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Title

Translating Taboo
Language in The Two Arabic versions
Of Lady Chatterley's Lover by D. H. Lawrence

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قال تعالى:

"وَمَا أُوتِيتُمْ مِّنَ الْعِلْمِ إِلَّا قَلِيلًا"

الآية 85 سورة الإسراء

Dedication

One day you will be what you want and the journey has already began and the path didn't end yet and success is only by god

*No matter how or what I say I can't fulfill or reward all those
who supported me whether material or moral with god
blessing*

I dedicate this modest work

*To the one whom god has commanded me by tenderness to
my beloved father **Salah** to the source of love and pulse of my
heart my mother **Mbarka***

*To the twinkling stars and the gift of Allah to my brothers
Omar , seliman and sisters **Om-Elkhier ,fatma, Fatima**, With a
special thank to my sister **thouria** and **Om-Elkhier** for their
encouragement in my educational career.*

*To My soul mate and the nearest person to my heart
Mohammed Ahmed.*

*To **Lazhar Ami Moussa** and **Zoubir Farhat** the first reason of
this successful work.*

*My binomial **Rahima** and my friend **Aicha Guiraa** for the best
moment we passed together*

*To the memory of my closest friend **Ben Attallah Noura** may
God bless her soul*

Bettaher karima

Dedication

This dissertation is dedicated to:

*Our almighty God, My Creator who Guides and helps me to
achieve my dreams.*

My beloved family

*My mother **Zohra**, my teacher and school, my first source of knowledge in this life*

*My father **Amar**, for his support, and encouragement.*

*My brother **MOHAMED**, my brightest star in darkness.*

To all my sisters and their nephews, Thanks for keeping smile in my face even though the obstacles I faced.

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All people who loves me, my friends and neighbors.

Ben koumar Rahima

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ABSTRACT

In this thesis, we discuss an important topic in the translation field, which is the translation of taboo expressions in the international literature works. Taboos present an obstacle for the translator especially for the novice ones, thus, we investigate the way that translators deal with specific cultural terms, taking into account the influence of external and eternal aspects, such as: morals, society and culture besides to ideology, shading light on the strategies they use in translating them according to these influences. The study adopted an analytical and descriptive method, by which we gathered several examples that explicitly have social and sexual taboos in the source text, which is *Lady Chatterley's Lover* (D. H. Lawrence), in order to examine and discover the strategies that translators employ for taboo language relying upon the two Arabic translations of the novel. At the end, we concluded that; each one of the translators used euphemism as a strategy, but the slight difference between the translator *Abdul Maqsoude Abdul Karim* that latter tried to keep faithful to the original text, while *Hanna Aboud* takes in consideration the target culture and substitutes the expressions according to the TT. Besides, there is a difference in the choice and the use of the other strategies as well as the style of writing, and the influencing factors in the translation process.

Keywords: *taboos – euphemism - translation strategies – lady Chatterley's lover – culture*

Résumé

Nous discutons dans cette mémoire un sujet important dans le domaine de la traduction : c'est la traduction du tabou dans la littérature et les romans sur l'échelle mondiale, qui constituent un obstacle pour le traducteur, en particulier le débutant; on prend en compte les facteurs internes qu'externes affectant sur le traducteur et donc du processus de traduction, tels que: société, éthique culture ainsi que de l'idéologie du traducteur et de l'éthique de la traduction. En outre, nous enquêtons les stratégies utilisées par le traducteur pour traduire le tabou en fonction de ces influences. Cette étude est de nature analytique et descriptive nous avons collecté de nombreux exemples de tabou interdit sexuellement et socialement exprimés explicitement dans le texte source, le roman de *lady chatterley's lover*, de David Herbert Lawrence, afin d'analyser et de découvrir les stratégies employées pour la traduction ont utilisé la stratégie, du euphémisme, mais Abdul Maqsood Abdul Karim est resté fidèle à la traduction du texte original, tandis que Hanna Abboud a choisi la traduction en fonction de la culture cible. Outre la différence entre le choix des traducteurs pour d'autres stratégies, ainsi que la formulation et les facteurs affectant le processus de traduction.

Mot-clé: *tabou - euphémisme - stratégies de traduction - lady chatterley's lover - culture.*

الملخص

ندرس في هذه المذكرة موضوعا هاما في مجال الترجمة ألا وهو ترجمة المحظور اللغوي في الأدب والروايات العالمية , إذ أن هذه المحظورات اللغوية (التابوهات) تشكل عقبة كأداء بالنسبة للمترجم عامة والمترجم المبتدئ خاصة , وعليه عمدنا إلى دراسة طريقة تعامل المترجم مع مثل هذه العبارات ذات الطابع الثقافي الخاص , أخذين بعين الاعتبار العوامل الداخلية و الخارجية التي تؤثر على المترجم وبالتالي عملية الترجمة مثل: المجتمع , الأخلاقيات , الثقافة , بالإضافة إلى إيديولوجية المترجم و أخلاقيات الترجمة. وكذا سلطنا الضوء على الإستراتيجيات التي يتبعها المترجم في ترجمة المحظور اللغوي وفقا للتأثيرات الأخيرة المذكورة. اتصفت هذه الدراسة بالطابع التحليلي الوصفي. فقد قمنا بجمع العديد من الأمثلة ذات المحظور الجنسي و الاجتماعي المعبر عنها صراحة في النص المصدر , ألا وهي رواية عشيق الليدي تشاترلي للكاتب دايفد هاربرت لورانس وذلك بغية تحليلها واكتشاف الاستراتيجيات التي يوظفها المترجم لترجمة المحظور اللغوي , اعتمادا على ترجمتين عربيتين للرواية. وفي النهاية استنتجنا أن كل من المترجمين استخدمتا استراتيجية التلطيف غير أن عبد المقصود عبد الكريم بقي وفيما في ترجمته أكثر للنص الأصلي , بينما اختار حنا عبود الترجمة وفقا لثقافة الهدف. إضافة إلى الاختلاف بين كل من اختيار المترجمين للاستراتيجيات الأخرى وكذا أسلوب الصياغة والعوامل المؤثرة في اجراء الترجمة.

الكلمات المفتاحية: التابوهات - التلطيف - استراتيجيات الترجمة - عشيق الليدي تشاترلي - الثقافة .

List of abbreviations

D. H. Lawrence: David Herbert Lawrence

ST: Target Text

TT: Source Text

TT1: Target Text of عشيق الليدي تشاترلي. 2018. عبد المقصود عبد الكريم

TT2: Target Text of عشيق الليدي تشاترلي. 1999. حنا عبود

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قائمة المراجع باللغة العربية

الملخص باللغة العربية

General Introduction

Introduction

Since translating product is controlled by social and cultural contexts, the mistranslation may disturb oneself from reading; and this is the case of any literary work especially for the international novels, which are the first orientation of any person who loves to read. Some of them are pornographic literature, which make translator the only responsible for how to narrate the novel in artistic and creative manner, without distorting the meaning of the original work, thus, he/she is obliged to follow certain strategies that facilitate his/her work in dealing with such taboos, which are contained within the source language. Generally, this latter is considered as a controversial subject to handle, because it represent a numerous of problems that make a challenge for the translator to tackle, so besides to the strategies that should be chosen carefully, he/she is obliged to be aware of both cultures the source and the target, and this is reflected in the translation of Lady Chatterley's Lover in its Arabic version.

The statement of the problem

This study devotes attention to How we translate taboo words and expressions from English into Arabic, through identifying and analyzing the strategies, that are used in translating taboo expression in two Arabic translations of lady Chatterley's lover (D. H. Lawrence, 1928), and how can the translators deal with. From a social, cultural and ideological prescriptive, however, the translator is under pressure between his/her commitments to the meaning of the original work (credibility) and the reader's satisfaction on the work. These two concerns affect the translator choice and the way of rendering these taboos, as a result he/she adopt certain strategies that conveys both meaning and the reader reception of the text basing on the nature and extension of the taboo expressions.

Research question

Baring all this in mind, the study tries to find answers to the following questions:

1) Main question

- What are the strategies used in translating taboo expressions in both of the Arabic translations?

2) Sub- questions

- What is the dominant strategy employed in the two Arabic translations and why?

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- Are there any differences in the strategies used in the two translations?

Research hypotheses

According to what we have read while preparing for this study, we attempt to answer these questions basing on the choice of the two translators, we hypothesis that:

1) The strategies used in translating taboos generally are euphemism, literal translation and omission.

2) The strategies used in the two Arabic translations are as follow:

- The dominant strategy used by Hanna Aboud in his Arabic translations is euphemism.
- Abdul maqsoud Abdul karim generally employed in his work euphemism as a dominant strategy.
- The choice of strategies by the two Arabic translators is according to pressure of censorship and some other social factors.

Objective of the study

This study primarily focuses is to find out the strategies employed in the two Arabic translations of Lady Chatterley's Lover. The second is to discover the influence of social, cultural, ideological and other aspects on the translator production of the TT.

Methodology

In order to examine the above-mentioned hypotheses, we shall employ the descriptive analysis and comparative method, thus we select more than 30 examples that may represent an obstacle for the translator. The examples deal with social and cultural problems when translating from English into Arabic. The data were collected from one English version of lady Chatterley's lover written by D. H. Lawrence in 1928 privately printed by globalgreyebook , and two translated works into Arabic. First book is for عشيق الليدي تشارتلي by Abdel-maqsoud Abdul el-karim, Afaq's first edition 2018. The second book is عشيق الليدي تشارتلي by Hanna Aboud, for دار الورد للطباعة و النشر والتوزيع first edition 1999.

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The structure of the study

This study is divided into two chapters: the theoretical one, which discussed the origins of taboo and its definitions according to different scholars and the nature of taboos in general, as well contrast taboos between English and Arabic, the second chapter is the practical one, where we analyze and discuss the different translation strategies that are used in rendering specific cultural terms (taboos) in lady Chatterley's lover.

Literature review

Taboo language considered as a global issue that make the translator lost between the TT and ST, influenced by ideologies and cultures. This latter becomes the first concern of researchers in nowadays studies, as Tanriverdi Kaya cited in his thesis, a discussion about the strategies of taboo language: the strategies employed in the three Turkish translations of lady Chatterley's lover, where he tried to analyze 70 examples out of 150 extracted from lady Chatterley's lover (2012-2013) and tend to list the translation strategies used by each translator and how they dealt with according to each one style and ideology, approving that taboos change over time and through cultures. Thus our dissertation shall be the first study in English that is about taboos and translation strategies in the Arab community.

Limitation of the study

This study is limited to the analysis of lady Chatterley's lover by D. Lawrence, thus, we tackle the taboos within the novel and discuss the way the translators handle this specific cultural terms in different Arabic translations. However, as any beginner researchers the study faced some obstacles, one of them was the lack of reference, that's because most of them were online payment and it was difficult to find the hard copy of the original novel, so we employed the electronic book version downloaded from glopalgreyebooks, in addition, the wanted translated version of lady Chatterley's lover by Abdul maqsood Abdul karim was impossible to found, and we took time until we get the hard copy. We tried to submit a recorded video to Abdul-maqsood Abdul-karim through social media to speak about his translation but because of the translator's commitments unfortunately we could not get the video.

Chapter I

Taboo and translation strategies

Taboo and Translation Strategies

Introduction

Taboo is a sensitive phenomenon and thorny topic that is hard to get deeply with it in translation; especially when translating from foreign languages into Arabic. So, it is difficult to translate these specific terms from any source language without fighting with its cultural extension and original meaning in the target language. In this context, taboos occupy the mind of new researchers, getting more knowledge related to this phenomenon (its origins, definition, extension) was their first concern and this is what we are going to address in the theoretical part.

We cover the origin of the word taboo and its meaning, bearing in mind its categories throughout its history of evolution .We will tackle theories about Taboo adapted by linguists, then we devote attention to the issue of Censorship and how The users of such kind of language express their status in a polite and an implicit way (Euphemism), taking into account the variation of culture and its interaction toward Taboo words as an example of this cultural change. We also compare between the Arab and foreign cultures on taboo language. However, translation as many professions surrounded by norms define it, as an honest process, beside that our study gives an overview about the strategies used to translate such specific cultural terms and how the translator may deal with them, on the scale of reader reception to literature taboos.

1.Taboo Language

1.1.Origins of taboo word

Taboo is an English word derived from the Tongan "tabu", according to *Allan and K Burridge (2006)* based on *Radcliff brown's* speech: taboo word means to " forbid" or simply "forbidden". However, Captin *James cook* observed that Tahitian people when they serve him food no one of them eat with him; so he asked for the reason, they replied; it is a taboo; then he understood that was a forbidden behave to do, besides that they had also some costumes which are prohibited such as: women who washes dead corps she is not allowed to touch food or eat with her hands for five months and the most notable forbidden behavior according to their culture, a women can't eat with man because it effects their manners. (, p2, p3, p4)

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In 1777 James Cook uses the term *tubo* as a reflection to their customs and as an equivalent to Tahitian term "Raa". Which express forbidden things that can't be eaten, done, seen or touched? (k. Allan, k. Burridge 2006, p2.p3) i.e.: word Taboo established with a primitive civilizations, So for long time they believe that avoiding taboo is a symbol for their culture by refusing to talk about certain objects, actions (behaviors) and language referring to them.

1.2. Definition of taboo

In their book "*Forbidden words: Taboo and the censoring language*" Keith Allan and Kate Burridge refers to taboo as "a prescription of behavior for a specifiable community of one or more persons at a specifiable context "(2006, p11) i.e.: Taboo concerns with prohibited behaviors arising from a social groups symbolize a specific culture. According to Oxford advanced learner's dictionary (2005), defines taboo / ta'bu:/ a cultural or religious custom that does not allow people to do, use or talk about particular things as people finds it offensive or embarrassing.

While *Sigmund Freud* (1919) sees that "the meaning of taboo branches off into two opposite directions on the one hand it means to us sacred , consecrated but on the other hand , it means uncanny, dangerous , forbidden , and unclear" (p80)

Consequently, taboo in itself holds two meanings; the first meaning is that forbidden things making them obscene and devoted to preserve the holiness of those things. Away from behavior and things that are forbidden to touch. E.g. cursing using four-letter words and the name of God is a Taboo; preventing this kind of utterances keeps the religious value and the name of the Lord. The second meaning refers to things that harm, and which may break the principles of that culture, as above mentioned .Religious groups of society consider cursing a moral crime in their culture basing on respecting religion.

Ronald Wordhough (2006) tried to emphasize that certain words may consider as taboos for a specific group of people within a specific circumstances. "taboo is the prohibition in any society of behavior believed be harmful to its members in that it would cause them anxiety, embarrassment or shame, it's extremely strong politeness constraints consequently, so far as language is concerned, certain things are not to be said for certain objects can be referred to only a certain circumstances" (p239)

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We take as an example a small group of teenagers may deal with each other in offensive language as friends to describe their relations as if it is normal behavior but others (out of friend's zone) and understand it as taboo. So upon the previous definitions above, it's hard to define taboo according to the variation of meaning through different cultures, but in general taboo is a term used to describe oral harassment, behaviors that are forbidden based on moral judgments and religious beliefs.

1.3.Taboo in Arabic

The word taboo is not Arabic, and hence it has different translations in Arabic language, which didn't consider as a good translations, before it had her faithful equivalences reflect the same semantic load, that the word taboo in itself may express; and hence *Dr. Malik Abd Alnasser* (مالك عبد الناصر), in the second edition of his book *ظاهرة المحظور اللغوي في صحيح البخاري* talked about these translations ; and explained the idea of *Dr. mostefa altony* (مصطفى التوني) about translation via transliteration or what we call phonetic translation and phonetic transcription, and saw that the word taboo, the best equivalence is "التابو" in Arabic which is borrowed directly from English language.

However, its translation didn't really serve the main idea in Arabic language, while, *Dr. Ali alkhoul* (علي الخولي) translated the word taboo to اللامساس the untouchable which didn't seems like the formal Arabic. For *Dr. Ramzi Monir* (رمزي منير), translated the word into religious connotation for illicit and non-illicit الحلال والبغليكي, translated the word into religious connotation for illicit and non-illicit الحلال والحرام and choose the word illicit الحرام as التحريم which is actually acceptable, but the word itself in Arabic may have another connotations; thus the best translation was by *Dr.Mahmud Ayad* (محمود عياد) who translated to المحظور اللغوي the linguistic forbidden word/expression, he tried his best and translated the word and its meaning that goes with formal Arabic language in two levels semantically and grammatically.

We can understand that its linguistic meaning denotes prevention. But by time the word taboo spread to became all forbidden acts and speech that hurt the others emotions and freedom, according to religious, political and social aspects, in order to regulate the lives of individuals in community, so, euphemism and metaphoric expressions were inherent to linguistic forbidden words, in this regard, taboo is the vulgar and obscene language where the person prevents himself from uttering this words because of its negative charge that harm the individual. This prohibition comes in accordance with several factors: religion (what Quran and Sunnah says to control society), social and

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cultural factors....etc. it has become clear that taboos in the Arabic culture goes with the Islamic religion, so anything is forbidden in Quran is prohibited in society, however, taboos appears in other areas not just language such as food taboos, political taboos, obscene acts...etc.. (2010, p9, p10, p11) (Our translation).

1.4. Categories of taboos

According to "*Goddard and Patterson*" cited in *Nadia Ghounane* (2013, p20) there are different categories of taboo language. These categories differ from one society to the other; changes with cultures over time and space, since it is a common phenomenon in the world we observe that most taboos are concerned with:

- Sexual organs , sexual relations , homosexuality
- Prostitution
- Religion
- Physically or mentally disabled
- Racial

We can also mention as well other categories which are known as a taboos, but less used for instance: food taboos, we find around the world kinds of food under the scale of sacred or banned. In some American societies eating animal's organs or the head of a sheep or insects is prohibited while in Korea and China it is quite different. Insects considered as valuable food for medical purposes. For Muslim communities the head of a sheep is a perfect meal but the pork is prohibited and hence seen as a taboo or "haram". Another category is names of animals i.e. It is unethical to describe or insult a person with the name of animals e.g. the use of word camel as a metaphor to describe smuggler or calling someone with the name of pig considered as an insult because for Muslims it is a dirty animal while in India, buffalo or cows are sacred; killing them for no reason considered as a sin unless they were sacrifices.

1.4.1. Semantic categories

Cursing "is utterance of emotionally powerful, offensive Words (e.g.: f*ck; sh*t) or emotionally harmful, expressions (Pissof) that are understood as insults "(, 2000, p9) Upon *Timothy. Jay's* definition can understand that words or expressions said by

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individual in order to harm the others are restricted by religious and social concept. This kind of taboo is mostly used by teenagers as a strong expression to their emotions.

