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# Annotated Translation to Fiction

## Case Study: Battle of The Oranges and Deadly Dambe

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## **Dedications**

To those who dream and those who dare,

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## Abstract

This research scrutinizes the process of annotated translation through the lens of short story examining the intricate nuances of linguistic and cultural transfer between English and Arabic. Short stories (as condensed narrative forms) present unique challenges for translators due to their compact structure and reliance on subtle literary devices. The chosen short stories serve as focal points for exploring translation theories, strategies and methodologies especially in the realm of literary translation. Through a close examination of linguistic elements, narrative techniques and cultural references. In addition, this study aims to elucidate the complexities involved in rendering a short story from one language into another while preserving its original essence. Utilizing an annotated translation approach, this research proposes a systematic framework for translating and analyzing this genre of literature encompassing: linguistic analysis, cultural interpretation and annotation techniques. By annotating key linguistic and cultural elements, translators can bridge the gap between the ST and TT ensuring fidelity to the original while making the story accessible and meaningful to the target audience. Through the comparative analysis of the annotated translation in English and Arabic, this study aims to highlight the challenges and strategies employed in cross-cultural literary translation also, this research contributes to a deeper understanding of the complexities inherent in the translation of the short stories by elucidating the dynamic interplay between language, culture and narrative structure. Ultimately, this dissertation endeavors to provide valuable insights and practical guidance for translators, scholars and educators involved in the translation of literary works between English and Arabic. In addition, by fostering a nuanced understanding of cross-cultural communication through annotated translation, this study aims to facilitate mutual appreciations and engagement across linguistic and cultural boundaries.

**Keywords:** *Literary Translation, Cultural references, Linguistic Nuances, style , Annotated Translation.*

## ملخص

تهدف هذه الدراسة إلى تحليل عملية الترجمة الشارحة للقصص القصيرة التي تركز على ثقافة معينة، بالإضافة إلى تسليط الضوء على التحديات اللغوية و الثقافية التي تواجه المترجمين. تتميز القصص القصيرة باعتمادها على الرموز الثقافية العميقة و هذا ما يضيف تعقيدا لعملية الترجمة. يستعرض هذا البحث قصتين قصيرتين تينتعكس جوانب ثقافية متنوعة و ذلك بهدف استكشاف كيفية نقل هذه العناصر بشكل يحافظ على الجوهر الثقافي و الأدبي للنص الأصل و يشمل أيضا فحصا نظريا لمنهجيات الترجمة الشارحة مع التركيز على الأدوات و التقنيات التي تعزز دقة الترجمة و وضوحها. كما تقدم هذه الدراسة إطار منهجي لهذا النوع من الترجمة و الذي يتضمن التحليل اللغوي و الثقافي و تقنيات التعليق؛ يساعد هذا الإطار المترجمين من ناحية التعامل مع الصعوبات اللغوية و الثقافية بطريقة منهجية تضمن الإخلاص و الأمانة للنص الأصل؛ و يتم توضيح ذلك من خلال أمثلة عملية و تحليل الخيارات الترجمة المستخدمة. كما يقدم هذا البحث إرشادات عملية للمترجمين و الباحثين في الترجمة الأدبية و الثقافية و يسعى إلى تعزيز الفهم المتبادل بين الثقافات المختلفة.

**الكلمات المفتاحية:** الترجمة الأدبية، المرجعية الثقافية، الفروق اللغوية، الأسلوب، الترجمة الشارحة.

## Résumé

Cette recherche examine le processus de traduction annotée à travers le prisme d'une nouvelle examinant les nuances complexes du transfert linguistique et culturel entre l'anglais et l'arabe. Les nouvelles (en tant que formes narratives condensées) présentent des défis uniques pour les traducteurs en raison de leur structure compacte et de leur recours à des dispositifs littéraires subtils. Les nouvelles choisies servent de points focaux pour explorer les théories, stratégies et méthodologies de traduction, en particulier dans le domaine de la traduction littéraire. Grâce à un examen attentif des éléments linguistiques, des techniques narratives et des références culturelles. De plus, cette étude vise à élucider les complexités impliquées dans le rendu d'une nouvelle d'une langue dans une autre tout en préservant son essence originale. Utilisant une approche de traduction annotée, cette recherche propose un cadre systématique pour traduire et analyser ce genre de littérature englobant : techniques d'analyse, d'interprétation culturelle et d'annotation. En annotant les éléments linguistiques et culturels clés, les traducteurs peuvent combler le fossé entre le ST et le TT en garantissant la fidélité à l'original tout en rendant l'histoire accessible et significative pour le public cible. Grâce à l'analyse comparative de la traduction annotée en anglais et en arabe, cette étude vise à mettre en évidence les défis et les stratégies utilisées dans la traduction littéraire interculturelle. Cette recherche contribue également à une compréhension plus profonde des complexités inhérentes à la traduction des nouvelles en élucidant l'interaction dynamique entre la langue, la culture et la structure narrative. La thèse s'efforce de fournir des informations précieuses et des conseils pratiques aux

traducteurs, aux universitaires et aux éducateurs impliqués dans la traduction d'œuvres littéraires entre l'anglais et l'arabe. De plus, en favorisant une compréhension nuancée de la communication interculturelle grâce à la traduction annotée, cette étude vise à faciliter les appréciations mutuelles et l'engagement au-delà des frontières linguistiques et culturelles.

Mots-clés : *Traduction littéraire, Références culturelles, Nuances linguistiques, style, Traduction annotée.*



## **List of abbreviation**

1-Ann : Annotation

2-Trans :Translators

### **3-Lit : Literature**

4-CR : Cultural references

5-LN :Linguistic Nuances

6-R: Rewriting

7-FL: foreign language

8-TT: Target text

9-TL: Target language

10-ST: Source text

11-SL : Source language

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# **General Introduction**

## **Background of the Study**

Translation plays an important role in bridging the gaps between the different cultures and nations. Literary translations in particular help these different nations reach a universal culture on a common ground. A good translation is not simply concerned with transferring the propositional content of the source language text SL, but also its other pragmatic features. The attention given to pragmatic facts and principles in the course of translation can enhance the understanding of the text.

Literary translation is a complex process that involves conveying not just the literal meaning but also the artistic elements of a work between languages and cultures .It requires attention to elements like style ,structure ,cultural nuances and the intended emotional impact .

Literary translation "gives us access to the literature of the enter the minds of people from other times and places. It is a celebration of otherness, a truly multicultural event without all the balloons and noisemakers. And it enriches not only our personal knowledge and artistic sense, but also our culture's literature, language, and thought" (Wechsler, p. 8). People have the desire to read great books from great writers from around the world. It's by reading those writers and sharing their experiences and having access to other places, other times, other consciousnesses, people become part of a bigger thing, something global.

literature involves different types :poetry, which covers lyrical, dramatic and epic poetry; fiction, which covers short stories and novels; and drama, which covers tragedy, and comedy. Thus, literary translation is the most challenging type of translation as it requires more attention to the the translated text, whatever the type of literature is. Literary seen as a criticism of that work, and a point of view on the author thought, and culture. Specific elements of translation can also be duplicate the literary artistry and rhetoric of the source language communicatively equivalent text in the target language TL. Persons, implicitly dialogues. The core of literary texts is the original or imaginative SL texts by literary texts are about metaphor and the neologism. Literary texts are written to be read aloud in the mind, to be slowly savoured, to be judiciously read repeatedly, and increasingly appreciated. Guralnik sees that "all such writings (in prose or verse) considered as having permanent value, excellence of form, great emotional effect, etc. ... because of their beauty, imagination, etc."

