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Title

**Translating Cultural Specific Items in
Virginia Woolf's Collection**

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the Master Degree in Translation Studies**

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Dedication

First of all, all praises to ALLAH the Almighty who helped me to fulfill this work.

I would like to dedicate my humble dissertation to my dear parents, the Sun and the Moon, Mom and Dad, The two gorgeous pearls in my life that never stop giving love and steadfast support To whom who have raised me to be the person I am today. Thank you for your unconditional and never-ending love

To the stars that glow during the night, my lovely sisters specially Nacera and brother who have been my motivational anchor throughout my entire life. To whom I wish the best till the end of time.

To all my teachers.

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List of Abbreviations

SL: Source Language

TL: Target Language

ST: Source Text

TT: Target Text

SC: Source Culture

TC: Target Culture

LT: literary Text

DL: Donor Language

RL: Recipient Language

VW: Virginia Woolf

SCFA: Stylistique comparée du français et de l'anglais

ETL: Equivalence in Target Language

CSIs: Culture Specific Items

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GERERALINTRODUCTION

Many would think that cultural interference enables translation to fulfill the classic role as a way of communication between nations aiming at exchanging and transferring different knowledge, beliefs, cultures and sciences between people that don't share the same language and location.

Translation is about transferring the meaning from the source language (SL) to the target language (TL) by respecting some rules in order to succeed the rendering. No accepted translation is possible, but the effort and the task done by the translator will provide solution for good translation.

The translator should take into account the different levels of difficulties when translating from one language into another, because it is not an easy mission. He/she is exposed to so many failures that may occur due to many factors and goes to the distortion of the message; the translator as well can use techniques and strategies to overcome the difficulties to convey the meaning.

Cultural specific items (CSI) are very important in translation. They are items in the (TL) to show the meaning of the (SL) is expressed in the (TL) in order to its translation is easily understood especially in the field of literary translation. Meanwhile, within this field, translation of culture - specific items is the challenging task to be performed by a translator. This whole process is reflected before the eyes of the target reader and it should make him feel that the text is more credible.

Translation of (CSIs) has been and still is largely debatable issue in translation studies which proposes problems for translators. The object of this Study is the analysis of Virginia Woolf's collection. The description of lexical adjustment in the (TL) and refers to these technique in the process of translation. That is the reason why the topic of (CSIs) techniques in the translation is conducted to show the adjustment occurring in the (TT).

In this dissertation, literary translation, definition, theoretical background and types along with features, are the main focus in chapter one, novels as one of the types of literary text, on the other hand; the difficulties of literary translation are also needed as well.

Chapter Two highlights the act of the translators with cultural items along with techniques according to Molina & Albir. It also reveals aspects about (CSIs) classification by Newmark with footnotes in translation.

Practical part investigates the techniques used in translating cultural specific items in the literary works of Virginia Woolf's collection, and how the corpus was translated along with analysis, in addition conclusion of this chapter and the general conclusion.

By the end of this study it will be clear what techniques are used in translating literary works of Virginia Woolf's collection and how (CSIs) are translated as a case study, how do translators deal with these terms, providing a reliable findings in this regards, revealing all the aspects of this study supported by evident.

1. Problematic of the Study

The problem is around the way (CSIs) are translated in Virginia Woolf's collection and the challenges encountered in this process, and how the translators dealt with these items, which is mainly the basic of this study.

2. Research question

How do translators deal with (CSIs) in (VW's) collection?

3. Sub questions

- What are the techniques and the strategies used in dealing with(CSIs)?
- What should translators consider while rendering (CSIs)?

4. Hypotheses of the study: We hypothesize the following:

- Adaptation is the most adopted technique when translating(CSIs)
- While rendering (CSIs), the translator must consider the target culture and the target audience.

5. Research design

The study is descriptive analysis that tackles the techniques used in the translated terms of (CSIs) from English into Arabic, and determines the translator choice for these techniques in the process of translation taking into account the difficulty of rendering texts from English into Arabic in literary works. The case of the study is Virginia Woolf's collection, and more than 30 terms have been chosen to be analyzed. These terms of SCIs are predictable to fulfill a stylistic effect, overcome a gap or add a flavor when translating into Arabic.

6. Objectives of the Study

In regard to the analysis of cultural specific items from Virginia Woolf's collection (Arabic Version), the objective of the study is to explain what techniques applied for translating (CSIs) in the translated Virginia Woolf's collection and why?

7. The sample of the study

The sample of the study consists of five literary translated works of Virginia Woolf. Forty two (42) sentences were extracted and assumed to be containing translated cultural specific items; these expressions will be analyzed accordingly.



Chapter One

Literary Translation

Introduction

Chapter one tackles definitions of translation and the process as well, in addition to literary translation in general to show the relation of literature title to translation and the nature of Virginia Woolf's collection. It goes again in details to reveal all the aspects of literary translation. Literary text as a whole in addition to the novel is the main focus. Features and aspects are also handled as well.

In addition to what is mentioned above, the chapter tackles the difficulties of literary translation to show how the translators face some issues during the process of translation for a better treatment of this phenomenon.

1.1 Definition of translation

According to Munday (2001: 05). It is defined that the term of translation as the replacement of equivalent text with another different text from the Source text into target Text (Munday, as cited in Catford, 1965.p.20) On the other hand, another definition is provided by Newmark (1988) "it is rendering the meaning of a text into another language in the way that the author intended the text or the temptation is to transfer as many (SL) (Source Language) words to the (TL) (Target Language) as possible".

In order to clarify more, it is odd to skip the idea of translation without referring to the famous classification of translation procedures that was brought by Vinay and Darbelnet expose the inanity of translation devices such as they were set, in brief ;scholars as Dagmara Plonska mentioned in her study titled "*Psychology of Language and Communication*" that the classic concept of Vinay and Darbelnet (1958/2000) and that of Newmark (1988) used the terms "translation method" and "translation procedure" that might be equated with the terms "global" and "local" strategies. Vinay and Darbelnet mention only two methods of translating: direct or literal translation and oblique translation. Within the framework of direct translation they list three procedures: borrowing, calque and literal translation. In the context of oblique translation they enumerate four procedures: transposition, modulation, equivalence and adaptation; however, the latter two terms are used in a different sense than in modern translation theory (p.68).

1.2 Process of translation

Nida offers some steps which can be used by the translator: 1) analysis, 2) transferring, 3) restructuring.

The scheme of those processes of translation is as shown below:

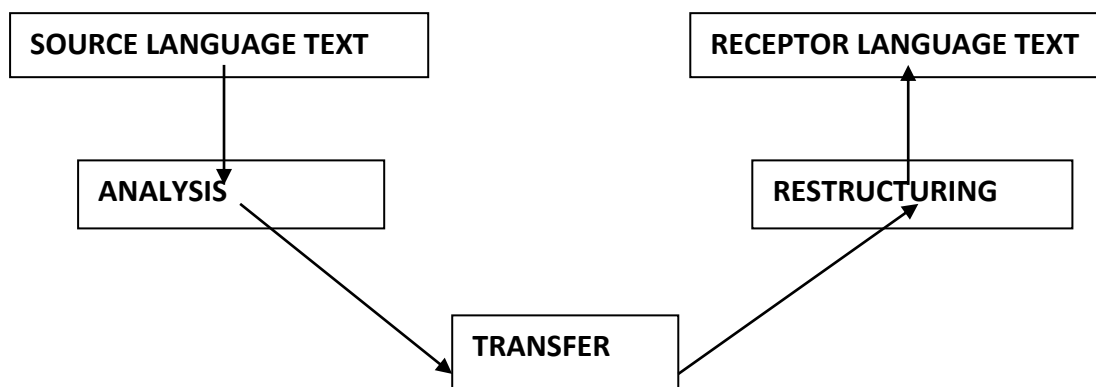


Figure 01) Process of Translation Nida and Taber (1982:80)

01) Analysis

Analysis of the (SL) text is the first step for the translator in the process of translation. The translator should have knowledge about linguistic and socio – cultural aspect of both languages. It is very crucial to analyze the content of the whole text. The process of analyzing in term of linguistic means that translator should master in terms of structure, language style, idiom, etc, which is used in the (SL) text.

The second aspect is socio – cultural. It is crucial because the translation process does not only work on the level of the language but also transfers the culture of the (SL) text. Mastering in this term can help the translator understand the message of the content and make translator work correctly.

2) Transfer

In this step, the translator begins to translate the (SL) into the (TL). The content of the message is transferred from text A (source the language) into language B (the receptor language text). The translator must create the right equivalence for the word, phrase, clause, and sentences of the (SL) into the (TL).

3) Restructuring

In this step the translator makes some correction and makes complete translation that realizes final message that is fully acceptable in the receptor language.

1.3 Literary Translation

1.3.1 Definitions

Mohamed. A (2003:07-08) defines literary translation as translating literature in its various branches or what is called different types of literary genres such as poetry, story, theater, etc. It is involved with translation in general, i.e. translation in various branches of knowledge, from natural sciences (such as physics, chemistry, and biology), humanities (such as philosophy, psychology, sociology, and history) and experimental or applied (such as engineering, agriculture, and medicine). For instance, it includes converting verbal code, i.e. set of spoken or written tags to another code. And the existence of universal linguistic principles universals, and the innate intellectual linguistic energy common to all humans does not deny that the codes actually used in speech and writing differ from one language to another, and requires transformation in order to deliver the meaning as the primary target of the translator. The meaning may be purely referential, and it may be literary, including rhetorical, structural and musical elements. Hence, the transformation of the linguistic code has become the subject of research in the science of translation, which requires permanent comparisons at all levels between languages, especially in syntax, pragmatics, and cultural, linguistic, and social linguistics are interdisciplinary inter-disciplinary disciplines with other natural and human sciences.

Mona Baker (1998:127-128) literary translation is the work of literary translators. That is a truism which has to serve as a starting point for description of literary translation, an original subjective activity at the center of a complex network of social and cultural practices. The Imaginative, intellectual and intuitive writing of the translators must not be lost to the disembodied abstraction which is often described as “translation”.