The other categories of bad language is **blasphemy** and **profanity** ;according to online Cambridge Dictionary Profanity means showing no respect for God or religion especially through language ;it also defines blasphemy to do or to say something which shows no respect to God or religion. While *T. Jay* explains that:

"Profanity and blasphemy are specific categories of religious speech sanctioned by religious authorities. To be profane means to be secular or indifferent toward religion... blasphemy ... it represent an international and offensive threat to religion and is thus more subject punishable than profane. (2000, p191)

Means profanity related to religion disrespect (words and expressions that are rude and impolite in order to humiliate a person and reduce the value of sacred things (e.g.: swearword, oaths...).while blasphemy means the use of inappropriate gestures or words using the name of God, their use depends on person and situation. This type of taboo is forbidden in the majority of Muslims nations such as those in the middle east and north Africa .The word is seen to be rooted from the word blame traced from Greek (e.g.: The denial of Holy Spirit of God). In addition, we don't forget **Swearwords**; according to *Jay.Timothy* swearing is the use of taboo language with the purpose of expressing the speaker's emotional state and communicating that information to listener (Jay.2000 .92) (Jay Timothy and Kristin janschewitz, p268).

"The original meaning of the word swear is to take oath (...). profane swearing uses dysphemisms taking from the pool of dirty words as well as blasphemous and profane (i.e. irreligious language) to swear at someone or something is to insult and deprecate the

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object of abuse as well as to use their kind of dysphemisms” (K, Allan, K. Burridge, 2006 p76).

It appears that people use swear word to express their feelings in a certain context, in contradiction with religion, i.e. combining or linking sacred words with obscene words. These words may include sexual organs or prostitution uttered by individual to express strongly this excitement or anger. (e.g.: F*cking Jesus....., God damn).

1.5. Taboo Language Theories

1.5.1. Sociolinguistic theories

1.5.1.1. Gender in taboo language

This kind of sociolinguistic tends to observe the differences between the way males and females speak,

However getting deeper with the difference use of taboo language. We note that men use taboo language more than women, in order to express strongly his anger or domination on conversation especially the use of four letter words. While women tend to avoid taboos publicly, preserving her feminist and prestige, moreover, the use of taboos isn't related just to gender but also to age, i.e. teenagers avoid taboos in front of mother, father, relatives and elders. In addition, man and women use taboos differently and in different contexts. Where both sexes may use taboos with each other, men to men or women to women (Wolanski Bartosz, 2013, p 67)

Besides, gender distinction between man and women not just controls different language use but also interacts with other social factors (race, culture, social classes....etc).confirms that *Jay Timothy (2009)* "both speakers gender and age effect word choice and frequently, men swear more frequently in public then women {...} As for age ".(p156.).

1.5.1.2. Dell Hymes theory

Due to *Dell Hymes'* speaking ethnography, he focuses on the context, in which words are used to communicate appropriately including some factors (ethnography communications.)

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- S** situation: refers to time and place as a part of speech
- P** participants: involved in speech and their relationship with other participants.
- E** ends or goals of communication.
- A** acts, speech acts, including form and content (conveys meaning to participant).
- K** keys: how the speech is delivered.
- I** instrument: the style of speech and choice of channel.
- N** norms of communication.
- G** cultural and traditional speech genres.(e.g. prayer, apologies...etc). (Dell Hymes, 2012, *Ethnography of communications*).

Among these, *Hymes* claims that the speaker is able to produce appropriate language in cultural limits, but with the absence of one element in the communication process results in corrupting also the situation. The harsh style of speech produces inappropriate language e.g. *let us assume that we have the participants and we take a fight as a situation the style will be indecent based on the strongest humiliating words in a purpose of harming the others' feeling* .This indicates the person's cultural level putting him in a situation of miniaturization and here the communication collapses and appears what we called taboo language.

1.5.2. Pragmatic theory

1.5.2.1. Speech act theory

Speech act theory denotes to the utterance that serve the function of communication, regarding the cultural differences (apologies, greeting, complaining ...etc).the famous British philosopher *Jhon.L.Austin* (2012) shed light on the meaning of speech act which is "the use of speech to perform an action without the explicit naming to that act, here the first goal of the speaker directed to better communication";i.e. the force of utterance describes relationship between language and context expressing certain kind of acts (implicitly) for example, promises, asking questions.....etc. So we see that speech act theory represent somehow inappropriate acts

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expressed by others for communications in a taboo context with a certain circumstances addressed to underestimate the audience.(p202, p203)

1.5.3. Religious theory

Religion is one of the many topics in which there is a lot of debates about, in essence the concept of religion is ambiguous and differs between modern and old times (totem) across cultures and environments, thus, study of religion is necessary to improve understanding of societies in compliance with *Taylor* cited in *Stewart Guthrie* religion is "belief in spiritual being" (1980, p182) i.e. the exciting of human souls after death in word ancestors which are souls possess the non living objects which they worship . While *Durkheim* explains that religion as a human social relation, since religion is a universal matter, then it concerns members and established from society and defining what is sacred or profane related to members and their principle in which society deals, supports this opinion *S. Freud* that "religion humanization nature" (1980, a cognitive theory of religion, p 182) i.e. the nature of human force him to communicate these communication is a source of exchange beliefs. in addition, new researchers see religion a complex topic which generally means believe in supernatural force also thoughts and practices obeying the creator which control life and universe "a religion is a system of practices rationalized by beliefs according to which the performance of practices constitute fit"(, p 178, 189.) from this perspective philosophers try to study the influence of religion in many fields especially literature and taboo language.

After the philosophy of religion was under the rule of the church, English literature in all its doctrine was a server to the Christian religion and pornographic literature was unwelcomed; strongly related to what Christian thought and religious groups declared. Thus the relationship between religion and literature was proportionate, searching, looking, and contemplating the nature of religion and god .with the decay of Christian thoughts scholars tended to look at the mind and human existence, in modern times English literature shifted (separated) from religion and became a form of knowledge and human experience, but this doesn't cancel one another, and the change of the characteristics of religion was a reflection to the characteristics modern era which made literature opened to other fields, due to the founder of the religion philosophy in the contemporary sense Benedict Spinoza who denied the subordination to any religion , through to the development of foreign literature writers has the freedom to express their

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existence and religion became rich with scientific and secular thought. (يوربي 1989 , هيثم),
(أنا تولى فينش كميليف , our translation).

2.Censorship of Taboos

The use of taboo words was serious problem led to the necessity of restraining the use of language (i.e. what we called censorship of taboos).

Censoring language has deep rooted in history; it was established in Rome 443 BCE, in this period of time it was concerned with controlling the registration of citizen's property and taxation. After the spread of censorship in the other cultures, its function extended to control offensive language by penalizing offenders against public morality and became a mean of regulating the moral and political life of people. The first act of censorship was in Athena. When the emperor accused Socrates of corrupting religion and the mind of children by his thoughts, where he was forced of drinking hemlock (frank Caso, 2008, p4) while in Rome poets and writer's even citizens who dared to criticize the emperor were faced exile.

Censorship has been applied on the obscene writing as well as conversations and theater, then moved to the media and advertising instruments, newspapers, TV...etc. punishing everyone causes harm to other peoples morals or rights. These sums up on view of *Helen freshwater(n.d)* "...is a process, realized through the relationships between censorious agents, rather than a series of actions carried out by discrete or isolated authority in order to reflect the ethical complexity of speaking for the silenced" (.toward a redefinition of censorship. p1).

The 15th and 16th centuries witnessed a great change under the rule of Constantine the first, he directed censorship to the religious correctness, were considered Christianity the only religion of the state and as a support to the church's ideas and thoughts he destroyed books of Greek's philosophy that are accused of moral laxity, after his death these decisions became strongly used when Pope Paul ordered the priests to prevent and destroy books that are morally offensive to the catholic church's religious convictions and monitoring the new books before approving on publication with the necessity of separating these writers from the church, these acts where a reflection to the emergence of secularism (against religion and Christianity :giving up the afterlife and focus their interest in immortality)and the influence of protestant cleansing ,the

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most known example of censorship at that time was the most known astronomer Galileo who was banned from teaching and put under surveillance (house arrest) according to his declaration that the sun is the center of universe (Copernican theory).

In the mid of 16th during the Spanish conquest Philip the first tend to control the ideologies and moralities of public (ideas and books) side by side with the church ,since the church has the right to import books so the government has the priority to approve publication in this reason they associate inquisition consul his first goal was to inform the government about any forbidden books in libraries or in scripts of theatre, these movements lasts till the 18th century, where the rise of press create another problem for the government after the declaration of bill rights (freedom of press) authorities had to fine who incite public against the congress or the president with time charges of obscenity were extended with hatred speech, however, in north Africa and the middle east where the ottoman empire extended the sultan abdulhamid the second tend to eliminate all of his opponents in order to keep his throne arguing that it is in the interest of society and public ,(Franc Caso , censorship 2008,p5)

In the 20th century the use of censorship expanded to cover several areas including films, radio, television, magazines and the importation of foreign literature also banned inappropriate books in schools ...etc, in addition, human rights organizations and religious institution were established in order to maintain community standards at this point people began self censorship. It is very important to make a distinction between censorship and censoring. In short censorship is done by authorities (government...etc), while censoring is self censorship (www.dictionary.cambridge.org) i.e. control of what you say or do in order to avoid annoying or offending others, but without being told officially that such control is necessary.

3.Euphemism and Taboos

The term Euphemism derives from Greek word” *Euphemos*” it consists of two parts “eu” means well or good and ”pheme ”refers to speech, And Since language shapes thoughts of the human, it represents attitude and emotions .we consider that Taboo language and Euphemism are related to linguistic relativity. The Euphemistic expression and words don't have just a denotative meaning; it holds also a connotative meaning to what is in human mind that reflects emotions, behavior and so on. i.e. "word forms only influence our emotions via semantics (thoughts).that is our emotional

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response to linguistic input is only a function of the non linguistic semantic message (mentalist) expressed by word or passage (*Jeffery. S. Bowers, 15 June 2016, p7*). In addition, Euphemism has an important influence on the word charge received by audience.

According to Collin online dictionary Euphemism: is a polite word or expression that is used to refer to things which people may find upsetting or embarrassing to talk about, for example, human body or death. In *Allan and K.Burridge (2006)* point view is "a way of using a certain words and expressions trying to give forbidden words a polite value or trying to save face in order not to hurt people for example we use Euphemism with sex, anger, disease, death, swearword, fear, body parts...etc". (P31).

“Euphemism is characterized by avoidance language and evasive expression. We create them when we are faced a tricky problem of how to talk in a different context about things that for one reason or another we would prefer not to speak of unrestrainedly in the prevailing context” (k. burridge, 2012, p67).

Essentially, Taboo language has a strong relation with, Euphemism started with ancient Greek civilization confirms that the Grecian historian *Plutarch*, in his writings "The ancient Athenians used to cover up the ugliness of things with auspicious and kindly terms giving theme polite and end earring names".(. Fromkin Victorian Robert Rodman, Nina Hymes.(2011) , P473).

Where polite people utter a word or expressions that would reduce offensive words to be more appropriate, it also seen in Anglo-Saxon civilization, as a mean of respect people used to replace a taboo words related to sexual organs in tales or religion. As respect to the church at that time and its crucial dominants, thus, after the wide spread of euphemism, this concept used in controlling bad language as well as acts (sixteenth and seventeenth century) in order to avoid unpleasant subjects. (Victoria fromkin et al, 2011, P473).

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At the turn of 20th century and due to the change of ideologies the use of Euphemism increased as a reflection to social constraints, people tend to use polite language as a reflection to how much this society and individual civilized; this change touched and influenced by certain factors such as business, industry and commerce. While in the late 20th century, people's thinking changed, especially in European and American societies where religions became less dominant according to what we called today democracy; you can't prevent others from using dirty words and censorship became confident with the use of written language as books, newspapers...etc.

4. Arabic Taboos Vs English Taboos

Defining what is acceptable or what is not acceptable to say or to do is seen according to social and cultural standards, in this regard, we observe that taboos vary from culture to culture and from society to another, and changes over time becoming more or less used, this change makes problems while translating such type of language because what is taboo for example in American culture may not be considered a taboo in Arabic culture and the opposite, from this perspective we will discuss the differences of taboo in English and Arabic language.

4.1. Taboos in Arabic

The word taboo in Arabic is محرم or محظور this term has ancient roots i.e. established with Islam in the holy Quran. 20 "وما كان عطاء ربك محظورا" سورة الإسراء الآية 20 (للخليل بن احمد الفراهيدي 1000 ص 198); and the bounties of your lord can never be forbidden" i.e. the gifts of god in the world are not banned. And since Arabic has old roots and rich vocabulary we find that a single word has more than one use for instance: it may also mean عيب.

- الحرم / البيت الحرام: Mecca, sacred house of god
- المسجد الحرام: holy mosque in Mecca
- الأشهر الحرم: holy months www.shadhganga.inflibnet.ac.in

Tracing back the history of this term in Arabic with the Babylon codes of Hammurabi and the of the Prophet Mohammed's revelation (Quran) set as a law in order to preserve the rights of others and the holiness of God. This law is still used in the present time although individual may be influenced by the other foreign cultures, but

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the term taboo remains as it is. However, most taboos in Arabic or English are related to three famous topics, religion, sex and politics which are called in Arabic **الثالوث المحرم**

4.1.1. Religious taboos

Religious taboos are sensitive topics in both English and Arabic societies, both cultures have sacred books (Quran and Bible) but the different aspect is the belief. English taboos are not directly with God i.e. they believe in the holy spirit of god which is Issa, most curse words uttered by native speakers like "F*cking Jesus" or "For God's Sake" in Arab community are not taboo words for Almighty Allah, but for his messenger Issa (Jesus Christ, son of Mary) which is against the Muslim dogma . The common thing that such words can't be used publicly and people who use this kind of taboos considered to be rude and impolite. For the Arabs (Muslims), many of curses are forbidden i.e. since they worship God everything restricted by God is a taboo.

In addition, cursing using the name of God consider as blasphemy and it is punishable by God before laws, and the most remarkable forbidden deeds in Arabic culture is having a sexual relationship before marriage or the women abortion on purpose regarded as a sin, unlike American culture (Republican American) it's ordinary behavior and personal freedom, but having sex with a minor is banned by law and morals while for Arabs it is acceptable, but with sacred bond (marriage) ,also they believe in the bible as a unique collection of revelation of god and denying Quran, this thought is a taboo in any Arabic society, which is based on Quran the holy book itself tend to use direct language and euphemistic language pointing to taboos. (سامح عسكر, www.m.ahewar.org)

E.g.: direct language

قوله تعالى: "إِنَّمَا حَرَّمَ عَلَيْكُمُ الْمَيْتَةَ وَالدَّمَ وَلَحْمَ الْخِنْزِيرِ وَمَا أُهْلَ بِهِ لِغَيْرِ اللَّهِ". البقرة(173).

"He has forbidden to you only carrion, and blood, and the flesh of swine, and that over which any name other than God's has been invoked; "al baqara (173)

For example, you will never find in Arabic societies someone eats pork or raise a pig because this animal consider as a threat to agriculture and human body while in foreign countries it is a normal food as cows or sheep and domesticated animal because no one said the opposite the bible or society

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E.g. euphemistic language

قال تعالى "أَجَلٌ لَّكُمْ لَيْلَةٌ الصَّيَّامِ الرَّفَثُ إِلَى نِسَائِكُمْ هُنَّ لِبَاسٌ لَكُمْ وَأَنْتُمْ لِبَاسٌ لَهُنَّ" سورة البقرة الآية(187)

"It has been made permissible for you the night preceding fasting to go to your wives [for sexual relations]. They are clothing for you and you are clothing for them" albaqara (187). This is a metaphoric expression refer to the sacred relationship between man and woman and the sexual intercourse. www.alquds.co.uk

4.1.2. Sex taboos

Sex and things related to this process are forbidden subjects to talk about publicly but acceptable between husband and wife. The restriction of sexual taboos is a reflection to social principles, in order to give value to such kind of relations. This topic rooted deeply back with the Greeks where it was peripheral but remain shameful with the 19 century; when ordinary thing became nevertheless it is still an embarrassing issue. However with the revolutionary thinking sexual behavior and sexual organs became a part of the new theoretical teaching topics for academic and scientific purposes. Away from this, the word sex in itself express a taboo as well as homosexuality and lesbians as a written and spoken language or an act related to age and gender.

In Arab societies a single mother represents a taboo in society and viewed as a prostitute (raped or not) ,in contrast with the Western a single mother became a normal thing ; most noticeable example overtime is having a boy-girl friend relations; he/she will eventually get to this kind of relation (sex). But uttering a word like a prostitute or a wh*re is banned behavior because in some countries is used to be a profession, and instead of this they choose euphemistic words as "sex worker" or " lady of the night ".Besides, that in the 18th century the penalty of buggery was death this made people tend to use secret codes to communicate and use euphemistic words such "roommates "(xuelian lei, 2016, 756); this changed over time to be a personal freedom and a right of living .i.e., "any explicit prohibition of talking about sex itself goes against the principle of human speech"; (Long Yuan. 2016. P28) .for Arabs "buggery" is a curse from god and cursed people can't be accepted in society .These taboos extended to fields of literature and expressed explicitly in books and novels. See p 30, p31

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4.1.3. Political taboos

Political taboo symbolizes a sacred political thought that is forbidden to breach or to be questioned related with cultural and religious beliefs .These taboos expanded and changed from one system to another, such as: autocratically regime in ancient times, the authority was in the hand of one person representing a leader, a king or a force army, so, criticizing the leader was a forbidden behavior costing one's life, but with the changes of mentalities and differences in ideologies and orientations there appeared what we called a personal freedom i.e. you are free to do or to say what you want but away from violating politics and the ruling laws . All of this exposed with time by media and activists.