(Guralnik, p. 689). So, a literary translator must be capable of also translating feelings, cultural nuances, humour and other subtle elements of a piece of work - structure, style, impact, and appeal. Toury suggests: literary translation involves the imposition of 'conformity conditions' beyond the linguistic and/or general-textual ones, namely, to models and norms which are deemed literary at the target end. It thus yields more or less well-formed texts from the point of view of the literary requirements of the recipient culture, at various possible costs in terms of the reconstruction of features of the source text.

Some go as far as to say that literary translations are not really possible.

In 1959 the linguist, Roman Jakobson, declared that "poetry by definition [was] untranslatable".

In 1974 the American poet James Merrill wrote a poem, "Lost in Translation," whichin

world. It allows us to the translation of literary works is considered by many one of the highest forms of translation as it involves so much more than simply translating text: It seeks toand the text.

Literary translation involves the translation of the dramatic and creative poetry and prose of ancient and modern authors from different cultures. This assures that more people worldwide are able to enjoy the literary creations in their own language. Literariness and artistic or aesthetic properties of Literary texts. Literature is based upon beautifying texts; it is based on the beauty that literature adds to the meaning of discourse and not on the meaning itself" The ornamentations (beautifications) here, refers to all what language lend the author at any of its levels (phonological, lexical, syntactic, semantic, pragmatic, graphological) to produce an artistic piece of art. Figures of speech such as simile, metaphor, personification, symbol, metonymy, synecdoche, allusions, etc. are among the many literary devices which are manipulated to give literature this aesthetic value. Scholars considered literary translation as a process of textual transfer that should grasp the syntactic, lexical, stylistic and pragmatic.

The importance of literary translation is immeasurable. It enables people to understand the world. Students are able to understand philosophy, politics and history through the translated works of Sophocles and Homer. Many more readers are able to enjoy new insights into the different ways of life through

contemporary translations. More people are able to enjoy the creative, fertile and highly imaginative minds of foreign authors.

Without works that are available in archives and libraries around the world. They would not be able to enjoy the ways ancient authors view the many facets of life and how they express their myriad emotions. They would not be able to understand how people back then think, compared to people who live in the modern era. Translation allows you to travel back in time and relive such moments. Audiences are likewise given the chance to compare how things are done in the past and see some of the similarities as well as the changes that occur in the modern world. the translation of literature, people would not be able to read the vast majority of literary

The famous Arabic scholar and writer Al-Jahiz الجاحظ in his Eloquence and Exposition البيان والتبيين

The famous English writers are Geoffrey Chaucer, Father of English Literature, is renowned for his transformation of English itself into a full-fledged poetic.

William Shakespeare is considered the greatest English playwright and poet, He wrote 38 plays and 154 sonnets during the Elizabethan and Jacobean ages. Some of Shakespeare's most famous plays include tragedies like Hamlet, Macbeth, and Romeo and Juliette. Also Homer, Jane Austen, Charles Dickens, Leo Tolstoy, Mark Twain, Virginia Woolf and Agatha Christie.

Translation theory has been defined and shaped by numerous scholars and each one of them brought unique perspectives to the field.

Eugene Nida defined translation in a way that emphasizes both meaning and the natural use of the language in the target context. "Translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida, 1969, p.12)

Nida's approach to translation is known for introducing the concepts of "Dynamic equivalence" (later termed "Functional equivalence") and "Formal equivalence". (Dynamic equivalence focuses on meaning and naturalness, whereas formal equivalence focuses on literal accuracy and structure.

In addition, Peter Newmark defined translation as "rendering the meaning of a text into another language in the way that the author intended the text" (Newmark, 1988, p-5).

J.C. Catford offers a more technical definition that describes translation as "the replacement of the textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford, 1965, p.20).

Also, Walter Benjamin in his philosophical approach posits that "translation is a form" which "does not cover the meaning or sense of the original but must lovingly and in detail incorporate the original's mode of signification" (Benjamin, 1968, p.78).

Susan Bassnett views translation as a cultural and contextual transfer, she states that "translation involves the rendering of a source text into a target text so as to ensure that the surface meaning of the two will be approximately similar and the structures of the source language will be preserved as closely as possible but not so closely that the target text is stylistically awkward" (Bassnett, 1991, p.13).

Literary translation: It's also called the translation of published literary works and it focuses on translating a work of one culture and shaping it into a digestible art form in another language, it includes: Novels, publications and Higher Education texts...etc.

Literary translation encompasses different types that are: Poems, plays, scripts and prose.

Prose is a form of written or spoken language that follows the natural flow of speech rather than the rhythmic structure of poetry. It is characterized by its straightforwardness and grammatical structure using sentences and paragraphs without the metrical patterns found in verse. Prose can be found in various type of writing including:

**Novel:** is a long fictional narrative that typically explores human experiences through a connected sequence of event involving a specific set of characters in a particular setting and novels are major of literary art, offering readers a rich and immersive experience through detailed storytelling and emotional depth.

**Types of novel:** novels come in many types, each with unique characteristics and focusing on different themes, setting and styles. Here are some of them:

1-Literary fiction: these novels explore human condition and provide insights into society, culture and personal relationships.

2-Genre fiction: genre fiction includes novels that fit specific genres with established conventions and reader expectations. Major genres include:



Romance: focuses on romantic relationships, often with a central love story that ends happily.

Science fiction: explores futuristic, speculative or imaginative concepts, it involves advanced technology, space exploration or alternate realities.

Fantasy: features magical elements, mythical creatures and fantastical words, it involves epic quests and battles between good and evil.

Mystery: centers around the solving of a crime or unraveling of secrets and it involves detectives or amateur sleuths.

Thriller and Suspense: designed to excite and engage readers through intense, fast-paced plots involving danger, tension and high stakes.

Horror: aims to evoke fear, dread and suspense. Often involves supernatural elements, monsters or psychological terror.

3-Historical novels: set in a specific historical period, these novels focus on accurately portraying the customs, social conditions and events of the time. They often blend historical facts with fictional characters and narratives.

4-Adventure novels: this novel centers on exciting, often perilous journeys or missions, typically involving exploration, danger and physical challenges.

5-Satirical novels: use humor, irony and exaggeration to critique or mock societal norms, politics or cultural practices.

6-Magical realism: combine realistic narrative with magical elements, creating a world where the extraordinary is treated as ordinary.

**Short story:** is a brief work of fiction typically ranging from 1000 to 20000 words. It focuses on a self-contained plot, a limited number of characters and single, overarching theme or idea. Short stories are designed to be read in one setting and aim to create a specific mood or impact a particular insight.

Types of short story: the short story has almost the same types as the novel except for:

Flash fiction: extremely brief stories fewer than 1000 words.

Parables and fables: parables are simple short stories and they use human characters and realistic scenarios to convey moral or spiritual teachings while fables contain animals and inanimate objects as characters that conveys also a moral lesson.

The purpose and the impact of the short story: short stories serve the purpose of providing a concentrated and impactful literary experience and delivering powerful message or emotions in a brief format. They entertain readers by offering a quick escape into a different world or situation, also providing insight into human nature, societal issues or moral dilemmas.

The brevity of short stories allows for a focused narrative which can evoke strong emotions and leave a lasting impression. Additionally, they encourage reflection and prompting readers to think critically about their own lives and the world around them and they have the power to enlighten, provoke thought and inspire change.

**Novella:** is a literary work that is longer and more complex than a short story but shorter and less complex than a novel. Novellas typically range from about 20000 to 40000 words.

