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Cultural Items Load in Translated Literary Works Lost or Gained

A stylistic approach

Corpus : *Time of White Horses*

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DEDICATION

I dedicate this work

In memory of my beloved grandmother.

To my beloved Father and my sweetheart Mom, I would like to thank for being for every things you have done for me, for the time when you were my only strength, I am so glad for being my parent.

To my brothers, if I look thousands of time I will never find someone love me, support me, or hold me when fall down like my beloved brothers.

To my sweetheart sister.

To my best friend Oumaima for her support and being with me every moment .

To all my friends for their love and help.

Aicha Ben Belgasem

DEDICATION

I dedicate this dissertation first of all to Jerusalem.

To my beloved parents who have done everything for me, they have always encouraged and helped me do what I want.

To my beloved sisters Takwa, Aya ,Chifaa ,and my honey Rifk.

To my children if dare say it – twin- Moatez Beallah, Moatasem Beallah and Haider.

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Abstract

Literary text is one of the ways that lead to communicate through the world and to achieve knowledge about the others cultures, however translating a literary text is not an easy tasks because it poses many problems for the translator's challenging to identify faithful equivalence in an endeavour to successfully translate these cultural items because of the global cultural diversity, which may be concepts, items, or ideas that are unique to some individual languages, the current study discussed the translation of Ibrahim Nassrallah's *Time of White Horses* from Arabic into English by Nancy Robert. The stylistic analysis of her version shows cultural differences between the two texts. This study, explains the methods and strategies the translators of this novel used when dealing with such cultural elements, also tries to investigates and analyse if these translated cultural items are lost or gained.

Keywords: Cultural Item, Loss, Gain, Literary Translation.

List of Abbreviations

SL: Source Language.

TL: Target Language.

ST: Source Text.

TT: Target Text.

CBT: Cultural Bound Terms.

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General Introduction

GENERAL INTRODUCTION

General Introduction

The diversity of languages, cultural varieties worldwide and the necessity of communication in human life have caused translation to be a very effective factor in communicating, exchanging cultures and knowledge. Literary translation, therefore, plays a paramount role in bridging the gaps between different civilizations. Thus, it seems that language and culture are closely related and it is essential to consider both in the process of translation. Although there is no specific form or adequate strategy for how a translation must be done, all translators strive to find the appropriate equivalent between terms and concepts in the target and source languages. However, finding the appropriate equivalence is a complex process that involves transferring meaning from one language to another and necessitate extensive knowledge of the source and target cultures. As it is noted by Larson (1998, p. 163), “ one of the most difficult problems facing a translator, is how to find lexical equivalents for objects and events which are not known in the target culture.

In this process, the translator’s most difficult task is to bridge the cultural gaps between the two languages. This involves paying attention to their diverse cultural elements, or cultural specific items. But how should the translator do that? Assist him in obtaining a suitable transfer. As a result, the purpose of the study is to investigate the difficulties encountered when translating cultural components from Arabic into English, using a corpus drawn from a Palestinian Arabic novel. We hope to shed light on representing stylistic analysis to investigate cultural items in two versions. It also explains how to deal with such elements. The main objective of this study is to identify the uniqueness of each of the language’s cultural items, to check to what extent these items are translated into English and to compare and contrast different aspects in the novel under question investigation. This study aims to answer the following questions, What are the challenges related to translating cultural items in the translation of the English version of *Time of White Horses*? Are the cultural items in *Time of White Horses* mostly lost or gained?, what are the translation strategies the translator has used in translating the cultural items in *Time Of White Horses*?

This study relies on a stylistic approach, which is convenient and appropriate for our research because it considers both linguistic forms and cultural factors.

GENERAL INTRODUCTION

The dissertation is divided into three chapters. The first part of the first chapter tries to identify translation, literary translation, literature, literary text, and setup the difficulties that face the translator when dealing with a literary text. The second part of first chapter defines ideology, investigates the relationship between ideology and translation. Chapter two focus on definitions of ,culture, cultural items stating the obstacles that translators face when dealing with cultural element, mentions the strategies and methods to overcoming those obstacles. The third chapter highlights the background and the summary of the novel, the author and the translator's backgrounds and deals with practical framework, conclusion.

**Chapter I:
Translation,
Literature and
Ideology**

Chapter I-----Translation, Literature and Ideology

Introduction

Most cultures are focused on the diffusion of knowledge from other civilizations, and their adoption and growth. Translation is one of the oldest tasks associated to human activity, as it has been the bridge that allowed peoples to interact and break the barrier of language dissimilarities. Translation is the medium by which information is exchanged. When translating literary texts with cultural material which are different from the translator's beliefs and ideas, a variety of ideological forces force the translator to participate in the text: by employing strategies and procedures consistent with his ideology, the translator can consciously or unconsciously interfere with the target text. Hence, this chapter is divided into two main parts: the first part is dedicated to identify literature as well as translation, literary text, literary translation and states the difficulties of translating literary works. The second part dedicated to investigate the definition of ideology in the translation process, examine the relation between ideology and translation as well as language and ideology.

1-Literature and Translation

1-1- What is translation

Throughout history, written and spoken translations have played a crucial role in inter human communication. As a result to the establishment of translation as a new academic independent field of study, a number of different definitions have been offered by different scholars, Lawrence Venuti for example, defines translation as « a process by which the chain of signifiers that constitutes the source –language text is replaced by a chain of signifiers in the target language which the translator provide on the strength of interpretation. » (Venuti 1995 :17). (as cited in firoozkoobi, 2010)

Venuti proved that translation is

To bring back a cultural other as the same, the recognizable ,even the familiar ; and this aim always risks a wholesale domestication of the foreign text, often in highly self conscious projects ,where translation serves an appropriation of foreign cultures for domestic agendas cultural, economic, and political (Venuti 1995 :18). Ibid

The feasibility of a translation, according to Venuti, is determined by its link to the cultural and social contexts in which it is produced and interpreted. He believes that a foreign text contains a wide range of fixed semantic options, Only conditionally, in any given translation, on the basis of varied cultural assumptions and interpretive choices in distinct social settings and throughout history. Also translation was defined by Munday as « the process of translation between two different languages involves the translator changing on original written text (the source text or ST) in the original verbal language (the source language or SL) into written text (the target text or TT) in a different verbal language (the target language or TL). ». Jermy Munday 2001, P .5

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According to Munday translation refers to reformulating the language of the source text into language of the target text by taking into account both linguistic and cultural distinctions.

Newmark mention that translation is « is rendering the meaning of a text into another language in the way that the author intended the text » (Newmark,1988,p .5).By his description, Newmark means that when a text is translated, the meaning of the text should be close to the author's goal.

On the basis of all of the above mentioned definitions of translation in relation to our study , it can be inferred that translation is not just transfer language from the source text into the target text ,but rather should take the cultural aspect as well as the linguistic aspect into consideration, to succeed in conveying a faithful translation.

1-2- What is Literature

Literature is a reflection of society because it both absorbs and expresses the beliefs values and tradition about a particular group of people.

Literature is a product of particular culture that concretizes man's array of values, emotions, actions and ideas. It is therefore a creation of human experiences that tells about people and their world (Duhan 2015).

Literature is an intimate experience of an author carefully expressed in concrete images through the use of structure, imaginative style and luxurious metaphors. It is not practical or logical communication, but an aesthetic experience (Taraest p1).

1-3-Literary Text

The literary text is considered to have a cognitive system based on knowledge, the psychological and emotional side, and the literary text is known to be the body of speech in which the writer expresses his felling, emotions and what is in his mind by using an aesthetic language to in order to capture the reader attention, there are a several types of literary text including : short stories, novels, poems drama and so on.

According to fortunato, I « En quelques mots, disons que c'est un art verbal, l'ouvre littéraire ayant par essence un dimension esthétique. Comme tout production artistique elle est elle-même sa propre fin.son objet n'est pas de décrire ni de démontrer mais d'évoquer, de suggérer pas la biais de fiction, un réel toujours recomposé. Elle est un regard éminent subjectif posé sur l'homme et sur le monde. »(Munir khled.p16) as cited in HAMZA & YUCEF 2019.

When back translated gives us : in a few words, let us say that it is a verbal art, the literary work having par excellence an aesthetic dimension. Like any artistic production, it enjoys itself its own aim. Its object is not to describe neither to demonstrate but to evoke, not to suggest the fictional bias, a reality always recomposed. It is an eminent subjective look on man and on the world.(Our translation)

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In this context it can be said that Munir Khaled claims that literary work have an aesthtique dimension its purpose is not to describe or to demonstrate but to Evok, to suggest through fiction.

1-4-Literary Translation

Literary translation is one of the most difficult types of translations that a translator encounters during his career, unlike the legal, medical, economic and other translation that suffices to find a single equivalent. However, it contributed, on the other hand, to identifying masterpieces of international literature such as Russian, German, English and French literature. not only that ,but attracted many translators, despite the difficulties that he may face while transmitting the culture of others literature translation is the translation of literature in its different branches or what is called different literary genres such as poetry. it is a literature that includes rhetorical structural and musical elements which requires comparisons at all levels between languages, especially in the science of the structures and pragmatics as cited in Sara.

As for the status of literature, it lies in its value in terms of enjoyment benefit, and the importance of the semantic translation method in making the translation of literature a sophisticated art represented in transmitting the meaning of the literary text in its entirety ,in form and content, with an emphasis on transmitting the aesthetic value of the text without making informational concessions for the benefit of the translation reader .Ibid

Therefore, translating literature which means not have to keep the literal meaning of the text only but also to transfer the aesthetics that the producer intended to enclose. In order to translate a literary text this means that the translators translate a culture and imagination of the author and the translator must be free and faithful in the same time, and respect the « *voluire dire* » of the author According to This St-Pieresaïd « *si pour certain traduire fidèlement signifie rendre l`expression même du texte original, pour d`autres, une traduction fideleest elle qui se libère de l`expression pour serrer de plus prèsl`intention de l`auteur le message du text* (ST-pierre 1990 :124) as cited in(Fatiha, 2013) (if translating means for some rendering faithfully the same expression of the original text ; for others, faithful translation is the one that tries keep the author`s intention of the text).

The translator`s of literary text has to skilfully pick and select his word to make the translation more significant and profound. Thus, so much attention should be paid to the deep meaning, the devices and the cultural background information which imply in the text. Translation, then, should not be a process of transferring of words or sentences from one

Chapter I-----Translation, Literature and Ideology

language to another, but it should recreate an effect between these languages(Mikalif,1983:16) as cited in (Abbas, 2013, p.60).

