addition to “notes, additions” and “glosses” strategies.

III.6.3. Omission

This strategy involves omitting certain elements of the ST that are not necessary or relevant to the target audience. Davies defines omission as to “omit a problematic CSI altogether, so that no trace of it is found in the translation” (2003, p. 79). There are three reasons why a translator may resort to omission. Omission can be a special decision for the translator when:

- The translator cannot recreate the equivalent context in the TL;
- The CSI is unacceptable when reading the target culture;
- It becomes an optional strategy.

III.6.4. Globalization

This strategy involves translating the source text in a way that makes it more universally appealing and accessible to a global audience. The translator compensates a cultural element with a more neutral and generalized one. Globalization, according to Davies, is “the process of replacing culture-specific references with the ones which are more neutral or general” (2003, p. 83). Neutral or general words can reach the largest number of readers of different cultural backgrounds, which Newmark (1988, p. 82) calls “naturalization”.

III.6.5. Localization

This strategy involves adapting the ST to fit the cultural and linguistic specificities of the target audience. This strategy is considered to be as the opposite of ‘globalization’, i.e., the translator resorts to ‘localization’ when s/he wants to establish a cultural element in the translated text instead of providing a general translation. Localization strategy tries “to anchor a reference firmly in the culture of the target audience” (Davies, 2003, pp. 83-84).

III.6.6. Transformation

This strategy involves significantly altering the ST in order to make it more effective or appropriate for the target audience. The translator, in this strategy, changes the content of a cultural element used in the ST. Accordingly, it involves “alteration of the original” (Davies, 2003, p. 86). Transformation, according to Davies, is due to several reasons:

- The translator’s assessment of the expectations in the target culture, and his aspirations through this text may not be consistent with the idea of the cultural element.
- It is to avoid possible ambiguity.

III.6.7. Creation

This strategy involves creating a completely new text that is inspired by the ST, but is not a direct translation. This strategy is used when the translator creates a CSI that does not exist in the ST. Creation is “where translators have actually created CSIs not present in the original text” (Davies, 2003, p.88). It can be compared with the idiomatic translation of Newmark (1988, p. 47), which aims to reproduce the message in an innovative way through the use of idioms and collocations.

The translator, according to Davies (2003, pp. 72-89), employs creative translation for several reasons:

- The translator assumes that the original text will be strange and unknown to the TL audience.
- The translator's desire to achieve a more transparent and smooth translation for the target reader.
- The translator tries to compensate the loss of meaning in other parts of the translated text.

Jaleniauskienė and Čičelytė (2009, p. 33) attempt to classify Davies' strategies by using the continuum of Venuti's ideologies (domestication and foreignization) as shown in Figure (6).

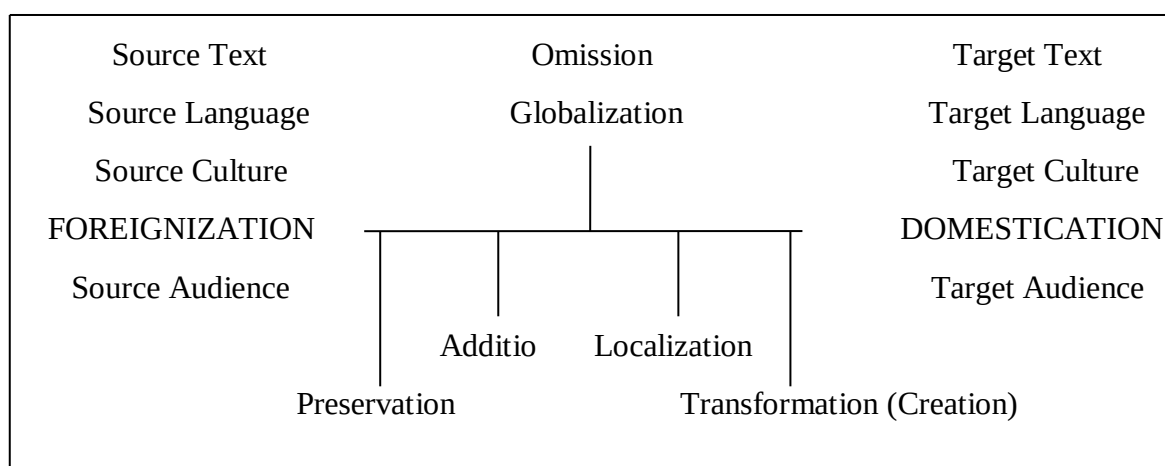


Figure 6: Continuum Between Foreignization and Domestication

Davies' theory emphasizes the importance of considering the goals and context of a translation, as well as the target audience, when choosing a translation strategy. Different strategies may be more appropriate for different texts and audiences, and the translator must weigh the trade-offs of each approach in order to produce an effective translation.

Consequently, Davies' strategies for translation are useful tools for translators to consider when working on a translation project. Preservation involves trying to preserve as much of the ST as possible, which can be helpful for preserving the meaning and style of the ST. Addition involves adding words or phrases to the TT to help convey meaning or make the text more natural and understandable for the target audience. Omission involves leaving out words or phrases from the TT when they are not necessary or relevant for the target audience. Globalization involves making the TT more suitable for a global audience, while localization involves adapting the translated text to the specific needs and preferences of a local audience. Transformation involves changing the text in a significant way to make it more suitable for the TL and culture, while creation involves creating a completely new text that is inspired by the original but not a direct translation.

III.7. Aixela's Strategies

Aixela's theory of translation strategies is similar to Davies' theory in that it identifies a range of approaches that translators can use when rendering a text from one language to another. Aixela (1996, pp. 52-64) introduces two major strategies for translating CSIs, which are conservative (5 strategies) and substitution (6 strategies).

III.7.1. Conservation

This strategy involves preserving as much of the ST as possible, including its language, style, and cultural references. Conservation strategies are: repetition, orthographic adaptation, linguistic translation, extra textual gloss and inter-textual gloss (Aixela, 1996, p. 54).

III.7.1.1. Repetition

This strategy involves repeating elements of the source text in the TT, either literally or through paraphrase. It is to transfer of the CSI from the ST to TT. This strategy is used when the SL and TL use the same spelling (Aixela, 1996, p. 61).

III.7.1.2. Orthographic Adaptation

This strategy involves adapting the spelling of words in the TT to conform to the conventions of the TL. It is to transcript and transliterate cultural terms. It is used when the TL does not use the same alphabet as the SL (Aixela, 1996, p. 69).

III.7.1.3. Linguistic (Non-cultural) Translation

This strategy involves translating the ST in a way that preserves its language and style, but adapts it to the grammatical and syntactical conventions of the TL. The translator resorts to this type of translation when he does not find a cultural equivalent in the TL. Therefore, s/he remains alien to the target reader (Aixela, 1996, p. 62).

III.7.1.4. Extratextual Gloss

This strategy involves providing additional information or explanations outside of the TT to help the reader understand the ST. If the translator uses one of the three procedures, he adds additional information outside the text in the form of footnote, endnote, glossary, commentary, bracketed translation, italics, etc. (Aixela, 1996, p. 62).

III.7.1.5. Intertextual Gloss

This strategy involves providing additional information or explanations within the TT to help the reader understand the ST. This strategy is similar to the previous procedure, but the explanation is inside the text. Thus, the reader is not disturbed (Aixela, 1996, p. 62).

III.7.2. Substitution

This strategy involves replacing certain elements of the ST with equivalent elements in the TL. The translator replaces the CSI in the TT, which means neutralizing or losing foreign flavor. Substitution strategies are as follows: synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation (Aixela, 1996, p. 54).

III.7.2.1. Synonymy

This strategy involves using synonyms in the TL to preserve the meaning of the ST. The CSIs are replaced by synonyms to avoid repetition. This strategy relates to the stylistic aspect. The CSIs in the TT is replaced by synonyms (Aixela, 1996, p. 63).

III.7.2.2. Limited Universalization

This strategy involves adapting the source text to make it more universally appealing, while still preserving its cultural specificities. The CSIs are replaced by another cultural element that also belongs to the source culture, but is less specific to the target reader (Aixela, 1996, p. 63), for example, changing the cultural phrase “five grand” to “خَمْسَة آلاف دُولَار”.

III.7.2.3. Absolute Universalization

This strategy involves adapting the ST to make it completely universal, at the expense of its cultural specificities. It is to replace the CSI with a more neutral term, thereby omitting any foreign connotation (Aixela, 1996, p. 63).

III.7.2.4. Naturalization

This strategy involves making the ST appear as if it were originally written in the TL, rather than being translated. It is to replace the cultural elements in the SC with another that

belong to the target culture. This strategy is not used often in translating literary works (Aixela, 1996, p. 63).

III.7.2.5. Deletion

This strategy involves deleting elements of the ST that are not necessary or relevant to the target audience. It is the deletion of the cultural elements because they are neither ideologically or stylistically acceptable, or because they are vague and the target reader cannot understand them (Aixela, 1996, p. 64).

III.7.2.6. Autonomous Creation

This strategy involves creating a completely new text that is inspired by the ST, but is not a direct translation. In this strategy, the translator decides to add cultural terms in the ST to create an important and vital cultural influence in the TT (Aixela, 1996, p. 64).

Like Davies' theory, Aixela's theory highlights the importance of considering the goals and context of a translation, as well as the target audience, when choosing a translation strategy. Different strategies may be more appropriate for different texts and audiences, and the translator must weigh the trade-offs of each approach in order to produce an effective translation.

Nevertheless, Aixela's strategies for translation are useful tools for translators to consider when working on a translation project. Conservation involves preserving as much of the ST as possible, while repetition involves repeating the same word or phrase in the TT. Orthographic adaptation involves adapting the spelling or punctuation of the translated text to the conventions of the TL, while linguistic (non-cultural) translation involves focusing on the language of the text rather than the cultural context. Extratextual gloss and intertextual gloss involve adding notes or explanations to the TT to provide context or clarify meaning, while substitution involves replacing words or phrases in the ST with equivalent words or phrases

in the TL. Synonymy involves using synonyms in the TT to preserve the meaning of the ST, while limited universalization and absolute universalization involve making the TT more suitable for a global or universal audience. Naturalization involves making the TT more suitable for the TL and culture, while deletion involves omitting words or phrases from the TT when they are not necessary or relevant. Autonomous creation involves creating a completely new text that is inspired by the original but not a direct translation. All of these strategies have their own strengths and can be useful in different contexts.

III.8. Jan Pedersen's Model

Jan Pedersen's model is a framework for understanding the various ways in which a text can be translated. Pedersen (2005, pp. 1-18) presents in his study, *How is Culture Rendered in Subtitles*, a classification of the translation strategies that film translators usually use in their translation of culture-bound terms. Pedersen (2005, p. 5) proposes a model called Extralinguistic Culture-bound Reference (ECR). He arranges the strategies for translating ECR into translated language text called (Venutian scale), which are arranged from (foreignized to domesticated) strategies. Pedersen's model for understanding translation strategies is a valuable tool for understanding the various approaches that translators can take when faced with the task of translating culture-bound terms. Pedersen's model identifies several different translation strategies that film translators often use. Therefore, the model identifies the following 10 strategies that a translator might use when translating a text. Pedersen's strategies are as follows: official equivalent, retention, specification, direct translation, generalization, substitution, and omission.

III.8.1. Official Equivalent

This strategy involves translating the text word-for-word, preserving the original meaning as closely as possible. It is an official cultural element, which means the absence of

a “crisis point” because there is a predetermined and predisposed solution to the problem (Pedersen, 2005, p. 3). According to Pedersen's model, the "official equivalent" translation strategy involves using an officially recognized term in the target language to translate a culture-bound term in the source language. This approach is often used when there is an official term that has been officially recognized or accepted by the target language's authorities or governing bodies, such as a government or industry organization. Using the official equivalent strategy helps to ensure that the translation is accurate and consistent with the terminology that is widely accepted in the target language. It is often used in technical or specialized fields, where the use of precise and specific terminology is important in order to convey complex ideas and concepts accurately.

III.8.2. Retention

This strategy involves keeping the original wording and structure of the text, but adjusting the translation to make it more understandable to the target audience. It is the most biased strategy for the SL because it allows an element of the SL to enter the TT. These examples appear in the TT either highlighted by placing them in quotes (“ ”) or sometimes may be marked by italics. The ECR may be modified slightly to conform to the linguistic norms of the TL by modifying the spelling or dropping an article. This is the most common strategy for translating ECRs (Pedersen, 2005, p. 4).

III.8.3. Specification

This strategy involves adding specific details or clarification to the translation to make it more accurate or complete. Specification means to make the cultural component of the TT more specific. It is to keep the ECR untranslated in the TT and add some information that is not found in the ST. The cultural component can be identified in two ways: either through explication or addition (Pedersen, 2005, p. 4).

III.8.3.1. Explication

This strategy involves providing additional explanation or context to the translation to help the reader understand the meaning of the text. Explication is any strategy that involves expanding the text or clarifying anything implied in the ST. Explication, as for Pedersen, is the added material (information) implied as part of the ECR. It is to clarify acronym or abbreviation, i.e., add a person's first name to disambiguate an ECR for the target culture audience (Pedersen, 2005, pp. 4-5).

III.8.3.2. Addition

This strategy involves adding new information to the translation that was not present in the ST. It is the added material contained in the ECR as part of its connotation meaning. The translator, in this strategy, intervenes to guide the audience of the target culture (Pedersen, 2005, p. 5).

III.8.4. Direct Translation

Direct translation is used to translate proper names. In this type, the semantic charge of the source cultural words is not changed. It means that nothing is added or reduced. This strategy involves translating the text directly, without altering the meaning or adding additional information. Accordingly, no effort is made to transfer connotations of the cultural component or guide the target reader. This strategy is classified into two parts: "calque" and "shifted". Calque is the result of strict literal translation, as the translator only makes some necessary changes due to the differences between the SL and the TL. The second result shows that literal translation is based on shifts, in which the translator makes optional changes. According to some scholars, literal translation is located between the SL and the strategies that tend to target between exotic and domestic (Pedersen, 2005, p. 5).

III.8.5. Generalization

This strategy involves making the translation more general or abstract, rather than being tied to specific details or examples. In this strategy, cultural words that express specific elements are replaced by a more general word. Therefore, there are similarities between “addition” and “generalization” strategies, as the added information is usually hyperonym or hyponymy (Pedersen, 2005, p. 6).

III.8.6. Substitution

This strategy involves replacing certain elements of the original text with equivalent elements in the TL. Substitution means to delete the ECR in the ST and replace it with either a different ECR or with a paraphrase. It may be completely devoid of any ECR (Pedersen, 2005, p. 6).

III.8.6.1. Cultural Substitution

This strategy involves replacing elements of the ST with cultural equivalents that are more familiar or appropriate for the target audience. The ECR in the ST is deleted and substituted with a different ECR. The ECRs are not related to the source culture, but can be recovered from a common encyclopedic knowledge of the readers of the target cultures and source cultures. It is known in both cultures, and/or belongs to a third culture or cultural words belonging to the target culture. In this case, it becomes the most domesticated strategy (Pedersen, 2005, p. 6).

III.8.6.2. Paraphrase

Paraphrase means to rephrase the ECR, either through “reduction to sense”, or by completely omitting the ECR and replacing it with a context-appropriate paraphrase (Pedersen, 2005, p. 8). This strategy involves rephrasing the ST in a way that conveys the

same meaning, but uses different wording. There are several variations on these strategies, including:

III.8.6.2.1. Paraphrase with Sense Transfer

This strategy involves paraphrasing the ST, but changing the focus or emphasis of the translation to better suit the target audience. The ECR, in the ST, is removed and its meaning or appropriate suggestive meanings are preserved using an explanation (Pedersen, 2005, p. 8).

III.8.6.2.2. Situational Paraphrase

This strategy involves paraphrasing the ST in a way that takes into account the context or situation in which the translation will be used. The whole meaning of the ST ECR is deleted and replaced by something (phrase) appropriate to the situation, regardless of the meaning of the source culture ECR. Thus, this strategy is used when conveying ECRs that include puns (Pedersen, 2005, p. 9).

III.8.7. Omission

This strategy involves leaving out certain parts of the ST that are not deemed necessary or relevant to the translation. This strategy is used to replace the ST ECR with no term. In some cases, it is the only viable strategy, but in other cases it may be used out of laziness (Pedersen, 2005, p. 9).

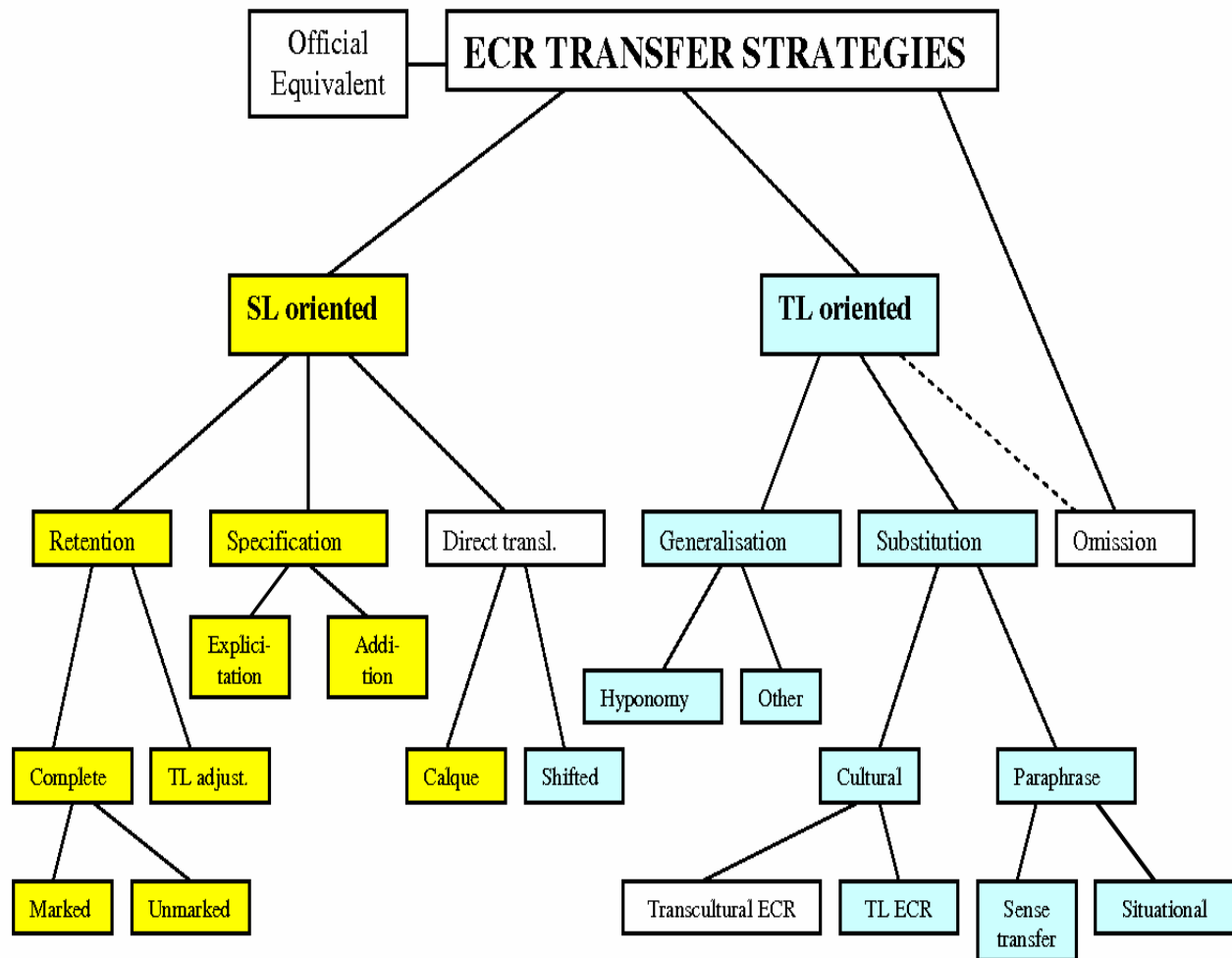


Figure 7: Taxonomy of ECR Transfer Strategies

As a result, Jan Pedersen's model is a useful and comprehensive framework for understanding the various strategies that translators can use when translating a text. Each of the strategies identified in the model – Official Equivalent, Retention, Specification, Explication, Addition, Direct Translation, Generalization, Substitution, Cultural Substitution, Paraphrase, Paraphrase with Sense Transfer, Situational Paraphrase, and Omission – can be useful in different situations, depending on the goals of the translation and the needs of the target audience.

For example, the Official Equivalent strategy can be useful when the goal is to preserve the exact wording and meaning of the original text, such as when translating legal or technical documents. The Retention strategy can be useful when the goal is to maintain the structure and wording of the ST, but to make it more understandable to the target audience. The Specification strategy can be useful when additional details or clarification are needed to accurately convey the meaning of the text.

The Explication, Addition, and Direct Translation strategies can be useful when the goal is to provide additional context or information to the translation, or to convey the meaning of the text as directly as possible. The Generalization strategy can be useful when the goal is to make the translation more abstract or general, rather than being tied to specific details or examples. The Substitution and Cultural Substitution strategies can be useful when certain elements of the ST need to be replaced with equivalents in the TL or culture. The Paraphrase strategy can be useful when the goal is to convey the same meaning as the ST, but using different wording.

The Paraphrase with Sense Transfer and Situational Paraphrase strategies can be useful when the focus or emphasis of the translation needs to be adjusted to better suit the target audience or context. The Omission strategy can be useful when certain parts of the ST are not deemed necessary or relevant to the translation.

Overall, Jan Pedersen's model provides a useful framework for understanding the various strategies that translators can use to convey the meaning of a text in another language, and for determining which strategy is most appropriate in a given situation.

This chapter has covered almost all procedures. Newmark's procedures are one of the most widely used in the translation of culture-bound terms. As for the Newmark's model, it seems less complex than the Aixela's procedures (even than other procedures). For the

purpose of this study, we mainly follow Newmark's model, because it includes the most important translation procedures that the translator uses when rendering culture-bound terms. Figure (7) shows ECR strategies (Pedersen, 2005, p. 4). Overall, Jan Pedersen's model is a useful tool for understanding the various strategies that translators can use to convey the meaning of a text in another language.

We think that the adoption of any procedure depends on the following points:

1. The quality of the relationship between the two cultures, including:
 - (a) The direction of translation,
 - (b) Whether the translation is carried out from a dominant culture to a dominated culture or vice versa,
 - (c) The extent of parallelism between the two cultures.
2. The function of the cultural element in the ST, i.e., the degree of its importance in the ST.
3. The quality of the text to be translated. For example, cultural elements are in all literary, technical and media texts.

III.9. Conclusion

There are many different strategies, methods, and procedures that translators can use when translating a text. Some common strategies include word-for-word translation, paraphrasing, and cultural substitution, among others. Different methods and procedures can be used to help ensure the accuracy and effectiveness of the translation, such as consulting with subject matter experts, using translation memory tools, and conducting multiple rounds of review and editing. Ultimately, the choice of translation strategies, methods, and procedures will depend on the goals of the translation, the needs of the target audience, and the specific characteristics of the text being translated.

The culture-bound terms translation strategies have contributed a great deal in solving the cultural difficulties and sought to create understanding between different languages and cultures, and codified the work of translation and directed towards creativity. It is noticed that the similarity between the strategies despite their use of different terms. These strategies are used to achieve the communication component required by the translation, taking into account the cultural dimension when dealing with both the ST and the TT.

CHAPTER FOUR

Data Analysis and Findings

IV.1. Introduction

This chapter seeks to present the data analysis and findings of culture-bound terms losses in Aḥlam Mosteḡanemi's novel *Ḍakirat Alḡasad* and its translation into English by Raphael Cohen as *The Bridges of Constantine*. We will examine the cultural erosion (misinterpretation losses and under-translation losses) in the TT, based on rendering a selection of culture-bound terms into English. Next, quantitative and qualitative methods will be used in the critical analysis according to Newmark's approach (1988, p. 184). The study seeks to assess how these errors affected the task of rendering the intended meaning into the TL and to evaluate the translator's losses when he renders culture-bound terms quantitatively and qualitatively. We will adopt an effective strategy for selecting culture-bound terms.

We will try to figure out the main translation procedures that the translator used to convey these terms and then determine the types of equivalence and cultural erosion. Therefore, we will discuss these procedures in order to show how the decisions made resulted in the loss of the source culture. For this reason, we will choose some culture-bound terms that express the source culture in order to assess Raphael Cohen's translation. Then, We will arrange these terms according to Newmark's (1988) classification (See 1.2.6.2.1). Finally, culture-bound terms in Aḥlam Mosteḡanemi's novel *Ḍakirat Alḡasad* will be discussed in order to determine the translator's approach when dealing with the cultural references in the ST.

Accordingly, the critical analysis approach is to provide meaningful information about the three main translation issues, which are as follows:

- Equivalence (semantic, communicative, formal and dynamic);
- Cultural loss (misinterpretation and under-translation);
- Newmark's (1988, pp. 81-93) procedures.

IV.2. Function of the Classification Tables

The tables contain the selected words as a sample of culture-bound terms that are classified as follows: ecological culture, material culture, social culture and religious culture (Newmark, 1988, pp. 96-100).

IV.3. Classification of Cultural Erosion

Cultural losses result from the translation of the culture-bound terms, which are subcategorized into two types according to their effect on the ST. These cultural losses are misinterpretation loss and under-translation loss (Delisle *et al.*, 1999, pp. 159-197).

IV.4. Quantitative Results

This section analyzes the frequency of culture-bound term losses in translation quantitatively. The analysis of cultural terms is based on Newmark's categorization of these terms (1988). The results of the translation are presented first in Table (4) below.

Cultural Category	N°	Under-translation	%	Misinterpretation	%
Material Culture	17	1	6	16	94
Social Culture	7	2	29	5	71
Religious Culture	11	3	27	8	73
Total		6		29	

Table 4: Frequency of Cultural Category Erosion

Results, in Figure (8) below, are presented in two categories: misinterpretation and under-translation. Misinterpretation loss occurs 29 times, i.e. (83 %), the highest proportion. Under-translation loss occurs 6 times, i.e. (17 %), the lowest proportion that contains a lack of information in the TT. Therefore, misinterpretation means that a translator fails to understand a text, so the translation contains a partial or total loss of the source meaning.

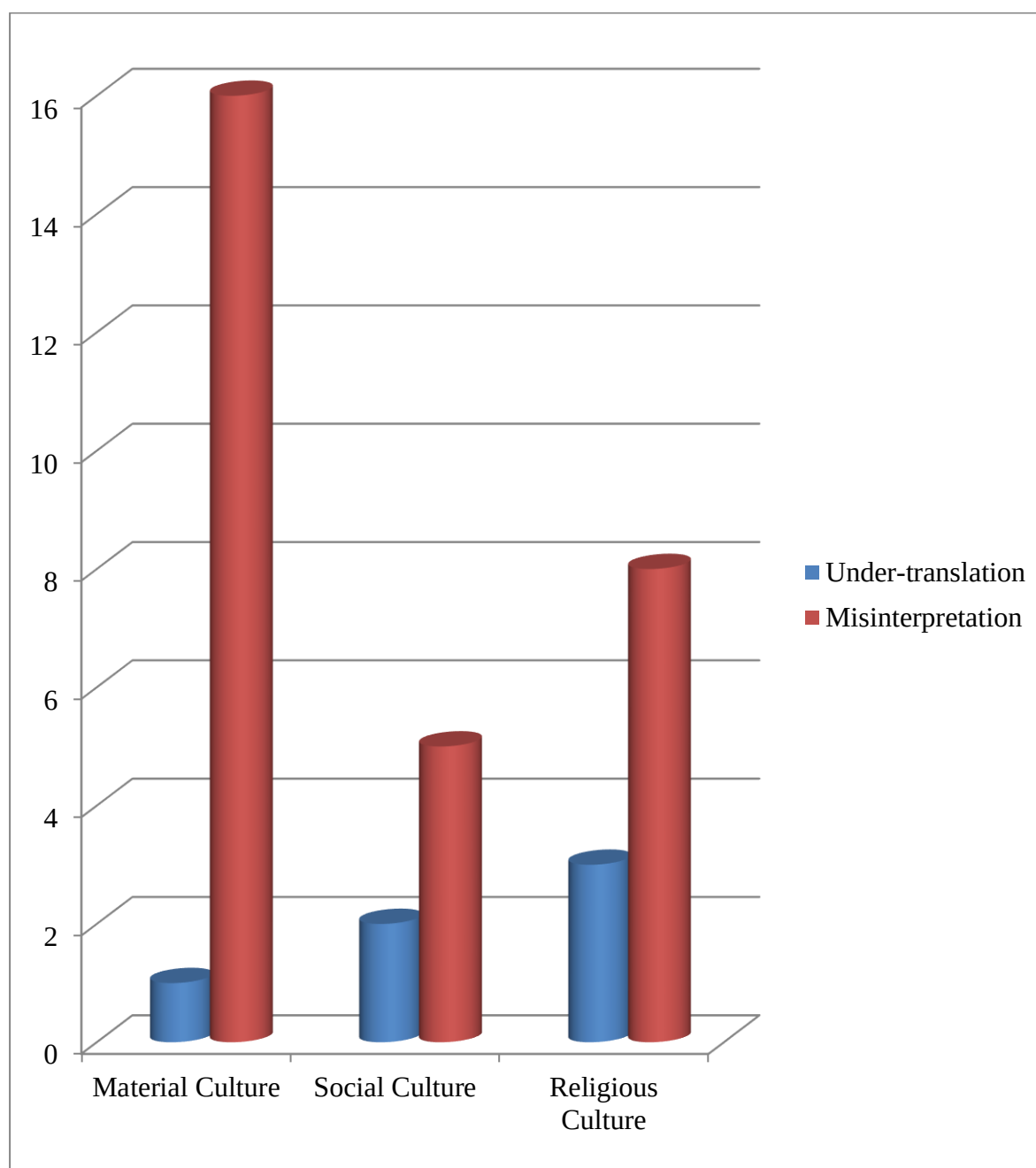


Figure 8: Frequency of Culture-bound Terms Erosion

Table (4) and Figure (8) show the quantitative results of culture-bound terms percentages. The analysis of cultural erosion in translation revealed that the total number of cultural erosion of culture-bound terms is (35 losses). Two results, divided into two types of loss, are under-translation and misinterpretation. The highest frequency of culture-bound terms losses found in the ST is material culture losses with 17 items (49%) and most of them are misinterpretation losses. The least frequency of culture-bound terms losses found in the ST is social culture with 7 items (20%) and most of them are misinterpretation losses.

According to the information provided in Table (5) and Figure (9), misinterpretation has been repeated most frequently in material culture. Table (5) reveals that the most frequent culture-bound terms loss having occurred in material culture is a misinterpretation loss. Misinterpretation is the most frequent, occurring at a frequency of 29 times (83%). Under-translation is the lowest frequent, occurring at a frequency of 6 (17%).

Material Culture	N°	Under-translation	%	Misinterpretation	%
Clothes	12	0	0	12	100
Food	4	1	25	3	75
Drink	1	0	1	1	100
Total		4			

Table 5: Frequency of Material Culture Erosion

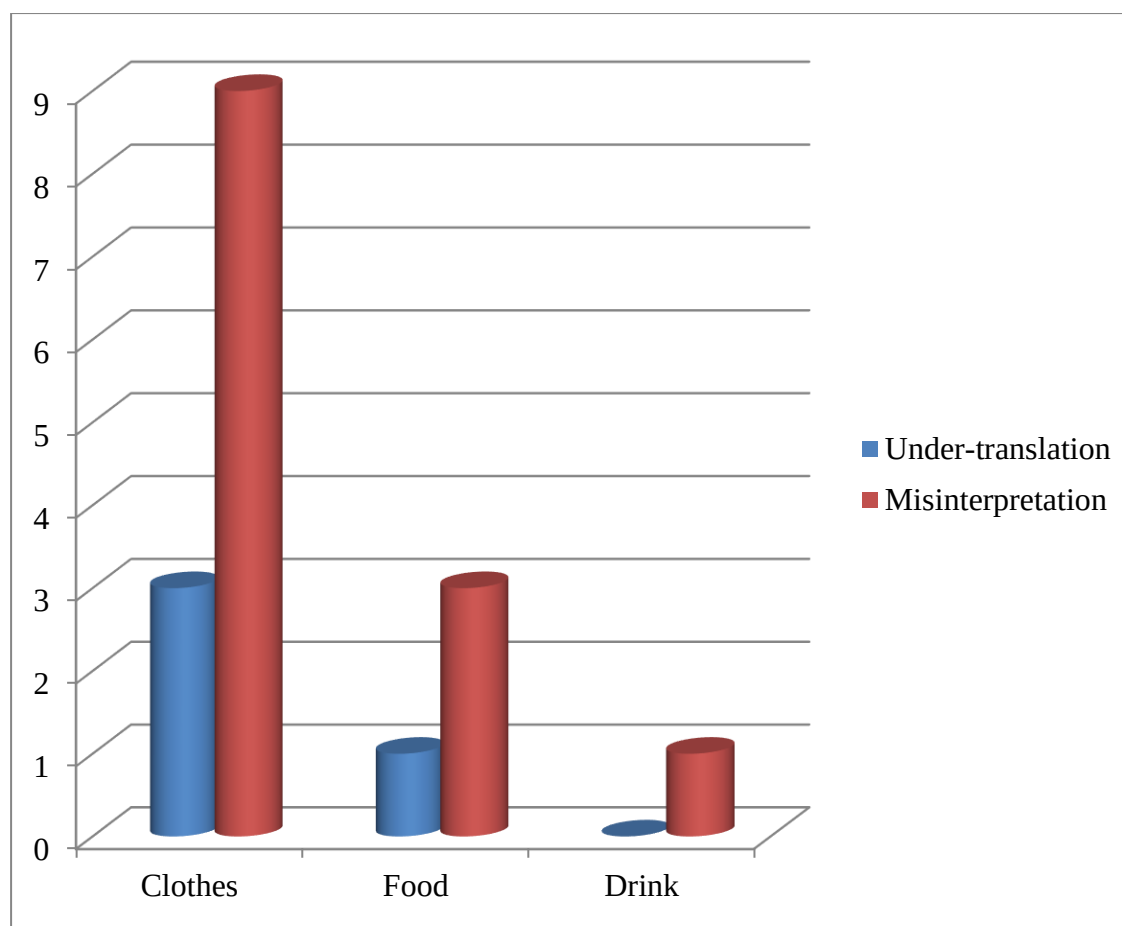


Figure 9: Frequency of Material Culture-bound Terms Erosion

Table (6) reveals that the most predominant losses in material culture is clothes, representing some 71% (12 losses) at this level. Food comes second with 24% (4 losses). Drink is third with 6% (1 loss).

Social Culture	N°	Under-translation	%	Misinterpretation	%
Artistic Culture	7	2	29	5	71

Table 6: Frequency of Social Culture Erosion

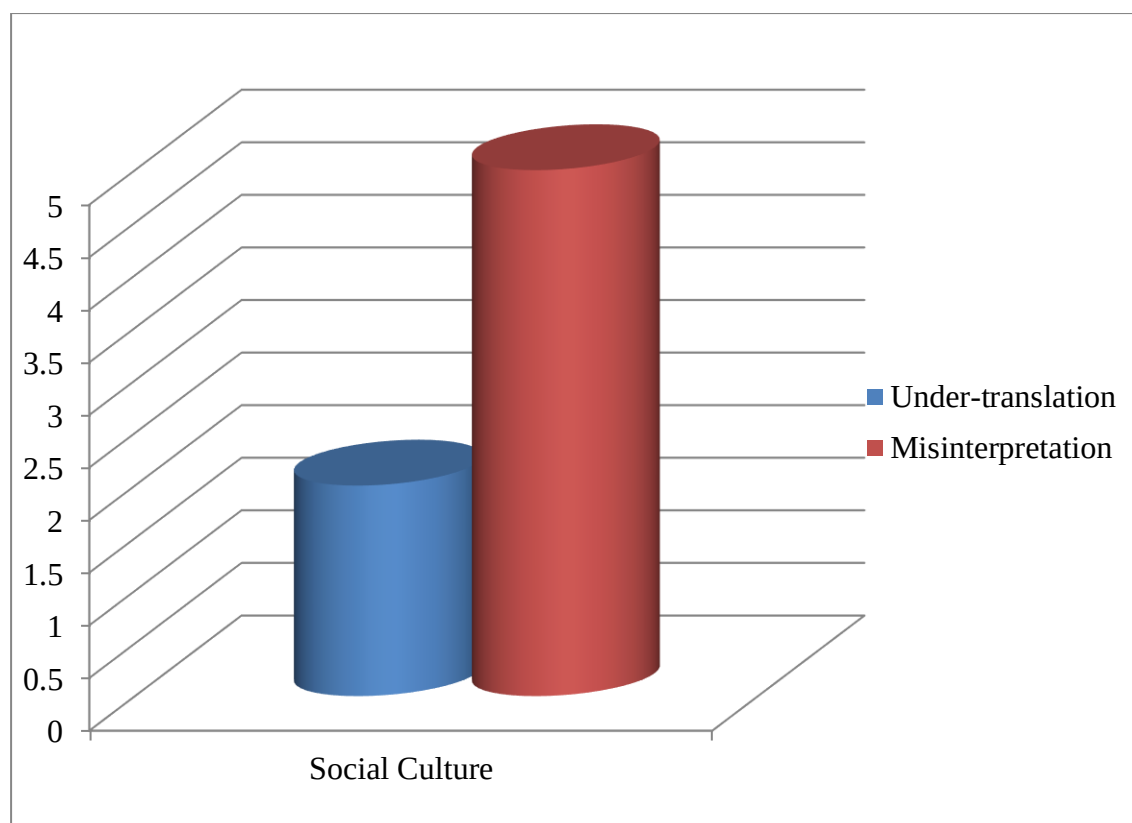


Figure 10: Frequency of Social Culture-bound Terms Erosion

Table (7) and Figure (10) show that social culture losses accounted for only 7 out of the total of 35 cultural losses, i.e., some 20%. This low percentage of losses has resulted from the fact that the culture-bound terms which are used in this study contain very little narrowing content. In their attempt to render the social culture, the translator applied a word-for-word translation that misinterprets the communicative information.