### **The difficulties that come with literary translation:**

The main difficulty that may literary translators face is finding a balance between representing and recreating the original text.

As it's known, the target text can differ from the original work but should not deviate to the extent that they become unrecognizable or "betray" the source text.

Zaul (2012) said in his article that equivalence consists of many countenances; for instance, it is an essential condition for translation, an obstruction to advancement in Translation Studies, or helpful category for analyzing translations. Sometimes, it is 'damaging' (Gentzler, 1993) or 'irrelevant' (Snell-Hornby, 1988: Chapter 5). The domain of equivalence covers linguistic units such as morphemes, words, phrases, clauses, idioms and proverbs.

"Most translators are used to it (equivalence) rather than because it has any theoretical status" (Baker, 1992: 5-6). The notion of equivalence creates several problems since we can interpret it in miscellaneous manners.

Also, Zaul(2012) suggested solutions for the translators of literary prose such as:

1- a great understanding of the language, written and verbal, from which she/he is translating i.e. The source language.

2- an excellent control of the language into which she/he is translating i.e. The target language.

3- a deep knowledge of the etymological and idiomatic correlates between two languages.

In addition, Literary prose involves capturing not only the literal meaning of the text but also its style, tone and cultural nuances. Here are some other strategies used when translating literary prose:

1-Reproducing literary devices: replicating literary devices such as: metaphors, similes, imagery and wordplay in the target language, retaining the aesthetic qualities of the original text.

2-Contextual adaptation: adjusting the translation to suit the socio-cultural and linguistic context of the target audience.

3-Iterative process: iteratively revising and refining the translation to achieve linguistic precision, stylistic coherence and semantic fidelity and without forgetting to pay attention to subtleties in language and striving for elegance and fluidity in the translated prose.

### **Statement of the problem**

This research will strive to investigate what are the difficulties and problems when translating this genre of literature?

### **Aim of the study**

The primary objective of this research is to shed light on the importance of commenting on translation and to investigate the intricacies involved in annotated translation particularly within the context of cross-linguistic and cross-cultural boundaries. This study seeks to elucidate the complexities inherent in the commentary translation process, exploring the linguistic, cultural and contextual factors.

This research aims to contribute to the development theoretical frameworks and practical strategies for enhancing the quality and accuracy of annotated translation.

### **Research questions**

Main question:

-What are the difficulties and problems that occur in content when translating this genre of literature?

Sub-questions:

- To what extent the difficulties faced during the process of translating short story in literature from English into Arabic?

-What are the strategies adopted in annotated translation?

## **Hypotheses**

### **This research hypothesis that**

This paper will strive to answer the previous questions. This study presents some lexical, syntactic, cultural, aesthetic and stylistic difficulties that may hinder translators when reflect the short story as it is from the "SL" into the "TL". It is hypothesized that the strategies that are used in translating short stories for consideration the linguistic nuances and cultural references faithfully.

## **Methodology**

Annotated translation is considered the most suitable method for translating prose; especially the stories that involve a specific culture.

Annotation translation includes systematically adding notes or comments to a translated text to provide additional information, clarification or context for the reader. This approach contains thorough analysis of the source text to entify complex or culturally specific elements. The translation process involves first creating a literal translation and linguistic context of the target audience.

It is ideal for translating prose because it explains cultural references, idioms, technical terms and literary devices. Annotations ensure that the translation is both faithful to the original and accessible to the target audience.

## **Structure of the study**

The current study is made-up of two chapters, the first is theoretical part and it consists of two parts as well, the first is about the book entitled "Bizarre World" by E. Ried Ross and it presents an overview about the book which deals with several aspects of life like: happiness, death, sport, food...etc. While the second covers the difficulties of translating short story in literature into Arabic and demonstrates the possible strategies in order to solve these issues. The second chapter is the practical part, which devoted to analysis of commentary translation by translating some patterns from the book then comparing them

with the source transcripts which are "The Battle of the Oranges" and "Deadly Dambe" by E. Ried.Ross in order to find out the obstacles that may be faced by the translators when translating the ST into the TT and presented the difference between language and culture.

# **Chapter 1:**

# **Translation & Fiction**

## **1-1 Introduction to Translation and Fiction**

Translation plays a crucial role in the dissemination of literary works across cultures, and when it comes to fiction, the complexities are manifold. Fictional texts often contain intricate narrative structures, nuanced characterization and cultural references that pose unique challenges for translators. This chapter explores the dynamic interplay between translation and fiction, shedding light on the theoretical underpinnings and practical considerations involved in translating literary works.

## **1-2 Literary Theories and Approaches**

Literary translation is not merely a mechanical process of transferring words from one language to another ; it is a creative endeavor shaped by various literary theories and approaches. Structuralist theories, for instance, emphasize the importance of narrative structure and plot in fiction, while poststructuralist approaches highlight the role of language and discourse in shaping meaning. These theoretical frameworks inform translators decisions regarding issues such as fidelity to the source text, stylistic choices and cultural adaptation.

## **1-3 Translation Strategies in Fiction Translation**

In translating fiction, translators employ a range of strategies to convey the richness and complexity of the original text while ensuring its accessibility to readers in the TL. Domestication, where the text is adapted to the cultural norms and linguistic conventions of the target audience, is often favored for commercial fiction. Conversely, foreignization seeks to retain the foreignness of the source text, preserving its distinct cultural flavor. The choice between these strategies depends on various factors, including the intended readership, the nature of the text, and the translator's own interpretive stance.

## **1-4 Challenges in Fiction Translation**

Translating fiction presents numerous challenges, chief among them being the preservation of the author's unique voice and style. Literary texts often contain wordplay, puns, and cultural references that defy direct translation, requiring creative solutions from the translator. Additionally, maintaining the emotional

resonance and thematic coherence of the original work while navigating linguistic and cultural differences poses a significant challenge. Translators must strike a delicate balance between fidelity to the source text and readability in the target language, all while remaining faithful to the author's artistic vision.

### **1-5 Impact of Translation on Fiction Reception**

The translation of fiction has a profound impact on its reception and interpretation in the target culture. Translators serve as cultural mediators, introducing readers to literary works from diverse linguistic and cultural backgrounds. The reception of translated fiction is influenced by factors such as translation strategies, linguistic choices and cultural context, which shape readers' perceptions of the text and its thematic concerns. Furthermore, translations can contribute to the global circulation of literary works, fostering cross-cultural dialogue and understanding.



**Chapter 2**

**"Practical Part"**

**Introducing the**

**Corpus**

## **2-1 Introducing the Corpus**

### **2-1-1 Corpus Identification**

The book "Bizarre World" by E. Reid Ross was published by Adams Media Corporation on August 13th, 2019. The hardcover version has the ISBN 978150721-0789, and the eBook has ISBN 978-1-5072-1079-6. This non-fiction reference book, written in English, is 272 pages long and measures 19.1 cm by 2.3 cm by 14.0 cm, weighing 0.455 kg. Instead of chapters, it is a collection of stories about the world's creepiest, strangest, and funniest traditions. The interior was designed by Colleen Cunningham with images from Clipart.com, and the cover was designed by Sylvia McArdle with images from Getty Images. The Library of Congress Cataloging-in-Publication Data has been applied for this first edition.

### **2-1-2 Overview of the Book**

In "Bizarre World," readers journey across the globe to see how different cultures handle various aspects of life, such as grief, beauty standards, food, parenting, death, stress management, and happiness. Some customs and traditions might seem familiar, while others are downright strange and funny. Notably, the book does not include any pictures.