Any literary translation breaks the nationalist canon because, however assimilated by the translation and publishing process, it introduces into the reading space of non-readers of the source language a work that would otherwise remain an array meaningless letters or symbols. As the creator of the new work in the target culture, the literary translator operates at the frontiers of language and culture, where identity is flux, irreducible to everyday nationalist’s tags of “Arab”, “English” or “French”, or to foreign talk seen as irritating jabber.

Said, E. (1999: 02) mentioned in his study that looking at translation from a semiotic perspective, Toury (1980: 12) believes that translation; in particular translation of literature is a matter of transferring entities, underlying codes, and a set of relationships and signs from one language to another. Translation is the process of communication in which the translator is interposed between a

transmitter and a receiver whose different languages correlate a code of conversation between them (Tanke 1975). This latter definition may seem applicable to almost all types of translation, simply because no attempt was made to identify the framework into which literary translation is used.

Accordingly, and from a linguistic point of view, De Beaugrande (1978: 13) suggests several hypotheses to work with when it comes to the theory of poetic translating. De Beaugrande cites that translating should not be studied as a comparison and contrast of two texts, but as a process of interaction between author, translator, and reader of the translation. The act of translating is guided by several sets of strategies responsive to the directives within the text.

In conclusion, as for literary translation, it lies within these two definitions of translation. Sometimes it may even go beyond these two extremes, as the characteristics and the norms of literary translation are of different nature. Literary translation is mainly concerned with text functions, manifested in the text's characteristics (El-Shiyab 1994: 234-235) (p.03).

After this elicitation, aspects of (LT) are accordingly stated below.

1.3.2 Features (Text characteristics)

According to Neubert (1985:123), text is not just a neutral vessel filled with information. It is actually a piece of writing that fulfills a particular communicative function. This text also carries with it a segment of the world view of the language users. It has certain characteristics. These are illustrated below.

3.1 Expressive

One of the main characteristics of text is that it is expressive. Since text is language, then language can be expressive. According to Newmark (1988:39), the core of the expressive function is the mind of the speaker, the writer, and the originator of the utterance.

3.2 Denotative

This function is mainly concerned with the classification of meaning. It refers to the emotional association (personal or communal) which are suggested by lexis (i.e. see Lyons 1977, Chapter. 7). A text may manifest emotive, rhetorical, seductive, and stimulative features. To this effect, a literary text is not mainly concerned with context or information; it is actually concerned with explicit and implicit meanings. For example, tone, melody, and sequence are essential components of any literary text.

3.3 Formal vs. Functional Characteristics

A literary text is not only a means of communicating something to the reader. It is also a way of provoking the reader. The objective of literature, in particular poetry, therefore is not to teach the reader but rather entertain him. In addition, the writer uses a special kind of language, a language of his own. The style of writing a text is actually a reflection of its own character. Therefore, the writer uses metaphors, creates images, and uses collocations that are not frequently used in ordinary texts. The writer does this as he intends to manifest the nature and function of the text in a way that we see the image provoked or intended as something never seen before or at least as something different.

Therefore, we need to have a clue about literary text as an inseparable part of Literary Translation.

1.4 Literary Text

Dr. Abdul Wahid Mohammed Muslat mentioned (2012:43). It includes all forms of literature whether written in prose or verse. They are: the short story, the novel, the drama, the essay and the critical text. The latter might be objected to by some men of letters as bring a non-creative text. In reply to this objection, one can easily explain that the substance nourishing a creative literary text is normally derived from natural and social surroundings. In other words, a literary text can be viewed as a sort of parasite. The same can be said of a critical text as it almost largely draws on a literary text in developing its body. In some way or another, directly or indirectly, the substance made use of by a literary text is also made use of by a critical text. Still, the latter might in its turn be a new substance for another fresh literary text. Thus the notion of being a parasite can equally be shared by both the literary text and the critical text as well.

Although all these kinds of literary texts apparently differ in form and content, yet they all have shared universal characteristics which distinguish them from other manners of writing. They are as follows:

- Special Language
- Expressive Function
- Suggestive Power
- Form
- Timelessness and Placelessness

Simultaneously, the main focus of this study which is novel can be useful to our study and important as well.

1.5 Novel

Amanda, P. (2019). Novels are one of the most popular forms of literature. A novel is a narrative work of prose fiction that tells a story about specific human experiences over a considerable length. Prose style and length, as well as fictional or semi-fictional subject matter, are the most clearly defining characteristics of a novel. Unlike works of epic poetry, it tells its story using prose rather than verse; unlike short stories, it tells a lengthy narrative rather than a brief selection. There are, however, other characteristic elements that set the novel apart as a particular literary form.

1.5.1 Types of Novels

- * Mystery Novels
- * Science Fiction and Fantasy
- * Horror/thriller Novels
- * Romance
- * Historical Fiction
- * Realist Fiction

1.5.2 Features

Raffaele Nardella listed 07 features of the novel as follows:

- 01 Story and Plot
- 02 Setting
- 03 Characters
- 04 Narrator
- 05 Point of View
- 06 Language and style
- 07 Themes

1.6 The Difficulties of Literary Translation

Said, E. (1999: 208-214) the attitude of the literary translator is also of considerable importance. Unlike translators of other texts, a translator of a literary text should be self-expressive; he should leave traces of his own character just as an artist leaves his own impressions in his paintings. To this

effect, the literary text translator has a high degree of freedom in transferring a text from one language to another. This is contrary to translators of other texts in which accuracy and faithfulness to the original texts may be the basic prerequisites.

For an excellent translator, it is not enough to convey literary works from one language to another, but such conveyance should be creative, profoundly imaginative and talented. The translator can limit or identify the kind of work contemplated and the literary flavor manifested in it. This is why translating poetry is different from translating novels. Also, translating both poetry and novels is different from translating theatrical texts. The way theatrical texts are written conforms with the feature of 'speakability' (Wellwarth 1981:140), i.e. the text is written to be read aloud so the writer can have access to the kind of rhythm or projection so as to help the actor perform his role.

Within the literary translation process, a good translator is not the one who remains faithful and close to the original text, but the one who is close to the mentality and thinking as well as the experience of the writer. The former is in line with the translation process and the latter is in line with the creative process. As for the first, a given message can be perceived from quite a different perspective (Jakobson 1960: 353). This depends very much on the text's readership. Therefore, the text varies according to its readers. Creative translation creates and reforms the text in a way that the writer and the translator are in full harmony and conformity.

To this effect, translating literary texts requires understanding paralinguistic features. Translators should possess the capability of analyzing, sensing and feeling the literary text. A mastery of the foreign language and its culture and the translator's own language and culture would form a good base for the translator. Furthermore, literary translation tends to be subjective; that is, it evolves around the reader's own perception, linguistic sensitivity, and above all, his knowledge. The literary reader should be very sensitive to sights, sounds, and sensations of the world around him, to the behavior of people, their follies, sufferings, and their nobility.

Conclusion

In the end the literary translation is concerned with all forms literature, however, it's clear that translators of literary texts are given a freedom dealing with literary corpus, that's to say it requires this freedom for the difficulty of this translation, though the translator must be familiar with both (SL) and (TL) as well.

Chapter Two

Translating Cultural Specific Items

Introduction:

The second chapter deals with translation techniques for rendering cultural specific items in translation with definitions. This topic in general is to show the classification used in the process of translating (CSIs) as the main focus of this assertion, in addition to footnotes in translation.

2.1 Cultural Specific Items

2.1.1 Definition

Kaunas (2013: 02) culture-specific items are words and phrases conditioned by the cultural diversity. According to Lewis, “we readily accept that cultural diversity is vast and formidable” (Lewis 2006: 4). There are so many different cultures in the world that the exact number is impossible to declare (O’Neil 2006). The difficulties in determining the number of cultures result due to the fact that “social entities are not always distinct enough to clearly warrant their being considered as separate groups” (O’Neil 2006). In other words, there are no strict boundaries within the melting pot of the world’s cultures.

This cultural diversity may be noticeable in literary writings. In fiction, the created characters originated from certain culture and this is expressed it through various culture-specific items. Fictional characters from different cultures may confront, and then certain misunderstandings can occur due to the differences in cultures. Moreover, the work of fiction is available for a multicultural society due to the numerous translations into other languages, which cause a clash between cultures because a reader with his/hers own cultural identity reads the book from a different perspective. Thus, in order identify culture-specific items in a literary text and be able to analyze them, it is important to define the notion of culture, the concept of culture-specific items, outline categories of culture-specific items proposed by various scholars, and reveal the importance of culture-specific items in literary translation.

2.2 Peter Newmark’s CSI

Peter Newmark (1988: 103) categorises cultural words in five different groups: “ecology”, “material culture”, “social culture”, “organisations, customs and ideas”, as well as “gestures and habits”.

According to Newmark (1988: 103) the category “ecology” comprises animals, plants, local winds, mountains, and plains among others. Such examples are *bush* and *tundra* (96). Concepts like food, clothes, housing, transport and communications all belong to the category “material culture” (103). As examples, Newmark presents *palazzo* and *kimono* (97). “Social culture” refers to for

example work and leisure, and is exemplified by *patisserie* and *boule* (98–99, 103). Political, social, legal, religious, and artistic aspects all belong to the category “organisations, customs and ideas”, referring to the institutional terms of the political and social life of a country, for example *Riksdag* (99, 103). Also historical terms, such as *le Grand Siècle*, fall under that category (101). As for the category “gestures and habits”, it refers to how people of different cultures behave differently in certain situations, as when greeting each other with a hand shake or a kiss (102).

Summary:

01) Ecology: Animals, plants, local winds, mountains, plains, ice, etc.

02) Material culture (artifacts): Food, clothes, housing, transport and communications.

03) Social culture - work and leisure: Political, social, legal, religious, artistic.

04) Gestures and habits: (often described in 'non-cultural*' language). (103).

2.3 Translation Techniques for rendering (CSIs)

2.3.1 Molina & Albir's Techniques Classification

Techniques to solve the problem in translation are varying, Molina & Albir (2002) propose 18 techniques (strategy that has been applied in the translation product) which usually used by the translators. The translation techniques are:

01. Adaptation

To replace a (ST) cultural element with one from the target culture, e.g., to change *baseball*, for *fútbol* in a translation into Spanish. This corresponds to (SCFA's) adaptation and Margot's cultural equivalent.