Religious Culture	N°	Under-translation	%	Misinterpretation	%
Religious Culture	11	3	27	8	73

Table 7: Frequency of Religious Culture Loss

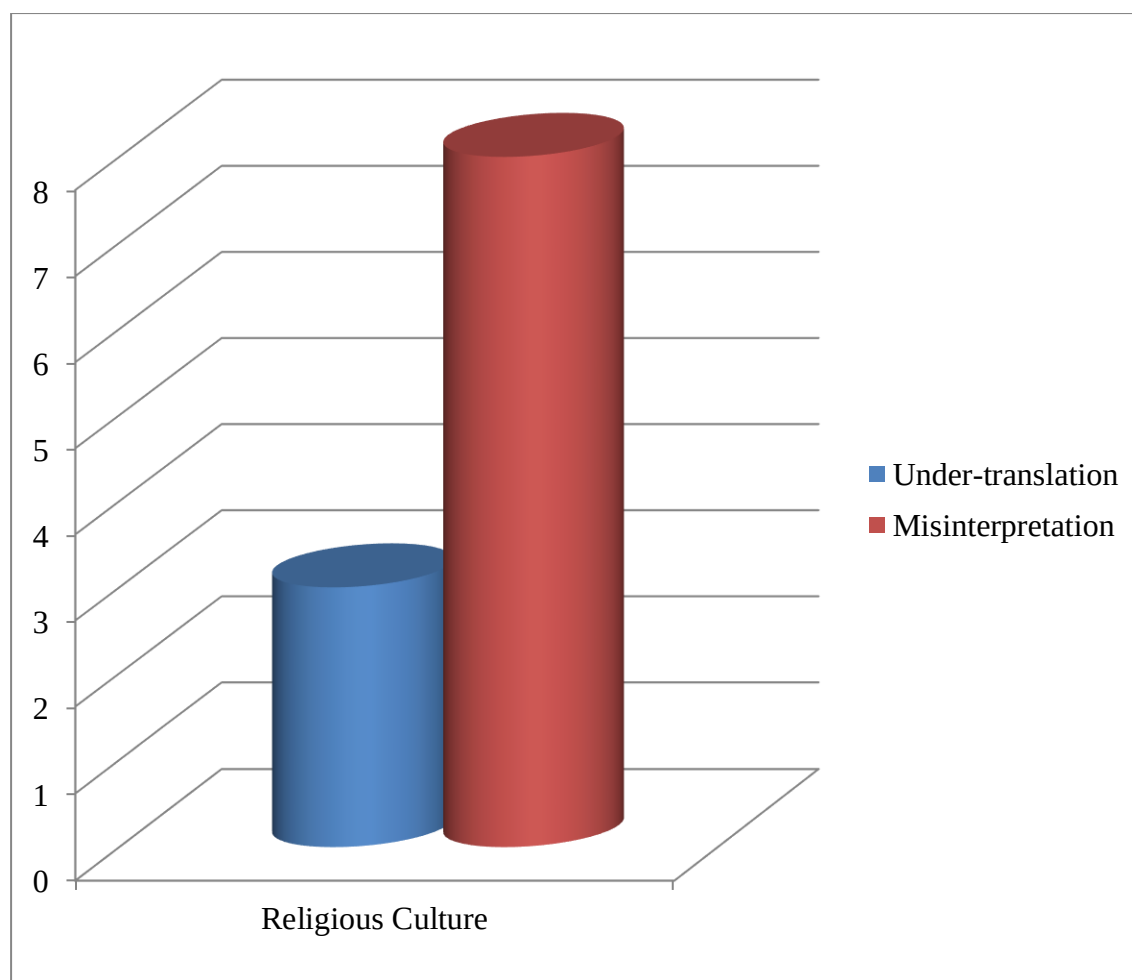


Figure 11: Frequency of Religious Culture-bound Terms Erosion

Religious cultural erosion is third, occurring at a frequency of 11 times (31%). Table (7) and Figure (11) show a similar lack of knowledge created problems when translating the religious culture with the translator failing at 31 % to translate religious terms appropriately into English.

IV.5. Qualitative Analysis

IV.5.1. Analysis of Material Culture

Material culture consists of many elements, such as food, clothing, jewelry, transportation, furniture, and other items that people use in their material life. These elements may vary from one culture to another.

IV.5.1.1. Analysis of Food Culture

1. (...) فَنُعِدُّ مِنْ أَجْلِكَ طَبَقَكَ الْمُفَضَّلَ وَتَلَاحِقُكَ بِالْحَلَوِيَّاتِ، وَبِالْكَسْرَةِ وَالرَّخْسِيْسِ الَّذِي انْتَهَتْ لَتَوَّهَا مِنْ إِعْدَادِهِ. ص. 98

1a. They cooked your favourite dish, came after you with delicacies, and plied you with freshly made **sweets, bread and pastries**. p. 54

2. مُحَمَّلِينَ بِمَا أَعَدَّتْهُ النِّسَاءُ لِنِلَاقِ الْمُنَاسَبَةِ مِنْ "بَرَاكِ" وَحَلَوِيَّاتٍ وَقَهْوَةٍ... ص. 279

2a. Laden with **pastries**, sweets and coffee that the women prepared for the occasion. p. 158

Example Number	Cultural Category	Culture-bound Term in the ST			Culture-bound Term in the TT		Type of Loss in the TT
		Transliteration	Arabic Script	Page	Translation	Page	
1a	Material Culture	<i>Ālksrā</i>	الْكَسْرَةِ	98	Bread	54	Misinterpretation
2a	Material Culture	<i>Ālrḡsys</i>	الرَّخْسِيْسِ	98	Pastries	54	Misinterpretation
3a	Material Culture	<i>Ālhwyāt</i>	الْحَلَوِيَّاتِ	98	Sweets	54	Under-translation
4a	Material Culture	<i>Brāḡ</i>	بَرَاكِ	279	Pastries	158	Misinterpretation

Table 8: Cultural Erosion Related to Food Culture

Cultural terms can be challenging to translate because they often have specific connotations and meanings that are closely tied to the culture in which they originate. This is especially true for words related to food, as different cultures have their own unique cuisines and ways of preparing and consuming food.

For example, consider the word "*Sushi*." In Japanese culture, sushi refers to a dish consisting of small balls or rolls of vinegared rice served with a variety of raw or cooked ingredients such as seafood, vegetables, and egg. However, in other cultures, the word "sushi" may be used to refer to any dish made with vinegared rice, regardless of the other ingredients used. This can lead to confusion when translating the word "*Sushi*" from Japanese to another language, as the translator needs to consider not only the literal meaning of the word, but also the cultural context in which it is used.

Similarly, certain ingredients that are commonly used in one culture may be difficult to find or may not be used at all in another. For example, a recipe that calls for a specific type of fish or spice may need to be adapted if those ingredients are not readily available in the culture where the recipe is being translated. When translating a recipe from one culture to another, it may be necessary to adapt the ingredients to those commonly found in the new cultural context. This could involve substituting a locally available fish or spice for the one originally specified in the recipe. The goal is to maintain the essence and flavor profile of the dish while using ingredients that are more familiar or easily accessible in the new culture.

Cultural differences can make it challenging to accurately translate words related to food, as the translator needs to consider not only the literal meaning of the words, but also the cultural context in which they are used. Translating food-related terms across cultures poses challenges beyond literal language conversion, requiring careful consideration of the cultural nuances associated with culinary practices. The process involves more than just substituting words; it

demands an understanding of the social and cultural contexts in which specific foods are consumed. Cultural differences can influence not only ingredient availability but also the significance, symbolism, and traditional associations attached to certain dishes. A successful translation goes beyond mere linguistic accuracy, aiming to convey the cultural essence and context of the food-related terms, ensuring that the richness of culinary traditions is preserved and understood by the target audience.

Because there are many differences between unrelated languages in the material elements that people deal with, cultural terms pose difficulties in translation. These differences affect cultural aspects. Food, for example, is one of these aspects. The translation challenges arising from unrelated languages stem from disparities in the material elements inherent to each culture, impacting the rendering of cultural terms. Cultural nuances, especially in domains like food, become intricate due to these differences. When translating, it's not just about converting words but navigating the diverse cultural contexts associated with them. Take food, for instance; it's not merely sustenance but often carries symbolic, ritualistic, or historical significance. Translating food-related terms involves capturing these layered meanings, considering not just the ingredients but the cultural rituals, sentiments, and traditions woven into the culinary fabric. The intricate interplay between language and culture necessitates a nuanced translation approach that goes beyond surface-level linguistic equivalences to convey the deeper cultural resonances of the terms at hand.

Food has long held a significant role in Algerian culture, with traditional dishes playing a central part in the country's history and traditions. The importance of food in Algerian culture is reflected in the words of Newmark, who notes that it is often seen as the most important expression of national culture, with food terms being subject to a wide variety of translation procedures. One reason that food holds such symbolism in Algerian culture is the country's rich culinary history. Algerian cuisine has been influenced by a variety of cultures, including Arab,

Berber, Mediterranean, and French, resulting in a diverse and flavorful range of dishes. From hearty stews and savory pastries to grilled meats and fresh seafood, Algerian cuisine has something to offer everyone.

In addition to its cultural significance, food also plays a central role in Algerian social customs and traditions. Meals are often an important part of social gatherings, with friends and family gathering around the table to enjoy a variety of dishes. Food is also used to mark special occasions, such as weddings and religious holidays, with traditional dishes being prepared and shared as a way of honoring these events.

The importance of food in Algerian culture cannot be overstated. It is a vital part of the country's history, traditions, and social customs, and holds a special place in the hearts and minds of the Algerian people. So, it is not only a source of nourishment, but also a symbol of cultural identity and a means of bringing people together. Food in Algerian culture serves as more than just sustenance; it is deeply intertwined with the nation's history, traditions, and social fabric, holding a profound significance for the Algerian people. Beyond meeting basic nutritional needs, Algerian cuisine acts as a powerful symbol of cultural identity, reflecting the diverse influences that have shaped it over time. The preparation and sharing of traditional dishes are not merely culinary activities but communal experiences that bring people together, fostering a sense of unity and shared heritage. The importance of food in Algeria extends beyond the plate, resonating in the hearts and minds of its people as a tangible expression of their cultural richness and interconnectedness.

Food has a historical and cultural symbolism in Algerian traditions. Old Algerian foods are considered to be the most traditional and most popular dishes in Algeria. Newmark (1988, p. 97) notes 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." The author seems to be biased to

the Algerian traditions. To be specific, women, in Algeria, prepare in spring the best meals and dishes, such as "الكُسْرَة وَالرَّخْصِيْس" [*ālksrā* and *ālrxsys*].

The concept of "الكُسْرَة" [*ālksrā*]¹ in Algerian culture is an example of how language and culture are closely intertwined. This term, which does not have an equivalent connotation in the translated language, is translated as "bread," but this translation fails to capture the full cultural significance of the word.

The translator's interpretation of the original language term and its cultural context has led to an inappropriate translation that does not convey the same cultural connotations as the original. This is an example of how a literal translation of a culture-bound term can be incorrect, as it fails to take into account the cultural nuances and connotations of the word in its original context. The importance of understanding and accurately translating culture-specific terms cannot be overstated. Inaccurate translations can lead to misunderstandings and miscommunications, and can even cause offense if the original cultural connotations are not properly conveyed. It is therefore crucial for translators to have a deep understanding of the source culture and language in order to accurately convey the intended meaning and cultural significance of words and phrases.

In the Algerian culture, "الكُسْرَة" [*ālksrā*] implies a traditional food that does not have an equivalent connotation in the TT. "Bread"² is the translation provided which is inappropriate and does not have the same effect as the cultural word in the ST, i.e., the translator misinterprets the cultural connotation. This could be viewed as an inappropriate translation, which is caused by a misinterpretation of the SLT along with its cultural context. Literally, the translated culture-bound term is incorrect. Consequently, this is due to a mistranslation of the ST. Newmark (1991, p. 8) defines cultural words as "objects or activities with connotations that are specific to one community". [*Ālksrā*] has no equivalent in English because of the lack of equivalence in the TL.

^{1/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 184.

^{2/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 185.

The term is alien in English culture, so this implication is lost in the TT. [*Ālksrā*] is prepared with oil, salt, yeast, butter and water and is cooked over the fire in an iron dish and can be eaten in several days. This food retains its original name, such as pizza, kebabs, sushi, and other dishes that has maintained its local name.

Cohen misinterprets the word [*ālksrā*] into English as “bread” by using “general sense” (Ghazala, 2008, pp. 198-199). Baker (1992, p. 26) calls this type “translation by more general word”. Although the translator knows well the culture-bound term and its special significance, particularly in Algerian society, he misinterprets the ST. It is viewed as a case of translation loss caused by a misinterpretation of the SLT along with its cultural context.

Due to the differences between the SLC and TLC, the TT reader may not understand the meaning in the ST. The SLT sometimes contains culture-bound terms that are difficult for target readers to understand. Flietaranta says “unless the readers are cued about the role of such elements in the original, STC” (2000, p. 102). The translator uses the term “bread” to make the alien source term familiar to the target culture readers; however, it does not seem to be the closest term to the ST. The referential specificity conveyed by the SL is not rendered.

In conclusion, the concept of "الكسرة" [*ālksrā*] in Algerian culture highlights the importance of accurately translating culture-specific terms and understanding the cultural context in which they are used. Therefore, a failure to do so can result in inappropriate and potentially misleading translations.

The translator can adapt the ST by incorporating what could be a footnote in the TLT. Nord (1997, p. 86) correctly suggests that “the cultural gap between the amount of information presupposed with respect to the source-text receivers and the actual cultural world knowledge of the target-text addressees can sometimes be abridged by additional information or adaptations introduced by the translator”. This culture-bound term refers to ordinary popular food found in

popular districts, whereas the English word may be associated with a different setting. Thus, the translator needs to have good background information about the culture-bound term to overcome the problems of misunderstanding or misinterpretation and to compensate the term in the SL for another in the TL. The translator could have done a better translation by transliterating the word [*Ālksrā*] in the TT with a footnote; or choosing the expression “homemade bread” as a better solution of the ST.

The second example is “الرَّخِييس” [*ālṛḥsys*]³, which is translated into English as “pastries”⁴. This translation does not convey the accurate meaning. Accordingly, it is difficult to understand the connotation of the culture-bound term isolated from the context of the ST because of the lack of prior knowledge of its culture. Tymoczko (1999, pp. 24-25) presents the problems of translating culture-bound terms and says that “translators are presented with aspects of the source culture that are unfamiliar to the receiving audience... such features of the source culture have often no equivalents in the receptor culture”. The translator does not carry any social or cultural specificity. The source term carries a socio-cultural dimension that refers directly to the text's environment and its characteristics.

In his attempt to render the culture-bound term into English, Cohen made the frequent error of providing incorrect or imprecise meanings of this term. So, misinterpretation exists when “the meaning is not conveyed fully, or at all, from the one language or mode of expression to the other, or it is not accurately or fully realized in the action” (Short, 2003, p. 218). The word [*ālṛḥsys*] has no equivalent in the TT, hence the need to find an equivalent based on its basic components. It includes all kinds of traditional home-made bread (although it is used in the Maghreb countries to denote a special type, which is the regular loaf in which only flour, water and salt are used) to distinguish it from the Western “bread” in its various forms. An alternative procedure would be

^{3/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 185.

^{4/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 186..

used to maintain [*ālḥsys*] in the TT, and include an explanatory footnote, or to add an explanation in parentheses after [*ālḥsys*] in the TT. The suggested translation could be “traditional Algerian bread”.

Since [*ālksrā and ālḥsys*] are not known in the English culture. Cohen needs to search for a new or a similar concept or even a strategy in order to overcome this cultural gap in meaning. The translator can either find a new concept that is similar to the ST, or write the word as it is pronounced in English and then explain its meaning in the source culture. He has the choice of either explaining the term or keeping it for the reader's curiosity, because there is no equivalent term for both terms in the TL. These cultural elements are interpreted differently. Cultural accuracy should be taken into account in order to avoid cultural erosion.

In example (4a), Cohen was not familiar with the term "بزاج" [*brāḡ*]⁵ and rendered it incorrectly as “pastries”. The translation overlooks the functional equivalence and causes a non-equivalent term that is alien to target readers. [*Brāḡ*] is a traditional dessert made with semolina or wheat flour and added to it with butter, honey and dates. The literal translation conveys a message that is meaningless and difficult to grasp. The cultural meaning of the original text is fully recognized in the minds of source readers because it is part of their cultural tradition, being linked to the familiar cultural food in Algeria. However, the cultural meaning does not exist in the target reader's interpretation. The ST and TT readers will have different interpretations of the culture-bound term, and the TT audience cannot completely understand the cultural meanings of the ST.

Cohen's incorrect translation of the term "بزاج" [*brāḡ*] as "pastries" illustrates the difficulties that can arise when translating culture-specific terms. By rendering the term as "pastries," Cohen's translation fails to capture the functional equivalence of the original term and instead produces a non-equivalent translation that is unfamiliar to target readers.

⁵/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 186.

This lack of functional equivalence is a common issue when translating culture-specific terms, as the original cultural meanings of these terms may not exist in the target culture. In the case of "برّاج" (*brāḡ*), the term refers to a traditional dessert made with semolina or wheat flour and various sweet ingredients. While this meaning is well understood by source readers, who are familiar with the cultural tradition of this food in Algeria, it may be completely unfamiliar to target readers.

The translator opts for a more general word. The word "pastries" is a general word that prevents the target reader to know about the traditional Algerian desert. Although [*brāḡ*] is a famous food in Algerian culture, it is still unknown to English readers. It is difficult for a foreigner who is interested to visit Algeria to recognize what the ST means. The translator misinterprets the ST and does not provide a cultural translation. Misinterpretation occurs due to the lack of cultural knowledge in translating the culture-bound term of the ST and its cultural information. This kind of loss results from overlooking the cultural connotations of culture-bound terms; or the misinterpretation of their pragmatic meaning.

Communicatively speaking, the conceptual meaning is less important than connotative. Leech (1974, p. 141) says "pragmatic meaning, can only be analyzed by referring to the cultural and/or linguistic context of the text". This occurs when the translator renders culture-bound terms in isolation from their situational contexts. We cannot isolate the ST content from its use. To avoid such misunderstandings, it is crucial for translators to have a deep understanding of the source culture and language, as well as the target culture and language. This will allow them to accurately convey the intended meanings and cultural significance of words and phrases, ensuring that the translation is functionally equivalent and easily understood by the target audience. The translator could have translated the ST literally by explaining it with the phrase "Algerian date filled semolina cookies".

As a result of this mistranslation, the target audience may not be able to fully understand the cultural meanings of the original text. This can lead to misunderstandings and difficulties in communication, as the ST and TT readers will have different interpretations of the culture-bound term. Mistranslations, particularly of culture-bound terms, can create significant barriers to understanding the cultural nuances embedded in the original text. When a term is inaccurately translated, the target audience may miss out on the rich cultural meanings and connotations, leading to potential misunderstandings.

This divergence in interpretation between the ST and the TT hinders effective communication, as the intended cultural context and subtleties may not be fully conveyed. The cultural gap created by such mistranslations can result in misinterpretations, diminishing the overall effectiveness of communication and undermining the intended impact of the original message. Thus, precise and culturally sensitive translation is crucial to ensuring that the target audience comprehends not just the words but also the cultural intricacies embedded in the text.

IV.5.1.2. Analysis of Drink Culture

1. يَعْيشُونَ عَلَى شَرْبِ الْغُرُوقِ. ص. 280

1b. They lived off **arrack**. p. 158

Example Number	Cultural Category	Culture-bound Term in the ST			Culture-bound Term in the TT		Type of Loss in the TT
		Transliteration	Arabic Script	Page	Translation	Page	
1b	Material Culture	<i>Āl'rwq</i>	الغُرُوق	280	Arrack	158	Misinterpretation

Table 9: Cultural Erosion Related to Drink Culture

The translator misinterprets the word “العُرُوق” [*āl'rwq*] The novel.⁷ “arrack” into the TT as ⁶] contains drinks, which are derived from the Algerian tradition. The ST refers to a famous drink in Constantine, which women usually drink. It is made of ginger and mint. Women in Constantine drink [*āl'rwq*] when they usually go to “الحَمَّام” [*ālḥmmām*] or Turkish bath. However, the translator uses the word “arrack”, which means an alcoholic drink, often made in East Asian countries. This drink (arrack) is narcotic and affects the brain. According Hornby arrack means “a strong alcoholic drink made from rice or from the liquid (sap) inside coconut palm trees” (Hornby, 2005, p. 70). The ST is quite similar to the TT in its pronunciation, but they are different in meaning and effect.

The example clearly shows how the translation misinterprets the meaning of the ST. The translated text completely reverses the intended meaning. That is, the positive connotation intended in the ST is changed negatively, i.e., the word “arrack” denotes the negative connotation of [*āl'rwq*]. The translation was meant negatively to stress the images of the well-known drink in Constantine. The word [*āl'rwq*] was rendered in isolation from its context. It is directly associated with the speaker's attitude and the cultural erosion that affects its cultural value. Nida (1964, p. 40) says, “the tendency to think of a word... as apart from an actual communication event is fundamentally a mistake, for once we have isolated a word from its living context, we no longer possess the insight necessary to appreciate fully its real function”.

Misunderstanding the message in the ST leads to misinterpretation of the intended meaning, so it overlooks the cultural value of the novel. Cohen is unaware of the original message and how can affect the pragmatic context. Any appreciable acquaintance with the society of the ST would have alerted the translator to this element of material and social culture. Assuming that “arrack” was the first word to come to his mind (being handy and already in the dictionary), some knowledge of the Algerian society would have caused him at least to have a second check.

⁶/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 187.

⁷/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 187.

The translator could have added a footnote to define the negative connotation of the word in the source culture. This culture-bound term is used with a negative connotation. He has changed the intended positive meaning. The TT has bad connotations because the negative image in the TL is forbidden in Islam. The TT negatively influenced the culture of the ST by misinterpreting the cultural information of the literary work. The translator misinterprets the cultural connotations of the word. It is due to the fact that SL and TL readers look at the ST and TT distinctly. They do not have the same worldview. The effect that the word “arrack” has on the target readers is not the same. The contextual meaning of the “arrack” has been domesticated. The translation is an attempt to interpret this term for a non-Islamic audience to be more natural in the target culture.

The ST and TT are functionally dissimilar. We pose an interesting question: how would a translator provide the cultural connotations for the target audience? The translator might have added a footnote to explain the meaning of [āḷ'rwq] in this specific context. It would be inappropriate to keep this cultural information. The TT could be fully misinterpreted and the resulting translation would misinterpret communicative equivalence. Keeping the term [āḷ'rwq] untranslated and providing a footnote would give the target reader the opportunity to be familiarized with the target culture. A suggested translation of [āḷ'rwq] could be, “an Algerian drink, famous in Constantine, which is made of ginger and mint tea”.

In summary, the presented example illustrates a significant mistranslation in which the Algerian term "الغُرُوق" [āḷ'rwq] is inaccurately rendered as "arrack," leading to a substantial deviation from the intended meaning in the source text. The misinterpretation not only alters the positive connotation of the original term, associated with a traditional Algerian drink consumed by women in specific cultural contexts, but also introduces negative connotations linked to the alcoholic beverage "arrack." The translator's oversight of the cultural context and failure to recognize the intended positive cultural value of the term result in a misleading portrayal in the translated text. The importance of considering cultural nuances and contextual meanings, as

emphasized by translation theorist Nida, becomes evident. To address such issues, the translator could have provided a footnote explaining the cultural connotations of the term in the specific context, preserving the intended positive meaning and facilitating cultural understanding for the target audience. This example underscores the critical role of cultural awareness and contextual comprehension in achieving accurate and culturally sensitive translations.

IV.5.1.3. Analysis of Clothing

1. كيف تصوّرتك تلبسين ثوبها العنّابي. ص 16

1c. I had imagined you in **her burgundy dress**. p.5

2. فضولُ النساءِ المتلجّفاتِ بالسفساري. ص. 100

2c. The curiosity of women wrapped in *sefsaris*. p. 59

3. فكّرتُ قليلاً ثمّ قلتُ: آ تعني "المقياس"؟ ص. 108

3c. You thought a while, then said, 'Ah, you mean the *miqyas*. p. 60

4. ترتدينَ قنّذورةَ عنّابي من القطيفة، في لونٍ ثياب 'أما'. ص. 131

4c. You dressed in **a wine-red velvet kandoura**. p. 73

5. أتذكّرُ ثيابها وأشياءها، أتذكّرُ كندورتها العنّابي التي لم تكن أجملُ أثوابها. ص. 236

5c. I remembered her clothes and her things. I remembered her **burgundy kandoura**. p. 133

6. النساءُ ملفوفاتٌ بملاءاتهنّ السوداء التي لا يبدو منها شيءٌ سوى عيونهن. ص. 295

6c. The women wrapped in their black **shawls** that only left the eyes visible. p. 167

7. تحت ملاءتها السوداء الوفور. ص. 298

7c. Beneath her staid black **shawls** the suppressed desire of centuries was dormant. p. 169

8. تمنحُ عيونهنّ تحت العجّار، ذلك البريقُ النّادر. ص. 299

8c. Which gave their eyes behind the *ajjar* that rare flash. p. 169

9. فَيُبْدَأْنَ الرَّقْصَ وَكَأَنَّهُنَّ يَسْتَسْلِمْنَ لِلْحُبِّ، بِخَجَلٍ وَدَلَالٍ فِي الْبِدَايَةِ. يُحَرِّكْنَ الْمُحَارِمَ يُمْنَةً وَيُسْرَةً. ص. 299

9c. Start to dance as if surrendering to love. Shy and coy to start with, they would move **forbidden parts of the body** to the left and to the right. p. 170

Example Number	Cultural Category	Culture-bound Term in the ST			Culture-bound Term in the TT		Type of Loss in the TT
		Transliteration	Arabic Script	Page	Translation	Page	
1c	Material Culture	<i>Ṭwbhā āl'nāby</i>	ثَوْبَهَا الْعَنَابِي	16	Her burgundy dress	5	Misinterpretation
2c	Material Culture	<i>Ālsfsāry</i>	السَّفْسَارِي	100	<i>Sefsaris</i>	59	Misinterpretation
3c	Material Culture	<i>Ālmqyās</i>	المَقْيَاس	108	<i>Miqyas</i>	60	Misinterpretation
4c	Material Culture	<i>Kndwrā 'nāby mn ālqṭyḡā</i>	قَنْدُورَةٌ عَنَابِي مِنَ الْقَطِيفَةِ	131	A wine-red velvet <i>kandoura</i>	73	Misinterpretation
5c	Material Culture	<i>Kndwrthā āl'nāby</i>	كَنْدُورَتُهَا الْعَنَابِي	236	Her burgundy <i>kandoura</i>	133	Misinterpretation
6c	Material Culture	<i>Bmlā'āthn</i>	بِمَلَأَائِهِنَّ	295	Their shawls	167	Misinterpretation
7c	Material Culture	<i>Mlā'thā</i>	مَلَأَتْهَا	298	Shawls	169	Misinterpretation
8c	Material Culture	<i>Āl'ḡār</i>	الْعَجَار	299	<i>Ajjar</i>	169	Misinterpretation
9c	Material Culture	<i>Ālmḡārm</i>	الْمُحَارِم	299	Forbidden parts of the body	174	Misinterpretation

Table 10: Cultural Erosion Related to Clothing

In example (9c), a paraphrase procedure is applied inappropriately by the translator in rendering the term “المخارم” [*ālmḥārm*]⁸ as “forbidden parts of the body” into the TT. [*Ālmḥārm*] is a veil that covers the face and is worn as part of “*hijāb*” by some Muslim women. According to Hornby, “*hijab*” is “a head covering worn in public by some Muslim women, the religious system which controls the wearing of such clothing” (Hornby, 2005, p. 735). Cohen, in this example, does not provide the culture-bound term of the ST by what is culturally equivalent in the TT. In Algeria, [*ālmḥārm*] means a headscarf that denotes a square piece of cloth used by the Constantine women for dancing. The context here is that a headscarf is used to block the woman's hair and has a special method of wrapping and binding, as well as to dance on occasions. The movement of a colored headscarf flying in the air left and right is believed to ward off evil and demonic powers. The term [*ālmḥārm*] has two lexical meanings: it may refer to 'forbidden' or 'prohibited', i.e., the conceptual meaning, or to handkerchief, i.e., the connotative meaning.

This is an example of the translator's lack of comprehension due to his deficiency of the SL word to use a suitable TL word. Hence the need to find the natural equivalent of words in the TL. Nida and Taber say “translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style... the translation is not adequate, for anything which does not communicate the prejudice meaning of the original is a distortion” (1969, p. 12). By using literal translation, the meaning is lost. As for James Dickens (1992, pp. 116-118), he believes that the translator needs to specify the function of the dialect, whether it is geographic, social, or colloquial, in the ST. The translator can adopt a compensation method through a cultural connotation of the TL as a compensatory solution for the loss of connotations resulting from the use of a specific culture in the TT. In sum, [*ālmḥārm*] cannot be realized in isolation from its social and cultural context. Cohen has to know more about pragmatics in order to translate the ST accurately and efficiently. Newmark (1988, p.

⁸/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 188.

167) argues that “the translator recognizes that theoretically and cognitively, no two words out of context have the same meaning”. The word [*ālmḥārm*] could be more naturally translated as “scarves” rather than “forbidden parts of the body”.

In example (8c), Cohen transliterated the term “العَجَار” [*āl'ḡār*]⁹ as “*ajjar*”. [*Āl'ḡār*] is a piece of cloth that a woman places on her face, except the eyes, when she leaves her home (Amer, 2014, p. 61). The translator used “transliteration” or “transference” as a procedure to account for the ST (Newmark, 1988, p. 81). The term “*ajjar*” gives only a phonetic pronunciation of the culture-bound term but not its cultural meaning. The SL is basically foreign to the target readers who is not familiar with the SLC. The cultural connotation of the ST in question is not the same in the translated text. Sanchez (2009, p. 79) affirms:

The translator needs to look at the use of the two words in both languages: in which contexts these words normally appear; how often these words are used with a particular meaning when they refer to a particular context or situation; how native speakers use them in general, and so on.

Transference would be more effective in conveying cultural concepts if the meaning of the transliterated culture-bound term was included in a footnote or glossary. The translation is basically a wrong transference of the cultural message intended. Using the culture-bound term “*ajjar*” without translation and providing a footnote would make reading awkward, but would allow the reader to understand it in its cultural context. The effect of this word is different between the two cultures. The translator could have added “a religious veil that covers the face, worn by Muslim women” after the word “*ajjar*” in the TT or as a footnote.

⁹/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 188..

In example (6c) and (7c), the word “مَلَاءَة” [*mlā'ā*]¹⁰ has been translated as “shawls”¹¹. [*mlā'ā*] is a dress that distinguishes the Algerian women. It is a black cloth that Muslim women wear in their bodies. For women, dress is a spiritual connection and a sacred relationship. It also expresses the identity and origin of the city. In order to know how translation causes a misinterpretation loss, we need first to get familiar with the cultural meaning of the ST. Pragmatically speaking, the cultural connotations behind the word [*mlā'ā*] carries a symbolic charge for the city of Constantine. The word [*mlā'ā*] does not convey the full meaning of the word culturally. The word “shawls” does not have the same meaning as the ST. “Shawls” refers to a piece of cloth that covers the entire body worn by Muslim women. This cultural information is absent in the TT. The translation overlooks these values, hence causes a cultural erosion of the ST. This misinterpretation is due to the translator's ignorance of the SL. Nida and Taber (1974, p. 99) state, “too much knowledge of the subject matter can be a deterrent to effective translation”. The translation illustrates misinterpretation of cultural connotation that affects the content of the ST. Misinterpretation loss here is due to the lack of a better term. This loss refers to the complete loss from the SLT. The cultural connotation should have been paraphrased or supplemented by an explanatory footnote. The translator could have rendered [*mlā'ā*] as “*mlā'ā* veil”.

IV.5.2. Analysis of Artistic Culture

1. وَهِيَ تُغَنِّي المَالُوفَ وَالْمُوشَّحَاتِ الْقَسْنَطِينِيَّةَ بِأَدَاءٍ وَبِصَوْتٍ مُدْهِشٍ، مُرْتَدِيَةً ذَلِكَ الثَّوبَ الْقَسْنَطِينِيَّ الفَاجِرِ. ص. 123

1d. With her marvellous voice and rendition, she would sing the *maalouf or muwashshah* of Constantine. p. 69

2. عَلَى وَقْعِ الزُّنْدَالِيِّ. ص. 299

2d. To the rhythm of the chants. p. 170

3. ضَرْبَاتِ البَنْدِيرِ. ص. 299

3d. The beat of the drum. p. 170

¹⁰/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 189.

¹¹/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 189.

4. تَسِيرِينَ.. مُثْقَلَةً الْأَثْوَابَ وَالْحُطَى، وَسَطَ الرِّغَارِيدِ وَدَقَّاتِ الْبُنْدِيرِ... ص. 335

4d. With a heavy dress and heavy steps you walked among the trills of joy and the **drumbeats**. p. 191

5. أَنْتَ الَّذِي كُنْتَ تُرَدِّدُ مَعَ جَمَاعَةِ "عَيْسَاوَةَ" فِي حَلَقَاتِ الْجَذْبِ وَالتَّهْوِيلِ، وَأَنْتَ تَرْقُصُ مَأْخُودًا بِاللَّهَبِ. ص. 343

5d. He who frequented the **Aissawi** group in sessions of ecstasy and terror, dancing possessed by the flame. p. 196

6. فِي حَلَقَاتِ جَمَاعِيَّةٍ يُؤَدُّونَهَا فِي الْهَوَاءِ الْمَطْلُوقِ.. عَلَى وَقْعِ بَنْدِيرِ الْفَقِيرَاتِ. ص. 280

6d. In circles in the open air to the rhythm of **the poor women's** drums. p. 159

Example Number	Cultural Category	Culture-bound Term in the ST			Culture-bound Term in the TT		Type of Loss in the TT
		Transliteration	Arabic Script	Page	Translation	Page	
1d	Artistic Culture	<i>Ālmālwf wālmwšhāt</i>	المألوف والموشحات	123	<i>Maalouf or muwashshah</i>	69	Misinterpretation
2d	Artistic Culture	<i>Ālzzndāly</i>	الزندانلي	299	The rhythm of the chants	170	Misinterpretation
3d	Artistic Culture	<i>Ālbndyr</i>	البندير	299	Drum	170	Misinterpretation
4d	Artistic Culture	<i>ysāwā</i>	عيساوة	343	<i>Aissawi</i>	196	Misinterpretation
5d	Artistic Culture	<i>Ālfqyrāt</i>	الفقيرات	280	The poor women	163	Misinterpretation

Table 11: Cultural Erosion Related to Artistic Culture

In example (5d), the translator misinterprets the word “الفقيرات” [*ālfqyrāt*] in the TT as ¹²] “poor women”. The author mentioned the word [*ālfqyrāt*] which means an art derived from the seven Sufi methods in the eastern region of Algeria, especially in Constantine. [*Ālfqyrāt*] is an art directed to the feminist group in its own space and in good times. It acquires a very mystical connotation, which reflects the influence of Sufism on the Algerian art. The idea of Sufism is based on asceticism and leaving the desires and pleasures of the world to worship God and the poor in the mystical way is the ascetic. The task of playing on the plane assigned to the head of the band. The same player is the leader of the choir in giving poems, and women salute their concerts in a purely feminine atmosphere, with many conditions of dress and a good selection of songs word and performance for a reasonable and financial reward (Reddouane, 2015).

The TT is translated literally without taking into account the context and cultural meaning. This leads to a meaningless translation that seems to be ambiguous. This kind of translation called misinterpretation (Delisle et al., 1999, p. 159). The situational context of the word [*ālfqyrāt*] refers to a singing band (famous in the eastern region of Algeria). This term contains allusions and connotations related to the culture of Constantine. This is because of his over-analysis of the context of the source author resulting from the translator's ignorance of the Algerian culture-bound term. Cohen is not aware of the cultural context of the situation. This misinterprets the target readers, who are non-native speakers of Arabic. In this context, this would misinterpret the culture-bound term at best, at worst meaningless.

All of the cultural allusions in the ST are absent in the TT. This kind of loss makes the ST difficult for the TL readers to comprehend the original message, especially the culture-bound terms. It is important to understand the situational context in order to correctly decode the source message. The implicit meaning of the culture-bound term should be preserved. The TT “poor women” is alien to target readers, because the word in Arabic expresses a local band in

¹²/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 190.