As it is seen in Arab societies with political movements a speech freedom became a rejection of political system which is considered a disobedience and criticism or to rising up against the regime is one of political taboos that you will be punished for. However, speaking on politics leads us to talk about the use of religion as a server for politics. i.e. set explicit laws in accordance to religion with implicit benefits; for instance the most noticeable in Egyptian regime is controlling a coup d'état or manifestations to appear as a savior the president will set a meeting with Christians and Muslims clergy and produce a law that seems in the interest of both parties and people in order not to criticize the system than these laws became beliefs forbidden to touch parallel to committing taboos and neglecting these beliefs consider as a separation from religion another example in American society respecting everyone's religion is the explicit title although reality reveal the existence of racism for minority and religious fanaticism. (التابوهات السياسية الدكتور, شفيع خضر السعيد, 4/9/2016 www.alquds.co.uk)

The most dangerous and famous political taboos is Israel and the normalization of relations with it since the occupation of Palestine and usurp people's rights became a point of conflict between Arab and foreign countries As Professor John Dugard united nation special reporter on human rights in the Palestinian territories explained to Al Jazeera net the welcome he received in Britain and America during his talk about apartheid in South Africa is very deferent from the welcome he now receives when he talks about Palestine and he pointed that we should be aware to these taboos i.e. they deny the existence of Palestinian issue and the discussion on it will generate a political conflicts and threatening the interests with Israel and the greed of the Palestinian

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territories also inciting the public opinion which is not in the benefit of all ,unlike Arab Palestine is a part of Arabic and religious identity since Israel is invasive and invaded Palestine so dealing with it is a taboo (بريطانيا مسؤولة تاريخيا عن فلسطين) 24/9/2012 (www.Aljazeera.net.cdn.am) and (www.alayam.com عبيدلي)

5.Culture, Society and Taboo Language

Language has been known as a mean of communicating with members of a certain society that reflect level of human 's way thinking and cultural background .Chomsky argued that language is what differentiates between human and animals, as a system or a certain pattern of sings and codes facilitating interaction between individual within a certain context, (knowledge of language, Noam Chomsky, p299) which means "what people mean by their utterances in a particular context and how the context influences what is being said" (Eva Illes, 2001, P93) i.e. the circumstances and the use of meaning according to a situation and this appears in the society usage of the word. Anthropology sees this latter as a group of people where individuals live in under social classes, gender, age, race and so on. These groups of people have certain traditions and habits constituting culture norms.

However when we speak about society and language automatically we are speaking on culture but this latest is wide and complex to define, thus Rlinton explains as cited in *piotr chmielewski* "culture is the configuration of learned behavior and results of behaviors whose component element are shared and transmitted by the members of a particular society "(1945, 32) (1993, p8, p9) generally is a group of norms and values that associate the individual's behavior in community.

In conformity with this, we note that language influenced by society and culture in the same time used as a tool to express cultural and social values, posing this on our case of taboo language we conclude that; taboos are only used in a certain context unethical or harsh to be said in order to deliver a massage motivated by feeling or circumstances expressing a situation changes over time and place bound by respect of cultural and social aspects, i.e. what is taboo in the present time may not be a taboo in the future and what was a taboo in the past changed to be in daily use of language written taboos are another case of cultural disrespect ,back to ancient times using explicitly taboo language such as sex, swearwords, curses...etc. seen as a violation to society basics ,in the middle of 19th and 20th century witnessed a new foundation of

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literature describe a sexual life as a beginning then widen to touch other factors, however, *Lady Chatterley's Lover* by D.H. Lawrence is a good example that sums up the conflict raised in the British society before the court declaration of publishing such kind of novels in order to purify and sanctify sexual and marital relationship

With the prosperity of translation these cultural and social boundaries have become an obstacle. In the case of taboo, a person or a translator must know the nature and meaning of the word for instance there is a huge difference between English and Arabic language .if English is your second language you can't gather the meaning of such words (taboo) unless you are well known with culture and the use of these taboos and their exact meaning with natives besides this kind of language is hard to translate but not impossible.

6.Translator and Taboo Language

Translation is a process performed by translators in order to produce a closer equivalence for the target text. Where the translators serves as a mediator between the two cultures thus he/she must be conversant with both the source and the target cultures in order to perform a professional work that conveys the reader relying on his/her ideology and ethics.

6.1.The translator ideology

Since the translator deals with different cultures and societies, he is influenced by ideology which can be see through the translation of the source text .However, the translator's ideology affects the translation at many levels that precede his choice in relation with place (culture – society) i.e., the translator is overwhelmed by the culture and the place that he/she is connected to; this can be seen at the level of the vocabulary he uses.

According to *Frieddrish Schleiemacher* as cited in *Maria Calzada Perez* just as a man must decide to belong to one country, just so [a translator] must adhere to one language ("2002,p184). Which emphasize that translators must be attached with one culture to be their basis and orientation of translation and clarify their position as translators; however, there is a noted example thought history that embodied the translator ideology in translation which is *Dolet* , who was killed because of his translation

6.2. The translator ethics

Translators are human beings who have views, attitude, beliefs and feelings. They are regularly asked to translate text that they may find offensive; they suppress their feelings and beliefs for several weeks, months, and even years. But they will be not able to suppress those negative emotions forever. So like all profession translation has its own charm where translator wants to be proud of what they are doing. Thus, if there is a real clash between their personal morals and the specific ethics of the source language, it will be difficult or impossible to feel that pride, in the end they will be forced to make effective decisions about the circumstances and conditions in which they want to work. However, translators began to explore new ways in which their morals can be reconciled as human beings and their work as translators.

7. Reader as Receipt

7.1. Reception theory

Since the reader represents the authority that judges the intention and the work of both writer and translator. The reader reception of the work became for many researchers a subject of study, and established a theory known as Reception Theory

This latter originated in Germany at the hand of the two famous theorists *H.R. Jasus* and *Wolfgang Izer*, they consider the recipient as an important element in the experience of the writer in that, the readers and the literature works are closely tied with each other; this relation consider as complimentary relationship thus, the literature works seen as a mean of communication between the readers and writer. While the writer considers the readers as a promote standard to literature. However Izer tends to shed light on the construction of meaning in how the readers interact with works taking into account social and historical factors as a participant and perceptive in literature works, that leads him to divide the readers into two types:

1) Implied reader: *Izer* explained that implied reader as cited *Yumi Kinoshita* (2004) is " this term (Implied reader) incorporates both the prestructuring of the potential meaning of the text, and the reader's actualization of this potential thought the reader process, it refers to the nature of this process".(p 5) I.e., the reader uses his imagination and reading experience from different prescriptive in order to get to the heart of the text

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knowing the situation of the writer. More clearly understanding the implicit meaning of the text and how he can deal with the textual structure.

2) Actual reader: differs from the implied reader in the way of responding to a certain text; he is not able to communicate easily with the text which means that he faces obstacles in understanding and getting to the heart point of the book, the author intentionetc,

In this sense we can understand that reception theory is based on the response of the reader to what he reads, thus the writer is obliged to take into account this latter not only as an element but as a nexus between what he produces and reality by the impact he leaves on the recipient emotions.

8. Norms and Translation

8.1. The Concept of norms

The concept of norms introduced firstly by *Gideon Toury* in his essays "the nature and role of norms in translation studies. These norms affects and guides the intention of translator in producing correct and acceptable work, through the right selection of words this leads us to investigate two important questions. What is meant by norms? And what is their role?

For *Toury* norms are seen as: "the translation of general values or ideas shared by a community- as to what is right or wrong, adequate or inadequate,-into a performance instructions appropriate for and applicable to particular situation".(toury, 2012: 33)" (Jeremy Munday, 2016, p 177) i.e., they are related to social and psychological constrains ruled by consensus, controlling human behavior which indicate the values and ideas of appropriate acts in a certain situation and more precisely translation. These norms are divided to three groups as follows:

1) - *initial norms*: which control the translator's choice of the word and the choice of committing either to source language or target language.

2)-*preliminary norms*: concerned with how the translator produces acceptable translation in the target language taking into account the direction of his/her translation (receptor)

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3) - *operational norms*: regulate the decision of the translator within the translation process that indicates the choice of either source text or target text

Since translation as a human activity is certainly influenced by norms, thus, we can't see the concept as limiting element for correct translation but also as an important factor to exposing and guiding the translator to what is acceptable, defining his choice, acts, values and decision making as a socio cultural attitude changes with social and cultural appropriateness as in translation of taboos (Kirsten malkjaer, July 24th 2006, www.semanticschoolar.org)

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strategies have their own characteristics which can understand them in appropriate way according to different researchers and scholars perspective, *Kearns* define it as "a teleological course of action under taken to achieve a particular goal in an optimal way".(2009, p282). Thus it is related to the activities done by persons to reach specific purpose in perfect method; while other researchers define it as procedure and method. (Mona baker and Gabriela saladanha, 2009, P282).

Nida (1946), used the term procedure in his division, and outlined two fundamental procedures are:

- a) Technical procedures based on three phases:
 - The analysis of source language and target language.
 - An attentive study of the source language before translating.
 - Choosing the appropriate equivalents to guarantee a correct communication load for the receptors.
- b) Organizational procedures dealing with the first attempt of translating, contrasting it with the other translation done before the same text in order to check the reaction of the receptors. (Eugene -A- Nida, 1946, P 241-246.)

According to *Mona baker*,(2011), the most useful strategies used by professional translators to face the difficulties while translating are the following:

- a. *Translation by more general word*: it is a strategy used to deal with different types of non-equivalence at the level of meaning in semantic field.

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- b. Translation by a more neutral less expressive word: it is related also to the semantic field because we use in case of the absence of the equivalent word in the target text.
- c. *Translation by cultural substitution*: it is about replacing a culture-specific expression with a target language with no changes in the meaning and regarding the same impact in the target reader.
- d. *Translation using a loan word or loan words plus explanation*: this strategy is commonly used with culture specific subject as modern concept and buzz word preceding it with an explanation for the reader to understand for helping them when the question is repeated in the text.
- e. *Translation by paraphrase using related words*: it is expressed the concept when the target language has different form used in the source text is significantly high in the target language.
- f. *Translation by paraphrase using unrelated word*: it is used when the concept in the source language is not lexicalized in the target language.
- g. *Translation by omission*: it is used by the translator to avoid lengthy explanation, with no harm to the translating expression.
- h. *Translation by illustration*: it is used if the word needs to illustrate an equivalent in the target language.(Mona baker, 2011, P32- 40)

Furthermore, Venuti in his analysis of the translation strategies; he uses two concepts which are *domestication* and *foreignization*. This last is the best way for the translator to prove his existence in the translated text and it is about founding an equivalent in the target culture and moving the reader to the foreign culture to discover, in contrast, for domestication, the translator must search for the appropriate equivalent in the target culture as a reason to give the same meaning in the source text.

9.1.Taboos and translation strategies

The above- mentioned strategies are employed in general translation but in our study we deal with certain strategies in translating taboo expression on the basis of the cultural changes that happens in the target text.

1)-*Euphemism*: is a strategy that deals with politeness through the replacement of impolite, rude and offensive words with the selection of polite equivalents as cited in Hashim Aliwey Mohammed Al-husseini, (2007)" Euphemism is the practice of referring to something offensive or delicate in terms that make it sound more pleasant or becoming more than it really is"(p328)

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2)-*Dysphemism*: according to *Allan and Keith* dysphemism "is a word or phrase with connotations that are offensive either to the *denotatum* or the people addressed or over hearing the utterance "(2006, p31) i.e. the strategy is the opposite of euphemism refers to the choice of replacing offensive expressions by more harsh used in the target text as taboos

3)-*Explication*: according to *Mona Baker* explication means" the tendency to spell things out rather than leave them implicit in translation" (1984, P180) i.e. to give more details about the words used in the source text to make it understandable and explicit for the target reader this strategy used largely and works also with taboos .

4)-*Omission*: to remove a certain taboo words or expression used in the source language when there is no equivalent expression in the target culture, which means that the translator drops words have no equivalent or ambiguous to the receptor for more effective communication between the reader and the writer. (Vipin Kumar Sharma. 2015, p 6).

5)-*Addition*: the strategy allowed to the translator to use and add new words or extra information in the target text that not found in the original text. Related to the cultural deference between TL and SL in order to clarify the meaning and make it more comprehensive for the receptor. (Peter Newark .1999, p 91)

6)-*Substitution*: refers to the replacement of a specific cultural terms and words such as taboos in the source language to words that are a suitable equivalents in the target language, however, this replacement is not just for a correct translation but also holds the same impact on audience which approximate the understanding of the reader with something familiar to his mind (social and cultural elements). The strategy is controlled by the translator intention and the purpose of translation. I.e., if the translator is in need to identify the culture of the source text this strategy can't be used, but if the translation was oriented to facilitate or euphemize the meaning. Substitution is the best strategy for use, taking into account the reader's cultural background.

7)-*Literal translation*: The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre translation process...' (Peter Newmark. 1999. P 46).thus, it is the process of transferring sentences and phrases in text from one language to another or to the closest meaning in the target language, it appears since the 19th century in bible translation.

Taboo and Translation Strategies

Conclusion

To sum up, we try to shed light on the theoretic side of taboo which is adopted by primitive cultures; related to certain society, changes within time and space. In order to facilitate the understanding of the concept and how it's deemed as a challenge to translation there was an importance to be closer with theories adopted for the specific cultural terms besides the discussion on how religion had a great influence within the ancient times in both English and Arabic languages

Censorship is another face for the wide spread of taboos and a reflection to society manners which is related to translation of taboo as a cultural aspect and when people change with time and tend to use euphemistic terms as a replacement to taboo language in order not to be in embarrassing situation, in addition, seeing the cultural difference in what be considered a taboo in sex, religion and politics in both Arabic and English language according to the influence of language ,society, and context on language and when taboo shifts to be in daily use of language

In addition, the translator is the key connection between the work and audience in which he is obliged to create ethical work, tries to be objective and cite the acceptance of the audience and how they receive such words in literature, since they are the first concern of both author and translator, the interaction and attraction of readers and groups of society differs from one person to another , thus what the elders see it offensive may teenagers see it as a intellectual development and the opposite. This is according to individual's ideology and cultural background. That's way translation has multiple norms, it can't be said that this norms limits the creativity of the translator but it makes the translation more feasible. The translator is required to use several strategies that correspond to the target language and facilitate the translation process.

However, the use of strategies is due to the nature of the work, and ethics of the translator, thus if the translation harms society, the translator has the right to accept or reject the translation according to his conscience and ethics of the profession, all depends on the translator choice and decision.

Chapter II

Analyzing the corpus

of

Lady Chatterley's Lover

List of some censored taboo words

B*tch.....Bitch

C*nt..... Cunt

F*ck.....Fuck

Pen*s.....Penis

P*ssy.....Pussy

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Introduction

In this chapter, we discuss and analyze the above mentioned strategies in translating taboo language through the selected examples from the famous pornographic international novel of *Lady Chatterley's Lover* written by D. H. Lawrence, and its two Arabic translations, trying to spot which of the strategies the translators adopted the most and whether they tended to more respect the reader's culture or they rather tried to reflect what is in the novel? and we investigate as well the reasons behind their choices

The Corpus

1. About the Corpus

1.1. A Brief biography of David Herbert Lawrence

David Herbert Lawrence, born on September 11th, 1885, Nottinghamshire, England, Lawrence was the fourth son of a coal miner in the north midlands, his mother was from southern England, an educated and high class women.

In 1888 Lawrence received a scholarship at the Nottinghamshire high school and then left the area to work as a factory clerk but he quit the work after his first pneumonia, and worked as a teacher in Eastwood in 1902, after four years later he worked as a teacher at university in 1906 to 1908. However, with the encouragement of his friend Jessie, Lawrence published his first story in a local newspaper.

The oscillating nature of his life had a great influence on his writings; in 1908 Lawrence went to teach in London and had the opportunity to meet a group of well known writers such as *Ezra Pound* and *William Heinemann*, who helped him in publishing his story "the white peacock", and *Edward Garnett* who helped him also in publishing his novel "sons and lovers" in the same year he had another attack of pneumonia and decided to abandon teaching and earn living from his writings. In 1914 Lawrence fell in love with *Frieda Von Richthofen* a wife of a German professor and they married in England after Frieda's divorce from *Ernest Weekley*.

During the First World War, Lawrence and his wife became poor and had to live in England before start his journey in Italy and south of France, at this time he wrote

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most of his important novels: *the rainbow* (1915), *The Lost Girl* (1920), *Aaron's rod* (1922), and *Mr. Noon, women in love, Lady Chatterley's Lover* (1928), *Apocalypse* (1931),

In March 2nd 1930 Lawrence died because of tuberculosis and buried in *Vence*, then his ashes were removed to *Taos* in 1935. (عبد الكريم عبد المقصود, 2018, ص من 10-7) (our translation)

1.2.Lady Chatterley's lover as international literature

Lady Chatterley's Lover, a title expresses its content written by the famous novelist D.H. Lawrence as a representation to his state and thinking. Breaking the social and cultural boundaries at that time where the most known remark in the content is obscenity (sex taboos)

Although, Lawrence was a religious man, he tried to create a new vision for a modern life; giving more care to physical and emotional existence, thus Lawrence saw the need to link sexual activity to feelings and took his fiction beyond the allowed limits. Moreover, the novel describes the sexual acts as an expression of love and calls for the awareness of the self and nature; by representing the unconsciousness of the characters. That led them eventually to discover their conscious and desire in real life filled of feelings, instinct...etc (Michael H. Black 2019 retrieved from www.britannica.com)

However, the novel was a point of conflict because of the pornographic scenes that represent a noble women having love affair with a person who had no social class, but what was really shocking and not expected was the use of the four letter word c*nt expressing a sensitive human organ seen as humiliation to British society, and breach to moral, traditional and nobility norms; thus, he tried to write it again but he saw this as a killing to his creativity he insisted on keeping the novel as it is so privately printed copies without authority permission in France and Italy (عبد المقصود عبد الكريم, 2018, ص 13, 12,

In 1950 a publish house insisted to take a risk and print *Lady Chatterley's Lover* openly but the novel didn't get much welcome; this led the publish house and Lawrence to the circle of censorship, in addition, the book legally courted and defended by proving that the events which describe character's sexual intercourse serves the event and it can't be deleted or ignored and this will leave the book meanness supporting arguments by famous writer's testify

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In 1959, lady Chatterley's lover gained the legal decision in New York and London and became a freely available as an international English literature till nowadays (عبد المقصود عبد الكريم, 2018, ص 11)

1.3. Summary of lady Chatterley's lover

Constance (Connie) reed or Constance Chatterley a noble women lived her life with passion and freedom married to Clifford Chatterley in 1917 and moved to Rugby, after months of their marriage Clifford participated in war and returned home paralyzed unable to fulfill his duties, this made Connie feel sympathy for him and tried to guide him out from the circle of sadness and disappoint. With time, Clifford became a stressful man thus his situation left marks on the physical and emotional life of Connie, to be more skinny and lonely till she had a love affair with Michaels, who is a writer and a friend to Clifford, but this relation also left her a miserable just as she was before.