After all we can see that the literary translation is a type of translation which is not an easy task because translating a literary work is totally different from other categories, to translate a literary work the translator must take into account the specific feature of the text and keeps the meaning of the original text , the form and content with the focus on transmitting the aesthetic values of the text to create the same image as the Original, and should carry out the culture of the source text to convey the message of the producer, this make literary translation more difficult and challenging than others.

Therefore, the translation in English language is:" To be faithful to the meaning of the original message, the translator should know the linguistic and extra-linguistics signs, and culture of the target receivers. In this context, Hurtado Albirsaid: "In order to be faithful to the original meaning, the translator should be faithful to what the original author wants to say such as: preverbal origin, all the processes of thinking, expressing ideas, and meaning genesis). And then, in his rewritings he should be faithful to the proper means which help the target language to express these thoughts –what the author wants to say and help the receivers to understand the target text the same as the original text’s receivers understand it. These three principles of faithful are necessary and inseparable if we want to be faithful to the original meaning "(Hurtado Albir1990: 79) As cited in Fatiha, 2013.

1-4-1-Literary Translation Features

Since literary texts display many linguistics features, as well as social and cultural aspects of human lives, literary translation is regarded as one of the main ways of communication across cultures.

It requires various characteristics that the translator has to pay attention to reflecting all the SL literary features such as sound effect morphonemic selection of words, figures of speech, style.(Riffaterre 1992 :204-205). As cited in Houaria

Bellhaag (1997:20) summarize these features as following:

- Expressive, connotative and symbolic.
- Focusing on both forms and content.
- Allowing multiple interpretation.
- Timeless and universal.
- Using special devices to heighten communicative effect.

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- Tendency to deviate from the language norms.

1-4-2-The Difficulties of Literary Translation

As that literary translation is the translation of literary texts and novels the translator finds himself transferring and moving from one language to another and from the culture of one people to another people' s culture, which will create many difficulties in front of him at the linguistic and culture level .the most important difficulties can be summarized as follow :

_ The difficulty of conveying some cultural concepts without taking into account culture and being satisfied with language only.

_ The difference in the linguistic structure between languages.

_ culture difference between the original language and the target language, The limited culture and capabilities of the literary translator and the lack of development of his capabilities is a factor in the aggravation of this problem, and we find here that Dr.Mohammed Anani had addressed this aspect in his book (the art of translation and literary translation between theory and practice) as he mentioned some aspects that the literary translator might overlook during his translation. Among the most prominent difficulties are those related to the translation of abstract words whose meanings carry emotions, thoughts and excitement as cited in Sara.

2-Translation and ideology

2-1-Definition of Ideology

" When our moral conscience speaks, it is society that speaks within us" **Emile Durkheim** Pavlik (2018).the person is a son of his society, where his personality growth up according to shape of it , perhaps he born in one society and live in another , he will take from the latter from his characters, his ethics, his customs....etc .

But that does not prevent him to let what he does not want to acquire, also perhaps he try to build a different personality, but in this case he will find difficult to living with this society. Throughout history, these ideas had a great influence on writers, poets, politicians and kings....etc. When studying the writings, we find that the writer is influenced by the ideas of his society, even he tries to be objective, he does not escape from sign to his ideas, in opposite the translators also cannot escape from their ideas and their believed, they sometime change the ideas of the source text to became appropriate with the ideas of their societies.

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The concept of ideology was first introduced by the French thinker d'Estut de Tracy (1754-1836) as the "science of ideas" as opposed to the metaphysical world of philosophy. As cited in Dr.Montaser

Ideologies are a set of beliefs shared by a group of people that are often rejected due to the fact that they are often imposed, whether by the majority within a democracy, by force under authoritarian regimes, or even through the manipulation of media owned by governments or political forces (Camelia, 2009, 94). As cited in Housam Haj Omar.

According to Marx, he defines ideology as “the system of ideas and representations in the mind of an individual or a group. » .Ibid

Heberman (1973) connects ideology with power, describing it as a system of ideas that constitutes and constitutes the bulk of power in society. As cited in Husam Haj Omar. Moreover, Htim and Mason (1997 144) claims that ideology includes "implicit assumptions, beliefs, and value systems that are collectively shared by a social group." *Ibid*

According to the above definitions, ideology clearly refers to a body of ideas characteristics of a particular social group and individuals, which effect their behaviours and beliefs, and it’s an identity thinking.

2-2 Translation and Ideology

Theoretically speaking, the role of the translator is to transfer the meaning of the ST faithfully and without expressing feelings or opinions and to be objective as possible as he can. However, the process of translation is a way of “decoding and recoding, or analysis and restructuring, during which the translator tries to understand the author’s ideas before putting them into words”(Al-Mohannadi: 2006:529). Therefore, the translator’s ideology may affect the process of transfer or translation consciously or unconsciously; the translated text does not reflect the author’s personal ideology or his/her cultural ideology (Al-Muhannadi, 2006) . As cited in Abderahman2014.This explains the difficulty of the translation process, as the translator tries to be objective in conveying the message of the source text.

According to Xiao-jiang (2007) ideology of translator affects the translation process and strategies for example when Muslims translators translate political texts for example when they write "Palestinian martyr" instead of "Palestinian slain", they do not only translate it, but also they tend to modify i.e. add or omit some information that they think must be included in the original texts. Therefore, they are influenced by the social and discursive practice of the Islamic societies. As cited in Abderahman2014.

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Van Dijk (1995) states that scholars are widely practice in critical endeavour the ideological analysis of language and discourse in order to know and investigate the ideologies of the speaker and the writer. As cited in Hadda&NourElhouda

Also Venuti (2004) claims that translator invisibility may happen if the translator worked hard when translating a text that doesn't emerge to the audience, this confirms why the translator is ignored in the society. That is why knowing the translator's ideology is important for understanding and interpreting his works. Ibid

2-3- Ideology and Language

Hatem (2000, p. 218) defines ideology as "a collection of reflective ideas of beliefs and interests of individuals, communities, and community institutions that are ultimately excessively articulated by language." As cited in Dr.Montaser.

According to Hatem, ideology is linked to language because language is used to transmit and communicate ideology .

Indeed, (Fairclough 2001, pp. 17-27) claims that ideologies and languages are inextricably linked, since ideology is the ability to impose our visions as intuitively dominant visions, which are articulated through linguistic discourse ,and the relationship between language as a medium of social communication, and ideology as a system of ideas and values, which is characterized by great complexity. When the translator recognizes this reality, it help him in understanding and defining the underlying ideology in the text, as well as its relationship to the translation process and the role that language plays in farming social relations.Ibid

2-4- Ideology, Translation and Culture

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Peter Fawcett (2001/2010 p :167/174)attributes The difficulty of giving an accurate explanation of the position that ideology plays in the translation process, is due to the controversial nature of the idea of ideology and the lack of consensus on a unified meaning of it, and whether all human action is carried out according to ideological motives. As cited in Dr.Montaser.

Apart from the fact that the idea of ideology and its position in translation is a relatively recent development, the emphasis in the past was on maintaining the form and content of the original text and faithfully translating it to the target language, as well as assessing the translation's success in meeting these two conditions, As a whole, the old trend was limiting the translator's freedom to interpret the original text, and **Newmark**, As cited in Dr.Montaser stressed that the translator made every effort to preserve neutrality in the translation process, regardless of whether it disagreed with the original text's content or agreed with it, and to transmit it as it is. However, this approach did not last long, as the translation process and linguistic school theorists' concepts, which they regard as narrow and limited, do not recognize the position of the translator, who, in their opinion, transcends the process of pure transmission to actual involvement in the process of text production and editing. Thus , a new transformation in translation studies has emerged, with a greater emphasis on the meaning of the translated text and a greater margin of freedom for the translator to engage in the identification and interpretation of the original text as he sees fit for the translation's purpose (**Bassnet 2007,P :13/14**) As cited in Dr.Montaser In addition, the definition of confidence is redefined so that it is associated with the target text rather than the original text.

The recent translation studies theorists have recognized the existence of translation as a highly dynamic human activity, as Christina Schaffner (**scheffner,2003,p.23**) As cited in Dr.Montaser claims that translation is, at its core, an ideological activity due to the diversity of interests and intentions of the parties involved in the translation process (from critics ,editor and publishers.)

Meaning that each one comes with its own set of assumptions, positions, and values, which are expressed at all levels of the language, putting the translator in the role of trying to interpret the original text within the context of his culture. ,to adapt it to the target language's culture and focus on selecting the best translation techniques, by intervening at all levels of the text to match the target culture's expectations and beliefs. **Mason (1994, pp. 23.34)**As cited in Dr.Montaser

Conclusion

Chapter I-----Translation, Literature and Ideology

Since that Ideological factors play an important role in influencing the translator's views and procedures choices , especially when dealing with literary and cultural texts. The translator found in front of serious difficulties when translating these types of texts .

This chapter has provided us with an overview of some related theoretical models. It began by defining translation, literature and literary text, focusing on the difficulties that the translators face when dealing with literary text. Then explored various topics related to the subject of this study , including translation and ideology , language & ideology and as well ideology, translation and culture.

Chapter II: Translation and Culture

Chapter II-----Translation and Culture

Introduction

Literary texts show a wide range of linguistic characteristics as well as social and cultural aspects of human life, making literary translation one of the most important means of cross-cultural communication. However, translating literary texts is not a simple job, as it presents translators with several challenges. If not multicultural, they should be bilingual and bi-cultural.

Hence, translation is regarded as a cultural transition mechanism that entails more than merely looking for semantic parallels. As a result, translators should think about the sociolinguistic dimensions of language and aspects of discourse, as well as how these ideas are presented in different cultures. Since literature is often viewed as a cultural portrait of the nation and a mirror image of the culture, it presents a significant challenge to the translator, who must often choose between the source text's aesthetic and cultural components and the target text's aesthetic and cultural components. So, this chapter tries to define culture, cultural items, identify the loss and gain in translation process, and attempts to investigate the basic obstacles that face the translators in translating cultural items focusing on some strategies they follow to face these problems.

1- Language, Culture and Translation

1-1 Language and Culture

This statement suggests that language and culture are linked in a complex way. Language and culture are so intricately intertwined that they have evolved alongside one another, influencing one another and eventually defining what it means to be human. Kroeber(1923) said « Culture, then, began when speech was present, and from then on, the enrichment of either means the further development of other.» as quoted in Fatiha 2013.

