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Transferring Realia in Arabian Nights into English

Case Study:

-The Story of the Merchant and the Jinnee
-The Story of the Fisher Man and the Jinnee
-The Story of the Porter and the Ladies of Baghdad, and the Three Royal Mendicants

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To those without whom my heart shall never beat.

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Acknowledgments

Abstract

This study is conducted on one of the famous collection of stories which is the Arabian Nights. It analyzes and compares three chosen stories (the story of the Merchant and Jinnee, The Story of the Fisher Man and Jinnee and The Story of the Porter and the Ladies of Baghdad, and the Three Royal Medicants) from the Arabic into English .The overall aim of the study is to investigate the transfer of realia (cultural items) in the aforementioned book. The present study is carried out to examine the procedures that the translator used when translating realia. Also, it aims at investigating to what extent the translator needed to change the cultural aspects in order to be in harmony with TT reader. The method of investigation is descriptive and comparative analysis at the same time. This method may allow us to analyze the selected data which is classified in tables according to Newmark classification.

Keywords: Transfer, Realia, Culture, Foreignization.

ملخص

عنيت هذه الدراسة بواحدة من أشهر المجموعات القصصية ألا وهي الف ليلة وليلة حيث تحلل وتقارن ثلاث قصص مختارة (قصة التاجر والعفريت و قصة الصياد و العفريت وقصة حمال بغداد) من العربية إلى الإنجليزية كما أن الهدف من هذه الدراسة هو دراسة نقل العناصر الثقافية في المجموعة المذكور أعلاه. وأجريت الدراسة لفحص الإجراءات التي استعملها المترجم في ترجمة العناصر الثقافية. كما تهدف ايضا إلى معرقالمدى الذي يحتاجه المترجم لتغيير العناصر الثقافية لتتماشى مع قارئ اللغة الهدف.إن طريقة الحث هي التحليل الوصفي والمقارن في نفس الوقت حيث تسمح لنا هذه الطريقة بتحليل البيانات المصنفق في جداول وفقا لتصنيف نيومارك.

الكلمات المفتاحية: النقل، العناصر الثقافية، الثقافة ،التغريب.

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List of Abbreviations

AN: Arabian Nights

EV: English Version

SL: Source Language

ST: Source Text

SC: Source Culture

TL: Target Language

TT: Target Text

TC: Target Culture

Arabic Transliteration System

				Vowels	
Arabic	Transliteration	Arabic	Transliteration	Arabic	Transliteration
أ	a	ط	T	-	a
ب	b	ظ	z	-	i
ت	t	ع	'	,	u
ث	th	غ	GH	ا	aa
ج	j	ف	F	ي	ii
ح	H	ق	q	و	uu
خ	KH	ك	K		
د	d	ل	L		
ذ	dh	م	m		
ر	r	ن	n		
ز	z	ه	h		
س	s	و	w		
ش	sh	ي	y		
ص	s	ء	,		
ض	D				

"Communication across Cultures" Hatim (1997)

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Introduction

Introduction

Statement of the Problem

Most of literary works include cultural items which are important elements that translators should take into consideration. Therefore, translators may face problems when translating them. Our research is about cultural transfer in The Arabian Nights.

Aims of Study

The overall aim of the study is to investigate the transfer of realia (cultural items) in three selected stories in the Arabian Nights. Also, it aims at investigating to what extent Edward needed to change the cultural aspects in order to be in harmony with TT reader.

Research Questions

The present research aims to answer the following questions:

• To what extent did the translator success in translating the cultural items in Arabian Nights?

• What are the most used procedures?

Hypothesis

• The translator may fail in translating some culture – specific terms (Realia).

• The translator may foreignize the Arabian Nights.

Methodology

The present research adopts a comparative analysis and descriptive method.

Research Structure

This research is divided into three chapters. The first chapter tackles the influence of the Arabian Nights and its contributions to English literature the short story, fantasy, poetry and romanticism. The second chapter includes the notions of the traditional and cultural approaches in translation. The third chapter is a practical one, and it includes the analysis of the three selected stories in terms of realia.

Literature Review

Literature Review

One Thousand and One Nights is a collection of stories from the Islamic Golden Age, consisting of tales told in Persia, Arabic, India and Asia .The frame story is about the Sultan Shahrayar and his wife Scheherazade. After finding out the betrayal of his first wife, the Sultan kills her and swears to marry a different woman each night and kills her the following morning. His vizier's daughter Scheherazade prepares a plan to end this crime habits. She starts telling him a story in the first night. However, she stops the story in the middle, so that he will be excited to here the rest the following night. So, that's how the collection has been comprised, she kept doing the same pattern for one thousand and one nights.

There are many unanswered questions about the origins of *The Thousand and One Night*s or *Alf Layla wa-Layla*. According to The Longman Anthology of World Literature, the earliest evidence of the work (or something similar) popped up in the ninth century and was known simply as *Alf Layla* (The Thousand Nights). Literary scholars still debate whether these early manuscripts were complete and cohesive or just a bunch of stories. By the twelfth century, *The Thousand and One Nights* went by its full name and was in circulation throughout Egypt, Syria, and Iraq.

Many Arabic and Islamic countries take credit for the work that is said to be the most influential to their cultures. The Longman Anthology mentions a collection of tales from Persia that is similarly called *HazarAfsana* (Thousand Tales) and an Indian narrative containing similar stories, both of which are plausible origins for the work.

One of the reasons it is difficult to decipher exactly when and where the story was written is its multiculturalism. Even though a majority of the characters have Arabic origins, the rest carry Persian, Indian, Hebrew, Turkish, and other

unfamiliar names. This cultural assimilation makes it hard to pinpoint exactly where the author was from. Many of these cultures share a similar religion and with the inclusion of Islamic religious references in the stories, the origin becomes even more blurred. It is agreed that many of the colorful characters, themes, and stories in *The 1001 Nights* come from or were inspired by the Qur'an. We see Christians and pagans converting to Islam but not vice-versa. This reflects Muslim pride and the author's belief in the victory of the Islamic culture.

Since *The Arabian Nights* will probably never be attached to a single author or even country, it is generally thought to be a collective effort. Sharazad's stories take us to Baghdad and Egypt, introduce us to characters from Turkey and Persia, and celebrate the Islamic religion. It is plausible that, in the oral story telling tradition, Sharadzad's tale was passed from country to country, each adding stories from their own cultures. Once it reached the West and was translated from Arabic, it became *The 1001 Nights* we know today.

The Arabian nights stories are some of the world's great treasures. It contains versions in many languages ; English, German, Italian, Danish, Russian and Romanian Flemish, Dutch, Greek, Swedish, Polish and Hungarian, convey the great sense of adventures,truth,fantasticimagination,romance,the women role and justice . Galland's translation in 1704, Mardus in 1899, Gueme in 1966, Khawam in 1967, than in English by Lane in 1841 and Burton in 1888and Payne in 1889 and into German by Henning in 1899 and Littmen in 1928.To Spanish by Cansinos in 1960 and to Russian in Salier 1936(as cited in . Though Burton translation is the famous English translation, the corpus depended on Edward William Lane translation because he translated from an Arabic version, alike Burton in which he translated from a French copy.

