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**Analysis of Culture Related References in the Arabic
Translation of Orwell's "Down and Out in Paris and
London"**

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Dedication

I dedicate this work

To my dear mother Farida

To my dear father Farez Abdelouahab

To my siblings Mohamed and Khaoula

And to my best friend.

Thank you for always being there for me.

Zenati Chayma

Dedication

بسم الله خالقي وميسر أمري وعصمت أمري، لك اللهم كل الحمد والإمتنان

To my beloved parents who have been my source of inspiration and gave me strength when I thought of giving up. To my brothers and sisters Abd Annaser, Hocine, Badr Eddine , Nadia and Abir For supporting me. Also to My Friends who always pushing me towards my Goals, Specially Chaima without her this work would have been not completed.

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List of abbreviations

ST: Source Text

TT: Target Text

SL: Source Language

TL: Target Language

CSI: Culture Specific Item

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Abstract

This research focuses on culture specific items (CSIs) in literary works and the views of translation scholars toward cultural references mainly Newmark (1988) who's definition and categorization of CSIs are the ones focused on in this study and Davies (2003) who's translation procedures were followed during the analysis. This research was conducted by analyzing George Orwell's "Down and Out in Paris and London" published by Victor Gollancz in the year 1933 in Paris along with its Arabic translation "متشردا في باريس و لندن" done by Saadi Youcef and published by AL-Mada publishing company in 1997. The CSIs mentioned in the novel were extracted along with their Arabic translation and were categorized according to Newmark's (1988) taxonomy of CSIs and studied within the framework of Davies's (2003) translation procedures. The results showed a successive use of Davies's preservation procedure especially transliteration by Saadi Youcef in translating the CSIs mentioned in the novel which caused him to fail a few times in conveying the meaning of cultural words specifically the ones written in French which could eventually cause a great loss in meaning and be a factor of misunderstanding and losing the reader's interest in the story, the translator should have added a brief definition to the words that he transliterated. Nevertheless, he managed to correctly translate most of the CSIs mentioned in the novel by opting for a literal translation, addition and sometimes using a more general equivalent word by opting for globalization which, at least gave the reader an idea of the nature of the reference. What was concluded from this research is that, the diversity of languages used in the novel, in addition to the differences between cultures, was a major reason for the loss of the meaning in the TT.

Keywords: culture specific items, translation procedures, taxonomy of culture specific items.

المخلص

ركزت هذه الدراسة على تحليل المفردات ذات الخصوصية الثقافية في الأعمال الأدبية، وأشارت إلى كيفية تعامل علماء الترجمة معها. إعتد على تصنيفات نيومارك على وجه الخصوص مع الأخذ بإجراءات الترجمة المقترحة من طرف ديفيس أثناء التحليل. كانت محور تحليل هذه الدراسة رواية "Down and out in Paris and London" للكاتب "George Orwell" مع ترجمتها في اللغة العربية "متشردا في باريس ولندن" للمترجم "يوسف سعدي". تم استخراج المفردات ذات الخصوصية الثقافية وترجمتها العربية، من ثم تصنيفها وفقا للتصنيفات المقترحة من قبل نيومارك ودُرست في إطار الإجراءات التي قدمها ديفيديس. تظهر النتائج إستعمالا متتاليا لإجراء الحفظ والترجمة الحرفية من قبل المترجم يوسف سعدي أثناء تعامله مع المراجع الثقافية الواردة في الرواية، مما أدى في بعض الحالات إلى الفشل في نقل معناها، وبالتحديد المفردات الخاصة بالثقافة الفرنسية. والذي تسبب بشكل واضح في فقد المعنى ومتسببا أيضا في تشتت فهم القارئ وفقدانه الإهتمام بأحداث القصة. كان من الأجدر بالمترجم إرفاق المفردات التي ترجمها ترجمة حرفية بشرح مختصر لإيضاح المعنى، ولكن لا يمكن نكران أنه تمكن من ترجمة معظم المصطلحات ذات الخصوصية الثقافية بشكل صحيح بالإعتماد على الترجمة الحرفية وإجراء الإضافة مع الإستعانة بالمكافئ العام للمفردات في بعض الحالات عن طريق استخدام إجراء التعميم، مما أعطى للقارئ لمحة عن طبيعة المرجع. ما توصلنا إليه من خلال هذه الدراسة هو أن التنوع اللغوي السائد في الرواية والتنوع الثقافي كذلك كانا سببا رئيسيا لفقدان المعنى في النص الهدف.

الكلمات الدلالية: المفردات ذات خصوصية ثقافية، إجراءات الترجمة، تصنيفات المفردات ذات الخصوصية الثقافية.

General Introduction

Culture can be generally defined as the set of beliefs, habits, activities, customs and every life aspect related to a certain group of people, certainly, including language. Language itself is an important means of communication between people, it is also an important factor in the transmission of cultures all over the world through translation.

We can't deny the fact that when it comes to culture, languages and translation play a pivotal role, because if it weren't for them, many cultures and civilizations would've vanished hundreds of years ago. However, in the process of translating, the cultural differences that exist between languages do cause some issues for the translator, especially when he has deal with two incongruent languages, even the linguistic differences between languages affect the translation process which often leads to untranslatability.

With the flourishing of translation many scholars attempted to come up with strategies and procedures to overcome the linguistic and cultural differences between languages in order to help the translator in his job and help the spread of knowledge around the world.

Research problem

This study will investigate the linguistic and cultural differences that lead to the phenomenon of untranslatability and discuss the translation procedures proposed by Davies (2003) and the typology proposed by Newmark (1988) for cultural references.

Purpose of the study

The purpose of this study is to show future translators and people who are interested in this field the seriousness of mostly the cultural differences between languages and to what extent can they effect the product and introduce them to the proper way of dealing with cultural terms in translation.

Objectives of the study

This research can be considered an introduction to the field of translation because it defines translation and talks about its history and how it flourished into an academic subject and different aspects of translation that can help anyone who is interested in the field of translation.

Research questions

In this research, we will attempt to answer the following questions:

- What can cause untranslatability?
- What are the procedures proposed by Davies in dealing with CSIs?
- What are the translation procedures used by Saadi Youcef in translating the CSIs mentioned in the novel “Down and Out in Paris and London? Which procedure was used the most?

The structure of the dissertation

This study was conducted by reading the novel “Down and Out in Paris and London” in order to extract the CSIs mentioned in it and classify them according to Newmark’s (1988) taxonomy of CSIs.

This dissertation starts with the general introduction where we briefly talk about the importance of languages and translation in the flourishing of cultures, after that we talk about the purpose and the objectives of this study and we list the research questions that this study answers. This dissertation consists of three chapters, in the first one we talk about translation studies and attempt to give a general definition of translation along with 3 scholars’s definition, after that we talk about problems of equivalence in translation and the concept of gain and loss and the main features of translation. In the second chapter, we define literary translation and its challenges then we move on to the phenomenon of untranslatability and its two types. After that we move on to culture specific items where we talk about the taxonomy that was proposed by Newmark in his book “A Textbook of Translation” for the classification of cultural references. Chapter three is the practical part of our dissertation where we talk about the author of the book “Down and Out in Paris and London” and provide a summary of the book, then we classify the CSIs that we extracted from the novel with their Arabic translation and analyze them to try and find out which of Davies’s procedures were used to translate each one of them.

Chapter one

Introduction to translation studies

Introduction:

In this chapter, we will start by talking about translation and give an overview of its importance in the transmission and flourishing of cultures and civilizations, next we will talk about translation studies where we discuss Holmes's map where we focus solely on the subcategory "descriptive translation studies" because this study is descriptive in nature. Then we will provide a general definition for the concept of translation followed by the definitions provided by three translation scholars. After that, we will discuss the concept of equivalence, more precisely we will talk about the two types of equivalence distinguished by Nida. Finally, we will discuss gain and loss in translation and the concepts of acceptability, faithfulness, accuracy and naturalness.

1. Translation

It is an undeniable fact that translation played an essential role in the communication between people from different nations and background cultures for centuries, Neubert and Shreve (1992:3) stated that

"Translation has always been a unique source of knowledge and wisdom for mankind. Translation arises from a deep-seated need to understand and come to terms with otherness".

Neubert and Shreve (1992:3)

Translation is one of the major reasons for civilizations and cultures to flourish and to be known around the world, humans were able to learn about cultures, customs and ideas and to gain knowledge through translation for centuries now, it has been a major factor for the development of mankind simply because it enabled people who do not even speak the same language nor have similar background to communicate and share their thoughts and accomplishments with one another. Newmark (1988 :7) stated that:

"Translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other".

Newmark (1988 :7)

1.1 Translation studies:

In the English speaking world, the word “translation” was first used in the year 1340, it was derived from the Latin word “*translatio*” or “*transferre*” which means “to bring over” or “to carry over”. Back then, translation was not considered as a science nor a discipline as it is today, and even though translation as a practice has been around for hundreds of years, it wasn’t recognized as an academic subject until around 60 years ago more precisely in the 1960’s, and what mainly caused it to flourish rapidly was the increasing need for it in different fields like economy, politics...etc.

The term “translation studies” was first coined by Dutch based US scholar James S. Holmes in his paper “The name and Nature of Translation Studies” which he delivered in the year 1972 and became available later on in the year 1988 where he described the discipline of translation studies as being concerned with “The complex of problems clustered round the phenomenon of translating and translations” (J.S Holmes 1988).

In said paper, Holmes created an overall map to describe what translation studies cover (figure 1) , this map was later on presented by another translation scholar Gideon Toury. In this map, Holmes divided translation studies into two categories, pure translation studies and applied translation studies. Then, he categorized pure translation studies into two categories, theoretical translation studies (TTS) and descriptive translation studies (DTS). This study is descriptive in nature, therefore, it must be situated within the framework of DTS more specifically under the sub-branch known as “product oriented DTS.