Which mean that if culture is a product of human activity, then cultural manifestations are acts of communication that take on the characteristics of specific speech cultures. According to Rossi Landi (1973)« The totality of the messages we exchange with one another while speaking a given language constitutes a speech community, which is the whole society understood from the point of view of speaking. »(as quoted in Fatiha2013 .He also said that all the children learn their language from their societies, and during the process of learning a language also learn their culture and develop their cognitive abilities. As Edward Sapir (1929) proposed that... "the real world is to a large extent unconsciously built up on the languages habits of the group

Chapter II-----Translation and Culture

no two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same with different label attached." (69)as quoted in Fatiha 2013.

As a result, speaking implies a culture, and comprehending a culture is comparable to knowing a language. Language and culture are two inextricably linked mental realities. Cultural products are pictures and meanings from around the world that must be exchanged in order to be experienced.

1-1-1-The Concept of Culture in Literary Translation

We could never deny or overpower the cultural element of a given message during the translation process because language is the vehicle of culture and mirrors its features. Therefore, translating a language means simply translating its culture since « culture is the essence of of the language and so of translation. »(Sussan Bassnet,1991 quoted in Houarai.

Culture is a term that is difficult to define, since that several meanings have been offered by many scholars .According to Larson , culture is a complex of beliefs, attitudes ,values ,and rules which a group of people share (1984 :431) Quoted in firoozkoohi 2010.

In 1998Newmark claims that culture « is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions. » (Nemark1998 :94)which means that Culture can be regarded as a collection of beliefs that governs a society's behaviour patterns. Religion, economy, politics, literature, and language are among these views. As a result, language is a significant aspect of culture, and translation incorporates two cultures: the source language's culture and the target language's culture.

Taylor's define culture as" complex whole which includes knowledge, belief, art, moral, customs, law and any other capabilities and habits acquired by man as a member of a society ". HAMZA &Youcef 2019

In sum, culture is the system of knowledge of any group of people and each group has its own cultural specific features.

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1-1-2-Culture and Culture Aspect

The term culture originally meant the cultivation of the soul or mind ;culture includes behaviour such as courtship or shield rearing practices, material things such as tools, clothing and shelter, institution and beliefs.(Vermeer Hans,1989) Quoted in Hourri .Hence, many classification for such cultural aspect have been offered . Following Nida and applying the concept of culture to the task of translation.

Newmark claims that " most cultural words are easy to detect ,since they are associated with a particular language and cannot be literally translated, where literal translation would distort the meaning ". (Newmark, 1988p :95). Hence, many classification for such cultural aspect have been offered by Newmark. He puts forth this classifications of foreign cultural words, establishing the cultural words as follow :

1- Ecology :everything related to nature, plants, animal life and climate (flora, funa , winds, plains, hills).

2-Material culture (artefacts).

a-Food :Most people think that food names are among the most sensitive cultural expressions to translation.

b-Clothes :Newmark confirms that national clothing cannot be translated.

c- Houses and towns : Typical homes remain without translation.

d-Transport.

3-Social Culture- work and leisure.

4-Organisations,Customs,Activities,Procedures and Concepts

a-Political and administrative : The social and political life of any nation is reflected in its institutional terminology. Example :The president of the state (The president of the republic, the prime minister, the king).

b-Religious :Reflected in religious language, Christian missionary activity or Islamic call (Athan).

c-Artistic : Words relevant to Arts and literature, Symphony Orchestra in Berlin.

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5-Gestures and Habits : people of different cultures have distinctive gestures and habits, Every literary product reflects indeed these cultural aspects representing the society in which it was produced.

1-1-3 -Cultural Items

When two languages are not linguistically and culturally distant, the translators come across the least number of serious problems. translating cultural items in literary translations is seemingly one of the most challenging tasks to be carried out by translator because it involves the difficulty of producing well-translated texts, along with being faithful to the message.

Since ,Cultural items are concepts which shared by a particular members in a given language in any given society .Therefore, it can be said that any group of people has its own unique cultural items that are completely unknown in other societies, is what Baker confirms when she claims that" the source -language word may express a concept which is totally unknown in the target culture ,the concept in question may be abstract or concert ;it may relate to a religious, beliefs a social customs, or even a type of food ,such concepts are often referred to as culture specific" (Baker,1992 :21) Quoted in firoozkoohi 2010 , According to Baker words of cultural specificity are words which express a cultural phenomenon that is mostly unknown to the members of the target culture.

« Most ‘cultural words ’, according to Newmark, are easy to detect since they are associated with a particular language and cannot be literally translated. However, many cultural customs are described in ordinary language, where literal translation would distort the meaning and thus the translation » may include an appropriate descriptive-functional equivalent » (Newmark 1988 :95) .Here, Newmark insists on that cultural words cannot be literally translated because it might damaged the meaning.

Nord uses the term ‘ cultureme’ to refer to these cultural specific items, he define cultureme as ‘a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y (Nord 1997 : 34) as quoted in Samar2018.which means that each culture has items that does not exist in other culture.

Indeed, one of the most difficult problems encountered when translating literary texts is in different cultures, people of particular culture see things from their own perspective, Larsonnotes « different cultures have different focuses. Some societies are more technical and others less technical. ».these difference is reflected in the amount of vocabulary that can talk

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about a particular topic (Larson 1984 :95). as quoted in Samar 2018.Larson added that in a given society ,talking about the same things may involve technical and non-technical vocabulary. Therefore, if the source language text originated in a high-technical society it may be much more difficult to translate it into the language of non-technical society. However in the case of similar cultures the conditions are not the same. " when the cultures are similar there is less difficulty in translating. This is because both languages will probably have terms that are equivalent for the various aspects of the culture. when the cultures are very different, it is often difficult to find equivalent lexical items". (Larson1984 :95-6). as quoted in Samar 2018

1-1-4- Cultural Difficulties in Translation

Cultural difficulties are the most difficult for translators to deal with during the translation process, and they have resulted in the most widespread misunderstanding among readers (Brooks1968: p123) quoted in Houaria .

Peter Newmark sees culture as. « The greatest obstacle to translation, at least to the achievement of an accurate and decent translation. » (2001,p : 328). Culture has its own limitations when it comes to converting source text to target text. Each community or group of people, based on its historical background, geographical circumstances, and religion, constructs their own culture, which is recognized, performed, and accepted, as well as its translation limitations, It is not always imposed by the outside world. Acceptable behaviours will differ from one place to the next. (Goodenough,1954, p.36). Ibid

Different cultural norms in the source language and target language are undoubtedly influencing the biggest challenge in translation nowadays. It is up to the translator to pick which norms take precedence over others. It is up to the translator to decide whether SL, ST, or a combination of both cultural standards must be taken into account. Since Nida said that« differences between cultures may cause more severe complications for the translator than do differences in language structure » (Nida1964 :130), He clarifies that cultural differences, rather than language problems, seems to be the biggest challenge that translators face.

As Bassnett adds that, « the translator must tackle the SL text in such a way that the TL version will correspond to the SL version ground » (Bassnett1991 :130).Thus, When translating, it's crucial to think about not only the lexical effect on the TL reader, but also how cultural aspects could be perceived and make translation decisions accordingly.

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Therefore, language and culture can be seen as intertwined and both must be taken into account when translating. As a result, the translator's task requires a deep awareness of the target community to understand their culture. As Mona Baker (1996: 11) « the study of culture has a very long history which spans a number of disciplines, including anthropology, sociology, and more recently, cultural studies. »

1-2- Translation and Culture

The issue is what happens when there is cross-cultural touch and interaction, such as when the message sender and recipient are from different cultures. People must communicate across cultures in order to get along with others and understand people whose beliefs and backgrounds may be very different from their own. Intercultural relations are growing, and people must communicate across cultures in order to get along with others and understand people whose beliefs and backgrounds may be very different from their own.

Language can be used to denote cultural identification, to refer to other phenomena, and to be used outside itself, particularly when a particular speaker does so on purpose. A particular language denotes a particular social group's culture. As a result, we can deduce that language is a type of culture, and that translating a language is translating a culture. As a result, in order to translate, you must first understand both the language and culture Fatiha(2013).

Culture is a collection of common values, attitudes, beliefs, actions, behaviours, and basic assumptions that influence each member's behaviour and understanding of the meaning of others' behaviour. Language is a tool for communicating and embodying other phenomena; it communicates the ideals, opinions, and meanings expressed by individual members of society through socialization; it also refers to culturally specific things, as shown by the proper names that encapsulate these objects . Ibid

After all, we should rely on the fact that language is a part of culture and that it can be used to convey cultural concepts and values, as well as the fact that the basic colloquialisms of a given word are unique to a language and its relationship with culture. Thus, The relationship between language and culture is vast and complex; language is the heart inside the body of culture, and the translator's relationship to them can be compared to that of a surgeon who is unable to treat or deal with the heart 'language' without neglecting the body 'culture.

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Furthermore, translation refers to the creation of an equivalent message in the target language; Nida and Taber describe cultural translation as "a translation in which the content of the message is modified in some way to conform to the receptor culture, and/or in which information is added that is not linguistically implicit in the original." Nida and Taber (1969/1982) 199 quoted in Firoozkoohi (2010).

This suggests that there is a complex dynamic relationship between languages and cultures. As a result, in order to express similar meaning in the target culture, translators must make the correct choice when selecting cultural meanings relevant to the target language.

1-2-1- Literary Translation Procedures and Strategies

Since, that translators of the cultural component is fraught with complication and difficulties that effect the work of the translator when he does not find a faithful translation to transfer some of the vocabulary embodying the culture of a particular society. Scholars suggested many strategies and techniques which may lead to the optimal solution of translation probleme, among them Vinuti and Dalbernet and their seven techniques ,Nida, Newmark...ect but what are the most appropriate strategies to overcome the cultural obstacles ?

So, a wide range strategies was proposed, we will shed light on:

Newmark(1988 p :81) proposed different strategies for translating cultural items includes :

1- **Transference** : It is the process of transferring an SL word to a TL text as a translation procedure. it includes transliteration, which relates to the conversion of different alphabets for example, Russian (Cyrilic),Greek, Arabic, and so on into English. The word, then, becomes a loan word. it includes transliteration and is the same as what is called transliteration and is the same as what is called transcription.

2- **Naturalization** : This method succeeds in transferring the source language term to the target language's normal pronunciation, then to the target language's normal morphology (word-form), e.g. Edimbourg, humeur, redingote, Thatcherism. Note, for German, Performanz, aitrakiiv, Exhalation.