Burton depended on a french copy   Edward William Lane depended on various versions: the Indian version Cilcta and Barsalo version but, the most

prominent version is the version of the Egyptian's printing houseBulak and it is the same copy that was reprinted by KousorEltakafa. Lane saw Bulak version as the best version among all the copies printed for the One Thousand and One Nights. This version was corrected and moderated by El Sheikh Abdurrahman El SaftySharkawy in which he has made a review and revision for the Indian Cilcita copy before it being transferred into Arab (as cited in Moammed Fouad,2010)

Despite Edward's familiarity with Arabic language and Egyptians slang, he faced some difficulties in the translation of One Thousand and One Nights for being written in the middle Arabic and a mixture of elements from ancient classical and the modern slang at that time.

Lane asked for help from his friend Sheik Mohammed Tantawi in which he simplified the difficulties on the margins of the book. This version still presented in the library of Cambridge University .The translation of Edward is the first direct translation for the book from Arabic into English. The printed edition of this translation was between May 1838 and December 1840(as cited in Mohammed Fouad,2010)

The translation of Arabian Nights by the French Galland, introduced for the first time Arabic stories and tales to the European people. The Arabian Nights known in western by One Thousand and One Nights, this collection was not just a careless of stories; it served as a welcome for Arabic tradition and culture to the western world. The version influenced on world literature, many writers have been influenced by the Nights include: John Barth, Jorge Luis Borges, Selman Rushdie, Goethe, Walter Scott, Thackeray, Wilkie Collins, Elizabeth Gaskell, Nodier, Flaubert, Marcel Schwob, Stendhal, Dumas, Gérard de Nerval, Gobineau, Pushkin, Tolstoy, Hofmannsthal, Conan Doyle, W. B. Yeats, H. G. Wells, Cavafy, Calvino, Georges Perec, H. P. Lovecraft, Marcel Proust, A. S. Byatt and Angela Carter(as cited in

One Thousand and One Nights traces a combination of Arab, Persian and even Indian culture .This book is not only a book of careless stories but it represents world's greatest literature and culture that is widely read and studied all over the world . Culture represents society's identifications and plays the role of language soul and language propriety through history. Culture in the much known sense is the principle characteristics of each country; tradition, religion, language, identity, behaviour and so on.

If we take a look at modern day, we can see the influences that One Thousand and One Nights has had on the world. The book is used in many genres of everyday life ranging from education, to entertainment, and from classrooms and movie screens to theater stages. European scholars began to study the stories' structures and used the tales as examples for their own. The Arabic work was noted as the most famous form of Arabic literature introduced to the western world, and authors were inspired to write books of adventures and fairytales of their own. Even here at the American University of Sharjah, there is an Arabic course dedicated just to the study of the Arabian Nights tales. Disney movies such as Aladdin and the King of Thieves (1995) and the Hunchback of Notre Dame (1996) have been created based on the Arabian Nights tales in order to entertain young children and include stories of Arab royalty and gypsies. In 2011, the tales took to the stage at the Edinburgh International Festival and actors portrayed the tales literally and acted them out as daring adventures, and brutal tragedies. The theater production was aimed at describing the real Arab tales placing emphasis on the decisiveness and cunning characters and the descriptions of fate and destiny that Scheherazade had once described in her tales (Brockelhurst, 2011, p.1). 10 To conclude, One Thousand and One Nights has played a prominent role in several aspects of world history, literature, and drama. It's combination of the Arab and Persian cultures have introduced the western world to the Islamic era of Arabia. Tales of the Abbasid Caliph and descriptions of a prosperous and wealthy

Baghdad allow readers to learn about the historical events that were documented in the tales. The tales combine the culture and religion of classical Arabia and demonstrate the Golden Age of Learning that took place during the Islamic period. Stories of philosophy, comedy and tragedy can be witnessed throughout the collection. Authors and translators have long been amazed by the collection's structure and have used the work as an example for their own texts. Traces of ancient manuscripts of the texts make it credible as a source for documenting certain events that had taken place in Islamic Arabia, and the Nights have been the influences of modern movies, theater productions and writings. No other work of classic Arabic literature has established the same international effects on education and entertainment. It is with pride that I can say One Thousand and One Nights is an extraordinary part of classic Arabic history and will continue to define Arabic culture throughout the years to come.

Chapter One

The Influence of The Arabian Nights on English Literature

I. 1.Introduction

The translation of the Arabian Nights into several European languages as mentioned above is said to be the milestone in the cultural life in the west. According to Cherifi (2007), the numerous translations of the Arabian Nights resulted in significant cultural and scientific changes that influenced the western literature prodigiously. The collection of Arabian Nights contributed to the emergence of some literary genres in the western world such as the short story. It also influenced poetry and inspired the west to write fantasy. After translating the collection, the classic trend changed to romanticism. This chapter will introduce the aforementioned effects in details.

I. 2.The Short Story

The truth, not an exaggeration, the Arabian Nights marked the start of a new chapter of the English literature; the turning point in English prose history came when the Arabian nights laid foundation to the short story. Precisely, the Arabian Nights or the character of Scheherazade, in particular, is regarded as a parent of the short story in the West. The English short story reached its maturity by virtue of the collection so the writers started to entertain surprise and astonish their readers. As Walter Allen (1981) who is an English critic and novelist stated in his article the short story in English: "the short story, before the modern short story came into being, was manifestation of the romance. Its province was the extraordinary; its aim if not to astonish, was at least to surprise; its purpose, to entertain. Think of Scheherazade, who entertained the sultan so well, astonished him so successfully that literally she kept her head…" ,This idea confirmed by the lecturer in literature at the University of York Nicole Ward Jouve in Re-reading the Short Story, Jouve narrates her experience in reading the Arabian Nights (as cited in Saleh Mada, 2010):" […] Their plurality[The stories of the Arabian Nights] expresses for me what is one of the prime pleasures of the story, that it plays or should play with abundance, with contrasts and contradictions of

life, with high and low, not trying to make a *whole* out of them but letting each man and woman tell their story in their own words and with their own degree of wit, flamboyance or eloquence ”

The main point that has attracted us is the huge of admiration expressed by Nicole Ward Jouve with the sequence and correlation of the Arabian Nights stories and the opportunity given to man and woman to narrate the story in their own style. In addition; Jouve (as cited in Saleh Mada, 2010) considers the Arabian Nights as a model of the young stories: “I see in The Thousand and One Nights an archetypal model standing behind all stories, collections of stories, story-telling…”

Furthermore; the American writer Joyce Carol Oates (as cited in Saleh Mada, 2010) stated “Like a river fed by countless small streams, the modern short story derives from a multiplicity of sources”. In unfeasible way, she considered the Arabian Nights as one of these resources.

I. 3. Fantasy

The genre artist Irwan Robert (as cited in Saleh Mada, 2010) states that The Arabian Nights was once inspiring; the stories of the Arabian Nights smoothed the way for the early starting of nowadays fantasy. The most famed examples are the flying horse, the magic carpet, or the huge bird that carries Sindbad to the Valley of Diamonds. This latter opened the door to imagine the possibility of human flight.