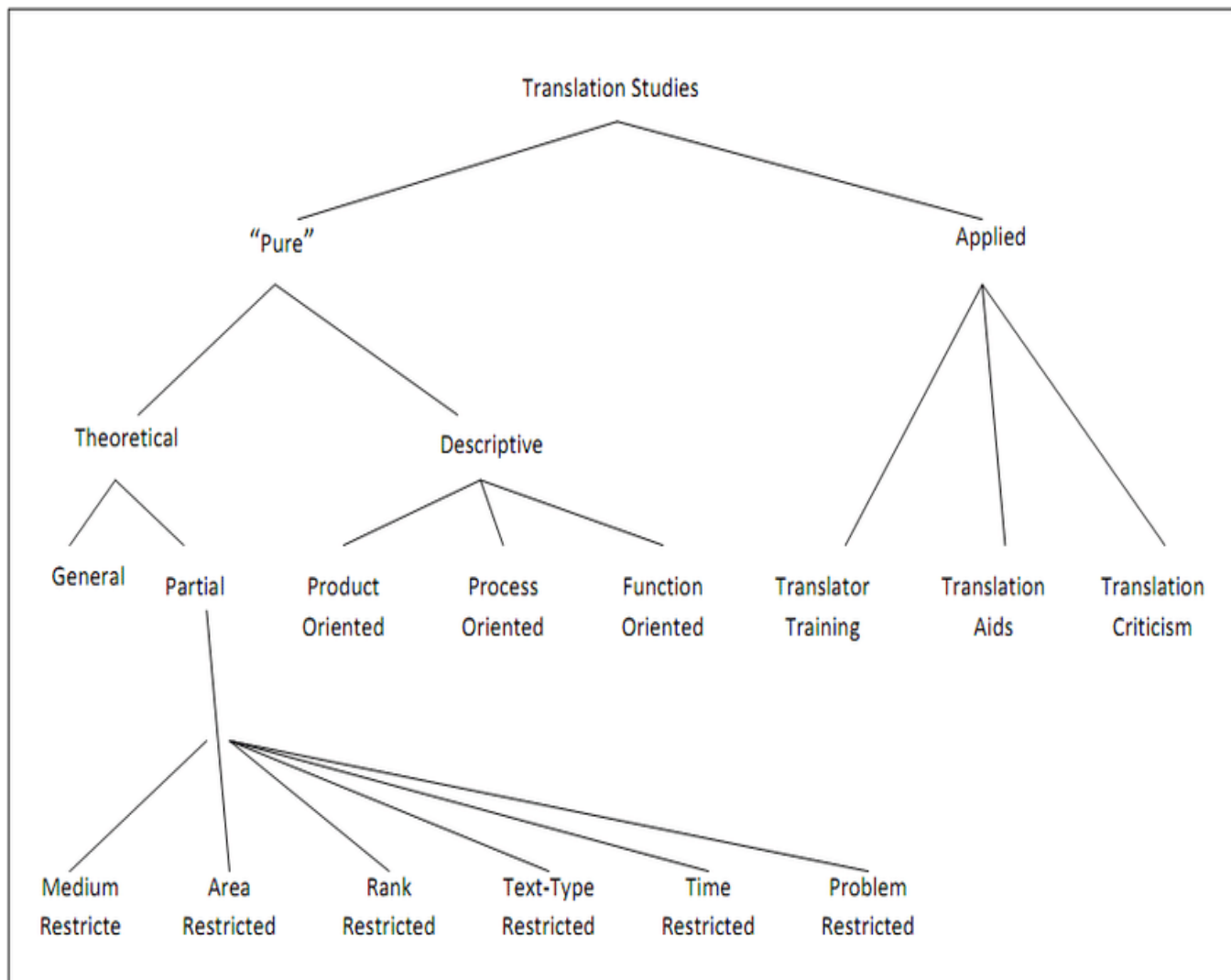


Figure 1: Holmes' map of translation studies (Toury 1995 : 10)

1.1.1. Descriptive translation studies:

This branch of translation studies attempts to describe what translation studies are, it is divided into three sub-branches, product oriented DTS, function oriented DTS and process oriented DTS.

1.1.1.1 Product oriented DTS:

Product oriented DTS deals with existing translations, it may include the analysis or the description of one ST-TT pair or an analysis to compare two different TTs to the same ST i.e. compare the translation of one ST into another one or more TLs. Holmes added that "One

of the eventual goals of product-oriented DTS might possibly be a general history of translations” (ibid: 185).

1.1.1.2 Function oriented DTS:

Function oriented DTS is concerned with the impact and the function of the translation on the recipient sociocultural situation, it is a contextual study rather than textual, it focuses on what was translated and where and when was it translated, and what were the influences

1.1.1.3 Process oriented DTS:

Process oriented DTS is concerned with the act of translation and the psychological impact of the translation process i.e. it focuses on trying to figure out what happens inside the translator’s mind.

1.2. Definition of translation

The word “translation” has several meanings:

1. It can be used to refer to the general subject field or the phenomena of translation e.g.: I study translation at university.

2. It can be said to refer to the text or the message that has been translated TT e.g.: this study is concerned with the CSIs in the Arabic translation of the novel “Down and Out in Paris and London”.

3. It can refer to the process of writing the translation otherwise known as “translating” e.g.: the translation process.

Generally speaking, translation is the process through which a certain message, written or spoken, is rendered into another language TL without changing the original meaning of the message in the SL. A translator must have good knowledge of the SL and the TL in order to produce a good translation, and he must understand a respect the style and the form of the TL in order for him to deliver the meaning as it was intended.

Translation scholars have their own definitions and theories about translation, for the purpose of this study, we are going to discuss the definitions suggested by Catford (1965), Nida (1968) and Newmark (1988)

1.2.1. Catford's definition

In his theory about translation, Catford brought attention to the importance of linguistics in translation studies, in his opinion, translation must be guided by linguistics, he also sees that it is unnatural to study translation without considering its relation with linguistics

Catford expressed his thoughts about the relation between translation and linguistics in his book "A Linguistic Theory of Translation" where he also gave his definition of translation as: "An operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language" he also mentioned that translation can be defined as "the replacement of textual material in one language SL by equivalent textual material in another language TL"

1.2.2. Nida's definition

Nida views translation as an art, he argues that the best translations are the ones that do not seem to the reader as a product of translation but as the original text therefore he thinks that it is important to think about the reader's response to the TT while writing it, Nida defined translation in his book "The Theory and Practice of Translation" as: "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."

1.2.3. Newmark's definition

One of the most notable definitions of translation is stated by Newmark (1988: 5) he defined translation as: "*Rendering the meaning of a text into another language in the way that the author intended the text*"

Newmark sees that the translator must be faithful to the original text and examine its context and create an equivalent to it in the TL, he emphasizes on keeping the same meaning intended by the author of the original text in the TT.

The Russo-American structuralist Roman Jakobson divided translation into three types in his paper "On linguistic aspects of translation", intralingual translation, interlingual translation and intersemiotic translation

1. Intralingual translation

Intralingual translation or rewording means translating or interpreting a certain message within the same language where the tone of the message changes e.g.: a lawyer uses a certain language tone that is familiar to him and others who work in the law industry in order to explain something to his client who is unfamiliar to this tone, the lawyer often has to pause and translate to his client what he means in a tone that he (the client) is familiar with.

2. Interlingual translation

Interlingual translation is the most familiar type of translation among people. It is translating from one language to another e.g.: translating from English to Arabic or from French to Turkish.

3. Intersemiotic translation

Intersemiotic translation or transmutation is the translation from one form into another e.g.: translating from a verbal sign (traffic signs, app logos...) into a non-verbal sign.

2.Problems of equivalence in translation

The subject of equivalence and its effect on translation studies has caused and will probably continue to cause a heated debate among scholars and researchers. Bassnett (1991:25) views that the term “equivalence” is widely “used and abused” in translation studies, while Hornby (1990: 80) regards it as being extremely controversial, she also pointed out that the concept of equivalence was never fully defined in terms of translation even after a long lasting debate. Never the less, equivalence remains the most important concept in translation.

The term equivalence can be defined as the extent and the nature of the relationship existing between the SL and the TL, this can be seen when we take into account the fact that languages are different on so many levels, and that the process of translating requires taking a word or sentence in a certain language and finding the closest possible equivalence to it in a different language, this entire process of finding equivalents can be thought of as an examination of the relationship between languages.

Nida established two types of equivalence, formal equivalence and dynamic equivalence.

2.1. Formal equivalence

Formal equivalence, later named formal correspondence focuses on both the form and the content of the original text, the translator must find the closest match in the TL for the element mentioned in the SL (Nida 1964a: 159). Formal equivalence, more often than not, tends to emphasize fidelity to the grammatical structure and lexical features of the ST rather than the message which can greatly impact the accuracy and correctness of the TT i.e. solely focusing on the structure and the linguistic units while translating from a language to another can affect the meaning of the original message and the TT can be wrong due to the differences that exist between languages.

2.2. Dynamic equivalence

Dynamic equivalence, later called functional equivalence is based on what Nida calls "the principle of equivalent effect" where he believes that the reader should have the same relationship with the translated message as the SL reader's relationship with the original message (Nida 1964a: 159). When a translator opts for this type of equivalence, he must tailor the message to fit the TT reader's cultural expectations and linguistic needs i.e. he must adjust the grammar, lexicon and cultural references according to the receptor language.

3. Gain and loss in translation

One of the most challenging tasks for translators is identifying the equivalent of culture-specific items (CSIs), which contain cultural data that requires specific condition as it is connected to cultural experience and understanding to the background culture. By focusing on their creativity, translators can produce a rich explication of the obscure concept in the ST in the target language text TT. They only have to emphasis on the basic theme and also provide a competent and well-chosen equivalent idea or jargon.". In order to translate, they must be knowledgeable with the conventions and other cultural identities that occurs between two countries (Davies, 2003). Furthermore, what is frequently perceived as "lost" in the source language context may be replaced in the target language context."

3.1.Gain

Gain is a term referring to the complete output of translation, Bassnett (2006) defined gain as the the clarification and enrichment of the SL text while translating. It's the process of maximizing or improving to the needs of its speakers, enabling it to be fluid and usable in any cultural circle. Language, for example, emerges on its own as a result science advancement. It's possible that new terminology will originate in the target language as a result of this. The fact that language is not static but dynamic is considered when creating new terminology. Gain is realized as an outcome of language's flexibility. It is possible when new communication acts are conducted in order to establish a new thing with an existing one. Someone with relative expressional capabilities and innovation can invent something new. Gain is also impacted by a language's relative expressional ability but also the interpreter's resourcefulness. The interpreter's creativity is noticeable when he or she reconciles language and social life in order to achieve a tangible interpretation. The fact that translators must examine the relationship between a languages and the social context in which it is adopted. Once translators are adept in providing a new concept or thought that simplifies the message also while complementing the mother tongue, the target language gains something. Gain leads us to assume that a translator can oftentimes produce target material that is infinitely greater to the original text by making it clearer and more legible to the readers, for illustration, by presenting "unexpressed situational aspect" (Vinay & Darbelnet, 2004). Gain will effectively allow the text to sit independently.