3- **Cultural Equivalent** : this is an approximate translation where a SL cultural word is translated by a TL cultural word .

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4- **Functional Equivalent** : In this procedure applied to cultural words, requires the use of cultural-free word, sometimes with a new specific term ;it is therefore neutralises or generalises the SL word ;and sometimes adds a particular .

These procedure, which is a cultural compontial analysis, is the most accurate way of translating i. e deculturalising a cultural word.

5- **Descriptive Equivalent** : In this procedure , the meaning of the CBT is explained in several words .

6- **Componential Analysis** : It means comparing an SL word with a TL word which has a similar meaning , although not being its one_ to one equivalent , by presenting , first , their common , and then , their differing sense components .

This is the splitting up of a lexical unit into its sense components, often one-to-two,-three or – four translations .

7-**Synonymy** : It is used in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for a SL word where there is no clear one –to –one equivalent, and the word is not important in the text .A synonymy is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. Here economy precedes accuracy.

8- **Through -Translation** : It is the literal translation of common collocations , names of organizations and components of compounds . It can also be called : calque or loan translation .

Normally, through-translations should be used only when they are already recognised terms

9- **Shifts or Translation** : It involves a change in the grammar from SL to TL , e.g., (i) change from singular to plural ; (ii) when a specific SL structure does not exist in the TL , a change is required ; (iii) change of an SL verb to TL word , change of an SL noun group to a TL noun , and so forth .

10- **Modulation** : It occurs when the translator reproduces the message of the original text in the TL text in accordance with the current norms of the TL , because , the SL and the TL may be different in perspective .

11- **Recognized Translation** : It occurs when the translator normally uses the official or the generally accepted translation of any institutional term .

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12- **Compensation** : It occurs when loss of meaning in one part of a sentence is compensated in another part .

13-**Paraphrase** : This is an amplification or explanation of the meaning of a segment of the text. It is used in an ‘anonymous’ text when it is poorly written ,or has important implications and omissions.

14-**Couplets** : It occurs when the translator applies two or more different procedures together for dealing with a single problem. They are particularly common for cultural words .

15- **Notes, Addition, Glosses** :these are additional information which a translator may have to add to his version ; the additional information that the translator adds are normally cultural (accounting for different between SL and TL culture).

Nida(1975) proposed cultural dynamic equivalence. the dynamic equivalent translation is the closest natural equivalent to the source language message. this definition contains three essential terms :equivalent, which refers to the source language message, natural which refers to the receptor language, and closest which binds the two orientation together on the basis of highest degree of approximation. the translation should bear no obvious trace of a foreign origin ;it should fit the whole receptor language and culture. However, when source and receptor language represent very different cultures there should be many basic themes and accounts which cannot be naturalized by the process of translating. cited in Fatiha (2010)

-Foreignization and Domestication

Domestication and foreignization are two major translation strategies that provides both linguistic and cultural guidance. they were first introduced and given name by the American translation theorist Venuti (1995).According to Venuti, Domestication refers to « an ethnocentric reduction of the foreign text to target language cultural values, bringing the author

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back home, whereas foreignization is an ethno deviant pressure on those (cultural) values to register the linguistic and cultural differences of the foreign text ,sending the reader abroad .It is highly desirable, he says, in an effort to restrain the ethnocentric violence of translation. In other words the foreignizing method can restrain the' violently domesticating cultural values of the English language world.(Venuti,1995 :20). Hence, Domestication aims to minimize the strangeness of the source text for target readers while foreignization helps retain something of the foreignness of the original. Both strategies are deeply rooted in specific social and cultural circumstances where the choice of Domestication and Foreignizationis not only made by the translator, but more importantly by, the specific social situations and cultural traditions.

According to Friedrich Schleiermacher his description is of a translation strategies where ' the translator leaves the writer in peace ,as much as possible and moves the reader toward him(the writer)'these may be equated to foreinize a text, Whereas 'leaves the reader in peace ,as much as possible ,and moves the author toward him 'it may be equated to domesticate a text (1813,in Venuti,1995, p19).

Domestication further covers adherence to domesticate literary canons by carefully selecting the texts that are likely to lend themselves to such a translation strategy(Venuti1998b :241).In his later book *the scandals of translation*, Venuti continues to insist on foreignizingor , as he also calls it minoritizing translation, to cultivate a varied and heterogeneous discourse(Venuti 1998a :11). JermyMunday, (2001p152)

2-Loss and Gain in Translation

Given that no two languages are identical, it follows that there can be no absolute correspondence between them, posing a challenge for the translator who must render the meanings envisioned in the SL text as closely as possible in the TL text.

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Therefore, of the disparities across languages at multiple levels, including grammatical, semantic, and socio cultural concerns, translators, whose essential role is to preserve meaning across different languages, confront several obstacles.

As a result, the distance and differences between two different cultures determine the extent of the gain and loss that will be experienced by cultural consistency items as they are translated. for the purpose of translation. Translators must be familiar with the conventions and other cultural factors that exist between the two languages in order to translate them (Davies, 2003). Bassnett (2006) pointed out : « the translator can at times enrich or clarify the source language text as a direct result of the translation process. Moreover, what is often seen ‘as lost’ from the source language context maybe replaced in the target language context. » as cited in Tiwiyanti&Retnomurti (2016).

Nida (1975) stated that "All sorts of translations include 1) loss of information, 2)addition of information, and/or 3)skewing information," (p.27). In fact, absolute equivalency between two languages is almost unachievable, and every act of transferring between languages inevitably results in some losses and gains. Cited in Smail 2018

2-1- The Concept of Loss

Loss was defined by Nozizwe and Ncube (2014) as « the disappearance of certain features in the (TL) text which present in the (SL) text ». (p.676).which means that, Because of the differences between the two linguistic systems, some aspects of the SL, such as its characteristics and information, evaporate during the translation process to the TL. As a result, the source language's consequences will be different . Ibid

Loss can also be related to the failure of the translator to convey an element of meaning such as expressiveness. If the translator is not competent in the target language, some words and phrases might be deleted and unfortunately loss occurs. The other cause of loss occurs due to the linguistic and extra linguistic differences between the source language and target language These linguistic differences hold back the translation process because each language has its ways inexpressin. As cited in Tiwiyanti&Retnomurti(2016)

The same concepts in different system. Another fact that causes loss is extra linguistic discrepancies. This includes the cultural and religious discrepancies between these languages which hinder the translation process. It is the extra linguistic factors that become the major

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reason behind the incapability of a translator to produce an equivalence in the target text (Alwazna,2014). Ibid

2-2-Types of Loss

Inevitable Loss :these type of loss occurs because of the divergent systems of the two languages regardless of the skill and competence of the translator who cannot establish equivalence and therefore resorts to compensatory strategies .Duhan (2015)

Avertable Loss :these type of loss it attributes to translator's failure to find appropriate equivalence . Ibid

2-3-Causes of Translation Loss

There are four main categories categorizes the reasons of translation loss mention as follow

2-3-1-The linguistic Differences between English and Arabic

Because the English and Arabic languages belong to distinct families, loss can occur at any level of the language, including morphology, syntax, and phonology, as well as textual levels such as stylistic/rhetoric, texture, and semantics.

The difference between Arabic and English internal structure and forming rules enhances the rate of the *morphological loss*. Unlike English, Arabic morphology is rich with various functional morphemes like the duality and feminine suffixes and infix morphemes which does not exist in English (Reima Al-Jurf, p. 2). So the lack of the feminine form and duality in English, the translator may fail to attain the international meaning resulting in a major morphological loss, which lead to the faulty or inadequate translation. Furthermore, Arabic and English syntax are distinct from one another since each combines and arranges words within sentences in its own unique way, and failure to overcome these disparities will result in an inevitable *syntacycalloss*. Probably tenses are one of the most difficult syntactical dilemmas confronting the translator either in translating from English into Arabic or vice versa since English has twelve tenses and moods of time reference ; while, Arabic has only three (McCarus, Mory, &Sinder, 1969). For example, translator had no choice but to render present progressive into simple present in Arabic (TT). Additionally, the asymmetrical in part of speech, especially the case of Arabic cognate object which does not exist in English, can be tough to deal with without restoring to some alternatives like using different noun or adding adverb of manner. (As-safi, 2011) quoted in Miss Mouna,2014

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In the other hand, *phonological loss* Because each language has its own manner of articulating and producing phonemes, even if they belong to the same language family, they have no effect on the intended message that both the writer and the translator seek to express. Still, the possibility of loss on these level is high and can affect the impact of original ; especially if the message is part of rhythmic, prosodic features of texts like poetry, jokes or songs. The failing is meeting the prosodic and the phonemic features of the original will produce a text with weak auditory appealing effect on the reader and hearer. (James, Sandor, & Ian, 2002). Ibid

In addition, losing the aesthetic values of (ST) might be due to stylistic/rhetorical loss, which occurs when the translator fails to represent the original's rhetorical or stylistic elements into(TT). Arabic stylistics is by all means different from English because some Arabic stylistic devices like repetition, redundancy and successive use of nominalization are considered as flaws in English texts. Additionally, English tendency of using vulgar, colloquial, informal language can cause problem while translating into Arabic because Arabic writing is characterized with high formality in choosing words and sentences, and rendering informal units into formal one in (TT) will cause loss. Ibid

Another level which the failing in rendering it precisely will cause considerable loss refers to as *textual loss*. Texture is the defining characteristics of text which grantee that the text hangs together both linguistically and conceptually it realizes in cohesion, coherence and the matiation (Hatim& Mason, 1990). Cohesion and coherence within the text can be seen in the use of conjunctions, referring expression, substations. Arabic texts do not use the ‘Wa’ as mean of joining the chunks and sequence of the ideas excessively ; as well as, not using substations or referring expression do not effect the value of the texts as the writer can repeat the same word in more than one sentence within one paragraph. While English language considers the over use of ‘And’ as dull writing that hard to be understand. Ibid

Eventually, any loss on the previous levels leads to what so called *semantic loss* which can be categorized *lexical semantic loss* on *textual semantic loss*. To begin with, textual semantic results from the loss of the previous loss levels because any loss on any level will cause loss the meaning of the original. Still, any translator, entails loss if semantic content particularly when dealing with idioms, figurative meaning, generative and specific meaning, and special formulas (Nida& Taber,1982). Next lexical semantic loss refers to the incomplete conveying of the connotative or referential meaning of words because words because words

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acquire their meaning through frequent use in specific context within particular language (علي, 2007).Ibid

2-3-2- Cultural Differences between English and Arabic

The absence of the English cultural concepts counterpart in Arabic create loss in (TT) because the meaning of these concepts is the property of the speech community. Thus, « for truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of cultures in which they function » (Nida, 2001). In this context, cultural loss are classified into four main categories : explicit losses, implicit losses, modified losses, and complete losses (Al- Masri, 2009, p.18.Ibid

The Explicit Loss : refers to the loss of the cultural information where translation causes a loss both to the (ST) 'etics' (i.e. the (ST) surface level including the (SL) verbal signs and structures) and 'emics' (i.e. the (ST) deep level including the cultural –specific hidden information). This loss occurs due to the using of the literal translation method in translation, mainly, the idioms and attitude of speaking ; where, the linguistic equivalence is sought on the expense of the cultural equivalence which creates problems in decoding the intended meaning of message. (ibid)

While, **The Implicit Loss** refers to the loss of the information that has been implicitly presented in the (ST) where the translation causes a loss to the (SC) 'emics'. Subsequently, the implicit loss includes :

« ...the following sub-hierarchy of losses : loss of idioms..., loss of social attitudes...loss of social practices ...loss of religious-based idioms...loss of life style as reflected in metaphors...loss of culture-bound expressions... » (Al-Masri,2009,p.23) quoted in Miss Mouna,2014

Because this type of expression contains cultural and pragmatic elements that are rooted in their social and religious context, these two features will be lost even if the expression equivalency is reproduced, and their meaning may be distorted.