Constantine. This translation is not the appropriate equivalent. The translation of the word [ālfqyrāt] into English as “poor women” causes avertable loss. The translator has to be aware of the context in which the word is used to in order to grasp the cultural implications. Using “folkloric singing band” looks to be a better alternative.

In example (4d), The translator maintains the term “عيساوة” [‘ysāwā]¹³ into English as “Aissawi”, which is a known kind of music in Constantine. The TT is italicized using the transliteration procedure without providing any clarification or explanation, either inside or outside the text. This procedure alters the original message intended by the author. The translator uses this procedure incorrectly. Transliteration is used when a culture-bound term does not exist in the TL. Therefore, Newmark (1991, p. 78) defines transliteration as “an error due to ignorance or carelessness which is common when the translated language is not the translator's language of habitual use and not uncommon when it is”. The translator misinterpreted the word [‘ysāwā] into the target culture due to the lack of cultural equivalence which causes cultural erosion.

The translation does not demonstrate to target readers the content of the original text which is culturally more loaded than the translated text. As a solution, the translator could have provided additional information about this culture-bound term to achieve the appropriate effect on the TL reader. It is suggested that a footnote should be included. In an attempt to lessen the shortcomings of the translated text, the translator could have added “a type of Algerian music that is popular in eastern Algeria, particularly in Constantine” in the translated text as a footnote.

In his attempt to look for an equivalent for the culture-bound term in the TL, the translator rendered the term “البندير” [ālbndyr]¹⁴ into English as “drum”¹⁵. [Ālbndyr] is one of the most important rhythmic instruments in a popular Arabic music. The word “drum” is inappropriate because it does not convey the intended meaning. As for the translator, he is not aware of the

^{13/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 190.

^{14/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 191.

^{15/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 191.

cultural context of this translation and would thus be unable to understand the original meaning. Newmark (1991, p. 87) argues: "All words can be translated independently of their context and text; and this type of isolated translation normally serves as a 'control' or yardstick of their contextual meaning".

Though the word "drum" is more significant in the TT, the ST in the source culture should be preserved. The translator gives a partial and rather imprecise meaning of the original message. That is, the source word [*ālbndyr*] has more cultural connotations than the TT "drum". It changes the way in which it is used. However, the source message is not exist in the translated text due to the absence of shared cultural knowledge. This makes it hard to find a lexical equivalent in the translated text. Consequently, a transliteration of the word [*ālbndyr*] raises the TL reader awareness of the SLC. The culture-bound term can thus be translated into English as, "*bendir*". The translator needs to be faithful to the original culture, because foreignization strategy brings target readers towards the ST. In conclusion, the translator misreads the ST, so he needs to have an in-depth knowledge of the SLC.

In example (2d), "الرّندالي" [*ālzzndāly*]¹⁶ refers to the popular folk culture that includes singing, dancing, and socializing in Algeria. This type of folk experience is considered to be a part of traditional Algerian culture and is considered a source of Algerian folk culture. It is often performed during special occasions such as weddings, engagements, and religious celebrations. The music is usually traditional and is accompanied by instruments such as the guembri and the bendir. The dancing that is performed is also traditional and is often performed in a group, with participants moving in unison to the rhythm of the music. [*Ālzzndāly*] is also a way to pass on cultural traditions and customs from one generation to the next, as well as a form of socializing and building community. Overall, [*ālzzndāly*] is an important and integral part of Algerian culture and is deeply ingrained in the social and cultural fabric of the country

^{16/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 192.

Cohen paraphrases the term “الرندالي” [*āzzndāly*] as “the rhythm of the chants”. This expressive “urban” music is paraphrased in the TT, where the meaning is partially conveyed. Paraphrasing, therefore, causes a problem for the translator to preserve the cultural element of the ST. The target reader would not be able to grasp the intended meaning and the context of the culture-bound term. The ST entails fully different interpretation in the target culture. It changes the intended meaning. This loss makes a difference in meaning, and it is a case of non-equivalence between the ST and TT. The translation of [*āzzndāly*] as “the rhythm of the chants” would sound meaningless to the target readers. The translator opted for general paraphrasing procedure in rendering the word [*āzzndāly*]; however, this is “not accurate” (Newmark, 1988, p. 83). In this case, the target reader may have dissimilar interpretation. Such literal translation misinterprets the intended meaning of the ST. The translation of [*āzzndāly*] as “the rhythm of the chants” would sound meaningless to the target readers unless it is followed by the explanatory phrase: “*Zendali* music”. Paraphrasing causes a problem for the translator because it fails to fully convey the intended meaning and cultural context of the ST term to the target reader. This is due to the fact that the term carries a different interpretation and cultural significance in the TT culture, leading to a loss of meaning and a case of non-equivalence between the ST and TT. The use of paraphrasing in translation can often be problematic because it can result in a loss of meaning and cultural context.

Culture-bound terms have specific connotations and associations within a particular culture and may not be easily translatable or understood in another. In these cases, it may be necessary for the translator to provide additional context or explanation in order to ensure that the intended meaning and cultural significance of the ST is fully conveyed to the TT reader. Overall, the paragraph highlights the importance of considering the cultural context and meaning of terms when translating, and the challenges that translators may face in attempting to accurately convey these elements to a target audience.

In summary, the provided examples underscore the challenges and consequences of misinterpreting culture-bound terms in translation, particularly in Cohen's rendering of Algerian cultural elements. Instances such as the mistranslation of "الفَقِيرَات" [*ālfqyrāt*] as "poor women" and the transliteration of "عِيسَاوَة" [*ʿysāwā*] without context illustrate the translator's oversight of the nuanced cultural meanings, leading to a loss of intended cultural richness. Furthermore, the inaccurate translation of "البُذِير" [*ālbndyr*] as "drum" reveals a failure to convey the specific cultural connotations, resulting in a partial and imprecise meaning. The use of paraphrasing in the translation of "الرُّنْدَالِي" [*ālzzndāly*] further emphasizes the need for a faithful representation of cultural terms to avoid misunderstandings. These examples highlight the importance of cultural awareness, contextual comprehension, and the careful selection of translation strategies to ensure accurate conveyance of cultural elements to the target audience. Cultural erosion in translation can be mitigated by employing strategies such as footnotes or explanatory phrases to provide the necessary context for the reader, preserving the cultural richness of the original text in the TL.

IV.5.3. Analysis of Religious Culture

1. كَانَ يَأْتِي مَعَ الصَّلَوَاتِ، مَعَ تَرَائِيلَ مَعَ صَوْتِ (المُؤَدِّبِ). ص. 226

1e. Your words came bearing prayers, the chanting of The Qur'an, the voices of the **monitors**. p.127

2. فِي كِتَابَيْبِ قَسَنْطِينَةِ الْقَدِيمَةِ. ص. 226

2e. At **the old religious schools** of Constantine. p. 127

3. لَكِنَّا كُنَّا نَنْسَخُهَا عَلَى ذَلِكَ اللَّوْحِ وَنَحْفَظُهَا كَيْفَ مَا كَانَ، خَوْفًا مِنْ 'الْفُلْفَلَةِ'. ص. 226

3e. But still copied them on to our slates and memorised them, fearful of **the rod**. p. 127

4. أَتَسَحَّرُ وَأُمْسِكُ مِنَ الْأَكْلِ مَعَكَ. ص. 227

4e. **I ate the night meal** and refrained from food with you. p. 128

5. مَا عَدَا بَعْضَ الْأَشْيَاءِ الثَّمِينَةِ الَّتِي يَحْتَفِظُ بِهَا لِلذِّكْرِى أَوْ الْبَرَكَةِ. ص. 236

5e. All except for a few very precious things that are kept as mementos or for **luck**. p. 133

6. (...) لَقَدْ عَرَفْتُهَا طِفْلاً وَيَجِبُ أَنْ تَحْضُرَ عُرْسَهَا لِلْبَرَكَةِ. ص. 253

6e. You knew her as a child and you have to attend her wedding to give your **blessings**. p. 143

Example Number	Cultural Category	Culture-bound Term in the ST			Culture-bound Term in the TT		Type of Loss in the TT
		Transliteration	Arabic Script	Page	Translation	Page	
1e	Religious Culture	<i>Ālmwddib</i>	المُؤَدِّب	226	The monitors	131	Misinterpretation
1e	Religious Culture	<i>Ktātyb</i>	كُتَاتِيْب	226	Religious schools	131	Misinterpretation
3e	Religious Culture	<i>Ālflāqā</i>	الْفَلَقَة	226	The rod	131	Misinterpretation
4e	Religious Culture	<i>Ātsh̄r</i>	أَتَشَر	227	I ate the night meal	128	Misinterpretation
5e	Religious Culture	<i>Ālbrkā</i>	الْبَرَكَة	236	Luck	133	Misinterpretation
6e	Religious Culture	<i>Brkā</i>	بَرَكَة	253	Blessings	143	Under-translation

Table 12: Cultural Erosion Related to Religious Culture

The translator uses the word “monitor”¹⁷ as a cultural equivalent for the word “المؤدب” [ālmwddib]¹⁸. The ST is used in Islamic culture to describe a person who teaches children how to read and write Arabic. The translator uses “monitor” as a cultural equivalent, but the meaning that the culture-bound term conveys is not well expressed in an Islamic context in the TT. According to Hornby, monitor means “a student in a school who performs special duties, such as helping the teacher” (Hornby, 2005, p. 1988). The culture-bound term emphasizes cultural and religious differences between the ST and the TT, and they should be preserved in the translated text. The original text illustrates the misinterpretation of the cultural term in translation. The translator overlooks the situational context of the original one. Hart (1998, p. 147), “the translator must be particularly sensitive to the situationality of the original text, the socio-cultural context for which it was produced and assess the differences with respect to the situation in which the mediated text is to be activated”. The cultural allusion of the word [ālmwddib] come directly to the ST reader's mind because it is well-rooted in a particular socio-cultural, values, and understanding. Thus, the misinterpretation between the original text and the translated text may create some difficulties to achieve equivalence. This is taken out of its Islamic context. The original text has important connotations in Islamic culture due to the author's influence of Islamic beliefs. If religious culture-bound terms have no equivalent in the TL, additional explanation is required. A more effective translation would be “Qur'anic teacher”. This translation is an attempt to make the original message intelligible. This procedure naturalises the original text and facilitates cultural awareness for target readers who are unfamiliar with the cultural connotation being used in the ST. The cultural connotation of the original message is not rendered in the translated text. It would require a huge number of explanatory footnotes.

¹⁷/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 193.

¹⁸/ See Appendix 10, for a comprehensive explanation and further information related to the picture on page 193.

In example (2e), the translator rendered the word “كتاتيب” [*ktātyb*]¹⁹ into English as “religious schools”²⁰. The word [*ktātyb*] is a culture-bound term with deeply rooted ideology. The TT does not necessarily indicate cultural connotation, because it does not mean the source culture message. The translator focuses on the cultural message rather than the religious aspect. The translation is mostly domesticated, being faithful to the target culture. This translation is incomprehensible, because it does not give the exact intended meaning of the word [*ktātyb*]. The TT not only ignores the original meaning, but also causes a misinterpretation loss. That is, the translator does not give the appropriate cultural equivalent of the original text, thus misinterpreting the cultural components into the translated text. Bassnett (2002) emphasizes that translators need to have extensive knowledge of SL and TL. She states, “the translator is far more than a competent linguist, and translation involves both a scholarly and sensitive appraisal of the SL text and an awareness of the place the translation is intended to occupy in the TL system” (Bassnett, 2002, p. 59). The translator should have used the word “Islamic schools” to keep the flavour of the ST. This culture-bound term means a traditional Qur’anic school.

In example (3e), the translator uses “the rod”²¹ as a cultural equivalent for the term “الفلقة” [*āflqā*]²² but the meaning is misinterpreted in the translated text. The narrator recalls his childhood in Constantine, explaining the teacher’s punishment of [*āflqā*]. The original message needs to be understood in its socio-cultural context. The translated text may not imply exactly the same meaning. This requires a wide knowledge of the SLC and TLC. There will inevitably be too many losses in the original text, because the translator does not provide any extra information. The original message is absent due to the loss of shared cultural knowledge. The translated text does not contain religious connotations. The translated text implicitly entails an element of the original message. From the Islamic point of view, the way of addressing the translated text is culture-

^{19/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 194.

^{20/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 194.

^{21/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 195.

^{22/} See Appendix 10, for a comprehensive explanation and further information related to the picture on page 195.

bound. Thus, It is due to the author's influence of Islamic culture. The Islamic-orientation of the Arab culture poses some challenges for Arabic-English translators. The TT tries to make the ST comprehensible to a non-Muslim readers; however, it does not provide the target reader with the implicit values of the ST. The translation of culture-bound terms facilitates cultural awareness between the source language culture and target language culture. The lack of such awareness is the main reason of the translator's failure to establish cultural equivalence to the target readers. The word [āflqā] should have been used with adding an explanatory footnote in the translated text. The translation is supplied by an explanatory footnote following Newmark's (1988) cultural approach. Transliterating the word "Falaqa" is a better solution. Still, transliteration provides extra information and clarification. Such terms need to be accompanied by a footnote to cover as much as possible the implicit values. An explanatory footnote is important to provide the target readers with religious beliefs.

In example (7e), the translator chooses "blessings" to translate the term "البركة" [ālbarkā]. The author uses this original message in many places in the original text. It carries almost the same connotations of terms like "grace, forgiveness, abundance of money and kindness". It is also an act of sacerdotal to purify a person or thing. According to *Oxford Advanced Learner's Dictionary* (OALD), blessing means "God's help and protection, or a prayer asking for this". The author depicts a habit spread in Algerian society, which is the fact that some women go to visit the tombs and graves of "holy people". They believe that visiting shrines brings a "blessing". The original text is rendered without any explanations supplied in a footnote to the references to the translated text. Providing a footnote is important for solving this problem.

Misinterpretation and under-translation losses are losses of the cultural norms of the original culture. The results shows that inadequate knowledge of the cultural terms in the ST cause non-equivalent terms and several kinds of cultural erosion. The translator's loss to achieve the two types of equivalence (formal and communicative) leads to non-equivalent translations.

This research is rather as an attempt to analyze the culture-bound term losses and how they cause a misinterpretation of the intended message in the ST. It is to present the theoretical frameworks that are related to equivalence and cultural approaches in literary texts (Newmark, 1981; 1988; Nida, 1964; Delisle et al., 1999). Newmark's socio-cultural approach helps to define the translator's role as a cultural expert and provides the translator with information on how the loss may affect the ST. The translator may use the culture-bound term loss classification (misinterpretation and under-translation loss) as a test to determine the cultural erosion. The lowest proportion containing culture-bound term losses is 'under-translation losses', which are the losses of communicative equivalence. Misinterpretation losses are highest, which are the losses of formal equivalence. The cultural losses prevented the understanding of the ST. If a translator focuses on formal equivalence, this may create an incomprehensible language (Nida and Taber, 1969, pp. 8-11). This causes the loss of the cultural information that helps to understand the content of the original text. The religious losses are due to the translator's ignorance of the Islamic culture. To avoid the culture-bound term losses, the translator should have asked or searched for help to understand the meaning of these cultural Islamic terms. In conclusion, foreignizing translation strategies should be used to tackle with culture-bound terms. These terms should be rendered into the TT by using one of these procedures which are as follows:

1. Transliteration and explanatory footnotes;
2. Paraphrasing the culture-bound term;
3. Footnote to explain or define of the transliterated culture-bound term;
4. Providing extra information outside the text in the sort of bracketed translation, footnote, endnote, italics, comment and glossary.

This research will also discuss equivalence and cultural erosion in relation to theory and practice. It is suggested that cultural losses are culture-bound term losses. In his search for equivalence, the translator tried to achieve two types of equivalence: formal equivalence and communicative

equivalence. The classification of cultural erosion is divided into two types (misinterpretation and under-translation) according to the degree of these losses.

IV.6. Findings

Formal equivalence results misinterpretation loss, and communicative equivalence causes under-translation losses to culture-bound terms. The translator's formal equivalence causes misinterpretation loss by using such procedures: general sense, literal translation, transference, paraphrase, translation couplet, and naturalization. Nida and Taber (1969, pp. 8-11) state that if a translator focuses on formal equivalence, this may result a kind of language which is almost ambiguous. The translator's communicative equivalence causes under-translation losses, because the communicative information of any word is in its connotative meaning. Leech (1974, p. 141) says "pragmatic meaning, can only be analyzed by referring to the cultural and/or linguistic context of the text". As a result, general sense, literal translation, transference, paraphrasing, translation couplet and naturalization procedures have been used by the translator underlying "formal equivalence" and cultural equivalent underlying "communicative equivalence". Table (13) and Figure (12) show Newmark's procedures for translating culture-bound terms in particular. The results for each procedure are reviewed below.

Procedure Number	Translation Procedures	Number of Items	Frequency
1	Cultural Equivalent	4	11 %
2	General Sense	13	37 %
3	Naturalization	1	3 %
4	Translation Couplet	2	6 %
5	Literal Translation	6	17 %
6	Transference	4	12 %
7	Paraphrase	5	14 %

Table 13: Frequency of Culture-bound Terms Procedures

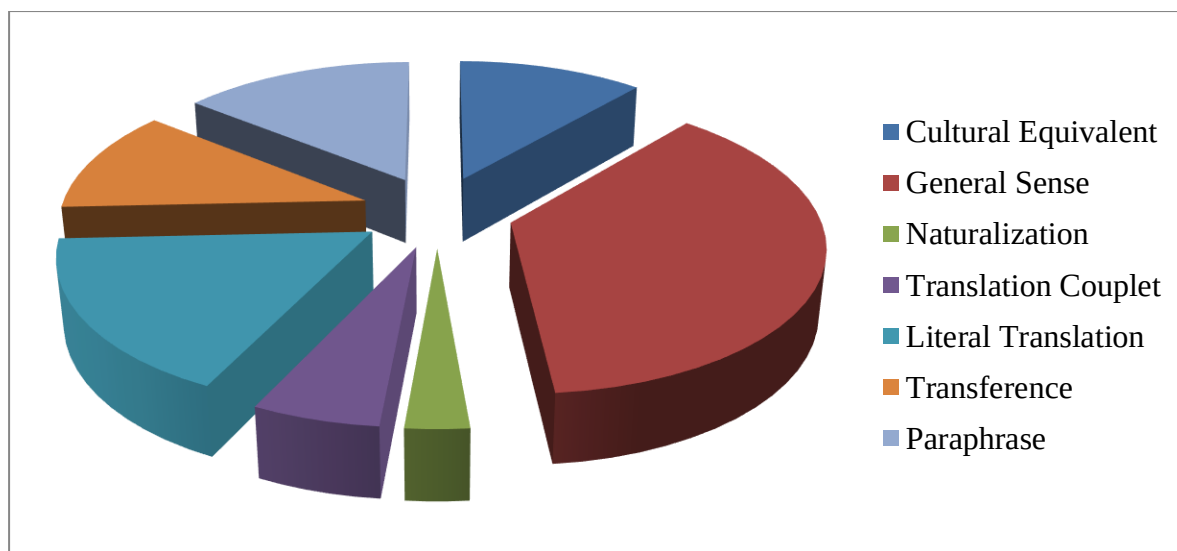


Figure 12: Frequency of Procedures in Culture-bound Terms Categorization

The total number of culture-bound terms losses is 35. Under-translation occurs 6 times, i.e (17%), the lowest proportion and misinterpretation occurs 29 times, ie (83%), the highest proportion. The highest frequency of losses in ST is material culture losses with 17 losses (49%), mostly with misinterpretation. "Clothes" is the most highest losses in material culture, with 71% (12 losses) of losses. The second is "food" with 24% (4 losses). "Drink" comes third with 6% (1 loss). The least frequency of losses is social culture with 7 items (20%), mostly with misinterpretation. Religious losses occur at a frequency of 11 items (31%). Table (14) and Figure (13) show types of cultural erosion.

Number	Cultural Erosion	Number of Items	Frequency
1	Under-translation	6	17 %
2	Misinterpretation	29	83 %
Total		35	100 %

Table 14: Frequency of Culture-bound Term Erosion

The results show that a lack of knowledge caused problems, especially in translating the religious culture. The religious losses are the result of the translator's unfamiliarity with the Islamic culture. Cohen should have asked for help to grasp the meaning of these religious terms. In sum, the TT contains a complete or partial loss of the original meaning.

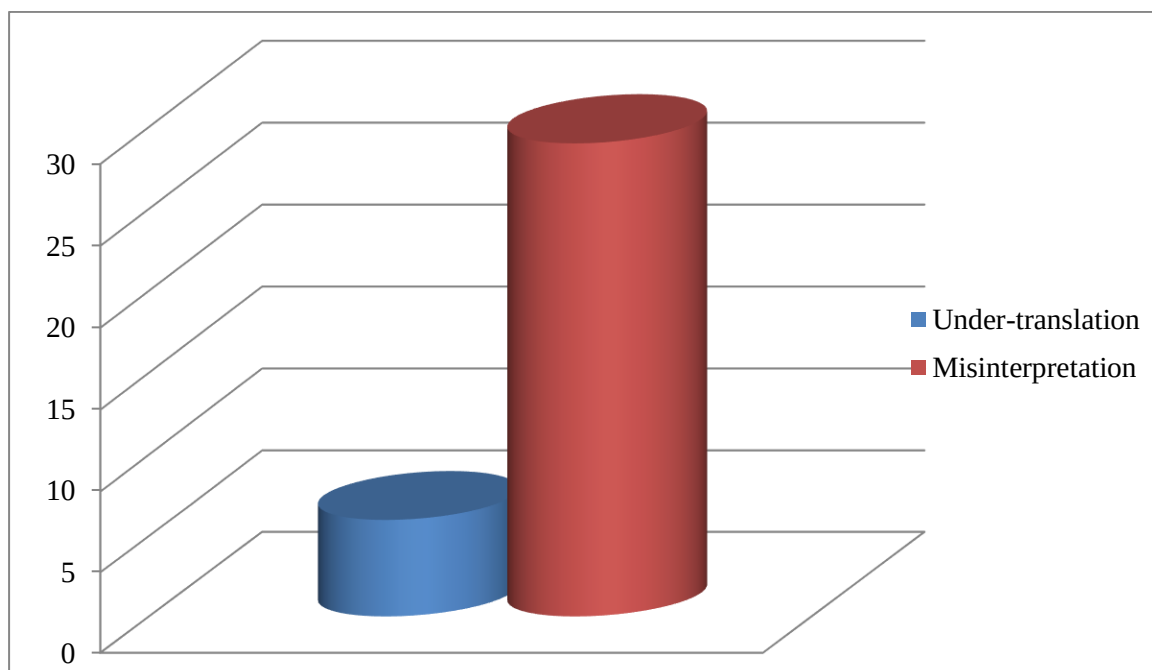


Figure 13: Overall Results of the Culture-bound Term Erosion

The purpose of the analysis is to assess the culture-bound term losses and asking why they cause a misinterpretation in the ST. It is to present the translation studies that are related to equivalence and cultural erosion in a work of fiction (Nide, 1964; Newmark, 1981; 1988; Delisle et al., 1999). Newmark's cultural approach helps highlight the role of a professional translator in translating culture and provides him with information on how the loss affects the meaning of the ST. Misinterpretation loss and under-translation loss are used as a tool to determine the cultural erosion. Under-translation losses are the lowest proportion, which are the losses of communicative equivalence. Misinterpretation losses are highest, which are the losses of formal equivalence.

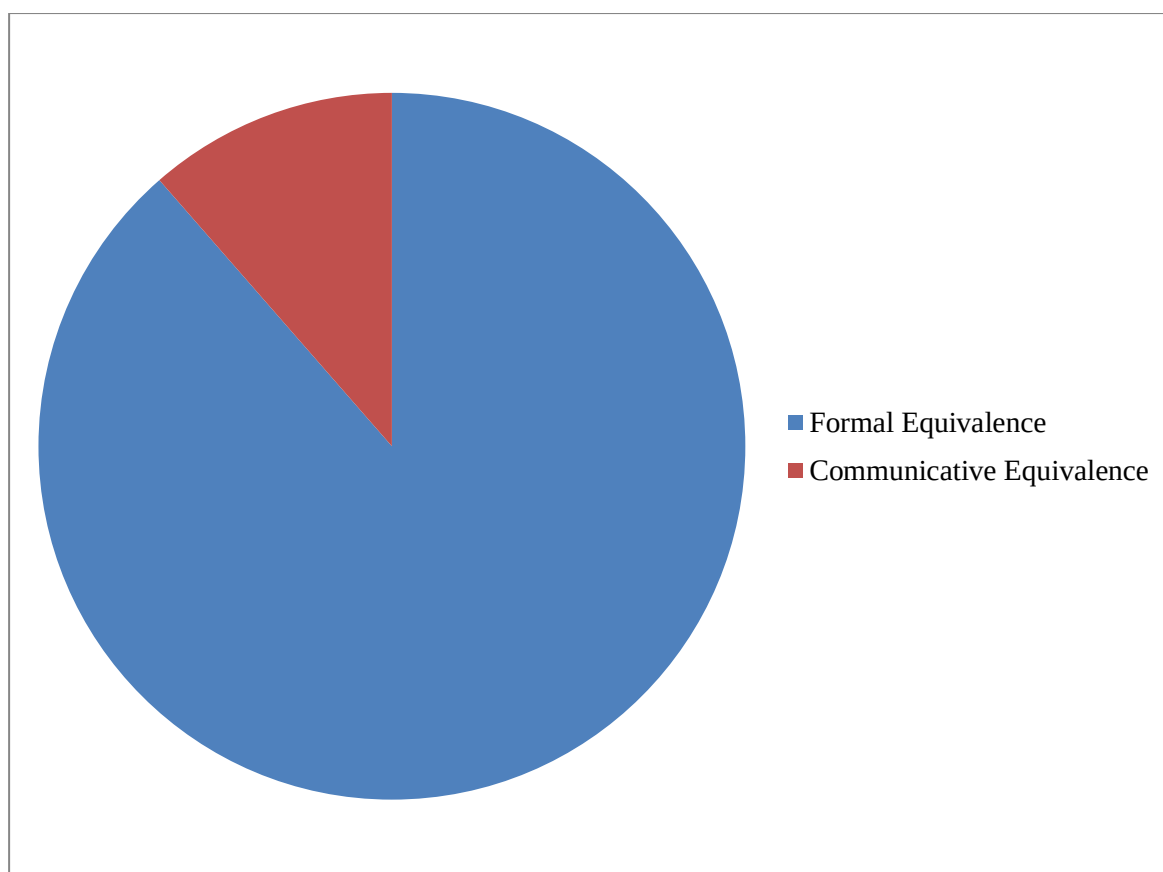


Figure 14: Types of Equivalence

Translation of culture-bound terms might be challenging. It is important to point out the main difficulties of this research:

1. How to recognize culture-bound terms in the ST, because they are implicit meanings.
2. Lack of adequate information about the SLC.
3. The translator's use of literal translation of culture-bound terms.
4. Misinterpretation to recognize culture-bound terms in the ST is the main reason to comprehend them.

The identified difficulties in translating culture-bound terms underscore the intricate nature of cross-cultural linguistic endeavors. Firstly, the challenge lies in recognizing implicit cultural meanings embedded in the source text, requiring a keen understanding of the socio-cultural context. Secondly, the lack of comprehensive information about the source language and culture

poses a significant hurdle, hindering the translator's ability to accurately interpret and convey nuanced terms. The tendency towards literal translation of culture-bound terms further exacerbates the issue, as it may overlook the cultural connotations and context. Lastly, misinterpretation of these terms in the source text serves as a fundamental barrier to their comprehension, emphasizing the necessity for translators to possess a deep understanding of the cultural intricacies inherent in the material they are working with. Addressing these challenges necessitates a multifaceted approach, including cultural research, linguistic sensitivity, and a nuanced understanding of both the source and target cultures.

IV.7. The Role of the Translator

The role of the translator is to facilitate communication between speakers of different languages, and this can be a complex task, especially when it comes to translating culture-bound terms. In the case of Cohen's translation of *The Bridges of Constantine*, it is important to consider both the felicity and infelicity of the translation in order to provide a general assessment of the translation and its effectiveness in conveying the original meaning to the translated language reader. By examining the advantages and disadvantages of the translation, we can better understand the translator's own objectives and how successfully they were able to achieve them. In this way, we can gain a more practical understanding of the challenges and considerations involved in translating culture-bound terms and how they may impact the overall quality and accuracy of the translation.

IV.7.1. Felicity and Infelicity in Translating the Novel

Any attempt to give the TL reader a general assessment of Cohen's translation of the culture-bound terms in *The Bridges of Constantine* would be more advantageous and practical to highlight the advantages and disadvantages of the TT taking into account the translators' own objectives. When evaluating Cohen's translation of culture-bound terms in "*The Bridges of*

Constantine," it is more practical to focus on both the strengths and weaknesses of the translated text, considering the translator's specific objectives. Highlighting the advantages entails recognizing instances where Cohen effectively captures the cultural nuances, ensuring clarity and resonance in the target language. Simultaneously, acknowledging the disadvantages involves identifying areas where cultural intricacies might be overlooked or misinterpreted, potentially leading to a loss of intended meaning. This balanced assessment allows for a nuanced understanding of the translation's overall efficacy, emphasizing the importance of aligning the translator's goals with the preservation of cultural richness and accurate conveyance of the source text's cultural context. Hatim and Mason (1990, p. 15) state that:

Since total recreation of any language transaction is impossible, translators will always be subject to a conflict of interests as what are their communicative priorities, a conflict which they resolve as they can. It follows from this that, in assessing translations, the first thing to consider is the translator's own purpose, so that performance can be judged against objectives.

The TT seems adequate to transfer the message that the ST intended. In this context, some points should be highlighted as follows:

- A. In translating culture-bound terms, Cohen manages to bring the TL reader closer to the ST. He chooses "general sense" and "literal translation" strategies. It is primarily used to close the cultural gap between the SL and the TL and bring the TL reader closer to the SLC.
- B. The most common procedure in this research is general sense. The consequence of the use of this procedure leads to the misinterpreting of culture-bound terms by the target audience.
- C. In the translation process, it is also necessary to be aware of the "realities" that the cultural implications include. To use paraphrase or provide a footnote is important to solve the culture-bound term losses.

- D. Mostly, the translator uses “formal equivalence” and its translation procedures (literal, general sense, paraphrase, transference, translation couplet and naturalization). In most cases, it likely causes problems for TL readers. Literal translation is not always the appropriate strategy.
- E. In some parts of the ST, the translator opts for “communicative equivalence” and its translation procedure, which is “cultural equivalent”. Sometimes this type of translation has a positive result. The ST is well maintained and the idea is transferred to TT readers with a strength and efficiency comparable to the intended message.
- F. The use of “transference” procedure gives the culture-bound terms new names that are unknown in the TT. Some culture-bound terms are misinterpreted when they are translated into the TL.
- G. In translating the religious terms, the translator resorts to use different procedures hoping to bridge the cultural gap; however, this leads to an absolute misinterpretation to meaning.

IV.8. Overcoming of Intercultural Translation Problems

In addition to using paraphrasing and footnotes, there are several other approaches that can be taken to overcome intercultural translation problems. One approach is to use cultural intermediaries, such as native speakers of the translated language who are familiar with both the source culture and the target culture. Another approach is to consult with experts in the field or to do extensive research on the cultural context of the original text. In the field of translation education and training, it is important for translators to be aware of the cultural differences that can affect the translation process and to be prepared to handle these differences effectively. This can be achieved through coursework in intercultural communication and translation, as well as through practical experience translating texts from a variety of cultures. Overall, the key to overcoming intercultural translation problems is to be diligent, thorough, and culturally sensitive in the translation process.

- A. By using paraphrasing, the translator may provide an explanation of the ST. The correct interpretation of the culture-bound terms will be communicated to the target reader.
- B. The use of footnotes may be required to avoid the target reader's negative understanding and explain the connotations of some culture-bound terms that are frequently mentioned in the novel.

In the next part, suggestions and recommendations will be presented in relation to translation theory and translation practice, with a special focus on teaching and training.

IV.9. Suggestions and Recommendations

The main purpose of this research is to facilitate better cross-cultural comprehension. This work cannot be achieved unless the translators have sufficient knowledge of the SLC and the TLC. Based on these findings, it is clear that the lack of knowledge and competence in the source and target cultures, as well as in translation procedures and the use of specialized dictionaries, can contribute to cultural erosion in translation. In order to facilitate better cross-cultural comprehension, it is essential that translators have a thorough understanding of the source and target cultures, as well as the skills and strategies needed to accurately translate culture-specific terms and concepts. This research highlights the importance of cultural competency in translation and the need for translators to continuously improve their knowledge and skills in order to produce translations that accurately convey the intended meaning and cultural context of the ST.

There are some suggestions and recommendations that translators should pay attention to when dealing with the translation of culture-bound terms. In the light of the findings, the evaluation coupled with suggestions to promote cultural competence in postgraduate Arabic-English translator training programs, with a special focus on teaching and training (Bahumaid, 2010, pp. 569-588).

- The objectives of postgraduate Arabic-English translation programs should be determined to show the significance of culture-bound terms in the training of future translators.
- There is an urgent need to include a mandatory 3-credit course on culture in translation in these programs for the development of students' cultural translation competence.
- The proposed course should focus on:
 - Providing adequate information of different cultural elements of the SL culture and the TL culture;
 - Enhancing the learners' realization of the cultural differences between the SL and TL;
 - Enhancing the learners' proficiency in culture-bound terms;
 - Improving the students' competence to better use the translation procedures of culture-bound terms.
 - Integrating a variety of culture-bound terms in Arabic-English translation in the translation courses.
 - The translation should be carried out by a team of at least one Algerian translator and one English translator in order to avoid cultural losses (misinterpretation loss and under-translation loss) in the TT versions.
- One study would not be enough to find solutions for the issue of equivalence and cultural erosion. Further research on how to deal with equivalence and cultural erosion is needed.
- Further research is required to better translate culture-bound terms, which have cultural allusions and cannot be translated literally.
- Further research is required to find out how a translator can convey not only the meaning, but also the cultural connotations of the ST into the TT.
- More attention should be paid to properly present the translation procedures for interpreting Arabic-English culture-bound terms.

- A glossary, explaining the culture-bound terms, should be provided at the end of the novel in order to ensure a better understanding (cross-cultural comprehension) of the TT.
- The new reprint edition should deal carefully equivalence, cultural erosion and culture-bound terms in order to achieve a certain level of accuracy and acceptance in the TT.
- There are several culture-bound term misinterpretations that need to be corrected and republished.
- When translating culture-bound terms, it is advisable for translators to quote reliable translations to avoid mistakes that can lead to misinterpretation of cultural terms in the source culture. It is recommended to deal with culture-bound terms separately.
- Similar studies can be applied upon a work of fiction, with a particular reference to Algerian works.

Overall, these recommendations highlight the importance of cultural competence in translation and the need for translation programs to specifically focus on training translators in the translation of culture-specific terms and concepts. By providing students with adequate knowledge of the source and target cultures, as well as training in translation procedures and the use of specialized dictionaries, it is possible to improve the accuracy and cultural sensitivity of translations. In addition, the use of a team of translators with expertise in both the source and target languages can help to mitigate the potential for cultural erosion in translation. It is also important for translators to continue conducting research and seeking out reliable resources in order to accurately convey the cultural context and connotations of the source text in the target text. Finally, the inclusion of a glossary explaining culture-specific terms in the final translated product can help to improve cross-cultural comprehension and facilitate a deeper understanding of the text. Furthermore, ongoing professional development for translators, including workshops and seminars on cultural sensitivity, can contribute to refining their skills and staying updated on evolving cultural nuances. Additionally, fostering collaboration between translators and subject matter experts in diverse

fields can enhance the accuracy and authenticity of translations, ensuring that cultural richness is preserved. Ultimately, a dynamic and continuous approach to cultural competence in translation is essential for bridging linguistic and cultural gaps effectively.

IV.10. Conclusion

A closer look at the cultural erosion resulted in these procedures reveals that focusing on one type of equivalence (formal or communicative) may cause a subcategory of cultural erosion (misinterpretation and under-translation). The influence of the translator strategies on the original texts is emphasized. Therefore, both the ST and the TT were evaluated. The aim of this process is not limited to showing how the cultural elements of SL are achieved in the TL. Differences, incompatibilities and errors are identified and investigated. To conclude, through an in-depth analysis, cultural erosion in the translated text and the effects of such losses in the original text were analyzed and assessed.

In conclusion, through an in-depth analysis of the translation process, it has been shown that cultural erosion can occur as a result of focusing on either formal or communicative equivalence, leading to misinterpretation and under-translation of cultural elements in the SL. The influence of the translator's strategies on the original text has also been highlighted, highlighting the importance of considering both the ST and the TT in the evaluation process. By analyzing and assessing these cultural losses and their effects on the ST, it is possible to better understand the complexities of translation and the potential impacts of cultural differences on the final product.

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The main purpose of this final chapter is to outline a synopsis of the objectives, methods and findings of the research and to draw attention to the difficulties encountered. Recognizing the limitations of this research is an indirect request for further research in the areas of challenge where it has failed to achieve determinative findings. We felt compelled to do such work before dealing with my thesis; Equivalence and Cultural Loss in Raphael Cohen's Translation of Aḥlam Mostegānemi's Novel *Dākirat Alḡasad (The Bridges of Constantine)*. This research revolves around the notion of equivalence and cultural erosion and the literature related to them. We should acknowledge-with no exaggeration- that equivalence and cultural erosion are one of the issues that have not dealt with.