02. Amplification

To introduce details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish) to add *the Muslim month of fasting* to the noun *Ramadan*. This includes (SCFA's) explicitation, Delisle's addition, Margot's legitimate and illegitimate paraphrase, Newmark's explicative paraphrase and Delisle's periphrasis and paraphrase. Footnotes are a type of amplification. Amplification is in opposition to reduction.

03. Borrowing

To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *lobby* in a Spanish text, or it can be naturalized (to fit the

spelling rules in the TL), e.g., *gol, fútbol, líder, mitin*. Pure borrowing corresponds to (SCFA's) borrowing. Naturalized borrowing corresponds to Newmark's naturalization technique.

04. Calque

Literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Normal School* for the French *École normale*. This corresponds to (SCFA's) acceptance.

05. Compensation

To introduce a (ST) element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the (ST). This corresponds to (SCFA's) conception.

06. Description

To replace a term or expression with a description of its form or/and function, e.g., to translate the Italian *panettone* as *traditional Italian cake eaten on New Year's Eve*.

07. Discursive Creation

To establish a temporary equivalence that is totally unpredictable out of context, e.g., the Spanish translation of the film *Rumble fish* as *La ley de la calle*. This coincides with Delisle's proposal.

08. Established Equivalence

To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the (TL), e.g., to translate the English expression *they are as like as two peas* as *Se parecen como dos gotas de agua* in Spanish. This corresponds to (SCFA's) equivalence and literal translation.

09. Generalization

To use a more general or neutral term, e.g., to translate the French *guichet, fenêtror devanture*, as *window* in English. This coincides with (SCFA's) acceptance. It is in opposition to particularization.

10. Linguistic Amplification

To add a linguistic elements, this is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words, *Enabsoluto*. It is in opposition to linguistic compression.

11. Linguistic Compression

To synthesize linguistic elements in the (TT). This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question *Yes, so what?* With ¿Y?, in Spanish, instead of using a phrase with the same number of words, ¿Sí, y qué?. It is in opposition to linguistic amplification.

12. Literal Translation

To translate a word or an expression word for word, e.g., *they are as like as two peas* as *Se parecen Como dos guisante*, or, *She is reading* as *Ella está leyendo*. In contrast to the SCFA definition, it does not mean translating one word for another. The translation of the English word *ink* as *en crein* French is not a literal translation but an established equivalent. Our literal translation corresponds to Nida's formal equivalent; when form coincides with function and meaning, as in the second example. It is the same as (SCFA's) literal translation.

13. Modulation

To change the point of view, focus or cognitive category in relation to the (ST); it can be lexical or structural, e.g., to translate "استصير أباً" as *you are going to have a child*, instead of, *you are going to be a father*. This coincides with (SCFA's) acceptance.

14. Particularization

To use a more precise or concrete term, e.g., to translate *window* in English as *guichet* in French. This coincides with SCFA's acceptance. It is in opposition to generalization.

15. Reduction

To suppress a ST information item in the (TT), e.g., *the month of fasting* in opposition to *Ramadan* when translating into Arabic. This includes (SCFA's) and Delisle's implicitation Delisle's concision, and Vázquez Ayora's omission. It is in opposition to amplification.

16. Substitution

To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as *Thank you*. It is used above all in interpreting.

17. Transposition

To change a grammatical category, e.g., *He will soon be back* translated into Spanish as *No tardar á envenir*, changing the adverb *soon* for the verb *tardar*, instead of keeping the adverb and writing: *Estará de vuelta pronto*.

18. Variation

To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

2.4 Footnotes in Translation

Haroon, H. (2019) Footnotes are paratextual elements which appear in the bottom of the page in a text. In translated literary text, translators may employ footnotes to assist readers in their understanding of the translation. The analysis reveals that the footnotes are generally linked to culture-bound words which are transferred unchanged from the source text to the translation. In terms of their content, the footnotes provide mainly dictionary-like definitions of the foreign words. Informative footnotes can play an important role in enhancing the reader's understanding of the text and in bringing the text closer to the readers; measures, however, must be taken to ensure the accuracy of the content of the footnotes if they are to benefit the readers.

Nida (1964) included footnote as another adjustment technique. They have two main functions: (1) to correct linguistic and cultural differences, e.g., to explain contradictory customs, to identify unknown geographical or physical items, to give the equivalents for weights and measures, to explain word play, to add information about proper names, etc.; (2) To add additional information about the historical and cultural context of the text in question.

Conclusion:

In conclusion (CSIs) are more likely to be understood alone with the classification proposed by Newmark, techniques of translating (CSIs) as well tackled by Molina and Albir are now out of misunderstanding, aiming to make a realization of how cultural terms are being held while transferring the meaning or the message or even the form during translation. Generally and technically they will be used when the translator does not find any appropriate equivalent words in the (RL), or its literal translation does not fit in meaning. Therefore (CSIs) techniques in translation are also held in this chapter for more clarification as a process in translation along. In addition to what mentioned above, footnotes in translations included in this chapter as well.

Chapter Three

**Investigating the Translation of (CSIs)
in Virginia Woolf's collection**

Introduction:

The aim of this research is to investigate how cultural items are being dealt by the translators in Virginia Woolf's collection translated from English into Arabic. This chapter presents the methodology and describes the participants used in this study. The chapter also, introduces the author's Biography along with the translators of the Arabic version and the selected research tool. Then, it discusses the findings obtained from the analysis of the data.

3.1 Biography of Virginia Woolf

Virginia Woolf was born into a privileged English household in 1882, author Virginia Woolf was raised by free-thinking parents. She began writing as a young girl and published her first novel, *The Voyage Out*, in 1915. She wrote modernist classics including *Mrs. Dalloway*, *To the Lighthouse* and *Orlando*, as well as pioneering feminist works, *A Room of One's Own* and *Three Guineas*. In her personal life, she suffered bouts of deep depression. She committed suicide in 1941, at the age of 59.

Virginia Woolf wrote modernist classics including "Mrs. Dalloway" and "To the lighthouse", as well as pioneering feminist texts, "A Room of One's Own" and "Three Guineas."

Early Life

Born on January 25, 1882, Adeline Virginia Stephen was raised in a remarkable household. Her father, Sir Leslie Stephen, was a historian and author, as well as one of the most prominent figures in the golden age of mountaineering. Woolf's mother Julia Prinsep Stephen (née Jackson), was born in India and later served as a model for several Pre-Raphaelite painters. She was also a nurse and wrote a book on the profession. Both of her parents had been married and widowed before marrying each other. Woolf had three full siblings Thoby, Vanessa and Adrian and four half-siblings Laura Makepeace Stephen and George, Gerald and Stella Duckworth. The eight children lived under one roof at 22 Hyde Park Gate, Kensington.

Two of Woolf's brothers had been educated at Cambridge, but all the girls were taught at home and utilized the splendid confines of the family's lush Victorian library. Moreover, Woolf's parents were extremely well connected, both socially and artistically. Her father was a friend to William Thackeray, the father of his first wife who died unexpectedly, and George Henry Lewes, as well as many other noted thinkers. Her mother's aunt was the famous 19th century photographer Julia Margaret Cameron.

From the time of her birth until 1895, Woolf spent her summers in St. Ives, a beach town at the very south-western tip of England. The Stephens' summer home, Talland House, which is still standing today, looks out at the dramatic Porthminster Bay and has a view of the Godrevy Lighthouse, which inspired her writing. In her later memoirs, Woolf recalled St. Ives with a great fondness. In fact, she incorporated scenes from those early summers into her modernist novel, *To the Lighthouse* (1927).

As a young girl, Virginia was curious, light-hearted and playful. She started a family newspaper, the *Hyde Park Gate News*, to document her family's humorous anecdotes. However, early traumas darkened her childhood, including being sexually abused by her half-brothers George and Gerald Duckworth, which she wrote about in her essays *A Sketch of the Past* and *22 Hyde Park Gate*. In 1895, at the age of 13, she also had to cope with the sudden death of her mother from rheumatic fever, which led to her first mental breakdown, and the loss of her half-sister Stella, who had become the head of the household, two years later.

While dealing with her personal losses, Woolf continued her studies in German, Greek and Latin at the Ladies' Department of King's College London. Her four years of study introduced her to a handful of radical feminists at the helm of educational reforms. In 1904, her father died from stomach cancer, which contributed to another emotional setback that led to Woolf being institutionalized for a brief period. Virginia Woolf's dance between literary expression and personal desolation would continue for the rest of her life. In 1905, she began writing professionally as a contributor for *The Times Literary Supplement*. A year later, Woolf's 26-year-old brother Thoby died from typhoid fever after a family trip to Greece.

After their father's death, Woolf's sister Vanessa and brother Adrian sold the family home in Hyde Park Gate, and purchased a house in the Bloomsbury area of London. During this period, Virginia met several members of the Bloomsbury Group, a circle of intellectuals and artists including the art critic Clive Bell, who married Virginia's sister Vanessa, the novelist E.M. Forster, the painter Duncan Grant, the biographer Lytton Strachey, economist John Maynard Keynes and essayist Leonard Woolf, among others. The group became famous in 1910 for the Dreadnought Hoax, a practical joke in which members of the group dressed up as a delegation of Ethiopian royals, including Virginia disguised as a bearded man, and successfully persuaded the English Royal Navy to show them their warship, the HMS *Dreadnought*. After the outrageous act, Leonard Woolf and Virginia became closer, and eventually they were married on August 10, 1912. The two shared a passionate love for one another for the rest of their lives.

Literary Work

Several years before marrying Leonard, Virginia had begun working on her first novel. The original title was *Melymbrosia*. After nine years and innumerable drafts, it was released in 1915 as *The Voyage Out*. Woolf used the book to experiment with several literary tools, including compelling and unusual narrative perspectives, dream-states and free association prose. Two years later, the Woolfs bought a used printing press and established Hogarth Press, their own publishing house operated out of their home, Hogarth House. Virginia and Leonard published some of their writing, as well as the work of Sigmund Freud, Katharine Mansfield and T.S. Eliot.