In a springing day Connie takes a walk in the garden where she meets Oliver Millers who works as game keeper for Clifford; these two know each other, so for the first time Connie feels her feminist alive when she get between the arms of Millers. However, after a serious relationship between them, Connie became pregnant with Millers child and faces her husband with the truth of her relationship with his game keeper. Then she moves to her sister's house asking for divorce, while Millers leaves Rugby to open his own project of living, hoping to live with Connie after her separation with Clifford, but what was not expected is that: Clifford refuses to divorce her so they live with hope waiting to be together

1.4. Lady Chatterley's Lover and the three betrayal translations

The translator Abdel maqsoud abdel karim explains what he calls the betrayal of translation

The translation of Lady Chatterley's lover has been mistranslated, where *Amin Ayouti* (a critic and a translator of western literary works) a translation was incomplete and about half the size of the original text. The second translation was by *Rehab Akkawi* considered as a funny work in award, and difficult to describe it as a translation because it has nothing to do with the original work, thus the translator Abdul Maqsoud Abdul Karim said "I remember those writers who were telling the story and rephrasing it in Arabic, I don't know how I can describe it, it is difficult to say "a translator" , he tried to rewrite the story in a language that reminds me of romanticisms style, thus, the work seems to be like a romantic story, where the most beautiful novel published in almost

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150 pages "16, 15, ص, 2018, عبد المقصود عبد الكريم). The third translation was by *Hanna Abboud*, which is the only translation of the full text, but it contains a lot of mistakes or rather errors that reflect the, how far it is from the original one; many of the paragraphs are ambiguous and contradictory with the context and perhaps not understood at all as a result to literal translation and misunderstanding of the context such as:

- "paid a flying visit" he translated it to: "دفع والد كوني ثمن بطاقة السفر"

- "made her a slight bow, like a gentlemen" translated as: "وجعلها تتحنني قليلا مثل جنّلمان"

In addition, Hanna insisted to translate dialogues written in dialects of Derbyshire especially for Millers into formal Arabic, which is also a betrayal to the original register. (عبد المقصود عبد الكريم, 2018, ص 17-19).

2.A Brief Biography of The Two Chosen Translators

2.1. Abd Alkarim Abd Almaqsoud

Born on June 1st 1956 in the village of Tanamel- Dakahlia province , a famous Muslim Egyptian poet, psychologist and a translator has many literary and poetry works . However, as many as others translation field attracted him, Abdel maqsoud Abdel karim tried to translate other famous writer's work into Arabic. Such as: Fantasia of instinct, D. H. Lawrence, Dar al hilal 1993 - Wisdom insanity and folly, David Robert Lang, Egyptian general book authority, 1996 - theory of contemporary literature and poetry reading, beshbandar, Egyptian general book authority, 1996, second edition, family library 2005, (1956, www.Abjjad.com)

2.2. Hana Aboud

He is one of the important critics in the mid-twentieth a humble and creative person born in 1987 in Al Qallatiyeh – Syria. After his parents were dead, Aboud spent his childhood in the Christian orthodox orphanage, the eight years he spent in the orphanage made his personality and literary talent in addition to music, sports and reading; he won the prize of the Arab Writers Union in literary criticism awards. He worked in editing "foreign arts" and " literary position" journals issued by the Arab Writers Union in Damascus, he has lectured and participated in many literary and intellectual seminars and conferences in Syria, Tunisia, Lebanon, Libya, Saudi Arabia, the united Arab Emirates and Yugoslavia.

-closed circuit theatre, Damascus, writers union 1978

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- Realistic school in modern Arabic criticism, Damascus, ministry of culture 1978.
- major displacements, writers union, 1979 Damascus,
- post war reality, Damascus, writers union 1980. (www.esyrai.sy.com)

The Analysis of the Corpus

3.The Strategies Adopted in Translating Taboo Expressions in The Two Translated Novels

The following examples represent the strategies that the translator of the TT1 (abdel maqroud Abdel karim) and the translator of the TT2 (Hanna Aboud) used in dealing with the taboo expressions and/or words in the source text.

Sample 01:

St: and he took no notice of Constance or lady Chatterley, he just softly **stroked her loins** or **her breasts**. (1928 p132 chapter 10)

Tt1: وهو لم يلتفت إلى كونستنس او الليدي تشاترلي, داعب برقة خاصرتها أو ثديها (ص 214)

Tt2: إنه لم يلحظ كونستنس او الليدي شاترلي: داعب بلطف خاصرتها وصدرها (ص 186)

As can be seen in the first example, the author chooses to express the sexual parts of Connie's body "**loins**" and "**breasts**" explicitly. Both translators choose to euphemize the word "**loins**" by "**خاصرتها**", whereas, the translator of TT1 changed the word "**breasts**" by "**ثديها**" referring to the sensitive organ directly which is over charged (dysphemism). The translator of the TT2 tends to replace the word by "**صدرها**" and avoided mentioning the organ explicitly, where he used the literal meaning. For the word "**loins**", the two translators just rendered it as "**خاصرتها**" which can't at any case reflect the sexual connotation in Arabic as loins may do in English, because loins for the English are the sexual organs regarded as the source of procreative power. So both translators tried to give the same impact of the ST, taking into consideration the target reader mainly by the translator of the TT1 , while the translator of the TT2 take into account the credibility in translating the ST.

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Sample: 02

St: she softly rubbed her cheek in his belly, and **gathered his balls in her hand. The penis stirred softly, with a strange life but did not rise up** (1928, p 247 chapter 15)

Tt1: تحك خدها برفقة في بطنه, وتجمع كرتيه في يدها وتحرك القضيب بهدوء بحياة غريبة ولا ينتصب (ص 382)

Tt2: مسحت وجهها بنعومة على بطنه وجمعت كرتيه بيدها, وراح عضوه يتحرك بنعومة, بحياة غريبة لكنه لم يستثير (ص 325)

This is another example that includes Millers sexual parts "**balls**" and "**pen*s**", both translators used the literal meaning with the word "**balls**" which has been rendered in the TT1 and TT2 by "**كرتیه**" thus it gives a funny meaning the first time it is read . This is adopted this way in order to make the expression less offensiveness. It can be seen also through the two translations, the word "**pen*s**" replaced in the TT1 with the same linguistic equivalence where he tried to be faithful to the ST. while the translator of the TT2 substituted the word by "**عضوه**" in order to not explicitly mention it, for the word "**عضوه**" can be said about any organ in the body. The word herein is generalized, as citing it as it is in Arabic may be seen as an offensive use by the translator. So, he tried his best make it as close to the meaning as it can be without being a taboo as possible, which may be deemed as less offense.

Sample: o3

St: And kissed her breasts, and kissed her navel, **and kissed her maiden-hair** (1928, p 260 chapter 15)

Tt1: ويقبل ثدييها ويقبل سرتها ويقبل شعرها الدقيق.... (ص 400)

Tt2: نزع الأزهار عن نهديها وقبلهما, وقبل سرتها, وغابتها حيث ترك الأزهار منثورة (ص 339)

In this example, D. H. Lawrence express metaphorically the sensitive part of Connie's body using the word "**maiden-hair**" which indicates the "**pubic hair**", it can be seen that the translator of the TT1, has used the literal meaning "**يقبل شعرها الدقيق**" and avoided referring to the sexual part of Connie's body. In a way that the target readers could understand the meaning within the full sentence, while the translator of the TT2 replaced the unit by "**غابتها**" which he want to euphemize the word but not perfectly,

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apparently it is a failure in the translation process because the above mentioned word doesn't give the meaning described in the ST, in award instead of giving suitable equivalent he made the word appears more funny and in the same time confusing sentence, may the receptor ask him/herself which forest "غابتها" he talks about ?!

Sample: 04

St: stroked the rounded tail till it seemed as if a slippery sort of fire came from it into his hand (1928, p 251 chapter 15)

Tt1: يداعب ببراعة المؤخرة المستديرة, حتى بدا وكأن نوعا مراوفا من النار يأتي منها إلى يديه (ص 388)

Tt2: كان يضرب جسدها المستدير حتى شعر كأن لهيبا من النار يخرج منه على يده (ص 330)

Here, is another example describing the sexual part of Connie's body within the intercourse, which is the "**rounded tail**". The translator of the TT1 is seen faithful to the ST meaning, where he rendered it with the linguistic equivalence "يداعب ببراعة" "المؤخرة المستديرة" adding the adjective "ببراعة" in order to address the same attractive meaning in the ST. However, what was used in disguise as a taboo is explicitly described in the TT; the translator should actually keep the same impact of the ST and try not to explain what may be understood within the context as if translated literally we may read: ضرب ذيلها الدانري. In the TT2, the translator replaced the above mentioned word by "جسدها" where he has chosen not to express the sexual part explicitly. In the second part of the translated sentences both of the translators employed the literal translation in an attempt to keep the same meaning of the ST sentence.

Sample: 05

St: she threaded two pink champions in **the bush of red gold hair above his pen*s** (1928, p257 chapter 15)

Tt1: تنتثر زهرتين من الكامبيون القرنفلي في أجمة الشعر الذهبي الأحمر فوق قضيبه (ص 396)

Tt2: وبعثرت منثورتين فوق أجمة الشعر الحمراء الذهبية (ص 336)

In this example, the author uses the expression "**the bush of red gold hair**" to describe the pubic hair of Millers. As it is seen, the TT1 and the TT2 translators used the literal translation but when comes to the word "**above his penis**" it can be seen that the TT1, keeps faithful again to the meaning in the ST translating it to "قضيبه", while

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the translator of the TT2 chose to omit the use of male genitals, and left the meaning ambiguous (which hair?!)

Sample: 06

St: and they drew into a closer **physical intimacy, an intimacy of perversity** (1928, p333 chapter 19)

Tt1: وينجر فان في حميمية جسدية أقوى, حميمية الشذوذ (ص 508)

Tt2: وانجر ف الاثنان في حميمية أوثق, حميمية الحمافة (ص 427)

This example describes the relationship between Clifford and Mrs. Bolton trying to shed light on the strange relationship between him and his maiden, using "**an intimacy of perversity**" which appears attractive and ambiguous to the reader, since Mrs. Bolton was elder than Clifford. Apparently, both translators used the literal translation as a strategy, but both of them used different equivalents to the word "**perversity**"; where the TT1 employed a dysphemistic word "**الشذوذ**" that refers to mental homosexuality which explores more implicit details in contrast with the ST. While the TT2 translator euphemized the word by using "**الحمافة**" which is considered meaningless and paradoxically expressing not the meaning in the ST.

Sample: 07

St: because the root of sanity is **in the balls** (1928, p245 chapter 15)

Tt1: لأن جذر العقل في الكرات (ص 380)

Tt2: لأن أصل الجنون موجود في الكرات (ص 322)

The expression "**sanity is in the balls**" has been replaced with literal meaning by both translators of the TT1 and TT2, which gives a funny meaning to the reader, it seems that both of them may translate it on purpose as to give low charge to the impolite word "**balls**"(euphemism) or they just tried avoid explicitly mention the word as it is with all its load in Arabic.

Sample: 08

St: I believe especially in being warm hearted in love, **in f*cking with a warm heart** (1928, p232 chapter 14)

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Tt1: أثق خاصة في أنني دافئ القلب في الحب, في المضاجعة بقلب دافئ (ص 360)

Tt2: أو من خصوصاً بوجود القلب الدافئ في الحب, في النكاح بقلب دافئ (ص 307)

Here, the four letter word "f*ck" has been replaced by "المضاجعة" in the TT1, which means (اسم- ضاجع يضاجع مضاجعة وضاجع زوجته إذا اضطجع معها أي نام فالمضاجعة مع) - www.almaany.com), where the translator used euphemized equivalence, while the translator of the TT2 chose to substitute the word by "النكاح" which can not at all reflect the same effect in the mind of the reader, because of its cultural and religious connotation as it denotes marriage and it is more familiar to Arab readers as a simple ordinary word. So the four letter word is not translated as it is in the ST and instead is disguised as it is a very offensive word that can't be literally rendered.

Sample: 09

St: an' if I only lived ten minutes an' **stroked they arse** an' got know it, I should reckon I would lived one life see ter! (1928, p247 chapter 15)

Tt1: ولو عشت عشر دقائق بس, وداعبت مؤخرتك وعرفتتها, اعتبر إني عشت حياة واحدة, شايفة! (ص 389)

Tt2: ولو عشنا فقط عشر دقائق لضربت مؤخرتك وتعرفت عليها لاعترفت أنني عشت حياة كاملة أترين (ص 330)

The example given above includes the slang word "arse", both of the translators tend to euphemize the word "مؤخرتك" that holds less offense than "arse" in the ST. in addition, the translator of the TT1, respected the use of dialects by the author as it appears in the translation of the example above. So, the word "مؤخرتك" in Arabic is not rendered as a taboo word in the ST as it is used in its formal register.

Sample: 10

St: the decision will lie with you. I'm not just **my lady's f*cker** after all. (1928, p315 chapter 18)

Tt1: ستكون القرارات معك, لست مجرد مضاجع سيدتي, رغم كل شيء. (ص 481)

Tt2: والقرارات منوطة بك وأنا لست فقط ناكح سيدتي (ص 406)

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In this example the author uses another four letter word "**f*cker**" which has been transferred by the translator of the TT1, "مضاجع" that refers to the one who did the action of f*ck (doer).it is considered as an euphemized word in order to avoid naming the offending action, While the translator of the TT2 dealt with the word f*cker from a cultural and religious prescriptive and translated it into "ناكح " which reflects legitimate relationship and hence it is deemed acceptable for the Arab reader as it is not a taboo.

Sample: 11

St: I never went back on a good bit of **f*cking** myself. (1928, p323 chapter 18)

Tt1: لم أترجع, أنا نفسي, قط عن قدر جيد من المضاجعة (ص 493)

Tt2: أنا لن أعود وراء إلى الممارسة الجيدة (ص 415)

The four letter word "**f*cking**" has been employed to describe the sexual intercourse. The translator of the TT1 kept faithful to the source text and euphemized the word by "المضاجعة", but the translator of the TT2 choose to omit the word "**f*cking**" and render it with "الممارسة" avoiding the sexual connotation that is shown in the ST.

Sample: 12

St: I wanted a woman who wanted me, **and wanted it** (1928, p225 chapter 14)

Tt1: كنت أريد امرأة تريدني وتريده (ص 350)

Tt2: أنا أريد امرأة تريدني وتريد الجنس (ص 299)

The author in this example used the pronoun "**it**", and since it is not clear for readers to what the pronoun "**it**" stands for, the translator of the TT2 tends to replace the pronoun with "جنس " for a semantic reasons in order to set and give meaningful sentence. The translator of the TT1, used literal translation and kept the pronoun as it is, which can't be seen as a breach to the ST, but the sentence remain ambiguous with choices. That wouldn't be clear for Arab receptors if the pronoun "**it**" refers to "**pen*s**" or "**sex**" or something else. However, keeping the pronoun as a pronoun is a good choice by the translator who attempted here to reflect the same message, impact and flavor.

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Sample: 13

St: both Hilda and Constance had had their **love affairs by the time they were eighteen** (1928, p3 chapter 1)

Tt1: وكان لكل من هيلدا وكونستنس علاقات حب عابرة حين بلغتا الثامنة عشر (ص24)

Tt2: كان لكل من هيلدا وكونستانس شؤونهما العشقية العابرة قرابة 18 عشرة (ص 27)

In most Arabic oriental societies, having sex before 18 out of marriage framework seen as a taboo, this example is related to the cultural background, which denotes that the two girls had sexual intercourse (sex) before the age of eighteen(ST). However, the translator of the TT1 preserved the same content with a little change in the structure, which sounds as it would be acceptable if practiced at 18 and as it is seen as innocent relationship done by adult, "حين بلغتا الثامنة عشرة", for the translator of the TT2 used the unit "شؤونهما العشقية العابرة قرابة 18 عشرة" as it is, seen as any ordinary behavior or a personal relationship that is practiced on a free choice since they see themselves mature.

Sample: 14

St: she could prolong the connection and achieve **her orgasm** and **her crisis** while he was merely her tool (1928, p4 ch 1)

Tt1: وحينذاك يمكنها ان تطيل امد الإرتباط وتحقق اورجازمها وذروتها ويكون مجرد اداة لها 25

Tt2: ففي مقدورها ان تمسك نفسها خلال العملية الجنسية وتدعه ينهي نفسه دون أن تصل هي إلى ذروة الانتشاء
28

As it is mentioned in this example, both translators used different styles in the structure of the sentence, for the TT1, the translator kept faithful to the ST as he maintained the same meaning using transliteration النقرة to the word **orgasm**. "أورجازمها". However, this word as borrowed from English may not be understood by the lay reader and hence, this is seen as a strategy which helps disguising the offensive meaning of the word as it is said in the ST. Moreover, the translator of the TT2 omitted the word orgasm because he might consider the word "ذروة الانتشاء" **her crisis** as a good equivalent to the word orgasm as he tended to avoid repetition by using omission, in addition to explicitly express the meaning as in the ST.

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Sample: 15

St: he wanted to **prostitute himself** to the **b*tch goddess** success also if only she would have him (1928, p 20 chapter 3)

Tt1: لأنه يريد ممارسة العهر مع ربة النجاح أيضا فقط إذا تمكنت منه (ص 50)

Tt2: لأنه أراد لنفسه أن تتعهر للربة العاهرة للنجاح أيضا, بمجرد أن تتبناه (ص 48)

Just like the other examples, Lawrence used taboo words in order to express strongly his opinion about a man who ignores sexual relationship and worships money and success thus he used two expressions "**prostitute himself**" and "**bitch goddess**". So the TT1 translator tried to get loyal to the ST and translates the first word in bold to "**ممارسة العهر**" and omitted the word "**b*tch**"; it might be deleted because of repetition or he thought that "**b*tch**" here is used as a qualitative adjective along with goddess to the noun success" and they serve both as adjectives that give more load and strength to the noun put forward. Though he did this, he didn't reach the exact meaning in the target culture. Though, the translator of the TT2, used literal translation, and expressed the word as it is in the ST he, unfortunately completely distorted the original meaning.

Sample: 16

St: his little **orgasm** being over (1928, p29 ch 3)

Tt1: وقد انتهى اورجازمه الضئيل (ص 62)

Tt2: لكن هزة الجماع الضئيلة كانت قد فارقتة (ص 59)

In this example, the word orgasm denotes the climax of sexual excitement characterized by intensely pleasurable feelings centered in the genitals. www.oxforddictionaries.com. In the translation of the TT1, the translator used the technique of transliteration with the word "**اورجازمه**" as a direct translation to orgasm. Exactly as he did with the previous example. For the translator of the TT2 he succeeded in transferring the word perfectly and consequently it is a taboo-for-taboo procedure.