3.2.Loss

Because no two live languages can have the same culture, loss is the outcome of diverse cultures. This argues that these languages include cultural concepts that are unique to them. It is often realized that cultures are so dissimilar that the languages cannot be harmonized, and as a result, some notions are sacrificed and therefore lost. ...at this point, languages clearly do not correspond, consequently we must be willing to make concessions certain formal requirements for the sake of content (Nida 1974, p.5). Loss occurs whenever the features present in the source language text vanish in the target language text. CSIs are more likely to incur loss than gain in translating practice.

Loss in translation is produced by untranslatability. This can be performed on two levels: linguistic and cultural. Untranslatability occurs at the linguistic level when a source

language item has had no lexical or syntactical knowledge of the target language. These disparities slow down the translation process because each language has its own way of representing the same contents in a different setting. The lack or absence of a meaningful situational element equivalent to that in the source language in the target language culture generates cultural untranslatability. The languages under study are spoken in a variety of circumstances, and as a result, they have a multitude of worldviews. Translations fail when it is impossible to build functionally particular features of the situation into the contextual meaning of the target language text, according to (Catford 1965, p.94).

4.The main features of an acceptable translation

Translation is not only changing language from SL to TL, but Also it is transferring the message, transferring the message is not an easy process. The translator must've been knowledgeable in two languages. Even if he is fluent in two or more languages, generating a great translation is a complex task. As a reason, before transmitting a message on, the translator should have a clear comprehension, both grammatical and lexical. As a consequence, there are qualities of translation to consideration whenever translating, besides acceptability and faithfulness, there are accuracy and naturalness.

4.1.Acceptability

Acceptability is considered as how faithfully a translated materials associated the target culture, attitudes, and linguistic standards (Nababan, 2012). In essence, the translation must adhere to the following that are allowed locally, covering syntax, whether slang was being used not, and even multi meaning words in some cultures. Acceptability is critical in creating the best possible translation for the intended audience. promotes the translated material in TL to get more frequent and natural in line with the rules and standards of the TL readers' language. The target reader must accept and understand the material. The substance contained in the clauses that make up a translated text will be grasped by readers, who will then apply it to the context of the text's circumstance. The term received a total to the translation's fidelity to the target language's linguistic rules and textual values. It signifies that a translation will be acceptable if the norms to be fulfilled are formed from the source culture and language, meanwhile the translation will be acceptable if the norms are acquired from the

target culture and language. Toury (1980,1995) came up with the term to express one of the combination which may be used in literary text

4.2.Faithfulness

Fidelity in translation is the method of transmitting a message from one language to another by generating the effective impact (in sense and form) in the other language, just so the reader of the translation feels exactly as the reader of the original text. The matter of fidelity between the original and its translation has long worried translators, but the problem is that once it relates to translation, one has to decide to whom or to what the apparent fidelity relates. Is it a point of faithfulness to the proto-text, the source culture, the reader's model, or the receiving culture? Is it realistic for several translators to probably produce the same translation of the same text? But rather how accurate or exact can a translator be in his translation? The majority of translators accept that they should be well-versed in both the Source language, but there is less understanding of what constitutes "faithful" translation and how linguistics should have been employed. The term has been identified as one that bears a strong resemblance to its source material, usually in terms of either literal adherence to source meaning or successful communication of the "spirit" of the original; as an outcome, the terms fidelity and faithfulness have been frequently used by Bible translation writers. Contemporary writers, on either side, are using the terms in a range of ways, several of which are creative. Thus according to Nida as well as Taber (1969/1982:201), faithfulness is a characteristic of a text that demonstrates dynamic equivalence; a truthful translation "evokes in a receptor basically the same action as that exhibited by the receptors of the original message.

4.3.Accuracy

It denotes that an excellent translation is one that effectively, clearly, and honestly conveys information or messages from SL in accordance with the author's intention. Nothing is left aside, nothing is added, and nothing is different about it just the facts provided. Nababan (2012) lists the following levels of the term: Accurate, Less Accurate, and Not Accurate, with set of specific standards descriptions. According to Nida (1964), translation is a new methodology for conveying a message in a language that the target reader can perceive. Larson (1984) made a point of saying that accuracy simply means that the information exchanged between the transmitter and receiver is correct. Any modifications,

alterations, or deletions are determined after a review of the source and target materials, along with evaluation of how good the translation will be in the target context. Demonstrating accuracy for a given translation is, one of the time-consuming operation that should be handled "unit by unit at the level of the phrase, clause, sentence, paragraph, and the overall text" in practice (Sager 1994:148). Departures from strict accuracy are frequently perceived as imperfections due to their prescriptive nature; however, in reality, such deviations are often inherent, especially in the translation of literary texts, as the translator will need to introduce shifts in order to reproduce the original "in its totality, as an organic whole" (Popovi 1970:80).

4.4.Naturalness

In Translation It is crucial to achieve naturalness in the target language so that readers of the translated version are unconscious that they are reading a translation outcome. Thus according to Nida and Taber (2005: 3), translating implies reproducing the close natural equivalence of a source language message in the receptor language, first in terms of meaning then in terms of style. To reach the closest natural correspondence, a translator first should acquire the message in the original text meticulous detail, after which he must rebuild it. According to Barnavel's book "introduction to semantic and translation" (1980), the great way to maximize a translation acceptable is to use the target text's natural form. Newmark (1988a) maintains that the natural translation is one written in ordinary language (i.e., target language grammar, idiom, and terminology). Communicative translation and its subsets are similar to this approach in his categorization of different types of translation. When a translation does not appear to be translation, thus according Nida and Taber (1969), it is deemed acceptable. Naturalness is established by the writer's relationship with the readers, and also the topic or context. What is natural in one circumstance may be unnatural in another, although everyone has a natural, 'neutral' language in which spoken and informal written language are, for most part, transferable.

Conclusion

The field of translation studies has expanded over the years, and James S. Holmes's work has contributed massively in this expansion, not only did he coin a name for the discipline, he also structured the field of TS. Many other scholars have contributed to the field of translation like Nida who as we saw in this chapter, developed the concept of equivalence and established two types of it, formal equivalence and dynamic equivalence.

Chapter Two
Untranslatability and Culture
Specific Items

Introduction:

Due to the fact that this research is based on a novel and its translated version, in this chapter, we provided a general definition of literary translation and what makes it different and more complicated from other types of translation and the challenges that a literary translator faces.

After that, we move to the topic of untranslatability and talk about the linguistic and cultural differences between languages that can cause this phenomenon. Then, we talked about culture specific items (CSIs) and the taxonomy classifications that Nida and Newmark proposed to classify these items in order to help the translator.

Finally, we listed and defined the translation procedures adopted by Davies in dealing with CSIs.

1.Literary translation:

Literary translation is reproducing a literary work which is written in a certain language SL in another language TL, it involves translating novels, short stories, poems, songs... ext, it is considered by many people the highest form of translation due to the fact that the translator not only has to be faithful to the meaning of the original text , but he also has to create something as exiting and unique as the original text that will make the reader of the TT feel what a SL reader feels from the original text.

What makes literary translation different and more unique in comparison to other types of translation is that it does not only focus on the reformation at the language level, it is also concerned with preserving the beauty and different emotions described in the ST in the process of translating it into the TL, literary translators are required to create a product as special as the original.

1.2.Challenges of literary translation

In comparison to other types of translation, literary translation appears to be more demanding and difficult to produce. In addition to mastering the SL, the literary translator is obliged to have a good grasp on the cultural aspect and the linguistic aspect of the TL, it is

not enough for him to transfer solely the meaning, he is also required to maintain the style of the original text in his product. Clifford E. Landers stressed this point in his book “Literary translation: A practical guide”

“In technical translation, for example, style is not a consideration so long as the informational content makes its way unaltered from SL to TL. The freight-train analogy is a useful one: in technical translation, the order of the cars is inconsequential if all the cargo arrives intact. In literary translation, however, the order of the cars -which is to say the style- can make the difference between a lively, highly readable translation and a stilted, rigid and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul”

Clifford E. Landers “Literary translation: A practical guide” (p: 7)

1.2.1.Maintaining the aesthetic of the original text

Literary texts especially poems have a special aesthetic and tone and one of the biggest challenges that can face the translator is to keep their unique effect in the TT. A literary translator is required to make the TL reader feel just as a SL reader would feel when reading the original work.

1.2.2.Author’s original tone

The literary translator must be careful in order for the translation process not to affect the author’s original tone used throughout the text.

1.2.3.Culture bound references

Literary works usually target a certain audience, therefore, the author uses cultural expressions that are understandable to said audience. However, the expressions may seem alien to the target culture and it can cause difficulties for the translator in finding equivalents to these expressions.

1.2.4.Dialect and slang

It is not strange for authors to adopt different dialects or slang in their book. However, it is challenging for the translator to retrain the character’s speaking style when trying to translate it into another language.

1.2.5.Tongue twisters and creative wordplay

It is widely known that tongue twisters are the most time consuming and the hardest for literary translators to deal with. Translators are required to provide an equivalent translation to the original sentence that must also have the same pronunciation challenges for the TL readers.

2. Untranslatability

J,C Catford brought up the issue of untranslatability in 1965 he distinguished two types of untranslatability, linguistic untranslatability and cultural untranslatability.

2.1. Linguistic untranslatability

According to Catford, linguistic untranslatability occurs when the TL lacks a lexical or syntactical equivalent for a SL item, this type of untranslatability can be spotted when trying to find an equivalent English pronoun to an Arabic pronoun, the pronouns in the Arabic language distinguish between the two genders and whether the addressee is singular, dual or plural whereas in English there is only one pronoun “You”

Arabic pronoun	Addressee	English pronoun
أنتَ	You / singular / male	You
أنتِ	You / singular / female	
أنتما	You / dual / both male and female	
أنتم	You / plural / males	
أنتن	You / plural / females	

Table 1 :Example of linguistic untranslatability between Arabic and English.

There are also some languages that distinguish between familiar and polite “you” forms like French and Spanish which exists only one equivalent for in English “you”.

	French	Spanish	English
Familiar	Tu	Tù	You
Polite	Vous	Usted	

Table 2 : Example n°2 of linguistic untranslatability between French, Spanish and English.

2.2. Cultural untranslatability

Cultural untranslatability occurs in the case of the absence of a relevant situational feature for the ST in the TL culture. For example in English there is the word “cousin” which is used to refer to an aunt’s son, an aunt’s daughter, an uncle’s son or an uncle’s daughter whereas in the Arabic language it exists a certain name for each cousin based on their gender and whether he/she is an uncle’s son/daughter or an aunts’ son/daughter.