### **2-1-3 The Formal Identification of the Book**

The book is titled "Bizarre World", authored by E. Reid Ross and published by Adams Media Corporation. The hardcover edition was released on August 13th, 2019, with ISBN 978150721-0789, and the E-book version has ISBN 978-1-5072-1079-6. Written in English, this non-fiction reference book falls under categories such as BX, BXOS, NF REF, personal development, and reference. It spans 272 pages and measures 19.1 cm by 2.3 cm by 14.0 cm, weighing 0.455 kg. The book does not contain chapters, it is a collection of stories featuring the world's creepiest, strangest, and sometimes most hilarious traditions. The interior design is by Colleen Cunningham, with interior images from Clipart.com. The cover design is by Sylvia McArdle, featuring images from Getty Images. The Library of Congress Cataloging-in-Publication Data has been applied for this first Adams Media hardcover edition of August 2019.

#### **2-1-4 The Author**

E. Reid Ross, a humorist and writer for Cracked.com, he has a knack for discovering the peculiar and fascinating aspects of our world and bringing them to light. His literary contributions extend to books that explore the wild side of Canada and the eccentricities of nature. Ross's writing style is a blend of humor and insight, making his work both entertaining and enlightening. In his book "Bizarre World," he delves into the intriguing narratives of unusual traditions from various cultures.

#### **2-1-5 The Main Theme**

"Bizarre World" is a compendium of tales that spotlight the eccentric, frightening, and humorous traditions from every corner of the globe. These narratives are not only captivating and exhilarating but also provide insights into the origins of these customs. Some of these traditions emerged serendipitously, while others materialized inexplicably. A few of them lack a definitive historical background, adding an element of mystery to their inception.

#### **2-1-6 Language and Audience**

Ross's writing style is accessible and straightforward, peppered with amusing idioms and colloquialisms. He occasionally incorporates slang into his work, adding a layer of authenticity and relatability. The book's language is designed to be easily comprehensible, making it a suitable read for a wide audience. Its simplicity does not compromise its ability to engage and entertain the reader.

**The Corpus**  
**To be translated**  
**"The Original**  
**Transcript"**

## **2-2 The Corpus To be translated "The Original Transcript"**

### **2-2-1 The First Story : BATTLE OF THE ORANGES**

#### **Total Citric Conflict**

#### **Italy**

Who doesn't love an orange? A magnificent fruit that provides humankind with a delicious food, juice, and the perfect mixer for alcoholic beverages. Plus, if you think a little outside the box, you'll also find they make excellent projectile weapons.

Every year in the Alpine town of Ivrea, in the northern section of Italy, the residents put on a carnival during which they pelt one another with breakfast's favorite fruit. La battaglia delle Arance isn't some chaotic, willy-nilly food fight either. Nine organized teams dressed in Renaissance garb (and colored T-shirts so you can tell who's who) wage tactical battles over three days in early February. You can choose to root for:

- Chessmen
- Arduini
- Ace of Spades
- Death
- Tuchini
- Devils
- Mercenaries
- Panthers
- Credenari

Cheer as the combatants deploy their vitamin C-rich ordnance (a low quality orange imported from Sicily) in their campaign toward total, incredibly messy victory.

How did such a custom originate? Was it some sort of localized demonstration in protest of the ravages of scurvy? Well, there's no definitive explanation in the history books, but the most popular story says it's a commemoration of the area's rebellion against a thirteenth century tyrannical marquis who tried to force himself on a young commoner (the old practice of *jus primaenocitis*, where nobility used to invite themselves along on honeymoons). But instead of falling victim to his attacks, the girl cut his royal head clean off, igniting the rage of the townsfolk and inspiring them to storm the castle. Originally the people threw beans and confetti at each other to celebrate what must have been a very bloody night, and eventually the ammunition evolved to become oranges. So why that fruit and not some other early-morning fare like grapefruit? It's said that at some point in the 1800s, young women would throw oranges down at the young men riding in carriages during parades in order to attract their attention, whereupon the young men returned fire and voilà: A tradition was born.

The battle isn't complete anarchy. No, there are rules, many of which came about in the aftermath of World War II. Before then the battles could get seriously out of hand, turn into violent disputes, and require the local cops to jump in. Now the combat is limited to specific town squares.

Skirmishes are between one team that rides in carriages (representing the nefarious palace guards) and the other that includes people walking alongside the carriages to represent the rebellious townsfolk. Unless you want to spend the remainder of the week picking pulp out of your hair, you're better off on foot since the carriage riders are critically outnumbered.

Foreigners are welcome to take part in the belligerent jubilee for about \$9 a ticket, but don't expect to walk away from the largest food fight in all of Italy unscathed. At the 2016 event seventy people were injured (and citric acid in the wounds really stings!). Not to mention the dozens stupefied by mulled wine and nauseated by the slurry of squashed oranges and horse manure. So perhaps if you're a little on the squeamish side, you should just buy the video game called "Orange Battle." Yes, someone actually developed this. It lets you enjoy La BattagliadelleArance from the comfort of your couch.

## **2-2-2 The Second story : DEADLY DAMBE**

### **The Most Fun You Can Have Without a Nail Bat**

#### **NIGERIA**

Across the globe, individuals persist in discovering novel and innovative methods to engage in combat. Numerous nations boast their unique, traditional forms of martial arts. Beyond the well-known ones like Japanese karate, Chinese kung fu, Brazilian jiu-jitsu, and American boxing, there exist many more that are not as universally recognized. While the formerly obscure Israeli KravMaga may be gaining in popularity, most people remain unaware of combat arts like Malaysian silat or Eskrima, the national sport of the Philippines. Both of these disciplines are considered among the world's most dangerous forms of dispute resolution. However, if sheer brutality is what you're seeking, nothing compares to the martial art practiced among the Hausa people of Northern Nigeria, where you assault your opponent's head with a punching glove covered in glass.

Believed to have originated among professional animal slaughterers and butchers, the sport known as Dambe has been in existence for centuries. Guilds from one area would challenge those from other parts of the country and fight during harvest celebrations, naming ceremonies, and funerals (which seems appropriate) while bloodthirsty spectators cheered from the sidelines. Dambe was also once used to train men for war and served as a way for them to earn wives as a victory prize. Today, however, combatants participate for the honor and prestige (not to mention the hefty payday).

A Dambe match typically lasts for three rounds. To be declared the winner, a fighter must beat his opponent to a bloody pulp. The violence results in the sport having its share of detractors. Among them is Femi Babafemi, an amateur boxing coach, who described how he felt about the ruthless melee on display: "It's too brutal. Those that are doing it are really endangering their lives." But it could definitely be worse. Remember that bit we mentioned earlier about the gloves covered in glass? That part is actually illegal now under the modern rules, but not so long ago the fighter did indeed dip his gloves into a mixture of resin and broken bottles. Which might explain why "killing your opponent" is an expression used in Dambe circles when one fighter has bested another in combat. Mostly because it probably wasn't always just an expression.

Lutte Traditionnelle Another Hausa martial art, one that also can be found in other African nations including Senegal, Niger, Burkina Faso, Togo, and the Gambia, is called Lutte Traditionnelle (French for “traditional wrestling”). Like the Japanese sport of sumo, the goal is to force your opponent out of a circular ring (although you can also win by making the other person lose his footing and fall down, or by making him go down on all fours). Also like sumo, there’s a lot of male nudity. The main difference between Lutte Traditionnelle and sumo is that the African athletes tend to be more muscular and trim than the Japanese leviathans. Which, you might think, would make the sight of unrestrained glutes slightly less unsettling to the unprepared observer.