The introductory chapter presented an overview about the theoretical frameworks that are related to equivalence, cultural erosion and cultural approaches in literary texts (Jakobson, 1959; Nida, 1964 ; 1969; Catford, 1965; Newmark, 1981; 1988; and Delisle *et al.*, 1999). Most of the translation theories reviewed in this research agreed on the issue of equivalence. Translation theories and approaches concentrate on the study of social and cultural. Various views about equivalence, (in Chapter One), are reviewed. Equivalence has been tackled from different perspectives: functional, cultural, linguistic and sociolinguistic theories. Functional and cultural theories have emerged as the result of a communicative translation process. Jakobson highlights the communicative nature of translation (communication scheme) and distinguishes three types of translation: intralingual translation, interlingual translation and intersemiotic translation (1959, p. 233). The translator's purpose is to provide a text that can perform the same specific function as the ST. In Catford's book, *A Linguistic Theory of Translation* (1965), equivalence has two types: formal correspondence and textual equivalence. Nida's (1964, p. 159) dynamic equivalence and formal equivalence, and Newmark's (1988, p. 39) semantic translation and communicative translation are the most common types of equivalence in translation. All these theories and approaches provide inputs

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to a comprehensive theoretical framework of equivalence in translation. The translator needs to recognise that s/he deals with cultural connotations in the ST in order to choose the exact procedure of translating equivalence for the TL audience.

In Chapter Three, the most important translation strategies and procedures for translating culture-bound terms are illustrated. The main purpose of this chapter is to develop definitions and examples of the strategies that the translator uses to achieve equivalence and to examine—in the analysis—how they resulted in different types of cultural erosion. Newmark's procedures have contributed a great deal in problem-solving the cultural challenges and attempted to create understanding between the SLC and TLC.

Chapter Four, the practical chapter, involves a close analysis of examples and the strategies adopted by the translator in order to explore how they led to cultural erosion resulting from the lack of equivalence in the original text. The procedures that the translator used to translate culture-bound terms have been discussed in order to determine the type of equivalence and cultural erosion and to show how the translator's decisions resulted in the loss of the original culture. We have investigated the procedures achieved by the translator to deal with the translation of culture-bound terms. The translation of culture-bound terms from Arabic into English causes cultural erosion. The main reasons for these losses are due to the misinterpretations of equivalence in the TL and the insufficient use of translation procedures (Delisle et al., 1999, p. 89). Cultural erosion refers to the loss of material culture, social traditions, and religious beliefs the source culture, which is divided into two types: misinterpretation (complete loss) and under-translation (partial loss) (Delisle *et al.* 1999, pp. 159-197). These losses are used as a tool to measure the cultural erosion. An effective strategy for selecting culture-bound terms is adopted to determine the translator's approach in dealing with these terms. Newmark's socio-cultural approach helps to define the translator's task as a cultural expert. It enables him/her to measure the degree of losses that may affect the

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original text. The main rule of the selection process is to select words that are saturated with the source cultural spirit and rooted in the the ST.

The culture-bound terms are categorized according to Newmark's classification (1988). The analysis reveals different sub-categories of these terms. Newmark (1988, pp. 96-100) categorizes cultural words into five categories: ecological, material, artistic, religious and social culture. The cultural sub-categories reflect a particular reality and the way people use language in their values, attitudes and customs. The nature and the types of the problems related to the cultural erosion (misinterpretation and under-translation) should be clearly recongnized. They could be a useful tool to understand the problem of cultural erosion. Tymoczko (1999, pp. 24-25) states:

Translators are presented with aspects of the source culture that are unfamiliar to the receiving audience- elements of the material culture (such as food, tools, garments), social structures (including customs and law), features of the natural world (weather conditions, plants, animals)... features of the source culture are often encoded in specific lexical items for which there are no equivalents in the receptor culture, or for which there are only rare or technical words.

The research aims to explain the causes and nature of equivalence and cultural erosion. In order to account for the equivalence adequately, four types of equivalence are classified: formal, dynamic, semantic and communicative. They are based on Nida's (1964) and Newmark's (1988) classifications. Formal equivalence causes misinterpretation loss and overlooks the cultural elements of the ST, "the question is not whether there is translation loss (there always is), but what it consists in and whether it matters" (Dickins, *et al.*, 2002, p. 96). Misinterpretation loss occurs when the translator focuses on formal equivalence. Under-translation, on the other hand, occurs due to his focus on communicative equivalence. Driven by the needs of the target reader to understand the source culture-bound terms, the translator

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resorts to these two types of equivalence to deal with the culture-bound terms that have no equivalent in the TL culture. The losses can be identified within the original message context. The translator either deletes the intended meaning of the cultural terms (misinterpretation loss) or chooses inappropriate equivalents in the TL (under-translation loss).

The examination of the translation procedures shows that the translator opts for both formal equivalence and communicative equivalence. He uses literal translation and focuses on transferring the formal equivalence in the ST. These procedures cause cultural erosion in the ST. They are deficient to produce the same cultural elements. The translator resorts to literal translation and general sense procedures. Using these two procedures make (s) it difficult to grasp the text by removing the cultural element of its distinctive identity. It helps to strip the text of its peculiar cultural identity. Using "general sense" leads to the misunderstanding of cultural words by the target readers. General sense accounts for 34.5 % and 17 % for literal translation. This is due to the lack knowledge of the TL culture. Badawi (2008, pp. 14-18) states: "seemingly, literal translation and lacking cultural awareness stand behind the participants' inability to produce an accurate translation... this difficulty is due to lack of cultural awareness and literal transition and the result was unacceptable translation". The translator opts also for "paraphrase" to explain the terms. Urbancic Eco (2000, pp. 61-62) states the problem of literal translation, he writes:

I invite the translator to disregard the literal sense of my text in order to preserve what I consider to be the 'deep' one. It may be objected that in such a case I was providing an allegedly correct interpretation of my own text thus betraying my conviction that authors should not provide interpretations of their own words [...]. Usually, I invite my translators to pay attention to a certain passage which, according to the general context to the novel, should suggest something beyond its literal sense.

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Literal translation, according to Newmark, could be a good solution in both semantic and communicative translations. Newmark (1981, p. 39) argues, “in communicative as in semantic translation, provided that equivalent effect is secured, the literal word-for-word translation is only the best, it is the only valid method of translation”. Newmark illustrates literal translation as follows: “literal translation is the first step in translation, and a good translator abandons a literal version only when it is plainly inexact or, in the case of a vocative or informative text, badly written. A bad translator will always do his best to avoid translating word for word” (1988, p. 76).

The analysis reveals that the culture-bound terms losses occur because of the translator’s insufficient knowledge of the source culture due to the wide difference between Arabic and English. The source author’s intention is overlooked and the translator misinterprets the cultural connotations of the culture-bound terms provided in the ST. Formal and communicative approaches are inadequate in dealing with the culture-bound terms. Misinterpretation loss and under-translation loss have negatively affected works of fiction. The translator overlooks the cultural effect of the ST. This can be seen in the translator's use of formal procedures that affect the ST. This causes cultural erosion, but mostly on misinterpretation losses of source culture attitudes. The cultural connotations symbolize the realities through which the author of the ST views the world. The TT prevents to view the world from different perspectives (i.e., the view of insiders). The misinterpretation of the culture-bound terms leads to translation deficiencies. The translation of such terms makes it difficult for the translator to look for the most appropriate methods to deal with them. Inadequate translation of cultural terms has many reasons, including insufficient cultural knowledge of the translator of the original text. The translator’s good understanding of the source culture and target culture may help him to grasp the cultural connotations. He needs to develop his cultural awareness to the cultural elements of the SL and TL.

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Any attempt to give the TL reader a general assessment of Cohen's translation of the culture-bound terms in *The Bridges of Constantine* would be elusive and unfair. It would be more practical to highlight the advantages and disadvantages of the translated text in the light of the translators' own objectives. Hatim and Mason (1990, p. 15) say that:

Since total recreation of any language transaction is impossible, translators will always be subject to a conflict of interests as what are their communicative priorities, a conflict which they resolve as they can. It follows from this that, in assessing translations, the first thing to consider is the translator's own purpose, so that performance can be judged against objectives.

In order to minimize the cultural erosion, it is better for literary translators to deal with high levels of cultural connotations in the ST. Al-Qinai (1999, p. 239) and Farghal (1995, p. 199) argue that when translating literary texts, the cultural issues should be followed by explanatory notes to interpret the cultural elements that are unfamiliar to target readers. The translation should minimize the alienation of the original message by making them insiders, rather than outsiders for better understanding of the cultural connotations in the original text. This depends on the extent by which translation provides the target readers with the necessary background, which is not only takes into account the linguistic and functional equivalence, but also considers the cultural equivalence in the S. Compensation is a useful procedure in translating some culture-bound terms (Winter, 1969, p. 478). The translator, in this procedure, provides the required meaning in order to to make the processing of the culture-bound terms possible in the TL. Using transliteration, paraphrasing and explanatory footnote can pave the way for the target reader to understand reading the translated text due to their usefulness in understanding the culture-bound terms. These terms should be translated into the TT by paraphrasing the culture-bound term, adding a footnote, transliterating the culture-

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bound term and providing extra information outside the text in the sort of bracketed translation, footnote, endnote, italics, comment and glossary.

Culture-bound terms require to apply specific translation procedures to convey them. The translator should use foreignizing translation strategies.

1. The use of transliteration and explanatory footnotes may pave the way for the target reader to have an interesting reading.
2. Paraphrasing and adding a footnote to explain or define of the transliterated culture-bound term.
3. Providing extra information outside the text in the sort of bracketed translation, footnote, endnote, italics, comment and glossary.

These procedures should be used due to their usefulness in understanding cultural allusions. Without such procedures, the meaning of cultural connotations would not be recognizable to the majority of target readers and in that case they themselves would have to search often in vain for the meanings of the connotations. The procedures cause the visibility and foreignization of the translator in the translated text. These procedures are useful for some target readers to render the cultural connotations, because they are relating the additional information provided to their original text interpretations.

The cultural losses are minimized when they are translated by the author. The author/translator is fully aware of what the original message contains, which makes him explain why he chooses the words better than anyone else. If the translator is a non-native speaker of the SL, it is important to investigate the nature of cultural erosion. It is very likely in this case that the translation is more TL focused. This would be a useful comparison between two different (native and non-native) translators of the same source/ author. The translator needs to be a bicultural. In order to overcome cultural erosion, translators are required to be aware

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of the different types of culture, namely, material, social and religious to find the nearest equivalents.

Based on the general findings, cultural terms create real problems in translation, since these terms are culturally rooted. They show some kind of translation resistance when they are translated into another context. Such cultural difference makes it hard for the translators to overcome these losses that exist between unrelated languages and cultures. Since the culture-bound terms are difficult to render than the familiar terms, it is worthy to mention the difficulties of translating culture-bound terms between, especially between Arabic and English. The major difficulties may be identified and summarized as follows:

1. The insufficient knowledge of the source culture-bound term, unknown in the TLC, would create problems in translation.
2. The lack of specialized dictionaries concerned with the translation of culture-bound terms.
3. The translator's problem to recognize these terms within the ST, i.e., some of these terms have connotative meanings.
4. Misunderstanding the culture-bound terms in the ST is the main reason to misinterpret them.
5. The translator's misinterpretation to translate the culture-bound term and to choose the adequate procedure in the TT.
6. The deficiency of references, wide range of the research and complex nature of the issue (i.e., equivalence and cultural erosion).

This research contributes the field of translating culture-bound terms of a work of fiction. It highlights two issues that need further research: firstly, how to deal with equivalence and cultural erosion, and secondly, how to translate the culture-bound terms. It is not enough to

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make one study to discuss the issue of equivalence and cultural erosion. The researcher suggests to provide courses that address cultural contexts. This research should reinforce cross-cultural understanding. It is important for non-native readers who are unfamiliar with the source culture. As a result, this research will contribute a better understanding of the cultural allusions to a better appreciation of the cultural values of Algerian culture and literature.

Appendices

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Appendix 1: Examples and Types of Cultural Erosion

N°	Cultural Categories	Transliteration	Arabic Script	Page	Translation	Page
1	Material Culture	[<i>Twbhā āl'nnāby</i>]	ثَوْبَهَا الْعَنَابِي	16	Her burgundy dress	5
2		[<i>MLā'tahā</i>]	مَلَأَتْهَا	23	Her cloak	10
3		[<i>Ālmhārm ālhryryā</i>]	المُحَارِم الْحَرِيرِيَّة	81	Silk headscarf	44
4		[<i>Āhlhwyāt</i>]	الْحُلُويَّات	98	Sweets	54
5		[<i>Ālkisrā</i>]	الْكِسْرَة	98	Bread	54
6		[<i>Ālrrh̄sys</i>]	الرَّخْسِيْس	98	Pastries	54
7		[<i>Ālssfsāry</i>]	السَّفْسَارِي	100	<i>Sefsaris</i>	59
8		[<i>Ālmiqyās</i>]	المِقْيَاس	108	<i>Miqyas</i>	60
9		[<i>Qndwrā'nnāby</i>]	قَنْدُورَة عَنَابِي	131	A wine-red <i>Kandoura</i>	73
10		[<i>Kndwrthā āl'nnāby</i>]	كَنْدُورَتَهَا العَنَابِي	236	Her burgundy <i>kandoura</i>	133
11		[<i>Brāğ</i>]	بِرَاج	279	Pastries	158
12		[<i>Āl'rwq</i>]	العُرُوق	280	Arrack	158
13		[<i>Āšāš</i>]	الشَّاش	295	Sashes	167
14		[<i>Ālburns</i>]	البُرُنُس	295	Hooded capes	167
15		[<i>MLā'tuhā</i>]	مَلَأَتْهَا	298	Shawls	167
16		[<i>Āl'ğār</i>]	العُجَار	299	<i>Ajjar</i>	169
17		[<i>Ālmhārm</i>]	المُحَارِم	299	Forbidden parts of the body to the left and to the right	170
18	Artistic Culture	[<i>Ālmālwf wālmwšhāt</i>]	المَالُوف والمُوشَّحَات	123	<i>Maalouf or muwashshah</i>	69
19		[<i>Ōğnyt ārrāy</i>]	أَغْنِيَّة الرَّاي	168	A Rai music festival	94
20		[<i>Ālāgāny ālš'byā</i>]	الأَغَانِي الشَّعْبِيَّة	168	Pop songs	94
21		[<i>Ālbndyr</i>]	البَنْدِير	280	Drums	127
22		[<i>Ālfqyrāt</i>]	الفَقِيرَات	280	The poor women	159

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23	Religious Culture	[<i>Ālzzndāly</i>]	الرَّزْنَذَالِي	299	The rhythm of the chants	170
24		[<i>ʿysāwā</i>]	عِيسَاوَة	343	<i>Aissawi</i>	196
25		[<i>Ālshyd</i>]	الشَّهِيد	19	Victim	7
26		[<i>Ālmġāhdyn</i>]	المُجَاهِدِينَ	24	The fighters	10
27		[<i>Ālāwlyāʿ ālṣṣālhyn</i>]	الأَوْلِيَاءُ الصَّالِحِينَ	100	Holy men	55
28		[<i>Ktātyb</i>]	كُتَاتِيْب	226	Religious schools	128
29		[<i>Ātssḥr</i>]	أَتَسَحَّر	227	I ate the night meal	128
30		[<i>Āmsk</i>]	أَمْسَكَ	227	Refrained	124
31		[<i>Ālbarkā</i>]	الْبَرْكَه	236	Luck	133
32		[<i>Barkā</i>]	بَرْكَه	253	Blessings	143
33		[<i>Brkth ālṣḥryā</i>]	بركته الصخرية	280	The rocky pool	158
34		[<i>Ālmwddib</i>]	المُؤَدِّب	226	The monitors	127
35		[<i>Ālflqā</i>]	الْفَلَقَة	226	The rod	127

Appendix 2: Examples and Procedures of Cultural Erosion

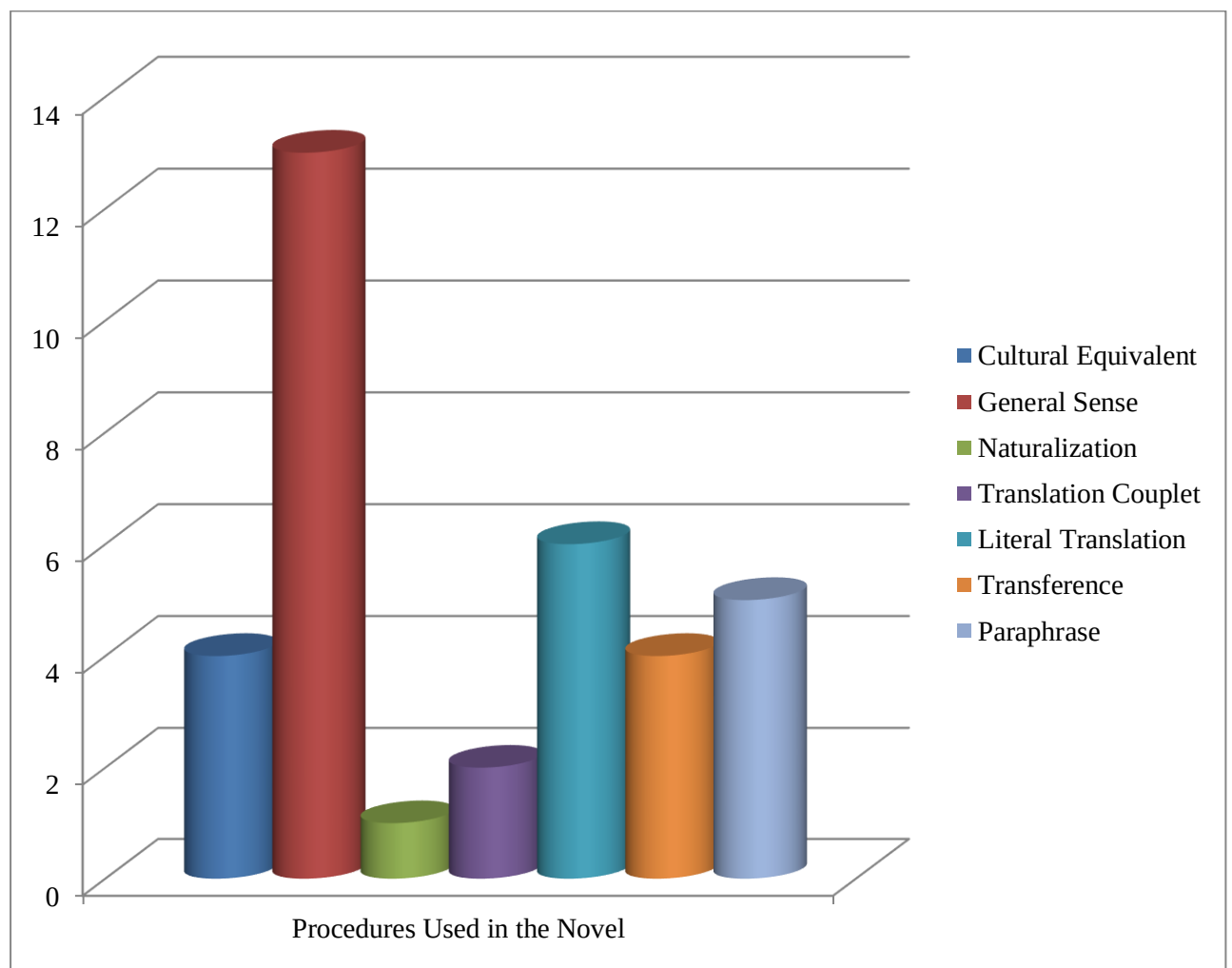
Cultural Categories	Culture-bound Terms in the ST			Equivalent Terms in the TT		Type of Loss in the TT
	Transliteration	Arabic Script	Page	Translation	Page	
Material Culture	[<i>Ṭwbhā āl'nāby</i>]	ثَوْبَهَا الْعَنَابِي	16	Her burgundy dress	5	Literal translation
	[<i>Mlā'tahā</i>]	مَلَأَتْهَا	23	Her cloak	10	General sense
	[<i>Ālmḥārm ālḥryryā</i>]	المَحَارِم الْحَرِيرِيَّة	81	Silk headscarf	44	General sense
	[<i>Ālḥlwyāt</i>]	الْخُلُويَّات	98	Sweets	54	Cultural equivalent
	[<i>Ālkisrā</i>]	الكِسْرَة	98	Bread	54	General sense
	[<i>Ālrrḥsys</i>]	الرَّخْسِيْس	98	Pastries	54	General sense
	[<i>Ālssfsāry</i>]	السَّفْسَارِي	100	<i>Sefsaris</i>	59	Naturalization
	[<i>Ālmiqyās</i>]	المِقْيَاس	108	<i>Miqyas</i>	60	Transference

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	[Qndwrā 'nnāby]	قَنْدُورَة عَنْابِي	131	A wine-red <i>Kandoura</i>	73	Translation couplet: literal + transference
	[Kndwrthā āl'nnāby]	كَنْدُورَتِهَا العَنْابِي	236	Her burgundy <i>kandoura</i>	133	Translation couplet: literal + transference
	[Brāḡ]	بِرَاج	279	Pastries	158	General sense
	[Āl'rwq]	العُرُوق	280	Arrack	158	General sense
	[Āšāš]	الشَّاش	295	Sashes	167	General sense
	[Ālburns]	البُرُوس	295	Hooded capes	167	General sense
	[Mlā'tuhā]	مَلَأَتْهَا	298	Shawls	167	General sense
	[Āl'ḡār]	العُجَار	299	<i>Ajjar</i>	169	Transference
	[Ālmḥārm]	المُحَارَم	299	Forbidden parts of the body to the left and to the right	170	Literal translation
Artistic Culture	[Ālmālwf wālmwšhāt]	المَالُوف والمُوشَّحَات	123	Maalouf or muwashshah	69	Transference
	[Ōḡnyṭ ārrāy]	أَغْنِيَة الرَّا ي	168	A Rai music festival	94	Paraphrase
	[Ālāḡāny ālš'byā]	الأَغَانِي الشَّعْبِيَّة	168	Pop songs	94	Cultural equivalent
	[Ālbndyr]	البُنْدِير	280	Drums	159	Cultural equivalent
	[Ālfqyrāt]	الفَقِيرَات	280	The poor women	159	Literal translation
	[Ālzzndāly]	الرُّنْدَالِي	299	The rhythm of the chants	170	Paraphrase
	['ysāwā]	عَيْسَاوَة	343	<i>Aissawi</i>	196	Transference
Religious Culture	[Ālšhyd]	الشَّهِيد	19	Victim	7	Cultural equivalent
	[Ālmḡāhdyn]	المُجَاهِدِينَ	24	The fighters	10	General sense
	[Ālāwlyā' ālššālḥyn]	الأَوْلِيَاءُ الصَّالِحِينَ	100	Holy men	55	Cultural equivalent
	[Ktātyb]	كُتَاتِيْب	226	Religious schools	128	Paraphrase

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	[<i>Ātssḥr</i>]	أَتَسَحَّرَ	227	I ate the night meal	128	Paraphrase
	[<i>Āmsk</i>]	أَمْسَكَ	227	Refrained	128	Literal translation
	[<i>Ālbarkā</i>]	الْبَرْكَه	236	Luck	133	General sense
	[<i>Barkā</i>]	بَرْكَة	253	blessings	143	Cultural equivalent
	[<i>Barkatahu ālṣḥryā</i>]	بَرْكَتُهُ الصَّخْرِيَّة	280	The rocky pool	158	Literal translation
	[<i>Ālmwddib</i>]	المُؤَدِّب	226	The monitors	127	Literal translation
	[<i>Ālflqā</i>]	الْفَلَقَة	226	The rod	127	General sense



Appendix 3: Frequency of Culture-bound Terms Procedures

Appendix 4: Examples and Types of Equivalence

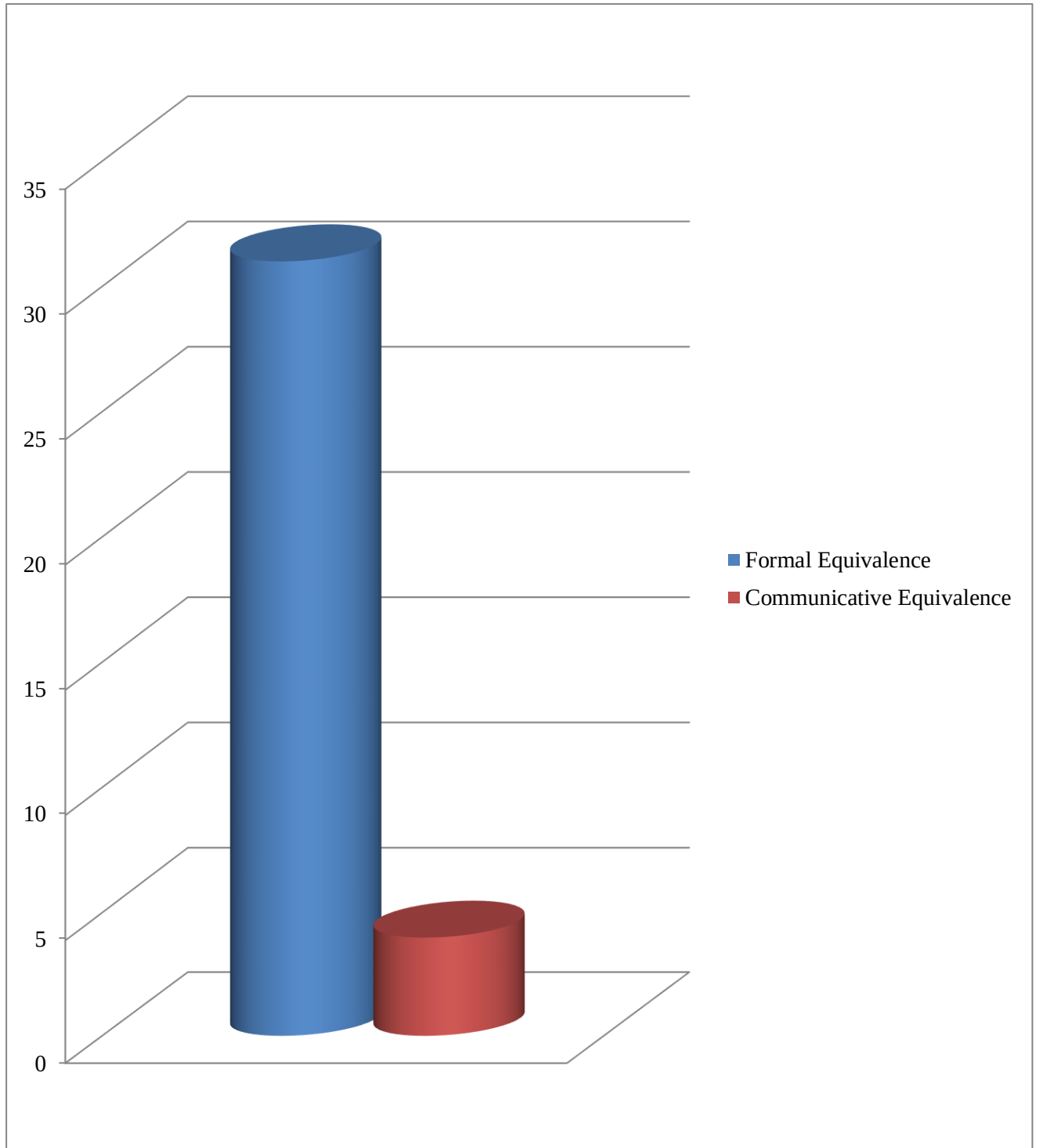
Cultural Categories	Culture-bound Terms in the ST			Equivalent Terms in the TT		Type of Equivalence in the TT
	Transliteration	Arabic Script	Page	Translation	Page	
Material Culture	[<i>T'wbhā āl 'nnāby</i>]	ثوبها العنابي	16	Her burgundy dress	5	Formal equivalence
	[<i>Mlā 'tahā</i>]	ملأئها	23	Her cloak	10	Formal equivalence
	[<i>Ālmhārm ālhryryā</i>]	المحارم الحريرية	81	Silk headscarf	44	Formal equivalence
	[<i>Āhlhwyāt</i>]	الحلويات	98	Sweets	54	Communicative equivalence
	[<i>Ālkisrā</i>]	الكسرة	98	Bread	54	Formal equivalence
	[<i>Ālrrhys</i>]	الرخصيس	98	Pastries	54	Formal equivalence
	[<i>Ālssfsāry</i>]	السفساري	100	<i>Sefsaris</i>	59	Formal equivalence
	[<i>Ālmiqyās</i>]	المقياس	108	<i>Miqyas</i>	60	Formal equivalence
	[<i>Qndwrā 'nnāby</i>]	قندورة عنابي	131	A wine-red <i>Kandoura</i>	73	Formal equivalence
	[<i>Kndwrthā āl 'nnāby</i>]	كندورثها العنابي	236	Her burgundy <i>kandoura</i>	133	Formal equivalence
	[<i>Brāḡ</i>]	براج	279	Pastries	158	Formal equivalence
	[<i>Āl 'rwq</i>]	العروق	280	Arrack	158	Formal equivalence
	[<i>Āšāš</i>]	الشاش	295	Sashes	167	Formal equivalence
	[<i>Ālburns</i>]	البُرُنُس	295	Hooded capes	167	Formal equivalence
	[<i>Mlā 'tuhā</i>]	ملأئها	298	Shawls	167	Formal equivalence
	[<i>Āl 'ḡār</i>]	العجار	299	<i>Ajjar</i>	169	Formal equivalence

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	[<i>Ālmḥārm</i>]	المَحَارِم	299	Forbidden parts of the body to the left and to the right	170	Formal equivalence
Artistic Culture	[<i>Ālmālwf wālmwṣḥāt</i>]	المَأْلُوف والمَوْشَحَات	123	<i>Maalouf or muwashshah</i>	69	Formal equivalence
	[<i>Ōḡnyṯ ārrāy</i>]	أَغْنِيَّة الرَّاى	168	A Rai music festival	94	Formal equivalence
	[<i>Ālāḡāny ālṣ 'byā</i>]	الأَغَانِي السَّعْيِيَّة	168	Pop songs	94	Communicative equivalence
	[<i>Ālbndyr</i>]	البَنْدِير	280	Drums	159	Communicative equivalence
	[<i>Ālfqyrāt</i>]	الفَقِيرَات	280	The poor women	159	Formal equivalence
	[<i>Ālzzndāly</i>]	الرَّزْنَذَالِي	299	The rhythm of the chants	170	Formal equivalence
	[<i>'ysāwā</i>]	عَيْسَاوَة	343	<i>Aissawi</i>	196	Formal equivalence
Religious Culture	[<i>Ālṣhyd</i>]	الشَّهِيد	19	Victim	7	Formal equivalence
	[<i>Ālmḡāhdyn</i>]	المُجَاهِدِينَ	24	The fighters	10	Communicative equivalence
	[<i>Ālāwlyā' ālṣṣālḥyn</i>]	الأَوْلِيَاء الصَّالِحِينَ	100	Holy men	55	Communicative equivalence
	[<i>Ktātyb</i>]	كُتَاتِيْب	226	Religious schools	128	Formal equivalence
	[<i>Ātssḥr</i>]	أَتَسَحَّر	227	I ate the night meal	128	Formal equivalence
	[<i>Āmsk</i>]	أَمْسَكَ	227	Refrained	128	Formal equivalence
	[<i>Ālbarkā</i>]	الْبَرَكَه	236	Luck	133	Formal equivalence
	[<i>Ālbrkā</i>]	بَرَكَه	253	blessings	143	Communicative equivalence
	[<i>Barkatahu ālṣḥryā</i>]	بَرَكَتُهُ الصَّخْرِيَّة	280	The rocky pool	158	Formal equivalence

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	[<i>Ālmwddib</i>]	المؤدّب	226	The monitors	127	Formal equivalence
	[<i>Ālflqā</i>]	الفلقة	226	The rod	127	Formal equivalence



Appendix 5: Types of Equivalence

Appendices

Appendix 6: Examples of Material Culture

Source Text	Target Text
1. (...) فَنَعِدُّ مِنْ أَجْلِكَ طَبَقَكَ الْمُفَضَّلَ وَثَلَاثُكَ بِالْحَلَوِيَّاتِ، وَبِالْكَسْرَةِ وَالرَّخْسِيسِ الَّذِي انْتَهَتْ لِتَوَّهَا مِنْ إِعْدَادِهِ. ص. 98 1. Fātu 'ddu min āġlkā tbaquk ālmufddal wtlāḥqk bi ālhlwyāt, wa bālkisrati wa ālrhsys ālly āntaht litwhā min i'dādih. p. 98	1a. They cooked your favourite dish, came after you with delicacies, and plied you with freshly made sweets, bread and pastries. p. 54
2. مُحَمَّلِينَ بِمَا أَعَدَّتْهُ النِّسَاءُ لِتِلْكَ الْمُنَاسَبَةِ مِنْ "بَرَاغٍ" وَحَلَوِيَّاتٍ وَقَهْوَةٍ. ص. 279 2a. Muḥmlyn bmā ā'ddathu ālannisā' litilkā ālmunāsbā min "brāğ" wa ḥlawyāt wa qahwā. p. 279	2a. Laden with pastries, sweets and coffee that the women prepared for the occasion. p. 158
1. يَعْيشُونَ عَلَى شَرْبِ الْغُرُوقِ. ص. 280 1b. Y'yšwnā 'lā šrb āl'rwq. p. 280	1b. They lived off arrack. p. 158
1. فَضُولُ النِّسَاءِ الْمُتَلَحِّقَاتِ بِالسِّفْسَارِيِّ. ص. 100 1c. Fḍwl ālnsā ālmtlḥfāt bi āssfsāry. p. 100	1c. The curiosity of women wrapped in sefsaris. p. 59
2. فِي طَلَّتِكَ...فِي لَهْجَتِكَ...فِي سَوَارٍ كُنْتُ تَلْبَسِيهِ. فَكُرْتُ قَلِيلًا ثُمَّ قُلْتُ: أَتَعْنِي "الْمِقْيَاسُ"؟ ص. 108 2c. Fy ṭaltik...fy lahḡtk...fy siwār knti tlbsynh. Fkrtu qlylān ṭumā qult: ā t'ny "ālmqyās"? p. 108	2c. She came in your figure, in your accent and in the bracelet you were wearing.' You thought a while, then said, 'Ah, you mean the miqyas. p. 60
3. تَرْتَدِينَ قَنْدَوْرَةَ عَنَابِيٍّ مِنَ الْقَطِيفَةِ، فِي لَوْنٍ ثِيَابٍ أَمَّا، تَمْشِينَ وَتَعُودِينَ عَلَى جُسُورِهَا. ص. 131 3c. Trtdynā qndwrā 'nnāby min ālqatṣfā, fy lawn tyāb 'ammā', tmšynā wa t'wdynā 'lā ġuswrihā. p. 131	3c. You dressed in a wine-red velvet kandoura – the same colour as Mother's – and went back and forth on her bridges. p. 73
4. أَتَذَكُرُ ثِيَابَهَا وَأَشْيَاءَهَا، أَتَذَكُرُ (كَنْدَوْرَتِهَا) الْعَنَابِيَّ الَّتِي لَمْ تَكُنْ أَجْمَلَ أَثْوَابَهَا. ص. 236 4c. Ātdkkru tyābhā wa āšyā'hā ātdkkru (kndwrthā) āl'nnāby ālty lm tkun āğmalu ātwābhā. p. 236	4c. I remembered her clothes and her things. I remembered her burgundy kandoura. p. 133
5. النِّسَاءُ مَلْفُوفَاتٌ بِمَلَاءِ أَتِهِنَّ السَّوْدَاءَ الَّتِي لَا يَبْدُو مِنْهَا شَيْءٌ سِوَى عُيُونُهُنَّ. ص. 295 5c. Ālannis' mlfwfāt bmlā' āthnna ālsswdā' ālly lā ybdw minhā šy' siwā 'ywnahun. p. 295	5c. The women wrapped in their black shawls that only left the eyes visible. p. 167
6. تَحْتَ مَلَاءِ أَتِهَا السَّوْدَاءِ الْوُفُورِ. ص. 298 6c. Taḥt mlā'tihā ālsswdā' ālwqwr. p. 298	6c. Beneath her staid black shawls the suppressed desire of centuries was dormant. p. 169

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7. تَمْنَحُ عُيُونُهُنَّ تَحْتَ (العَجَار)، ذَلِكَ الْبَرِيقُ النَّادِر. ص. 299 7c. Tmnḥu 'ywnhunna tāht (āl'gār), dālk ālbryq āl'nādr. p. 299	7c. Which gave their eyes behind the ajjar that rare flash. p. 169
8. فَيَبْدَأَنَّ الرِّقْصَ وَكَأَنَّهُنَّ يَسْتَسْلِمْنَ لِلْحُبِّ، بِحَجَلٍ وَدَلَالٍ فِي الْبِدَايَةِ. يُحَرِّكْنَ الْمَحَارِمَ يَمَنَةً وَيَسْرَةً. ص. 299 8c. Fybdnā ārrqṣ wa k'nnahunna yastslmnā lilḥub, biḥḡal wa dlāl fy ālbīdāyā. Yuhrrīknā ālmḥārm ymntn wa ysrā. P. 299	8c. Start to dance as if surrendering to love. Shy and coy to start with, they would move forbidden parts of the body to the left and to the right. p. 170