Arabic	Addressee	English
ابن العم	The son of a father’s brother	Cousin
ابنة العم	The daughter of a father’s brother	
ابن العمّة	The son of a father’ sister	
ابنة العمّة	The daughter of a father’ sister	
ابن الخال	The son of a mother’s brother	
ابنة الخال	The daughter of a mother’s brother	
ابن الخالة	The son of a mother’ sister	
ابنة الخالة	The daughter of a mother’ sister	

Table 3 : example of cultural untranslatability between Arabic and English.

The Arabic language also distinguishes between aunts and uncles from the father' side and aunts and uncles from the mother' side.

Arabic	Addressee	English
عم	A father's brother	Uncle
خال	A mother's brother	
عمة	A father' sister	Aunt
خالة	A mother' sister	

Table 4 : example n°2 of cultural untranslatability.

3. Culture specific items:

When we bring up the subject of CSIs, we can notice that there is not a specific definition for these words, nor one specific name. Some scholars use the term “culture-specific items” (Aixela 1997, Davies 2003) others refer to them as “culture-bound concepts” (Baker, 1992, Newmark, 2003, Robinson, 2003), “cultural words” (Newmark, 2003) or “realia” (Robinson, 2003).

In his book “a textbook of translation”, Newmark defined cultural terms as “words related to ways of thinking and behaving within a particular language community, and words which may be cultural denoting a specific material cultural object”. And in order to assure that the meaning of these references can be properly conveyed, he expanded the typology / taxonomy proposed by Nida in dealing with CSIs.

3.1. Taxonomies for culture specific items

Differences between languages and cultures can affect the communication between people who have different cultural backgrounds, and these differences are mostly evident in the CSIs, which makes it complicated for the translator to transfer meanings and concepts from one language to another. Therefore, in order to overcome these differences between languages and simplify the transference process for translators, Nida and Taber (1964,1969) classified CSIs according to five major fields:

- 1-Ecology
- 2-Material culture
- 3-Social culture
- 4-Ideological culture
- 5-Linguistic culture

Later, Newmark (1988) expanded this typology by creating a list of words that can be categorized under each title:

2.1.1.Ecology:

Under this category we can find words that represent flora and fauna

2.1.1.1.Flora: refers to plants examples: flowers, trees, forests etc..

2.1.1.2.Fauna:refers to animals examples: birds, fish etc...

2.1.2.Material culture:

Under this category, we can find food items and clothing items that belongs to a certain culture.

2.1.2.1.Food:dishes that belong to a certain culture's cuisine e.g. : Algerian Chakhchoukha , Mexican Tacos etc...

2.1.2.2.Clothing:clothing items that belong to a certain culture e.g.: Algerian Karakou , Indian Saree etc...

2.1.2.3.Transportation:e.g. gharry pony (a gharry pony is a carriage drawn by a pony or a horse, it can be found in India)

2.1.2.4.Currencies: e.g. rupee (the official currency in India)

2.1.3.Social culture:

Under this category we can find words that represent a work or a leisure

2.1.3.1.Leisure:e.g. : Monopoly, Darts, Chess etc...

2.1.3.2.Work:e.g. a rickshaw puller (a rickshaw puller's job is to draw a two or three wheeled cart that has can carry one or two people)

2.1.4.Organizations:

Under this category, we can find historical and political terms, names of ministries and religious terms

2.1.4.1.Religiousterms:e.g. Muslim, Catholic, Mosque etc..

2.1.4.2.Politicalterms:e.g. communists, labor party etc...

2.1.5.Gestures and habits:

Under this category, we can find culturally specific behaviors e.g.: dances from different countries (Tango, Salsa, Flamenco etc...)

3.2.Translation procedures proposed by Davies

Venuti (2000) states that “translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text” (Venuti, 2000, p.468) according to this statement and what was mentioned previously, it is commonly known that cultural references have always been hard to deal with which in result push the translator to adopt different procedures to deal with these references.

Translation theorists and scholars came up with several procedures that can help translate CSIs, one of these scholars is Davies.

Davies suggested seven procedures to translate CSIs

- Preservation
- Addition
- Omission
- Globalization
- Localization
- Transformation
- Creation

3.2.1.Preservation

Davies suggests that if the translator fails to find a close equivalent for the ST item in the TT, he maintains the ST term in his translation. Preservation can be divided into two

methods, transliteration where the translator transfers the word as it is and as it sounds into the TT e.g. (Eiffel tower – برج إيפל) or he opts for a literal translation of the word.

3.2.2. Addition

If the translator sees that the preservation of the ST CSI can affect the reader's understanding of the text, the translator can add information to his translation to explain to the reader what said term means. This procedure can also be used in two ways, the translator can preserve the CSI in the TT and add its definition inside or outside the text, or he can delete the CSI completely and replace it with its definition.

3.2.3. Omission

Davies suggests that if a CSI causes trouble to the translator, he should simply omit it from his translation

3.2.4. Globalization

Davies adopts Aixela's universalization procedures where she suggests giving the CSI an equivalent that is more general and understandable by readers from a wide range of cultural background.

3.2.5. Localization

Unlike globalization, Davies suggests that if an equivalent CSI already exist in the TL, translators should simply use it in their translation in order to avoid confusing the readers.

3.2.6. Transformation

This procedure implies that the modification of the CSI appears as an alternation or a distortion of the original SL word.

3.2.7. Creation

This procedure means that the translator adds a CSI that was not mentioned in the original text.

Conclusion

Literary translation is among the most delicate type of translation, literary translators face more difficulties than other translators and most of these difficulties occur due to the cultural differences between languages, therefore translation scholars provided techniques and procedures in order to try to overcome these differences and help the translator in his work.

Chapter Three

Practical part

Introduction:

This chapter is the practical part of this study where we will provide examples of CSIs along with their Arabic translation in order to apply our previous findings about CSIs typology and translation procedures

1.Methodology

This study was conducted by analyzing the novel “Down and Out in Paris and London” written by George Orwell and its Arabic translation “متشردا في باريس و لندن” translated by Saadi Yousef. the aim of this analysis is to introduce the reader to new cultures and lifestyles by collecting different CSI that are judged most alien to the reader from different categories (food, clothes, means of transportation etc...) along with their Arabic translation and their proper definitions while trying to determine which of Davies’s translation procedures was adopted by the translator and classifying the CSI according to Newmark’s taxonomy.

2.Background of the novel

Down and Out in Paris and London is a memoir written by George Orwell where he talked about real life events and experiences he had in a somewhat fictional manner while living in poverty in two prosperous cities (Paris and London). This novel is considered Orwell’s first full length work which was a source of struggle for the writer. Orwell rewrote the entire book five separate times and he finally created the final version in October 1930, however, the book got rejected several times by three different publishers.

When Orwell was getting closer to losing hope on publishing his work, he asked his friend Mabel Fierz to “burn” the manuscript who then decided to read it and she found it to be good and thought that the story is worth being told therefore she showed it to a friend of hers who was a literary agent who in turn passed it on to a publisher named Victor Gollancz who agreed to publish it under the condition of changing the title from “Days in Paris and London” to “Down and Out in Paris and London”

The book “Down and Out in Paris and London” was translated into Arabic “منشردا في “باريس و لندن” by Saadi Yousef and was published by AL-Mada publishing company in the year 1997.

2.1.Summary of the novel

In this book, Orwell describes how he was living in a rundown hotel in Paris’s Latin Quarter on few francs a day by giving English lessons when he decides to find a better job, he lives on milk and bread for days when he suddenly remembers his friend Boris who told him to go to him whenever he’s in need.

Unfortunately for him, Boris turns out to be struggling just as much as he is. From there they start to look for jobs every days in restaurants and hotels but keep getting rejected by employers mostly because of their physics and obvious weakness. As their situation deteriorates, George and Boris decide to pawn some of their clothes for money in order to afford some food. One day, George finds an offer to write about politics for a Russian newspaper and he (even though is not interested in writing about politics) accepts the offer due to his desperation and it turns out to be a scam when he doesn’t hear from the employers and eventually finds out that the “office” was emptied.

The two friends continue to struggle to find a job when one day, a man who’s on the verge of opening his own auberge “Auberge de Jehan Cottard” promises to hire them once his restaurant opens which takes a very long time. In the meantime, Boris finally finds a somewhat decent job at a hotel named “Hotel X” and later on finds a job for George at that same hotel as a plongeur (dish washer). The job turns out to be exhausting and the staff look down on him and verbally bully him. Over a month later, the two friends are informed that the auberge’s opening, therefore they quit their jobs at the “Hotel X” when they realize that the auberge still needs a lot of work and therefore they are compelled to help the owner prepare for the opening. When the auberge opens, the job turns out to be exhausting almost as much as his previous job, the business, however, is a success but George does not want to continue in his position, therefore, he decides to write to his friend B in London and ask him for a job, and, to his surprise, his friend does inform him that he has a job offer for him and upon reading this news, George immediately leaves for London.

When George got to London, he found out the unfortunate news that the people he was supposed to work for left for a month, and the journey of poverty in London begins.

George finds himself obliged to sell his clothes for food and he starts sleeping in dirty and rundown lodging houses for a month until the employers come back to London and he start working for them.

3. Biography of the author

Eric Arthur Blair, known by his pen name George Orwell, is an English novelist, journalist and essayist born on the 25th of June, 1903 in Motihari, Bengal, India which was at that time part of the British empire to economically fragile civil servant parents who fought for him to have a classic English upbringing and hoped he would become a doctor or a lawyer. At the age of 8 years old, he was sent to an English boarding school where he took refuge in books due to the fact that he was unable to make friends. After he graduated, he was unable to afford going to university therefore he moved to Burma where he worked as a policeman. He returned to England in 1927 and adopted his pen name “George Orwell” when he published “Down and Out in Paris and London”. Orwell traveled to Spain where he fought in the Spanish civil war from 1936 to 1939.

Orwell published nine novels, six of which were fictional (Burmese days, 1934), (A Clergyman’s Daughter 1935), (Keep the Aspidistra Flying, 1936), (Coming Up for Air, 1939), (Animal Farm, 1945) and (Nineteen Eighty-Four, 1949) and three none-fictional (Down and Out in Paris and London, 1933), (The Road to Wigan Pier, 1937) and (Homage to Catalonia, 1938). In 1946 Orwell wrote an essay titled “why I write” where he admitted that he tried to turn political writing into an art for the previous ten years, he also confessed that his aim is to expose hidden lies and draw people’s attention to the truth.

Orwell died on the 21st of January, 1950 in London, England.

4. Analysis of the CSIs mentioned in the novel “Down and Out in Paris and London”

After reading the novel “Down and Out in Paris and London” and extracting the CSIs that Orwell mentioned in it, we are going to use Newmark’s typology to classify the CSIs we found in the book along with their Arabic translation and determine which of Davies’s translation procedures were used by the translator “Saadi Yousef” in his translation.