A year after the end of World War I, the Woolfs purchased Monk's House, a cottage in the village of Rodmell in 1919, and that same year Virginia published *Night and Day*, a novel set in Edwardian England. Her third novel *Jacob's Room* was published by Hogarth in 1922. Based on her brother Thoby, it was considered a significant departure from her earlier novels with its modernist elements. That year, she met author, poet and landscape gardener Vita Sackville-West, the wife of English diplomat Harold Nicolson. Virginia and Vita began a friendship that developed into a romantic affair. Although their affair eventually ended, they remained friends until Virginia Woolf's death.

In 1925, Woolf received rave reviews for *Mrs. Dalloway*, her fourth novel. The mesmerizing story interweaved interior monologues and raised issues of feminism, mental illness and homosexuality in post-World War I England. *Mrs. Dalloway* was adapted into a 1997 film, starring Vanessa Redgrave, and inspired *The Hours*, a 1998 novel by Michael Cunningham and a 2002 film adaptation. Her 1928 novel, *To the Lighthouse*, was another critical success and considered revolutionary for its stream of consciousness storytelling. The modernist classic examines the subtext of human relationships through the lives of the Ramsay family as they vacation on the Isle of Skye in Scotland.

Woolf found a literary muse in Sackville-West, the inspiration for Woolf's 1928 novel *Orlando*, which follows an English nobleman who mysteriously becomes a woman at the age of 30 and lives on for over three centuries of English history. The novel was a breakthrough for Woolf who received critical praise for the groundbreaking work, as well as a newfound level of popularity.

In 1929, Woolf published *A Room of One's Own*, a feminist essay based on lectures she had given at women's colleges, in which she examines women's role in literature. In the work, she sets forth the idea that "A woman must have money and a room of her own if she is to write fiction." Woolf pushed narrative boundaries in her next work, *The Waves* (1931), which she described as "a play-poem" written in the voices of six different characters. Woolf published *The Years*, the final novel

published in her lifetime in 1937, about a family's history over the course of a generation. The following year she published *Three Guineas*, an essay which continued the feminist themes of *A Room of One's Own* and addressed fascism and war.

Throughout her career, Woolf spoke regularly at colleges and universities, penned dramatic letters, wrote moving essays and self-published a long list of short stories. By her mid-forties, she had established herself as an intellectual, an innovative and influential writer and pioneering feminist. Her ability to balance dream-like scenes with deeply tense plot lines earned her incredible respect from peers and the public alike. Despite her outward success, she continued to regularly suffer from debilitating bouts of depression and dramatic mood swings.

Suicide and Legacy

Woolf's husband, Leonard, always by her side, was quite aware of any signs that pointed to his wife's descent into depression. He saw, as she was working on what would be her final manuscript, *Between the Acts* (published posthumously in 1941), that she was sinking into deepening despair. At the time, World War II was raging on and the couple decided if England was invaded by Germany, they would commit suicide together, fearing that Leonard, who was Jewish, would be in particular danger. In 1940, the couple's London home was destroyed during the Blitz, the Germans bombing of the city.

Unable to cope with her despair, Woolf pulled on her overcoat, filled its pockets with stones and walked into the River Ouse on March 28, 1941. As she waded into the water, the stream took her with it. The authorities found her body three weeks later. Leonard Woolf had her cremated and her remains were scattered at their home, Monk's House.

Although her popularity decreased after World War II, Woolf's work resonated again with a new generation of readers during the feminist movement of the 1970s. Woolf remains one of the most influential authors of the 21st century.

3. 2 The Translator

Virginia Woolf's collection of works has been indeed translated by so many translators; however the selected works of the study that has been chosen will be selected to be the center of the analysis to reach a reliable evidence to detect techniques used in the translation of her works, five (05) of works are being tackled and analyzed in the study as the following:

01- *Mrs. Dalloway* (14 May 1925)

02- *Orlando* (02 October 1928)

03- *A room of One's Own* (24 October 1929)

04- *The waves* (October 1931)

05- *Flush* (05 October 1933)

1- Mrs. Dalloway, The waves and Flush by the translator Atta Abdul-Wahab

Atta Abdul-Wahab is an Iraqi writer and diplomatic translator, born in 1924 and graduated from the College of Law in Baghdad in 1944, worked as an employee in the 1950s at the United Nations in New York and was appointed to the position of private secretary to King Faisal II between 1950-1955. He left Iraq towards London after the Ba'athists seized power in 1968. Iraqi intelligence kidnapped him from Kuwait and entered the End Palace, he was severely tortured and sentenced to death and remained awaiting judgment in his cell for five years, after which he reduced his sentence to prison. After that he was reduced to life imprisonment and finally released after thirteen years, died on November 20th, 2015.

02- Orlando, translated by Tewfik Al-Asadi

Tewfik Al-Asadi was born in Beirut in 1946 to a Palestinian father and a Lebanese mother. Studied in Homs, Damascus and Beirut and obtained a bachelor's degree in Arts / Department of English Language and Literature. He worked as a translator and employee in Damascus, a member of the translation association. He has worked as a sworn translator since 1983, worked as a translator at the United Nations in New York between 2004 and 2006 and married with three daughters. His books include *The Man with the Charming Smile - Stories - The Arab House - Damascus* 1981.

03- A room of One's Own, translated by Sumaya Ramadan

Sumaya Ramadan was born in 1951 in Cairo, Egypt. She obtained a BA from the Department of English at Cairo University, to travel to Ireland, and to obtain an honorary doctorate in English from Trinity College, Dublin, in 1983. Her first novel, *Leaves of Narcissus*, or '*Narcissus Leaves*', was published in 2001 and later translated into English. Away from writing, Somaya Ramadan has translated many works from and to Arabic and from her translations '*Virginia Woolf's A Room of One's Own*'.

3.3 The Nature of Virginia Woolf's Collection:

Indeed anyone who reads Virginia Woolf's collection will realize how literature is rich. That is to say, the way she presents the idea of reflecting one's mind is important, the characters and the way

she represents social interacting and activities, the reflection of her ideas through an astonishing novels of her own innovation, and some of her aspects of life are likely to be known and recognized within and between her lines. Once can freely say that her collection is a masterpiece of art where the author is a represent of his culture through his writings. Here, these novels reflect almost everything related to the western culture in its fullness, playing with words in the literary texts is a winning card for any writer. Accordingly, translating literary text becomes a necessity, however the difficulty of this task is very know for any literary translator. The literary reader should be very sensitive to sights, sounds, and sensations of the world around him, to the behavior of people, their follies, sufferings, and their nobility. For that the submission to transference made deliberately, purposefully by the translators for this reason.

3.4 Discussion and Analysis of the Application of (CSIs) Translation

3.4.1 Methodology

This study follows a descriptive, analytical and comparative methodology. The rationale behind choosing such a methodology is the nature of the problem under investigation. In this respect, Singh (2006) states that descriptive research is concerned with the present and attempts to determine the status of the phenomenon under investigation.

3.4.2 The Corpus

The corpus chosen consists of five translated novels of Virginia Woolf collection from (SL) English, into (TL) Arabic, these extracted sentences from each novel contain translated cultural terms, and these novels were translated by literary translators. Each of the novels below is chosen for the analysis on the basis of these reasons:

- It is relevant to the topic
- The availability of various translated cultural terms in these novels
- The translation: most of Virginia Woolf's novels were translated into Arabic

3.4.3 Methodology of Analysis

As some collected cultural specific items have been collected in the translated novels of the author into Arabic as (TT) to be analyzed with English version as (ST) then it will be first discussed

The first thing to be noticed about the first category translated by Atta Abdul-Wahab is the variety of techniques used in the translation of the extracted terms from this category. It is clear from the table above that some of these terms have (ETL), thus the term “**Secretary**” (SL) which have an Equivalence in (TL) "سكرتيرة" and some aren't, thus the term “**Gramophone**” and the techniques used are as follows:

01) Borrowing

Concerning types of borrowing techniques the table shows two types, there are terms that *purely borrowed* (pure borrowing) with no change, thus the term “**Cricket**” or the term “**Lord**” and so many other pure borrowed terms (The organ, Geraniums, Piano, Sandwich, Christmas, Sir, Gramophone). The naturalized terms are borrowed to fit the spelling rules of in the target language “*naturalized borrowing*” thus the term “**Caricature**” (SL) which is naturalized to become "كاريكاتيرية" in (TL) and the term “**Sonnets**” (SL) which naturalized to become "سونيات" and so many other naturalized terms (Secretary, Aristocracy, Fantasy) to fit spelling rules in the (TL).

02) Established Equivalence

Established equivalence is a technique where the translator uses a term or expression recognized (by dictionaries or language in use) as an equivalent in the (TL), e.g., “**Greenhouse**” (SL) which given an equivalence in the (TL) "سقيفة الخضروات" both terms are similar in the function as a structure with walls and roof made chiefly of transparent material, such as glass, in which plants requiring regulated climatic conditions to grow. The same thing for the term “**Stockings**” (SL), which translated as "جوارب" (TL), if we go back to the meaning of original term we will find is a bit different from the (TL) term, **stockings** is a women's garment, typically made of translucent nylon or silk, that fits closely over the foot and is held up by suspenders or an elasticated strip at the upper thigh. “**Manor House**” (SL), translated to be "القصر القديم" (TL).

03) Modulation

This technique used to change the point of view, focus or cognitive category in relation to the (ST); it can be lexical or structural, thus “**Millions of things had utterly vanished**” (ST), this point of view changed to become "كانت أقواله بسيطة" (TT).

04) Adaptation

This technique is used as replacement of a (ST) cultural element with one from the target culture, e.g., “**Heaven**” (ST), translated as "الله" (TT). The second adapted term is “**Providence**” (ST),

translated as "العناية الإلهية" (TT) with no equivalence seems to be found in (TL), another adapted term that can show the function of this techniques is the term “**Monster**” (ST), translated to become "الغول".

05) Description

The term “**Worldly**” (SL) has been described to become "شخص محب للملذات" (TL), that’s to say; the translator translated the term giving a description available in the (TL).

06) Discursive Creation

When the translator establishes a temporary equivalence that is totally unpredictable out of context it is then discursive creation technique, for instance “**Fallen on evil days**” (SL), the translator give this temporary equivalence from (TL) as "الخصيصة".