Appendix 7: Examples of Artistic Culture

Source Text	Target Text
1. تُغَنِّي الْمَالُوفَ وَالْمَوْشَّحَاتِ الْقَسَنْطِينِيَّةَ بِأَدَاءٍ وَبِصَوْتٍ مُدْهِشٍ، مُرْتَدِيَّةً ذَلِكَ الثَّوبَ الْقَسَنْطِينِي الْفَاجِر. ص. 123 1d. Tugnny ālmālwf wa ālmwšḥāt ālQsnṭynyā bi ādā' wa bi ṣawt mudhiš, murtdyā dlik āltwb ālQsnṭyny ālfāḥir. P.123	1d. With her marvellous voice and rendition, she would sing the maalouf or muwashshah of Constantine. She was pictured on the box wearing the luxurious Constantine robe . p. 69
2. عَلَى وَقْعِ الزَّنْدَالِيِّ. ص. 299 2d. 'lā wq 'ālzzndāly. p. 299	2d. To the rhythm of the chants . p. 170
3. يَضْرِبْنَ عَلَى الْبَنْدِيرِ. ص. 299 3d. Yḍrbn 'lā ālbīndyr. p. 299	3d. The beat of the drum . p. 170
4. تسيرين.. مثقلة الأثواب والخطى، وسط الزغاريد ودقات البندير. ص. 335 4d. Tasyrynā.. muṭqlt āl'twāb wa ālḥuṭā, waṣṭ ālzḡāryd wa daqāt ālbndyr . p. 335	4d. With a heavy dress and heavy steps you walked among the trills of joy and the drumbeats . p. 191
5. أَنْتَ الَّذِي كُنْتَ تَرُدُّدُ مَعَ جَمَاعَةِ "عَيْسَاوَةَ" حَلَقَاتِ الْجَذْبِ وَالتَّهْوِيلِ. ص. 343 5d. Ānt āllḡy kānt twrdidu m'ā ḡmā't "ysāwā" ḥlqāt ālḡdb wālthwyl. p. 343	5d. He who frequented the Aissawi group in sessions of ecstasy and terror. p. 196
6. الاسْتِسْلَامُ لِنُوبَاتِ رَقْصِ بَدَائِيَّةٍ، فِي حَلَقَاتِ جَمَاعِيَّةٍ يُؤَدُونَهَا فِي الْهَوَاءِ الطَّلَقِ.. عَلَى وَقْعِ بَنْدِيرِ الْفَقِيرَاتِ. ص. 280 6d. Ālystslām linwbāt raqṣ bīdāy'ya, fy ḥālqātin ḡamā'yā yu'ddwnhā fy ālhwā' āltlq.. 'lā wq'y bīndyr ālfqyrāt. p. 280	6d. Submitted to bouts of primitive dancing in circles in the open air to the rhythm of the poor women's drums. p. 159

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Appendix 8: Examples of Religious Culture

Source Text	Target Text
1. كَانَ يَأْتِي مَعَ الصَّلَوَاتِ، مَعَ تَرَائِيلَ مَعَ صَوْتِ (الْمُؤَدِّبِ). ص. 226 1e. Kān y'ty m'ā ālšlwāt, m'ā tarātyl m'ā sawt (Ālmwddib). p. 226	1e. The chanting of the Qur'an, the voices of the monitors . p.127
2. فِي كَتَاتِيْب قَسْنَطِيْنِيَّةِ الْقَدِيْمَةِ. ص. 226 2e. Fy kātyb Qsntynā ālqdyrnā. p. 226	2e. At the old religious schools of Constantine. p. 127
3. لَكِنَّا كُنَّا نَنْسَخُهَا عَلَى ذَلِكَ اللَّوْحِ وَنَحْفَظُهَا كَيْفَ مَا كَانَ، خَوْفًا مِنْ "الْفَلَقَةِ". ص. 226 3e. Lākinannā kunnā nānshuhā 'lā dālika āllwḥ wa nhfāzhā kyfa mā kān, ḥawfān min "ālflqā". p. 226	3e. But still copied them on to our slates and memorised them, fearful of the rod . p. 127
4. أَتَسَحَّرُ وَأَمْسِكُ مِنَ الْأَكْلِ مَعَكَ. ص. 227 4e. Ātsḥr wa 'wmsik min āl'kl mā'k. p. 227	4e. I ate the night meal and refrained from food with you. p. 128
5. الْأَشْيَاءُ الثَّمِيْنَةُ الَّتِي يَحْتَفِظُ بِهَا لِلذِّكْرِى أَوْ الْبَرَكَةِ. ص. 236 5e. Āl'syā' ālṭmynā āllyt yḥtfizu bihā lldkrā wa ālbrkā. p. 236	5e. Few very precious things that are kept as mementos or for luck . p. 133
6. يَجِبُ أَنْ تَحْضُرَ عُرْسَهَا لِلْبَرَكَةِ. ص. 253 6e. Ygb 'n taḥḍr 'rshā lilbrkā. p. 253	6e. You have to attend her wedding to give your blessings . p. 143
7. فَيَقْدِمُونَ لَهُ دُبَايَحَ الْحَمَامِ، وَيَسْتَجْمُونَ فِي الْمِيَاهِ الدَّافِئَةِ لِبَرَكَتِهِ الصَّخْرِيَّةِ. ص. 280 7e. Fyqdimwnā lhu ḍbā'h ālḥmām, wa ystaḥmwnā fy ālmyāh ālddāfy' ā li brkatih ālshryā. p. 280	7e. They offered pigeons in sacrifice and bathed in the warm waters of the rocky pool . p. 158
8. خَوْفًا مِنْ "الْفَلَقَةِ". ص. 226 Ḥwfān min "ālflqā". p. 226	8e. Fearful of the rod . p. 127

Appendix 9: Other Culture-bound Terms Examples

Source Text	Target Text
1. صَبِيْنِيَّةٌ قَهْوَةٌ نَحَاسِيَّةٌ كَبِيْرَةٌ، إِبْرِيْقٌ، وَقَفَاجِيْنٌ، وَسُكَّرِيَّةٌ وَمِرْشٌ لِمَاءِ الزَّهْرِ وَصَحْنُ الْحَلْوِيَّاتِ. ص. 8 1. Šynyātu qhwā nuḥāsiyā kabyrā, ābryq wa fnāğyn, wa sukryā wa miraš limā' ālzzahr wa ṣaḥn ālḥlwyāt. p. 8	1f. A large copper tray bearing a coffee pot, cups, a sugar bowl, a phial of rose water and a plate of small cakes . p. 5

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2. سِتْ سَاعَاتٍ مِّنَ الْجِصَارِ وَالْطَّوَيْقِ، وَمِنَ الْقَصْفِ الْمُرَكَّزِ لِشَرَّةٍ بِأَكْمَلِهَا. ص. 41 2. Sit sā'āt mina ālḥiṣār wa āltṭwyq, wa min ālqṣfi ālmurkkz li dšra bikmlihā. p. 41	2f. His murderers carpet-bombed the besieged town of Dachra for six hours. p. 24
3. الْمُخَرَّبِينَ وَ"الْفَلَاة" الَّذِينَ أَقْسَمَتْ فِرْنَسَا أَنْ تَأْتِي عَلَيْهِمْ. ص. 41 3. Ālmuḥarbyn wa " āflāqā " ālḍynā āqsaṃt firnsā ān tāty 'lyhm. p. 41	3f. The rebels France had vowed to destroy. p. 20
4. كَانَتْ إِحْدَى الْخُلَى الْقُسْنُطِينِيَّةِ الَّتِي تُعْرَفُ مِنْ ذَهَبِهَا الْأَصْفَرِ الْمَضْفُورِ. ص. 47 4. Kānt iḥdā ālḥuly ālQsntynyā āllyt t'rfu min dahbihā ālaṣfru ālmdfwr . p. 47	4f. Constantine jewellery p. 28 With its plaited yellow gold p. 28
5. كَثِيرًا مِنَ الْوَسَاطَةِ وَالْأَكْتَاةِ الْغَرِيضَةِ. ص. 51 5. ktyran min ālwsāṭā wa ālāktāf āl'rydā . p. 51	5f. Serious connection and power base p. 30
6. وَقَفْتُ كَمَجْنُونٍ عَلَى عَجَلٍ أَرَسُمُ "قَنْطَرَةَ الْحَبَالِ" فِي قَسْنُطِينَةِ. ص. 56 6. Waqftu kmğnwn 'lā 'ğl ārsmu " qanṭrt ālḥbāl " fy Qsntynā. p. 56	6f. Constantine's suspension bridge . p. 33
7. هَا أَنَا الْيَوْمَ.. نَبِيٌّ صَغِيرٌ نَزَلَ عَلَيْهِ الْوَحْيُ ذَاتَ خَرِيفٍ فِي غُرْفَةٍ صَغِيرَةٍ بَائِسَةٍ، فِي شَارِعِ "بَابِ سَوَيْقَةَ" بِتُونِسِ. ص. 57 7. hā ānā ālywm.. nby ṣāğyr nzlā 'lyhi ālwḥu dāt ḥryf fy ġrftin ṣğyrā bāysā, fy šār " Bāb Swyqā " bi Twnis. p. 57	7f. A minor prophet who was struck with inspiration one autumn in a mean room on Bab Sweiqā Street in Tunis. p. 34
8. يَوْمَ مَاتَ أَبِي لَمْ تَزْغُرْ جَدَّتِي كَمَا فِي قِصَصِ الثَّوْرَةِ الْخَيَالِيَّةِ الَّتِي قَرَأْتُهَا فِي مَا بَعْدَ. ص. 98 8. Ywma māt āby lam tuzğrid ġadty kmā fy qīṣaṣi āltwra ālḥyālyā āllyt qratuhā fy mā b'd. p. 98	8f. The day my father died, my grandmother didn't ululate with joy like in the made-up stories of the Revolution I read later. p. 58
9. تَصَوَّرْتُ أَنَّهَا يَوْمَ كَانَتْ حُبْلَى بِأَبِي لَمْ تُفَارِقْ مَزَارَ سَيِّدِي مُحَمَّدٍ الْغُرَابِ بِقَسْنُطِينَةِ. ص. 100 9. Tṣwr ānhā ywmā kānt ḥublā bi āby lm tufāriq mzār Sydy Mḥamd ālğurāb bi Qsntynā. p. 100	9f. She didn't stop visiting the tomb of Sidi Mohamed of the Crow in Constantine. p. 59
10. مُنْتَقِلَةً بَيْنَ ضَرِيحِهَا وَمَزَارِ سَيِّدِي عُمَرَ الْفَايَشِ. ص. 100 10. Mutnqlā byn ḍāryḥhā wa mzār Sydy 'mr Ālfāyš. p. 100	10f. She'd move between Sayida Menoubia's tomb and that of Sidi Omar el-Fayash . p. 59.

Appendices

11. رُبَّمَا سَمِعْتَ بِهِ، ذَلِكَ الْوَلِيِّ الَّذِي كَانَ يَبْعِثُ عَارِيًا تَمَامًا مِنْ كُلِّ شَيْءٍ. ص. 100 11. Rubmā sm't bih, dālkā ālwly ālldy kāna y'yšu 'āryān tmāmān min kuli šy. p. 100	11f. Perhaps you've heard of him—the saint who lived divested of everything. p. 59
12. الشَّيَاحَةُ الْخَشَبِيَّةُ الْمَوْضُوعَةُ عَلَى شَكْلِ قُبَّةٍ صَغِيرَةٍ فَوْقَ كَانُونٍ. ص. 104 12. Ālšyāhā ālḥšbyā ālmwḍwā 'lā škl qubatin šgyrā fawqā kāwnn. p. 104	12f. The doomed wooden rack on top of the stove. p. 62
13. عادت "أما الزهرة" بصينية القهوة وبصحن "الطمينية". ص. 105 13f. 'ādat "mā ālzzhrā" bi šynyā ālqhwa wa bi šāḥn "āltmynā". p. 105	13f. <i>Amma</i> Zahra came back with a tray of coffee and a plate of tamina. p. 62
14. تَزُورِينَ أَوْلِيَاءَهَا، تَنْعَطِرِينَ بِبُخُورِهَا، تَرْتَدِينَ قَدُورَةَ عَنَابِي مِنْ الْقُطَيْفَةِ، فِي لَوْنِ ثِيَابٍ "أَمَّا" تَمْشِينَ وَتُعُودِينَ عَلَى جُسُورِهَا. ص. 131 14f. Tzwrynā 'wlyā'hā, tat'tryn bibḥwrhā, trtdynā qndwrā 'nnāby min ālqtyfā, fy lāwn tyāb "mā" tamšynā wa t'wddinā 'lā ḡswrihā, fa'kādu 'sm' waq' ḥlḥālk āldhby yrnun fy kuhwf āldākrā. p. 131	14f. You visited her saints and perfumed yourself with her incense. You dressed in a wine-red velvet kandoura – the same colour as Mother's – and went back and forth on her bridges. p. 77
15. أكاد ألمح آثار الحناء على كعبي قدميك المهيتأتين للأعياد. ص. 131 15f. 'kād 'lmaḥu 'tār ālḥnnā' 'lā k'by qadmayki ālmhyatayni lil'yād. p. 131	15f. I could almost see the traces of henna decorating the soles of your feet for a feast. p. 77
16. كَانَ أَكْثَرُ ثَوْبٍ يَحْمِلُ عِطْرَهَا وَرَائِحَتُهَا الْمُمَيَّزَةُ، رَائِحَةُ فِيْهَا شَيْءٌ مِنَ الْعَبْرِ. ص. 236 16f. Kān 'ktr ṭawb yḥmilu 'trhā wa rā'ḥthā ālmumayzā, rā'ḥt fyhā šy' min āl'nbr. p. 236	16f. It was the robe that was most redolent of her distinctive perfume, amber. p. 137
17. أَكَادُ أَرَى مُوَكِّبًا آخَرَ يَغُودُ بَعْدَ أَسَابِيعَ، بِغُرُوسِ صَغِيرَةٍ هَذِهِ الْمَرَّةَ.. وَنِسَاءٌ يَحْتَرِفْنَ الرُّغَارِيدَ وَالْمَوَاوِيلَ. ص. 272 17f. 'kād 'rā mwkibān 'āḥr y'wd bā'd 'sāby', bi'rws šgyrā hāḍihi ālmrrā.. wa nisā' yḥtrfnā ālzzgāryd wa ālmwāwyl. p. 272	17f. I could almost see another procession making its way in a few weeks later, that time with a young bride and professional female ululators and singers. p. 158
18. هُنَا الْقَنْطَرَةُ.. أَقْرَبُ جِسَرٍ لِبَيْتِي وَلِذَاكَرْتِي. ص. 276 18f. Hunā ālqnṭr.. 'qrab ḡisr lbayty wa liḍākirty. p. 276	18f. There was the viaduct, the closest bridge to my home and my memory. p. 160
19. إِصْلَاحُ جِسْرِ الْقَنْطَرَةِ. ص. 280	

Appendices

19f. 'yṣlāḥ ḡisr ālqnṭrā. p. 19	19f. Repairing the viaduct bridge . p. 162
20. حيث كانت تعد القهوة على الوجدان الحجري وتقدم بالجزوة. ص. 294 20f. Hytu kānt tu'iddu ālqhwā 'lā ālwiḡāq ālhḡry wa tuqdm bālḡzwā. p. 294	20f. On a stone stove and served in a small copper pot . p. 171
21. النساء ملفوفات بملاءاتهن السوداء. ص. 295 21f. Ānnisā' mlfwfāt bimlā' ātihnā ālsswdā' āllytā lā ybdw minhā šay' siwā 'ywnahun. p. 295	21f. The women wrapped in their black shawls . p. 171
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Appendix 10: Pictures



Picture 1: [*Ālksrā*]



Picture 2: Bread



Picture 3: [*Ālr̥hsys*]



Picture 4: Pastries



Picture 5: [*Brăg*]



Picture 6: [Āl'rwq]



Picture 7: Arrack



Picture 8: [*Ālmḥārm*]



Picture 9: [*Āl'ḡār*]



Picture 10: [*Mlā'ā*]



Picture 11: Shawls



Picture 12: [*Ālfqyrāt*]



Picture 13: [*ʿysāwā*]



Picture 14: [*Ālbndyr*]



Picture 15: Drum



Picture 16: [*ālzzndāly*]



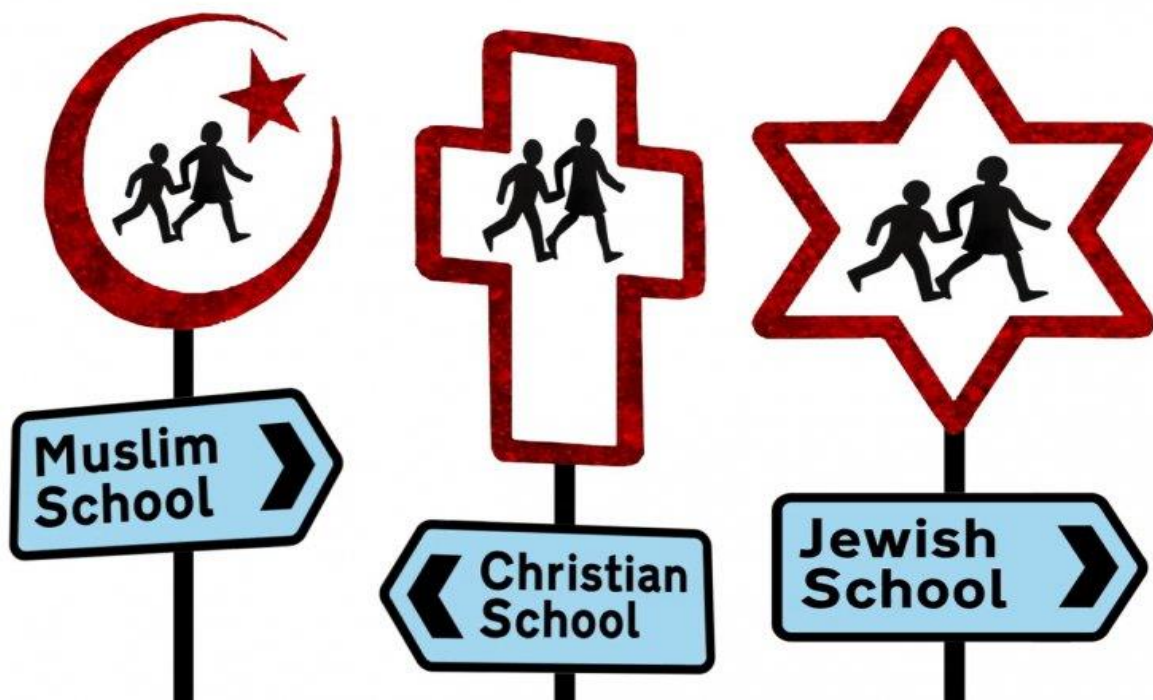
Picture 17: [*Ālmwddib*]



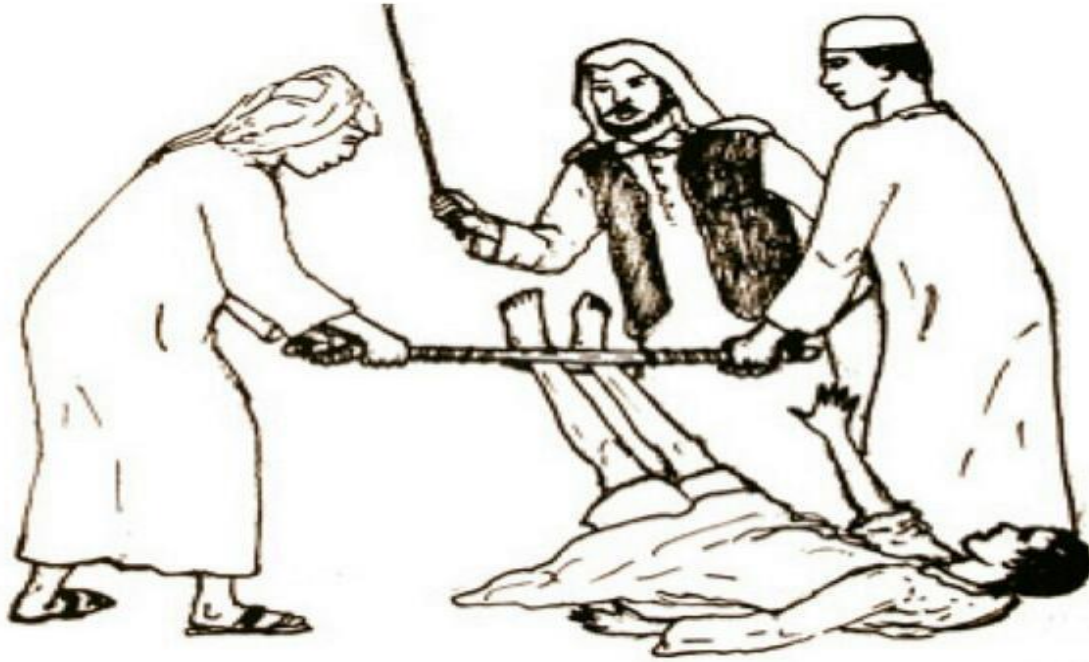
Picture 18: The Monitor



Picture 19: [*Ktātyb*]



Picture 20: Religious Schools



Picture 21: [*Āḥlqā*]



Picture 22: The Rod



Picture 23: [*Qndwrā 'nnāby*]



Picture 24: Constantine Pastries



Picture 25: [*Ālssfsāry*]



Picture 26: [*Ālmiqyās*]



Picture 27: [*Āṣāṣ*]



Picture 28: [*Ālburns*]



Picture 29: [*Ḥimmām Şahry*]



Picture 30: [*Mirš mā' ālzzahr*]



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Picture 32: [*Tammina*]



Picture 33: [*Ālḥnnā*]



Picture 34: [*Āl'nbr*]



Picture 35: [*Ġisr Ālqnṭrā*]



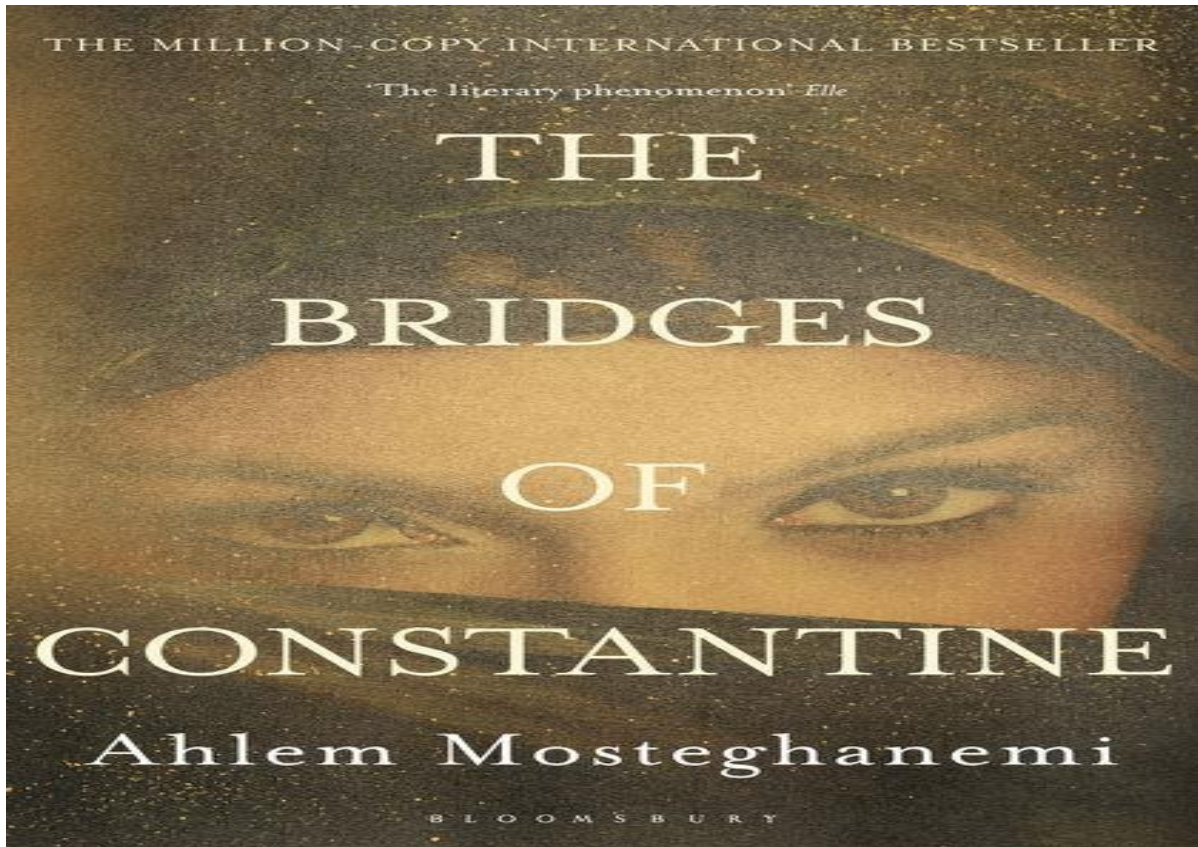
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Picture 37: [*Ālǧzwā*]



Picture 38: Cover Page *Dakirat Alǧasad*



Picture 39: Cover Page *The Bridges of Constantine*



Picture 40: Celebration the Fisrt Copies of *The Bridges of Constantine* at Bloomsbury
Publishing

Summary of the Research Work in Arabic

مُقَدِّمَةٌ

تَسْعَى التَّرْجَمَةُ لِتَقْلِيصِ الفَجَوَاتِ الثَّقَافِيَّةِ بَيْنَ الأُمَمِ وَتَقْرِبِ الشُّعُوبَ وَتَحْقِيقِ التَّكَافُوفِ بَيْنَ النُّصُوصِ، وَكَذَا تَوْفِيرِ الأَدَوَاتِ وَالسُّبُلِ المُنَاسِبَةِ، وَيُشِيرُ التَّكَافُوفُ إِلَى التَّشَابُهِ بَيْنَ العَنَاصِرِ والتَّعْبِيرَاتِ فِي النُّصِ المَصْدَرِ وَمَا يُعَادِلُهَا فِي النُّصِ المُتَرْجَمِ؛ وَيَكْشِفُ تَحْلِيلَ إِجْرَاءَاتِ عَمَلِيَّاتِ التَّرْجَمَةِ الْمُتَضَمِّنَةَ مَدَى تَعْقِيدِ هَذِهِ العَمَلِيَّةِ، بِحَيْثُ يَبْرُزُ لَنَا مِنْ خِلَالِ مُرَاسَلَاتِ التَّرْجَمَةِ وَتَطْبِيقَاتِهَا وَجُودَ بَعْضِ الآلِيَّاتِ الَّتِي تَسَهِّلُ عَمَلِيَّةَ التَّحْلِيلِ كَالْيَةِ الفَهِمِ وَإِعَادَةِ التَّعْبِيرِ، وَمِنْ المُهِمِ تَحْلِيلَ هَذِهِ الآلِيَّاتِ لِفَهِمِ عَمَلِيَّةِ التَّرْجَمَةِ، وَيُسَاعِدُ هَذَا التَّحْلِيلَ أَيْضًا عَلَى فَهْمِ الاسْتِرَاطِيَّاتِ المُسْتَحْدَمَةِ لِلتَّعَامُلِ مَعَ مَشَاكِلِ نَقْلِ العَنَاصِرِ الثَّقَافِيَّةِ الَّتِي يَتِمُّ التَّعَامُلُ مَعَهَا فِي التَّرْجَمَةِ.

يَعْتَقِدُ بَعْضُ العُلَمَاءِ أَنَّ التَّعَامُلَ مَعَ إِشْكَالِيَّةِ الخَسَارَةِ فِي التَّرْجَمَةِ يُعَدُّ مُشْكَلَةً كَبِيرَةً لِلْعَالِيَةِ، مَا يَجْعَلُ مِنَ الصَّعْبِ تَعْوِيضِهَا لَكُونِهَا مُتَجَذَّرَةً فِي سِيَاقِ اجْتِمَاعِي وَثَقَافِي مُعَيَّنٍ، وَتُظْهِرُ هَذِهِ الخَسَائِرُ نَوْعًا مِنَ المَقَاوِمَةِ عِنْدَمَا يَتِمُّ نَقْلُهَا إِلَى سِيَاقٍ مُخْتَلَفٍ، لِأَنَّهَا تُعَبِّرُ عَنْ مُصْطَلَحَاتٍ أَوْ مَفَاهِيمٍ قَدْ لَا تَكُونُ مَوْجُودَةً فِي الثَّقَافَةِ الِهْدَفِ، لِارْتِبَاطِهَا بِمَفَاهِيمٍ مُجَرَّدَةٍ أَوْ مَلْمُوسَةٍ تُشِيرُ إِلَى بَيْئَةٍ مُحَدَّدَةٍ وَمُعْتَقَدَاتٍ دِينِيَّةٍ وَقِيَمِ اجْتِمَاعِيَّةٍ وَعَنَاصِرٍ مَادِيَّةٍ مُعَيَّنَةٍ، وَهَذَا النُّوعُ الثَّقَافِي يَجْعَلُ مِنَ الصَّعْبِ عَلَى المُتَرْجِمِينَ سُدَّ الفَجَوَاتِ الثَّقَافِيَّةِ المَوْجُودَةِ بَيْنَ اللُّغَاتِ لِأَنَّ كُلَّ لُغَةٍ تَعَكِّسُ الوَاقِعَ بِطَرِيقَتِهَا الخَاصَّةِ، مَا يَجْعَلُ مِنَ الصَّعْبِ العُثُورَ عَلَى مُكَافِئَاتٍ ثَقَافِيَّةٍ لِأَفْرَادٍ لَهُمْ خَلْفِيَّاتٍ اِبْدِيُولُوجِيَّةٍ مُخْتَلِفَةٍ.

عَلَى إِثَرِ هَذِهِ المُعْطِيَّاتِ، سَيُنَاقِشُ هَذَا البَحْثُ مَسْأَلَةَ التَّكَافُوفِ والخَسَارَةِ الثَّقَافِيَّةِ فِي مَجَالِ تَرْجَمَةِ الرِّوَايَةِ الأدْبِيَّةِ الجَزَائِرِيَّةِ إِلَى اللُّغَةِ الإِنْجِلِيزِيَّةِ، بِحَيْثُ تَرْتَبِطُ الرِّوَايَةُ بِالثَّقَافَةِ ارْتِبَاطًا وَثِيقًا وَتَمْتَّازُ بِمَجْمُوعَةٍ مِنَ المَضَامِينِ وَالتَّلْمِيحَاتِ المَحَلِّيَّةِ وَالعَالَمِيَّةِ، وَيَلْقَى مَفْهُومُ التَّكَافُوفِ قَدْرًا كَبِيرًا مِنَ التَّحْلِيلِ وَالنَّقْدِ، فَيَتَسَاءَلُ البَعْضُ عَمَّا إِنْ كَانَ تَحْقِيقُهُ نِسْبِيًّا أَمْ مُطْلَقًا، بَيْنَمَا تَتَطَلَّبُ الخَسَارَةُ الثَّقَافِيَّةُ مَجْمُوعَةً أَدَوَاتٍ قِيَاسٍ خَاصَّةٍ، وَلِهَذِهِ الأَسْبَابِ وَمِنْ أَجْلِ بِنَاءِ الإِطَارِ النَّظَرِيِّ لِهَذِهِ الإِشْكَالِيَّةِ، فَقَدْ اخْتَرْتُ رِوَايَةَ أَحْلَامِ مُسْتَعْنَمِي "ذِكْرَةُ الجَسَدِ" بِتَرْجَمَةِ رَفَائِلِ كوهين لِلإِنْجِلِيزِيَّةِ (*The Bridges of Constantine*). يَتِمُّ فِي هَذَا البَحْثِ مُرَاجَعَةٌ وَعَرْضُ الآرَاءِ المُخْتَلِفَةِ لِهَاتَيْنِ الإِشْكَالِيَّتَيْنِ، بِالإِضَافَةِ إِلَى تَقْيِيمِ تَرْجَمَةِ المُصْطَلَحَاتِ المُرتَبِطَةِ بِالثَّقَافَةِ لِقِيَاسِ مَدَى تَحْقِيقِ التَّكَافُوفِ وَحُجْمِ الخَسَارَةِ فِي تَرْجَمَةِ المُصْطَلَحَاتِ الثَّقَافِيَّةِ المَذْكُورَةِ فِي الرِّوَايَةِ بَيْنَ اللُّغَتَيْنِ، وَعَلَى هَذَا الأَسَاسِ فَقَدْ تَمَّ مُرَاجَعَةٌ أَهَمُّ الأَعْمَالِ المُتَعَلِّقَةِ بِالإِنْتِاجِ الأدْبِيِّ لِلرِّوَايَةِ أَحْلَامِ مُسْتَعْنَمِي (مَعَ التَّرْكِيزِ بِشَكْلِ خَاصٍّ عَلَى رِوَايَةِ "ذِكْرَةُ الجَسَدِ") وَأَعْمَالِهَا المُتَرْجَمَةِ إِلَى اللُّغَةِ الإِنْجِلِيزِيَّةِ، وَعَلَى حَدِّ عِلْمِي أَنَّهُ لَمْ يَتِمَّ إِجْرَاءُ أَيِّ بَحْثٍ نَقْدِي حَتَّى الْآنَ فِي مَسْأَلَةِ التَّكَافُوفِ وَالخَسَارَةِ الثَّقَافِيَّةِ فِي تَرْجَمَةِ أَحْلَامِ مُسْتَعْنَمِي لِلرِّوَايَةِ وَالتَّرْجَمَةِ. تُشَارِكُ الأَطْرُوحَةُ فِي مُنَاقَشَةِ الاسْتِرَاطِيَّاتِ المُسْتَحْدَمَةِ فِي تَرْجَمَةِ الأَعْمَالِ الرِّوَايَةِ، وَقَدْ رَكَّزْتُ عَلَى تَقْيِيمِ اسْتِرَاطِيَّاتِ حَلِّ مُشْكَلَاتِ العَنَاصِرِ الثَّقَافِيَّةِ لِلرِّوَايَةِ مَرْفُوعَةً بِتَقْيِيمِ يَضُمُّ مَجْمُوعَةً مِنَ الاِقتِرَاحَاتِ وَالتَّوَصِيَّاتِ المُتَعَلِّقَةِ بِنَظَرِيَّةِ التَّرْجَمَةِ وَمُمَارَسَتِهَا، مَعَ التَّرْكِيزِ بِشَكْلِ خَاصٍّ عَلَى التَّدْرِيسِ وَالتَّدْرِيبِ عَلَى التَّرْجَمَةِ.

لِهَذِهِ الأَسْبَابِ، فَإِنَّ تَرْجَمَةَ رِوَايَةِ "ذِكْرَةُ الجَسَدِ" إِلَى الإِنْجِلِيزِيَّةِ لَيْسَتْ عَمَلًا بَسِيطًا، لَيْسَ لِأَنَّ الرِّوَايَةَ تُرْسَمُ بِشَكْلِ شَامِلٍ المُجْتَمَعِ مِنْ حَيْثُ اللُّغَةُ وَالثَّقَافَةُ (خَاصَّةً مَنطَقَةً قَسْنُطِينِيَّةً)، وَبِالتَّحْدِيدِ المُصْطَلَحَاتِ المُرتَبِطَةِ بِالثَّقَافَةِ الَّتِي تَحْتَاجُ إِلَى مُعَالَجَةٍ خَاصَّةٍ لِنَقْلِهَا مِنَ الثَّقَافَةِ المَصْدَرِ إِلَى الثَّقَافَةِ الِهْدَفِ، وَلَا يُمَكِّنُ القِيَامُ بِذَلِكَ مَا لَمْ يَكُنْ لَدَى المُتَرْجِمِينَ الفَهِمُ الكَافِي لِلثَّقَافَةِ الجَزَائِرِيَّةِ وَالثَّقَافَةِ الِهْدَفِ مِنْ جَمِيعِ جَوَانِبِهَا، وَعَلَى الرُّغْمِ مِنْ أَنَّ المُصْطَلَحَاتِ المُرتَبِطَةَ بِالثَّقَافَةِ كَثِيرَةٌ وَلَكِنَّا سَنَقْتَصِرُ فِي دِرَاسَتِنَا عَلَى أَهَمِّ المُصْطَلَحَاتِ الثَّقَافِيَّةِ. سَيَتِمُّ إِجْرَاءُ تَحْلِيلٍ مُنْهَجِيٍّ لِثَلَاثَةِ أَسْبَابٍ رَئِيسَةٍ يَتَعَلَّقُ الإِجْرَاءُ الأولُ بِطَبِيعَةِ اخْتِلَافِ المُصْطَلَحَاتِ المُرتَبِطَةِ بِالثَّقَافَةِ مِنْ حَيْثُ التفسيرِ مِنْ ثَقَافَةٍ إِلَى أُخْرَى، وَيَتِمَّتُّ الإِجْرَاءُ الثَّانِي فِي خَاجَةِ هَذِهِ المُصْطَلَحَاتِ إِلَى اهْتِمَامِ خَاصٍّ لِأَنَّهَا "a variety of social, historical, cultural and literary systems" (إيسر، 2006، ص. 60)، أَمَّا الإِجْرَاءُ الثَّالِثُ فَيَقْبِضُ بَأَنَّ أَيَّ إِسَاءَةٍ تَفْسِيرٍ لِهَذِهِ المُصْطَلَحَاتِ سَيُؤَدِّي إِلَى عَدَمِ التَّكَافُوفِ الثَّقَافِي أَوْ الخَسَارَةِ الثَّقَافِيَّةِ.