Moreover; Fahd Mohammed Taleb Saeed Al-Olaqi (2012) stated that many English stories imitated the Arabian Nigths tales style such as the story of the English writer Daniel Defoe’s Robinson Crusoe which portrays the life and the adventures of Grusoe who survived from the spoil with the assistance of a few stores and utensils. The discovery of Grusoe looks like the discoveries of Sindibad. In the same vein , The story of Sindibad inspired the English writer

Jonathan Swif in Gulliver's Travels .Swif imitated the imaginary from Sindbad's experience with the 'Roc', a giant bird that could lift elephants in its claws and thus to portray the imaginary travel in over the world. In looking deep to the production of *G*ulliver's Travels or Robinson Crusoe, one would conclude that they would not be any work of fiction without the Arabian Nights.

I. 4. Poetry

Like the other English literary genres, the Arabian Nights influenced the English poetry; they attracted some English poets such as Geoffrey Chaucer, the father of English poetry. The lecturer in English literature Ahmed Kannush Ashammari (n.d) stated that the effects of the Arabian nights on Chaucer could are noticeable on his poetic stories: "The Cantorbury tales" especially in Squire's tale. The main reason through Chaucer's influence was his relations with some the pioneers Italian literature like Dante, Petrarch and Boccaccio who influenced in turn by Arabian Nights.

Indeed, the English author of pamphlets in prose and verse Samuel Rowlands' poem *The Bride* (as cited in Al-Olaqi, Sept. 2012) draws the image of a bride and her bridesmaids, this poem's story inspired by the frame story of the Arabian Nights. The character of Haroun al- Raschid, the Chaliph of Baghdad,who figured in many stories of Arabian Nights with his minister Jaffar and his executioner Mesrour, the Americain poet Henry Wadsworth Longfellow (as cited in Al-Olaqi, 2012) described him in a peom:

<div align="center">

Where are the kings, and where the rest

Of those who once the world possessed?

They're gone with all their pomp and show,

They are gone the way that thou shalt go.

O thou who choosest for thy share

The world and what the world calls fair

</div>

Take all that it can give -or lend,

But know that death is at the end!

Haroun al Raschid bowed his head

Tears fell upon the page he read.

Influenced by the Arabian Nights, the image of the Arabian woman wearing black masks appears in Thomas Moore's narrative poem LallaRookh (as cited in opt.cit):

And veiled by such a mask as shades

The features of young Arab maids,

A mask that leaves but one eye free,

To do its best in witchery.

I. 5.The Emergence of Romanticism

The translation of Arabian nights contributed in the emergence of the romantic trend In English literature (Behyaten , 2010). For the English poet William Wordsworth (as cited in Al-Olaqi, 2012), the Arabian Nights is an important source of entrainment in the world; it delighted the dark nights, the passage reads:

A gracious spirit o'er the earth presides,

And o'er the heart of man: invisibly.

It comes, to works of unimproved delight,

And tendency benign, directing those

Who care not, know not, think not what they do

The Tales that charm away the wakeful night

In Araby, romances; legends penned

For solace by dim light of monkish lamps.

I. 6.Conclusion

The Arabian Nights flourished in Britain in which many English authors and poets wrote stories and poems beyond their local geography; they resort the frame narrative of the Arabian tale. Indeed; they considered The Arabian Nights as a productive source of imagination. This collection contributed in changing the western literary trend from classic to romantic.

Chapter Two

Translation Studies &Cultural Turn

II .1 Introduction

Translation studies changed throughout the time from traditional approaches that are; linguistic approach and functional approach, to cultural turn. In this chapter, the researcher introduces brief hints about traditional approaches, the cultural turn and the shifts that added to translation studies, the concepts of foreignization and domestication. In addition to the polysystem theory and the classification of translated literature positions.

II.2. the Traditional Approaches

II.2.1. Linguistic Approach

After the arising of translations studies in 1970's (Chesterman, p.13), the linguistic approach, its main representative Nida, is based on comparing the structures of SL and TL rather than the extra linguistic aspects. According to Nida, the linguistic theory is faith in comparing with the other theories. It "is one which only contains elements which can be directly derived from the ST wording, avoiding any kind of explanatory interpolation or cultural adjustment which can be justified on this basis." (Nida, 1976, p.75). The researcher saw that the focus on the surface structures of SL and TL not their deep structures is unfair to the two languages because the aesthetic meaning of the source text will not reach the TT reader.

II.2.2. Functional Approach

The shift from linguistic typologies and the emergence of functional approach was in Germany in 1970"s and 1980 (A-safi,nd).The functional approach considers the function and the skopos (purpose) of translation more important than linguistic equivalence in which Nord (2007) states : "Translation is the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text." (p. 182).The researcher saw that the concentration on the

meaning instead of the form is also unfair; this is considered as unfaithfulness to SL

II.3. The Cultural Turn

The Cultural turn is the change that occurred in translation studies around 1990 by Lefevere and Bassnet. It focuses on the importance of culture in translation and the influence of translation on TL, Andre Lefevere (1992) says "Seen in this way translation can be studied as one of the strategies cultures develop to deal with what lies outside their boundaries and to maintain their own character while doing so – the kind of strategy that ultimately belongs to the realm of change and survival, not in dictionaries and grammars". That was to say, translation is not a merely transfer of words, sentences or text, but it is more than that. From Lefevre's perspective, translation is the transfer of cultures and thoughts of societies. He took the translation outside the realms of pure to extra linguistic aspects.

II. 3. 1. The Shifts of Cultural Turn

The shift from the traditional approaches to cultural one is mainly represented in the following aspects:

II. 3.1.1. A Shift from ST to Translated Text

Catford (1965) has defined translation as "the replacement of textual material in one language by its equivalent textual material in another language" (p.20). In the same vein, Newmark (1988) states "rendering the meaning of a text into another language in the way that the author intended the text". (p.5).So; they focus on the structure of ST rather than TT.

In addition; theorists of cultural approaches attached more importance to the translated text. They considered the translated text as an independent literature which played an important role in target culture in which Itmar (1990)

states that the translated literature was a part of the social-cultural systems. More ideas of Itmar will be presented later on.

II. 3.1.2. A Shift of Translators' Status

From Catford and Newmark's aforementioned definitions of translation, it is obvious that traditional approaches gave too much importance to original authors and ignored the status of translators

The cultural turn perspective provided new viewpoint of translator's visibility by Lawrence Venuti. This approach is based on the idea that the translator is independent. The translator's touches would add energy to the translated text and make it understandable. Lefevere (1992) promoted the idea of rewriting in translation studies and concentrating on the manipulation of ST. Thus, the translated texts will have the soul of ST. When the readers read the translated texts, they would penetrate to the minds of the original authors.

II.4. Strategies and Theories of Culture

II.4 .1.Foreignization and Domestication

Lawrence Venuti presented to the translation studies field the term "Invisibility" which describes the anonymous existence of the translator who erases every trace of any linguistic or stylistic peculiarities of the original SL to generate smoothness in the translated text (Venuti, 1995, p. 1). Venuti gives figurative appellations for the translator's invisible presence such as "Transparent", "entirely eclipses the translator's domesticating work", and "the translator's shadowy existence" (ibid).