The Modified Loss result from replacing the (SC) expression by culturally equivalent (TC) expression. This loss includes the following sub-hierarchy of loss : loss of proverbs, loss of honorific's (i.e. male-femal/ male-male addressee forms) and loss of the environmental cultural expression (ibid). quoted in Miss Mouna,2014.

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The Complete Loss is the loss of figurative verbal signs that may sole be of prime pertinence to the (SL) people, and they occur only to cultural similes and idioms (Al- Masri,2009). quoted in Miss Mouna,2014.

In sum, avoiding the literal translation methods as much as possible is crucial when dealing with cultural aspects of the text ; in order to, avoid a serious distractive loss.

2-3-3- Religious Differences Between English and Arabic

Likewise, dealing with **religion bound words** is tougher than dealing with cultural bound one because words of this type are more sensitive and translating them wrongly may touch the sanctuaries and national identity of the (TL). Also they may even lead to hangman's rope. so, when dealing them translator should give priority to conveying their meaning precisely by choosing the short cut road by transcribing them along with commentaries and explanation on this basic " *الزكاة* " becomes *Zakat* not Charity and "*الوضوء*" becomes "*wudu*" not washing . Finally, it is recommendable to learn even more about these words can be sometimes not accepted in both the target culture and religious conventions. quoted in Miss Mouna,2014.

Also, **taboo** including slangs and embarrassing terms like name of diseases, animals, cats and sexual terms (2007,علي) creates a problem to Arab translator. For instance, slangs in English writing and spoken language are employed to convey a strong feeling and emotions of anger, glee, depression...ect. While in Arabic are considered as sign of disrespect, lack of manners and insults. Consequently, translator best solution is omitting the slang term and adding an alternative term in order to compensate loss on the effect loss in (TT). Ibid

2-3-4- Translator's Deficiency

Because translation takes place in the translator's head, personal issues are likely to interfere with the process, creating certain message distortions. The translator's unconscious thoughts, habits, beliefs, and persona influence his decisions, interpretation, analysis, and translation procedures, resulting in unconscious loss when translating the (ST). Personal issues might arise as a result of both personal and methodological factors. As the name implies, personal reasons are related to the translator's persona, which can sometimes be apparent in his insufficiency and ineptitude, as Nida has summarized in the following points:

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1. too much knowledge about the subject matter .
2. taking translation for granted .
- 3.insecurity about one's language .
- 4.a desire to preserve the mystery of language .
5. wrong theological presupposition.
6. ignorance of the nature of translation. (Nida&Taber, 1982, p.99 ;104) quoted in Miss Mouna,2014.

As a result of the translator's bad judgments and decisions, methodological factors may result in severe translation loss. Excessive use of procedures like as over translation, omission, and addition, for example, will lower the value of (TT) because over translation causes severe morphological loss, whereas omission and addition cause semantic loss.

2-3-5-Strategies to Reduce The Loss in Translation

Since loss is inevitable, and "every translation entails a loss by comparison with the original "(Harranth,1998 p.23) translator main task is reducing loss instead of agonizing over it (Basnett,2005) by resorting to alternative solutions like compensation. Namely, compensation strategies are group of conscious, careful, free, one-off choice techniques translators resort to make up on the unacceptable loss (i.e. the loss of meaning or effect in the (ST) (Newmark, 1988) in translation (Hervey & Higgins, 2002, p-268) by adding element elsewhere(Armstrong, 2005) which Nida and Taber limit it solely to idioms. Hervey and Higgins propose (2002) four types of compensation : compensation by merging, compensation by splitting, compensation in kind and compensation in place. To begin with, *compensation by splitting* occurs when the meaning of (ST) word expended into longer stretch of the (TT). Consteastly , in *compensation by margin* a longer stretch of the (ST) condensed in shorter stretch in (TT). Next, *compensation in kind* occurs where different linguistics forms are employed in (TT) to re-create a similar effect, and it can be achieved by making explicit implicit, denotative by connotative, concert for abstract vice versa. (Dickins, Hervey,& Higgins, 2002). Lastly, where the effect of (ST) is at different place from that in the (TT) *compensation in a place* occurs. quoted in Miss Mouna,2014.

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There also alternative strategies to reduce the loss which has been proposed by Mona baker including : translation by more general word, a more neutral/less expressive word, cultural substitution, using a loan word or loan word plus explanation, paraphrase using a related word, paraphrase by using unrelated words, omission or illustration...(Baker,1992,pp.26-42). Ibid

2-2 The Concept of Gain

Gain is a notion that relates to the situation « where the (TT) gains features not present in (ST) » (Louis, Michael &Sandor, 2005, p.16).Sallis (2002) notes that gain « could only be a matter of expressing the meaning to a greater degree in the translation as compared with the original » (p.89). McGuire (1980) alludes to the fact that language can gain through explanations when saying « the translator can at times enrich or clarify the source language text as a direct result of the translation process. ».Moreover, what is often seen as lost from the source language context. » (p.30).Similarly, Nozizwe and Ncube (2014)affirm that « gain revolves around the enrichment of the target language »(p.672). cited in Smail 2018.

Gain is possible when a new communication acts were made to create a new thing out of a previously existing one. Relative expressional abilities and creativity enable someone to create something new. In translation, gain depends on the relative expressional abilities of the translators. Translators are always in the situation where they are subjected to the pressure to negotiate the differences in meaning that languages entail. Translators need to analyze the relationship between a language and the social context in which it is used. Once translators manage to present a new terminology or concept which give clarity of the message and surely enrich the target language, the target language will gain something. Gain enable us to the assumption that translator can sometimes produce target text which is far better from the source text by making it clearer and more legible to the readers, for instance, by making ‘unexpressed situational element expressed’ (Vinay&Dalberlnet, 2004). Gain will eventually enable the text to be self-sufficient. Tiwiyanti&Retnomurti(2016)

The translators need to consider any loss or gain in translation. Loss and gain can be in semantic or syntax level of a text. Sholikin (2013),in his thesis on the translation of bilingual book, stated that loss is shown on word class loss and phrase class loss. Gain is also shown only on word class gain and phrase class gain. The loss is made in order to make the TT acceptable and easily to read and understand. Ibid

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Gain process is taken in order to deliver the whole messages of the ST in the TT perfectly. Agustina (2013), in her thesis on the translation of comic, pointed out that loss and gain are found in some words, phrases or even clauses. Loss and gain are applied to make the translation works acceptable, readable and natural to the target readers . Ibid

In short of the whole, When translating cultural items, loss and gain are nearly always present. Loss happens owing to the enormous distance between cultures and the vast variations in languages, and a big percentage of ST cultural things are foreign to the TT. Otherwise, gain is frequently gained when the translator's ingenuity is matched with a thorough awareness of the culture of the source text.

Conclusion

Differences across cultures are one of the most problematic aspects of translating literary texts, because each culture has its own linguistic traits and elements that might be completely different from other cultures and may result in items that do not exist in other civilizations. Therefore, in order to make a faithful translation, the translator must examine not just the language's vocabulary and grammatical structure, but also the cultural meanings associated with specific linguistic phrases. Furthermore, in order to overcome the challenges and reduce the loss of cultural element resulting achieve the gain in translation process, the translator might employ a variety of strategies that have proven to be effective.

Chapter III

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Framework Chapter

This chapter is devoted to the identification and examination of the way culture-specific terminology incorporated in *Time of White Horses* were dealt with. The goal is to comprehend the translation process, including the difficulties that culturally specific terms represent in translation, such as the source language term being difficult to understand due to its semantic complexity, the source text term and its equivalent in the target language not having the same expressive meaning, the target language lacking an equivalent, and so on, as well as the strategies employed by translators. The focus of the study is on the cultural aspects of translation.

1-An Overview of The Novel

1-1-Background of The Novel

Time of White Horses is part of the "El-malhat Al-filastiniyya" book series, written by Ibrahim Nasrallah ,which began in 1985. There are more than five novels in this collection. Ibrahim Nasrallah's novel Time of White Horses is set in Palestine. The author began writing the series, depicting the story of Palestinian life, is a (Palestinian comedy), but it evolved into a comedy endeavour and source of inspiration. The series consists of seven novels, each of which issued in a distinct time period, namely; lanterns of the king Galilee, Time of white horses 2007, The eraser child 2000, Birds of caution 1996, street olives 2002, Safe weddings 2004, Under the sun of Doha 2004 .(Jamil,2008 ; Soumia 2019).

The Novel's Setting

The majority of the action in the story takes place in Al-Hadiya, a Palestinian village. While the author imagined these occurrences happening in Al-Hadiya, they actually happen all throughout Palestine. Although some of the communities depicted in the novel are real , the author picked " Al-Hadiya" to prevent a limited Palestinian resistance in a small area. The events in the novel took place from the end of the Ottoman Empire until the Nakba, when Palestinian territories were given over to Jews. Ibid

The Novel's Main Characters

The novel's characters are fictional, although some names from the struggle or collaborators with the occupation were genuine, and they are documented in history books as well as in popular memory. Khaled the son of Hajj Mahmoud is the major character. Secondary

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characters are Hajj Mahmoud, Mounira , Anisa, El-Aziza, Hamdan, Al-habbab, AL-Barmaki, Sheikh Nasser AL-Ali,...etc.Ibid

The White Horse

The white horse is one of the protagonists of the novel, they had more than one significance. Every reader has the right to interpret according to his/her cultural and social background as well as his environment(Jamil,2008).