In American boxing, the glove softens the impact of the blows. Even without the glass, a Dambe glove serves the exact opposite purpose. In fact, it’s not really a glove at all but a piece of cloth covered in tightly wound cords that acts as a bludgeoning instrument. Fighters only wear one of them, on their dominant hand, and refer to it as their “spear.” The nondominant hand, called the “shield,” remains unencumbered and is used for grabbing, pushing, and whatever else you need to do. One leg is often wrapped in chains and can provide both offensive and defensive capabilities, while the other leg is primarily used for kicking. It’s about as close as you can get to gladiatorial combat in this day and age without having a fat emperor getting fanned with palm fronds and giving a thumbs-up or thumbs-down from the stands.

The warlike nature of Dambe carries over into just about every part of the sport, with the area in which fights take place called a battlefield and with one of the two major fighting organizations called Dambe Warriors. Bleeding to death in the dirt like a soldier in the trenches isn’t as much of an occupational hazard as it used to be, thankfully. Doctors are regularly present during matches now, and referees make sure things don’t get too gory. These steps are necessary if that organization we mentioned, along with its counterpart the Nigeria Traditional Boxing League Association (“The Dambe Warriors” is a much less cumbersome title), have any hope of legitimizing and effectively monetizing their livelihood. Because if you show up at an insurance agent’s office and mention even a quarter of the stuff involved in this sport, they’d more than likely make an excuse to use the bathroom, shimmy out the window, and peel off the sunset.



# **The Translated Transcript**

## 2-3 The Translated Transcript

1-3-2 القصة الأولى معركة البرتقال: "سلاح حمضي  
شامل"  
البلد: إيطاليا



من لا يحب البرتقال؟ إنها فاكهة رائعة توفر للبشر طعاما شهيا و عصيرا لذيذا و تعتبر مكونا مثاليا لتحضير المشروبات الروحية. أما إذا فكرت قليلا خارج الصندوق فستجد أنها تشكل أسلحة تقاذف ممتازة.

يقيم سكان بلدة أفريا الواقعة في جبال الألب في شمال إيطاليا كل عام احتفالا شعبيا يتضمن التراشق بينهم بأفضل فاكهة يمكن أن يبدأ بها المرء صباحه.

"معركة البرتقال" ليست مجرد معركة فوضوية تجري خبط عشواء، بل هناك تسعة فرق منظمة يرتدي أفرادها ثيابا خيطة بأسلوب لبس عصر النهضة (و قمصانا ملونة للتمييز بينهم) تقوم بشن معارك استراتيجية على مدار ثلاثة أيام في أوائل شهر فبراير و يمكننا اختيار من نريد تشجيعه من الفرق التالية:

- الشطرنجيون

- أردويني

- الآس البستوني

- الموت

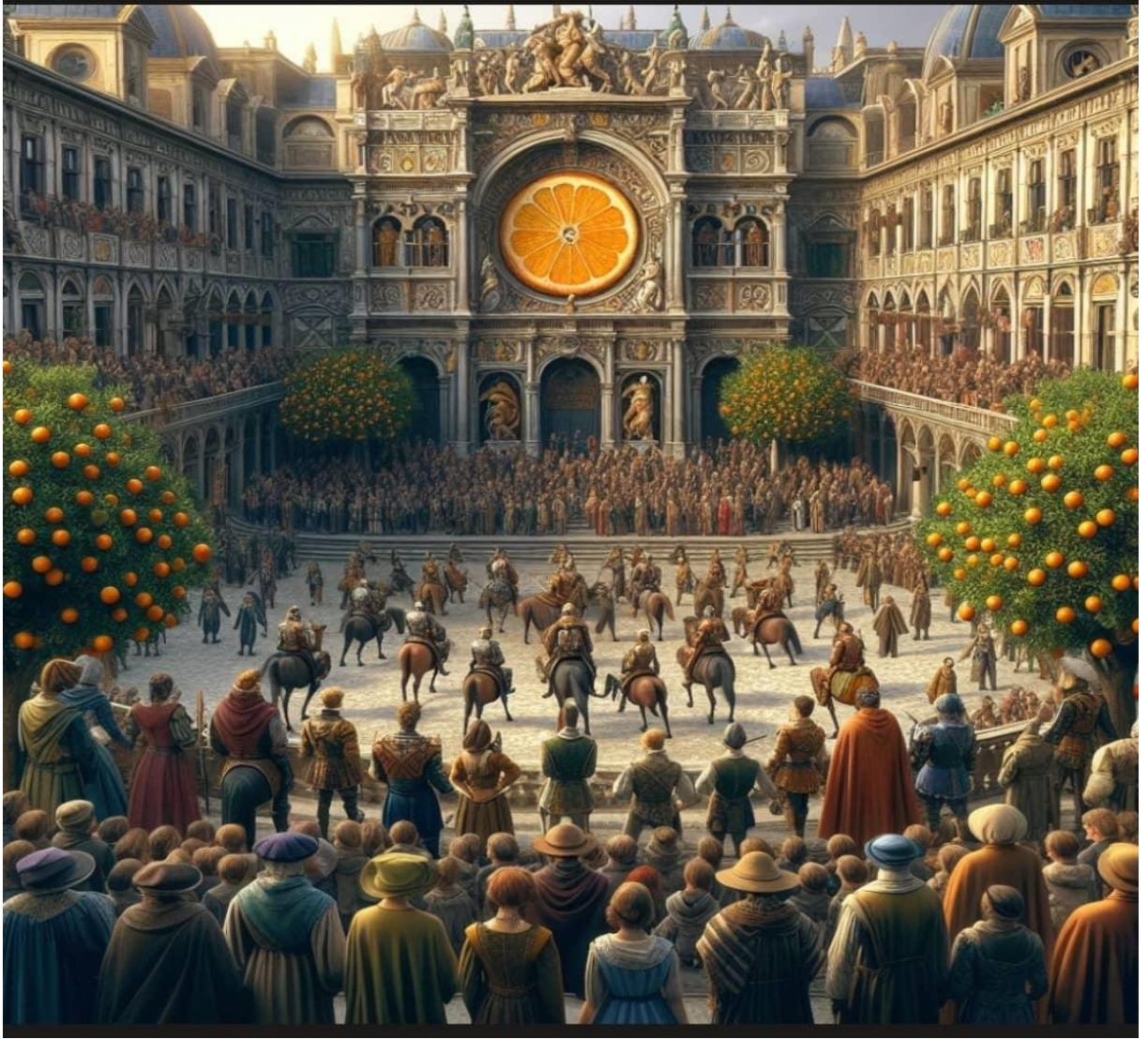
- توتشيني

- الشياطين

- المرتزقة

- النمور

- كريديناري



كما ترافق هتافات الجمهور المقاتلين أثناء إطلاقهم  
لذخائرهم المحشوة بفيتامين سي (و هو في الحقيقة  
برتقال رديئ جدا جيئ به من جزيرة صقلية) في حملتهم  
نحو الانتصار التام و المليء بنشاز يفوق خيال المرء .