Sample: 17

St: quite, Hammond, quite! But if someone starts **making love to Julia**, you begin to simmer (1928, p31 ch 4)

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Tt1: إهدأ هاموند اهداء لكن لو بدأ شخص في ممارسة الحب مع جوليا تبدأ في الهياج (ص 67)

Tt2: اهدأ يا هاموند اهدأ. ولكن إذا بدأ أحدهم بممارسة الحب مع جوليا فإنك تبدأ بالجيشان(ص 62)

As it is noted through the example that the expression making love to Julia refers to the sexual acts between man and women so both of the TT1 and TT2 translators used literal translation in order to reflect the original meaning.

Sample: 18

St: my heart's as a numb as a potato, my **pen*s droops and never lifts its head up** (1928, p39 ch 4)

Tt1: قلبي خذر مثل البطاطس وقضيبي متدل ولا يرفع رأسه قط (ص 80)

Tt2: فقلبي خذر مثل البطاطا, وهني يتدلى بين الساقين ولا يرفع رأسه (ص 73)

In this example, there is another description to the male genitals away from sexual intercourse, the choice of the translator of the TT2 was the use of the word "هني" which means (-اسم- كناية عما يستقبح ذكره من أعضاء الإنسان) www.almaany.com that indicates the man's sensitive organ, the translator here tends to euphemize the word by using unfamiliar word to the receptor and adding a small unit "بين الساقين" to denote the meaning of هني, for the TT1 translator has chosen the use of the suitable linguistic equivalence of the word by keeping the same details in the sentence.

This can be also said about the following example:

Sample: 19

St: the **pen*s rouses his head** and says: how do you do? (1928, p40 ch 4)

Tt1: والقضيب يرفع رأسه ويقول كيف حالك (ص 80)

Tt2: فالهَن يرفع رأسه ويقول كيف حالك (ص 74)

In this example, the ST describes the moment that the pe*nis stirred up with some details of its state, both the translators transfer the meaning of the expression faithful with keeping the ST details, for the TT1 the translator has used the same linguistic equivalent "والقضيب يرفع رأسه" while the translator of the TT2, as in the other examples like this term he used unfamiliar word which is "الهَن" that require a

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dictionary explanation, in a way it has seen as an euphemized word to **penis** and expressed the remain part of the sentence as it is in the ST.

Sample: 20

St: Renoir said he painted his picture with **his penis** (1928, p40 ch 4)

Tt1: قال رينوار انه رسم صورة بقضيبيه (ص 80)

Tt2: قال رنوار إنه رسم صورة به (ص 74)

This is another example where the author used the word pen*s. The translator of the TT1 preferred to transfer the word with the similar meaning in the ST, the translator of the TT2, chose to omit the word pen*s and substitute it with the object pronoun **هو** **به** (**he**) as a substitution to the object which is the pen*s. There is a possible reason for this grammatical change, he might tend to omit the word not only for its offensive nature but for it was already mentioned in the previous dialogue between the friends of Clifford avoiding using it explicitly in the sentence,

Sample: 21

St: thought **the men prostituted themselves** innumerable times (1928, p 52 ch 5)

Tt1: حيث مارس الرجال العهر بنفسهما مرات لا تحصى (ص 99)

Tt2: مع أن الرجال يزنون هم أنفسهم مرات لا تحصى (ص 89)

In the ST example given above, the author chose the offensive word "**prostituted themselves**" to describe the relationship between men, and how they are forced to work with each other and satisfy their needs under any situation or for any reason and how they underestimate the existence of any relation in the sake of money and success. However, both of the translators kept the same metaphoric meaning of the ST, which sounds meaningless in the target language, along with the translator of the TT1 where he employed literal translation instead of omission or explanation, thus he distorted the meaning "**مارس الرجال العهر بنفسيهما**" as if they are homosexual "gays", while the translator of the TT2 substituted the unit with a religious term more familiar to Arab readers "**الرجال يزنون هم أنفسهم**" where he failed to express the ST meaning, as if the men had sex before marriage which is forbidden from a religious and cultural angels.

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Sample: 22

St: Ah shut it up, **tha false little b*tch!** Came the man's angry voice (1928, p 61 ch 6)

Tt1: يأتي صوت الرجل الغضبان " آه أغلقي فمك أيتها الكلبة الصغيرة الزانفة (ص 111)

Tt2: "أطبقي فمك أيتها الكلبة الصغيرة" هكذا وصل إليها الصوت الغاضب للرجل (ص 99)

This example includes the slang word "**b*tch**" as it is seen this word appears in both of the translations, according to online Cambridge dictionary the word b*tch may mean first : "**n.c; a female dog**" and the second meaning describes the offensive and unkind or unpleasant women translated to Arabic: كلبة او فاجرة www.dictypoinary.cambridge.org. Here both of the translators render it with " الكلبة الصغيرة" which is a dysphemistic form that should be omitted since the speech is addressed to little girl, morally it is not acceptable, probably both of them choose the first meaning because it is less offense then the second meaning or in order not to miss the context , but this is not a real evident to why they used the words in the TT and did not omit it directly.

Sample: 23

St: well, if man had **to prostitute oneself**, let it be to a **b*tch goddess!** One could always despise her even while **one prostituted oneself to her** (1928, p66 ch6)

Tt1: حسنا, إذا كان على المرء أن يمارس العهر مع نفسه فليمارسه مع الربة العاهرة يمكن للمرء دائما أن يحتقرها حتى وهو يمارس العهر معها (ص 119)

Tt2: لا بأس لو أن المرء زنى مع نفسه فيكون الربة العاهرة للنجاح, إن المرء يحتقرها حتى عندما يمارس الدعارة معها (ص 106)

As it can be seen above, both of the translators chose to keep the same meaning in the ST, instead of using omission or euphemism they give the terms impolite value especially for the TT2 translation, it can be said that the choice made by both of them is apparently avoiding the loss of the meaning in the ST since it is not very clear. However, it is as clear as crystal that the two translators did fail to render the meaning of "**b*tch goddess**" correctly as it is intended in the ST. The phrase means " A true or perfect b*tch" who is very charming and satisfies men and give them more than what they can dream of.

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Sample: 24

St: and the springing of his seed on her {...} and laying softly **panting against her breasts** (1928, p 126 ch 10)

Tt1: ونثر بذرته فيها {...} واستلقى يلهث برقة تجاه ثدييها (ص 206)

Tt2: حتى دفع بذرته فيها {...} واضطجع بليونته لاهنا فوق صدرها (ص 179)

This example explains the moment that Millers had his orgasm and when it was done, as we have seen both translators kept faithful to the ST and transferred the expression literally by the same metaphoric style, However, the word "**seeds**" is used by the English native speaker to refer to the men's ejaculation, but expressed meaningless collocation when literally translated into Arabic because "**بذرته**" is used in Arabic to positively express a legitimate legal sexual intercourse. In the second part of the sentence "**panting against her breasts**" the translator of the TT1 expressed explicitly the sexual part of Connie, while the translator of TT2 avoided referring directly to the sensitive part of the Connie's body and translated the word as it is "**صدرها**".

Sample: 25

St: the desire rose again, **his pen*s began to stir like a live bird** (1928, p130 ch 10)

Tt1: تتأجج الرغبة مرة أخرى, يبدأ قضيبه في الانتفاض مثل طائر حي (ص 211)

Tt2: عادت إليه الرغبة فبدأ هنّوه يتحرك مثل عصفور حي (ص 183)

This one is another example where the author tend to express the time that Millers had his desire, giving a metaphoric image to the state of Mellor's sexual organ "**pen*s**", the whole ST unit in the TT1 and TT2 translations has been preserved in form and content with a little change in the use of the equivalence of word "**penis**" in the TT2, which is "**الهن**" that denotes the man's genital organ, somehow it is an euphemized word since it is not used in colloquial Arabic and less used in formal Arabic.

Sample: 26

St: the stirring restlessness of **his pen*s**, the stirring **fire in his loins** (1928, p131 ch 10)

Tt1: التوتر المتأجج لقضيبه والنار المتأججة في خاصرتيه (ص 212)

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Tt2: القلق المثير لهنيه, النار المثيرة لخاصرتيه (ص 184)

Here another example where the author used the explicit words "**his pen*s**" and "**his loins**", apparently there is a difference in the translators style in choosing the equivalents of both translated statements, the TT1 translator remain faithful to the source text and used the same linguistic equivalence in the target text "**قضييه**" for the second part he chose an euphemized way to the word "**خاصرتيه**" which in the ST denotes the sexual organs that is below the waist and above the legs, while in Arabic "**هنيه**" (mentioned in other examples) the same meaning with ST example, but for the second part of the sentence his translation seems as if the fire in his loins was attractive to her and not as it is darted inside him, this is related to the use of the preposition "**النار المثيرة**" "**لخاصرتيه**". However, there is no obvious reason why the translator switches the meaning of the TT2,

Sample: 27

St: ... kissed **the inner side of her things** (1928, p138 ch 10)

Tt1: يقبل الناحية الداخلية من فخذيه (ص 222)

Tt2: قبل سرتها وفخذيها (ص 192)

The above expression stands for the sexual organs of Connie's body especially the pubic area, the translator of the TT1, chose the literal translation as a strategy in order to avoid mentioning the sexual organ, while the translator of the TT2, referred implicitly to the sexual organ by adding the word "**سرتها**" (belly) giving the Arab readers the choice of imagining the rest of the details, although they changed the form of the sentence but they kept the exact meaning as in the source text.

Sample: 28

St: Connie wondered what he would say if he knew that Clifford's game keeper **had been having intercourse with her** (1928, p141 ch 10)

Tt1: تساءل كوني عما يمكن أن يقول إذا عرف أن حارس الطراند كليفوردي يمارس الجنس معها (ص 225)

Tt2: دهشت كوني ماذا سيقول لو عرف أن حارس طراند كليفوردي قد ضاجعها (ص 196)

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The ST unit connotes that Connie had had sexual relationship secretly with her husband's game keeper Millers, both of the translators used dysphemistic expressions as "الجنس" and "ضاجعها", in fact the degree of dysphemism seems little more than it would be in ST word "**intercourse**", however, there is no determined reason for their choice but apparently these choices satisfies the meaning.

Sample: 29

St: he too had bared the front part of his body and he felt his naked flesh against her as **he came into her** (1928, p146 ch 10)

Tt1: يعري أيضا الجزء الأمامي من جسمه, وتشعر بجسده العاري في مواجهة جسدها وهو يدخل فيها

Tt2: خلع هو أيضا- الجزء الأمامي من ثيابه فأحست بلحمه العاري عليها عندما هم به (ص. 203)

In the translation of the TT1, it can be seen that the translator used "وهو يدخل فيها" a literal translation to "**as he came into her**" i.e. the author did not reflect the act of sticking to her body, instead he used يدخل فيها which can not at any case express a love intercourse. While the translator of the TT2 chose to euphemize the expression by "هم بها" in order to make the meaning of sexual activity implicit. Besides, the expression هم بها is quoted from the Holy Quran and hence can't have the same erotic load as its counterpart word in the ST.

Sample: 30

St: ax'er then! Ax lady jane! Say , lift up your heads oye gates, **that the king of glory** may come in {...} tell lady jane that wants **c*nt** jhon thomas, an'th **c*nt** o lady jane! (1928, p236. Ch 14)

Tt1: اسالها اسأل بقى الليدي جين تكلم ارفعن ايتها الأرتاج رؤوسكن ورفعننها ايتها الأبواب الدهر بات فيدخل ملك
المجد قل لليدي جين أنك عايز البتاع (ص 366)

Tt2: افترعها اذن افترع الليدي جين وقل افترعك ايتها البوابات فقد يصل ملك المجد ويعبر {...} اخبر
الليدي جين انك تريد الإبحار (ص 312)

In this example the focus was on the offensive word **c*nt** which is considered in the author's society very rude to be said or to be written, thus the translator of the TT1 used the word البتاع in the Egyptian dialect that is seen as less offense in the society of the translator. However; the translator of the TT2; preferred to omit the word c*nt and

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render it by supplying some changes on the sentence and adding metaphoric word لإبحار . They also chose to literally render the expression "the king of glory may come in" as "فيدخل ملك المجد" and "فقد يصل ملك المجد ويعبر". The author of the ST preferred not to explicitly say the word pen*s, instead he used an expression that may stand as a good equivalent. The use of the literal translation did it perfect since we have a non taboo word for a non taboo word.

Sample: 31

St: A woman's a lovely thing when 'er's deep ter f*ck and c*nt is good (1928, p 239 ch 14)

Tt1: المرأة شيء جميل لما تمارس الجنس بعمق ويكون بتاعها كويس (ص 369)

Tt2: فالمرأة هي أجمل شيء عندما تغوص في الضجاع ويكون فرجها ممتاز (ص 315)

As can be seen the author in this example uses the offensive word "c*nt" and "f*ck". the translator of the TT1 replaced both of the words: f*ck by "الجنس" as it is and euphemized "c*nt" by "بتاعها" considering the level of impact of the words on the receptor, while the translator of the TT2 expressed the word f*ck politely according to the ST unit context by "الضجاع" but he tends to use a dysphemistic expression for the target culture which is "فرجها" as far as the use of this word فرجها is seen as an appropriate equivalent in the ST but used more in the religious context.

Sample: 32

St: ...and she quickly kissed the soft pen*s.... (1928, p237 ch14)

Tt1: وتقبل بسرعة القضيب الرقيق... (ص.367)

Tt2: وبسرعة قبلت جون توماس الناعم (ص 313)

In this example the translator of the TT1, kept the same equivalence of the word "soft pen*s" and expressed it directly by "القضيب الرقيق" but the translator of the TT2 substitute the "soft pen*s" using a proper noun "john Tomas, جون توماس" which can be understood through the novel that the proper noun is the same name of the unit "soft pen*s" that Millers and Connie made it up in order to express their sexual organs (pen*s and p*ssy).

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Sample: 33

St: this ridicules bouncing of **the buttocks** and the wilting poor, insignificant, **moist little pen*s**. (1928, p190 ch 12)

Tt1: (299) هذا التذذب المضحك للردفين, وذبول القضيب المسكين التافه المبلى بعض الشيء. (ص. 299)

Tt2: (25) هذا التأرجح لوركيه, وارتخاء قضيبه الصغير الرطب التافه المسكين (ص 25)

It is a quite obvious that both of the translators used a different style in expressing the word "**buttocks**" where the translator of the TT1 seems to be more faithful to the source text and replaced the word by "**الردفين**", as well as to the second part. While the translator of the TT2 chose to euphemize the word by "**لوركيه**" avoiding mentioning directly the sexual connotation for this part of the body, keeping the same meaning of the second part as the translator of the TT1 did and as it is seen in the examples ,both translators select a different adjectives "**المبلى**" and "**الرطب**" to express the male genitals (penis) and a different verbs "**ذبول**" (as if it was a flower or planet) and "**ارتخاء**". (Denote exactly the men genital's situation after intercourse).

Sample: 34

St: men **despised the intercourse act, and yet did it**. (1928, p190 ch 12)

Tt1: (299) احتقر الرجال الجماع ومارسوه (ص 299)

Tt2: (258) فالرجال يحتقرون عملية الإيلاج, ومع ذلك يفعلونها (ص 258)

The intercourse act this expression refers to the sexual relation, which has been replaced by both translators of TT1 and TT2 in a dysphemistic form by "**الإيلاج**" and "**الجماع**" and which gives more details on the intercourse act that is more offensive than the ST. It is hard to recognize the reasons behind using explicit equivalents instead of using euphemism or omission in their choices especially with Tt2 translator.

Sample: 35

St: he still lay with his hand on her breast. (1928, p191 ch 12)

Tt1: (191) مازال مستلقيا ويده على ثديها (ص 191)

Tt2: (258) ضل مستلقيا ويده على صدرها (ص 258)

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This example describes the action where Millers was laying besides Connie putting his hand over her breasts unaware and exhausted, here; the translator of the TT1 has chosen to point to the direct meaning "**his hand on her breasts**" which is " **ويده على ثديها** " that denotes more explicitly the sexual part of Connie's body, on the other hand, the same expression has been transferred by the translator of the TT2 in a acceptable way where he used the same linguistic equivalence "**ويده على صدرها**" it seems that the TT2 tried to minimize the offensiveness in the target text.

Sample: 36

St: he took **his hand away from her breasts**, (1928, p192, ch 12)

Tt1: يبعد يده عن صدرها (ص 301)

Tt2: أبعد يده عن صدرها (ص 258)

As in the previous examples, the part of Connie's body "**breasts**" has been replaced with "**صدرها**" by both translators, it seems that they chose to adopt the euphemized meaning of the word in the TT, instead of choosing the explicit meaning of the word and keeping the same detailed action. However, breast is not literally صدر in Arabic for it can be equivalence for "**chest**". The word "breast" is more connected to women and not to men. We can say "**the chest**" of the man and/or woman, but we only say the "**breast**" of a woman for it refers to the chest with the mammals in particular and not the whole chest.

Sample: 37

St: coming nearer and nearer **to the very quick of her**, (1928, p192 ch 12)

Tt1: مقتربا أكثر وأكثر إلى منطقتها الحساسة جدا (ص 302)

Tt2: مقتربا أكثر فأكثر من الشيء الأسرع فيها (ص 260)

Basing on this example, the author tried to express a sensitive part of the body in ambiguous way and denotes it with **of her**, as it is noted the translator of the TT2 used a literal translation where he kept the same meaning of the objective pronoun in the ST; but the TT1 translator used a dysphemistic expression and gives its direct meaning that is clear for the target reader in contrast with the original sentence.

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4. Discussion

The finding discussion concluded from the analysis of 37 examples translated by Abdel maqsoud Abdel Karim and Hanna Aboud, extracted from the translation of Lady Chatterley's Lover, these examples chosen out of 75 other examples, the 37 sample were chosen according to their taboo impact in the Arabic version, They have been listed and comparatively analyzed in order to explore the strategies employed in translating these examples, and if the translator used a certain strategy in the whole translation or they used a variety of strategies. In this sense, the findings will list the most used strategies to give a clear view of the reasons and constrains behind their choices before and within the translation process.