The notions of foreignization and domestication can be traced in Schleiermacher's lecture "On the Different Methods of Translating". From his attitude of translator to either "leave the author in peace", i.e. to foreignize the ST or "leave the reader in peace", i.e. to domesticate the ST (ibid). This inspired Venuti to coin these notions and built up his book "The Translator'sInvisibility".

Schleiermacher has a positive attitude toward the domestication, which implied in his lecture "One should translate an author in such a way as he himself would have written in German" (ibid).

In translating cultural items, the translator may face many problems such as finding the formal equivalences or semantic potentials. For Venuti, ST and its correspondent translation are two independent entities although TT needs to receive the same balance as the original foreign text (ibid).

Venuti attracts attention to regard foreignization as he relates this notion to ethical aspects. He states: "Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (Venuti, 1995). That is to say, foreignization strategy contributed to resist the various forms of racism and strengthening the relations between the nations.

II.4.2. Polysystem Theory

The polysystem theory was set up in 1970's by Itmar Even Zohar who was influenced by the ideas and the theories of formalism school which was established by Russian theorists like Roman Jackobson, Juriji Jynjanov's and others. This school studied literature and literature criticism .Itmar adopted their ideas to develop the polysystem theory while trying to come up the Hebrew literature (Mohammed 'anani,2003) . The question that may propose itself is: what is polysystem? The answer is very simple , each language has different kinds of literary works (novels, short stories poetry and so on) and Itmar named each one of them a system and these systems are interrelated and compose a network, for this reason he called it a polysystem.

Itmar Even Zohra's theory was not originally propounded for translation, but was later used to understand the position of translated literature in literary polysystem of particular language. Itmar (1990) considers it as a part of

polysystem of literature: "I conceive of translated literature not only as an integral system within any literary polysystem, but as a most active system within it" (p46).Their position may vary according to the literary systems it belongs to. Broadly speaking, it was believed that the translated literature occupied a secondary position in a given literary systems, but Itmar disagreed and believed that it could occupy a primary or secondary position (ibid).

II.5.The Classification of the Translated Literature Positions

The translated literature may occupy one of the two following positions; Primary or secondary. Primary, if the literature of the target language is young or in the process of being formed, when a literature is weak or peripheral, or when a literature is facing a crisis (Venuti, 1994). Secondary if it is strong. In the first two cases, according to Zohar, the translations play an important role because the target language is not competent to express the experiences of contemporary world in a correct way and also because it can bring new literary genres that did not exist before in target literature, "Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist there before" (Itmar, 1990, p47). The last case is conformed to the collection of the Arabian Nights for English literature in which the collection added new genres and developed others as mentioned in the first chapter.

However; it is often the case that translations occupy a secondary position in strong literary genres in which there will be already existing forms and genres in such literature. In such situations, the translations tend to follow the extant norms rather than their own, Itmar (1990) says "Contending that translated literature may maintain a peripheral position means that it constitutes a peripheral system within the polysystem, generally employing secondary models. In such situation it has no influence on major processes and is modeled according to norms already conventionally established by an already dominant type in the target literature" (p.48).

In the beginning, Itmar thought that the reasons behind selecting certain texts to translate are only of literary nature, but after several studies he concluded that extra literary factors play an important role in selecting texts. Even Zohar mentioned that the principals of selecting the texts are dependent on the conditions of the target literature polysystem which in turn determines the position of translations: "My argument is that translated works do correlate in at least two ways: (a) in the way their source texts are selected by the target literature, the principles of selection never being uncorrelatable with the home co-systems of the target literature…" (ibid). For example; if the target language lacked in certain forms, styles or genres, the translations will fill up the empty space.

II.6. Conclusion

From the above discussion, it can be concluded that cultural turn in translation studies was an inevitable tendency. It expanded the research fields of translation studies and provided a new perspective of translation, which showed development of translation studies. It showed respect to native culture and flexible translation. Cultural approach brought energy and flexibility to translation. Furthermore; the polysystem theory contributed in determining the position of translated literature within the literature of such language.

Chapter Three

Analysis of the Corpus

- ✍ *The Story of the Merchant and Jinnee*
- ✍ *The Story of the Fisher Man and Jinnee*
- ✍ *The Story of the Porter and the Ladies of Baghdad and the three Royal Mendicants*

III.1.Introduction

This chapter is based on analyzing the cultural items in the translation of three chosen stories from the Arabian Nights, and the procedure used in the translation rendered by Edward William Lane. The Analysis starts with the categories of cultural terms according to Newmark model.

III.2.Corpus Description

The corpus under study consists of three chosen stories from the A.N, namely: The Story of the Merchant and the Jinnee, The Fisher man and the Jinnee and The Story of The Porter and The Ladies of Baghdad, and The Three Royal Mendicants. The three stories are chosen randomly in order to investigate the transfer of realia or cultural specific terms. It is noteworthy to mention that the Arabic version (A.V) of the stories is from the Bulak house publishig, located in Egypt. Lane saw Bulak version as the best version among all the copies printed for the One Thousand and One Nights. This version was corrected and moderated by El Sheikh Abdurrahman El Safty Sharkawy in which he has made a review and revision for the Indian Cilcita copy before it being transferred into Arabic. Lane translation was published in 1841.

III.3. Data Analysis

The analysis will be carried out through comparison between the ST, SC and the TT, TC with reference to Mona Baker approach to equivalence. Cultural specific terms will be chosen from the three aforementioned stories, persuaded in tables and analyzed in terms of procedures and strategies.

III.4. Classification of Realia

Vlakhov and Florin named cultural terms *realia*to refer to cultural elements, this word has been generalized and now it refers to other cultural and material aspects that affect a certain language.

Cultural knowledge and cultural differences, as well as cultural terms and cultural problems have been a major focus by many scholars such as: Nida, Venuti, and Mona Baker. In most cases, when cultural differences exist between two languages, those differences pose problems for the translator due to the fact that some cultural elements are unmodified in the target culture and that's what leads the translator to face the problem of bridging the gap between cultures. Nida (1965) says that « Differences between cultures may cause more severe complications for the translator than do differences in language structure ».Based on Nida approach to culture translation, Newmark puts five classifications of foreign cultural words:

1) Ecology: flora, fauna, hills, winds, plains

2) Material Culture: food, clothes, houses and towns, transport

3) Social Culture: work and leisure

4) Organizations, Customs, Activities, Procedures and Concepts:

   – Political and administrative

   – Religious

   – Artistic

5) Gestures and Habits.

Newmark suggest the following strategies to convey realia :

   – Transference: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2000) names "transcription."

   – Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (Newmark, 1988 ,p.82)

   – Cultural equivalent: it means replacing a cultural word in the SL with a TL one. however, "they are not accurate" (ibid,p.83)

– Functional equivalent: it requires the use of a culture-neutral word. (ibid ,p.83)

– Descriptive equivalent: in this procedure the meaning of the cultural bound words is explained in several words. (ibid,p. 83)

– Componential analysis: it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components." (ibid,p.144)

– Synonymy: it is a "near TL equivalent." Here economy trumps accuracy. (ibid,p.84)

– Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. (ibid,p.84)

– Shifts or transpositions: it involves a change in the grammar from SL to TL, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth. (ibid,p.86)

– Modulation: it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective. (ibid,p.88)

– Recognized translation: it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term." (ibid,p.89)

– Compensation: it occurs when loss of meaning in one part of a sentence is compensated in another part. (ibid,p.90)

– Paraphrase: in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent. (ibid,p.91)

– Couplets: it occurs when the translator combines two or more than one procedures. (ibid,p.91)

– Notes: notes are additional information in a translation. (ibid,p.91)

As mentioned before, the analysis of realia translation in three chosen stories will be carried out through tables to illustrate the translations suggested by Lane and the strategies used. We will examine how realia have been rendered, and if Newmark's strategies apply to the chosen stories.