Folklore

The author possesses a wide folk culture repository, from which he drew proverbs, popular songs, and traditional customs, endowing the novel with an epic nature and numerous dimensions and objectives.Ibid

The Novel's Vocabulary

Time of White Horses is a poetic novel, literary fiction ,It had a wonderful aesthetic dimension thanks to the rhetoric of the phrase, the image and similes. The novel's style is a series of flowing sentences . It has a suspenseful quality. The reader is forced to read it one at a time due to the flow of the style.

The novel is divided into three books; first one entitled " the wind" is about situation of people in the end of Othman era . The 'Wind' focuses on the "Hammama" that is a purebred Arabian filly . Second one; entitled " Earth" is about Britain mandate period, which focuses on the "Al-hadiya" and the Palestinian lands. Third one entitled ; "Humankind" is tackled the Zionist invansion to Palestine ,focusing on the Palestinian people and what happened to them on Nakba period and after it. So , the novel extends to depict more than seven decades. The division that explains the saying in the novel ‘’God created the horse from the wind, man from earth, and houses from people’’.This epic novel is a significant contribution to Palestinian and Arab literature. Its translation into various other languages, has contributes positively to the Palestinian Cause (Jamil,2008; Soumia 2019).

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The Palestinian Comedy

The Palestinian comedy is a dramatic, narrative and historical epic, and it is considered the target work of Naserallah. This work consists of eleven novel ,each of these narratives have their own characters, events and independence from all other narratives, some of them have been translated into English, Italian, and Turkish. Some of them are listed in the global prize for long Arabic novels. This epic covered a period of 250 years of the history of Palestine in the modern era . Its most important parts are; Time of White Horses, Lanterns of The King of Galilee, The Eraser Child.....etc. (unknown , 2019)

The Reason For Naming The Novel

Some critics believe that the writer chose the name of " Time of white horses" as a metaphor for the state of blackness that people lived in Palestine before 1948 , although reflected a state of happiness, satisfaction, and harmony, and to indicate this , the writer used three basic symbols in the novel ; namely, the pure white horse, earth and people .In addition what happened to them after the Nakba and each of these symbols bear different connotation in the novel . (Fairouz 2017)

1-2-Author's Biography

Ibrahim Nasrallah is a Jordanian-Palestinian poet, novelist, professor, painter, and photographer who was born in the Wihdat refugee camp in Amman, Jordan, in 1954. In 1948, his parents were forced to flee their homeland, he did not live the Nakba period .

He attended UNRWA (United Nations Relief and Works Agency for Palestine Refugees) schools and the UNRWA teacher training institution in Amman. Between 1978 and 1996, he worked as a journalist and taught in Saudi Arabia for two years in the Al Qunfudhah region. Nasrallah then went to Jordan, where he worked for the publication of Dostur, Afaq, and Hasad newspapers. He has 14 collections of poetry, 13 novels, and two children's books to his credit. His work Time of White Horses won the International Prize for Arabic Fiction in 2009.

He got various literary prizes, including the international prize for Arabic fiction Booker, the Owais medal for Arabic poetry, the Jerusalem award, and others. He acquired a diploma in psychology, worked in journalism, and subsequently as a cultural counsellor. He has a number of works, including The Second Dog War, Time of White Horses, Lanterns of The King of Galilee....

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Nasrallah is a member of Sakakini general assembly . In 2006, Ibrahim Nasrallah made the decision to focus solely on his writing career.

Ibrahim Nasrallah is widely regarded as one of his generation's most significant voices. He worked as a journalist before turning to creative writing. (Soumia, 2019; Ibrahim)

Ibrahim Nasrallah's Novels

His writings are the most widely read in the Arab world. Five of his novels have been translated into English, four into Italian and other languages. The Palestinian comedy is recognized as one of Nasrallah's most noteworthy narrations. (unknown; 2019)

Ibrahim Nasrallah's Literary Background

Ibrahim Nasrallah, a Palestinian writer, is widely regarded as one of the most influential Arab writers of the modern era. He has established a strong following among Arab readers and reviewers. Young readers' interest in his poems and books was one of his accomplishments. He began his literary career by composing poetry, and his style evolved as his concentration on humanity. He focuses more on the prose poetry.

In the 1980s, epic poems such as "The River Boy and The General" arose in his works. His style evolved further with new human spaces opening up with various subjects. His work has inspired studies and master's theses all across the world. Ibid

1-3- Summary of The Novel

Time of White Horses is a novel from the Palestinian writer Ibrahim Nasrallah's epic series, which has been dubbed "the epic of Palestinian comedy." The novel was initially published in 2007, and it quickly became a contender in numerous competitions, including the Booker Prize in 2009.

The novel begins with a thorough description of the crucial stages during which modern Palestinian history passed through, as well as the struggles on the land of Palestine: the battle between the peasant and the leaders, the fight with the Turks, the English, the Jews, and the Arab leaderships.

It deals with the Palestinian man, the son, father, husband, brother, lover, and leader; it also deals with the privacy of the Palestinian woman in numerous ways, including the mother, the farmer, the militant, and the staunch face of injustice and persecution. The work discussed the

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intricacies of Palestinian identity, including all of its pillars, and provided answers to questions regarding Palestine and its struggle. The novel discussed the revolution and revolutionaries, as well as the tragedies brought on by the Zionist occupation and the harm done to all Palestinian families.

The novel was not just about politics; it was also about Palestinian customs, traditions, way of life, and rituals. After its success, the novel was translated into English. The novel was adapted into a popular television series, but it was cancelled.

The tale depicts a remarkable relationship between Palestinians and purebred Arabian horses, and how they relate to them as sincere friends who treat them with great respect. The one thing that would not be tolerated at Hajj Mahmoud's house, and before him in Hajj Omar's house, was insulting ladies or horses. It also describes the weird and beautiful practices that distinguish Palestinian towns from one another, such as the practice of "breaking dishes," in which a young man breaks house dishes to declare his intention to marry.

According to the author, some of the series in the novel are based on true events, such as the narrative of the monastery in Al-Hadiya village (Soumia,2019; Fairouz,2017).

1-4 -Biography of The Translator

Nancy Roberts is a scholar and translator, she earned her MA in Islamic and Middle Eastern Studies from an Indian university. She was certified as an Arabic translator by the American Translators Association.

She began her career as an English language teacher at Jordan's Al-albait University in 1994, and five years later, she opted to specialize in translation.

Ghada Al-Samman's novel "*Beirut 75*" was her first significant work, for which she received a translation award from the University of Arkansas in 1995. She also translated "*Nightmares of Beirut*" in 1997 and "*The Night of a Billion*" in 2005 by Ghada Al-Samman.

Two books by Dr. Mohammed Saeed Ramadan Al-Bouti, "*The jurisprudence of The prophet's biography*" 2001 and "*Women between Tyranny of the Western System and Divine laws Taif*" 2003, are among her other translations.

Robert's translation interests include present and ancient Arabic literature, public health, law, and current events, Muslim-Christian ties, and Islamic thought and history.

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"*The Mirage*" "*Love under the rain*," by Naguib Mahfouz, and "*The Man from Bashmur*," by SalwaBakr, and "*Khaldiya*," by Muhammed Al-Bassati are among her translations (unknown,2011).

1-5-Views About The Novel

Nasabe Hussain

The novel, which is part of Ibrahim Nasrallah's Palestinian comedy, portrays a realistic and historical image of the period between the end of the nineteenth century and the Nakba. The novel's events take place in the fictional village of AL-Hadiya, in which the author creates a representation of the village, its population, customs and history.

Starting with explaining everyday life of the Palestinian people and presenting it to the reader with facts and simplicity, until fights the Turks, British colonialism and Zionist occupation . "It had various songs that the people used to chant on different occasions " It is rich in all the areas that it offered, explaining the revolution, customs and traditions".

The importance of the horse in the life of the Arab man and its close connection with his life is evident, so that the star of the horse " Al-Hammama" (the dove), which can be considered one of the novel's protagonists, is shown due to its influence on the life of the hero Khaled.(Naceb ,2008).

"*Time of White Horses* rewrites the crisis of Palestinian representation--the simultaneous necessity and impossibility of historical narrative--in the form of historical fiction."--**Karim Mattar, *Journal of Postcolonial Writing*.**

"Written in a shimmering and sensitive style, it has a captivating grip on the reader, a lasting effect on his/her sensibility and memory. This is the greatest creative portrayal which explains, through fine art, the tragedy of the Palestinian people and the causes of their disaster."--**Salma Khadra Jayyusi, Founder and Director of East-West Nexus for Studies and Research and of PROTA, Project of Translation from Arabic.**

"Time of White Horses (Arab Scientific Publishers, Beirut and Algiers, 2007) charts the history of three generations of a Palestinian family in a small village, Jordanian author Ibrahim Nasrallah's saga is a descendant of a genre introduced into Arabic fiction by Naguib Mahfouz's famous Cairo Trilogy. Through the lives of the members of this family, Nasrallah depicts the tragedy of a whole nation under changing historical circumstances: the Ottoman rule, the British

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Mandate and the Nakba (the catastrophe of the Jewish occupation of Palestinian land in 1948) to the expulsion of the Palestinians and finally the post-Nakba era."--**Judges Committee, International Prize for Arabic Fiction.**

"The measure of the greatness of this book is its humility in approaching a people's vast experiences and rituals across this long stretch of time between Ottoman and British then Israeli occupation, as Nasrallah deftly narrates this community's character within a specific locale and around the acts of the novel's hero, Khaled, whose reflections and deeds ennoble the lives of each successive generation. That Nasrallah's writing evokes this epic grandeur in discrete, alluring, lyric chapters, one story seamlessly weaving into another, is even more compelling: the long novel enlightens us in flash fictions which illuminate each other and sustain our attention."--**Benjamin Hollander, Warscapes.**

"[Nasrallah] conveys a powerful sense of the textures of place, time and custom . . . With the publication of *Time of White Horses*, lovingly translated by Nancy Roberts, our understanding of the history of modern Arabic literature has taken a giant leap forward."--**Raymond Deane, The Electronic Intifada.**

2-Identification and Classification of Culture-Specific Terms in The Novel

The novel's inclusion of culture-specific phrases as a study object is based on the fact that they are distinct and distinct indicators of Palestinian cultural identity. As a result, their comprehension necessitates cultural knowledge.