4.1. Material culture:

As we saw in the previous chapter, Newmark created a list of words that can be classified under each category in his typology of CSIs, under this category he classified food, drinks, clothes, transportation, houses etc....

4.1.1. Food and drinks:

In this subcategory, we are going to discuss the dishes and the beverages mentioned in the novel according to their origin, and we are going to provide a definition of the ones that may be unfamiliar to some readers.

4.1.1.1. Food items from French culture

ST	TT	Davies's procedure
..selected for himself, It was: a dozen Oysters ..p61	اختاره بورييس لنفسه أخيرا وكان 12 محارة... ص 59	Preservation
..Suet pudding and Roquefort cheese with a liter of Burgundy p 87	بدنج وجبنة روكفور مع لتر برغندي... ص 59	Preservation (transliteration)
..minced veal, a wedge of Camembert cheese ,... p 89	لحم عجل مثروم وقطعة من جبنة الكامومبير... ص 60	Preservation (transliteration)
..Bread and an Éclair , all jumbled.. p 89	وخبز وإصبع حلوى كلها مخلوط .. ص 60	Globalization + Addition
..were corked in vin ordinaire p 136	توضع عليها علامة " خمر عادي" ..ص 89	Preservation (literal translation)
..And order a poulet à la reine at a hundred francs p 138	و يطلبون دجاج الملكة بمائة فرنك... ص 90	Preservation (literal translation)
...hand and a croissant in the other p 150	بيد وهلال خبز بيد... ص 98	Addition

Table 5: dishes and beverages from French culture mentioned in the novel

The novel contains numerous names of foods and beverages some of which belong to the French culture, we classified those items in figure 6 along with their translation and the procedure used by the translator in converting them into the TL.

As we can see, in his translation of the words “**Roquefort cheese** and **Camembert cheese**” he opted for the preservation procedure and he did not elaborate more to his translation, therefore, a reader who is not familiar with the French cuisine will not be able to fully understand further than the fact that it is cheese, he will not know how it looks like nor can he imagine its flavor.

Roquefort cheese is the most famous kind of blue cheeses, it is made from sheep milk, it is white and crumbly with veins of blue mold and it has a unique flavor that combines the tang of its blue mold with the sweet burnt-caramel taste of the milk. It was named after the small village of Roquefort in the region of Aveyron in France.

Camembert cheese, on the other hand, is made from cow's milk, it has a soft skin on the outside and it is creamy on the inside, it dates back to the late 18th century in Normandy near the city "Camembert"

The third CSI in the table is the word **Éclair**, the translator opted for both "globalization" and "addition" procedures to translate the word "**Éclair**" into "إصبع حلوى" which when coming upon it, the reader will be able to understand that an "**Éclair**" is a kind of long "finger shaped" dessert. An **Éclair** is a long, thin cake made of choux pastry filled with cream and covered with icing on the top. It originated in France in the 19th century and it is believed that it was invented by a French royalty pastry chef named Marie-Antoine Cerème.

In the fifth and sixth example, the translator, yet again, chose to preserve the CSIs by opting for a literal translation. In France, the expression "**vin ordinaire**" is used to refer to a type of cheap "table wine" that is mixed with water. The dish "**poulet à la reine**" 's name was also literally translated into "دجاج الملكة" i.e. "**The queen's chicken**".

In the seventh example, the translator opted for the addition procedure where he translated the word "**croissant**" into "هلال خبز" which is a poor definition to the term. A **Croissant** is a French flaky pastry shaped like a crescent consumed mainly during breakfast.

4.1.1.2. Food items from English culture

ST	TT	Davies's procedure
..a salad, Suet pudding p 87	سلطة, بدنج وجبنة... ص 59	Preservation (transliteration)
..to taste the gravy , runs it round.. p 133	ليبتذوق الصلصة يمرره ثانية... ص 88	Globalization
..eat marmalade at tea, and drink... p 138	يأكلون المربى مع الشايو يشربون... ص 90	Globalization
...armchairs, mint sauce , new potatoes... p 214	الكراسي ذات المساند صلصة النعناع البطاطا الصغيرة... ص 137	Preservation (literal translation)

Table 6: food items from English culture mentioned in the novel

In the first and the fourth example, the translator used the preservation procedure for the terms “**suet pudding**” and “**mint sauce**”, **Suet pudding** is an English dish that is not familiar to many people who aren't English, however, the translator transliterated the word “**pudding**” as it is from the ST to the TT “**بدنج**” without providing an explanation for the term which can confuse the reader even more than the case with **Roquefort** cheese and **Camembert** cheese because in the translation we can't even tell what is the nature of the dish. “**Suet**” is beef fat and it is the main ingredient in **Suet Pudding** along with bread crumbs, flour, raisins and different spices

. In the fourth example, however, the translator provided a literal translation for the term “**mint sauce**” “**صلصة النعناع**” which can be easily understood by the readers.

In the second and the third example, the translator opted for the globalization procedure, he translated the word “**gravy**” as “**صلصة**” i.e. “**sauce**”, (gravy is considered a kind of sauce but it is different from typical sauces in consistency and in use), and he translated the word “**marmalade**” as “**مربى**” i.e. “**jam**” (marmalades are different than jams).

4.1.1.3. Food items from other cultures

ST	TT	Davies's procedure
..Vast Gruyère cheeses like grindstones..	جبال من البطاطا, أجبان جريير في حجم حجر الرحي... ص 22	Preservation (transliteration)
oysters, Borscht soup (the red, sweet, beetroot soup.. p87	محارة, حساء بورش (حساء الشمندر الأحمر الحلو مع الكريمة (فوقه... ص 59	Preservation (transliteration)

Table 7: food items from other cultures mentioned in the novel

In the two examples classified in figure 8, the translator opted for the preservation procedure and transliterated the terms “**Gruyère**” and “**Borscht soup**” without defining them

Gruyère cheese is a hard Swiss cheese, it has a rich, salty and creamy flavor which can change depending on the age, it originated in Fribourg, Switzerland.

Borscht soup which was translated into “حساء بورش” was already defined the by author in the ST (the red, sweet, beetroot soup with cream on top). **Borsch soup** is originally from Ukraine.

4.1.2. Clothing items

ST	TT	Davies's procedure
fat man in a bowler hat directing... p 54	رجلا سميذا ذا قبعة عالية... ص 38	Globalization
stone, clad in loincloths . Some of the.. p 198	و يلبسون الوزرات, بعضهم... ص 128	Preservation

Table 8: cultural clothing items mentioned in the novel

In the first example in figure 9, we can see that the translator opted for the globalization procedure where he translated the term “bowler hat” into “قبعة عالية” which can be understood by many people. And he used preservation in the second example where he used an already existing term in the TL “قبعة عالية”.

4.1.3. Transportation

ST	TT	Davies's procedure
...puller or a gharry pony . In any far Eastern.. p 198	الهندي و حصان العربية في كل بلدة بالشرق... ص 128	Preservation (literal translation)
..need for gharries or rickshaws ; they only..p 199	إلى الجاري أو الريكشو... وهي ص 129	Preservation (transliteration)

Table 9: means of transportation related to specific cultures mentioned in the novel

The examples in figure 10 are two means of transportation mostly famous in India, In the first example, the translator opted for the preservation procedure where he provided a literal translation of the term “**gharry pony**” “حصان العربية”. A “**gharry pony**” is a carriage drawn by a horse or a pony, we can still find this mean of transportation in some parts of the world other than India and it is also used in some parks

In the second example, he transliterated the original term “**rickshaws**” “ريكشو”, a “**rickshaw**” is a two or three wheeled card drawn by one person.

4.1.4.Houses

ST	TT	Davies's procedure
..I had read about doss-houses ..p 219	كنت قرأت عن بيوت النوم المؤقت... ص 140/ 141	Addition
.. Spent the next night in a lodging house in Pennyfieldp.. 225	بت الليلة التالية في منزل في بنيفيلدز... ص 145	Omission
..At the Twopenny Hangover , the lodgers sit on a row in a bench..p 358	في معلقة البنسين يجلس النزلاء في صف في مصطبة... ص 226	Preservation (literal translation)
In point of cleanliness, are the Salvation Army Hostels , at sevenpence p 359	في النظافة مضافات جيش الخلاص وأجرتها سبعة بنسات... ص 227	Preservation (literal translation)
The best are the Rowtown houses , where the charge is a shilling p 359	أفضلها منازل روتون حيث السعر شلن واحد.. ص 226	Preservation (transliteration)

Table 10: types of houses mentioned in the novel

For the first example in figure 11, the translator opted for addition procedure where he translated the term “**doss-houses**” which are lodging houses for homeless people into its definition in Arabic “بيوت النوم المؤقت”, in the second example, he omitted the term “**lodging house**” and simply wrote “منزل” without mentioning its nature. In the third and fifth examples, the translator preserved the original names of the houses in the TT by transliterating them, a **Twopenny Hangover** is a lodging place where the lodgers would sit on a bench and rest their heads on a hanging rope to avoid falling during their sleep, and in the fourth example, the translator literally translated the “**Salvation Army Hostels**” “مضافات جيش الخلاص” which is already a description of the nature of the house.

4.1.5.Currencies

ST	TT	Davies's procedure
...Be drunk for the equivalent of a shilling . On Saturday... p 6	حيث يمكن أن تغدو سكران بم يعادل شلنا واحدا...ص8	Preservation
Rooms varied between thirty and fifty francs a week... p 8	أما إيجار الغرف فيتراوح بين ثلاثين فرنكا و خمسين للأسبوع... ص 8	Preservation
..Darning socks at twenty-five centimes a sock.. p 8	تحرك الجوارب لتكسب خمسة و عشرين سنتيما عن كل جورب... ص 9	Preservation
.. cost over twenty pounds . p 33	أكثر من عشرين باوندا.... ص 26	Preservation
Earn thirty or forty rupees a month p 199	يكسبون ثلاثين أو أربعين روبية في الشهر... ص 129	Preservation

Table 11: currencies mentioned in the novel

As we can see, the translator used preservation procedure in translating these currencies by rewriting them as they are in Arabic in the TT. However, the different currencies mentioned in the novel can confuse the reader and cause him to not fully understand the cost of The currency mentioned which effects his understanding of the novel. In such cases, it would be best for the translator to elaborate more on the value of the currency or change it to one that is familiar to the TL reader. The currency mentioned in the first example is “**shilling**”, a **shilling** is considered a historical coin, it is the former currency that was used in the United Kingdom, New Zealand, Australia and Ireland. The currencies in the second and third examples “**franc**” and “**centimes**” are former currencies used in France, the **frank** was replaced by the Euro in 2002. The “**pound**” which is mentioned in the fourth example, is the currency used in the United Kingdom and the “**rupee**” which is mentioned in the fifth and final example is the official currency of India.