The Story of the Merchant and the Jinnee (E.V.pp.38-53)

قصة التاجر و العفريت(ن.ع ص ص 8-14)

Material Culture	Pattern		Procedure
	English	Arabic	
1-Tools	**1**-Cup(**p.46**)	taasa(**p.11**)	Synonymy
	2-Mug(**p.52**)	kuuz(**p13**)	Synonymy
2- Food	**1**- A morsel of bread(**p.39**)	kisra(**p.8**)	Paraphrase

Table 1: Material Culture Category

Commentary

The word *Taasa* refers in Arab culture to a big glass in which Arab used to drink water .The translator transferred the word *Taasa* by *cup*.The word *Taasa* and *cup* have a partial equivalence. The former word is made of clay, unlike the latter which is usually made of glass. Consequently, we noticed that the translator used the procedure of synonymy.

The word *mug* means a large drinking cup with a handle which had the same meaning as the word *kuuz* in Arabic, so it is crystal clear that Lane used the procedure of synonymy.

The word *Kisra*is translated into *morsel of bread* .Lane added the word morsel to be more specific. *Kisra* in the Arab culture is a kind of bread made at home in different ingredients that used to made bread. There exist a difference between *kisra* and bread in which the shape of former is a round and the later may have several shapes.

Social Culture	Pattern		Procedure
	English	Arabic	
1- Work	**1**- A maiden(**p.46**)	Jariya(**p.9**)	Synonymy

Table 2: Social Culture Category

Commentary

The word *Jaria* refers to a virgin woman used to work as a servant, whereas the word maiden in English means a virgin woman, it is noticed that Lane used one of the characteristics of the *Jaria* which is a virgin. So, the procedure used is synonymy.

	Pattern		Procedure
	English	Arabic	
1- Habits and gestures	**1-** A reward is due to me for bringing good news**(p.45)**	Waliyu al-bishara**(p.10)**	Paraphrase
	2-Hath my condition become so degraded in thee opinion that thou bringest before me stranger men? **(p.45)**	Qalat ya abi qad khasa qadri ʻindaka hata todkhila ʻalaya al-rijaala al-ajanib**(p.10)**	Through translation

- **Table 3: Habits and gestures Category**

Commentary

It is a common custom among the Arabs to give a gift to the person who brings good news. *Bishara* means a reward, so the translator explained the meaning of the expression by using paraphrase procedure.

Muslim woman is not allowed to show her face to any man except certain near relations that Islam prohibits her from marring, the translator rendered the expression literally, It is noticed that Lane used through translation because it is the appropriate procedure may be used to render the real meaning of the passage.

Concepts	Pattern		Procedure
	English	Arabic	
1-	**1-**Waziir**(p.44)**	Al-waziir**(p.13)**	Transference

Administrative Concepts	**2-** Hall of Judgment**(p.44)**	Al-diwaan**(p.13)**	Descriptive equivalent
2-Religious Concepts	**1-** By permission of God, whose name be exalted **(p.46)**	Bi idhni Allahi Ta'ala**(p.11)**	Through translation
	2- I praised God **(p.47)**	Hamdan li Lahi 'AZA w Jal**(p.13)**	Through translation
	3-I am a believer in God and his Apostle, God bless him **(p.49)**	Ana mumina bi Allahi warasulihi sala Allahu 'alayhi wasalim**(p.12)**	Through translation
	4- Grave-Clothes **(p.40)**	Alkafan**(p.8)**	Descriptive equivalent
	5- God is witness of what I say **(p.40)**	W Allahu 'alamaaqulu wakil**(p.8)**	Through translation

Table 4: Concepts Category

Commentary

The administrative organization is different between countries, so the word *Waziir* in Arab world does not have the same meaning as the word Minister in TC because the two officials do not share the same functions. In this case the translator borrowed the word. The word *Waziir* in English is transliterated, so it is clearly shown that the procedure used is transference

The word *diwaan* is the place where councilors gathered in order to set judgments. Edward transferred the word into hall of judgment because the word *diwan* is unmodified in TC. It is noticed that the procedure used is a descriptive equivalent in order to make it clear for the TC because the word *diwan* is unmodified so; Lane described the word renderer than the normal transfer.

Through translation according to Newmark is like literal translation and calque. It is noticed that Lane rendered the religious expressions literally in order to keep the same charge of meaning.

Kafan is a common custom for Muslims to cover the dead person with white linen. The translator rendered the meaning by a descriptive equivalent because the TC does not share the same ritual when a person is buried.

The Fisher Man and the Jinnee (E.V.pp.69-94)

الصياد و العفريت(ن.ع ص ص 14-17)

Materials Culture	Pattern		Procedure
	English	Arabic	
1-Tools	**1-**The mouth of bottle **(p.74)**	Al-sadaada**(p.16)**	Descriptive equivalent
	2-the bottle **(p.74)**	Al-qumqum**(p.16)**	Synonymy
	3Anointing thee with ointment **(p.77)**	dihaan**(p.16)**	Paraphrase
2-Food	1- without giving thee to drink any potion **(p.77)**	sufuuf**(p.16)**	Paraphrase

Table 1: Material culture Category

Commentary

According to the dictionary of Lessan El Arab (n.d), the word *Sadaada* means a piece of glass or cork used to cover the bottles. Consequently; it is noted that the translator rendered the meaning of the word by describing its function in English; reference with Newmark's model the translator used the descriptive equivalence procedure.

According to the dictionary of Lessan El Arab(n.d), the word *Al-qumqum* means a kind of bottles has a spherical or wide body, with a long and narrow neck while the bottle means a glass or plastic container with a narrow neck according to Oxford Dictionary (2011) . Consequently; it is noted that the translator transferred the word *Al-qumqum* into English by its near equivalence bottle; reference with Newmark's model the translator used the synonymy procedure.

Dihan is a plural of *Dohn* which is a kind of ointment made by an oil of an animal or plant According to the dictionary of Lessan El Arab(n.d). As a

result; it is noted that the translator rendered the meaning of this word by explaning its meaning in English; reference with Newmark's model Lane used the paraphrase procedure.

According to the dictionary of Lessan El Arab(n.d), Sufuuf means a dry drug, the patient swallow it without drinking water, so as it is noted that the translator explained the meaning of this word in English, reference with Newmark's model Lane used the paraphrase procedure..