- Table (02) Orlando, translated by Tewfik Al-Asadi:

ST	TT	Equivalence in TL	Types of CSIs	Technique
Gratin Panorama Carnival Beefeaters Quadrille Corantoe Lavolta Bowling Blackfriars	غراتان بانوراما الكرنفال البيفترز الكودريل الكورانفو اللافولتا البولينغ البلاكفايرز	مطبوخ البطاطس والحليب مشهد تمثيلي / استعراض مهرجان / الرقص الرباعي / / / / / /	Food Social Activity Social Activity Housing Social Activity Social Activity Social Activity Item Housing	Pure Borrowing
Admirals Photographs Archduchess	الأدميرالات فوتوغرافية الأرشدوقة	عمداء/عميد صورة /	Political Item Political	Naturalized Borrowing
Jerkins	السترات الطويلة	/	Clothing	Description
Vice	الزديلة	الفسق	Habits	Established Equivalence
Misery	اليؤس	المعاناة	Habits	Generalization
welter of opposites	ازدحام بالأضداد	/		Discursive Creation

The second table holds the second category of selected (CSIs) from the novel « *Orlando* » translated by Tewfik Al-Asadi, some of the seterms do have the (ETL); for example the term “**Photographs**” (SL) which have an equivalence in (TL) "صورة" or the term “**Quadrille**” (SL) which

can be translated into (TL) as "الرقص الرباعي". Again several techniques used in the translation of this novel and they are as follows:

01) Borrowing

Some of these terms are *purely borrowing* terms such as the term “**Corantoe**” or the term “**Blackfriars**” they are directly taken from (SL) without any adjustment. The table shows that some terms are *naturalized borrowed* e.g. “**Archduchess**” (SL) which is *naturalized* to fit spelling rules of the (TL) as "الأرشدوقة", or the term “**Admirals**” (SL) to become "الأدميرالات" (TL).

02) Description

The term “**Jerkins**” refer to a man's close-fitting jacket, typically made of leather, this term is unknown for the (TC), though it might have an equivalence, yet still the translator describes it as "السترات الطويلة" (TT).

03) Established Equivalence

The term “**Vice**” (SL) clearly means criminal activities involving prostitution, pornography, or drugs, an immoral or wicked personal characteristic, this definition of the term leaves no choice to the translators but to establish an equivalence in the (TL) to fill that gap and show to the recipient audience, which is "الرديلة".

04) Generalization

Generalization is a technique of using a more general or neutral term in the (TT), thus the term “**Misery**” (SL) translated into (TT) as "البؤس", indeed there is a recognized equivalence in (TL) which is "المعاناة".

05) Discursive Creation

The expression “**welter of opposites**” (ST) is the inability to gather one's mind or a failure to focus on a particular situation as a chaos into the brain, the translator establishes a temporary equivalence in the (TL) that is totally unpredictable out of context "ازدحام بالأضداد".

- Table (03): *A room of one's Own*, translated by Sumaya Ramadan:

ST	TT	ETL	Types of (CSIs)	Technique
Pudding Custard Drama	البودينغ الكاسترد الدراما	حلوى مخفوق اللبن بالبيض المسرحية	Food Food Habits	Pure Borrowing
Classics Secretary Comedy Romantic Democracy	الكلاسيكيات سكرتيرا الكوميديا الرومانسية الديمقراطية	/ مساعدة / / /	Habits Political Habits Gestures Political	Naturalized Borrowing
Alas	ياالله	واحسرتاه!	Gestures	Adaptation
Cap and gown Cut away coat	زي الكلية الرسمي بالطو وقميصا	قبعة وعباءة معطف	Clothing Clothing	Description
Letter of Introduction	خطاب توصية	خطاب تعريف	Ideas	Established Equivalence

The third category of this final table contain (CSIs) selected from the *A room of one's Own*, translated by Sumaya Ramadan, moreover; some terms do have available equivalence in the (TL) and others with no equivalence or alternative in the (TL) yet to say, several techniques used indeed. The techniques listed below:

01) Borrowing

Some terms are *purely borrowed*, thus the term “**Pudding**” (SL) “البودينغ” (TL), with no change to be recognized, and some of them terms are *naturalized borrowing* terms such as “**Comedy**” (SL) to become “الكوميديا” (TL) or the term “**Democracy**” (SL) to become “الديمقراطية” (TL).

02) Adaptation

The term “**Alas**” (SL) translated to become “ياالله” (TL), though an Alternative is available in the target language “واحسرتاه!”, that’s to say; the translator give this equivalence a literary translation in attempt to show similarity between these two terms. The act is similar that the translator replaces a (ST) cultural element with one from the target culture.

03) Description

The expression “Cutaway coat” SL has been described to be "بالطو وقميصا" (TL), and the same for the expression “cap and gown” to be described as "زيالكلية الرسمي" (TL).

04) Established Equivalence

The translator uses the expression "خطاب توصية" as a recognized expression by language in us as an equivalent in the (TL) to the expression “A letter of introduction” (SL).

3.5 Discussions of the Results

3.5.1 Cultural Categories in Virginia Woolf’s collection:

These are the following cultural categories:

Ecology: (flora)

Materiel Culture: (food, clothes, music instruments (item), Housing, items)

Social Culture: (work, social activities, social strata or Political).

Gestures, Ideas & Habits

Religious

3.5.2 The Nature of the Translated Works and the Fulfillment of Translation:

It is clear that the translators of these chosen works to be analyzed are very aware of literary translation; the way they dealt with this sensitive sort of corpus during the process of translation is highly grasped. The way they reflect Virginia Woolf’s collection in their translation is clear for me as a recipient to this product. The translator may possess Skills, yet he/she still falling victim to the historical, social or cultural associations and connotations embedded to literary texts. Though (CSIs) varied in typology, yet still the translator uses various techniques to keep the recipient audience familiar with (TT).

3.5.3 The Notion of (CSIs) Techniques in VW’s Collection

More than a technique is used in the selected works (VW’s) collection. The focus here is on translated novels from English into Arabic, it is clear that some of these terms have an alternative that the (RL) can fill the lexical gap. Some terms have been described or given equivalence; therefore the translators are dealing with literary corpus (Novels) and according to the analysis above the reasons behind using techniques in this literary translation could be listed in four main points as follows:

01) Arabic (RL) lacks innovation when it comes to new terms

02) Translators lack experience dealing with (LT) during the process of translation.

03) Translators respect foreign terms of the (DL)

04) Due to aesthetic reasons (local flavor)

Since the process of translation is making transference of all the (TC) aspects from language A to B that the (TT) reflect ST on the level of the form, the message and even meaning, moreover any language hold (CSIs) that could be an issue to the translators during the process, the translators may find him/herself in front to the inability of the (RL) provide or produce appropriate equivalence or give an alternative to new items. Translators along with linguistics must be capable to create or find alternatives when it comes to cultural specific terms though it is difficult task, but the translators expected to overcome these issues using his tools.

Due to interculturalism and the progress made so far in the field of translation process, the gap of having an alternative or equivalence in the (TL) could be filled, likely the (DL) overcome this problem, in this case the blame for unacceptable translation could be referred the translator's lack of experience during the process of translation, the effort must be done by the translators to fulfill his role of communication by submitting to techniques in order to be familiar with his corpus and his translation as well.

Any source culture might contain what is considered as identification for its background aspects, the translators might have a certain respect to new foreign terms during the process of translation in an action of making a preservation of every (SC) belongings.

The need to show aesthetic touch or add a flavor to the (TT) is a highly freedom given to literary translators, that's to say they are not like any other translators of other texts translator of a literary text should be self-expressive; he should leave traces of his own character just as an artist leaves his own impressions in his paintings. As a sign of showing prestige and high level of creativeness in his translation, therefore, it is not enough to convey literary works from one language to another, but such conveyance should be creative, profoundly imaginative and talented. The translator can limit or identify the kind of work contemplated and the *literary flavor* manifested in it. Regardless of other literary text such as poetry, drama, short story etc., the novel needs that *aesthetic touch* because it is popular, furthermore, the translator must make the harmony link between the readers and the author's mentality.

Conclusion

The final chapter of the analysis revealed all misunderstanding concerning how (CSIs) are translated, going back to the problem of the study; its clear now how do translators act with these items in literary works, mainly in (VW's) collection? Along with sub questions and hypothesis, the answers included in a form of scholars point of views, definitions and classifications in fist two chapters of theoretical part and supported by the analysis of the third one for better understanding to this phenomenon which is equally important like any other topic in translation that needs to be analyzed or studied from many angles.

General Conclusion:

From the way the selected (CSIs) are translated from (SL) to the (TL), and according to the analysis and the discussion above it becomes out of misunderstanding that the translators submit for several techniques in their translations of these literary texts to make the reader or the recipients recognize the *flavor* and the *esthetic touch* left by the translator for the corpus is a literary text that needs this certain appeal. The translated corpus contain much of varied items of CSIs, that's to say the translator sometimes keeps that certain appeal of the origin text, though; no equivalence is found, and sometimes he/she tries to keep the appeal (flavor), and this act of keeping the flavor is a description of preserving the charm sense of (SC), however (TL) dose have an equivalence. In addition to that; so many lexical are being held with either equivalence or a description in attempt not to make the recipient feel ambiguity in the (TT), the translator seems to be aware of his duty of reflecting (ST) by submitting for several techniques in rendering (CSIs). The translators of (VW's) collection tries to deviate from the natural and the usual process of translation by giving (TT) a whole new level of treatment, this of course the requirements of literary translation. However; some items left untranslated, Arabic (RL) as well seems to succeed somehow to provide alternative or equivalence. Flavor is more likely to be used in translating literary text and I refer to the novel in this regard, for certain satisfaction of literature, adding a flavor is important when it comes to translate literary corpus, that is why some of concepts are left untranslated by transferring in attempt to preserve these concepts as they are from (SL) to the (SL) when translating into Arabic, however the available equivalence is founded. The translator on the other hand, tries to make his audience very familiar to (ST), and to put them in a sort of assimilation created to reflect the background of (SC). It's the time not only say all languages have sufficient creative resources to make up new words for new concepts, but also they must. The ambiguity in the target text will be always founded if the translators did not provide a better translation for a better understanding to the message and the meaning as well, the use of these techniques of rendering (CSIs) can never be denied as a simple act to translate cultural elements that there is no direct equivalence in the (TT). Translator may face a lot of words and expressions in which he could not translate them into the (TL), but he has to be creative dealing with them, it makes the translation of the novel a challenging task for the translators, and the question to opt for a better process will be always asked. Yet still, these challenges are more alike to be a solution to provide an alternative or a better way to strengthen the process of translation and (TT) as a final product. It is also the time to say the translator is aware of his corpus. The process of using these techniques is quite similar to simple semantic change or extension, filling a lexical gab or providing an alternative, another frequently used mechanism for creating words for new concepts or giving a description, yet still the varieties of corpus might create the possibility to let (CSIs) untranslated for literary purposes.