Number of the examples	The ST examples	The TT1 Translation of abdel-maqsoud abdel karim	the strategies used by the TT1translator	The TT2 translation of Hanna Aboud	The strategies used by the TT2 translator
1	Loins	خاصرتيها	Euphemism	خاصرتيها	Euphemism
	Breasts	ثديها	Dysphemism	وصدرها	Euphemism
2	Gathered his balls in her hand.	وتجمع كرتيه بيدها	Euphemism	وجمعت كرتيه بيدها,	Euphemism
	The penis stirred softly, with a strange life but did not rise up	وتحرك القضيب بهدوء بحياة غريبة ولا ينتصب	keep faithful	وراح عضوه يتحرك بنعومة, بحياة غريبة لكنه لم يستثر	Substitution
3	kissed her maiden-hair	ويقبل شعرها الدقيق	Literal translation	وقبل سرتها, وغابتها	Euphemism

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4	stroked the rounded tail	يداعب ببراعة المؤخرة المستديرة.	Addition	يضرب جسدها المستدير	Euphemism
	a slippery sort of fire came from it into his hand	وكأن نوعا مراوغا من من النار يأتي منها إلى يديه	Literal translation	كان لهيبا من النار يخرج منه على يده	Literal translation
5	the bush of red gold hair	في أجمة الشعر الذهبي الأحمر	Literal translation	فوق أجمة الشعر الحمراء الذهبية	Literal translation
	Above his penis	فوق قضيبه	keep faithful	/	Omission
6	physical intimacy,	حميمية جسدية أقوى,	Literal translation	حميمية أوثق,	Literal translation
	an intimacy of perversity	حميمية الشذوذ	Dysphemism	حميمية الحمافة	Euphemism
7	in the balls	في الكرات	Euphemism	في الكرات	Euphemism
8	in fu*king with a warm heart	في المضاجعة بقلب دافئ	Euphemism	, في النكاح بقلب دافئ	Substitution

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9	stroked they arse	, وداعبت مؤخرتك	Euphemism	لضربت مؤخرتك	Euphemism
10	my lady's fu*ker	مضاجع سيدتي	Euphemism	ناكح سيدتي	Substitution
11	fu*king	المضاجعة	Euphemism	الممارسة الجيدة	Omission
12	and wanted it	وتريده	Literal translation	وتريد الجنس	Dysphemism
13	love affairs by the time they were eighteen	علاقات حب عابرة حين بلغنا الثامنة عشر	Euphemism	شؤونهما العشقية العابرة قرابة 18 عشرة	Literal translation
14	Her orgasm	اورجازمها	Transliteration	ذروة الانتشاء	Omission
15	prostitute himself	ممارسة العهر	Literal translation	تتعهر	Dysphemism
	The b*tch goddess	ربة النجاح	Omission	للربة العاهرة للنجاح	Dysphemism
16	Orgasm	اورجازمه	Transliteration	هزة الجماع	Dysphemism

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17	making love to Julia,	في ممارسة الحب مع جوليا	Literal translation	بممارسة الحب مع جوليا	Literal translation
18	The pen*s droops and never lifts its head up	وقضيبي متدل ولا يرفع رأسه قط	keep faithful	وهني يتدلى بين الساقين ولا يرفع رأسه	Euphemism
19	The penis rouses his head	والقضيبي يرفع رأسه	keep faithful	فالهن يرفع رأسه	Euphemism
20	he painted his picture with his penis	رسم صورة بقضيبيه	keep faithful	رسم صورة به	Omission
21	the men prostituted themselves	مارس الرجال العهر	keep faithful	الرجال يزنون هم أنفسهم	Substitution
22	tha false little bitch	أيتها الكلبة الصغيرة الزائفة	Dysphemism	"أطبقي فمك أيتها الكلبة الصغيرة"	Dysphemism
23	to prostitute oneself, let it be	أن يمارس العهر مع نفسه فليمارسه مع الربة العاهرة	keep faithful	زنى مع نفسه فيكون الربة العاهرة للنجاح. يمارس الدعارة	Substitution

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	to a bitch goddess.... one prostituted oneself to her.يمارس العهر معها		معها	
24	The springing of his seed....	ونثر بذرته فيها	Literal translation	حتى دفع بذرته فيها	Literal translation
	panting against her breastsيلهث برقة تجاه ثدييه	Dysphemism	بليونه لاهنا فوق صدرها	Literal translation
25	his pen*s began to stir like a live bird	يبدأ قضيبه في الإنتفاض مثل طائر حي	keep faithful	فبدأ هنّه يتحرك مثل عصفور حي	Euphemism
26	his penis	لقضيبه	keep faithful	لهنيه	Euphemism
	the stirring fire in his loins	والنار المتأججة في خاصرتيه	Euphemism	النار المثيرة لخاصرتيه	Euphemism
27	the inner side of her things	يقبل الناحية الداخلية من فخذيه	Literal translation	قبل سرتها وفخذيها	Addition
28	had been having intercourse with her	يمارس الجنس معها	Dysphemism	قد ضاجعها	Dysphemism

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29	he came into her	و هو يدخل فيها	Literal translation	عندما هم به	Euphemism
30	C*nt	البتاع	Euphemism	/	Omission
	The king of glory ...	فيدخل ملك المجد....	Literal translation	فقد يصل ملك المجد ويعبر.	Literal translation
31	when 'er's deeper f*ck	لما تمارس الجنس بعمق	keep faithful	عندما تغوص في الضجاع	Euphemism
	c*nt is good	ويكون بناعها كويس	Euphemism	ويكون فرجها ممتاز	Dysphemism
32	kissed the soft pen*s	وتقبل بسرعة القضيب الرقيق	keep Faithful	وبسرعة قبلت جون توماس الناعم	Substitution
33	The b*ttocks	للردفين	keep faithful	لوركيه	Euphemism
	and the wilting poor, insignificant, moist little pen*s.	وذبول القضيب المسكين التافه المبلل بعض الشيء	keep faithful	وارتخاء قضيبه الصغير الرطب التافه المسكين	keep faithful
34	Despised the intercourse act, and yet did it.	احتقر الرجال الجماع ومارسوه	Dysphemism	يحتقرون عملية الإيلاج, ومع ذلك يفعلونها	Dysphemism

Analyzing the corpus

35	still lay with his hand on her breast	ما زال مستلقيا ويده على ثديها	Dysphemism	ضل مستلقيا ويده على صدرها	Euphemism
36	his hand away from her breasts,	يبعد يده عن صدرها	Euphemism	أبعد يده عن صدرها	Euphemism
37	to the very quick of her	منطقتها الحساسة جدا	Dysphemism	من الشيء الأسرع فيها	Literal translation

Table: 01. The strategies employed by the two Arabic translators

The table (01) sums up the strategies used by both translators, and also the most preferred strategy by each one of them.

	Euphemism	Dysphemism	Addition	Omission	Explication	Substitution	Literal translation
TT1	12	08	01	01	0	0	11
TT2	18	08	01	05	0	06	09

Table: 02. The number of strategies employed in the two translations

According to the tables (1) and (2); the translator of the TT1 tried to keep faithful, most of the time, in order to transfer and preserve the spirit of the original work through the transfer of cultural and social background of the ST. Nevertheless, the translator preferred to use euphemism and literal translation and euphemism as procedures rather than strategies, to render taboos in acceptable way to the Arab reader, especially in the translation of men and women sexual organs. Besides, he also used other strategies in small percentage such as: omission and addition, as it can be seen in the table (02)

Analyzing the corpus

above, both of them has been used only once, we note also that the translator in some examples translated an implicit taboo expressions in a dysphemistic way (dysphemism) where he explicitly mention in some parts of the examples the sexual organs and their activities in more offensive way in the TT. The most noticed, he avoided using substitution and explication, in order to keep the same cultural impact of the ST, thus, it is seen that the translator of the TT1, who is *Abdul-maqsoud Abdul-karim*, tends to show the cultural, psychological and social aspects of the ST, and kept the same narrative style and dialogues, in addition, the accuracy and clarity in transferring the semantic denotation of the ST, bearing in mind the Arab reader's reception of the ST.

In the other hand, the translator of the TT2, also tends to use euphemism and literal translation, as a reflection to the large use of taboos in the ST, followed by omission and substitution, especially with male genital and sexual activity and the four letter word, (F*ck) , and substitute them according to the Arab cultural background eliminating the sexual connotation, besides, to the use of dysphemism giving more sexual explicitness in the TT than it is used in the ST, whereas, used the addition strategy only once and ovoid using explication.

Thus, the translator of the TT2, who is *Hanna Aboud* tends to use multiple strategies in order to reduce the large amount of sexual taboos in the ST, and his choices where to render the original text in acceptable way in the TT, as it can be seen he uses euphemism, omission, literal translation, substitution, and addition that was used only once, besides to dysphemism, While, the TT1 translator, committed himself to the faithful translation, reflecting the same explicitness, the use of euphemism and the literal translation had it part of use in the TT, in order not to distort the meaning of the ST, besides to dysphemism, and the use of omission and addition which was applied only once.

Analyzing the corpus

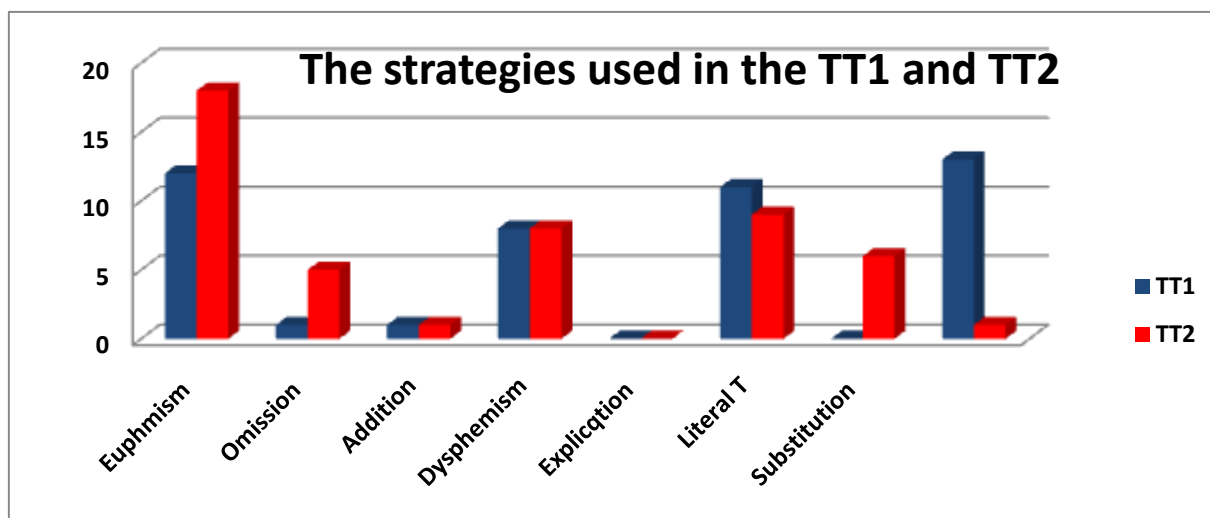


Chart: 01. The strategies used by both translators in the TT1 and TT2.

As it can be seen from the chart(01) above, the most used strategies in rendering taboos in both in the TT1 and in the TT2, where in favor of euphemism, even though the TT1 kept faithful he also used euphemism numeral times, in this context, it can be said that each one of them has a different style in the use of strategies, but the same use of euphemism by the TT1 has some reason, it might be that the translator of the TT1, when translating was obliged to see and read other three translations of lady Chatterley's lover, one of them was to the translator Hanna Aboud, which might be adopted and used as a reference in his translations since it is the first complete translation of the novel

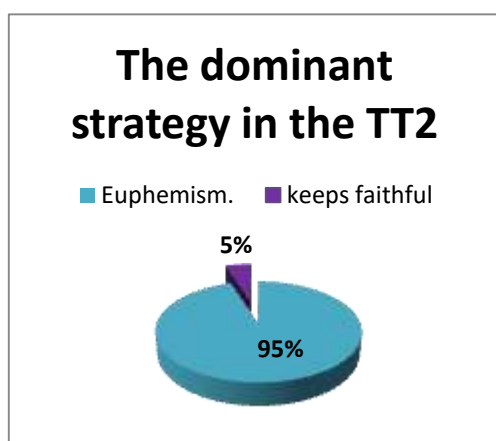


Figure: 01.

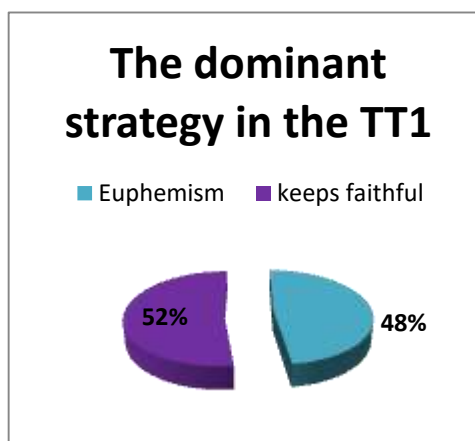


Figure: 02.

The above figures (01) and (02) shows the dominant strategy as it is mentioned in the discussion above, comparing with the percentage of the taboos that both of the translators kept their translation as it is in the ST. However, it can be said that their choices were according to some force majeure and external and internal factors, i.e. we can trace through the translation that the TT1 in his introduction of the translated novel عشيق الليدي تشاترلي said that he faced certain of obstacles that kept the work on the roof for a little while, which is censorship; because the publishing houses, have some very conservative policies, toward such kind of works, a problem that the translation may create to the publisher (2018, p07), although the translator finished the work in the ordinary conditions after he received help from his friend Susan Bashir, as a result he had to turn to self-censorship and that what explains somehow the use of euphemism and the less use of other strategies, for the TT2, we can sum up that he was also censored and that explains the use of multiple choices, thus the use of these strategies was obligatory, and despite the translators themselves

In addition both of the translators made shift due to social constraints, where they produced a TT that has less social offensiveness appearing through the examples than the ST has, taking into account public reaction against the translation, i.e. the Arab reader acceptability and satisfaction on the TT, thus the translator of the TT1 in some examples tend to use literal translation as a neutral way and avoided the use of substitution in order not to create a conflict between the TT, and the ST cultures. While the translator of the TT2 used substitution in order to convey the TT culture, besides, the euphemized units used also as a respect to ideologies, therefore, the translator of the TT1, in his use of colloquial Egyptian language, and translated taboos the accent carries in polite way, hence he respected the ideology of the Egyptian society, and used an euphemistic expressions like in the 30 and 31 examples; in the same time, he respected the ideology of the original work.

For the TT2, the translator preserved the TT ideology, substituted and euphemized certain specific-cultural items. However, the dysphemistic style, reveal that both of the translators had their own background and values, a way from censorship, and this is probably because of the syntax of sentence needed to disclose the implicit offensive word, assuming that the TT1 translation was oriented to identify the style, environment and cultural background of the ST. while the TT2 oriented the work more to the

receptor, but we can't marginalize the translational norms of both TT1 and TT2, which guides the translators also to such choices and decisions if they change or preserve the source text.

We note that the translator of the TT1, committed to the ST norms and remain faithful to the source text as he could, even with the censorship matter, while the translator of the TT2 committed to the target text norms, without forgetting that the TT1, is a Muslim and the TT2, a Christian.

Conclusion

This study investigates the strategies employed in both of the two Arabic translations of *Lady Chatterley's Lover*, by D. H. Lawrence, according to a list of strategies: 1- euphemism, 2- dysphemism, 3- substitution, 4- explication, 5- omission, 6- addition, 7- literal translation, and shedding light on the reasons behind the two Arab translators' choices.

We conclude that, translation is not just rendering words with their equivalence; it goes beyond. Besides its communicational function, translation is a social and cultural activity, in examining the corpus, our focus was on detecting the strategies used in translating taboos, as well as the reasons behind choosing these strategies, bearing in mind the internal and external factors. In answering the first research question which is "what are the strategies used for translating taboo expressions in both Arabic translations?", at the first step of analyzing the 37 examples and comparing them with the two Arabic translations of the novel, we found that the strategies employed in translating taboo language in both of the translations are: 1-Euphemism. 2- Omission. 3- Addition. 4- Literal translation. 5- Substitution. 6- Dysphemism. For the second research question "what is the dominant strategy used in the two Arabic translations and why?" according to the findings both of the TT1 and TT2 translators employed euphemism as the primary choice strategy; applied in some parts of the novel and this was for several reasons: one of them is the ghost of censorship, that leads the translators to self-censorship, and the most obvious, the social and cultural constraints, besides the ideology of both the TT1 and the TT2, taking into account the translational norms.

The final research question posed as follows "is there any difference in the strategies that are used in the two translations?" with the decisions and choices of both translators on the semantic and lexical levels, there is a difference in the use of strategies that's because both of them applied euphemism, dysphemism, literal translation, addition, omission, but when it comes to substitution; the translator of the TT1 preferred to avoid this strategy, in order not to distort the cultural background of the ST, the translator of the TT2, tends to use substitution to close the meaning of the ST through TT culture, there is also a slight difference in the use of omission and addition.

Conclusion

In the 14th and 16th examples the TT1 translator used transliteration with the word “orgasm” as a technique, thus each one of them has his own prescriptive; its own style and way of dealing with taboos and hence, there is no favorite strategy, but obviously the use of a strategy is according to the situation it serves and related to the translator decision and the goal of his translation,

In this context, we can say that translating taboos is not an easy task to deal with since it is influenced by censorship, ideology, norms, social and cultural factors and so on. The translation strategies can serve as helping tools of such specific cultural terms. In addition, a linguistic taboo seems as an interesting topic that needs to be deeply discussed as given more care in the translation field.

Conclusion

As a conclusion we recommend that:

- The use of strategies in translating taboos is determined by the goal of the translation set under some defined reasons
- It is important for the translator to be familiar with both cultures ST and TT.
- Taboos can't be always omitted within the translation process. It can be translated through translation strategies such euphemism, addition, literal translation...etc.
- Some studies are exclusively for the specialists and hence, translating taboo as taboo can be faithfully done because it is directed for the elite and not for the lay readers.

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المُلخَصُ بِاللُّغَةِ الْعَرَبِيَّةِ

مقدمة

من المهم قبل البدء بعملية الترجمة فهم النص المصدر وترجمته إلى اللغة الهدف بأسلوب ممتع مستساغ عند القارئ وذلك أن الترجمة الركيكة تنفر النفس من القراءة وبخاصة ترجمة الآداب والروايات العالمية التي تعتبر وجهة كل شخص يحب القراءة إلا أن بعض الروايات تتسم بطابع إباحي وهذا ما يجعل المترجم مسئولاً عن سردها بطريقة فنية تحفظ المعنى الأصلي للنص وعليه يتبع المترجم استراتيجيات تسهل نقله للغة المحظور الموجودة في النص فتعد هذه الأخيرة واحدة من المواضيع التي تمثل تحدياً للمترجم فهو ملزم بمعرفة ثقافة النص المصدر والهدف معرفة تامة.

إشكالية البحث

وعليه حاولنا في هذه الدراسة توجيه الانتباه لكيفية ترجمة لغة المحظور من الإنجليزية إلى العربية عن طريق تحليل الإستراتيجيات المستعملة في ترجمتين عربيتين للرواية المشهورة عشيق الليدي تشارتلي للكاتب دايفد هاربرت لورانس وكيف كانت طريقة تعامل المترجمين معها وفق الضوابط الثقافية والاجتماعية والإيديولوجية.