Concepts	Pattern		Procedure
	English	Arabic	
1-Adminestrative Concepts	Emeeers **(p .78)**	Alumaraa,**(p.17)**	Transfere nce
2-Religions concepts	There is no strength nor power but in God, the High, the Great **(p72)**	La hawlawalaquwata ila bi Allah **(p.14)**	Through-translatio n
	In the name of God **(p72)**	Bismi Allah **(p.14)**	Through-translatio n
	Begging the forgiveness of God for impatiens **(p72)**	Astaghfiru Allah **(p.14)**	Through-translatio n
	There is no Deity but God,Suleyme n is the Prophet of God **(p73)**	La Ilahaila Allah SolaymanNabiyu Allah **(p.15)**	Through-translatio n

Table 2: concepts Category

Commentary

The word Emeers is the plural of the word Amir who succeeded to the throne after his father, the king. This is one of administrative organization

terms in Arab culture. Indeed; the regime is different between English and Arab culture. Consequently; it is noted that the translator loaned this word, reference with Newmark's model Lane used through- translation procedure.

Social culture	Pattern		Procedure
	English	Arabic	
1-Work	/	Al-farashuun**(p.17)**	Omission
	/	Al-mamaaliik **(p.17)**	Omission

- **Table 3: social culture Category**

According to the dictionary of Lessane larab (n.d) Farashuun is the plural of the word Farash who cleans the castle and prepared drinks. The same case with the word Mamaalik which is the plural of Mamaluk, the difference between the two words is that, the first one is free person but the second is slave, as it is noted that the translator omitted them.

1-Habits and gestures	Pattern		Procedure
	English	Arabic	
	I hear and obey **(p.78)**	Sam'aanwata'a**(p.17)**	Through-translation

- **Table 4: Habit and Gestures Category**

Commentary

It is a common custom in Arab culture to say Sam'aanwata'a to the old persons to show the respect and implement their orders. As a result; it is noted that the translator rendered the meaning of this expression literally, reference to Newmark's model the translator used through- translation procedure.

The Story of the Porter and the Ladies of Baghdad, and the

Three Royal Mendicants (E.V.pp.121-184)

قصة الحمال و البنات(ن.ع ص ص 31-60)

Ecology	Pattern		Procedure
	English	Arabic	
1-Enviroment	**1-**The air was filled with dust **(p.141)**	Al'ajaj**(p.42)**	Paraphrase
	2-A tract covered with trees **(p.165)**	alGHuta**(p.52)**	Paraphrase

- **Table 1: Ecological Category**

Commentary

Lane translated the word El'ajajinto: the air was filled with dust. Therefore, it can be noted that Lane used a brief explanation rather than translation. Also it is remarked that the word dust is from old English which means storm, but in Arabic climate the word El'ajaj refers to kind of storms but it is not as strong as storms. So that what leads the translator to render the item by using paraphrase.

The word *Elghota* is an Arabic culture- bound word used to describe a place where there are a lot of trees. It is noted that the translator uses paraphrasing to convey the meaning to the Target reader.

Materials Culture	Pattern		Procedue
	English	Arabic	
1-Furnutuire	**1-**Wood-work**(p.123)**	Shadhir **(p.32)**	Descriptive equivalent
	2-Benches of different kinds**(p.123)**	Masatib **(p.32)**	Paraphrase
	3-Fountains**(p.123)**	Anaat **(p.32)**	Synonymy
	4- Closets with curtains Hanging before them**(p.123)**	Sadlaat**(p.32)**	Descriptive equivalent
2-Clothes	**1-**Izar**(p.121)**	Izar **(p.31)**	Transference
	2-Face-veil**(p.121)**	qina'**(p.31)**	Descriptive equivalent
3-Tools and houses	**1-**Almaqari' **(p.130)**	Almaqari'**(p.37)**	Couplet
	2-Ink-case**(p.154)**	Aldawat **(p.48)**	Descriptive equivalent
	3-Kubbeh**(p.144)**	Quba **(p.47)**	Transference
	4-Elegant bath**(p.144)**	Alhamam **(p.46)**	Paraphrase
	5-Leewain**(p.158)**	Al-liwan **(p.49)**	Transference
	6-The salon of harem**(p.177)**	qa'at al-hariim **(p.54)**	Through translation
4-Food	**1-**Syrian apples**(p.122)**	Tofaahan shamiyan**(p.32)**	Through translation
	2-Sprigs of the Henna- tree**(p.122)**	Tamr hana**(p.32)**	Trough translation
	3-Sweets of every kind **(p.122)**	almishbak-qataif amshaat-maymuuna-asabi'– loqaymaat al-qadi**(p.32)**	Paraphrase
5-Towns	**1-**Tabariyah**(p.128)**	Tabariya**(p.36)**	Transference
	2-Baghdad**(p.128)**	Baghdad**(p.36)**	Transference
	3-El Basrah**(P.180)**	Al-basra**(p.54)**	Transference

- **Table2: Material culture category**

Commentary

The use of old language does not represent an obstacle for the translator, because he could find the appropriate translation for the words: *Shathir, Masatib* and *Anat*. It is noticed that Lane used description to clarify the meaning to TR, because the TC does not share the same tools with SC.

Izar is a cover worn by Arab women when appearing in public. It is used to cover all body, contrary the word veil which means a piece of cloth covers only the face. For that the translator decided to borrow the word *Izar*.

In the translation of the Veils of Arab Women Lane added the word face because both cultures have different uses of such piece of cloth, which Arab women use as a mask to hide their faces, unlike Western women who mostly don't use at all.

Al-makari' is a tool of wood or metal used by the judge as an alert to calm the audience. Lane explained the word in the footnotes;' Note 36: the "miḳra'ah," vulgarly called "maḳra'ah," is a portion of the thicker end of a palm-branch stripped of the leaves. It is often used to beat a person in sport; but in this case, two or three splits are usually made in the thicker part of it, to increase the sound of the blows'. It is noted that Lane used both borrowing and footnotes procedures, thus he used a couplets procedure.

Al-dawaat is tuft of cotton or silk threads inserted in an inkwell. Lane translated the word into Ink case. In which he described the word rather than transferring it.

Kuba is a round roof on a building, mostly used in mosques in Islamic culture. Lane rendered the word by using borrowing since the intended word is considered as an uncodified word in TC.

The word *AL-hamaam* means according to Arab culture a very large place used to have showered, it is very warm with individual baths or a large halls with wash-basin. Also it is used to cure illnesses. The intended word was rendered into the expression an elegant bath, which is in Arabic 'Alhamam alaniik'. Therefore the translator did not gain to grasp the intended meaning. It is crystal clear that Lane used paraphrase procedure.

Arabs build their houses with a large hall in the middle, which is *Al-liwan.* Unlike English people who do not have this architecture, so the translator rendered it as it is, because there is no equivalence in the target culture. Consequently, the procedure used is transference.

It is a common custom in Arab culture to specify a large room for women which is called *Qa'at al-hariim to* meet and chat. The men should not enter this room applying the orders of Islam that prohibits mixing among women and men. So; the translator rendered this expression to *the salon of harem* by using through translation procedure.

Newmark distinguishes "Universal Words" as being common in all cultures. As it is stated; "Universal words such as 'breakfast', 'embrace', and 'pile' often cover the universal function, but not the cultural description of the referent" (Newmark 1988, p. 94). What most distinguishes these universal words is that there are no complications in the translation process. Consequently, the direct rendering of fruits tamar Hanna and tofah al shami, is because they are universal words.