كيف نشأت هذه العادة؟ هل كان ذلك نوعا من التظاهر  
المحلي احتجاجا على ويلات مرض الإسقربوط؟ حسنا، لا  
توفر كتب التاريخ تفسيراً ذي بال، لكن القصة الأكثر  
تداولاً بين ألسنة الناس تقول إنها إحياء لذكرى تمرد  
سكان المنطقة ضد أحد الماركيزات المستبدين من القرن  
الثالث عشر للميلاد حيث حاول إرغام فتاة من العامة  
حتى تستجيب له (الممارسة القديمة لحق الليلة الأولى،  
حيث كان النبلاء ينضمون دون دعوة للعرس و يفرضون

أنفسهم في ليلة الدخلة) لكن بدلا من أن تستسلم له، قطعت الفتاة رأسه الملكي و قد أثارت هذه الحادثة غضب سكان البلدة و حفزتهم على اقتحام القلعة.

كان الناس في بداية الأمر يتراشقون الفاصوليا وقصاصات الورق الملونة احتفالا بليلة يحتمل أنها كانت دامية جدا وفي نهاية المطاف تطورت الذخيرة لتصبح برتقالا. إذا السؤال المطروح هو: لماذا تم اختيار هذه الفاكهة دون أطعمة أخرى تُتناول في البكور كالليمون الهندي مثلا؟ يقال أنه في وقت ما في القرن التاسع عشر، كانت الشابات يقمن برشق الشبان بالبرتقالوهم يركبون العربات أثناء المسيرات لجذب انتباههم و حينها كان الشبان يردون بالمثل، وهكذا عرف هذا التقليد.



لم تكن المعارك خبط عشواء بل كانت تحكمها قواعد جاء الكثير منها أعقاب الحرب العالمية الثانية، لكن كان من الممكن أن تخرج المعارك عن السيطرة فتتحول إلى نزاعات عنيفة مما يستدعي تدخل الشرطة المحلية، أما الآن فإن القتال يقتصر على ساحات محددة في المدينة.

تبدأ المناوشات بين فريق يركب العربات (يمثلون حراس القصر الأشرار) و فريق آخر يضم أفرادا يسرون بجانب العربات يمثلون سكان البلدة المتمردين. أما إذا كنت لا ترغب في قضاء باقي الأسبوع في و أنت مصاب بجروح

بليغة فمن الأفضل أن تسير مشيا على الأقدام نظرا لأن العربات تفوق الماشين عددا.

الأجانب أيضا مرحب بهم للمشاركة في هذا الاحتفال العدواني مقابل تذكرة بحوالي 9 دولارات ولكن لا تتوقع أن تخرج من أكبر معركة طعام في إيطاليا سالما. ففي سنة 2016، أصيب سبعون شخصا (فوضع حمض الستريك على الجروح لاسع حقا).



ناهيك عن العشرات الذين أذهلهم الشراب الساخن حتى الغثيان بسبب طين البرتقال المهروس و سماء الخيل.

لذا إذا كنت من النوع شديد الحساسية ينبغي لك فقط شراء لعبة الفيديو المسماة "معركة البرتقال" و التي قام شخص ما بتطويرها مما يتيح لك الاستمتاع بهذه المعركة و أنت مسترخ على أريكتك.

2-3-2 القصة الثانية: دامبيال مميتة: "متعة و تسلية  
دون تعب"  
البلد: نيجيريا







بينما استعادت رياضة كراف ماجا الغامضة و الضاربة  
بجذورها في أطناب التاريخ بعضا من بريق شهرتها  
فإنه مازالت رياضات أخرى لم تأخذ قط حظها من  
الشهرة في مثل رياضات السيالات و  
الإسكريما الماليزيتينو هما رياضتان وطنيتان في  
الفلبين على الرغم من أنهما تعدان من أخطر أشكال  
فظ النزاع و لكن إذا كنت من محبي الرياضات  
القتالية الوحشية بكل ما تحمل الكلمة من فضاضة فلا  
شيء يضاهي ما تمارسه قبائل الهوسا شمالي نيجيريا  
في هذا المجال حيث تصل الوحشية بهم إلى لكم الخصم  
بقفازات مغطاة بشظايا الزجاج. ليست رياضة الدومبي

وليدة اليوم بله قد عرفها كما هو الاعتقاد السائد  
الجزارون و صائدو الحيوانات منذ قرون خلت .فقد  
كان معروفا أن تتحدى إحدى الفرق في منطقة ما من  
البلاد فريقا آخر من منطقة أخرى و يتقاتلون خلال  
موسم الحصاد أو في مراسيم التنصيب أو حتى الجناز  
بينما يقف إلى الجانب المتعطشون لرؤية الدماء  
يشجعون أحد الفريقين .كانت هذه الرياضة تستعمل  
أيضا للتدريب و الاستعداد للحرب و أحيانا كوسيلة  
بها يفوزون بالنساء نظير فوزهم . أما اليوم فلا  
يشارك المتصارعون إلا بغية السمعة (دون أن ننسى  
المبلغ المالي الضخم) من المعتاد مباراياتالدامبي  
ثلاث جولات لتحديد الفائز، يجب على المصارع ضرب  
خصمه ضربة قاضية. يثير العنف في هذه الرياضة جدلاً  
واسعا حيث يعتبرها البعض قاسية للغاية، على سبيل  
المثال قال فيمي بابافيمي مدرب ملاكمة ، إنها  
رياضة عنيفة جدا ، مشيرا إلى أن المصارعين يوجهون  
ضربات قوية ومدمرة للخصم. وكان المصارعون يغلفون  
قفازاتهم بمزيج الراتنج و شظايا الزجاج للتغلب  
على الخصم . لوت تراديشيونال هو فن قتالي آخر  
ينتمي إلى ثقافة الهاوسا و يعتبر واحدا من  
الفنون القتالية الموجودة في دول إفريقية  
كالسينغال ، النيجر، بوركينافاسو، توغو و غامبيا.  
يعرف هذا الفن بالفرنسية "لوت تراديشيونال"  
والذي يعنى المصارعة التقليدية. " السومو  
الياباني " إنتصاره يعتمد على إخراج الخصم من  
الحلبة الدائرية.

الفرق بين لوت تراديشيونال والسومو هو أن  
الرياضيين الأفارقة غالبا ما يتميزون باللياقة  
البدنية العالية مقارنة باليابانيين العمالقة  
و الفرق بين الملاكمة الأمريكية الفن النبيل ورياضة  
الدامبي الفن المميت هو الإشتراك في الأداة و  
الإختلاف في طريقة النزال.



" موسانجو" هو فن قتالي إفريقي يعود الى القرن التاسع عشر وأوائل القرن العشرين بالتحديد في جنوب قارة إفريقيا حيث تمارس هذه الرياضة بالأيدي العارية ويكون النزال فيها حامي الوطيسلا غالب ولا مغلوب. وفي عام 1998 استمرت المباراة لمدة خمسة أيام ساعتين في اليوم قال ( بويزون) لصحيفة نيويورك تايمز ضرورة استدعاء أعيان القرية من طرف الجمهور لتوقيف المباراة بالتراضي.



رياضة دامبي حربية بامتياز حيث يطلق على المكان الذي يجرى فيه النزال " بساحة المعركة" ويطلق كذلك على المنظمات باسم "محاربو دامبي" وأصبحت هذه الرياضة مهيكلة ومؤطرة من طرف حكام ، أطباء ومنظمين إلى جانب رابطة الملاكمة التقليدية في نيجيريا . لكن هذه الرياضة ليس لديها أي اعتماد من طرف هيئات رسمية ، مايفقدها حقها في التأمين.