4.1.6.Units of measurement

ST	TT	Davies's procedures
..and six liters on Saturday p 11	وستة ليترات أيام السبت... ص 10	Preservation
..A franc on a kilogram of potatoes p 27	لتنفق فرنكا على كيلو غرام من البطاطا ص... 21	Preservation
...Yellow bulbs several yards apart... p 92	مصاييح صفر متباعدة عن بعضها بعده ياردات... ص 61	Preservation
The temperature was perhaps 110 degrees Fahrenheit . The chef ... p 93	أما درجة الحرارة فربما كانت 110 فهرنهايت... ص 62	Preservation
We swallowed quarts of drinks during the day p 105	نحن نعب المشروبات عبا خلال النهار ص... 69	Omission
..weighing eight stones , clad in.. p 198	يزن واحداهم حوالي خمسين كيلو و يليسون... ص 128	Localization

Table 12: units of measurement mentioned in the novel

we can see that in the first four example, the translator opts for preserving the original term in the TT because they (mainly liters and kilograms) are common terms, however, in the fifth example, he omits the unit “**quarts**” completely from his translation due to the fact that it might be unfamiliar to the TT readers. A “**quart**” is a unit used to measure liquid capacity and it is equal to a quarter of a gallon. In the sixth example, he replaces the unit “**stone**” (a lesser known unit of measurement) with “**كيلو**” (which is the most commonly used unit of measurement worldwide) however, he did not give an exact equivalence to “**eight stones**” because **eight stones** do not equal exactly **fifty kg**, therefore, he used approximation as he said “حوالي خمسين كيلو” i.e. “**approximately fifty kilos**”. The “**كيلو**” i.e. the “**kilogram**” which was mentioned in the second example is a unit of mass, it is usually called a “**kilo**” and its symbol is “**kg**”, it is a highly used measure in science, commerce and engineering worldwide. In the first example we have “**litres**” which is a measurement unit of liquids in the metric system , in the third example, there is the “**yard**” and it is an English unit used to count length in both the British Empirical and the US customary systems of measurement, and in the fourth we have “**Fahrenheit**”, its symbol is “**F°**” and it is a temperature scale where

the water boils at 212° and freezes at 32°, and in the last example there is “stones” and it is a weight measurement unit that equals 6.350 kg.

4.1.7.Monuments

ST	TT	Davies's procedures
Beyond the river the Eiffel Tower flashed from top... p 151	وراء النهر برج إيفل مضاء من أعلاه إلى... ص 98	Preservation

Table 13: Monuments mentioned in the novel

The **Eiffel Tower** is a tower made out of iron located in Paris, France. It was built on the January 28th, 1887 by the company Eiffel and Cie and it was named after the owner of the company Gustave Eiffel. The translator opted for preserving the name of the monument in his translation therefore he wrote it as it is in the TT.

4.2.Social culture

Newmark classified work titles and leisures under this category.

4.2.1.Work

ST	TT	Davies's procedure
From the manager down to the plongeurs was working ..p 39	من المدير حتى غاسل الصحون يعملون... ص 29	Preservation
interrogated by the commissaire while a tin of.. p 211	إستجوب المفوض روكولو البولندي بينما أرسلت إحدى العلب... ص 136	Transformation
in Europe, take an Indian rickshaw puller or gharry pony p 198	لا يراها المرء في أوروبا عامل الريكشو الهندي و حصان العربية... ص 128	Preservation

Table 14: professions related to specific cultures mentioned in the novel

Plongeur is the French word used to describe the person who washes the dishes at a restaurant, in the first example, the translator opted for the preservation procedure in his translation by replacing the word “**plongeur**” with “غاسل الصحون”. And the word “**commissaire**” refers to a rank in the French national police which equals the “محافظ” rank in the Arab society, however, the translator mistranslated the term into “مفوض”. In the last example, the translator opted for preservation to translate the word “**rickshaw puller**” because it lacks an equivalent in the TL, therefore, he kept the word “ريكشو” in the TT and translated the reference as “عامل الريكشو”

4.2.2. Leisures

ST	TT	Davies's procedure
games of dice for aperitifs p 13	وألعاب النرد من أجل الأشرية... ص 13	Preservation
Put two Billard-balls into her hand p 30	و يضع إثنين من كريات البليارد في يدها... ص 23	Preservation
playing chess and talking about war p 40	نلعب الشطرنج و نتحدث عن الحرب... ص 29	Preservation
article about bicycle races in an old copy ... p 67	مقالا عن سباق الدراجات في عدد قديم... ص 47	Preservation
wanted to play golf . Will you...p 85	وددت أن أعب الغولف ترى هل... ص 58	Preservation
played darts and diced for drinks p 156	يلعبون لعبة الأسهم و يغامرون على الأشرية بالنرد... ص 101	Addition
you know politics and cricket and that p 274	تعرف سياسة وكريكت وما إلى ذلك... ص 174	Preservation

Table 15: games and sports names mentioned in the novel

When it comes to names of board games and sports, the translators used the preservation procedure because all these words have their equivalents in the TL, however, in the sixth example he opted for “addition” to translate the word “**darts**” where he added the word “لعبة” before “الأسهم” to specify its nature. In “**darts**” players compete by throwing

sharp darts into a round target. In the first example we have “**dice**” which is a small cube used in games and gambling (which was also mentioned in the sixth example as the author said “**diced** for drinks”). In the second example we have “**billard-balls**” which are balls used to play billards or pool. In the third example we have “**chess**”, which is a game played on chequered board between two people where they move playing pieces according to specific rules. In the fourth example we have “**bicycle race**” which is a sport competition where cyclers race. In the fifth example we have “**golf**” and it is a game played on a grass course where players are required to hit small balls with a club to get them inside holes in the ground. And in the last example we have “**cricket**” which is a sport played with a bat and a ball between two teams consisting of eleven players where they have to throw the ball with the bat and score.

4.3.Organizations

Newmark listed political and religious terms under this category.

4.3.1.Political groups

ST	TT	Davies’s procedure
they are agents for the Bolsheviks . They act as... a p 75	أنهم عملاء للبلاشفة إنهم يعملون باعتبارهم... ص 52	Preservation
contemptuous remarks about the Labour Party p 80	ملحوظات تزرى بحزب العمال... ص 55	Preservation
the daily mail is a conservative paper p 76	الدائلي ميل صحيفة محافظة.. ص 53	Preservation
with the communist party p82	بالحزب الشيوعي... ص 56	Preservation

Table 16: political groups mentioned in the novel

A **Bolshevik** is a member of the Russian social democratic workers’ party, the translator used the preservation procedure to translate this word because it has an equivalent in the TL “البلاشفة” and he also used preservation for the second, third and fourth example

where he used the literal translation for the terms “labour party” as “حزب العمال” , “conservative” “محافظة” and “”communist “شيوعي”.

4.3.2.Political names

SL	TL	Davies’s procedure
sketch of Winston Cherrhill from a pennynote book p 273	صورة لونسون تشرشل من دفتر ملاحظات.... ص 173	preservation

Table 17: political names mentioned in the novel

Because it is a proper name, the translator opted for the preservation procedure. Winston Cherrhil was a prime minister of the United Kingdom during the second World War from 1940 to 1945,

4.3.3. Religious terms

ST	TT	Davies's procedure
He was studying for the church , and books of theology p 8	كان يدرس للكنيسة وكانت الكتب الدينية... ص 9	Preservation
And groaned deeply. "name of Jesus Christ! " he exclaimed p 43	هتف 'باسم يسوع المسيح أوه'.. ص 32	Preservation
A horrible old Jew with a red beard p 59	إنسل يهودي عجوز فظيع ذو لحية حمراء.. ص 41	Preservation
With a red beard like Judas Iscariot came sneaking up to my billet p 59	ذو لحية حمراء مثل يهوذا الإسخريوطي إلى مأواي.. ص 41	Preservation
But still did not Moses say something about spoiling the Egyptians p 74	لكن مع ذلك ألم يقل موسى شيئا حول الانتفاع من المصريين؟ ص 52	Preservation
An Englishman You will have read the Bible p 75	أنت باعتبارك إنجليزيا كنت قرأت الكتاب المقدس ص 52	Preservation
themselves and let the Christians alone p 106	بينهم ويتركون المسيحيين لشأنهم ص 99	Preservation
learn something about Mormonism , but the p 230	لأن أعرف شيئا عن مذهب المورمون لكن... ص 148	Preservation
I'm a Catholic myself. p 256	أنا نفسي كاثوليكي ص 163	Preservation
From the converts , An'de Baptist , an'de church p 256	من الأديرة ومن المعمدانين والكنيسة ص 163 162	Preservation

Table 18: religious terms mentioned in the novel

The translator opted for the preservation procedure in translating the religious terms that were mentioned in the novel due to the fact that they all have proper equivalences in the TL, and most of these terms are familiar to the readers, in the fourth example, the religious term in the name “**Judas Iscariot**” “يهودا الإسخريوطي”, **Judas Iscariot**, in Christianity, is believed to be the one who betrayed Jesus Christ by kissing him and addressing him as “**rabbi**” “**my god**” in front of the crowd that went to arrest him.

In the eighth example, we have the word “**Mormonism**” “مذهب المورمون”, **Mormonism** is a religion formed in the United States by a man named Joseph Smith and was officially called “The Church of Jesus Christ of Latter-day Saints”, similar to Christians, Mormons also believe in a God, a son of God, and the holy spirit, what makes them different from Christians is that they accept other books in their canon.

The ninth example contains the word “**catholic**” “كاثوليكي”, a catholic follows the Christian church that regards the pope as the leader.

In the tenth example we have the words “converts” translated to “الأديرة” and “**Baptists**” translated to “المعمدانين”, according to oxford dictionary, the word convert means (to change something from one form into another) religion wise, a convert is someone who switches from one religion into another, however, the translation provided by the translator is incorrect as “الأديرة” does not mean a “convert”, “الأديرة” is the plural of the word “دير” which is a building used as a workplace for monastics, nuns, and monks, it is known as “**monastery**” in English.

A **baptism** is a Christian ceremony where a newborn baby is welcomed into Christianity by pouring water on his head, however, someone who is a **Baptist** firmly believes that a person can't be baptized at a young age and that he must be mature and truly believe in Christianity.