That is why their understanding requires cultural knowledge because the novel represents life in a specific era of time, When a variety of vocabulary items are utilized, finding the most relevant one might be difficult. When the novel's cultural terms are recognized, they are categorized according to Nida's cultural categories: environment, politics, and religion. Material culture, social culture, and religious culture .

It should be noted that because various cultural categories overlap, it is difficult to establish a clear boundary between them. The primary goal of categorizing cultural words is to establish standards for better understanding and investigation of cultural concerns. The problem of lexical mismatch induced by cultural variations can be understood using cultural categories.

Maria Tymoczko (1999:24-25) states: Translators are presented with aspects of the source culture that are unfamiliar to the receiving audience- elements of the material culture (such as

food, tools garments), social structures (including customs and law), features of the natural world (weather conditions, plants, animals), and the like; such features of the source culture are often encoded in specific lexical items for which there are no equivalents in the receptor culture, or for which there are only rare or technical words.

The categories also illustrate that every culture has distinct referents that may be overlooked or regarded from a different perspective by other cultures, demonstrating that cultural differences are worth discussing and examining in order to be aware of their impact on the translation process.

3-Analysis of the Translator's Treatment of Cultural Terms

This comparison of Arabic culture-specific terms and their English translations is based on the idea of translation as a decision-making process. Cultural words are situations in which the translator is faced with a decision-making task, such as deciding on a specific strategy. The study allows for a better understanding of what prompted the translator to act in a certain way and how effective the procedure chosen is.

The translator's remedies to challenging situations are revealed in this descriptive parallel study of Arabic culture-specific terminology and their translation. The translator is continuously faced with decisions to make in order to discover answers to difficulties, and it is critical to understand why he chooses one of the options over the others.

The issues faced during the translation process necessitate a rigorous study of translation. Cultural differences are to blame for these issues. When cultural terms in the source text are compared to their counterparts in the target text, it becomes clear that worldviews are not universal. As a result, understanding translational technique aids in comprehending translational behaviour norms.

3-1-Religious Terms

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Sample one

The translator used a cultural equivalent method to try to connect the receptor to behaviours that are relevant to his own culture. He fails to adequately familiarize the reader with the cultural patterns of the source language setting in order for the message to be understood in its entirety. The text may be acceptable in the target culture if it is translated according to target cultural customs, but it loses some of its original features. Furthermore, choosing this technique may result in the original text becoming deformed as it is assimilated into the target language culture. For example the statement *وحد الله يا رجل* was rendered as *Fear God , man!* .In our culture , when someone is addressed with this expression , he/she is being convinced to calm down .While it expresses an idea totally different in the English version for « *Fear God , man!* » when back-translated gives us *خاف ربي* which means literally in Arabic « You have done something wrong or you have transgressed the reasonable limits and should halt!

Sample two

لثلاثة أيام متواصلة رفضت الحمامة ان تغادر مكانها حاول أكثر من رجل يعرفون طبائع الخيل حاول الحاج محمود خالد حاول الشيخ حسني الذي قرأ عليها آيات من القران الكريم (العاديات ضبحا فالموريات قدحا فالمغيرات صبحا فأثرن به نقعا فوسطن به جمعا إن الإنسان لربه لكنود وانه على ذلك لشهيد صدق الله العظيم).

The translator did literally translate the surat of *العاديات* into English as the steeds that run with panting breath , and strikes parks with fire, and push home the charge in the morning, and raise the dust in clouds the while and penetrates forth into the midst of the foe... truly man is, to his lord, ungrateful, and that fact he bears witness by his deeds as we can see here the entire surat in Arabic is paraphrased into English but the problem of the translation of the surat does not lie in translation in itself but actually in the context of the surat while the surah was said according to the context of the use , we find that *Hamama* the horse refuse to move may be she was sick for three days so the imam was brought to make *رقية* and the imam has well chosen the surah *العاديات* because this surat talks about *العاديات* which are the running horses so he has chosen this surah to make *رقية* which very famous in the Islamic context when a person fells sick they bring the Imam or any one who recites the Quran just read some surah of the Quran to bring *شفاء* to heal him or her so this cultural image of reciting the Quran seeking for *شفاء* can not be transferred into the English culture because they have no prior knowledge of why certain

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verses in the Quran are recited on Hamama the horse. Normally the translator adds what we call the foot note at the end of the surah and explains why the imam has chosen the surat of *العاديات* and what is this practice in the Islamic context so we can clearly say that the impact and the influence of this recitation of the surah, though translated into English has totally been lost along with the cultural load of the function intended by the original author of the novel.

With this example the translator adopt paraphrasing method by paraphrasing this surah from Holy Quran. He gave the meaning of this surah by explaining it and then translating it because it loses some of the original features furthermore he select this method because the Holy Quran carried terms that are difficult so it is difficult to find an equivalent in the TL, the translator fails to adequately familiarize the reader with cultural patterns of the source language setting in order for the message to be understood in its entirety load because it loses some of its original features furthermore he select this method because the Holy Quran full of terms that are impossible to find an equivalent in the TL to.

Sample three

In the source text *حيك الله يا ابن الكرام* have here to thing to mention, the use of the word *الله* to address to someone which is a habit in the Islamic religious culture everything should be connected to God mainly when it is related to recompensation; this sentence the addressee is addressed with word *حيك الله* which is literally translated into *god grant your life* so *حيك* means to provide you with a long life and in the Arab's culture we have this expression which is mostly common but in different expression we say *طويل العمر*, So in the Arabic culture we always seek long life from god and which is considered as a sign of love because we only respect and wish long life for those whom we love or respect.

Then the second part is *ابن الكرام* the Arabs are known for their generosity and that is why the expression the child of generous people is a sign of praise. Anyone in the Arabic culture that is addressed with the word generous or the child of the generous people is sees it as a positive and good sign of respect, However talking pragmatically in the English version the expression; is never use to grant and wish longer life to other people. The expression the "child of generous" is as well never used as sign of respect in the daily life and can only be rarely used in some fabricated made text. This word and expressions are never used this way. Some cultural expressions; though translated literally, they loss entirely their load of the expressions; the translator could have translated it with that's good man thank you for your help or any other daily used expression.

Sample four

The statement (إن شاء الله يكون خير) expression, was rendered as “ we’ll hope for the best”. In our culture, it expresses the faith of someone that Allah’s will that every things will be all right. While it expresses not familiar in the western culture . In the English version for “ we’ll hope for the best” when back-translated give us (نأمل الأفضل) which mean that we wish every things will be good.

3-2-Material Cultures Terms

Sample one

The translator relies on transference strategy to try to connect the receptor to behaviours that are relevant to his own culture, and he also used this strategy to familiarize the reader with cultural patterns in the source language environment so that the message could be received completely. Because there is no counterpart in the target text, the translators transliteration these terms to adapt the source language phrase to the target language's typical sound. These pieces were not translated in the target language with the context of the text preserved; instead, they were translated in the same way as the original text. Because these cultural items are preserved in their original form, they distort the form and content of the target text language. For example, the expression الكوفية البيضاء المسدلة was rendered as *White keffiyeh*. Hence, these types of clothes it is one of the traditions in the author’s culture, it is logically accepted that certain types of clothing represent the author's belonging and identity, but this is not the case in other cultures, therefore in the target text is not translated.

Sample Two

The expression شيخ القرية in Arabic expresses two thing physically concret and abstract, the physical concret aspect means that we talking about a man who is old The abstract it expresses someone who has a high status and a high rank and is the most respected Person in the village. Now any person in the Arabic culture in a person who is old should be religiously an out of customs and traditions be respected, know when translated literally to English with the word the "village elder" this gives only the half meaning of what is meant in the source text , the village elder expresses only the age of the person so it only renders the concrete part of the sentence and cannot reflect the other abstract part of the sentence which is most respectable

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person To actually render what is meant in the source text we need to add the adjective respectful or any other adjective that expresses respect to the old people.

Sample Three

also, the word **dalla** was rendered as ¹الدلة was rendered as **bashlak**. These statements are unknown in the target culture, the translator finds himself in a tough situation, forcing him to keep the word as it is because these cultural specificity items make finding an equivalent impossible.

Sample four

For this example في حين راح الأولاد وكل يمسك بطرف قمبازه بأسنانه يجرون في السهل مقلدين خيب الحمامة وجريها was rendered as *grabbing their tunics by their teeth the boys went running across the pariarie* the translator used cultural equivalent method to approximate the meaning of the word قمبازه since he translated it as tunics so *tunics* when translated gives us *سترة قصيرة (short jacket)* while the author culture قمباز is a long –sleeved robe from the front tight than above wideness a little dawn one side responded to the other and its nick slightly rich (the Palestinian man dress) which is totally different from the meaning of the word tunics here the translator tries to replace SL cultural word by a TL cultural word.

Sample five

The statement *عوصلت يا شيخ* expression, was rendered as “tell me what is it shaykh”. The author in this statement intended to say that the offer performed . While it expresses an idea totally different. In the English version when back-translated give us *أخبرني ماهو يا شيخ* to tell him about his request, so here the translator fails to achieve the original meaning of this expression.

¹ - الدلة: إبريق القهوة المصنوع من النحاس دلة القهوة فنجان الجاهة فنجان قهوة يقدم لأكبر أفراد الجاهة سنا ومركزا(محمد2015) .

² - بشلك: كلمة تركية معناها خمسة ذكر جامس رد حاوص سنة 1890 البشلك عملة عثمانية تساوي خمسة قروش سك البشلك في عهد السلطان محمود الثاني من النحاس وطلّي بماء الفضة بنسبة 10 بالمئة لهذا كان نوعا من العملة المسماة بالمغشوشة(ص88 محمد 2017).

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Sample six

The statement *انكسر الشر* expression, was rendered as “ the evil’s been broken!” In our culture it expresses that when something broken the bad things will disappear or will not happen. But in the English version “ the evil’s been broken!” when back translated gives us *تم كسر الشر* this translation does not succeed in sending the original meaning the translator use a shift method because he change the type of the sentence in the original version started by verb while in the English started by noun.