الأسئلة

السؤال الرئيسي

ماهي الإستراتيجيات التي استعملها المترجمون في ترجمة لغة المحظور؟

الأسئلة الفرعية

ماهي الإستراتيجية الأكثر استخداماً في كل من الترجمتين العربيتين ولماذا؟

هل هناك اختلاف في الإستراتيجيات المستخدمة في كل من الترجمتين العربيتين؟

الفرضيات

نفترض أن:

الإستراتيجيات المستخدمة عامة هي التلطيف, الحذف والشرح

الإستراتيجية الأكثر استخداما عند عبد المقصود عبد الكريم هي التلطيف

الإستراتيجية الأكثر استعمالا عند حنا عبود هي الترجمة الحرفية

اختيار كل من المترجمين للإستراتيجيات راجع إلى فرض الرقابة فقط.

وسائل البحث

في هذه الدراسة قمنا بجمع سبعة وثلاثون (37) نموذجا يحتوي على محظورات لغوية مستخرجة من رواية عشيق الليدي تشاترلي 1928 للكاتب هاربرت لورانس, واعتمدنا كلا من ترجمة عبد المقصود عبد الكريم(2018) دار الأفاق , وحنا عبود (1999) دار وعليه يمكن معرفة الإستراتيجيات والصعوبات التي تواجه المترجم خلال عملية ترجمة المحظور اللغوي بإتباع دراسة تحليلية وصفية عن طريق المقارنة بين العربية و الإنجليزية.

الفصل الأول: لغة المحظور وإستراتيجيات الترجمة

أصل كلمة المحظور اللغوي بالأجنبية (Taboo)

هو كلمة إنجليزية مشتقة من التونغان "tabu" وتعني "حظر" أو "محظور"

كان الكابتن جيمس كوك أول من إستعمل كلمة تابو في أول رحلة له حول العالم حيث لاحظ أن لدى البولنيزيين عادات تنص على عدم السماح للمرأة بالأكل مع الرجال وعندما سئل لماذا؟ كانت الإجابة أنه "تابو " أي ممنوع ومحرم وفقا لثقافتهم, وفي عام 1977 اعتمد الكلمة كموافق لكل فعل أو قول يخدش الحياء وحرية الآخرين.

تعريف لغة المحظور (التابو)

يعرف كل من كايث باريدج و كايث ألان, المحظور اللغوي (التابو) كل فعل أو تصرف محظور أو ممنوع بين أشخاص من المجتمع خاص بثقافتهم.(ص11) أما سيغmond فرويد فيرى أن التابو ذو معنيين: أولا يدل على كل فعل أو تصرف ممنوع أما ثاني يرى أن منع الأشياء و حظرها يحمي قداستها لذا كل ما هو ممنوع مقدس,(80ص) أما رونالد يعرف الكلمة على أنها منع أي تصرف في المجتمع يعتقد انه يؤذي الأشخاص ويسبب لهم إحراج أو اضطراب ولهذا فهي أشياء لا يمكن قولها لسبب ما ف ظروف معينة(239ص).

تعريف التابو في العربية

باعتبار اللفظ كلمة أجنبية ظهرت لها عدة ترجمات فقد نقلها الدكتور مصطفى التوني حرفيا لـ" التابو" عن طريق النقحرة على خلاف الدكتور علي الخولي الذي ترجمها إلى اللامساس وهي كلمة تخالف فصاحة اللغة العربية, أما منير البعلبكي فقد أخذها إلى الصورة الدينية للحلال والحرام فترجمها بـ التحريم, أما الدكتور محمود عياد فقد ترجمها إلى المحظور اللغوي أي كل ما هو ممنوع من أفعال وأقوال التي تؤذي نفسية وحرية الآخرين وفقا لضوابط دينية, اجتماعية و سياسية لتنظيم حياة الفرد فكانت المحسنات اللفظية والتلطيفية ملازمة لهذه المحظورات.

أنواع المحظورات

يوجد الكثير من المحظورات اللغوية المشتركة في العالم منها:

الأعضاء الجنسية و العلاقات الجنسية، العهر، الدين، العجز الفكري والجسدي والعنصرية... بالإضافة إلى كل ما هو محظور في الأكل مثل تحريم ومنع أكل لحم الخنزير بالنسبة للعرب. وكذا المحظور في الحيوانات، مثل: منع إهانة شخص من المجتمع العربي ب الكلب.

الأنواع الموافقة لمعنى كلمة تابو (taboo)

- اللعن (curse) : كلمات مسيئة أو ضارة عاطفيا تفهم على أنها اهانة تستخدم كثيرا من طرف المراهقين.
- الشتم (profanity): هو عدم احترام الله و الدين خاصة من خلال اللغة.
- (blasphemy): هو قول او فعل أي شيء لا يظهر أي احترام لله أو الدين.
- كلمات بذيئة (swearwords): استخدام ألفاظ محظورة بغرض التعبير عن الحالة العاطفية للمتحدث وتوصيل هذه المعلومة إلى المستمع.

نظريات التابو

1- نظريات اللغوية الاجتماعية

• نظرية الجنس (gender):

تعتمد هذه النظرية على ملاحظة الفرق بين طريقة كل من الرجل والمرأة في الكلام، فنلاحظ من خلال التعمق في طريقة استعمال الكلام و بخاصة المحظورات اللغوية، أن الرجال يستخدمون بكثرة المحظورات اللغوية وذلك كتعبير قوي لمشاعرهم أو سيطرتهم على زمام الحديث، بينما تحاول المرأة تجنب

التلفظ بألفاظ السوقية خاصة أمام عامة الناس وذلك حفظاً لأنوثتها, لكن ليس للجنس فقط تأثير على طريقة استعمال الكلام فالعمر أيضا يلعب دورا في طريقة اختيار الألفاظ فالمرهق يتجنب السب أو الشتم أمام الأكبر منه سنا.

• نظرية ديل هايمز

تركز هذه النظرية على السياق المناسب واستعمال الكلمات المناسبة من أجل تحقيق التواصل, وفقا للموقف وأطراف الحديث والوسيلة والأهداف والأخلاقيات والجانب الثقافي, إذ يرى ديل هايمز أن المتحدث قادر على إنتاج لغة مناسبة وفقا لحدود ثقافية, حيث أن غياب أي عنصر من عناصر عملية التواصل يؤدي إلى الإخلال بأسلوب ووسيلة التواصل, مما ينتج ما يعرف بالمحذور اللغوي.

2- النظرية البراغماتية

• نظرية الكلام و الفعل

يرى جون أوستن أن هذه النظرية تركز على طبيعة اللفظ الذي يخدم وسيلة التواصل مراعاة للاختلافات الثقافية أي استعمال الكلام للتعبير عن فعل دون تسمية هذا الفعل علنيا وتحدد العلاقة بين اللغة والسياق إذا كان طرح تساؤل أو وعدإلخ. و بهذا يمكن القول أن النظرية تشير أيضا إلى الأفعال غير اللائقة المعبر عنها من طرف الفرد من اجل التواصل في سياق محذور وفقا لظروف معينة من أجل التقليل من شأن شخص ما.

3- النظرية الدينية الغربية

إن الدين واحد من أهم المواضيع لدى أفراد المجتمع, فبعد سيطرة الكنيسة تحت مسمى الدين وتبجيل المسيح حيث أصبح الأدب الإنجليزي بكل مجالاته يخدم الكنيسة المسيحية, وعليه كان الأدب مرتبط بما

يقر ويفكر به رجال الدين والمسيحية في البحث والتأمل في طبيعة الدين ولإله وكان أي شكل من أشكال الأدب يخرج عن هذا سياق يتعرض صاحبه لغرامات وعقوبات ويعد من المحرضين على الفساد الخلقي. لكن مع تراجع سيطرة الكنيسة ورجال الدين رأى الباحثون أنه من المهم البحث في طبيعة وجود الإنسان ووجود العقل والفكر, أصبح الأدب الانجليزي منفصلا عن الدين وشكلا من أشكال المعرفة والوجود الإنساني, مما جعل الأدب يفتح على الكثير من المجالات, إلا أن تحرر الأدب من سيطرة الدين لا يعني انعدام وجود الدين ضمن الكثير من الآداب.

الرقابة على التابوهات

بعد ما كانت الرقابة في العهد الروماني 433 ق.م متعلقة بضبط ملكية وضرائب المواطنين, أصبحت تختص بمراقبة اللغة المسيئة و البذيئة, فقد أثر اختلاف الثقافات في عامل استعمال اللغة, وعليه تم معاقبة وتغريم أي شخص يسيء قولاً أو فعلاً لأخلاقيات و حياة العامة, وقد كان أول تنفيذ للرقابة في أثينا حيث اتهم الإمبراطور سقراط بإفساد عقول الأطفال بأفكاره المناقضة للمجتمع, حيث أجبر على شرب السم كعقوبة له, بينما في روما فرضت عقوبة النفي لكتاب والشعراء الذين ينتقدون الإمبراطور. و منها اتسعت الرقابة لتشمل الكتابات والآداب المخلة بالحياء وكذا المسرح ثم اتجهت بعد ذلك لوسائل الإعلام والإشهار والمجلات والجرائد وغيرها. في القرنين 15 و 16 توجهت الرقابة تحت حكم الملك كونستانتين إلى احترام الدين فكانت المسيحية الدين الوحيد للدولة مدعومة بأفكار وقوانين رجال الدين والكنيسة, قام بتدمير الآداب والفلسفات الإغريقية التي اتهمت بالانحلال الخلقي, وواصل مسيرته بول بوب حيث أمر بحرق الكتب المسيئة وفصل كاتبها عن الكنيسة ومراقبتها للكتب قبل الموافقة على نشرها, كانت هذه القوانين كرد فعل لإيقاف انتشار العلمانية والفكر البروتستانتي, في القرن 20 م شملت الرقابة عدة مجالات منها السينما والأفلام والراديو و التلفزيون وكذا المجلات وغيرها,

التلطيف والتابوهات

كلمة التلطيف (euphemism) كلمة ذات أصول إغريقية مشتقة من (euphemos) تتكون من جزأين (eu) ويعني جيد أو حسن و (pheme) تعني الكلام أو الحديث. وباعتبار اللغة تعبر عن فكر الإنسان، تصرفاته ومشاعره، فنرى أن كل من المحذور اللغوي والتلطيف مرتبطان بالنسبية اللغوية، فالعبارات التلطيفية تحمل معنى إيحائي ودلالي، تعكس مشاعر الإنسان وطريقة تفكيره، وعليه التلطيف هو استخدام محسنات لفظية وكنايات للتعبير عن أشياء تعد محرجة أو مسيئة للتكلم عنها لما تحمله من شحنة سلبية لدى المتكلم والتلقي مثل التابوهات. فمن المعروف أن الألفاظ التلطيفية مرتبطة ارتباطاً وثيقاً بالمحذور اللغوي (التابوهات). فنرى مثلاً في الحضارة الأنجلوساكسونية والإغريقية، اعتبر تغير المحذور اللغوي الجنسي بلفظ لطيفة أسلوب احترام للكنيسة والأشخاص، حيث في مطلع القرن العشرين اعتبر استخدام التلطيف شاملاً لعدة مجالات وذلك نظراً لاختلاف الإيديولوجيات والضوابط الاجتماعية ليجسد مدى تحضر المجتمع. إلا أن الوضع تغير في منتصف القرن العشرين خاصة في المجتمعات الأمريكية والأوروبية، بعد أن خفت سيطرة الكنيسة ظهر ما يعرف في الوقت الحالي بحرية التعبير.

التابوهات العربية كمجابه للتابوهات الأمريكية

من الواضح أن التابوهات تختلف عن ثقافة لأخرى، فيصبح التابو عبر الزمان اقل استعمالاً أو يتغير ليصبح لفظ عادي يخرج من ظاهرة المحذور، فمثلاً ما هو محذور من قول أو فعل في ثقافة أجنبية لا يكون محظوراً في الثقافة العربية والعكس صحيح.

التابوهات العربية

تعرف كلمة التابو في العربية بـ المحظور أو المحرم، أو عيب. إذ تعد هذه الأخيرة قديمة الوجود في اللغة العربية، فقد بدأت بواحد معناها عند العرب مع دخول الإسلام ووجود القرآن، فقال تعالى: (وما كان عطاء ربك محظورا) سورة الإسراء الآية 20. أي أن عطايا الإله غير ممنوعا، وبما أن اللغة العربية لغة قديمة وغنية بالمفردات، فنجد أن الكلمة الواحدة لها عدة معاني، مثل البيت الحرام، المسجد الحرام، المسجد الحرام.

التابوهات الدينية

من المعروف أنه لدى كل من المجتمع العربي والإنجليزي مقدسات دينية. فالمجتمع العربي لديه الكتاب المقدس و هو القرآن الكريم، والمجتمع الانجليزي ما يعرف بالإنجيل. إلا أن الاختلاف يقع على مستوى الاعتقاد، فاعتقاد الأجانب بالروح المقدسة على أنها روح الإله. فنجد كلمات سب وشتم كثيرة تترافق مع ألفاظ مقدسة، لكن باعتقاد المجتمع العربي هي ليست شتم للإله مباشرة، وتمس نبيه الكريم وعليه هي ضد الانتماء العربي الإسلامي فكل ما يمس الإله وما هو محظور من عند الإله محظور عند العرب، غير أن الشيء المشترك بين الثقافتين أن هذه الشتائم لا يمكن التلفظ أمام الناس، من الملاحظ أيضا في المجتمع العربي أن ممارسة الجنس قبل الزواج أو الإجهاض في المجتمع العربي يعد خطيئة. غير إن بعض المجتمعات الأجنبية تعتبره حرية شخصية وأمر عادي يدل على النضوج، إلا أن الزواج بقاصر ممنوع بينما يراه العرب تصرف مقبول وفق عادات المجتمع، بالإضافة إلى هذا الاختلاف فإن بعض المجتمعات الأمريكية، تؤمن بالإنجيل وتتكلم وجود القرآن مما يعد هذا التكفير محظورا عند العرب،

التابوهات الجنسية

يعد الجنس أحد المحظورات اللغوية الممنوع التكلم فيها أمام الآخرين, وذلك وفقا لضوابط اجتماعية, و من اجل إعطاء قيمة للعلاقة الزوجية, إلا أنه مع التطور الفكري أصبحت دراسة مثل هذه المواضيع جزءا من المجال الأكاديمي, وهذا لأسباب علمية. لكن هذا لا ينفي أن كلمة الجنس بحد ذاتها تبقى تحمل صورة المحذور, فنرى مثلا في المجتمع العربي أن الأم العزباء, يشار إليها كبائعة هوى, أما بالنسبة للغرب فهو أمر مقبول لكن التلطف بكلمة بائعة هوى للأم العزباء يعد أمرا محظورا اجتماعيا, وذلك أن بائعة الهوى كانت تعد قديما عملا قانونيا في بعض المناطق وكانت تلقب ب "سيدة الليل" كتلطيف للكلمة, بالإضافة إلى ما يعرف باللواط, و السحاق هذه العلاقات كان يعاقب عليها بالموت في مطلع القرن العشرين فظهر ما يعرف برفاق السكن كلفظ محسن للكلمة, بينما يراها العرب لعنة من الله غير مقبولة في المجتمع.

التابوهات السياسية

تمثل المحظورات السياسية الأفكار السياسية المقدسة التي يمنع التشكيك فيها, فنرى قديما أن السلطة كانت بيد شخص واحد يعرف بالقائد أو الإمبراطور, وكان انتقاد هذا الشخص أو طريقة حكمه يكلف الشخص حياته. لكن مع اختلاف العقليات والإيديولوجيات ظهر ما يعرف بالحرية الشخصية وحرية التعبير, ومع الوقت تم الكشف عن كل هذا بصورة معاكسة عبر وسائل الإعلام, ففي المجتمع العربي أصبحت الحرية الشخصية رفضا للنظام السياسي والذي اعتبر عصيانا وبالتالي محظورا, مما دفع بملاك السلطة ربط السياسة بالدين من أجل تأثير في الشعب عن طريق العامل المهيمن وذلك من أجل تقبل قرارات سياسية وتبريرها دينيا. واحد من اكبر التابوهات السياسية التي كانت ومازالت هو تطبيع العلاقات مع إسرائيل وعدم الاعتراف بفلسطين كدولة حاکمة لأرضها من طرف المجتمع الإنجليزي والأمريكي,

يعده العرب أمرا غير مقبول وممنوع إيديولوجيا ودينيا وأخلاقيا وسياسيا, والعكس بالنسبة للمجتمعات الأجنبية عدم الاعتراف بإسرائيل أو التناول على الكيان الصهيوني يعد أمرا محظورا باعتبارها كيان شقيق وباعتبار المصالح المشتركة.

اللغة, الثقافة والمحذور اللغوي (التابوهات)

تعرف اللغة على أنها تعبير عن فكر الإنسان برموز وكلمات في سياق معين وفقا لتأثير المجتمع والثقافة, إذ أن هناك علاقة تأثير وتأثر بين كل من اللغة, المجتمع والثقافة, نستنتج أن المحظورات اللغوية ما هي إلا تعبير عن ما يجول في عقل الإنسان من خوف و إخراج وغضب و مشاعر مختلطة تستخدم في سياق و ظروف محددة من أجل إيصال رسالة قوية للمستمع وتحظر احتراما لجوانب ثقافية و اجتماعية, تتغير هذه المحظورات مع تغير الزمان, فما كان محظورا بالأمس أصبح عاديا اليوم, ففي نهاية القرن التاسع عشر وبداية القرن العشرين شهد ظهور عصر جديد في الأدب يصف الحياة الجنسية كبداية والكثير من الأشياء الأخرى التي كانت ممنوعة وتحررت من طرف سلطة مثل رواية عشيق الليدي تشاترلي.

المترجم والتابوهات

يعد المترجم وسيطا بين كل من اللغة المصدر واللغة الهدف ولهذا يجب عليه أن يكون على دراية بكل من ثقافة المصدر والهدف من أجل إنتاج عمل احترافي يستهوى القارئ اعتمادا على شيئين:

إيديولوجية المترجم

نظرا لأن المترجم يتعامل مع ثقافات ومجتمعات مختلفة, فإنه يتأثر بالتجانس الإيديولوجي, الذي يعكس في ترجمته للنص المصدر, ومع ذلك فإن إيديولوجية المترجم تؤثر على الترجمة في العديد من

المستويات التي تسبق اختياره فيما يتعلق بالمكان والثقافة والمجتمع, بمعنى أن المترجم غارق في الثقافة والمكان المتصل به, ويمكن ملاحظة ذلك على مستوى المفردات التي يختار استخدامها.