Lane translated the names of sweets using one generic expression: sweets of every kind .He comments on that by 'A list of these sweets is given in my original, but I have thought it better to omit the names' .without doubt Edward omitted the names of sweets because such kind of sweets are not

lexicalized in the target culture. According to Baker (1992), the above mentioned example can be classified as many to one equivalence.

Social Culture	Pattern		Procedure
	English	Arabic	
1-Work	**1-**A fruiterer**(p.122)**	Fakahaani**(p.32)**	Cultural equivalent
	2-A seller of dry fruits **(p.122)**	Al-naqlii**(p.32)**	Descriptive equivalent
	3-A confectioner **(p.122)**	Al-halawaanii **(p.32)**	Cultural equivalent
	4-A perfumer **(p.122)**	Al-'ataar **(p.32)**	Cultural equivalent
	5-A porter **(p.121)**	Al-hamaal **(p.31)**	Cultural equivalent
	6-The captain **(p.154)**	Al-rayis **(p.47)**	Cultural equivalent
	7-The chamberlains **(p.122)**	Al-hajaab **(p.50)**	Cultural equivalent
	8-Kadee **(p.184)**	Al-qaadii **(p.57)**	Transference

- **Table 3: Social Culture Category**

The names of work are universal words, so the translator did not face any problem to render such words. Lane used cultural equivalent to transfer the intended words.

The word Al-naaqlii means the person who sells the dry fruits, so the translator rendered it with expanding the meaning by cultural equivalent procedure.

The translator translated the word Al-qaadii into Al-qaadiiin which he borrowed the word. It is remarked there exist a difference between Al-qaadii in SC and TC, in which the former word refers to the person who applies the law and decide what punishment should be given, whereas the later refers to the judge who applied a law and holding marriage contract.

Concepts	Pattern		Procedure
	English	Arabic	
1-Administrative Concepts	**1-**The prince of Faithful**(p.140)**	Amiir-al muminiin**(p.42)**	Through translation
	2-The Khaleefeh**(p.128)**	Al-khalifa**(p.36)**	Transference
	3-The great officers of the court **(p.160)**	Arbaab al-dawla**(p.50)**	Paraphrase
	4-Enuch **(p.153)**	Al-tawashi**(p.36)**	
2- Religious Concepts	**1-**The forms of prayer **(p.178)**	Salat**(p.56)**	Paraphrase
	2-Fasting **(p.180)**	Assiam**(p.56)**	Cultural equivalentnce
	3-The call of Moueddin to morning prayer **(p.146)**	Adhana almuadhin min ajlisalati alfajri**(p.46)**	Couplete
	4- God is the most great.**(p.159)**	Allahu akbar**(p.49)**	Through translation
	5- I testity that there is no deity but God , and Mohammad is God's Apostle**(p.160)**	Ashhado ana la Ilaha ila Allah waana Mohamadan rasulu Allah **(p.49)**	Through translation
	6-Recitation of Kuran**(p.177)**	Tilawat alquran**(p.55)**	Through translation
	7-The laws of purification**(p.178)**	Altahara **(p.56)**	Paraphrase
	8-The divinceordinances of abulation**(p.178)**	Faraed Alwuduu,**(p.56)**	Paraphrase

- **Table 4:concepts Category**

Commentary

According to Islamic Terms Dictionary, *Amiir-al muminiinis* 'a commander of the faithful', Title of the leader of the Islamic nation after the death of the Prophet Muhammad. It is also called *Al-khalifa*. The translator used through translation procedure to render the meaning of the intended word. Although Lane translated the word but, the transfer did not convey the exact meaning, in which there exist a clear difference between the connotation of prince and *amiir*.

According to Lisan El Arab Dictionary, the expression *Arbaab al-dawla* means high officials in the state. It is noted that the translator used paraphrasing procedure to transfer the meaning. Lane described the intended expression because the word *Arbaab* is a culture-bund word; also it is a complex word.

Lane translated the word *salat* into *the forms of prayer* in which he used paraphrasing to express the meaning. Also, it is remarked that the translator did not keep the same number of items that exist in the ST, because the ST is one item, by contract; the TT which is more than one.

The translator translated the word *Assiam* into *Fasting* in which he used cultural equivalent to convey the meaning. Moreover, it is remarked that there exist a gap in translation because the word *Assiam* means to eat no food from dawn till sunset, whereas the word fasting does not include the same exact meaning.

Lane used a couplet in the translation of the sentence *Adhana almuadhin min ajli salati alfajri* in which he translated it into *the call of Moueddin to morning prayer.* The translator used the two procedures borrowing plus paraphrasing to render the meaning. Also, it is remarked that Lane translated the

word *alfajr* into Morning Prayer. Therefore, the translation did not convey the exact meaning that the word *alfajr* carries.

It can be noted that the translator translated Allah *Akbar* into *God is most great* in which he used through translation by translating the ST literally. Also, we can say that such word is considered as a familiar cultural term because it exists in the TC as well.

Lane translated the word *Arrasul* into *Apostle* by using through translation. The word *Apostle* means according to oxford dictionary "one of the twelve men chosen by Christ to spread his teachings" Therefore, it is crystal clear that such word has a Christian connotation and it does not carry the exact meaning of the SC.

It is remarked that the translator translated the sentence *Tilawat alquran* into *Recitation of Kuran* in which he used through translation to convey the meaning. Lane used through translation because the word *Tilawat* exists in the TC as well. Thus, it has equivalence term.

Lane translated the word *altahara* into *the laws of purification* by using paraphrasing in which he used a full sentence to express one word. Therefore, we notice that the translator did not find an accurate equivalence to such word hence, he used paraphrasing procedure.

The sentence *Faraed Alwuduu* has been translated into *the divince ordinances of ablution.* Lane used paraphrasing to convey the meaning and he restated the meaning of the ST by using other words.

	Pattern		Procedure
	English	Arabic	
1-Habits and gestures	**1-** thou art welcome **(p.125)**	'alarasi w 'ayni**(p.33)**	Paraphrase
	2-trained the wine**(p.125)**	Rawaqat al-madam**(p.33)**	Through translation

	3-Prepared a table**(p.125)**	'amilat al-hadra**(p.33)**	Descriptive equivalent

- **Table 5: Habits and gestures Category**

Commentary

The expression of *'ala rasi w 'ayni* used in Arab culture to welcome a person in a respectful way, Lane rendered the expression by its equivalence in the TC *thou art welcome*. It noted that Lane rendered the meaning by explaining the expression of *ala rasi w 'ayni.*

The two words *rawaqat* and *al-madam* are from the high Arabic language .al-madam means wine and *rawaqat* is derived from the verb *rawaqa* which means to make something clean or pure. Lane transferred the phrase into *trained the wine.Al-khamr* and wine are both drinks containing alcohol, causing drunkenness. Wine is a generic word which is one of the types of beers, but the word *al-khamr* is general so, according to Baker's equivalence (1992) classification, this type of equivalence is one to partial equivalence.

'*Amilat al hadra* means prepared a table to make a kind of ritual. The transfer of this expression does not include the same meaning for the TC. Lane used this expression because the SC ritual is not similar to TC ritual. Thus, the translator used descriptive equivalent.