تَمَّ إِعْدَادُ هَذِهِ الدِّرَاسَةِ لِتَحْلِيلِ وَنَقْدِ التَّرْجَمَةِ الَّتِي يَسْتَخْدِمُهَا المُتَرْجِمُ لِلتَّعَامُلِ مَعَ القَضَايَا الثَّقَافِيَّةِ، وَيُؤْخَذُ فِي الِاعْتِبَارِ تَفْسِيرِ المُشْكَلَاتِ الَّتِي يُوجِهُهَا المُتَرْجِمُونَ عِنْدَ تَقْدِيمِ الجَوَانِبِ المُخْتَلِفَةِ لِلِإِشْكَالَاتِ الثَّقَافِيَّةِ، حَيْثُ لَا تَكُونُ التَّرْجَمَةُ لِنَقْلِ اللُّغَةِ فَحَسْبِ، بَلِ الثَّقَافَةِ، كَمَا أَنَّ دِرَاسَةَ أَهْمِيَّةِ الجَانِبِ الثَّقَافِي لِلتَّرْجَمَةِ الَّتِي تَتَطَلَّبُ مُعَالَجَةً مُتَأَنِّيَّةً وَمَهَارَةً هِيَ الدَّافِعُ الرَّئِيسُ لِلْعَمَلِ الحَالِي، وَيُحَاوَلُ هَذَا البَحْثُ:

- تَحْدِيدُ وَتَصْنِيفُ المُصْطَلَحَاتِ المُرتَبِطَةِ بِالثَّقَافَةِ فِي الرِّوَايَةِ.

- حساب المشكلات التي واجهها المترجمون عند ترجمة المصطلحات المرتبطة بالثقافة الخاصة في رواية 'ذاكرة الجسد' للإنجليزية.
- اكتشاف وتقييم استراتيجيات الترجمة التي استخدمها المترجم في التعامل مع هذه المصطلحات.

يجب الإشارة إلى بعض القيود لمزيد من الدراسات: (أ) يقترح الباحث ضرورة أخذ التكافؤ والخسارة الثقافية في الاعتبار ومناقشتها في الدراسات القادمة، (ب) يقترح الباحث إيجاد إجراءات فعالة لحل مشاكل هذه الظاهرة، (ج) ترتبط خسارة سوء التفسير والترجمة الناقصة بمصطلحات مرتبطة بالثقافة، وبالتالي يمكنني تعميق فهم التواصل بين الثقافات لدى القراء المستهدفين، وتتمثل أهداف هذه الدراسة في:

- تحديد أنواع التكافؤ (الشكلي والديناميكي والدلالي والتواصلي) التي تم استخدامها للتعامل مع مشاكل التكافؤ الثقافي.
- توضيح كيفية تأثير خسارة التكافؤ الثقافي على الفهم الدقيق للثقافة الجزائرية، الأمر الذي يتسبب كلياً في خسائر ثقافية.
- اقتراح قائمة الخسائر الثقافية في ترجمة المصطلحات المرتبطة بالثقافة في الأعمال الروائية.
- تحديد وتقييم أنواع إجراءات نيومارك (1988، ص. 81-93) التي استخدمها المترجم.
- التحقيق في الأسباب الرئيسة للخسارة الثقافية من أجل إيجاد نهج مناسب يقلل من هذه الخسائر.
- مناقشة وإثبات مساهمة المنهج الاجتماعي الثقافي في القضايا المذكورة أعلاه، وبناء تصنيفاً فرعياً في ترجمة المصطلحات المرتبطة بالثقافة.

نفترض الدراسة الحالية أن التفكير المختلف بين المتحدثين باللغة العربية والإنجليزية أدى إلى عدم التكافؤ الثقافي أو الخسائر الثقافية. سيقام الباحث مسألتين رئيسيتين تتعلقان بالخسارة الثقافية: (أ) كيف تؤثر الخسائر الثقافية على رسالة النص المصدر وتفسيرها، (ب) الخسائر الثقافية هي خسائر ذات دلالات ثقافية، ومن ثم يمكن أن يؤدي هذا إلى تغيير الثقافة المادية والعادات الاجتماعية والمعتقدات الدينية للثقافة المصدر (الثقافة الجزائرية). نفترض الدراسة أن التحقيق في معنى المصطلحات المرتبطة بالثقافة أمر بالغ الأهمية لتقييم الخسائر الثقافية في العمل الأدبي.

يستند النقاش حول التكافؤ والخسائر الثقافية إلى تحليل الرواية الجزائرية المعاصرة مع ترجمتها للإنجليزية، وقد كتبت الرواية الكاتبة الجزائرية المعروفة "أحلام مستغانمي" (1997)، وتتألف من ثلاثمائة وثلاثين وثمانين (383 صفحة)، وهي مزيج من اللغة العربية الفصحى الحديثة واللهجة الجزائرية، وقد ترجم رافائيل كوهين الرواية للإنجليزية "The Bridges of Constantine" (2013)، وهو يتحدث العربية بغير لغته الأم (الإنجليزية). تم اختيار هذه الرواية لأسباب عديدة، ولعل من أبرزها هو أن الرواية هي أكثر الكتب قراءة في العالم العربي، إذ تتعامل مع العديد من المصطلحات المرتبطة بالثقافة التي تعبر عن عادات وتقاليد المجتمع الجزائري، ولهذا السبب فقد تم اختيار الرواية "أحلام مستغانمي" لسببين رئيسيين: (أ) تعتبر الرواية واحدة من أشهر المؤلفين المعاصرين في الجزائر، (ب) طبيعة الرواية كونها تحاكي المواقف الاجتماعية واليومية للثقافة القسنطينية خاصة والجزائرية عموماً، والتي تتمثل في الاستخدامات المتكررة للمصطلحات المرتبطة بالثقافة، وتجسد الرواية معتقدات الثقافة الجزائرية، وهذا يجعل من المؤثر لاهتمام الباحثين إجراء المزيد من الدراسات حول التكافؤ والخسارة الثقافية.

باعتبار أن ترجمة الاختلافات الثقافية قد تسبب مشاكل بين لغتين مختلفتين، فإنه سيتم اختبار هذه الفرضية على عينة من عمل روائي جزائري، وسيكون هناك تحليل لقياس درجة الخسارة التي تسببها المصطلحات المرتبطة بالثقافة في النص الهدف؛ سيحدد التحليل النقدي الذي تم إجراؤه أيضاً نوع التكافؤ والخسارة الثقافية المحققة، بالإضافة إلى الاستراتيجيات والإجراءات التي اختارها المترجم لتقديم المصطلحات الثقافية، وهي: ما إذا كانت تُترجم باستخدام الترجمة الحرفية (خسارة سوء التفسير) أو الترجمة التواصلية (خسارة الترجمة الناقصة)، لذا سأولي اهتماماً خاصاً للمصطلحات المرتبطة بالثقافة، لأنها تعتبر من بين أكبر الصعوبات في دراسات الترجمة. سيحاول هذا البحث الإجابة على الأسئلة التالية:

أ. ما هي القضايا الخاصة بالثقافة التي تناولها المترجم؟

ب. ما هي المشاكل التي واجهها المترجم في نقل جوانب من قضايا خاصة بالثقافة في رواية "ذاكرة الجسد" للإنجليزية؟

ج. ما هي استراتيجيات الترجمة التي يستخدمها المترجم في نقل القضايا الخاصة بالثقافة من الثقافة المصدر إلى الثقافة الهدف وإلى أي مدى نجح المترجم في نقلها؟

تَعْتَمِدُ مِنْهَجِيَّةُ بَحْثِ الْمُصْطَلَحَاتِ الْمُرتَبِطَةِ بِالثَّقَافَةِ فِي رِوَايَةِ "ذِكْرَةُ الْجَسَدِ" عَلَى مَجْمُوعَةِ الْجَدَاوِلِ، وَتَتَضَمَّنُ مُقَابَلَةَ بَيْنِ النَّصِّينِ الْأَصْلِيِّ وَالْمُتَرْجِمِ، مِنْ أَجْلِ فَهْمِ مَشَاكِلِ التَّرْجَمَةِ بِسَبَبِ السِّمَاتِ الْخَاصَةِ لِلثَّقَافَاتِ الْمَعْنِيَّةِ وَالْخُلُولِ الْمُقَدَّمَةِ مِنْ خِلَالِ الاسْتَرَاتِيَجِيَّاتِ الَّتِي اسْتُخْدِمَهَا الْمُتَرْجِمُ. سَيُنَاقِشُ هَذَا الْبَحْثُ إِجْرَاءَاتِ تَرْجَمَةِ الْمُصْطَلَحَاتِ الْمُرتَبِطَةِ بِالثَّقَافَةِ الَّتِي ذَكَرَهَا نِيُومَارِكُ (1988)، وَسَيَتِمُّ فَحْصُ النَّصِّ الْأَصْلِيِّ وَالنَّصِّ الْهَدَفِ مِنْ أَجْلِ اسْتِخْرَاجِ جَمِيعِ الْمُصْطَلَحَاتِ الثَّقَافِيَّةِ وَتَحْدِيدِ الْإِجْرَاءَاتِ الَّتِي يَسْتَخْدِمُهَا الْمُتَرْجِمُ. يُحَدِّدُ نِيُومَارِكُ (1988، ص. 81-93) مَجْمُوعَةً مِنَ الْإِجْرَاءَاتِ الَّتِي يُمَكِّنُ لِلْمُتَرْجِمِينَ اسْتِخْدَامَهَا عِنْدَ التَّعَامُلِ مَعَ الْمُصْطَلَحَاتِ الثَّقَافِيَّةِ لِلتَّغْلُبِ عَلَى هَذِهِ الْعَقَبَاتِ وَتَحْقِيقِ نَهْجٍ ثَقَافِيٍّ بَيْنَ الْعَرَبِيَّةِ (النَّصِّ الْأَصْلِيِّ) وَالْإِنْجِلِيزِيَّةِ (النَّصِّ الْمُتَرْجِمِ). وَلِهَذِهِ الْأَسْبَابِ سَيَتِمُّ إِجْرَاءُ تَحْلِيلِ مُفْصَلٍ لِتَحْدِيدِ نَوْعِ التَّكَافُوفِ (تَوَاصُلِيٍّ وَدَلَالِيٍّ وَدِيْنَامِيكِيٍّ وَرَّسْمِيٍّ) لِنَقِيصِ مَدَى اسْتِخْدَامِ التَّكَافُوفِ فِي النَّصِّ الْهَدَفِ.

سَيَتِمُّ تَحْلِيلُ التَّكَافُوفِ وَالْخَسَارَةِ الثَّقَافِيَّةِ فِي إِطَارِ نَهْجِ نِيُومَارِكِ الْاجْتِمَاعِيِّ وَالثَّقَافِيِّ (1988)، فَيُوضَّحُ هَذَا النُّهْجُ كَيْفَ تَتَّعَامَلُ بِشَكْلِ أَفْضَلٍ مَعَ هَذِهِ الْقَضَايَا، وَفِي سَعْيِهِ لِتَحْقِيقِ التَّكَافُوفِ وَالتَّقْيِيمِ الشَّامِلِ، يُقْتَرَحُ نِيُومَارِكُ (1988، ص. 186) بِأَنَّ نَقْدَ التَّرْجَمَةِ يَغْطِي خَمْسَةَ مَرَاجِلَ: تَرْكُزُ الْمَرْحَلَةُ الْأُولَى عَلَى الْقَصْدِ مِنَ النَّصِّ الْأَصْلِيِّ. يَجِبُ أَنْ يَشْمَلَ ذَلِكَ: (أ) بَيَانًا مُوجِزًا لِمُغْزِ الْمَوْضُوعِ؛ (ب) بَيَانٍ تَفْسِيرِيٍّ لِلْمَوْضُوعِ؛ (ج) تَحْدِيدِ الْقَارِئِ الْمُحْتَمَلِ لِلنَّصِّ الْأَصْلِيِّ؛ (هـ) تَقْيِيمِ جُودَةِ النَّصِّ الْأَصْلِيِّ، وَتُنَاقِشُ الْمَرْحَلَةُ الثَّانِيَّةُ كَيْفَ يُفَسِّرُ الْمُتَرْجِمُ النَّصِّ الْأَصْلِيَّ لِلتَّحَقُّقِ مِنْ طَرِيقَةِ التَّرْجَمَةِ الْمُعْتَمَدَةِ، أَمَّا الْمَرَجِلُ الْآخَرَى فَتَتَضَمَّنُ تَحْلِيلًا مُقَارِنًا بَيْنَ النَّصِّ الْأَصْلِيِّ وَالْمُتَرْجِمِ، وَوَفْقًا لِنِيُومَارِكِ فَإِنَّ الْمَرْحَلَةَ الثَّالِثَةَ هِيَ "قَلْبُ النُّقْدِ" (1988، ص. 186)، بِحَيْثُ يَتِمُّ جَمْعُ الْمُصْطَلَحَاتِ الْمُرتَبِطَةِ بِالثَّقَافَةِ فِي تَصْنِيفَاتٍ ثَقَافِيَّةٍ وَمُقَارَنَتِهَا. الْهَدَفُ مِنْ هَذِهِ الْمَرَجِلِ هُوَ مَعْرِفَةُ كَيْفَ وَجَدَ الْمُتَرْجِمُ خُلُولًا لِمَشَاكِلِ مَعْنِيَّةِ فِي النَّصِّ الْأَصْلِيِّ وَالتَّحَقُّقِ مِمَّا إِذَا كَانَ قَدْ تَمَّ تَحْقِيقُ التَّكَافُوفِ أَمْ لَا. سَتَفْحَصُ هَذِهِ الدِّرَاسَةُ إِجْرَاءَاتِ نِيُومَارِكِ (1988) فِيمَا يَتَّعَلَقُ بِتَرْجَمَةِ الْمُصْطَلَحَاتِ الْمُرتَبِطَةِ بِالثَّقَافَةِ، وَيَقْتَرَحُ نِيُومَارِكُ بِأَنَّ هَذِهِ الْمُصْطَلَحَاتِ يَجِبُ أَنْ تُفَسَّرَ مِنْ خِلَالِ "the cultural items have to be explained by culturally neutral or generic terms, the topic content simplified, SL difficulties clarified" (نِيُومَارِكِ، 1988، ص. 48). سَتَأْخُذُ هَذِهِ الدِّرَاسَةُ فِي الْإِعْتِبَارِ الطَّبِيعَةَ الْبَارِزَةَ لِلْمُصْطَلَحَاتِ الثَّقَافِيَّةِ فِي النَّصِّ الْأَصْلِيِّ.

تَتِمُّ مُنَاقَشَةُ الْخَسَائِرِ الثَّقَافِيَّةِ فِيمَا يَتَّعَلَقُ بِالتَّكَافُوفِ وَتَحْدِيدِ الْخَسَائِرِ مِنْ خِلَالِ حَجْمِ مَعْلُومَاتِ النَّصِّ الْأَصْلِيِّ. يُمَكِّنُ تَصْنِيفَ الْخَسَارَةِ الثَّقَافِيَّةِ عَلَى أَنَّهَا خَسَارَةٌ "سُوءُ التَّفْسِيرِ وَالتَّرْجَمَةِ النَّاقِصَةِ"، وَالْخَسَارَةُ فِي هَذِهِ الْحَالَةِ هِيَ فِي الْمَقَامِ الْأَوَّلِ فَقْدَانِ التَّلْمِيحَاتِ الثَّقَافِيَّةِ، وَسَيَتِمُّ شَرْحُ الْخَسَائِرِ الثَّقَافِيَّةِ بِشَكْلِ أَفْضَلِ كَتَيْبَةِ الْجَوَابَاتِ الثَّقَافِيَّةِ. مِنْ أَجْلِ تَقْيِيمِ نَوْعِ التَّكَافُوفِ فِي النَّصِّ الْهَدَفِ، مِنْ الْأَفْضَلِ تَحْلِيلُ الاسْتَرَاتِيَجِيَّاتِ الْمُعْتَمَدَةِ الَّتِي اسْتُخْدِمَهَا الْمُتَرْجِمُ وَكَيْفَ أَدَّتْ إِلَى الْخَسَائِرِ الثَّقَافِيَّةِ النَّاتِجَةِ عَنْ غِيَابِ التَّكَافُوفِ فِي النَّصِّ الْأَصْلِيِّ. بُغْيَةُ تَحْقِيقِ أَهْدَافِ هَذَا الْبَحْثِ، تَمَّ تَحْدِيدُ (35) مُصْطَلَحٍ ثَقَافِيٍّ وَتَصْنِيفُهَا بِشَكْلِ مِنْهَجِيٍّ، بِحَيْثُ يَتِمُّ وَضْعُ الْمُصْطَلَحَاتِ الثَّقَافِيَّةِ فِي جَدَاوِلٍ تَتَضَمَّنُ مُقَابَلَةَ بَيْنِ النَّصِّينِ وَتَحْلِيلَهَا لِإِبْرَازِ الاسْتَرَاتِيَجِيَّاتِ الَّتِي تَمَّ تَطْبِيقُهَا.

يَحْتَوِي هَذَا الْبَحْثُ عَلَى سِتَّةِ فُصُولٍ، وَيَنْقَسِمُ الْفَصْلُ الْأَوَّلُ الْمَعْنُونُ بِ"المُكَافِئِ وَالتَّرْجَمَةِ: أَسْوَاقُ وَمَفَاهِيمُ" إِلَى جُزْأَيْنِ، بِحَيْثُ يَعْرِضُ الْجُزْءُ الْأَوَّلُ النِّقَاشَ بِخُصُوصٍ إِشْكَالِيَّةً التَّكَافُوفِ وَالْخَسَارَةِ الثَّقَافِيَّةِ، بِالإِضَافَةِ إِلَى الْمَفَاهِيمِ الرَّئِيسَةِ، أَمَّا الْجُزْءُ الثَّانِي فَيَقْدِمُ تَرْجَمَةَ رِوَايَةِ أَحْلَامِ مُسْتَعْنَمِي "ذِكْرَةُ الْجَسَدِ" لِلْإِنْجِلِيزِيَّةِ وَكَذَا الْأَعْمَالِ الرِّوَايَةِ الْمُتَرْجَمَةِ.

أَمَّا الْفَصْلُ الثَّانِي "نَظَرِيَّاتُ التَّرْجَمَةِ" فَقَدْ تَطَرَّقْنَا فِيهِ إِلَى نَظَرِيَّاتٍ وَمُقَارَبَاتٍ التَّرْجَمَةِ وَمُنَاقَشَتِهَا مَعَ الْإِشَارَةِ إِلَى قَضَايَا التَّكَافُوفِ وَالْخَسَارَةِ الثَّقَافِيَّةِ وَتَشْمَلُ: مُقَارَبَةً نَايِدا (1964)، نَظَرِيَّةَ أَنْوَاعِ النُّصُوصِ لِرَايس (1981/2000)، نَظَرِيَّةَ الْفِعْلِ التَّرْجُمِيِّ مَانْتَارِي (1984)، وَفِيرْمِير (Skopos theory) "نَظَرِيَّةَ سَكُوبُوس" (1989)، مِنْهَجَ تَحْلِيلِ النُّصُوصِ لِنُورِد (1991)، وَنَظَرِيَّةَ اللُّغَوِيَّاتِ النَّصْبِيَّةِ لِبُورْغَرَانْد وَدْرِيسْلَر (1981)، وَنَظَرِيَّةَ نِيُومَارِكِ الثَّقَافِيَّةِ (1988/1981)، وَقَدْ تَمَّ اخْتِيَارُ هَذِهِ النَظَرِيَّاتِ لِأَنَّهَا تُرَكِّزُ عَلَى تَرْجَمَةِ الْجَوَانِبِ الثَّقَافِيَّةِ مَعَ الْأَمْثَلَةِ. تُرَكِّزُ هَذِهِ النَظَرِيَّاتُ عَلَى دِرَاسَةِ الْعُنَاصِرِ الْاجْتِمَاعِيِّ وَالثَّقَافِيِّ وَالنُّصُوصِ الْأَدْبِيِّ وَدَوْرَهَا فِي عَمَلِيَّةِ التَّرْجَمَةِ لِرَبْطِ الْمَعْنَى بِسِيَاقِهِ الْاجْتِمَاعِيِّ.

في الفصل الثالث، فُمنّا بِعرض الاستراتيجيات المُختلفة التي اقترحها مُنظِّرو ومُمارسو الترجمة فيما يتعلّق بِترجمة الأعمال الروائيّة، ويوضّح هذا الفصل أهمّ الإستراتيجيات لِترجمة المُصطلحات الثقافيّة، فيقدّم تعريفات وأمثلة لِاستراتيجيات لِمنظِّرين مُختلفين، وفقًا لِوجهات نظرهم المُختلفة، كإجراءات نيومارك (1988)، واستراتيجيات بيكر (1992)، واستراتيجيات فينوتي (1995)، واستراتيجيات خافيير إكسيلا (1996)، واستراتيجيات ديفيز (2003). العناصر الفرعية لِلمُصطلحات الثقافيّة وهي كما يلي: (أ) الثقافة البيئية، (ب) شروط الثقافة الماديّة، (ج) شروط الثقافة الاجتماعيّة، (د) شروط الثقافة الدينيّة.

أمّا فيما يخصّ الفصل الرابع فقد فُمنّا بِإجراء تحليل لِلترجمة الإنجليزيّة لِلرواية وذلك من خلال تنظيم الفئات الثقافيّة وفقًا لِتصنيف نيومارك لِلعناصر الثقافيّة (1988، ص. 96-100)، وهذه العناصر هي كالتالي: الثقافة البيئية والثقافة الماديّة والثقافة الدينيّة والثقافة الاجتماعيّة. يركّز المنهج التحليلي التّدي على توفير معلومات مفيدة حول ثلاث مشاكل تتعلّق بِالترجمة: الخسارة الثقافيّة والتّكافؤ والإجراءات التي استخدمها المُترجم. ساقوم بِتصنيف الخسائر الثقافيّة التّالية: سوء تفسير الترجمة والترجمة الناقصة، بناءً على عيّنة مُختارة عشوائيًا من الترجمة عند ترجمة مجموعة مُختارة من المُصطلحات المرتبطة بِالثقافة في النصّ المُترجم بِالروح الثقافيّة الجرائريّة والمتأصلة في اللغة العربيّة، وقد حاول المُترجم تحقيق نوعين من التّكافؤ: التّكافؤ الشكلي والتّكافؤ التّواصلي؛ سناقش من خلال هذا التحليل أيضًا الإجراءات المُختلفة التي استخدمها المُترجم لإظهار أسباب القرارات المُتخذة في خسائر الثقافة الأصليّة، وسنتّم مناقشة المُصطلحات المرتبطة بِالثقافة لِتحديد منهج المُترجم في التّعامل مع الدلالات الثقافيّة في النصّ المصدّر، والهدف من ذلك هو مناقشة قضايا الترجمة الرئيسيّة الثلاث:

أ. الخسارة الثقافيّة (سوء التفسير والترجمة الناقصة).

ب. التّكافؤ (الدّلالي والتّواصلي والشكلي والديناميكي).

ج. إجراءات نيومارك (1988) وهي كالتالي: المُكافئ الثقافي والتطابق الثقافي والترجمة المعيارية المُقبولة والمعنى العام والتّفحرة والترجمة الحرفيّة للمعنى والثنائيات في الترجمة والثلاثيات في الترجمة والشرح المُقتضب والمُسرّد والملاحظات والحواشي.

سيتمّ أيضًا مناقشة النّاتج وبيّرتها بِدراسة التّكافؤ والخسارة الثقافيّة فيما يتعلّق بالنظريّة والمُمارسة، وسيتمّ تقديم الاقتراحات والتوصيات فيما يتعلّق بنظريّة الترجمة ومُمارستها، مع التركيز بِشكل خاص على التّدرّيس والتّدريب.

الفصل الأول

المكافئ والترجمة: أسس ومفاهيم

1.1. تمهيد

يَتَنَاوَلُ هَذَا الْفَصْلُ وَجْهَاتِ النَّظَرِ الْمُخْتَلِفَةَ فِيمَا يَتَعَلَّقُ بِدِرَاسَةِ الْمَكَاثِ وَالْخَسَارَةِ الثَّقَافِيَّةِ وَيُقَدِّمُ لِمَحَّةٍ عَامَّةٍ عَنِ الْجَدَلِ الْمُتَعَلِّقِ بِتَعْرِيفَاتِهَا، وَسَوْفَ يَتِمُّ تَفْسِيرُ الْأَدْبِيَّاتِ الْخَاصَّةِ بِرَوَايَةِ أَحْلَامِ مُسْتَعْنَانِي (ذَاكِرَةُ الْجَسَدِ)، وَقَدْ تَرَجَمَهَا "رَفَائِيلُ كُوهِين" لِلْإِنْجِلِيزِيَّةِ (*The Bridges of Constantine*)؛ وَتُخْتَلِفُ الْأَرْاءُ بِشَأْنِ التَّعَارِيفِ الْمُحَدَّدَةِ لِلتَّكَافُوفِ فِي مَجَالِ دِرَاسَاتِ التَّرْجَمَةِ، وَيَتَكَوَّنُ هَذَا الْفَصْلُ مِنْ جُزْأَيْنِ، سَيُقَدِّمُ الْجُزْءُ الْأَوَّلُ تَعْرِيفًا لِلْمَفَاهِيمِ الرَّئِيسَةِ لِلتَّكَافُوفِ وَالْخَسَارَةِ الثَّقَافِيَّةِ، وَسَيَعْرِضُ الْجُزْءُ الثَّانِي رَوَايَةَ الْكَاتِبَةِ الْجَزَائِرِيَّةِ أَحْلَامِ مُسْتَعْنَانِي وَتَرَجَمَتِهَا.

2.1. التَّكَافُوفُ وَالْخَسَارَةُ الثَّقَافِيَّةُ

إِنَّ طَبِيعَةَ مُعَادَلَةِ التَّرْجَمَةِ هِيَ الْغَرَضُ الْأَسَاسِيُّ مِنَ التَّرْجَمَةِ، وَغَالِبًا مَا تَعْنِي أَنْوَاعُ التَّكَافُوفِ نَفْسَ الْمَفْهُومِ، وَلِهَذَا سَوْفَ أَعْرِضُ نَظَرِيَّاتِ التَّكَافُوفِ فِي التَّرْجَمَةِ.

1.2.1. التَّكَافُوفُ فِي النَّظَرِيَّةِ الْوُظَيْفِيَّةِ

يُعْتَبَرُ رُومَانُ جَاكُوبْسُون (1959) مِنْ أَوَائِلِ الْمُنْظَرِينَ الَّذِينَ تَعَامَلُوا مَعَ مُصْطَلَحِ التَّكَافُوفِ، وَخَاصَّةً فِي كِتَابِهِ (*On Linguistic Aspects of Translation*)، وَيَتَنَاوَلُ الْكِتَابُ الطَّبِيعَةَ الْإِصْصَالِيَّةَ لِلتَّرْجَمَةِ "مُخَطَّطُ الْإِصْصَالِ" (communication scheme). يُمَيِّزُ جَاكُوبْسُون (1959، ص 232-239) ثَلَاثَةَ أَنْوَاعٍ مِنَ التَّرْجَمَةِ: التَّرْجَمَةُ ضِمْنَ اللُّغَةِ الْوَاحِدَةِ وَالتَّرْجَمَةُ مِنْ وَإِلَى لُغَتَيْنِ أَوْ أَكْثَرِ وَالتَّرْجَمَةُ مِنَ اللَّفْظِ إِلَى الْحَرَكَةِ، أَوْ بِالْعَكْسِ.

2.2.1. التَّكَافُوفُ فِي النَّظَرِيَّةِ الْلُغَوِيَّةِ

يَعْتَمِدُ نَهْجُ كَاتْفُورْد (1965) فِي كِتَابِهِ (*A Linguistic Theory of Translation*) عَلَى رُؤْيَا لُغَوِيَّةٍ.

1.2.2.1. أَنْوَاعُ التَّكَافُوفِ حَسَبَ كَاتْفُورْد

قَسَّمَ كَاتْفُورْد (1965، ص. 27) التَّكَافُوفَ إِلَى نَوْعَيْنِ: التَّكَافُوفُ الشَّكْلِيّ وَالتَّكَافُوفُ الدِّينَامِيّ.

3.2.1. التَّكَافُوفُ فِي النَّظَرِيَّةِ الْلُغَوِيَّةِ الْاجْتِمَاعِيَّةِ

أَسَّسَ نِيُومَارِكُ نَظَرِيَّتَهُ عَلَى مُقَارَنَةِ ثَقَافِيَّةٍ فِي كِتَابِهِ، (*Approaches to Translation*، 1981) وَكِتَابِ (*A Textbook of Translation*، 1988). يَقْتَرِحُ نِيُومَارِكُ (1981، ص. 39) نَوْعَيْنِ مِنَ التَّرْجَمَةِ: التَّرْجَمَةُ الدَّلَالِيَّةُ وَالتَّوَاصُلِيَّةُ.

4.2.1. الترجمة والثقافة

تُظهِرُ الْقِيَمُ الثَّقَافِيَّةُ لِلْمُجْتَمَعَاتِ كَيْفَ يُرْجَمُ النَّاسُ النُّصُوصُ الْمَكْتُوبَةُ أَوِ الشَّفَوِيَّةُ، وَيُصَرِّحُ نِيوماركُ بِأَنَّ: "Any old fool can learn a language [...] but it takes an intelligent person to become a translator" (1995، ص. 79). وَفَقًا لَفِينُوتِي (1995، ص. 18) فَإِنَّ التَّرْجُمَةَ النَّاجِحَةَ تَعْتَمِدُ عَلَى عَلاَقَتِهَا بِالْمَوَاقِفِ الثَّقَافِيَّةِ وَالاجْتِمَاعِيَّةِ الَّتِي يَنْتُجُ فِيهَا النَّصُّ الْهَدَفُ، وَمِنْ الْمُهْمِ مَنَاقَشَةُ بَعْضِ الْعَوَامِلِ الثَّقَافِيَّةِ فِي عَمَلِيَّةِ التَّرْجُمَةِ، وَتَأْتِي مُعْظَمُ مَشَاكِلِ التَّرْجُمَةِ عِنْدَمَا يُسَيِّءُ الْمُتَرْجِمُ فَهْمَ الثَّقَافَةِ الْأَصْلِيَّةِ، فَيَذْكُرُ نَايِدَا بِأَنَّهُ "for truly successful translating, biculturalism is even more important than bilingualism since words only have meanings in terms of the cultures in which they function" (نايدا، 2001، ص. 82). مَعْرِفَةُ اللُّغَةِ وَحْدَهَا لَا يَكْفِي وَمِنْ الضَّرُورِيِّ مَعْرِفَةُ الْعَادَاتِ وَالتَّقَالِيدِ.

5.2.1. الترجمة الثقافية

الثَّقَافَةُ هِيَ وَاحِدَةٌ مِنَ الْقَضَايَا الرَّئِيسَةِ فِي دِرَاسَاتِ التَّرْجُمَةِ، وَيَصِفُ نِيوماركُ الثَّقَافَةَ بِأَنَّهَا "the way of life and its manifestations that are peculiar to a community that uses a particular language and its means of expression" (1988، ص. 94)، وَقَدْ رَكَّزَتْ جُهُودُ الْعُلَمَاءِ، فِي الْعَقْدَيْنِ الْمَاضِيَيْنِ، عَلَى مَا وَرَاءَ حُدُودِ دِرَاسَاتِ التَّرْجُمَةِ الْمُوْجَّهَةِ نَحْوَ اللُّغَةِ، أَيْ الْمَنَاحِجِ بَيْنَ الثَّقَافَاتِ، وَهُنَاكَ وَجْهَاتُ نَظَرٍ مُخْتَلِفَةٍ فِيمَا يَتَعَلَّقُ بِتَرْجُمَةِ الْمُصْطَلَحَاتِ الثَّقَافِيَّةِ وَالْعَلاَقَةِ بَيْنَ اللُّغَةِ وَالثَّقَافَةِ، بِحَيْثُ يَرَى الْبَعْضُ أَنَّ الثَّقَافَةَ جُزْءٌ مِنَ اللُّغَةِ وَيُمْكِنُ تَرْجُمَتَهَا، وَتَلَفَّتُ الْبَعْضُ الْآخَرَ الْأَنْتِبَاهَ إِلَى مَا يُسْمُونَهُ تَعَذُّرُ التَّرْجُمَةِ لِلثَّقَافَةِ. لَا يَتَعَيَّنُ عَلَى الْعَدِيدِ مِنَ الْعُلَمَاءِ أَنْ يَكُونُوا مُتَعَدِّدِي اللُّغَاتِ فَحَسَبَ، كَمَا يَجِبُ أَنْ يَكُونُوا مُتَعَدِّدِي الثَّقَافَاتِ (نِيومارك، 1988، ص. 95؛ هورنبي، 1995/1988، ص. 82؛ غزاله، 2003، ص. 194)، وَلَا يَزَالُ عُلَمَاءُ آخَرُونَ يَزُونُ التَّرْجُمَةَ مِنْ مَنْظُورٍ ثَقَافِيٍّ (نايدا، 1964؛ راييس، 1976؛ فيرمير، 1989). سَنَبْحُثُ فِي بَعْضِ الْمُصْطَلَحَاتِ الثَّقَافِيَّةِ وَالَّتِي تُسَبِّبُ دَرَجَةً مُعَيَّنَةً مِنَ الْخَسَائِرِ الثَّقَافِيَّةِ بِسَبَبِ عَدَمِ تَكَافُؤِ هَذِهِ الْمُصْطَلَحَاتِ فِي النَّصِّ الْهَدَفِ.

1.5.2.1. تعريف المصطلحات المرتبطة بالثقافة

تُسَكِّلُ الْمُصْطَلَحَاتُ الْمُرْتَبِطَةُ بِالثَّقَافَةِ مُشْكِلَةً حَقِيقِيَّةً فِي التَّرْجُمَةِ، خَاصَّةً عِنْدَمَا تَنْتَبِهُ إِلَى لُغَاتٍ غَيْرِ مُرْتَبِطَةٍ كَمَا هُوَ الْحَالُ مَعَ الْعَرَبِيَّةِ وَالْإِنْجِلِيزِيَّةِ. يُعَرِّفُ (إكسيلا، 1996) الْمُصْطَلَحَاتُ الْمُرْتَبِطَةُ بِالثَّقَافَةِ عَلَى أَنَّهَا "elements of the text that are connected to certain concepts in the foreign culture (history, art, literature) which might be unknown to the readers of the TT" (1996، ص. 14)، وَمِنْ الصَّعْبِ تَرْجُمَتَهَا إِلَى اللُّغَةِ الْهَدَفِ وَلَا يُمْكِنُ تَرْجُمَتَهَا حَرْفِيًّا بِسَبَبِ حَقِيقَةِ أَنَّ هَذَا النَّوعَ مِنَ التَّرْجُمَةِ قَدْ يُسَيِّئُ تَفْسِيرَ الْمَعْنَى الثَّقَافِي.

تُسَبِّبُ الْمُصْطَلَحَاتُ الثَّقَافِيَّةُ بَعْضَ الْمَشَاكِلِ فِي التَّرْجُمَةِ، وَتَرْجِعُ هَذِهِ الْمَشَاكِلَ إِلَى عِدَّةِ عَوَامِلَ، مِثْلَ عَدَمِ التَّكَافُؤِ فِي اللُّغَةِ الْهَدَفِ. يُعَرِّفُ هَارْفِي (2003) الْمُصْطَلَحَاتُ الثَّقَافِيَّةَ عَلَى أَنَّهَا "culture-bound terms"، وَالَّتِي تُعَدُّ مِنْ أَكْثَرِ الْقَضَايَا إِشْكَالِيَّةٍ بِالنِّسْبَةِ لِلْمُتَرْجِمِينَ. تَسْعَى هَذِهِ الدِّرَاسَةُ إِلَى إِيجَادِ صُغُوبَاتٍ مُخَدَّدَةٍ تُوَاجِهُ الْمُتَرْجِمِينَ عِنْدَ التَّعَامُلِ مَعَ مُصْطَلَحَاتٍ ثَقَافِيَّةٍ مِنَ النَّصِّ الْمَصْدَرِ (الْعَرَبِيَّةِ) إِلَى النَّصِّ الْهَدَفِ (الْإِنْجِلِيزِيَّةِ) وَالَّتِي تُسَبِّبُ فَجَوَاتٍ ثَقَافِيَّةً، وَهَذِهِ الْمُصْطَلَحَاتُ، حَسَبَ مَنِي بِيكِر (1992)، يُشَارُ إِلَيْهَا بِاسْمِ "culture-specific".

concepts"، وتُعرّف بيكر المفاهيم الخاصة بالثقافة على النحو التالي: "The word in the SL may express a concept that is totally unknown in its culture. This concept is either abstract or tangible. It may express a religious belief or a social habit or even a type of food" (1992، ص. 21)، وقد لا يتم تحويل عنصر معين في ثقافة اللغة المصدر إلى معجم في ثقافة اللغة الهدف.

إنّ المصطلحات الثقافية غير الموجودة وليس لها نظير في ثقافة اللغة الهدف قد تُسبب مشاكل في الترجمة، ولا يمكن تقديم المصطلحات المرتبطة بالثقافة، أو ما يُسمّى نيومارك "الكلمات الثقافية" باستخدام الترجمة الحرفية لأنها قد تُسيء تفسير المعنى (نيومارك، 1988، ص. 95)، لذا يجب على المترجم الاختيار بين استراتيجيات ترجمة معينة.