Sample seven

To interjective sounds produced by those who guide the camels on their way the forward are *حيث* and *اكت*. They are uttered to stop or make move the camels. Since in the English version the use of camel itself it is not popular and, since the camel belongs purely to the Arabic culture the translator preferred to keep *اكت* and *حيث* as they are without translation and without having any other equivalent sound used to stop or make moves another animal in the western culture but he decided to keep this two interjective sounds to say that the camels do purely belong to the Arabic culture. This strategy is called foreignisation; it always seeks preserve the ST culture as it is to make it more known to the reader of the ST.

Sample eight

البامية it is translated word for word an okra into English. The problem of some food items when translated into English is not into the word itself or in the expression itself but lies mainly at the popularity of the food itself in the target culture *البامية* in the Levant territory is popular noun dish. Translated literally by the *okra* in the English version may not allow the reader to understand this popularity or links this popularity to the dish and this is absolutely a great loss of a famous dish in the Arabic culture.

3-3-Artistics terms

Sample one

The expression *if someone loses a horses of his we protect it as though it were ours, To keep we give it our life blood from morning to night, warming it and giving it a place to sleep* was rendered as

(إذا ما الخيل ضيعها أناسا حميناها فأشركتالعيالا نقاسمها المعيشة كل يوم نكسوها البراقع والجلالا)

This popular songs it express the author's customs and traditions. They include some items That cannot found in the other culture for example البراقع والجلالا, In our culture the readers of the source culture familiarized with these expression, unlike the readers in the target culture so the translator here dealt with it by using other items which is totally different from the original.

Two terms البراقع والجلالا are totally omitted in the translate version this two terms refer to some kind of clothes that are sophisticated and precious hey set on by the rich people and those of high rank. Those people used to cover their horses with this two types of clothes البراقع والجلالا those two clothes do protect and keep the horse away from the evil eye and from heat and could mainly set on specially in the wedding days. These two terms are actually omitted they have no functional meaning equivalence in the target text (culture) since horses in the western culture are either a means of transportation or means of fight , however in the Arabic culture the horse is taken as a means of Pride.

Sample two

شمس في الأرض طلقتها هنية

صبح أو ظهر أو بعد العشية

شمس في القلب في صدري وصدرك

وتحفن نورها ايدك و ايدي

شمس تمشي و تركض في البراري تلوع عاشق و تفتن صببية

شمس مامسها ليل اجتنا

وسكنت دارنا وصرنا أهلها وصارت أهلنا يا أهل البرية

Was rendered as : *there's a sun in the house whose whose*

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Radiance is our bliss from morning to night there's a sun that goes running

Through allure doth the lovesick smite

There's a sun in the heart in smite there's

A sun in the heart in my breast and yours whose light

We can scoop up and hold in our hands there's sun no night

Has ever touched that dwellers of the grosslands

In the above example the translator applied paraphrasing method to try to connect the receptor to behaviours that are relevant to his own culture, because this poem contains words that have no equivalent in the target language, Hence the translator tries to give the image of this poem since when it is back translated gives us

هناك شمس في المنزل تشعها نعيمنا من الصباح إلى المساء هناك شمس في القلب في صدري وصدرك الذي يمكننا إن نلتقط نوره و نتشبت به أيدينا هناك شمس لم يمسه الليل قط سكان الأراضي المحروسة.

It actually fails to adequately familiarizes the reader of the target language with cultural patterns of the SL because some specific features of the source language are inevitably lost.

Sample three

لقد خلق الله الحصان من الريح والإنسان من التراب (قول عربي) والبيوت من البشر (إضافة الكاتب)

Gad made horses from wind, and people from dust " Arabic proverb"and "one might add" houses from people .

The author began his novel by this proverb this is an Arabic proverb which the author added as well to the last part, the translator transferred this proverb into English but he does not succeed to connect the correct meaning of it because this proverb does not reflect wholly what audience's culture has with all the load and impact.

3-4-Ecology

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Sample one

Hammama الحمامة, *the dove*, *Wind* ريح *rih*

This names of the horses in the novel which in Arabic culture , people considered as ones amid them. Interested by them as their wives or sons, they give a beautiful names and select them according to some weird features and characteristics.

horses as people where they interested by it as his wives or his sons , they gives a beautiful names and select it according some character in there, such as الحمامة و الريح

The people of Hadiya gives the heroes horse name Hammama الحمامة as it has a white colour and beautiful shape .the translator transfer it ‘ ‘ the dove’’ which means as a class name. Proper nouns normally should not be translated, but in this case the translator succeeded in rendering the image of beautiness and speed by translating the proper noun as a descriptive noun.

الريح translated to wind ,’’ rih’’ in the novel it is the name of habab horse whose name was chosen because it is too vast and powerful, failed in rendering the same image because the audience’s culture, the wind is not a popular name for horses

Sample two

البرمكي Al-barmaki it is the name of vaccinated of horses, the translated transfer it by transliteration . the barmaki is a very expressive reference in the Islamic Arabic political culture. *The Barmaki* were a family from Persia who were too close from the Khalifa Harun Arrachid. However, they were all imprisoned for their Tyranny. The name Barmaki is given now to horses because the family Barmika were assigned to take care of the khlifa’s horse. This reference means nothing to the target reader and hence, there will be nothing associated to this name when read.

Conclusion

Cultural items in a given language are not a simple nomenclature that gives names to entities existing around us. They are more complicated and complex visions of the people who live with them and by them . This practical part identified this phenomena through the analysis of some source text’s items by contrasting them to the equivalence in the target text . The overall result shows that such items are completely lost in the other side and sometimes they are gained but-unfortunately- partially.

General Conclusion

This study aims to investigate the translation of cultural features inside the novel, which is regarded as one of the most challenging types of literary materials to analyse due to the numerous overlapping elements.

Because the novel *The Time of the White Horses* is rich in Arab, Palestinian, and Islamic cultural components, the translators frequently fail to translate it, owing to the target language's lack of such characteristics.

This study is divided into three chapters, the first of which deals with a set of concepts and definitions, which is divided into two parts. The first section offers definitions for translation, literature, literary text, and literary translation, followed by aspects of literary translation and their challenges. In the second section, you'll learn about translation, ideology, and the connections between ideology and language and culture.

The second chapter also contains a set of concepts for language, culture, translation, cultural elements, difficulties, and strategies used in translating them in general and literary texts in particular, as this study focused on domestication and foreignization strategies in translating cultural elements, as well as whether concepts were lost or gain during the translation process.

The third chapter, which is divided into two parts, deals with the practical side of the research. The first section offers information on the work, which is represented by a summary of the novel, as well as the writer's and translator's backgrounds.

The research's third and most essential section dealt with a comparison and examination of various examples of cultural characteristics found in the novel.

Finally, we provide the following responses to the research questions: - The translator of this novel encountered several difficulties translating the cultural elements because there were no synonyms for these terms in the recipient's culture, forcing him to delete some words, and he also failed to translate some words because they did not reach the recipient in the meaning intended by the original writer.

In the translated version, cultural components are frequently absent. The strategies applied while translating in this novel are cultural equivalence, literally translate, transference, transliteration

Framework Chapter -----

Whereby can approve the hypotheses we have set at the very beginning :

The cultural items are totally lost when being rendered out of its space. These items can only live and prosper in its own culture and context. The other box they are inserted in can only give them a second chance to live bit not another life to enjoy.

The Arabic cultural items though different from those in the West ,can be partially and sometimes expressed. However, this expression is limited to some items that we call UNIVERSAL.

Some other items are absolutely untranslatable even intra-lingually because the load of such an item is totally over-helmed by all the experiences and spatial-temporal reflections of the semantic and aesthetic loads .Hence any attempt to translate it leads to a total loss.

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الملخص

لان القلم سلاح الأبرياء فهو المنفذ الذي تعبر من خلاله كل روح محاصرة وهو الوسيلة التي تصحح بها الحقائق المدنسة من طرف الاحتلال الغاشم ولان المسجد الأقصى هو بوصلة امتنا إذ أن الحقائق فيه تدنس يوميا ولان الرواية هي سرد لواقع معاش بطريقة إبداعية اخترنا نحن أحسن رواية - كما صنفت في ميدل ايست ميرور- " زمن الخيول البيضاء" والتي تسرد تاريخ فلسطين منذ زمن الدولة العثمانية إلى الاحتلال الصهيوني للمبدع إبراهيم نصر الله والمترجمة إلى اللغة الانجليزية بواسطة نانسي روبرتس. حيث قمنا بمقارنة ترجمة العناصر الثقافية إذ تطرقنا في البداية إلى شرح العلاقة بين الترجمة والأدب والايديولوجيا ثم الاستراتيجيات والصعوبات التي تواجه المترجم أثناء عملية ترجمة العناصر الثقافية.

وافترضنا أن نقل العناصر الثقافية من لغة إلى أخرى ليس سهلا البتة وقد يكون مستحيلا أحيانا. ومن اجل إثبات أو نفي هذه الفرضية قمنا بتبني المنهج الوصفي التحليلي المقارن حيث قارنا بين كل العناصر الثقافية في النص الأصلي ونص الوصول وحاولنا تقصي كل مظاهر الخسارة والربح عند الانتقال بين العربية والانجليزية وبعد المقابلة والمقارنة استنتجنا أن بعض العناصر الثقافية لا يمكن بأي حال من الأحوال ترجمتها وان أي محاولة في هذا الشأن تعني الخسارة الحتمية للشحنات الدلالية والثقافية لتلك العناصر.

الكلمات المفتاحية: العناصر الثقافية، الخسارة، الربح، الترجمة الأدبية.

Résumé

Le texte littéraire est un l'un des moyens qui conduisent à communiquer à travers le monde et à acquérir des connaissances sur les autres cultures, cependant la traduction d'un texte littéraire n'est pas une tâche facile car elle pose de nombreux problèmes pour le traducteur ; difficile d'identifier une équivalence fidèle dans un effort pour traduire avec succès ces éléments culturels en raison de la diversité culturelle mondiale qui peut être des concepts, des éléments ou des idées propres à une langue individuelle. La présente étude à discuter de la traduction du Temps des Chevaux Blancs d'Ibrahim Nasrallah de l'arabe vers l'anglais par Nancy Roberts. L'analyse stylistique de sa version montre des différences culturelles entre les deux textes. Cette étude, explique les méthodes et les stratégies que les traducteurs de son roman ont utilisées lorsqu'ils traitent de tels éléments culturels essaient également d'enquêter et d'analyser ces éléments culturels traduits sont perdus ou gagnés.

Mots clés : élément cultural, traduction littéraire , perte, profit.

APPENDIX

إبراهيم نصر الله

فمن الحيوان البيضاء

رواية

اللمة الفلسطينية