4.4. Gestures and habits

ST	TT	Davies's procedure
Tied her knees together and danced the “ danse du ventre ” p 155	فكانت تعقد ركبتيها وترقص رقصة الصدر ص 101	Transformation

Table 19: cultural gestures and habits mentioned in the novel

In this example, the translator transformed the term “**danse du ventre**” into “وترقص” “رقصة الصدر” which caused it to lose its meaning. The “**danse du ventre**” is a famous type of dance which originated in the middle east, its proper translation is “الرقص الشرقي”.

5.Findings

After analyzing all the CSIs and counting how many times each translation procedure was used, we determined that the translator opted mostly for the preservation procedure as can be seen in the pie chart in figure 2.

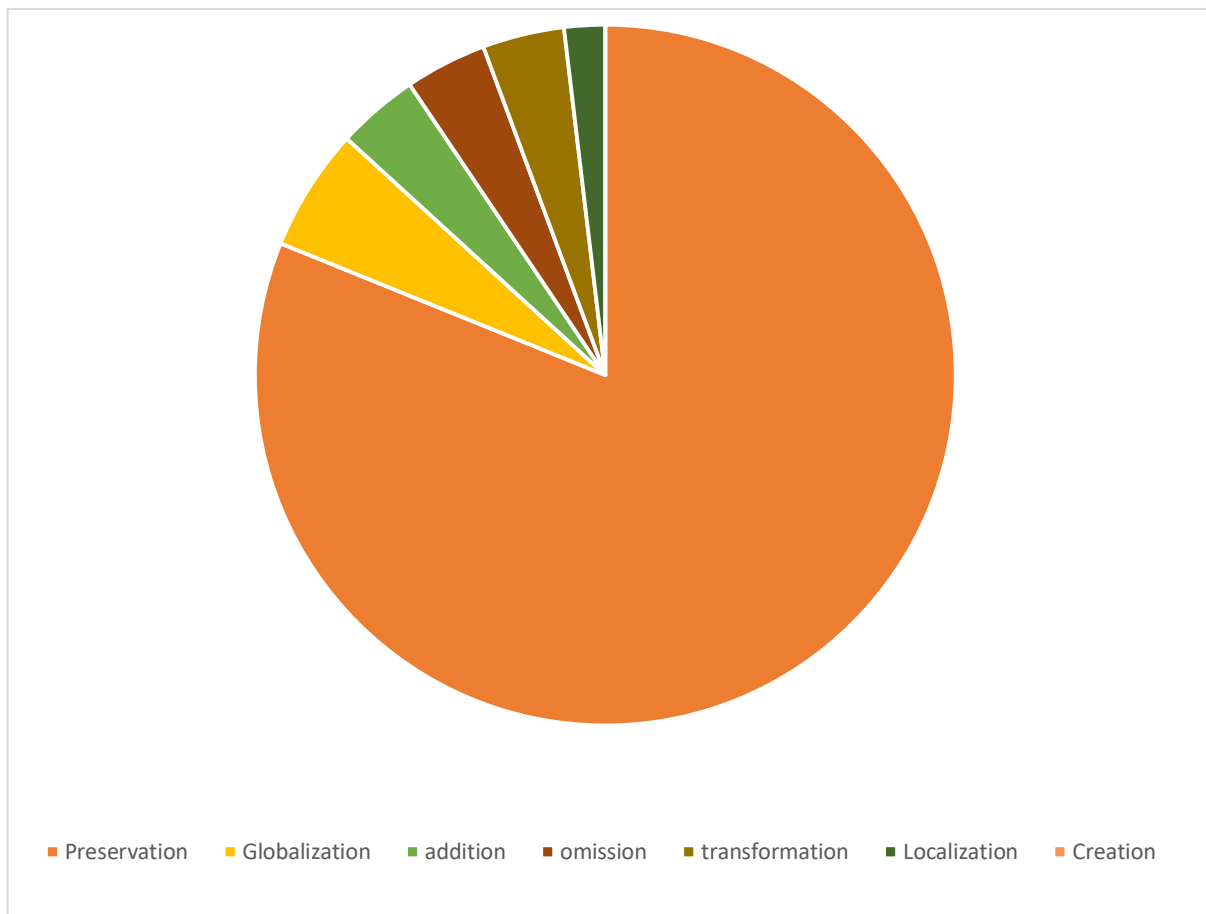


Figure 2: Representation of the use of Davies's procedures by the translator

Conclusion

The novel “Down and Out in Paris and London” is filled with CSIs of different categories (dishes, houses, currencies, units of measurement...) and even different cultures (French, English, Indian...), and from the analysis we made, we concluded that the translator opted mostly for the preservation procedure in his translation, there were even dozens of French words that were transliterated in the TT which, despite the fact that it creates ambiguity in the story, it also maintains the beauty of the novel and the diversity of cultures within it.

General Conclusion

After defining translation and translation studies, the concept of equivalence and gain and loss in translation In chapter one, and talked about CSIs and the translation procedures proposed by Davies to translate them and the phenomenon of untranslatability in chapter two, and analyzing the CSIs mentioned in the novel “Down and Out in Paris and London” along with their Arabic translation done by Saadi Yousef in order to determine which translation procedures he used, we are now going to determine whether the research questions posed in the general introduction have been answered.

- What can cause untranslatability?

In chapter two, we tackled the phenomenon of untranslatability where we talked about its two types, (linguistic and cultural untranslatability) and showed the differences existing between languages that can lead to untranslatability.

- What are the procedures proposed by Davies in dealing with CSIs?

In chapter two, we also classified the translation procedures that were proposed by Davies to deal with CSIs along with few examples to help the reader better understand them.

- What are the translation procedures used by Saadi Youcef in translating the CSIs mentioned in the novel “Down and Out in Paris and London? Which procedure was used the most?

In chapter three, we classified the CSIs mentioned in the novel “Down and Out in Paris and London” along with their Arabic translation according to Newmark’s taxonomy and analyzed them in order to determine which of Davies’s procedures were used by Saadi Yousef in translating those cultural references, during the analysis, we noticed that the procedure that was used the most by the translator was the preservation procedure.

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Dictionaries

Dictionary of translation studies by Mark Shuttleworth and Moira Cowie.

ملخص البحث

الجزء النظري:

المقدمة

تعرف الثقافة أنها مجموعة المعتقدات والعادات والأنشطة والعادات وكل جانب من جوانب الحياة المتعلقة بفئة من الأشخاص، واللغة بشكل أكيد. الأخيرة تعتبر عاملاً أساسياً في توارث الثقافات عبر الأجيال والترجمة دوراً محورياً كذلك، إلا أن المترجم يواجه عقبات عند تعامله مع الاختلافات الثقافية الموجودة بين اللغات ويلاحظ هذا جلياً عند الخوض في ترجمة لغتين غير متطابقتين، وللإختلافات اللغوية أيضاً تأثير على عملية الترجمة حيث يؤدي العاملان إلى ما يسمى بعدم قابلية الترجمة، حاول العديد من الباحثين في مجال الترجمة التوصل إلى تقنيات وإجراءات للتعامل مع الإختلافات الثقافية واللغوية بين اللغات بغية المساهمة في مساعدة المترجم لينتج ترجمة جيدة تساهم في نشر المعرفة.

إشكالية البحث:

ستقوم هذه الدراسة على إبراز الإختلافات الثقافية واللغوية المؤدية إلى ظاهرة عدم قابلية الترجمة كما ستناقش إجراءات الترجمة المقترحة من طرف ديفيس (2003) إضافة إلى ذلك تصنيفات المفردات ذات الخصوصية الثقافية المعتمدة من قبل نيومارك (1988)

أسئلة البحث:

تطمح هذه الدراسة الإجابة على مايلي من الأسئلة:

ماهو مفهوم الترجمة وماهي دراسات الترجمة؟

ماهو السبب خلف ظاهرة عدم قابلية الترجمة؟

ماهي إجراءات الترجمة المقترحة من قبل ديفيس للتعامل مع المفردات ذات الخصوصية الثقافية؟

ماهي الإجراءات التي استعملها يوسف سعدي أثناء ترجمته للمفردات ذات الخصوصية الثقافية المذكورة في رواية "متشردا في باريس ولندن"؟ وماهو الإجراء الطاعي؟

غرض البحث

تهدف الدراسة إلى جعل صورة الاختلافات الثقافية واللغوية بين اللغات أوضح للمتترجمين المستقبليين وما مدى تأثيرها على الترجمة المنتجة، كذلك تعرفهم بالطريقة الصحيحة للتعامل مع المصطلحات ذات الخصوصية الثقافية.

خطة البحث:

تنقسم الدراسة إلى ثلاثة فصول تتمثل في:

الفصل الأول: يتضمن هذا الفصل مفهوم الترجمة بشكل عام ودراسات الترجمة إضافة إلى مشاكل التكافؤ في الترجمة وأيضاً مفهوم الكسب والفقد في واهم ميزات الترجمة.

الفصل الثاني: يتناول هذا الفصل مفهوم الترجمة الأدبية ومشاكلها وكذلك ظاهرة عدم قابلية الترجمة بأنواعها، انتقالاً إلى المصطلحات ذات الخصوصية الثقافية وتصنيفاتها.

الفصل الثالث: سيمثل هذا الفصل الجانب التطبيقي من الدراسة حيث يتضمن الرواية المراد دراستها ونبذة عن كاتبها إضافة إلى ذلك ملخصاً وجيزاً لها وتحليلاً للبيانات ثم مناقشة النتائج المتحصل عليها.

الفصل الأول:

يتمحور هذا الفصل حول الترجمة ودورها الهام في التواصل والازدهار الحضاري ودراساتها، حيث ستتم مناقشة مخطط هولمز أين كان التركيز على الدراسة الوصفية للترجمة على وجه الخصوص كون طبيعة دراستنا وصفية. ومن ثم التطرق إلى مفهوم الترجمة المقدم من قبل ثلاثة باحثين في المجال، إضافة إلى ذلك سيتضمن الفصل التكافؤ في الترجمة بمفهومه ومشاكله ونوعيه المقترحين من طرف نايدا، كما سناقش مفهوم الكسب والفقد في الترجمة وميزات الترجمة كذلك.

الترجمة

تلعب الترجمة دوراً هاماً في التواصل بين مختلف الشعوب والثقافات على مدار الزمن وهذه حقيقة لا يمكن نكرانها، في تصريح لنيوبورت وشارف أن الترجمة تمثل مصدراً مميزاً للمعرفة والحكمة البشرية.