# **Commentary**

## 2-4 Commentary

### 2-4-1 The First Story analysis:

#### a) Semantic Level:

At this level, we try to:

- **Identify the Meaning of Words and Phrases:** Understand the meaning of each word and phrase in the context of the sentence. This includes understanding connotations, denotations, and any cultural or historical implications.
- **Interpret the Overall Meaning of Sentences:** Once we understand the individual words and phrases, we try to grasp the overall meaning of the sentence. This involves understanding how the meanings of individual words and phrases combine to create the sentence's overall meaning.
- **Understand Implicit Meanings and Inferences:** Sometimes, sentences may have meanings that are not explicitly stated but are implied.

#### Example:

Source language	Target language
"The battle isn't complete anarchy"	"المتكّن المعارك خبط عشواء"

The use of the plural form “معارك” (battles) in Arabic instead of the singular “battle” in the English source text is indeed an interesting linguistic phenomenon. This could be influenced by various factors, including cultural and geographical aspects.

The geographical and cultural context of the Arab world, which includes vast desert landscapes, could influence this preference for plurality. The concept of



unity and togetherness is deeply ingrained in many Arab cultures, and this could be reflected in the language's grammatical structure and usage.

Believing in this aspect, we preferred to translate “**battle**” using it in plural in Arabic. Of course, we opted for linguistic adaptation to convey the same meaning while keeping the same flavor of the Arabic style.

Source language	Target language
Total Citric Conflict	سلاح حمضي شامل

The original title, “**Total Citric Conflict**,” cleverly uses the word “**citric**” - a reference to the citric acid found in oranges - to depict the intensity of the battle where oranges are used as weapons. It's a playful yet impactful way of conveying the chaotic nature of the event.

In the Arabic translation, “سلاح حمضي شامل,” the term “سلاح” (weapon) is used to mirror the concept of conflict. It's a direct reference to the oranges being used as weapons in the battle. The word “حمضي” (acidic) is a nod to the citric acid in oranges, similar to the original title. The term “شامل” (total or comprehensive) indicates the all-encompassing nature of the conflict.

We think we succeed in making the Arabic title similar to the English one and hence both titles creatively use language to paint a vivid picture of a chaotic battle where oranges, typically seen as a benign fruit, are transformed into weapons of total conflict. The titles encapsulate the paradoxical nature of the event - a fruit associated with health and vitality turned into a tool of playful warfare. This clever play on words captures the reader's attention and piques their curiosity about the event.

**b) Lexical Level:**

This level observes the mode during which distinct words and phrases incline to style in diverse contexts and it studies words relative to internal expressiveness.

**Examples:**

**Lexical Gaps:**

Source language	Target language
1-Arduini	أردويني
2-Tuchini	توتشيني
3-Credenari	كيديناري

The terms “**Arduini**,” “**Tuchini**,” and “**Credenari**” are Italian proper names, and there are no direct equivalents for these in Arabic. In such cases, the technique of transliteration is often best preferred.

Transliteration involves converting letters and characters from one language into another while maintaining the phonetic value. This means “أردويني,” “توتشيني” and “كيديناري” are phonetic representations of “**Arduini**,” “**Tuchini**,” and “**Credenari**” in Arabic.

By opting for transliteration, we can preserve the original Italian flavor of these names in the Arabic text, which can be particularly important in maintaining the cultural context and authenticity of the source material. It’s a common technique used in translation, especially when dealing with proper nouns, brand names, or culturally specific terms.

**Synonymy:**

Source language	Target language
"Delicious food, juice"	"طعاما شهيا و عصيرا لذيذا"

The English word “delicious” has been translated into Arabic as “شهيّا” and “لذيذا”. This is a common practice in Arabic translation where a single adjective in the source language is translated into multiple adjectives in the target language to add richness and depth to the description.

In this case, “شهيّا” and “لذيذا” both convey the sense of tastiness or deliciousness, but they can also carry slightly different connotations. “شهيّا” often refers to food that is appetizing or makes you want to eat it, while “لذيذا” is used to describe food that is pleasing to the taste.

By using both “شهيّا” and “لذيذا”, the translation not only conveys the deliciousness of the food and juice but also emphasizes their appetizing nature and pleasing taste. This reflects the Arabic language’s tendency to use more expressive and descriptive language, especially when it comes to food and drink. It’s a way of enriching the text and making it more engaging for the reader.

### c) Cultural Level:

It refers to the extent to which language is influenced by and intertwined with the cultural context in which it is used. This concept involves understanding how cultural norms, values, beliefs, and practices shape and are reflected in language.

#### Examples:

Source language	Target language
"Primaenocitis"	"حق الليلة الأولى"

“**Primaenocitis**” is a Latin term that translates directly to “first night” in English. It refers to an alleged legal right in medieval Europe, allowing feudal lords to have sexual relations with subordinate women on their wedding nights. This concept is culturally specific and might not have a direct equivalent in other cultures.

In the Arabic translation, “حق الليلة الأولى” literally translates to “the right of the first night.” While this phrase accurately conveys the literal meaning of “**Primaenocitis**,” it might not fully convey the cultural and historical implications of the term to Arabic readers, as the concept of “**Primaenocitis**” is specific to medieval European culture.

This highlights a common challenge in translation: conveying culturally specific concepts in a way that is understandable in the target language, while also maintaining the cultural nuances and implications of the original term. In this case, we have opted for a literal translation, which accurately conveys the basic meaning of “**Primaenocis**” but might require additional context or explanation to fully convey the term’s cultural and historical significance.

However, the choice of “حق الليلة الأولى” in the Arabic translation serves as a euphemism for the sexual implications inherent in the concept of “**Primaenocis**.” Euphemisms are a common tool in translation and language use, especially when dealing with topics that might be considered sensitive, controversial, or explicit. They allow the translator to convey the essential meaning of a concept without resorting to explicit or potentially offensive language.

In this case, “حق الليلة الأولى” literally translates to “the right of the first night,” which accurately conveys the basic idea of “**Primaenocis**” without directly referencing the sexual nature of the concept. This can make the translation more palatable or acceptable to readers who might be uncomfortable with or offended by explicit sexual references.

This approach reflects a broader cultural and linguistic consideration. Different cultures have different norms and standards when it comes to discussing certain topics, and what is considered acceptable or appropriate can vary widely. By opting for a euphemism, we can ensure that the translation is not only accurate but also culturally sensitive and appropriate for the intended audience. It is a delicate balancing act that requires a deep understanding of both the source and target languages and cultures.

At the same level, the translation of “**Marquis**” into “مركيز” and “**La BattagliadelleArance**” into “البرتقالحرب” is quite significant.

1. **Marquis to** **مركيز** : أحد من يحملون لقب الماركيز : The term “**Marquis**” is a title of nobility, which is culturally specific and carries historical and social connotations. By translating it into “أحد من يحملون لقب الماركيز”, the Arabic translation maintains the original term’s status and prestige. It’s a direct transliteration that keeps the cultural essence of the term intact, ensuring that Arabic readers understand the Marquis’s social standing.

2. **La BattagliadelleArance to حرب البرتقال** : The phrase “**LaBattagliadelleArance**” literally translates to “The Battle of the Oranges”. The Arabic translation “حرب البرتقال” maintains this literal meaning. However, it also captures the unique cultural context of this Italian tradition. By choosing a direct translation, the Arabic text allows Arabic-speaking readers to appreciate this unique cultural event in its original context.

The aim is to provide an informative translation that accurately conveys the source text’s cultural and historical context. The use of transliteration for “Marquis” and a direct translation for “La BattagliadelleArance” helps achieve this goal. It ensures that the translation is not only linguistically accurate but also culturally sensitive, providing Arabic readers with a clear and comprehensive understanding of the text.