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Appendixes

Mrs. Dalloway

Nothing else had she of the slightest importance; could not think, write, even play the **piano**.

And asking Miss Brush, Lady Bruton's **secretary**.

With a **melodramatic** gesture which he assumed mechanically and with complete consciousness of its insincerity.

And of course Hugh had the most extraordinary, the most natural, the most sublime respect for the British **aristocracy**.

Who thought they were out, playing **the gramophone**.

Enjoyed the music (**the organ** peeled sweetly).

Millions of things had utterly vanished

For **Heaven** only knows why one loves it so

The old **Manor House** must go to a cousin

The waves

She has been hunting; she munches **sandwiches** like a tomboy.

Let us decorate our **Christmas** tree with facts and again with facts.

I too have pressed flowers between the pages of Shakespeare's **sonnets**.

Have gone now in a vast team to play **cricket**.

Mrs. Constable pulls up her thick black **stockings**

Flower-beds

Tool-House

Flush

Lord Stanley suggested to Sir Edward Lytton “that the Government should appoint a committee of investigation.

To **caricature** the pomposity of those who claim that they are something.

With a bunch of **geraniums**.

Providence has ordained there shall be dogs

A lover calls his mistress **monster** or monkey

Worldly

Fallen on **evil days**

The greenhouse

Orlando

His mind was such a **welter of opposites**

Jerkins

Approval the turbot au **gratin**, which the waiter exhibited for his sanction.

Wearing **crinolines** the better to conceal the fact.

Admirals, soldiers, statesmen, moved her not at all.

And now here she turned to present the **Archduchess** with the salver.

That he, who was English root and fibre, should yet exult to the depths of his heart in this wild **panorama**.

People spoke of the great frost or the skating or **the carnival**

Thus, it came about that Orlando took her into the city, showed her the **Beefeaters**.

Quadrille or minuet.

Tread lightly **the corantoe** and **lavalta**.

There, with a mug before him, among the sanded alleys and **bowling** greens.

At midnight they would meet at an inn near **Blackfriars**.

Photographs in the evening papers.

Vice, Crime, **Misery** were the personages of his drama

A room of One's Own

To call it **pudding** and so relate it to rice.

That dinner of prunes and **custard**.

The translating of the **classics** was founded on the solid fact.

Indeed it was the desire to write about women perhaps that led men by degrees to abandon the poetic **drama**.

Was **Secretary** to a Board.

Comedy is bound to be enriched. New facts are bound to be discovered.

A tendency to the caustic and satirical, rather than to **the romantic**, in her treatment of the other sex.

Three hundred and twenty elementary schools, we may prate of **democracy**.

Alas

In a **cutaway coat**

Many were in **cap and gown**

ملحق رقم (01): رواية السيدة دالوي

لا تستطيع الكتابة ولا التفكير، ولا حتى العزف على البيانو.

كما أنه يسأل الأنسة براش، **سكرتيرة** الليدي بروتون.

وبإيماءة **ميلودرامية** تصنعها ميكانيكيا وهو يعي زيفها كل الوعي.

وبالطبع كان هيو يحترم **الأرستقراطية** البريطانية.

استمتعا بالموسيقى (**فالأرعون** يهدر رائعا).

ظننتها في الخارج تدير **الكرامافون**.

أقواله بسيطة

ذلك ان الله وحده يعلم لم يحب المرء الدنيا هكذا

والان يجب أن يؤول **القصر الريفى** القديم إلى احد أبناء عمومته

ملحق رقم (02): رواية الأمواج

كانت في الصيد؛ وهي تقضم **الساندويچ** كفتاة مسترجلة.

فلنزين شجرة **الكرسمس** بالوقائع ومرة أخرى بالوقائع.

أنا أيضا أضغط الزهور بين صفحات **سونيتات** شكسبير.

ذهبوا الآن مع فريق كبير يلعبو **الكريكيت**.

تسحب السيدة كونستابل جواربها السوداء السمكية إلى الأعلى

ألواح الأزهار

سقيفة الأدوات

ملحق رقم (03): رواية فلاش

ترسم صورة *كاريكاتيرية* لأبهة المدعين بكونهم شيئاً مذكوراً.

إقترح *اللورد ستانلي* على *السير ادوارد ليتون* ان الحكومة قد تعين لجنة تحقيق.

تحمل باقة من زهور *الجيرانيوم*.

مع مسحة ما بلا ريب من تلك *الفانتازيا* الشرقية.

وقضت العناية الإلهية بأنه أينما وجدت الأرانب وجدت الكلاب

يدعو العاشق عشيقته *بالغول*

محباً لملذات الحياة

نزلت بهم الأيام الى الحضيض

سقيفة الخضروات

ملحق رقم (04): رواية أورلندو

السترات الطويلة

كان ذهنه في حالة ازدحام بالأضداد

الردئية والجريمة والبؤس

أسلاك *التلغراف* في عاصفة ثلجية.

ولكن ليس ارتداء *الكريبولين* أفضل طريقة لإخفاء الحقيقة.

وافق على طبق السمك *بالغراتان* الذي عرضه عليه النادل.

لم يكن *للأدميرالات* ورجال الجيش ورجال الدولة أي تأثير عليها.

وهنا التفتت لتقدم *للأرشدوقة* طبق

هو الذي كان إنكليزيا حتى النخاع، من أعماق قلبه بهذه *البانوراما* الوحشية.

يتحدث الناس عن الجليد العظيم أو التزلج على الجليد أو *الكرفال*.

وهكذا جرى أن أورلندو اصطحبها الى المدينة وأراها *البيفيترز*.

رقصة *الكودريل* أو *المينويت*

يشاركون بخفة في رقصتي *الكورانتو واللافولتا*.

هناك، مع إبريق الجعة أمامه بين الحارات المتربة ومروج لعبة *البولينغ*.

في منتصف الليل سيلتقيان قرب نزل *البلاكفايرز*.

صورة *فوتوغرافية* في صحف المساء.

ملحق (05): رواية غرفة تخص المرء وحده

أسمينا هذا الذي كان يقدم لنا " *بودينج* " وبهذا ربطنا ما بينه وبين الأرز.

ذلك العشاء المكون من القراصية و *الكاسترد*.

ترجمة *الكلاسيكيات*، كلها قامت على حقيقة راسخة.

الكتابة عن النساء هي ما جعلت الرجال يتخلون عن بالتدريج عن *الدراما* الشعرية.

كان *سكرتيرا* لمجلس الإدارة.

سوف تغذي وتثري *الكوميديا*، وسوف تكشف حقائق جديدة

الميل نحو السخرية والتعليقات الكاوية بدلا عن *الرومانسية* في التعامل مع الجنس الآخر.

ثلاثمائة وعشرون مدرسة إلزامية، قد نتشوق *بالديمقراطية*.

ولكن يا الله

يرتدي *بالطو* و *قميصا*

وكان الكثيرون منهم يرتدي زي *الكلية الرسمي*

جامعة قاصدي مرباح ورقلة

كلية الآداب واللغات الأجنبية

قسم اللغات الأجنبية وآدابها



مذكرة

ماستر أكاديمي

ميدان: الآداب واللغات الأجنبية

اختصاص: الترجمة وعلم الترجمة

من إعداد: إبا الطاهر

بعنوان

ترجمة العناصر الثقافية في روايات فيرجينيا وولف

مذكرة مقدمة لاستكمال نيل شهادة الماستر في الترجمة وعلم الترجمة

أمام اللجنة المكونة من

ج-ق- م ورقلة

المناقش: الاستاذة بن الزوخ حليلة

ج-ق- م ورقلة

المشرفة: الاستاذة مسلوب دليلة

ج-ق- م ورقلة

المناقش: الاستاذ أحمد بالعربي نور الدين

السنة الجامعية: 2020/2019

ملخص الدراسة:

سيتطرق الباحث في هذا الملخص إلى دراسة و تحليل وصفي لموضوع البحث ألا وهو " ترجمة العناصر الثقافية في روايات فيرجينيا وولف من الإنجليزية إلى العربية"، و من هذا المنطلق تم تقسيم هذا البحث إلى ثلاثة فصول بالإضافة إلى المقدمة و الخاتمة و قائمة لمختلف المراجع التي تم العمل بها أثناء عملية البحث في هذا الموضوع.

تتضمن المقدمة تمهيد للموضوع بصفة عامة إذ أنها تتشكل من تعريف عام للترجمة وعمليتها ودورها في تحقيق التواصل الحضاري و ماهية العناصر الثقافية وأنواعها وتقنيات ترجمتها و من ثم الأهداف المرجوة من دراسة هذا الموضوع و ما يحتويه كل جزء من الموضوع بصفته موضوع جديد لم تتم مناقشته بكثرة و إيجاد الصعوبات التي تواجه المترجم من عدة جوانب، كما يتم تحديد الإشكالية و التي بدورها تتضمن طرق قابلية ترجمة العناصر الثقافية في روايات فيرجينيا وولف من الانجليزية إلى اللغة العربية وكيف تعامل المترجم مع هذا النص الأدبي و تحديدها من المنظور الثقافي. إضافة إلى ذلك التحديات المنبثقة خلال عملية ترجمة هذه العناصر بالإضافة أيضا إلى أهمية الدراسة و التي تكمن في إيجاد الحلول المناسبة للمشاكل التي تواجه المترجم و ذلك من خلال التحليل والوصف ودراسة الحالة التي شملت خمس روايات مترجمة لفيرجينيا وولف والتي استنتجت منها أين تم استخدام مجموعة من التقنيات وكيف تعامل معها المترجم في بعض الحالات و الأهم من ذلك المساهمة في إجراء وإثراء هذا الموضوع.