2.5.2.1. تصنيف العناصر الثقافية

يُصنّف نيومارك (1988، ص. 96-100) العناصر الثقافية إلى أربع فئات ثقافية، وهذه العناصر هي كالتالي: الثقافة البيئية، والثقافة المادية والثقافة الدينية والثقافة الاجتماعية.

6.2.1. خسارة الترجمة

يرتبط هذا المفهوم ارتباطاً وثيقاً بكفاءة الترجمة، ولكنّه قد ينبثق أيضاً من أجندة معينة (سواء كانت واعية أو غير واعية ومعلنة أو خفية). يمتدّ التصنيف التقليدي لأخطاء الترجمة على فئات مثل "المعنى غير الصحيح" و"التفسير غير الصحيح" و"التداخل". تحدث خسارة الترجمة عندما لا يُعطي المترجم مكافئات ثقافية ولغوية كاملة من النص الأصلي إلى النص الهدف.

1.6.2.1. الخسارة الثقافية في الترجمة

قد يُنظر إلى الخسارة الثقافية على أنّها خسارة ضمنية للعادات الاجتماعية والمعتقدات الدينية، وهناك نوعان من الخسارة: سوء تفسير الترجمة والترجمة الناقصة، وهناك أنواع أخرى من الترجمة اقترحتها جوليان هاوس (1977، ص. 81-82)، وهي "الترجمة الظاهرة والخفية"، وقد تمت مناقشة هذا التصنيف من منظور وظيفي. تكون "الترجمة الظاهرة" عندما لا يعود التكافؤ بين اللغة الأصلية وعناصر اللغة الهدف موجوداً أو يحدث انحراف نحوي في اللغة الهدف، وتحدث "الترجمة الخفية" عندما لا تحتوي العناصر الموجودة في النص الأصلي على معادلات ومكافئات وظيفية في النص الهدف.

2.6.2.1. أنواع خسارة الترجمة

1.2.6.2.1. أنواع خسارة الترجمة وفقاً لدلائل وأخرى

تنقسم الخسارة الثقافية، وفقاً لدلائل وأخرى، إلى جُزئين: سوء تفسير الترجمة والترجمة الناقصة، ما يعني خسارة كاملة أو جزئية للغة المصدر (1999، ديلال وأخرون، ص. 159-197).

2.2.6.2.1. أنواع خسارة الترجمة وفقاً لعمداد

تتكوّن الخسارة الدلالية، وفقاً لعمداد (2016)، من ثلاثة مستويات: الترجمة الزائدة، والترجمة الناقصة، والترجمة الخاطئة.

7.2.1. إمكانية الترجمة وتعدّل الترجمة

تعتبر قابلية الترجمة وتعدّلها من أكثر القضايا الخلافية في الترجمة، لا سيما في الترجمة الثقافية.

3.1. ترجمة رواية ذاكرة الجسد (*The Bridges of Constantine*)

تمّ ترجمة رواية أحلام مستغانمي من العربية إلى الإنجليزية (*The Bridges of Constantine*) من قبل رفايل كوهين كترجمة ثانية. وقد نشرت مؤسسة قطر للنشر بلومزبري الترجمة عام 2013.

1.3.1. عنوان الرواية

العنوان الجديد (*The Bridges of Constantine*) مُبرّر تماماً في ترجمة رفايل كوهين، إذ تُشهر قسنطينة في الجزائر بجسورها، لهذا سُميت "مدينة الجسور"، وقد ورد ذكر الجسور كثيراً في الرواية. يريد المترجم تجنب الالتباس مع الترجمة الأولى (*Memory in the Flesh*)، وتختلف تفسيرات العناوين وقد يحتوي عنوان واحد على أكثر من نسخة مترجمة، وتمت إعادة الترجمة الأولى للإنجليزية. لذا يجب ترجمة العناوين التوضيحية بحرية (نيومارك، 1988، ص. 57).

4.1. خلاصة الفصل

يتناول هذا البحث قضايا التكافؤ والخسارة الثقافية في ترجمة رفايل كوهين لرواية "ذاكرة الجسد" للإنجليزية (*The Bridges of Constantine*)، وقد تمت مناقشة التكافؤ والخسارة الثقافية في جميع الفصول وبشكل أساسي في الفصل الرابع والخامس، حيث تيمّ مراقبة المصطلحات المرتبطة بالثقافة أثناء انتقالها من ثقافة اللغة المصدر إلى ثقافة اللغة الهدف. هذا الفصل هو محاولة للتعامل مع وجهات النظر حول التكافؤ والخسارة الثقافية، تعرض مراجعة الأدبيات آراء المنظرين حول التكافؤ بأنواعه المختلفة في مجال ترجمة الأعمال الأدبية. واستنتج هذا الفصل بأن العمل الروائي يُصنّف صعباً عندما لا يكون لدى المترجم معرفة كافية بأدب اللغة المصدر واللغة الهدف.

الفصل الثاني

نظريات الترجمة

1.1. تمهيد

يُقدِّمُ الفصلُ الثانيَ لمحةً عامةً بِخُصوصِ نظريَّاتِ الترجمةِ ومُقارناتِ التَّكافؤِ والخِسارةِ التَّخافِيَّةِ، وَهَذِهِ النُّظَرِيَّاتُ هِيَ كَمَا يَلِي: مُقَارَنَةُ نَايِدَا (1964)، نَمُودَجُ أَنْوَاعِ النُّصُوصِ لَكَاتَارِينَا رِيَس (2000/1976)، نَظَرِيَّةُ هُولز-مَانْتَارِي لِلْفِعْلِ التَّرْجُمِي (1984)، نَظَرِيَّةُ سَكُوبُوس لِهَانَس فِيرْمِير (1991/1988)، نَظَرِيَّةُ اللُّغَوِيَّاتِ النَّصِيَّةِ لِدِي بُوغْرَانْدِي وَدْرِيسَلر (1981)، نَظَرِيَّةُ نِيُومَارِكِ التَّخَافِيَّةِ (1988/1981). تُرَكِّزُ هَذِهِ النُّظَرِيَّاتُ وَالْمُقَارَنَاتُ عَلَى دِرَاسَةِ الْجَوَانِبِ الْاجْتِمَاعِيَّةِ وَالثَّقَافِيَّةِ وَدَوْرَهَا فِي عَمَلِيَّةِ التَّرْجَمَةِ وَخَاصَّةً تَرْجَمَةَ النُّصُوصِ الْأَدْبِيَّةِ.

2.1. النُّظَرِيَّةُ اللُّغَوِيَّةُ الْاجْتِمَاعِيَّةُ لِلتَّرْجَمَةِ

يَهْتَمُّ عِلْمُ اللُّغَةِ الْاجْتِمَاعِي بِالعَلَاقَةِ بَيْنَ اللُّغَةِ (الجَانِبِ اللُّغَوِي) وَالْمُجْتَمَعِ (عِلْمِ الْاجْتِمَاعِ)، وَتَسْعَى هَذِهِ النُّظَرِيَّةُ إِلَى دِرَاسَةِ "التَّغْيِيرَاتِ اللُّغَوِيَّةِ"، وَيَعْتَمِدُ فِهْمَ الْمُصْطَلَحَاتِ عَلَى إِطَارٍ لُغَوِيٍّ، لِذَا سَأَقْدِمُ بَعْضَ الْأَسَالِيبِ لِلُّغَوِيَّةِ الْاجْتِمَاعِيَّةِ.

1.2. أَنْوَاعُ الْمُكَافِئِ

يُمَيِّزُ نَايِدَا (1982، ص. 159) بَيْنَ نَوْعَيْنِ مِنَ التَّكَاوُفِ: الشَّكْلِيَّ وَالِدِّيْنَامِيكِيَّ، وَيَذَكِّرُ نَايِدَا بِأَنَّ التَّرْجَمَةَ الدَّقِيقَةَ تَعْتَمِدُ عَلَى كَيْفِيَّةِ إِنْتَاجِ الْمُتَرَجِّمِ لِنَفْسِ الْاسْتِجَابَةِ كَمَا فِي النَّصِّ الْمَصْدَرِ.

3.1. النُّظَرِيَّاتُ الْوُظُفِيَّةُ

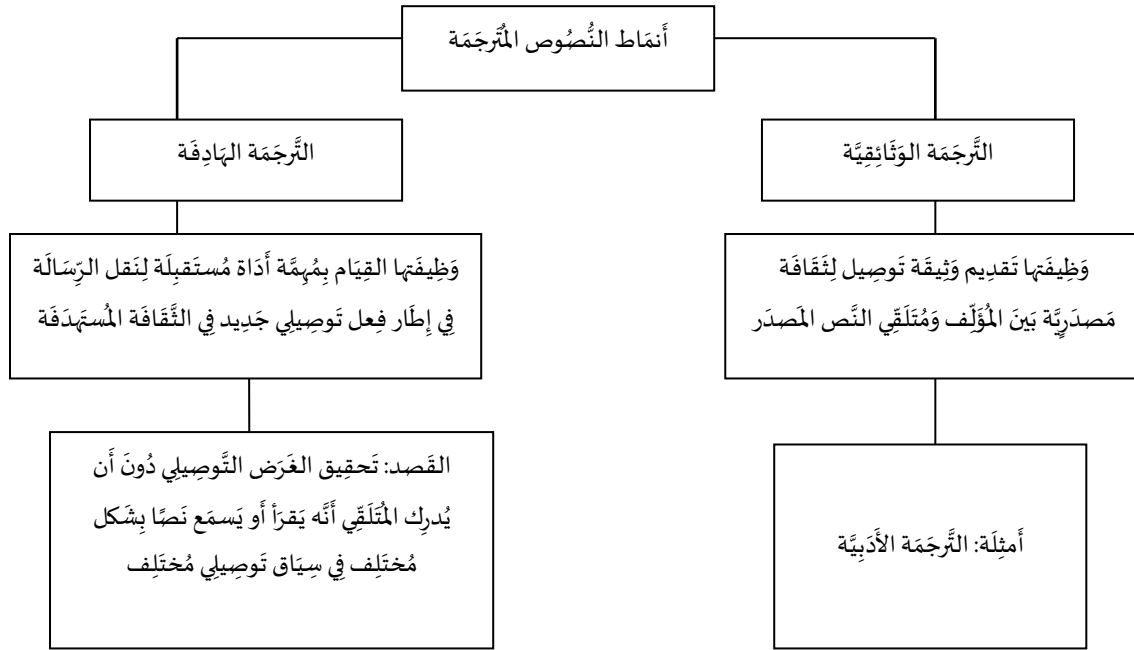
تَطَوَّرَتِ النُّظَرِيَّاتُ الْوُظُفِيَّةُ وَازْدَهَرَتْ فِي أَلْمَانِيَا، وَأَهْمُهَا: نَظَرِيَّةُ أَنْوَاعِ النُّصُوصِ لَكَاتَارِينَا رِيَس (1976)، وَنَظَرِيَّةُ الْعَمَلِ التَّرْجُمِي لِهُولز مُونْتَارِي (1984)، نَظَرِيَّةُ سَكُوبُوس لِهَانَس فِيرْمِير (1984). يَتَعَامَلُ هُولز مَانْتَارِي مَعَ نَظَرِيَّةِ "الْوُظُفِيَّةِ" أَوْ "الْغَرَضِ" مِنَ التَّرْجَمَةِ، وَاسْتَعَارَ فِيرْمِيرِ الْكَلِمَةَ الْيُونَانِيَّةَ "Skopos" وَالَّتِي تَعْنِي "الْهَدَفَ" أَوْ "الْغَرَضَ"، وَتَحْقِيقُ "الْغَرَضِ" هُوَ أَسَاسُ كُلِّ تَرْجَمَةٍ، وَيَعْتَمِدُ اخْتِيَارَ طُرُقِ وَاسْتِرَاطِيَّيَاتِ التَّرْجَمَةِ عَلَى وَظِيفَةِ النَّصِّ (هُولز مَانْتَارِي، 1984). يُبَيِّنُ مُونْدَاي (2001، ص. 79) أَنَّ رَايَسَ وَفِيرْمِيرَ يَهْدِفَانِ إِلَى تَطْوِيرِ نَظَرِيَّةٍ عَامَّةٍ لِلتَّرْجَمَةِ يُمَكِّنُ تَطْبِيقَهَا عَلَى جَمِيعِ النُّصُوصِ، وَقَدْ خُصِّصَ الْجُزْءُ الْأَوَّلُ مِنْ كِتَابِهِ لِشَرْحِ "نَظَرِيَّةِ سَكُوبُوس"، وَهَذَا النَّمُودَجُ مُوجَّهٌ إِلَى مَجْمُوعَةٍ مِنَ الْقَوَاعِدِ الَّتِي تُسَهِّلُ عَلَى الْمُتَرَجِّمِ تَطْبِيقَ "نَظَرِيَّةِ سَكُوبُوس" عَلَى النُّصُوصِ.

1.3. نَظَرِيَّةُ الْعَمَلِ التَّرْجُمِي لِهُولز مَانْتَارِي

يُعْتَبَرُ هُولز مَانْتَارِي نَظَرِيَّةَ الْعَمَلِ التَّرْجُمِي بَيْنَ الثَّقَافَاتِ، وَتُرَكِّزُ هَذِهِ النُّظَرِيَّةُ عَلَى عَمَلِيَّةِ التَّرْجَمَةِ كَأَدَاةٍ لِتَحْقِيقِ التَّوَاصُلِ الثَّقَافِي. يُعَرِّفُ هُولز مَانْتَارِي هَذِهِ النُّظَرِيَّةَ عَلَى النَّحْوِ التَّالِي: "(it) is not about translating words, sentences or texts but is in every case about guiding the intended co-operation over cultural barriers enabling functionally oriented communication" (مُونْدَاي، 2001، ص. 77). تَقْرَحُ هَذِهِ النُّظَرِيَّةُ نَمُودَجًا لِتَطْوِيرِ حَالَةِ التَّرْجَمَةِ "عَمَلِيَّةِ الْإِصْطِلَاقِ".

2.3.ii. تحليل النص في الترجمة لكريستيان نورد

يقتُرِحُ نورد (1991 ، ص 72-73) نموذج تحليل نصي مُوجَّه نحو الترجمة، ويُرَكِّزُ هذا النموذج على ثلاثة عناصر رئيسة، ويقتُرِحُ نورد (1997) نوعين مُختلفين من الترجمة: الترجمة الوثائقية والترجمة الهادفة، وقد لخصها محمد عناني (2003، ص. 147) في هذا الجدول:



جدول 15: أنماط النصوص المترجمة (2)

3.3.ii. نظرية اللسانيات النصية لدي بوغراندي ودريسلر

يُعَدُّ دي بوغراندي ودريسلر (1981) من بين العلماء البارزين في هذه النظرية. تُعْتَبَرُ الجملة، في هذه النظرية، هي جوهر التحليل اللغوي والنص ليس وحدة من بنية وله وظيفة اتصال، ويَصِفُ علم اللغة التقليدي القواعد النحوية للنص دون الاهتمام بالبُعد الاتصالي للنص، وهذا يعكس اللسانيات الحديثة التي تربط النص بعوامل غير لغوية مثل العوامل الثقافية والاجتماعية لتحليل النص بشكل أفضل، وفي كتابهم "Introduction to Text Linguistics"، قام دي بوغراندي ودريسلر (1981، ص. 3-11) بتحليل النص في سياق الظروف الثقافية. وقد طوّر دي بوغراندي ودريسلر سبعة معايير.

4.ii. نظرية نيومارك الثقافية

1.4.ii. نظرية الترجمة حسب نيومارك

لم تكن نظرية الترجمة ممكنة بدون مشاكل الترجمة، ويقول نيومارك: "No problem -no translation theory" (1988، ص. 9)، وتحتوي الترجمة على عدد من العناصر التي يجب على المترجم مراعاتها قبل البدء في أي ترجمة.

2.4.ii. الترجمة التواصليّة والدلاليّة

يقترح نيومارك (1981، ص. 38-56) نوعين من الترجمة: ترجمة تواصليّة وترجمة دلاليّة. تنقل الترجمة التواصليّة لقراءها تأثيراً مكافئاً لتأثير النص الأصلي في قرائه من خلال ملاحظة السياق الذي يتم فيه أخذ المعنى الأصلي، يقول نيومارك (1981، ص. 39) "communicative translation attempts to produce on its readers an effect as close as possible to "that obtained on the readers of the original", أما الترجمة الدلاليّة تهدف إلى نقل البنية المعجميّة ومعاني الكلمات من اللغة المصدر إلى اللغة الهدف، ويُعرف نيومارك (1981، ص. 39) الترجمة الدلاليّة بأنّها: "it attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original".

5.ii. خلاصة الفصل

يتمّ عرض النظريّات والمقاربات التي لها علاقة بالترجمة الثقافيّة، وهذه النظريّات والمناهج هي كما يلي: النظريّة اللغويّة الاجتماعيّة، والنظريّات الوظيفيّة، ونظريّة لغويّات النص، والنظريّة الثقافيّة، ولا شك في أنّها لعبت دوراً مهماً في حل مشاكل الترجمة الأدبيّة، وخاصّة ترجمة النصوص ذات العناصر الثقافيّة. سيُناقش الفصل التّالي بعض استراتيجيّات الترجمة وطرقها وإجراءاتها.

الفصل الثالث

استراتيجيات الترجمة

1.III. تمهيد

سُوضِّحُ في الفصل الثالث أهم الإستراتيجيات لترجمة المصطلحات الثقافية، وسنقوم بتقديم تعريفات وأمثلة للاستراتيجيات المتَّخذة من قبل المترجمين، وفقاً لوجهات نظرهم المختلفة، كإجراءات نيومارك (1988)، واستراتيجيات مني بيكر (1992)، واستراتيجيات لورانس فينوتي (1995)، واستراتيجيات خافيير دافيز (2003) والاستراتيجيات الأخرى التي تُساعد على ترجمة المصطلحات المرتبطة بالثقافة، وهذه الاستراتيجيات هي أكثر الاستراتيجيات فعالية لترجمة العناصر الثقافية.

2.III. طرق وإجراءات الترجمة

قدَّمْتُ، في هذا الفصل، لمحة عامة عن نظريات الترجمة والمناهج التي تفتح استراتيجيات لترجمة المصطلحات المرتبطة بالثقافة في النصوص الأدبية. وسيكون من المفيد توضيح هذه الاستراتيجيات.

1.2.III. طرق الترجمة

يُحدِّد (نيومارك، 1988، ص. 45-52) بعض طرق الترجمة من أجل ترجمة النصوص.

3.III. إجراءات نيومارك (صياغة حسن غزالة)

يَقترحُ (نيومارك، 1988) بعض الإجراءات للتعامل مع المواقف الثقافية، فيعتمد استخدام أي إجراء على نوع الترجمة والغرض منها وأهميتها هذه الكلمات الثقافية (نيومارك، 1988، ص. 94). على سبيل المثال، تقوم الثقافة العربية على مبادئ الدين والعادات والتقاليد التي تختلف تماماً عن الثقافة الأوروبية، ولحل هذه المشكلة، من المهم معرفة المزيد عن خصائص ثقافة اللغة المصدر وثقافة اللغة الهدف. يَفْتَرِحُ (نيومارك، 1988، ص. 81-93) مجموعة من الإجراءات للتغلب على عقبات الترجمة وتحقيق نهج ثقافي بين اللغة المصدر واللغة الهدف، وقد فصل غزالة هذه الإجراءات (2008، ص. 196-209).

4.III. استراتيجيتي التَّوطين والتَّغريب للورانس فينوتي

اقترح فينوتي استراتيجيتي "التَّوطين" و "التَّغريب" في كتابه "The Translator's Invisibility: A History of

"Translation" (1995)، وقد تطوَّرت كلتا الاستراتيجيتين خلال السنوات القليلة الماضية لتشكيل ميزات استراتيجيتي مصنَّفة في فئة الترجمة، ولتصبح أيضاً نماذج تحليلية في مجال الدراسات الوصفية، فيشير التَّوطين إلى تكيف السياق الثقافي أو الرمز اللغوي للثقافة بينما يُشير التَّغريب إلى الحفاظ على سياق الثقافة المصدر في جميع مكوناته.

يُعتبرُ فينوتي من أبرز المدافعين عن "التَّغريب" في الترجمة، ووفقاً لفينوتي، فإنَّ هناك قدر كبير من العمل في الترجمة لإعداد الجمهور المستهدف لقبول الأنواع الأجنبية من النص وتغيير المفاهيم تدريجياً، لذا فإنَّ الحفاظ على غرابة النص لا يعني عجز اللغة أو عدم

كفأيتها، ولكِنَّه يُوسَّع اللغة والثقافة الهدف، ويُصَوِّح فينوتي (1996، ص. 110) بأنَّ "our aim should be research and training that produces readers of translation and translators who are critically aware, not predisposed toward norms that exclude the heterogeneity of language"، وسيجد المترجم مثلاً مشكلة في تقديم كلمة "فالفل"، وهي طعام شرق أوسطي تقليدي، ففي هذه الحالة وبدل إيجاد مصطلح مكافئ أو إعادة صياغته، يقترح نيومارك (1988، ص. 91) ترجمته من خلال توفير حاشية تفسيرية.

لقد غطى هذا الفصل جميع الإجراءات تقريباً، إذ تُعتبر إجراءات نيومارك من أكثر الإجراءات المستخدمة على نطاق واسع في ترجمة المصطلحات المرتبطة بالثقافة، فنموذج نيومارك يبدو أقل تعقيداً من إجراءات إكسيلا. ولتحقيق أهداف الدراسة، لذا فإنَّ نموذج نيومارك بشكل أساسي يتضمَّن أهم إجراءات الترجمة التي يستخدمها المترجم عند تقديم مصطلحات مرتبطة بالثقافة.

5.III. استراتيجيات ديفيز

يقترح ديفيز (2003، ص. 65-100) سبع استراتيجيات للتعامل مع العناصر الخاصة بالثقافة، وهي كالآتي:

- أ. الحفظ
- ب. الإضافة
- ج. الحذف
- د. العوكة
- هـ. التوطين
- و. التحوّل
- ز. الترجمة الخالقة (الإبداعية)

لقد غطى هذا الفصل جميع الإجراءات تقريباً، وتعدُّ إجراءات نيومارك واحداً من بين أكثر الإجراءات المستخدمة على نطاق واسع في ترجمة المصطلحات المرتبطة بالثقافة. بالنسبة لنموذج نيومارك، فإنه يبدو أقل تعقيداً من إجراءات إكسيلا (حتى من الإجراءات الأخرى)، ولتحقيق أغراض هذه الدراسة، ولهذا فإنَّ نيومارك هو الأنسب لهذه الدراسة بحيث يتضمَّن أهم إجراءات الترجمة التي يستخدمها المترجم عند تقديم مصطلحات مرتبطة بالثقافة.

6.III. خلاصة الفصل

ساهمت استراتيجيات ترجمة المصطلحات المرتبطة بالثقافة بشكل كبير في حل الصعوبات الثقافية وسعت إلى خلق تفاهم بين اللغات والثقافات المختلفة، ويلاحظ وجود تشابه بين الاستراتيجيات بالرغم من استخدامهم لمصطلحات مختلفة، بحيث تُستخدم هذه الاستراتيجيات لتحقيق عنصر الاتصال الذي تتطلبه الترجمة، مع مراعاة البعد الثقافي عند التعامل مع كل من النص المصدر والنص الهدف.

الفصل الرابع

تحليل البيانات والنتائج

1.IV. تمهيد

يسعى الفصل الرابع إلى تحليل ونقد وتقييم ترجمة المصطلحات المرتبطة بالثقافة في ترجمة رواية أحلام مستغانمي "ذاكرة الجسد" للإنجليزية (*The Bridges of Constantine*). بناءً على ترجمة مجموعة من المصطلحات الثقافية للإنجليزية، وسيفحص هذا الفصل الخسائر الثقافية (سوء تفسير الترجمة والترجمة الناقصة) في النص الهدف. يُصنّف نيومارك (1988، ص. 96-100) العناصر الثقافية إلى أربع فئات ثقافية، وهذه العناصر هي كالتالي: الثقافة البيئية والمادية والدينية والاجتماعية، وسنُصنّف، في الجزء الأول من هذا الفصل، هذه الفئات وفقاً لتصنيف نيومارك للعناصر الثقافية، وسيتم، في الجزء الثاني، استخدام التحليل الكمي والنوعي في التحليل النقدي لخسائر المصطلحات المرتبطة بالثقافة الخاصة بنيومارك (1988، ص. 184). في التحليل الكمي، يتم تقديم التكرارات والنسب المئوية أولاً ويتم مناقشة كل عبارة في الاختبار بشكل منفصل حيث يتم تسليط الضوء على الخسائر والمشاكل الرئيسية، أما في التحليل النوعي فتسعى الدراسة إلى تقييم كيفية تأثير هذه الأخطاء على مهمة تقديم المعنى المقصود في اللغة الهدف ولتقييم خسائر المترجم عندما قدم مصطلحات مرتبطة بالثقافة. ساعتمد على استراتيجية فعالة لاختيار المصطلحات الثقافية. ويكمن المبدأ الأساسي لعملية انتقاء هذه المصطلحات هو اختيار الكلمات المشبعة بالروح الثقافية الجزائرية والمتأصلة في الثقافة العربية للرواية والتي تُعبر عن ثقافة النص المصدر، وسأحاول كذلك كشف إجراءات الترجمة التي استخدمها المترجم لنقل المصطلحات ثم تحديد نوع التكافؤ والخسارة الثقافية لإظهار كيف أدت القرارات المتخذة إلى فقدان ثقافة المصدر، وسيتم مناقشة (35) مصطلح لتحديد نهج المترجم في التعامل مع المراجع الثقافية في النص الأصلي.

2.IV. تصنيف العناصر الثقافية حسب نيومارك

يُصنّف نيومارك (1988، ص. 96-100) العناصر الثقافية إلى خمس فئات: الثقافة البيئية والمادية والدينية والاجتماعية، ويُظهر التحليل فئات فرعية مختلفة من المصطلحات المرتبطة بالثقافة، فمن الصعب تحديد هذه الفئات الفرعية للعناصر الثقافية، ويمكن أن تكون الفئات الثقافية أداة مفيدة لفهم مشكلة الخسارة الثقافية

صنّف نيومارك (1988، ص. 96-100) الفئات الفرعية للمصطلحات المرتبطة بالثقافة كالآتي:

أ. الثقافة البيئية

ب. الثقافة المادية

ج. الثقافة الاجتماعية

د. الثقافة الدينية

1.2.IV. الثقافة البيئية

تأخذ المصطلحات البيئية معناها من البيئة الجغرافية، وتؤدي الاختلافات البيئية بين بيئة الكاتب وبيئة القارئ الأجنبي إلى عدة صعوبات أثناء الترجمة من جهة، وعند استلام النص المترجم من جهة أخرى

4.IV. تصنيف الخسائر الثقافية

تنتج الخسائر الثقافية من ترجمة المصطلحات المرتبطة بالثقافة، والتي يتم تصنيفها إلى نوعين وفقًا لتأثيرها على النص المصدر، وهذه الخسائر هي خسارة سوء التفسير وخسارة الترجمة الناقصة (ديلايل وآخرون، 1999، 159-197).

5.IV. النتائج الكمية

يُحلل هذا القسم تواتر الخسائر الثقافية للمصطلحات المرتبطة بالثقافة في الترجمة، وتضمنت الأمثلة مصطلحات مرتبطة بالثقافة، بناءً على تصنيف نيومارك للمصطلحات الثقافية (1988).

توضح النتائج تحليل الخسارة الثقافية في الترجمة أن العدد الإجمالي للخسائر الثقافية للمصطلحات المرتبطة بالثقافة (35 خسارة)، وتنقسم إلى نوعين (خسارة سوء تفسير الترجمة والترجمة الناقصة)، والخسائر الأعلى تواتراً هي الموجودة في النص المصدر هي خسائر الثقافة المادية مع 17 عنصراً (49٪) ومعظمها خسائر سوء التفسير، والخسائر الأقل تواتراً هي خسائر الثقافة الاجتماعية مع 7 عناصر (20٪) ومعظمها خسائر سوء التفسير. وفقاً للنتائج، فقد تم استخدام خسائر سوء التفسير بشكل متكرر في الثقافة المادية، إذن فإن خسائر سوء التفسير هي الأكثر تكراراً بمعدل 29 مرة (83٪)، أما خسائر الترجمة الناقصة فهي الأقل تكراراً بمعدل 6 مرات (17٪).

عند ترجمته للمصطلحات المرتبطة بالثقافة، يختار المترجم الكلمات التي لها في بعض الأحيان مرادفات في المعنى، بالرغم من أنها في الغالب غير دقيقة أو غير متكافئة بسبب الاختيار غير المناسب للكلمات. يشير ديلايل وآخرون (1999، 159-197) إلى نوعين من الخسارة: سوء تفسير الترجمة والترجمة الناقصة، فتحدث الخسارة الأولى عند فقدان المعنى الكامل في النص المترجم، وتتضمن هذه الخسائر عدم تكافؤ الرسالة الأصلية فيما يتعلق بمعنى النص المترجم، بحيث يشير التفسير الخاطئ إلى سوء فهم النص الأصلي أو معرفة ثقافة المصدر، بحيث يُعطى المصطلح المرتبط بثقافة المصدر معنى خاطئاً قصده المؤلف (1999، ص. 159)، إذا تم الحفاظ على التكافؤ جزئياً، فإنه يتم تصنيف الخسارة على أنها "الترجمة الناقصة" (1999، ص. 197)، وقد يتسبب ذلك في سوء تفاهم بين اللغة الأصلية والهدف، لذا فقد أعاد المترجم مثلاً صياغة مصطلح "المحارم"، والذي يعني الحجاب التقليدي الذي ترتديه بعض النساء المسلمات في العالم العربي وخارجة لتغطية الرأس والرقبة، بشكل غير لائق على أنه "forbidden parts of the body"، بحيث أسيء تفسير كلمة "الفقيرات" حرفياً على أنها "poor women" دون مراعاة سياق المصطلح كصفة مشهورة في شرق الجزائر. تُزيل الترجمة الناقصة جميع التوضيحات المطلوبة في النص المترجم للحصول على ترجمة اصطلاحية تتوافق مع المعنى المفترض للرسالة الأصلية، وقد يتسبب نقص الترجمة في نقص المعلومات

الضرورية بين اللغة الأصلية والهدف وإهمال قابلية فهم الأعمال الأدبية المترجمة، مما قد يؤدي إلى نقص المعلومات الضرورية. يقترح المترجم مثلاً كلمة "drum" كمكافئ للنص الأصلي "البندير"، فيشير النص المصدر إلى الآلات الإيقاعية في الموسيقى العربية الشعبية، والتي تستخدم على نطاق واسع في بلدان شمال إفريقيا، فيصبح النص المترجم غير لائق لأنه لا ينقل المعنى المقصود، فالمترجم ليس على علم بالسياق الثقافي لهذه الترجمة وبالتالي لن يكون قادراً على فهم النص الأصلي.

6.IV. تحليل ونقد الترجمات

نظراً لوجود العديد من الاختلافات بين اللغات الغير مرتبطة في العناصر الثقافية التي يتعامل معها الأشخاص، فإن المصطلحات الثقافية تشكل صعوبات في الترجمة، وهذه الاختلافات تؤثر على الجوانب الثقافية.

1.6.IV. نقد وتحليل الأمثلة

مثال رقم (1)

النص الأصلي	الترجمة
العزوق	Arrack

أخطأ المترجم في تفسير كلمة "العزوق" للإنجليزية بمصطلح "arrack"، إذ تحتوي الرواية على مشروبات مشتقة من التراث الجزائري، بحيث يشير النص المصدر إلى مشروب شهير في قسنطينة تشربه النساء عادةً، وهو مصنوع من الزنجبيل والنعناع، وتشرّب النساء في قسنطينة "العزوق" عندما يذهبن عادةً إلى "الحمام" أو "الحمام التركي"، وقد استخدم المترجم كلمة "arrack"، والتي تعني مشروباً كحولياً، غالباً ما يصنع في دول شرق آسيا، لذا فإن هذا المشروب (arrack) المذكور في النص الهدف هو شراب مسكر ويؤثر على الدماغ، ووفقاً لهورني فإن مصطلح "arrack" يعني "a strong alcoholic drink made from rice or from the liquid (sap) inside coconut palm trees" (هورني، 2005، ص. 70)، ويشبه النص المصدر إلى حد بعيد النص الهدف في نطقه، لكنهما مختلفان في المعنى والتأثير. يوضح المثال بوضوح كيف تُسيء الترجمة تفسير الرسالة المصدر، ويعكس النص المترجم تماماً المعنى المقصود، بحيث أن الدلالة الإيجابية المقصودة في النص الأصلي تغيرت سلباً، أي أن كلمة "arrack" تدل على الدلالة السلبية لمصطلح "العزوق"، وقد كان المقصود من الترجمة بشكل سلب التأكيد على صورة المشروب في قسنطينة. وقد ورد مصطلح "العزوق" بمعزل عن سياقه، إذ يرتبط ارتباطاً مباشراً بموقف المتحرّث والخسارة الثقافية التي تؤثر على قيمته الثقافية، ويقول نايدا (1964، ص. 40)، "the tendency to think of a word... as apart from an actual communication event is fundamentally a mistake, for once we have isolated a word from its living context, we no longer possess the insight necessary to appreciate fully its real function". يؤكد نايدا على أهمية السياق في الترجمة، ويؤدي سوء فهم الرسالة في

النص المصدر إلى سوء تفسير المعنى المقصود، لذلك فهو يتجاهل القيمة الثقافية للرواية، ويبدو أن المترجم غير مدرك للرسالة الأصلية وكيف يمكن أن تؤثر على سياق المصطلح، لأن أي معرفة ملموسة بمجتمع النص الأصلي كان من شأنه أن ينبه المترجم إلى هذا العنصر من الثقافة المادية والاجتماعية. بافتراض أن كلمة "arrack" كانت أول كلمة تطرأ على ذهنه (كونها في متناول اليد وفي القاموس)، فإن بعض المعرفة بالمجتمع الجزائري كانت ستجعله على الأقل يخضع لفحص ثان.

كان بإمكان المترجم إضافة حاشية سلفية لتعريف الدلالة السلبية للكلمة في ثقافة المصدر، إذ يُستخدم هذا المصطلح المرتبط بالثقافة في النص الهدف بمفهوم سلبي ومعايير تمامًا للأصل، إذ أنه غير المعنى الإيجابي المقصود، بحيث يحتوي النص الهدف على دلالات سلبية لأن الصورة السلبية في اللغة الهدف ممتوعة في الإسلام، وقد أثر النص الهدف سلبًا على ثقافة النص المصدر من خلال إساءة تفسير المعلومات الثقافية للعمل الأدبي، فالمترجم، في هذا المثال، يسيء تفسير الدلالات الثقافية للكلمة، ويرجع ذلك إلى حقيقة أن قراء اللغة المصدر واللغة الهدف ينظرون إلى النص المصدر ونص الهدف بوضوح، بحجة عدم امتلاكهم نفس النظرة للعالم، إذ أن تأثير كلمة "arrack" على القراء المستهدفين ليس هو نفسه. فقد تم تدجين المعنى السياقي لمصطلح "arrack"، وهذه الترجمة هي محاولة لتفسير المصطلح المرتبط بالثقافة للجمهور الغير مسلم ليكون أكثر طبيعية في الثقافة الهدف، بحيث أن النص الأصلي والنص المترجم (النص الهدف) مختلفان وظيفيًا، وأطرح في المقابل سؤالًا مثيرًا للاهتمام: كيف يمكن أن يقدم المترجم الدلالات الثقافية للجمهور المستهدف؟ ربما أضاف المترجم حاشية سلفية لشرح معنى "arrack" في هذا السياق المحدد، وسيكون من غير المناسب الاحتفاظ بهذه المعلومات الثقافية للمصطلح، إذ يمكن أن يُساء تفسير النص المترجم بالكامل وقد تُسيء الترجمة الناتجة تفسير التكافؤ التواصلي. إن عدم ترجمة مصطلح "العزوق" وتوفير حاشية سلفية من شأنه أن يمنح القارئ المستهدف فرصة التعرف على الثقافة المستهدفة، إذن فالترجمة مقترحة لـ "العزوق" يمكن أن تكون، "an Algerian drink, famous in Constantine, which is made of ginger and mint tea".

مثال رقم (2)

النص الأصلي	الترجمة
المحارم	Forbidden parts of the body

تم استخدام أجزاء الشرع المفتضبة بشكل غير لائق في نقل مصطلح "المحارم" إلى "forbidden parts of the body"، إذ يُشير المصطلح الأصلي إلى غطاء ترتديه النساء في الإسلام عامة وفي العالم العربي خاصة والذي يغطي الوجه. وفقًا لهورني، فإن "الحجاب" هو "a head covering worn in public by some Muslim women, the religious system which controls the wearing of such clothing" (هورني، 2005، ص. 735). لا يُقدم المترجم، في هذا المثال، المصطلح الثقافي للنص المصدر بما يُعادل ثقافيًا في النص الهدف، وتعني كلمة "المحارم"، في الجزائر، الحجاب إلى قطعة مُربّعة الشكل من القماش

تستخدمها نساء قسنطينة للرقص، ويُشير السياق هنا إلى أنَّ الحجاب هو ما يُغطي شعر المرأة وله طريقة خاصة في اللف والرقص في المناسبات، إذ يُعتقد أنَّ حركة غطاء الرأس الملون المتطّير في الهواء إلى اليمين واليسار التي تقي من قوى الشر والشيطانية. يُشير مصطلح "المحارم" إلى "forbidden" أو "prohibited" بمعنى شيء مُحَرَّم وهو ما لم يتم ذكره، أمّا مصطلح "المحارم" فيُشير إلى "المنديل" وهو المعنى الضمني الذي تم ذكره.