أخلاقيات المترجم

إن المترجمين بشر لديهم آراء ومواقف ومعتقدات ومشاعر ويطلب منهم بأوقات ما ترجمة عمل قد يجدونه مسيئاً فيقنعون معتقداتهم لأيام وشهور لكنه كمترجم لديه أخلاقيات ومبادئ و لن يكون قادراً على قمع تلك المشاعر السلبية إلى الأبد, وعليه اذا كان هناك صراع حقيقي بين أخلاقهم الشخصية و أخلاقيات المحددة للغة المصدر, يدفع المترجم إلى استكشاف طرق جديدة يمكن من خلالها التوفيق بين أخلاقهم كبشر و عملهم كمترجمين. وذلك لأن المترجم هو الشخص الوحيد المسؤول عن ترجمته فلا يسمح له بتشويه النص الأصلي لخدمة مصالحه الشخصية, ولكن بالتأكيد له الحق برفض أي عمل يكون ضد مبادئه أو من وجهة نظره قد يسبب ضرراً للمجتمع.

نظرية التلقي

بما أن القارئ هو الذي يعطي قيمة للأعمال الأدبية وردود أفعاله تمثل السلطة التي تحكم على نية وطبيعة العمل الأدبي, عمد الكثير من الباحثين, لتأسيس نظرية تعرف بـ نظرية التلقي.

ظهرت هذه النظرية في ألمانيا على يد كل من المنظرين المشهورين ياوس وإيزر, حيث يعتبران أن المتلقي عنصر مهم في الحكم على عمل الكاتب وعليه فإن القارئ والعمل الأدبي مرتبطان ارتباطاً وثيقاً, فهو وسيلة تواصل بين المتلقي والكاتب, بينما يعتبر الكاتب المتلقي مقياس لرقى الأدب, حيث يميل إيزر إلى تسليط الضوء على بناء المعنى في كيفية تفاعل القراء مع الأعمال دون إهمال العوامل الاجتماعية و التاريخية كمشارك وإدراك الأعمال الأدبية, فيصنف القراء إلى نوعين:

القارئ الضمني: وهو القارئ الذي يتعامل مع النص من جوانب ووجهات مختلفة, بما في ذلك وضعية الكاتب, باستخدام خياله وتجربته أي فهم المعنى الضمني وطريقة التعامل مع بنية النص.

القارئ الفعلي: يختلف عن القارئ الضمني في طريقة استجابته لنص ما, فيكون غير قادر على التواصل بسهولة مع النص مما يعني أنه يواجه عقبات في فهم نية الكاتب والوصول إلى جوهر النص,

وعليه تستند نظرية التلقي إلى استجابة القارئ إلى ما يقرأه, وبالتالي فإن الكاتب ملزم بمراعاة هذا الأخير ليس فقط كعنصر بل كصلة بين العمل المنتج والواقع, عن طريق التأثير الذي يتركه على عاطفة المتلقي.

مفهوم أخلاقيات ومعايير الترجمة

ظهر هذا المفهوم مع الباحث جيديون توري في مقالته طبيعة ودور المعايير في دراسات الترجمة, تؤثر هذه المعايير في توجه نية المترجم في إنتاج أعمال مقبولة من خلال الاختيار الصحيح. فيراها على أنها ترجمة القيم والأفكار العامة التي يتقاسمها المجتمع بشأن ما هو صواب وما هو خطأ, كافية أو غير كافية, وقابلة للتطبيق على حالة خاصة, (2016 ص 177), أي أن الترجمة مرتبطة بالقيود الاجتماعية والنفسية التي يحكمها الوعي, تحكم سلوك الإنسان الذي يشير إلى قيم, أفكار و أفعال ملائمة في موقف معين وبخاصة في الترجمة. وتنقسم هذه المعايير إلى ثلاث مجموعات على النحو التالي:

- المعايير الأساسية: التي تتحكم في اختيار المترجم للكلمة المتعلقة باللغة الهدف أو اللغة المصدر
- المعايير الأولية: كيفية قيام المترجم بترجمة مقبولة في اللغة الهدف مع الأخذ بعين الاعتبار اتجاه ترجمته

- المعايير الوظيفية: تحدد قرار المترجم أثناء عملية الترجمة في اختيار إما النص المصدر أو النص الهدف

إستراتيجيات الترجمة

إن كلمة إستراتيجية لها استخدام واسع ومعاني متعددة فيما يتعلق بالعوامل والسياقات الأخرى بشكل عام تعني:

- خطة عمل من أجل تحقيق أهداف معينة.
 - منهجية متبناة لتحسين أداء المتعلم
 - عمل مدروس موجه نحو هدف مع نتيجة محددة يتم تنفيذها مع سلسلة من الخطوات التي يتم تعديلها لتحقيق هدف معين
- ومع ذلك يمكننا تضيق هذه التعاريف في دراسات الترجمة فيعرفها كرين (2009) على أنها مسار عمل يتم تنفيذه لتحقيق هدف معين بطريقة مثالية. في حين يعرفه بعض الباحثين بمصطلحات أخرى ك: تقنية, إجراء و طريقة.

وتصنف مونا بايكر (2011) بعض إستراتيجيات الترجمة مثل:

- الترجمة بكلمة عامة - الترجمة بكلمة حيادية - الترجمة عن طريق الإبدال الثقافي - الترجمة بالاستعارة مع الشرح - الترجمة بإعادة الصياغة بكلمات ذات صلة - الترجمة عن طريق الحذف - الترجمة عن طريق إعادة الصياغة بكلمات غير ذات صلة - الترجمة عن طريق التوضيح. (ص32).

بالنسبة لروانس فنوتي فهو يرى أن كل من domestication التقريب و foreignzation التغريب هي أفضل طريقة لإثبات فهم المترجم للنص عن طريق البحث عن مكافئ مناسب في الثقافة الهدف لإعطاء نفس المعنى في النص المصدر.

التابوهات واستراتيجيات الترجمة

التلطيف: استبدال الكلمات غير المهذبة والمسيئة بمحسنات لفظية

التغوير: استبدال تعابير مسيئة في اللغة المصدر بعبارات مسيئة أكثر في اللغة الهدف

التفسير: إعطاء المزيد من التفاصيل حول الكلمات المستخدمة في النص الأصلي لجعلها مفهومه وصرحة للقارئ في اللغة الهدف

الحذف: إزالة بعض التعابير التي تتسم بطابع مسيء في اللغة الهدف أو التي لم يجد لها مكافئ يعادلها أو غامضة.

الإضافة: إضافة معلومات وكلمات جديدة في النص الهدف ليست موجودة في النص الأصلي

الإبدال: استبدال مصطلحات ثقافية في اللغة المصدر بمصطلحات ثقافية في اللغة الهدف.

الترجمة الحرفية: هي عملية نقل تركيبية النص الأصلي إل أقرب معنى في اللغة المستهدفة إعتماذا على سياق معجمي.

الفصل الثاني: تحليل العينة

تمهيد:

نقوم في هذا الفصل بتحليل 37 مثالا من رواية عشيق الليدي تشاترلي للكاتب دايفد هاربرت لورانس بالمقارنة مع ترجمتين عربيتين لكل من عبد المقصود عبد الكريم(2018), وحنا عبود (1999), وذلك من أجل اكتشاف الإستراتيجيات المستخدمة في ترجمة المحظور اللغوي وكذا طريقة تعامل المترجم مع مثل هذه المحظورات.

سيرة الذاتية للكاتب

ولد لورانس في 11 سبتمبر في نوتيج هامشاير وسط مدينة ميدلندز في إنجلترا, كان لورانس الابن الرابع لعامل من عمال مناجم الفحم شمال ميدلندز, وكانت أمه امرأة مثقفة ومتعلمة من جنوب إنجلترا. حصل لورانس على منحة في المدرسة الثانوية في نوتجهم (1898-1901) و غادر المنطقة ليعمل ككاتب في مصنع إلا أنه اضطر إلى ترك العمل بعد أول إصابة له بالالتهاب الرئوي, فعمل مدرسا تحت التدريب في إيستوود سنة 1902. و كذا مدرسا في الجامعة من 1906 إلى 1908. و بتشجيع من صديقه جيسي نشر أول قصة له في جريدة محلية, وفي 1908 ذهب لورانس للتدريس في ضواحي لندن وكانت له الفرصة بمقابلة كل من إزرا باوند وإدوارد جارنيت اللذان ساعدها في نشر كل من روايتي الطاووس الأبيض و أبناء وعشاق, وفي نفس السنة أصيب بنوبة التهاب رئوي, قرر على إثرها التخلي عن التدريس و و كسب عيشه من الكتابة, وفي 1914 تزوج من فريدا ويكلي وهرب إلى إنجلترا, توفي في الثاني من مارس 1930, في فينس بفرنسا ونقل رفاته إلى تاوو.(عبد المقصود عبد الكريم, 2018, ص 7 و ص 8).

السيرة الذاتية لكل من المترجمين

عبد المقصود عبد الكريم

ولد في 1 جوان 1956 في قرية طنامل, شاعر ومترجم مسلم مصري معروف لديه الكثير من الأعمال الأدبية والشعرية. جذبه مجال الترجمة مثله مثل أي شخص محب للإبداع , حيث حاول ترجمة العديد من الأعمال الأجنبية وكانت أول محاولاته ترجمة رواية فنتازيا الغريزة للكاتب هاربرت لورانس كما ترجم رواية عشيق الليدي تشاترلي وغيرها كثير .

حنا عبود

يعد واحد من أهم النقاد في القرن العشرين و هو شخص متواضع ومبدع ولد في 1987 بالقلابية – سوريا, أمضى عبود طفولته في الميتم الأرثوذكسي بعد وفاه والديه, ما ساعده على بناء شخصيته وكذا تعلم كل ما يخص الأدب والموسيقى والرياضة والقراءة , فاز بجائزة إتحاد الكتاب العرب في النقد الأدبي , كما شارك و ألقى العديد من المحاضرات و المؤتمرات عن الأدب, في كل من سوريا, تونس, لبنان, السعودية, الإمارات, ليبيا و يوغسلافيا. كما له ترجمات أدبية مثل عشيق الليدي تشاترلي لهاربرت لورانس وغيرها.

ملخص الرواية

تدور أحداث الرواية في نهاية الحرب العالمية الأولى بمدينة صغيرة تسمى راغي بين كل من أوليفر ميلورز و كونستنس ريد و كليفورد تشاترلي, هذا الأخير, الذي هو زوج كونستنس ريد وهي شابه ذات 23 ربيعا, من الطبقة النبيلة, لكن أصيب زوجها في الحرب مما جعله مشلولاً, وهذا إضطرها إلى الذهاب معه إلى راغي ومراعاة شغل والده بعد وفاة أخيه , كان كليفورد كاتباً يعوض نقصه الجسدي من

خلال رواياته, مما دفع بكوني لتعايش مع الوضع , غير أنها دائما كانت تحس بنقص في علاقتهما, وبعد عجزها ومقتها لوضعها تعرفت على صديق من أصدقاء كليفوردي ودخلت معه في علاقة عرضية إلا أنها كانت غير مرضية وانتهى بها الأمر وحيدة مرة أخرى واستمر الحال إلى أن تعرفت على شاب من طبقة العامة يعمل كحارس طرائد كليفوردي, كان بالنسبة لها رجلا حقيقيا, وسيطر على تفكيرها وجسدها حيث تصف الرواية حياتهما الجنسية, وقصة حبهما, وتتطور الأحداث لتحمل منه طفلا وتخبر زوجها, بعد انتشار الإشاعات عن علقتهما بالعمل وتطلب منه الطلاق غير أنه يرفض مما يدفعها للسفر بعيدا وانتظار موافقته على طلاقها ومما يجعل ميلوردي ينتظر طلاقها ليكونا معا بعد أن طرده كليفوردي.

عشيق الليدي تشاترلي ك أدب عالمي

تعد هذه الرواية واحدة من الأعمال العالمية المثيرة للجدل, التي لاقت رفضا في المملكة المتحدة باعتبارها رواية إباحية جنسية ضد عادات وقوانين المجتمع الإنجليزي في ذلك الوقت, حيث تصف الرواية الأفعال الجنسية واعتبارها ضرورة تعبر عن الحب المتبادل, حيث حاول لورانس نشر الرواية إلا أنه لم تلقى الترحيب وذلك لوجود الرقابة. لكن في سنة 19 أصرت دار للنشر على طبع الرواية مما جعلها تتعرض للمساءلة القانونية باعتبارها رواية مسيئة للعلاقة الزوجية وطبقات المجتمع وطلب من لورانس أن يعيد كتابتها إلا أنه رفض و اعتبر هذا قتل لإبداعه ونظرته المستقبلية, بقيت الرواية في دائرة المحاكم حتى عام 1960 بعد صدور قرار القانوني في كل من نيويورك ولندن, يبرئ الرواية ودار النشر و ينص على حرية طبعها, باعتبارها رواية تقدر العلاقة الزوجية.

عشيق الليدي تشاترلي والترجمات العربية الخائنة

يقول عبد المقصود عبد الكريم في مقدمته برواية عشيق الليدي تشاترلي أن الثلاث ترجمات التي قدمت للرواية لم تكن تعطي الرواية حقها أي بمعنى آخر ترجمات خائنة. الأولى كانت لأمين العيوطي

الصادرة عن دار الهلال, حيث كانت ترجمة ناقصة يبلغ حجمها نصف حجم الرواية الأصلي. أما الترجمة الثانية فكانت لرحاب العكاوي, وهي بمضمونها عمل طريف ولا يمكن وصفه على أنه عمل ترجمي فهذا الأخير, أعاد سرد الرواية كأنها قصة رومانسية, واعتبر العمل نصف العمل الأصلي, أما الترجمة الثالثة فكانت ترجمة حنا عبود وتم اعتبارها ترجمة سيئة مليئة بالحذف حيث توجد فقرات ملتبسة غير مفهومة وبعيدة عن السياق. (عشيق الليدي تشارتلي, 2018, ص 15 و ص 16)

تحليل العينة

تم اختيار سبعة وثلاثون (37)مثالا عشوائيا تتسم بوجود محظور لغوي جنسي و اجتماعي, من الرواية الأصلية ومقارنته بالأمثلة المترجمة من رواية عشيق الليدي تشارتلي في ترجمة كل من حنا عبود وعبد المقصود عبد الكريم, وقمنا بتحليل التابوهات الموجودة في الأمثلة. وذلك لاكتشاف الإستراتيجيات التي اتبعتها المترجمين في ترجمة النص الأصلي, ومعرفة طريقة تعامل المترجم مع مثل هذه العقبات. وقمنا بوضع المعطيات في جدول لإعطاء صورة واضحة للتحليل الأولي, ومن أجل المقارنة بين استراتيجيات الترجمة المحددة من قبل و المستعملة في كل من الترجمتين. قمنا بوضع أعمدة بيانية توضح طبيعة الإستراتيجيات وهذا للإجابة مبدئيا على أسئلة البحث, وبعد التحليل اعتمدنا على تحديد النسبة المئوية لتبين الإستراتيجية الأكثر استعمالا والمقررة من طرف المترجمين وبعد خطوات الدراسة والتحليل كانت الإجابة الواضحة في الخاتمة.

الخاتمة

تناقش هذه المذكرة الإستراتيجيات المستعملة في ترجمتين عربيتين لرواية عشيق الليدي تشارتلي للكاتب دايفد هاربرت لورانس, وفقا لعدد من الإستراتيجيات منها: 1- التلطيف, 2- التغوير (عكس التلطيف), 3- الإبدال, 4- الشرح, 5- الحذف, 6- الإضافة, 7- الترجمة الحرفية. وكذا تسليط الضوء

على الأسباب التي دفعت بالمترجمين لمثل هذه الاختيارات. وبالتالي نستخلص أن الترجمة ليست فقط إيجاد مرادفات, بل هي أكثر من هذا إضافة إلى وظيفتها التواصلية, الترجمة عملية نقل ثقافية واجتماعية, وعلية وبعد تحليل المعطيات ودراسة العينة وجدنا أن كل من المترجمين استعمالا إستراتيجية: التلطيف , الإضافة, الحذف, الترجمة الحرفية, الإبدال, التغوير. في ترجمة المحظور اللغوي (التابوهات). ووفقا للمعطيات عمد كل من المترجمين إلى اختيار إستراتيجية التلطيف كخيار أولي للترجمة, وذلك من أجل الموانع الثقافية والاجتماعية للغة الهدف وبالإضافة لمسألة الرقابة على المحظورات وكذا أخذا بعين الاعتبار أخلاقيات الترجمة و اختلاف الإيديولوجيات, ومن هذا المنطلق أن كل خيار اتخذه كل مترجم على مستوى المعنى والتركيب, نلاحظ أن هناك اختلاف في الاستراتيجيات المستعملة, فعند استخدام الإبدال عمد عبد المقصود عبد الكريم إلى الابتعاد قدر الإمكان عن استخدام هذه الإستراتيجية من أجل الحفاظ على الخلفية الثقافية للمصدر الأصلي, بينما عمد حنا عبود إلى استخدام هذه الأخيرة ليقرب المعنى في بعض الأجزاء من خلال الثقافة الهدف, وكذا نرى أن هناك اختلاف طفيف في كل من استخدام إستراتيجيتي الحذف والإضافة, نرى في المثالين 14 و 16 أن عبد المقصود عبد الكريم استخدم تقنية النقرة. وعليه فإن كل من المترجمين كان له أسبابه ووجهات نظره في أسلوب وطريقة التعامل مع التابوهات . فنقول أنه لا يوجد استراتيجيه محددة لكن تستعمل الإستراتيجيات المختلفة لتخدم الهدف وفقا لنية المترجم وقراره. وبهذا الصدد يمكننا القول أن استراتيجيات الترجمة أوجدت للتعامل مع مشاكل الترجمة مثل: ترجمة المحظور اللغوي (التابو) الذي يعد موضوعا مشوقا يحتاج لدراسة عميقة ومزيد من الاهتمام في مجال الترجمة.

وزارة التعليم العالي والبحث العلمي

جامعة قاصدي مرباح - ورقلة

كلية الآداب واللغات الأجنبية

قسم الآداب واللغة الإنجليزية



مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر

في تخصص: ترجمة عربية إنجليزية عربية

من إعداد: بالطاهر كريمة - بن قومار رحيمة

بعنوان:

ترجمة لغة المحظور في نسختي رواية عشيق الليدي تشارلي بالعربية لـ د.ه. لورانس

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