**d) AestheticLevel:**

This level refers to the study of language from the perspective of its beauty, style and artistic qualities rather than purely its communicative function or structure.

**Example:**

**Metaphor:**

Source language	Target language
"picking pulp out of your hair"	"مصاب بجروح بليغة"

"picking pulp out of your hair" is an idiomatic expression which used to say that someone or something is very badly beaten, mashed, smashed, etc.

ترجمت هذه العبارة الإصطلاحية ب"مصاب بجروح بليغة" و هي كناية على أن ذلك الشخص قد تعرض للضرب المبرح مما أدى إلى إصابته الخطيرة.

The translation of idiomatic expressions or metaphors can be quite challenging due to their unique cultural and linguistic characteristics. The English idiom “picking pulp out of your hair” is a vivid metaphor that conveys the idea of

someone being in a very rough or difficult situation, akin to being in a physical fight where oranges are thrown, resulting in the pulp getting stuck in one's hair.

In the Arabic translation, this idiom is translated as “مصاب بجروح بليغة”, which literally means “suffering from severe wounds”. This phrase effectively conveys the severity of the situation described by the original English idiom, but in a more direct and less metaphorical way. It captures the essence of being in a tough situation, similar to being in a physical altercation, which aligns with the context of the original text.

The choice to translate the idiom in this way is due to the lack of a direct equivalent in Arabic that carries the same connotations as the English idiom. It's a common challenge in translation to balance the need for linguistic accuracy with the desire to maintain the richness and flavor of the original language.

This translation choice also reflects a broader strategy in translation known as “domestication”, where we opt for a translation that is easily understandable and relatable for the target audience, even if it means deviating from the literal meaning of the source text. In this case, “مصاب بجروح بليغة” is a phrase that Arabic readers can easily understand and relate to, making it an effective translation of the English idiom.

So, while the Arabic translation might not carry the same metaphorical imagery as the English idiom to a given extent, it successfully conveys the underlying meaning and fits well within the cultural and linguistic context of the Arabic language.

## 2-4-2 The Second Story analysis:

### a) Syntactic Level:

#### Example:

Source text	Target text
People continue	ما فتئ الناس

In Arabic the phrase "ما فتئ الناس"

Is a negative sentence to express the continuity i.e. don't stop to find something new. This

expression uses in classical Arabic, also it is an idiomatic expression because the meaning of the verbis "don't give up."

The Arabic sentence started as the following order:(V.S. O).In English The phrase "**people continue**" started with a noun because simply this is the order of the English sentences unlike the Arabic ones (S.V.O)

And both the Arabic and English phrases are continuous actions.

### b) Lexical Level:

#### Example:

Source text	Target text
"Around the world"	"في كل زاوية من زوايا البسيطة"

This Arabic sentence is prepositional sentence because it started with the preposition "من", when translating the sentence " في كل زاوية من زوايا البسيطة " it will be "In every corner or part of the earth" because the word "البسيطة" is a known term in Arabic which means "**earth**" while in English "**Around the world**" means all the globe and also it started with an adverb "**around**", but despite the different ways of expression from ST into TT (including terms), they carry the same meaning.

### c) Cultural Level:

#### Example:

Source text	Target text
"Israeli KravMaga"	"رياضة كراف ماجا"

"**KravMaga**" is a term in Hebrew composed of two words: "**Krav**" which means "Combat" and "**Maga**" means "**Contact**"; So the literal translation of the term "**KravMaga**" is "Contact-Combat."

This term is used to describe the Israeli authentic combats system. In the Arabic translation the word "**Israeli**" is omitted and replaced by "رياضة".

The omission of the word "**Israeli**" serves as a strategic cultural adaptation because this term could evoke strong political or emotional reactions in certain religious, particularly the Arab world due to the ongoing Zionist-Palestinian

conflict. Also, by including the word "رياضة", the translation provides a contextual clue that frames "**KravMaga**" within the realm of sports and physical activities which help in bridging the cultural gap. This is especially important if the concept of "**KravMaga**" is not widely known in the target culture.

This will exemplify how cultural adaptation in translation can be employed to ensure that the translated concept is both accessible and acceptable to the target audience.



## **General Conclusion**

This study has provided an in-depth annotated translation of the ST, aiming to illuminate the linguistic and cultural intricacies inherent in the process.

The main findings reveal the significant impact of cultural context on translation accuracy and reader comprehension. The annotations underscored the necessity of addressing cultural references, idiomatic expressions and nuanced meanings to preserve the integrity of the ST.

Several key difficulties emerged during the translation process. Firstly, the challenge of maintaining cultural equivalence posed a significant obstacle especially when dealing with idiomatic expressions and culturally specific references that lacked direct equivalents in the TL. Secondly, ensuring readability and fluency in the TL while staying true to the original text's meaning and tone proved to be a delicate balancing act. Thirdly, the subjective nature of certain annotations raised concerns about the consistency and objectivity of the translation.

To address these challenges, several strategies and techniques were adopted such as: transposition, adaptation, borrowing...etc. In addition, the use of explanatory annotations allowed for the retention of cultural nuances without compromising readability. Comparative analysis with existing translations provide insights into alternative approaches and highlighted best practices.

Despite its contributions, this study is constrained by the specific cultural context and scope of the ST. Future research should expand of these findings by exploring annotated translations annotated translations of diverse texts across various cultural and linguistic backgrounds. Also, investigating the impact of digital tools on the creation and dissemination of annotated translations could offer new opportunities for innovation this field.

## Recommendations

♣ Language Proficiency: A translator must have a strong command of both the source language (the original text) and the target language (the language into which the text is being translated).

♣ Conveying Meaning and Style: Beyond literal translation, a skilled translator considers the nuances of meaning, style, and rewriting to ensure accurate communication.

♣ Translators need to be aware of cultural references and idiomatic expressions. These play a crucial role in conveying the intended message accurately.

♣ Important Aspects:

♣ Syntactic and Lexical Considerations: Pay attention to sentence structure, word choice, and vocabulary.

♣ Stylistic and Aesthetic Elements: Maintain the tone and style of the original text, adapting it appropriately for the target audience.

♣ Translators should actively improve their skills through various techniques:

♣ Reading Novels: Bilingual reading helps expand vocabulary and exposes you to different writing styles.

♣ Diverse Book Genres: Read books across various fields (literary, medical, legal, scientific, administrative, historical, religious, economic, etc.) in both your native and foreign languages.

♣ Context matters! Consider the purpose of the translation and the intended audience.

♣ Join online forums, attend workshops, and collaborate with other translators. Sharing experiences and learning from peers can be invaluable.

♣ Translators in this field should choose short stories that have rich cultural, historical, and linguistic elements to provide substantial material for both translation and annotation.

♣ Translators in this field should research the background of the authors, the historical context, and the thematic elements of the chosen short stories. This will inform your annotations and help you make informed translation choices.

## **Annotation techniques:**

### **➤ Identify and Annotate Key Elements:**

- **Cultural References:** Translators in this field should explain cultural nuances that may not be immediately understood by the target audience.
- **Idiomatic Expressions:** Translators in this field should provide the literal translation, followed by an explanation of the idiom's meaning and context.
- **Historical Context:** Translators in this field should offer background information on historical events or periods mentioned in the text.

### **➤ Support Annotations with Scholarly Sources:**

- Translators in this field should use academic references to provide deeper insights and validate your annotations. This could include literature critiques, historical texts, and relevant academic papers.

### **➤ Practical considerations:**

- Translators in this field should share their work with peers or advisors to gain different perspectives and improve your translations.

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