III.5. General Notes on Edward's Translation

III.5.1. Sexual Imagery

The researcher noted that the Arabic Bulak version of A.N used by Edward William Lane as a source text is full of slang sexual terms and expressions. But Lane omitted all the sexual expressions in TL. As it is mentioned in the literature review that the Arabic version used by Lane was firstly simplified by Sheikh-Tantawi, So sexual expressions were either omitted from the ST intentionally or intentionally.

III.5.2. Jinnee & El ifriit

All the three stories under study dealt with the character 'Jinnee' and it is noted that Lane rendered the word Jinnee into Ifriit rather than al-Jinii. Ifriitis IN Arabic language refers to a variety of al-Jin, who are characterized by the use of clever tricks to deceive others, and in the two stories the role of al-jinnee was to trick others and deceive them. Thus, Lane transferred the word el-jinnee by ifriit on purpose.

III.6.Results

Figure1: Overall results of the procedures used
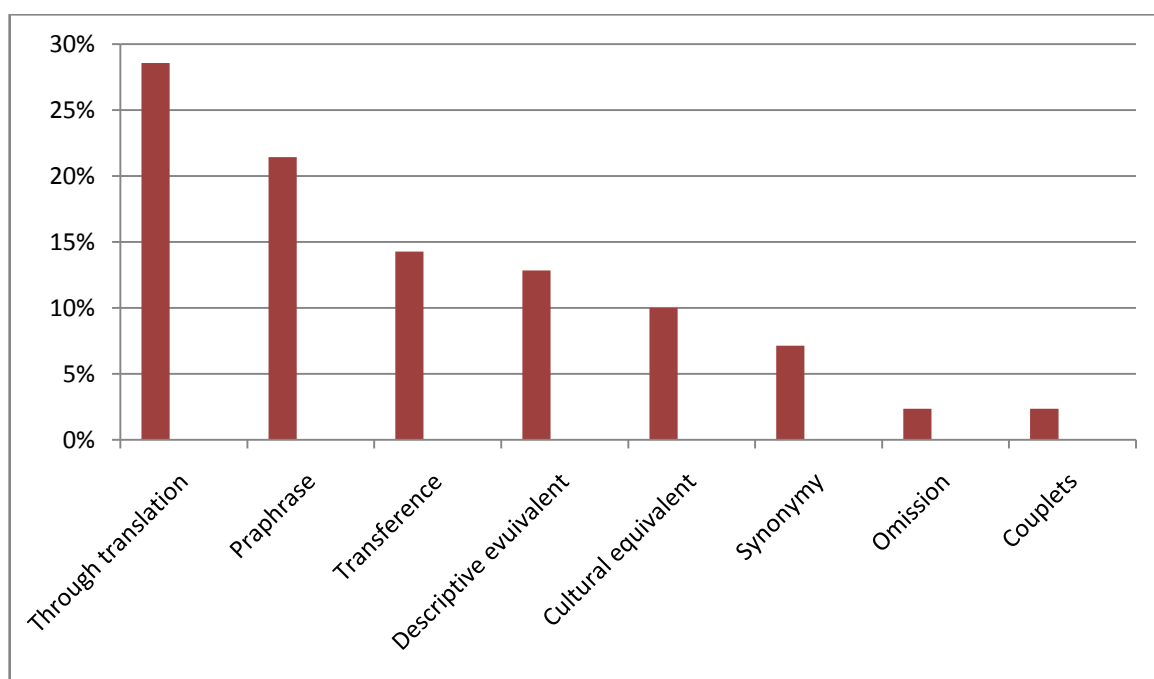
The figure above shows the results of the procedure used in the three stories, it shows that through translation is the most frequent procedure (29%), than we find paraphrase(21%) and transference(14%),than descriptive equivalent(13%), after that we find cultural equivalent(10%), and synonymy(7%), and both omission and couplets have the same and the smallest percentage(2%).Venuti claimed that if the translated text carried foreign advanced skills or something related to the culture of SL the appropriate strategy is to foreignize the translated texts and vice versa

.Consequently; Edward William Lane foreignized the Arabian Nights, and the above mentioned procedures reflects this choice.

Conclusion

Based on the theoretical part and by using descriptive method, The Arabian Nights had a primary position in English literature because of the great influence of this collection on the short story, fiction, poetry, and the emergence of romanticism in English. Consequently; Edward William Lane foreignized the Arabian Nights and the above mentioned procedures reflects this choice.

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ملخص

إشكالية البحث

تحتوي معظم الأعمال الأدبية على عناصر ثقافية حيث تعتبر عناصرا مهمة يتوجب على المترجم أخذها بعين الاعتبار. وعليه فإن المترجم قد يواجه مشكلة عند ترجمة العناصر الثقافية. يتناول بحثنا التحويل الثقافي في رواية ألف ليلة وليلة.

أهداف البحث

الهدف من هذه البحث هو دراسة نقل العناصر الثقافية في المجموعة القصصية الف ليلة و ليلة كما تهدف أيضا إلى معرفة المدى الذي يحتاجه المترجم لتغيير العناصر الثقافية لتتماشى مع قارئ اللغة الهدف

أسئلة البحث

يهدف بحثنا إلى الإجابة عن الأسئلة الآتية :

- إلى أي مدى نجح المترجم في ترجمة العناصر الثقافية في الف ليلة وليلة؟
- ما هي أكثر الإجراءات التي استخدمها المترجم؟

الفرضيات

- من الممكن أن المترجم فشل في ترجمة بعض المصطلحات الثقافية
- من الممكن ان المترجم غرب الف ليلة وليلة.

المنهجية

تبنى هذا البحث طريقة الوصف و التحليل المقارن للإجابة عن الاسئلة المطروحة اعلاه

هيكل البحث

وينقسم هذا البحث إلى ثلاثة فصول. الفصل الأول حول تأثير الف ليلة وليلة ومساهماتها في الأدب الإنجليزي خاصة على القصة قصيرة، والخيال والشعر والرومانسية. ويتضمن الفصل الثاني على مفاهيم والأساليب التقليدية والثقافية في الترجمة اما الفصل الثالث فهو تطبيقي ويشمل تحليل القصص الثلاثة المذكورة آنفا من حيث العناصر الثقافية.

جامعة قاصدي مرباح – ورقلة –
كليةُ الآداب واللغات الأجنبية
قسم الآداب واللغة الانجليزية

مذكره ماستر أكاديمي
ميدان: الآداب واللغات الأجنبية
اختصاص الترجمة وعلم الترجمة
(إنجليزي↔عربي)
من إعداد : زهري ناريمان
فريجات خولة
بعنوان:

إشكالية نقل العناصر الثقافية في ألف ليلة و ليلة إلى الإنجليزية

ـقصة الصياد و الجني
ـقصة التاجر و العفريت
ـقصة حمال بغداد
أنموذجا

تمت مناقشتها علنيا

بتاريخ : 01/06/2016

أمام اللجنة المكونة من :

الاستاذة بورحلة دليلة رئيسا		**جامعة قاصدي مرباح ورقلة**
الأشتاذة يحياوي ليلى مشرفا		**جامعة قاصدي مرباح ورقلة**
الاستاذ بلعربي نور الدين مناقشا		**جامعة قاصدي مرباح ورقلة**

الموسم الجامعي: 2015 /2016