دراسات الترجمة:

وصف جيمس آس هولمز في مقالته "اسم وطبيعة دراسات الترجمة" دراسات الترجمة بأنها معنية بمجموعة المشاكل المعقدة المجتمعة حول ظاهرة الترجمة. وفي نفس المقالة وضع هولمز خريطة تصف الدراسة أين قسمها إلى فئتين:

دراسات الترجمة البحتة ودراسات الترجمة التطبيقية.

تنقسم دراسات الترجمة البحتة بدورها إلى:

(TTS) دراسات الترجمة النظرية

(DTS) دراسات الترجمة الوصفية

بما أن طبيعة دراستنا وصفية فتم وضعها تحت إطار دراسات الترجمة الوصفية.

دراسات الترجمة الوصفية:

تعنى بوصف دراسات الترجمة، وتنقسم إلى ثلاثة فروع:

بحسب النصوص المترجمة

بحسب أسلوب الترجمة

بحسب الجمهور المقصود

مفهوم الترجمة:

هي عملية نقل لرسالة منطوقة كانت أم مكتوبة من لغة إلى أخرى مع الحفاظ على معناها الأصلي

كان للباحثين في مجال الترجمة تعريفات خاصة بهم للعملية، نذكر منها:
كاتفوردي: "هي عملية استبدال مادة نصية في لغة ما بمادة نصية مكافئة لها في لغة أخرى"

نايدا: "يرى نايدا أن الترجمة هي فن، ويعتبرها إعادة إنتاج لرسالة في اللغة المرجع بأقرب مكافئ لها في اللغة الهدف من حيث المعنى والأسلوب."

نيومارك: "تحويل معنى النص من لغة أخرى مع التحفظ على الطريقة التي كتب بها"

أنواع الترجمة:

قسم الباحث الأمريكي في مجال اللسانيات جاكسون الترجمة إلى ثلاثة أنواع وهي:
 الترجمة داخل اللغة
 الترجمة بين اللغات
 التحويل

مشاكل التكافؤ في الترجمة:

التكافؤ هو طبيعة العلاقة بين اللغة المصدر واللغة الهدف، تلاحظ عند الأخذ بعين الاعتبار الاختلافات الموجودة بين اللغات على عدة مستويات.
 وضع نايدا نوعين للتكافؤ في الترجمة وهما:
 التكافؤ الرسمي: يركز على البنية النحوية والميزات المعجمية للنص بدلا من الرسالة
 التكافؤ الوظيفي: يعتمد على ما يسميه نيدا "مبدأ التأثير المكافئ" حيث يعتقد أن القارئ يجب أن يكون له نفس العلاقة مع الرسالة المترجمة مثل علاقة قارئ اللغة المصدر مع الرسالة الأصلية (نايدا) (1964)

الكسب والفقد في الترجمة:

الكسب وفقا لباسنات هو توضيح وإثراء للغة المصدر أثناء عملية الترجمة،
 الفقد هو ناتج الاختلاف بين الثقافات، حيث يتحقق في الترجمة نتيجة لعدم قابلية الترجمة على المستوى الثقافي والمعجمي.

مميزات الترجمة:

لا تقتصر عملية الترجمة على التحويل بين لغة وأخرى بل هي أيضا نقل للمعنى، وهذه الأخيرة ليست بالعملية الهينة إذ على المترجم أن يأخذ بعين الاعتبار مميزات الترجمة المتمثلة في:
 المقبولية مدى دقة ارتباط المادة المترجمة بالثقافة المستهدفة والمعايير اللغوية
 المصداقية: هي أسلوب نقل رسالة من لغة إلى أخرى وإحداث التأثير الفعال على الشكل والمعنى بحيث يشعر قارئ الترجمة وكأنه يقرأ النص الأصلي.
 الدقة والإحكام: تشير أن الترجمة الممتازة هي التي تنقل الرسالة بشكل واضح وفعال وصادق وفقا لنية المؤلف.
 الطبيعية: تتأسس من خلال علاقة الكاتب بالقارئ وكذلك من خلال الموضوع أو السياق.

الفصل الثاني:

يتناول هذا الفصل الترجمة الأدبية مفهومها، ما يجعلها مميزة عن باقي الأنواع والصعوبات التي تواجه المترجم أثناء التعامل معها، ومن ثم عدم قابلية الترجمة وأنواعها، إضافة إلى ذلك تعريف المصطلحات ذات الخصائص الثقافية تصنيفاتها والإجراءات المستخدمة في ترجمتها.

الترجمة الأدبية:

هي نسخ وحدة نصية أدبية من لغة إلى أخرى، تتضمن ترجمة الروايات، القصص والشعر. تركيزها على حفظ الجمالية والمعنويات الخاصة بالنص المرجع أثناء عملية الترجمة ونقلها إلى النص الهدف يجعلها مميزة.

صعوبات الترجمة الأدبية:

تعتبر الترجمة الأدبية الأصعب نوعا ما مقارنة بباقي أنواع الترجمة، حيث لا يكفي المترجم إتقان اللغة المرجع فقط بل هو ملزم بالفهم الجيد للجانب الثقافي واللغوي والعملي أيضا للغة الهدف، كما عليه الحفاظ على أسلوب النص الأصلي عند نقل معنى الرسالة.

اللهجة الأصلية للكاتب

المصطلحات ذات الخصوصية الثقافية

اللهجات العامية

التلاعب بالألفاظ

عدم قابلية الترجمة:

طرح كاتفورد إشكالية عدم قابلية الترجمة وصنفها إلى فئتين:

عدم قابلية الترجمة اللغوية: تحدث عندما لا يتوفر مكافئ معجمي أو نحوي في اللغة الهدف، يلاحظ هذا النوع عند محاولة العثور على ضمير انجليزي مكافئ للضمائر العربية.

عدم قابلية الترجمة الثقافية: تلاحظ في حالة عدم وجود ميزة ظرفية ذات صلة لنص اللغة المصدر في ثقافة اللغة الهدف.

المصطلحات ذات الخصوصية الثقافية:

الأمر الملاحظ عند التعامل مع هذه المصطلحات هو عدم وجود تسمية متفق عليها من طرف الباحثين، حيث برزت عدة تسميات منها:

Culture bound concepts

Cultural words

Realia

تصنيفات المصطلحات ذات الخصوصية الثقافية:

تعتبر اللغة جزءاً أساسياً من الثقافة ومساهما فعالاً في نقلها عبر الحضارات، لذلك يَأثر الاختلاف بين اللغات والثقافات على معنى الفكرة الأصل، وتتجلى هذه الاختلافات غالباً على مستوى الكلمات ذات الخصوصية الثقافية مما يؤدي إلى صعوبة التعامل معها. من أجل تبسيط عملية ترجمتها صنفها نايدا وتايبر (1964، 1966) إلى خمسة مجالات رئيسية:

علم البيئة

الثقافة المادية

الثقافة الاجتماعية

الثقافة الإيديولوجية

ثقافة اللغويات

لاحقاً قام نيومارك (1988) بتطوير هذه التصنيفات أين ابتكر مفاهيم تتدرج تحت كل تصنيف:

علم البيئة (النباتات، الحيوانات)

الثقافة المادية (المأكولات، الملابس)

الثقافة الاجتماعية (الترفيه)

منظمات (المصطلحات التاريخية أو السياسية، أسماء الوزراء والمفاهيم الدينية)

الإيماءات والعادات (السلوكيات الثقافية كالرقص بطبوعه)

إجراءات الترجمة المقترحة من قبل دايفيس:

تعرف المراجع الثقافية بصعوبة التعامل معها وهذا عائد للاختلافات اللغوية والثقافية التي تنشأ بين اللغتين أثناء عملية الترجمة، مما دفع علماء الترجمة إلى ابتكار إجراءات تساعد في الترجمة. نجد من بينهم ديفيس الذي اقترح سبعة إجراءات وهي:

- الحفظ Preservation
- الإضافة Addition
- الحذف Omission
- التعميم Globalization
- التوطين Localization
- التحويل Transformation
- الابتكار Creation

الجزء التطبيقي:

الفصل الثالث:

يتضمن هذا الفصل الجانب التطبيقي من دراستنا، أين سنقدم عينة من المصطلحات ذات الخصوصية الثقافية في اللغة الأصل وترجمتها في اللغة العربية قصد تطبيق ما ناقشناه سابقا من تصنيفات وإجراءات.

المنهجية:

تعنى هذه الدراسة بتحليل رواية "Down and out in Paris and London" للكاتب جورج أورويل ونسختها المترجمة إلى اللغة العربية، من قبل المترجم "يوسف سعدي". حيث نطمح من هذا التحليل إلى تعريف القارئ بثقافات وأنماط حياة جديدة، وذلك من خلال جمع المفردات ذات الخصوصية الثقافية في النص الأصلي ومن ثم تحديد الإجراءات المستخدم في ترجمتها، يعقبه تصنيفها وفقا للتصنيفات المقترحة من طرف نيومارك.

تحليل العناصر ذات الخصوصية الثقافية المذكورة في الرواية:

المثال الأول:

"Suet Pudding and Roquefort cheese with litre Burgundy"

"بدنج وجبنة روكفورد مع لتر بورغندي"

جبنة روكفورد من أشهر أنواع الجبنة الزرقاء، يستخرج من حليب الخرفان، أبيض مفتت مع عروق العفن الأزرق يتميز بنكهة فريدة تجمع بين نكهة العفن الأزرق مع طعم كراميل الحليب الحلو المحترق. استخدم المترجم في هذا المثال إجراء **الحفظ** بدون شرح مضاف مما يضع القارئ الغير مطلع على المطبخ الفرنسي في موضع عدم الفهم الجيد لماهية الجبنة المقصودة في السياق.

المثال الثاني:

"Fat man in bowler hat"

"رجلا سميئا ذا قبعة عالية"

استعمل المترجم في هذا المثال إجراء **التعميم**

المثال الثالث:

"Puller or a gharry pony, In any far Eastern"

"الهندي وحصان العربية في بلدة الشرق"

حصان العربية هو وسيلة نقل تتمثل في عربة يجرها حصان أو مهر، لا يزال من الممكن إيجادها في بعض أنحاء العالم.

استخدم المترجم إجراء **الحفظ**، ترجم المفردة ترجمة حرفية.

نتائج البحث:

يظهر جليا من نتائج التحليل أن إجراء الحفظ هو الأكثر استخداما من طرف المترجم عند ترجمته للمفردات ذات الخصوصية الثقافية، كما لاحظنا الترجمة الصوتية في اللغة العربية للكلمات الفرنسية والتي بالرغم أنها تخلق غموضا في القصة إلا أنها ساهمت في جماليتها وإثرائها الثقافي.