وتطرقت في هذه المقدمة إلى تركيب فرضيتين تتمحوران حول الأسباب التي تدفع المترجم إلى الاستعانة بتقنيات ترجمة العناصر الثقافية في عملية الترجمة الذي ربما يعود إلى صعوبة ترجمة النص الأدبي وأيضا يستخدمها ربما من اجل توفير مكافئ أو بديل في اللغة الهدف وما ينتج من تداعيات خلال الانتقال من اللغة الأصل الى اللغة الهدف. وفيما يخص المراجع التي تم العمل بها فلقد كانت متوفرة نسبيا وتم التطرق إلى موضوع ترجمة

العناصر الثقافية من قبل باحثين كبار ودارسين ملمين بجوانب عديدة في ميدان الترجمة، بالإضافة إلى ما جاء من مقالات في الانترنت وبعض الدراسات والأطروحات في هذا الصدد. وعلى عكس المراجع باللغة العربية فقد كانت متوفرة بقدر لا بأس فيه ساعد في إثراء الدراسة. سأحدث في هذا الجزء عن الفصول الثلاث التي أملت بمحاور ونقاط تحلل وتدرس الموضوع بدقة.

الفصل الأول: يتمحور هذا الجزء حول دراسة الترجمة الأدبية في ميدان الترجمة وظيفتها، واستخدامها وخصائصها والنص الأدبي وأنواعه، كما تم التركيز على الرواية كونها محول التحليل في هذه الدراسة بالإضافة إلى صعوبة ترجمة النص الأدبي، وخص بهذا الجانب النظري منه وكيف تمت مناقشته من قبل علماء ودارسين مختصين، حيث برزت الدكتور محمد عناني (2003) معرفا على أنها ترجمة الأدب بفروعه المختلفة أو ما يطلق عليه الأنواع الأدبية المختلفة Literary genres مثل الشعر والقصة والمسرح وما إليها، وهي تشترك مع الترجمة بصفة عامة، أي الترجمة في شتى فروع المعرفة، من علوم طبيعية (كالفيزياء والكيمياء والأحياء) وإنسانية (كالفلسفة وعلم النفس والاجتماع والتاريخ) وتجريبية أو تطبيقية (مثل الهندسة والزراعة والطب) على سبيل المثال ؛ في أنها تتضمن تحويل شفرة لغوية verbal code أي مجموعة من العلامات المنطوقة أو المكتوبة or written code إلى شفرة أخرى. ووجود المبادئ اللغوية العالمية uniersals والطاقة اللغوية الفكرية الفطرية المشتركة بين البشر جميعا لا ينفي أن الشفرات المستخدمة فعليا في الكلام والكتابة تختلف من لغة إلى أخرى ، وتقضي التحويل transformation ابتغاء توصيل المعنى الذي هو الهدف الأول للمترجم. وقد يكون المعنى إحاليا محضا referential وقد يكون أدبيا يتضمن عناصر بلاغية وبنائية وموسيقية. ومن ثم أصبح تحويل الشفرة اللغوية هو مناط البحث في علم الترجمة، مما يتطلب مقارنات دائبة على جميع المستويات بين اللغات، خصوصا في علم التراكيب syntax والتداولية pragmatics وعلوم اللغويات الثقافية والنفسية والاجتماعية تعتبر تخصصات مشتركة interdisciplinary مع علوم طبيعية وإنسانية أخرى.

واعقبت **مونا بيكر (1998)** معرفة الترجمة الأدبية على أنها نتاج المترجمين الأدبيين ونشاط شخص أصلي في بيئة متشابكة من الممارسات الاجتماعية والثقافية، وأشارت إلى أن الكتابة الفنية الخيالية والفكرية والبدئية للمترجمين أمام التجريد غير المتجسد الذي يوصف غالباً بالترجمة.

وأرقت أن أي ترجمة تكسر القانون المتعارف عليه على الرغم من استيعابها خلال عملية الترجمة والنشر، فإنها تقدم في مساحة القراءة لغير قراء اللغة المصدر عملاً سيظل لولا ذلك مجموعة أحرف أو رموز لا معنى لها بصفته عملاً مبتكراً جديداً.

وأضاف آخرون إضافات لا تقل أهمية عن السابق ذكره من أمثال **سعيد (1999)** و**ويوقراند (1978)** أنه وعلى وجه الخصوص، فإن ترجمة الأدب هي مسألة نقل الكيانات، والرموز الأساسية، ومجموعات العلاقات والإشارات من لغة إلى أخرى، حيث تسترشد عملية الترجمة بعدة مجموعات من الاستراتيجيات المتجاوبة مع التوجيهات الواردة في النص.

فيما يتناول الجزء الثاني من هذا الفصل باهتمام الترجمة الأدبية بشكل أساسي بوظائف النص، والتي تتجلى في خصائص النص حيث أشار الباحث **نوبييرت (1985)** إلى أن النص ليس مجرد وعاء محايد مليء بالمعلومات، إنما هو في الواقع قطعة من الكتابة تؤدي وظيفة تواصلية معينة وهذه الخصائص هي كالتالي: خاصية تعبيرية

Expressive وخاصة دلالية Denotative، خاصية وظيفية أو اصطلاحية Formal vs Functional

يتضمن الجزء الثالث تعريفاً للنص الأدبي حيث ابرز الدكتور **محمد موسلات (2012)** أن النص الأدبي يشمل جميع أشكال الأدب سواء كتب في النثر أو الشعر وهي: القصة القصيرة، الرواية، الدراما، المقال والنص النقدي. قد يعترض بعض رجال الأدب على هذا الأخير لأنه يجلب نصاً غير إبداعي. ردًا على هذا الاعتراض، يمكن للمرء أن يشرح بسهولة أن المادة التي تغذي نصاً أدبياً مبدعاً مشتقة عادةً من محيط طبيعي واجتماعي.

ومن الواضح أن جميع أنواع النصوص الأدبية تختلف في الشكل والمحتوى، ومع ذلك فهي تشترك في خصائص عالمية تميزها عن طرق الكتابة الأخرى، وهي كالتالي: اللغة الخاصة Special Language وخصائية الوظيفة التعبيرية Expressive Function وخصائية قوة الإيحاء Suggestive power وخصائية الشكل Form وخصائية عدم التقيد بالزمان والمكان Timelessness and Placelessness.

أخيراً وليس آخراً يتناول الفصل موضوع الرواية حيث عرفت أماندا (2019) في مقال لها أن الروايات تعد من أشهر أشكال الأدب، وهي عمل سردي من الخيال النثري الذي يروي قصة عن تجارب إنسانية محددة على مدى طويل. يعد أسلوب النثر وطوله، بالإضافة إلى الموضوع الخيالي أو شبه الخيالي، أكثر الخصائص التي تحدد الرواية بوضوح على عكس أعمال الشعر الملحمي، فإنه يروي قصته باستخدام النثر بدلاً من الشعر، وعلى عكس القصص القصيرة، فهي تحكي قصة طويلة بدلاً من الإيجاز.

واقترحت أماندا مجموعة أنواع من الروايات وهي كالتالي: الروايات الغامضة Mystery Novels وروايات خيال علمي وفانتازيا Science Fiction and Fantasy وروايات مثيرة ومرعبة Horror/thriller Novels وروايات رومانسية Romance وروايات الخيال التاريخي Historical Fiction وأخيراً روايات الخيال الواقعي Realist Fiction.

أضاف الباحث رافاييل (2014) بعضاً من خصائص الرواية منها: القصة وحبكة الرواية Story and Plot، الزمان والمكان Setting، الشخصيات Characters، الروائي Narrator، وجهة النظر Point of View، اللغة والأسلوب Language and Style، وأخيراً الموضوع أو الفكرة الرئيسية Theme.

آخر عنصر من الفصل الأول تضمن صعوبات الترجمة الأدبية حيث يقول الباحث سعيد (1999) انه على عكس مترجمي النصوص الأخرى، يجب أن يكون مترجم النص الأدبي معبراً عن نفسه؛ يجب أن يترك آثاراً

لشخصيته مثلما يترك الفنان انطباعاته الخاصة في لوحاته. ولهذا الغرض، يتمتع مترجم النص الأدبي بدرجة عالية من الحرية في نقل النص من لغة إلى أخرى.

فالمترجم المتميز، لا يكفي نقل الأعمال الأدبية من لغة إلى أخرى، ولكن يجب أن يكون هذا النقل مبدعاً وخيالياً وموهوباً، يمكن للمترجم تحديد نوع العمل المتوقع والنكهة الأدبية التي تتجلى فيها. في عملية الترجمة الأدبية، المترجم الجيد ليس هو ذلك الشخص الذي يظل مخلصاً وقريباً من النص الأصلي، بل هو ذلك القريب من عقلية وتفكير الكاتب بالإضافة إلى خبرته، الأول يتماشى مع عملية الترجمة والأخير يتماشى مع العملية الإبداعية.

يجب أن يمتلك المترجمون القدرة على التحليل واستشعار النص الأدبي، من شأن إتقان اللغة الأجنبية وثقافتها ولغة المترجم وثقافته أن يشكل قاعدة جيدة للمترجم. علاوة على ذلك، تميل الترجمة الأدبية إلى أن تكون ذاتية، أي أنها تتطور حول إدراك القارئ وحساسيته اللغوية وقيل كل شيء معرفته، فيجب أن يألف القارئ الأدبي ويستشعر مشاهد وأصوات وأحاسيس العالم من حوله، وسلوك الناس وحماساتهم ومعاناتهم ونبلهم.

إن الحديث عن دور المترجم ينطلق من كون هذا الأخير، قبل كل شيء متلقياً خاصاً وقارئاً نموذجياً للنص الذي ينوي ترجمته، وما يؤثر في الترجمة ليس فقط معرفة المترجم اللغوية، بل أيضاً تجاربه الذاتية والعاطفية والاجتماعية والجمالية، التي تحدد أفق انتظاره وتوجه حساسيته تجاه القيم التي يحملها النص الفني وقدراته على فهم محتويات ذلك النص. في الأخير لا تبدي الترجمة في كل اتساع إمكاناتها، إلا عندما تتدخل التجربة المعيشية واللغوية للمترجم ضمن أفق انتظار نتاجه وتوجه تأويله بحسب مجموع من الخيارات ذات الطبيعة اللغوية، الأسلوبية، الجمالية والإيديولوجية أيضاً.