هذا مثال على افتقار المترجم في فهم المصطلح في اللغة المصدر، ومن هنا تأتي الحاجة إلى إيجاد المكافئ الطبيعي للكلمات في اللغة الهدف، يقول نايدا وتابر: "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style... the translation is not adequate, for anything which does not communicate the prejudice meaning of the original is a distortion" (1969، ص. 12). يعتقد جيمس ديكنز (1992، ص. 116-118) بأنَّ المترجم يحتاج إلى تحديد وظيفة اللهجة، سواء كانت جغرافية أو اجتماعية أو عامية، في النص المصدر. يمكن للمترجم أن يتبنّى طريقة تعويض من خلال دلالة ثقافية للغة الهدف كحل تعويضي عن فقدان الدلالات الناتجة عن استخدام ثقافة معينة في النص الهدف، لذا فإنه لا يمكن استخدام مصطلح "المحارم" بمعزل عن سياقه الاجتماعي والثقافي. يتعين على المترجم معرفة المزيد عن البراغمية لترجمة النص المصدر بدقة وكفاءة. يقول نيومارك (1988، ص. 167) "the translator recognizes that theoretically and cognitively, no two words out of context have the same meaning". يمكن ترجمة كلمة "المحارم" بشكل طبيعي إلى "scarves" بدلاً من "forbidden parts of the body".

مثال رقم (3)

النص الأصلي	الترجمة
الفقيرات	Poor women

أخطأ المترجم في تفسير كلمة "الفقيرات" في النص الهدف "poor women" ذكر المؤلف كلمة "الفقيرات" التي تعني فئاً مُستقماً من الأساليب الصوفية السبع في المنطقة الشرقية من الجزائر، ولا سيما في قسنطينة، وهو فنٌ موجه للجماعة اليسوية في فضائها الخاص وفي الأوقات الجيدة، وتحبي النساء حقلاتهن في جو أنثوي بحت، مع العديد من شروط اللباس واختيار الأغاني والكلمات والأداء الجيد مقابل مكافأة مالية معقولة، ويكتسب المصطلح الأصلي دلالة صوفية للغاية مما يعكس تأثير الصوفية على الفن الجزائري، إذ تقوم فكرة التصوف على الزهد وترك شهوات وملذات الدنيا لعبادة الله (رضوان، 2015).

تيم ترجمه النص الهدف حرفياً دون مراعاة السياق والمعنى الثقافي، ويؤدي هذا إلى ترجمة لا معنى لها تبدو غامضة، لذا فيسجى هذا النوع من الترجمة سوء تفسير الترجمة (ديلايل وآخرون، 1999، ص. 159)، إذ يشير سياق المصطلح لكلمة "الفقيرات" إلى فرقة غنائية (مشهورة في المنطقة الشرقية من الجزائر)، ويحتوي هذا المصطلح على إشارات ودلالات تتعلق بثقافة قسنطينة، وهذا بسبب تحليله الرائد لسياق المؤلف المصدر الناتج عن جهل المترجم للمصطلح المرتبط بالثقافة الجزائرية، فالمترجم ليس على علم بالسياق الثقافي للوضع، وهو ما يسيء تفسير القراء المستهدفين (غير الناطقين باللغة العربية)، وقد يسيء هذا تفسير المصطلح المرتبط بالثقافة في أحسن الأحوال، وفي أسوأ الأحوال بلا معنى، إذ أن كل التلميحات الثقافية في النص المصدر غائبة في النص الهدف، وهذا النوع من الخسارة يجعل من الصعب على قراء اللغة الهدف فهم الرسالة الأصلية، وخاصة المصطلحات المرتبطة بالثقافة، ومن المهم فهم سياق المصطلح لفك تشفير رسالة المصدر بشكل صحيح، بحيث أنه يجب الحفاظ على المعنى الضمني للمصطلح المرتبط بالثقافة، إذ تُعتبر "poor women" غريبة عن القراء المستهدفين، لأن الكلمة بالعربية تُعبر عن فرقة موسيقية محلية في قسنطينة، وهذه الترجمة ليست المكافئ المناسب، وإن ترجمه كلمة "الفقيرات" للإنجليزية على أنها "poor women" تتسبب في خسارة لا يمكن تفاديها، ويجب أن يكون المترجم على دراية بالسياق الذي تُستخدم فيه الكلمة من أجل فهم الآثار الثقافية، إذ يبدو أن استخدام "folkloric singing band" بديل أفضل.

10.IV. خلاصة الفصل

خلصت نتائج هذا البحث إلى أن التكافؤ والخسائر الثقافية التي أدت إلى هذه الإجراءات تكشف أن التركيز على نوع واحد من التكافؤ (شكلي أو تواصل) قد يتسبب في فئة فرعية من الخسائر الثقافية (سوء التفسير والترجمة الناقصة)، وقد تم التأكيد على تأثير استراتيجيات المترجم على النصوص الأصلية. لا يقتصر الهدف من هذه العملية على إظهار كيفية تحقيق العناصر الثقافية للإنجليزية في اللغة الهدف بل تحديد الاختلافات وعدم التوافق والأخطاء والتحقيق فيها، ولهذا فقد تم تحليل وتقييم الخسائر الثقافية في النص المترجم وتأثيرات مثل هذه الخسائر على النص الأصلي.

خَاتِمَة

الغرض الرئيسي من هذا الفصل الأخير هو تحديد موزن لأهداف البحث وأساليبه ونتائج ولفت الانتباه إلى الصعوبات التي واجهها. إن التعرف على قيود هذه الدراسة هو طلب غير مباشر لإجراء المزيد من البحث في مواضيع فشلت في تحقيق نتائج حاسمة، وهذا ما ولدت عندي حافزاً للقيام بهذا العمل قبل التعامل مع موضوع التكافؤ والخسارة الثقافية في ترجمة رفائيل كوهين لرواية أحلام مستغانمي (ذاكرة الجسد)، وما يتعلق بها من مؤلفات، ولهذا يجب أن أقر -دون مبالغة- بأن التكافؤ والخسارة الثقافية هي إحدى القضايا التي لم يتم التعامل معها بشكل كافٍ في ميدان دراسات الترجمة الثقافية.

عرض الفصل الأول نظرة عامة حول الأطر النظرية التي تتعلق بالتكافؤ والخسارة الثقافية ومناهجها في النصوص الأدبية (جاكوبسون، 1959، نيدا، 1964، 1969، كاتفورد، 1965، نيومارك، 1981-1988، ديلاليل وآخرون، 1999)، وقد ركز هذا البحث على الدراسة الاجتماعية والثقافية، وتمت مراجعة الآراء المختلفة حول التكافؤ من وجهات نظر مختلفة: النظريات الوظيفية والثقافية والاجتماعية. ظهرت النظريات الوظيفية والثقافية كنتيجة لعملية الترجمة التواصلية. يسيطر جاكوبسون (1959) الضوء على الطبيعة التواصلية للترجمة، ويُميز بين ثلاثة أنواع من الترجمة: الترجمة ضمن اللغة الواحدة والترجمة من وإلى لغتين أو أكثر والترجمة من اللفظ إلى الحركة (1959، ص. 233)، بحيث يكون عرض المترجم تقديم نص يمكنه أداء نفس الوظيفة المحددة مثل النص المصدر.

توفر كل هذه النظريات والمناهج مداخلات لإطار نظري شامل للتكافؤ في الترجمة، بحيث يحتاج المترجم إلى إدراك أنه يتعامل مع الدلالات الثقافية في النص المصدر ثم تحديد الاستراتيجيات والإجراءات المناسبة لتقديم التكافؤ للقارئ الهدف.

في الفصل الثالث، تم توضيح أهم استراتيجيات الترجمة وإجراءاتها لترجمة المصطلحات المرتبطة بالثقافة بغرض توضيح التعريفات والأمثلة للاستراتيجيات التي يستخدمها المترجم لتحقيق التكافؤ وفحص -في التحليل- كيف نتج عنها أنواع مختلفة من الخسائر الثقافية، وقد ساهمت إجراءات نيومارك (1988، ص. 81-93) بشكل كبير في حل المشكلات والتحديات الثقافية، وحاولت خلق تفاهم بين ثقافة اللغة المصدر وثقافة اللغة الهدف.

يتضمن الفصل الرابع، الجانب التطبيقي، تحليلاً دقيقاً للأمثلة والاستراتيجيات التي اعتمدها المترجم لاستكشاف أسباب الخسارة الثقافية الناتجة عن عدم التكافؤ في النص الأصلي، وقد تمت مناقشة الإجراءات التي استخدمها المترجم لترجمة المصطلحات المرتبطة بالثقافة من أجل تحديد نوع التكافؤ والخسارة الثقافية وإظهار أيضاً الأسباب التي أدت إلى قرارات المترجم وتُسببت في فقدان الثقافة الأصلية. لقد تحققت، في هذا الفصل، من الإجراءات التي حققها المترجم للتعامل مع ترجمة مصطلحات مرتبطة بالثقافة، فترجمة هذه المصطلحات من العربية للإنجليزية تُسبب خسائر ثقافية، وتعود الأسباب الرئيسية لهذه الخسائر إلى عدم التكافؤ في اللغة الهدف وكذا الاستخدام غير الصحيح لاستراتيجيات وإجراءات الترجمة (ديلاليل وآخرون، 1999، ص. 89)، وتُشير الخسارة الكاملة وترجمة ناقصة المادية والتقاليد الاجتماعية والمعتقدات الدينية للثقافة المصدر، والتي تنقسم إلى نوعين: سوء التفسير (خسارة كاملة) وترجمة ناقصة (خسارة جزئية) (ديلاليل وآخرون، ص. 159-197)، بحيث تُستخدم هذه الخسائر كأداة لقياس الخسائر الثقافية، وبالتالي فقد تم اقتراح إستراتيجية فعالة لاختيار المصطلحات المرتبطة بالثقافة لتحديد نهج المترجم في التعامل مع هذه المصطلحات. يُساعد نهج نيومارك

الاجتماعي والثقافي على تحديد مهمة المترجم كخبير ثقافي تمكنه من قياس درجة الخسائر التي قد تؤثر على النص الأصلي. المبدأ الأساسي لعملية الاختيار هي اختيار الكلمات المشبعة بالثقافة المصدر والمتأصلة في النص المصدر.

يتم تصنيف المصطلحات المرتبطة بالثقافة وفقاً لتصنيف نيومارك (1988)، ويكشف التحليل عن فئات فرعية مختلفة من هذه المصطلحات. يصنف نيومارك (1988، ص. 96-100) الكلمات الثقافية إلى خمس فئات: الثقافة البيئية والمادية والدينية والاجتماعية. بحيث تعكس الفئات الفرعية الثقافية واقعاً معيناً وطريقة استخدام الناس للغة في قيمهم ومواقفهم وعاداتهم، لذا فيجب إعادة النظر بوضوح في طبيعة وأنواع المشاكل المتعلقة بالخسائر الثقافية (سوء التفسير والترجمة الناقصة)، ويمكن أن تكون أداة مفيدة لفهم مشكلة الخسارة الثقافية.

يهدف البحث إلى شرح أسباب وطبيعة التكافؤ والخسارة الثقافية. لمناقشة التكافؤ، يتم تصنيف أربعة أنواع من التكافؤ: شكلي وديناميكي ودلالي وتواصلي، وهي تستند إلى تصنيفات نايدا (1964) ونيومارك (1988). يتسبب التكافؤ الشكلي في خسارة "سوء تفسير الترجمة" ويتجاهل العناصر الثقافية للنص الأصلي، "the question is not whether there is translation loss (there always is), but what it consists in and whether it matters" (ديكينز وآخرون، 2002، ص. 96). تحدث خسارة سوء التفسير بسبب تركيز المترجم على التكافؤ الشكلي، بينما تحدث الترجمة الناقصة بسبب تركيزه على التكافؤ التواصلي. مدفوعاً باحتياجات القارئ الهدف لفهم المصطلحات المرتبطة بثقافة المصدر، يلجأ المترجم إلى هذين النوعين من التكافؤ للتعامل مع المصطلحات الثقافية التي ليس لها مكافئ في الثقافة الهدف، ويمكن تحديد الخسائر في سياق الرسالة الأصلي، بحيث يقوم المترجم إما بحذف المعنى المقصود للمصطلحات المرتبطة بالثقافة (خسارة سوء التفسير) أو يختار المكافئ الغير ملائم في اللغة الهدف (خسارة الترجمة الناقصة).

يوضح تحليل استعمال إجراءات الترجمة أن المترجم يختار كل من التكافؤ الشكلي والتكافؤ التواصلي، فيستخدم الترجمة الحرفية ويتركز على نقل التكافؤ الشكلي في النص المصدر، ما يسبب خسائر ثقافية في النص المصدر فيجعلها قاصرة عن إنتاج نفس العناصر الثقافية. يلجأ المترجم إلى الترجمة الحرفية وإجراءات المعنى العام، ويؤدي استخدام هذين الإجراءين إلى صعوبة فهم النص عن طريق إزالة العنصر الثقافي لهويته المميزة، فهو يساعد على تجريد النص، ويؤدي استخدام إجراء "المعنى العام" إلى سوء تفسير الكلمات الثقافية من القارئ الهدف. من الناحية الإحصائية، يمثل المعنى العام (34.5%) و (17%) للترجمة الحرفية، وهذا يرجع إلى نقص المعرفة بثقافة اللغة الهدف، ويختار المترجم أيضاً "الشرح المختضب" لشرح المصطلحات.

يكشف التحليل أن خسائر المصطلحات المرتبطة بالثقافة تحدث بسبب عدم كفاية معرفة المترجم بثقافة المصدر بسبب الاختلاف الكبير بين العربية والإنجليزية، إذ أنه عندما يتم التفاوضي عن نية المؤلف المصدر ويخطئ المترجم في تفسير الدلالات الثقافية للمصطلحات المرتبطة بالثقافة الواردة في النص المصدر؛ إن التكافؤ الشكلي والتواصلي غير كافٍ للتعامل مع المصطلحات المرتبطة بالثقافة، إذ أن خسارة سوء التفسير الترجمة الناقصة قد أثرت بشكل سلبي على الأعمال الأدبية، وذلك من خلال تتغاضي المترجم عن التأثير الثقافي للغة المصدر، ويمكن ملاحظة ذلك في استخدام المترجم للإجراءات الرسمية التي تؤثر على النص المصدر، وهذا يسبب خسائر ثقافية، ولكن

في الغالب على حَسَائِرِ سُوءِ التَّفْسِيرِ لِمَوَاقِفِ ثَقَافَةِ الْمَصْدَرِ، إِذْ تَرْمِزُ الدَّلَالَاتُ الثَّقَافِيَّةُ إِلَى الْحَقَائِقِ الَّتِي يَرَى مُؤَلِّفُ النَّصِّ الْمَصْدَرِ الْعَالَمَ مِنْ خِلَالِهَا، وَتَمْنَعُ الْخَسَارَةَ الثَّقَافِيَّةَ النَّصِّ الْهَدَفِ رُؤْيَا الْعَالَمِ مِنْ وَجْهَاتٍ نَظَرٌ مُخْتَلِفَةٌ (أَيِ وَجْهَةٍ نَظَرُ الْقَارِئِ الْهَدَفِ)؛ يُؤَدِّي سُوءُ تَفْسِيرِ الْمُصْطَلَحَاتِ الْمُرْتَبِطَةِ بِالثَّقَافَةِ إِلَى قُصُورٍ فِي التَّرْجَمَةِ، لِأَنَّ تَرْجَمَةَ مِثْلِ هَذِهِ الْمُصْطَلَحَاتِ تَجْعَلُ مِنَ الصَّعْبِ عَلَى الْمُتَرْجِمِ الْبَحْثَ عَنْ أُنْسَبِ الطَّرِيقِ لِلتَّعَامُلِ مَعَهَا، وَالتَّرْجَمَةَ الْغَيْرَ مُلَانِمَةً لِلْمُصْطَلَحَاتِ الثَّقَافِيَّةِ لَهَا أَسْبَابٌ عَدِيدَةٌ، بِمَا فِي ذَلِكَ عَدَمُ كِفَايَةِ الْمَعْرِفَةِ الثَّقَافِيَّةِ لِلْمُتَرْجِمِ النَّصِّ الْأَصْلِيِّ، وَقَدْ يُسَاعِدُ فِهْمَ الْمُتَرْجِمِ الْجَيِّدِ لثَقَافَةِ الْمَصْدَرِ وَالثَّقَافَةِ الْمُسْتَهْدَفَةِ فِي فِهْمِ الدَّلَالَاتِ الثَّقَافِيَّةِ، وَيَحْتَاجُ إِلَى تَطْوِيرِ وَعِيهِ الثَّقَافِي لِلْعَنَاصِرِ الثَّقَافِيَّةِ لِللُّغَةِ الْمَصْدَرِ وَاللُّغَةِ الْهَدَفِ.

أَيِ مُحَاوَلَةٍ لِمَنْحِ قَارِئِ اللُّغَةِ الْهَدَفِ تَقْيِيمًا عَامًّا لِتَرْجَمَةِ كُوهَيْنِ لِلْمُصْطَلَحَاتِ الْمُرْتَبِطَةِ بِالثَّقَافَةِ فِي الرِّوَايَةِ سَتَكُونُ مُرَاوَعَةً وَغَيْرَ عَادِلَةٍ، وَسَيَكُونُ عَمَلِيًّا أَكْثَرَ تَسْلِيْطَ الضُّوءِ عَلَى مَزَايَا وَعُيُوبِ النَّصِّ الْمُتَرْجِمِ فِي ضَوْءِ أَهْدَافِ الْمُتَرْجِمِينَ أَنْفُسَهُمْ.

لِتَقْلِيلِ الْخَسَائِرِ الثَّقَافِيَّةِ، مِنَ الْأَفْضَلِ لِلْمُتَرْجِمِ الْأَدَبِ التَّعَامُلُ مَعَ مُسْتَوِيَّاتٍ عَالِيَةٍ مِنَ الدَّلَالَاتِ الثَّقَافِيَّةِ فِي النَّصِّ الْمَصْدَرِ، وَيُنَاقِشُ الْقِيَمِي (Al-Qinai) (1999، ص. 239) وفرغال (Farghal) (1995، ص. 199) أَنَّهُ يَجِبُ عِنْدَ تَرْجَمَةِ النُّصُوصِ الْأَدَبِيَّةِ أَنْ تُتَّبَعَ الْقَضَايَا الثَّقَافِيَّةُ بِمُلاحَظَاتٍ تَفْسِيرِيَّةٍ لشرح العنصر الثَّقَافِيَّةِ غَيْرِ الْمَأْلُوفَةِ لِلْقُرَّاءِ الْمُسْتَهْدَفِينَ، وَيَجِبُ أَنْ تُقَلِّلَ التَّرْجَمَةُ مِنْ عَزَلِ الرِّسَالَةِ الْأَصْلِيَّةِ بِجَعْلِ الْقَارِئِ الْهَدَفِ مُطَّلِعًا عَلَى رِسَالَةِ النَّصِّ الْأَصْلِيِّ، بَدَلًا مِنَ الْغَرَابَةِ مِنْ أَجْلِ فِهْمٍ أَفْضَلَ لِلدَّلَالَاتِ الثَّقَافِيَّةِ فِي النَّصِّ الْأَصْلِيِّ، وَيَعْتَمِدُ هَذَا عَلَى الْمَدَى الَّذِي تُوفِّرُ بِهِ التَّرْجَمَةُ لِلْقُرَّاءِ الْمُسْتَهْدَفِينَ الْخَلْفِيَّةَ الضَّرُورِيَّةَ الَّتِي لَا تَأْخُذُ فِي الْإِعْتِبَارِ التَّكَافُؤَ اللَّغَوِيَّ وَالْوِظَافِيَّ فَحَسَبَ، بَلْ تَأْخُذُ أَيْضًا فِي الْإِعْتِبَارِ التَّكَافُؤَ الثَّقَافِيَّ فِي النَّصِّ الْأَصْلِيِّ. التَّعْوِيزُ هُوَ إِجْرَاءٌ مُفِيدٌ فِي تَرْجَمَةِ بَعْضِ الْمُصْطَلَحَاتِ الْمُرْتَبِطَةِ بِالثَّقَافَةِ (وينتر، 1969، ص. 478)، وَبُوقَرِ الْمُتَرْجِمِ، فِي هَذَا الْإِجْرَاءِ، الْمَعْنَى الْمَطْلُوبُ مِنْ أَجْلِ جَعْلِ مُعَالَجَةِ الْمُصْطَلَحَاتِ الْمُرْتَبِطَةِ بِالثَّقَافَةِ مُمَكِّنَةً فِي اللُّغَةِ الْهَدَفِ، وَيُمْكِنُ أَنْ يُؤَدِّي اسْتِخْدَامَ التَّرْجَمَةِ الصَّوْتِيَّةِ وَالشَّرْحِ الْمُقْتَضَبِ وَالْحَاشِيَةِ التَّفْسِيرِيَّةِ إِلَى تَمْهِيدِ الطَّرِيقِ لِلْقَارِئِ الْمُسْتَهْدَفِ لِفِهْمِ قِرَاءَةِ النَّصِّ الْمُتَرْجِمِ نَظَرًا لِفَائِدَتِهَا فِي فِهْمِ الْمُصْطَلَحَاتِ الْمُرْتَبِطَةِ بِالثَّقَافَةِ، وَعَلَيْهِ فَيَجِبُ تَرْجَمَةُ هَذِهِ الْمُصْطَلَحَاتِ إِلَى النَّصِّ الْهَدَفِ مِنْ خِلَالِ:

1. إِعَادَةُ صِيَاغَةِ الْمُصْطَلَحِ الْمُرْتَبِطِ بِالثَّقَافَةِ، تَتَطَلَّبُ الْمُصْطَلَحَاتِ الْمُرْتَبِطَةِ بِالثَّقَافَةِ تَطْبِيقَ إِجْرَاءَاتٍ مُخَدَّدَةٍ لِنَقْلِهَا، وَعَلَيْهِ يَجِبُ أَنْ يَسْتَخْدِمَ الْمُتَرْجِمُ اسْتِرَاطِيَّاتِ التَّرْجَمَةِ التَّغْرِيبِيَّةِ.
2. إِضَافَةُ حَاشِيَةِ سُفْلِيَّةٍ، تَوْفِيرُ مَعْلُومَاتٍ إِضَافِيَّةٍ خَارِجَ النَّصِّ فِي نَوْعِ التَّرْجَمَةِ الْمَوْجُودَةِ بَيْنَ قَوْسَيْنِ، وَالْحَاشِيَةِ السُّفْلِيَّةِ، وَالتَّعْلِيْقِ الْخَتَامِيِّ، وَالْمَائِلِ، وَالتَّعْلِيْقِ وَالْمَسْرَدِ، وَقَدْ يُؤَدِّي اسْتِخْدَامُ التَّفَحْرَةِ وَالْحَوَاشِيِ التَّفْسِيرِيَّةِ إِلَى تَمْهِيدِ الطَّرِيقِ لِلْقَارِئِ الْهَدَفِ الْحُصُولِ عَلَى قِرَاءَةٍ مُمْتِعَةٍ..
3. الشَّرْحُ الْمُقْتَضَبُ وَإِضَافَةُ حَاشِيَةِ سُفْلِيَّةٍ لشرح أو تعريف المُصْطَلَحِ الْمُرْتَبِطِ بِالثَّقَافَةِ الَّذِي تَمَّ نَقْحَرَتِهِ.

يَجِبُ اسْتِخْدَامُ هَذِهِ الْإِجْرَاءَاتِ نَظَرًا لِفَائِدَتِهَا فِي فِهْمِ التَّلْمِيْحَاتِ الثَّقَافِيَّةِ؛ بِدُونِ مِثْلِ هَذِهِ الْإِجْرَاءَاتِ، لَنْ يَكُونَ مَعْنَى الدَّلَالَاتِ الثَّقَافِيَّةِ مَعْرُوفًا لِغَالِبِيَّةِ الْقُرَّاءِ الْمُسْتَهْدَفِينَ وَفِي هَذِهِ الْحَالَةِ سَيَكُونُ عَلَمُهُمْ أَنْ يَبْحَثُوا فِي كَثِيرٍ مِنَ الْأَحْيَانِ دُونَ جَدْوَى عَنْ مَعَانِي الدَّلَالَاتِ، وَتَتَسَبَّبُ الْإِجْرَاءَاتُ فِي ظُهُورِ الْمُتَرْجِمِ وَتَغْرِيبِهِ فِي النَّصِّ الْمُتَرْجِمِ، وَهَذِهِ الْإِجْرَاءَاتُ مُفِيدَةٌ لِبَعْضِ الْقُرَّاءِ الْمُسْتَهْدَفِينَ لِتَقْدِيمِ الدَّلَالَاتِ الثَّقَافِيَّةِ، لِأَنَّهَا تَتَعَلَّقُ بِالْمَعْلُومَاتِ الْإِضَافِيَّةِ الْمَقْدَمَةِ بِتَفْسِيرَاتِهِمُ النَّصِيَّةِ الْأَصْلِيَّةِ.

يتمّ تقليل الخسائر الثقافية عندما يتمّ ترجمتها من المؤلف نفسه (المؤلف/المترجم)، والذي يحبّ عليه أن يكون على دراية كاملة بما تحتويه الرسالة الأصلية، مما يجعله يشرح سبب اختياره للكلمات بشكل أفضل من أي شخص آخر، وبالتالي إذا لم يكن المترجم مُحَدِّثًا أصليًا للغة الإنجليزية، فمن المثير للاهتمام التحقيق في طبيعة الخسائر الثقافية، ومن المحتمل جدًا في هذه الحالة أن تكون الترجمة أكثر تركيزًا على اللغة الهدف، لذا قد تكون هذه مقارنة مفيدة بين مترجمين مختلفين (أصليين وغير أصليين)، فيجب أن يكون المترجم ثنائي الثقافة. من أجل تجاوز الخسائر الثقافية، يتعيّن على المترجمين أن يكونوا على دراية بأنواع الثقافة المختلفة، أي المادية والاجتماعية والدينية للعثور على أقرب مكافئات.

بناءً على نتائج البحث، تطرح المصطلحات المرتبطة بالثقافة مشاكل حقيقية في الترجمة كون هذه المصطلحات متجذّرة ثقافيًا في سياق اجتماعي وثقافي معين، بحيث تظهر نوعًا من المقاومة عند ترجمتها إلى سياق آخر. يجعل الاختلاف الثقافي من الصعب على المترجمين التغلّب على الخسائر الموجودة بين اللغات والثقافات المختلفة، نظرًا لأن المصطلحات الثقافية يصعب تقديمها أكثر من المصطلحات المألوفة، خاصة بين اللغات المختلفة (العربية والإنجليزية)، ويمكن تحديد الصعوبات الرئيسة وتلخيصها كالتالي:

1. المعرفة الغير كافية للمصطلحات الثقافية للنص المصدر، غير المعروفة في ثقافة اللغة الهدف، من شأنها أن تخلق مشاكل في الترجمة.
 2. عدم وجود قواميس متخصصة في ترجمة المصطلحات المرتبطة بالثقافة.
 3. المعرفة الضمنية للمصطلحات الثقافية داخل النص المصدر، لأن بعض هذه المصطلحات لها معاني ضمنية.
 4. سوء فهم المصطلحات المرتبطة بالثقافة في النص المصدر هو السبب الرئيس لسوء تفسيرها.
 5. فشل المترجم في العثور على المكافئ وكذا اختيار الإجراء المناسب في النص الهدف.
 6. نقص المراجع.
 7. الطبيعة المعقّدة لإشكالية البحث (أي التكافؤ والخسارة الثقافية).
- يساهم هذا البحث في مجال ترجمة مصطلحات الأعمال الروائية المرتبطة بالثقافة، وبسبب الضوء على مشألتين تحتاجان إلى مزيد من البحث:

1. كيفية التعامل مع التكافؤ والخسارة الثقافية.
 2. كيفية ترجمة المصطلحات المرتبطة بالثقافة.
- لا يكفي بأن يكون هناك دراسة واحدة لإيجاد حلول لإشكالية التكافؤ والخسارة الثقافية، ويقترح الباحث توفير دورات تناول السياقات الثقافية، ومن المفيد إعطاء فرص لتحسين التفاعل الثقافي بين المتحدّثين الأصليين وغير الأصليين للثقافة المصدر والثقافة الهدف، لذا يجب أن يُعزّز هذا البحث التفاهم بين الثقافات لمساعدة القراء غير الأصليين الذين ليسوا على دراية بالثقافة المصدر، وكنتيجه لذلك فإنه سيساهم هذا البحث في فهم أفضل للإشارات الثقافية لتقدير أفضل للقيم الثقافية للأدب الجزائري.

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Equivalence and Cultural Loss in Translating Aḥlam Mostegānemi's Novel *Dākirat Alḡasad* (*The Bridges of Constantine*)

Abstract

This research focuses on equivalence and cultural loss in the field of translation, based on a major work of fiction. A work of fiction is steeped in a culture and is marked by a whole range of local references, allusions and a world outlook. The concept of equivalence has received a great deal of analysis and criticism. Some even question whether equivalence is possible at all. Cultural erosion, in turn, requires a special toolkit. In order to ground the theoretical consideration of these two issues, we have chosen Aḥlam Mostegānemi's novel *Dākirat Alḡasad* (Translated by Raphael Cohen as *The Bridges of Constantine*). In this dissertation, various views about equivalence and cultural erosion, as well as the measurement and evaluation toolkit, are reviewed and presented. This review considered the scholarship on Mostegānemi's literary output (with a special focus on *Dākirat Alḡasad*) and the reception of her works and their translation into English. The thesis participates in the debate of the effects of equivalence and cultural erosion in translating literary texts, as well as in the discussion of strategies used in the translation of a work of fiction. The focus is narrowed down to evaluating problem-solving strategies as developed in the rendition of cultural categories in *Dākirat Alḡasad*. The evaluation is followed upon by suggestions and recommendations in relation to translation theory and translation practice, with a special focus on teaching and training.

Keywords: translation, equivalence, cultural erosion, literary translation, translation theory.

المُلخَص

يُنَاقِشُ هَذَا الْبَحْثُ مَسْأَلَةَ الْمَكَافِي وَالْخَسَارَةَ الثَّقَافِيَّةَ فِي مَجَالِ تَرْجَمَةِ الرِّوَايَةِ الْأَدْبِيَّةِ الْجَزَائِرِيَّةِ لِلْإِنْجِلِيزِيَّةِ، حَيْثُ تَنْعَمُ الرِّوَايَةُ فِي الثَّقَافَةِ وَتَتَمَيَّزُ بِمَجْمُوعَةٍ مِنَ الْمَضَامِينِ وَالتَّلْمِيحَاتِ الْمَحَلِّيَّةِ وَالْعَالَمِيَّةِ. يَلْقَى مَفْهُومُ الْمَكَافِي قَدْرًا كَبِيرًا مِنَ التَّحْلِيلِ وَالتَّقْدِيرِ، فَيَتَسَاءَلُ الْبَعْضُ عَمَّا إِنْ كَانَ تَحْقِيقُهُ نِسْبِيًّا أَمْ مُطْلَقًا، نَبِّهًا تَتَطَلَّبُ الْخَسَارَةَ الثَّقَافِيَّةَ مَجْمُوعَةُ أَدَوَاتٍ قِيَاسٍ خَاصَّةً، وَلِهَذِهِ الْأَسْبَابُ فَقَدْ اخْتَرْتُ، مِنْ أَجْلِ بِنَاءِ الْإِطَارِ النَّظَرِيِّ لِهَذِهِ الْإِشْكَالِيَّةِ، رَوَايَةَ أَحْلَامِ مُسْتَعَانِمِي "ذِكْرَةَ الْجَسَدِ"، وَقَدْ تَرَجَمَهَا لِلْإِنْجِلِيزِيَّةِ رَفَائِيلُ كُوهِينَ (*The Bridges of Constantine*). يَتِمُّ فِي هَذَا الْبَحْثِ مُرَاجَعَةُ وَعَرْضُ الْأَرْاءِ الْمُخْتَلِفَةِ لِهَاتَيْنِ الْإِشْكَالِيَّتَيْنِ، بِالإِضَافَةِ إِلَى تَقْيِيمِ تَرْجَمَةِ الْمَصْطَلَحَاتِ الْمُرْتَبِطَةِ بِالثَّقَافَةِ لِقِيَاسِ مَدَى تَحْقِيقِ الْمَكَافِي وَحُجْمِ الْخَسَارَةِ فِي تَرْجَمَةِ الْمَصْطَلَحَاتِ الثَّقَافِيَّةِ الْمَذْكُورَةِ فِي الرِّوَايَةِ بَيْنَ اللَّغَتَيْنِ. وَقَدْ تَمَّ مُرَاجَعَةُ حُجْمِ الْمَعْرِفَةِ الْمُتَعَلِّقِ بِالإِنْتِاجِ الْأَدْبِيِّ لِلرِّوَايَةِ أَحْلَامِ مُسْتَعَانِمِي (مَعَ التَّرْكِيزِ بِشَكْلِ خَاصٍّ عَلَى رَوَايَةِ "ذِكْرَةَ الْجَسَدِ") وَأَعْمَالِهَا الْمُرْتَبِطَةِ إِلَى اللُّغَةِ الْإِنْجِلِيزِيَّةِ. تُنَاقِشُ الرِّسَالَةُ أَيْضًا الْإِسْتِرَاطِيجِيَّاتِ الْمُسْتَخْدَمَةِ فِي تَرْجَمَةِ الْأَعْمَالِ الرِّوَايَةِ، وَقَدْ رُكِّزَتْ عَلَى تَقْيِيمِ اسْتِرَاطِيجِيَّاتِ حَلِّ مُشْكِلاتِ الْعُنَاصِرِ الثَّقَافِيَّةِ لِلرِّوَايَةِ، وَبُرُقُ التَّقْيِيمِ بِمَجْمُوعَةٍ مِنَ الْاِقْتِرَاحَاتِ وَالتَّوَصِيَّاتِ الْمُتَعَلِّقَةِ بِنَظَرِيَّةِ التَّرْجَمَةِ وَمُمَارَسَتِهَا، مَعَ التَّرْكِيزِ بِشَكْلِ خَاصٍّ عَلَى التَّدْرِيسِ وَالتَّحْقِيقِ عَلَى التَّرْجَمَةِ.

الكلمات المفتاحية: الترجمة، النكافؤ، الخسارة الثقافية، الترجمة الأدبية، نظرية الترجمة.

Résumé

Cette recherche explore la notion de l'équivalence et la «perte culturelle» dans la traduction d'une grande œuvre de fiction. Cette œuvre est ancrée dans une certaine culture et est marquée par tout un enchaînement de références, d'allusions et de regards sur le monde. Le concept d'équivalence, qui est le thème principal de cette recherche, fait l'objet d'analyses et d'observations. Certains traducteurs se demandent même si l'équivalence est possible dans ce genre de récits, où la perte culturelle, à son tour, nécessite une boîte à outils spéciale. Afin de répondre à ce questionnement, nous avons choisi le roman d'Aḥlam Mostegānemi *Dākirat Alḡasad* (Traduit par Raphael Cohen). Dans cette thèse, divers points de vue sur l'équivalence et la perte culturelle, sont discutés et passés en revue. Ce travail de recherche étudie la production littéraire de Mostegānemi (avec un accent particulier sur *Dākirat Alḡasad*) ainsi que la réception de ses œuvres et leur traduction en anglais. Tout au long de cette étude, l'accent est mis sur l'évaluation des stratégies de résolution de problèmes liés à la culture, et sur l'interprétation des catégories culturelles dans *Dākirat Alḡasad*. L'évaluation est suivie de suggestions et de recommandations relatives à la théorie et à la pratique de la traduction, avec un accent particulier sur l'enseignement et la formation.

Mots-clés: traduction, équivalence, perte culturelle, traduction littéraire, théorie de la traduction.

Abstract :

This research focuses on equivalence and cultural loss in the field of translation, based on a major work of fiction. A work of fiction is steeped in a culture and is marked by a whole range of local references, allusions and a world outlook. The concept of equivalence has received a great deal of analysis and criticism. Some even question whether equivalence is possible at all. Cultural erosion, in turn, requires a special toolkit. In order to ground the theoretical consideration of these two issues, we have chosen Aḥlam Mosteḡanemi's novel *Ḍakirat Alḡasad* (Translated by Raphael Cohen as *The Bridges of Constantine*). In this dissertation, various views about equivalence and cultural erosion, as well as the measurement and evaluation toolkit, are reviewed and presented. This review considered the scholarship on Mosteḡanemi's literary output (with a special focus on *Ḍakirat Alḡasad*) and the reception of her works and their translation into English. The thesis participates in the debate of the effects of equivalence and cultural erosion in translating literary texts, as well as in the discussion of strategies used in the translation of a work of fiction. The focus is narrowed down to evaluating problem-solving strategies as developed in the rendition of cultural categories in *Ḍakirat Alḡasad*. The evaluation is followed upon by suggestions and recommendations in relation to translation theory and translation practice, with a special focus on teaching and training.

Key words :

Translation; Equivalence; Cultural Erosion; Literary Translation; Translation Theory.

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