يتضمن الفصل الثاني: تعريفاً عاماً للعناصر الثقافية Cultural Specific Items وتقسيماتها وأنواعها، وتقنيات ترجمتها بالإضافة إلى ترجمة الحاشية Footnotes Translation بحيث تحدث العديد من الدارسين

والباحثين البارزين في مجال التعريف بالعناصر الثقافية وطرق ترجمتها وكيفية تصنيف أنواعها وما تخلفه من تداعيات على النص الهدف.

يعرف **كوناس (2013)** العناصر الثقافية على أنها كلمات وعبارات مشروطة بالتنوع الثقافي واستدل بأقوال **لويس (2006)** على أن هناك العديد من الثقافات المختلفة في العالم لدرجة أنه من المستحيل تحديد العدد الدقيق، وتجر الصعوبات في تحديد عدد الثقافات بسبب حقيقة أن "الكيانات الاجتماعية ليست دائماً متميزة بما يكفي لتبرير اعتبارها مجموعات منفصلة". قد يكون هذا التنوع الثقافي ملحوظاً في الكتابات الأدبية. في الخيال، نشأت الشخصيات يكون أصلها من ثقافة معينة ويتم التعبير عنها من خلال العناصر الثقافية. علاوة على ذلك، فإن العمل الروائي متاح لمجتمع متعدد الثقافات بسبب الترجمات العديدة إلى لغات أخرى، مما يتسبب في حدوث صدام بين الثقافات لأن القارئ بهويته الثقافية الخاصة يقرأ الكتاب من منظور مختلف.

الجزء الثاني من هذا الفصل يتضمن تقسيمات الباحث **نيومارك (1988)** لأنواع العناصر الثقافية وصنف الكلمات الثقافية في خمس مجموعات مختلفة: "البيئة Ecology"، "الثقافة المادية Material Culture"، "الثقافة الاجتماعية Social Culture"، "المنظمات Organizations والأفكار Ideas"، وكذلك "الإيماءات والعادات Gestures & Habits".

أما الجزء الثالث فيتضمن تقنيات ترجمة العناصر الثقافية التي اقترحتها الباحثان **مولينا وألبير (2002)** حيث اقترحا 18 تقنية (الإستراتيجية التي يتم تطبيقها في الترجمة كنتاج) والتي يستخدمها المترجمون عادة وهي كالتالي:

1- التكيف Adaptation

2- التضمين Amplification

3- الاقتراض Borrowing

4- المحاكاة Calque

5- التعويض Compensation

6- الوصف Description

7- إنشاء مكافئ مؤقت Discursive Creation

8- استعمال المكافئ المتوفر Established Equivalence

9- التعميم Generalization

10- التضمين اللغوي Linguistic Amplification

11- التوليف Linguistic Compression

12- الترجمة الحرفية Literal Translation

13- التخصيص Particularization

14- التحوير Modulation

15- التقليص Reduction

16- الإبدال Substitution

17- التحويل Transposition

18- تغيير العناصر اللغوية أو شبه اللغوية Variation

الجزء الرابع والأخير من هذا الفصل يتضمن ترجمة الحاشية Footnotes والتي اقترحها الباحثان هارون (1964) ونايدا (1964)، حيث عرفها هارون على أنها عناصر نصية Paratextual تظهر في أسفل الصفحة في النص. في النص الأدبي المترجم، قد يستخدم المترجمون الحواشي لمساعدة القراء في فهمهم للترجمة، يكشف التحليل أن الحواشي السفلية مرتبطة بشكل عام بالكلمات المرتبطة بالثقافة والتي يتم نقلها دون تغيير من النص المصدر إلى الترجمة، حيث توفر هذه الترجمة تعريفاً يشبه تعريف القاموس للكلمات الأجنبية ويمكن أن تلعب دوراً هاماً في تعزيز فهم القارئ للنص.

واعقبت نايدا مضيئة إلى هذا التعريف ان ترجمة الحاشية المتضمنة في النص هي تقنية من تقنيات التعديل تعمل بخاصيتين: الأولى تتمثل في تصحيح الاختلافات اللغوية والثقافية، تحديد وتعريف العناصر الجغرافية أو المادية غير المعروفة، وإعطاء مكافئات للأوزان والمقاييس، وشرح التلاعب بالألفاظ، وإضافة معلومات حول أسماء العلم. الخاصية الثانية تشمل إضافة معلومات أخرى إضافية حول السياق التاريخي والثقافي للنص المعني.

أما الفصل الثالث والأخير فلقد كان مضمونه دراسة الحالة والتي منها ينطلق الباحث عملية تحليلية وصفية للتقنيات المستخدمة في ترجمة العناصر الثقافية في روايات فيرجينيا وولف ولماذا للحصول على إجابات وتأويلها على نحو يسمح بحل المشكلة التي تكمن في ترجمة العناصر الثقافية.

يتضمن هذا العمل إختيار خمس (05) روايات للمؤلفة فيرجينيا وولف مترجمة من اللغة الإنجليزية إلى اللغة العربية لدراسة كيفية ترجمة العناصر الثقافية وما هي التقنيات المستخدمة في عملية الترجمة وهي كالتالي:

01- رواية "السيدة دالوي" فرجينيا وولف (1925) للمترجم عطا عبد الوهاب (1988)

02- رواية " الأمواج " فرجينيا وولف (1931) للمترجم عطا عبد الوهاب (2009)

03- رواية "فلاش" فرجينيا وولف (1933) للمترجم عطا عبد الوهاب (1992)

04- رواية " أورلندو" فرجينيا وولف (1928) للمترجم توفيق الأسدي (2016)

05- رواية " غرفة تخص المرء وحده" فرجينيا وولف (1929) للمترجمة سميرة رمضان (2009)

وقد تم تحليل هذه الروايات باستخراج العناصر الثقافية المتنوعة وتقسيمها على ثلاث جداول بحسب المترجمين

الثلاث وهي كالتالي:

- الجدول رقم (01) يتضمن عناصر ثقافية من رواية السيدة دالوي و رواية الأمواج ورواية فلاش للمترجم

عطا عبد الوهاب.

- الجدول رقم (02) يتضمن عناصر ثقافية من رواية أورلندو للمترجم توفيق الأسدي.

- الجدول رقم (03) يتضمن عناصر ثقافية من رواية غرفة تخص المرء وحده للمترجمة سميرة رمضان

حيث احتوى كل جدول على تقسيم يشمل ما يلي:

- العناصر الثقافية من النص الأصلي

- العناصر الثقافية في النص الهدف

- مكافئ للعناصر الثقافية من اللغة الهدف إن وجد

- نوع العنصر الثقافي

- والتقنية المستخدمة في ترجمته

نتائج الدراسة:

بعد التحليل تبين ما يلي:

01- أن العديد من التقنيات قد استخدمت في ترجمة العناصر الثقافية

02- ان العناصر متباينة من حيث النوع

03- روايات فيرجينيا وولف غنية من حيث أسلوب الطرح واستخدام العبارات الثقافية

04- ترجمة الروايات كانت في المستوى والتنوع في استخدام التقنيات يدل على ذلك

05- تم التوصل إلى عدة أسباب تدفع المترجمين إلى استخدام هذه التقنيات

كانت النتائج المتحصل عليها تشير إلى إن اغلب الترجمات احتملت العديد من التقنيات وهذا يؤكد انسيابية المترجم في التعامل مع العناصر الثقافية وتمكنه من فهم النص الأصلي واللغة الهدف رغم تنوع العناصر الثقافية ورغم صعوبة ترجمة النص الأدبي.

عموما كانت هذا محتوى البحث والذي ألم بالعديد من التقنيات المستخدمة في ترجمة العناصر الثقافية في روايات فرجينيا وولف من اللغة الانجليزية إلى العربية وبعض الأسباب التي تدفع المترجمين لذلك، مع الإشارة إلى طبيعة النص الأصلي والنص الهدف. ساهم هذا البحث في إزالة الغموض والإبهام حول الكيفية التي ترجمت بها العناصر الثقافية في هذه الروايات.

Abstract

This study aims at highlighting the extent to which translators use techniques of translating cultural specific items in Virginia Woolf's collection translated from English into Arabic, through using qualitative approach and analyzing method to compare between her works in which this techniques used. The study revealed that there are plenty of techniques used according to Molina &Albir in the translation of (CSIs). In order to see the way translators act with theses cultural items during the process of translation, on cultural level when transferring the source language text into the target language. The whole analysis passes through three chapters: the first is about definitions of literary translation, features, literary text, novel....etc, and then the second chapter tackles (CSIs), classification by Newmark and translation techniques of (CSIs) by Molina &Albir and footnotes, the third and final chapter discusses and analysis of the application of (CSIs) translation. The result at the end of the study is that several techniques used in translating (CSIs) from English into Arabic with many types of these terms in addition to some reasons behind this act.

Key words: *Cultural Specific Items, Literary Translation, novel, Virginia Woolf.*

Résumé

Cette étude vise à étudier la traduction et l'analyse d'éléments culturels dans les romans littéraires de Virginia Woolf, en appliquant les techniques de traduction des éléments culturels proposées par Molina et Albir. On a constaté qu'il y avait de nombreuses techniques utilisées par lesquelles les éléments culturels étaient transférées, ainsi que certaines raisons qui ont incité le traducteur à l'utiliser malgré la controverse généralisée concernant la traduction des éléments culturels et la préservation du processus de transfert de la langue d'origine vers la Langue cible.

ملخص

تهدف هذه الدراسة إلى تسليط الضوء على ترجمة العناصر الثقافية في الروايات الأدبية للمؤلفة فيرجينيا وولف وتحليلها انطلاقاً من تقنيات ترجمة العناصر الثقافية التي اقترحتها مولينا وألبير. وقد توصلت إلى وجود استخدام للعديد من التقنيات التي ترجمت بها العناصر الثقافية إلى جانب بعض الأسباب التي دفعت المترجم إلى استخدامها رغم الجدل الواسع بخصوص ترجمة العناصر الثقافية والمحافظة على عملية النقل من اللغة الأصل نحو اللغة الهدف.