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ARABIC TRANSLATION OF NEOLOGISMS IN HERMAN MELVILLE'S MOBY DICK

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DEDICATION

Malak Arif

In loving memory of my dear mother, whose unwavering support and encouragement have shaped me into the person I am today. Though you're not here to witness this milestone, your love continues to guide me. This graduation is dedicated to you, Mom, with eternal gratitude and love.

Inés Ayachi

This dissertation is dedicated to my loved ones, my family thank you for your support, understanding, and endless motivation and encouragement. This accomplishment is as much yours as it is mine.



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LIST OF ABBREVIATIONS

Abbreviation	Signification
CSIs	Culture Specific Items
MD	Moby Dick
SL	Source Language
ST	Source Text
TL	Target Language
TT	Target Text

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ABSTRACT

This dissertation explores the translation of neologisms in Herman Melville's "Moby-Dick" from English into Arabic by Ihsan Abbas. The study is structured into three chapters. The first chapter presents a theoretical framework, discussing American literature in the early nineteenth century, Melville's contributions to the English language and literature, and the scientific influences on "Moby-Dick," emphasizing the role of cetology in shaping Melville's whale categorization. It also sheds light Melville's idiosyncratic language in the novel. The second theoretical chapter investigates the challenges of untranslatability, the essence of literary translation, and Newmark's taxonomy of culture-specific items (CSIs). It also distinguishes between translation strategies and procedures, detailing particular approaches for to deal with CSIs. The practical chapter analyzes selected neologisms from "Moby-Dick," presenting passages from both the original text and their Arabic translations by Ihsan Abbas. This analysis highlights the techniques Abbas used to translate these neologisms, detailing the strategies and procedures employed.

Key Words: Neologisms, Moby Dick, Herman Melville, Translation procedures ,Literary translation

المستخلص

تتناول هذه الدراسة ترجمة الكلمات المستحدثة في رواية "موبي ديك" لهيرمان ميلفيل من اللغة الإنجليزية إلى اللغة العربية من قبل المترجم و الباحث إحسان عباس. تتكون الدراسة من ثلاثة فصول يقدم الفصل الأول إطارا نظريا، يناقش الأدب الأمريكي في بداية القرن التاسع عشر ومساهمات ميلفيل في اللغة والأدب الإنجليزي والتأثيرات العلمية على "موبي ديك"، مؤكدا دور علم الحيتان في تصنيف الحيتان لدى ميلفيل. كما يسلط الضوء على لغة ميلفيل الخاصة في الرواية، يستكشف الفصل النظري الثاني تحديات عدم قابلية الترجمة و جوهر الترجمة الأدبية، وتصنيف نيومارك للعناصر الثقافية الخاصة بثقافة معينة كما يميز بين استراتيجيات الترجمة والإجراءات، موضحا النهج الخاص للتعامل مع العناصر الثقافية الخاصة. يحلل الفصل التطبيقي الكلمات المستحدثة المختارة من "موبي ديك" و يقدم مقاطع من النص الأصلي وترجمتها إلى العربية من قبل إحسان عباس حيث تسلط هذه التحليلات الضوء على التقنيات التي استخدمها عباس لترجمة هذه الكلمات المستحدثة، موضحا الاستراتيجيات والإجراءات المستخدمة لكل مثال.

الكلمات المفتاحية: الكلمات المستحدثة ، إجراءات الترجمة ، الترجمة الأدبية ، موبي ديك ، هرمان ملفيل

INTRODUCTION

Introduction

Translation acts as a bridge between many languages and civilizations, allowing concepts, literature, and knowledge to cross boundaries. Its role extends beyond mere linguistic conversion, delving into the realms of cultural exchange and understanding. As the renowned translator Edith Grossman aptly stated, "Translation is crucial to our existence. Without translation, we would be living in provinces bordering on silence." Translators are cultural bridge builders as well as linguists, facilitating the transfer of ideas and feelings across linguistic boundaries. As Haruki Murakami expressed, "Translation is a kind of substance that allows the text to come alive and be reborn in a different form." It encompasses various types, from literary to technical, each demanding a unique skill set and an intricate understanding of both source and target cultures. Every translation is a creative process that requires careful balancing between maintaining the original text's integrity and adjusting to the subtleties of the target language.

In Herman Melville's monumental novel "Moby-Dick," the significance of translation resonates profoundly through the use of language, especially in the creation of maritime terminology. This edition of Moby-Dick, which reproduces the definitive text of the novel, includes invaluable explanatory notes, along with maps, illustrations, and a glossary of nautical terms

Melville's vivid portrayal of the whaling industry births an entire lexicon of marine terms, a testament to his linguistic inventiveness. His neologisms, such as "thunderous whale-road" and "pequod" (the name of the ship), defining the essence of seafaring life.

This linguistic invention mirrors the act of translation itself, for as Melville crafted these words, he engaged in a process akin to translation conveying a distinct culture and experience to readers, leaving an indelible mark on literary history with his masterful fusion of words, imagination, and the maritime world.

The novel Moby Dick has been translated into several languages, including Arabic. The Arabic translation was done by Ihsan Abbas , novel has been analyzed in several academic papers, including one that focuses on the translation procedures he used for culture-specific items.

STATEMENT OF THE PROBLEM:

The Arabic translation of newly coined terms in "Moby Dick" faces several challenges, particularly in literary works. These challenges stem from the lack of consistency in translating these terms and the scarcity of specialized references. Additionally, the cultural and historical specificity of these terms, which are deeply rooted in the era and industry in which they were coined, further complicates the translation process into Arabic.

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THE PURPOSE OF THE STUDY:

This study is expected to answer the following questions

MAIN QUESTION:

How does Ihsan Abbas preserve the meaning of neologisms in his translation ?

SUB QUESTION:

- 1-What challenges arise when translating neologisms from "Moby Dick" into Arabic?
- 2- How the neologisms contribute the overall tone, characterization, and thematic depth of the novel?

METHODOLOGY:

This research, which primarily adopts a descriptive approach, delves into the Arabic translation of neologisms found in Herman Melville's "Moby Dick." With English and Arabic being distantly related languages, unlike the closer linguistic ties seen in languages such as French and Spanish, the translation of innovative terms between these two distant languages presents unique challenges. Due to this linguistic distance and the complexities inherent in translating neologisms, this area remains relatively understudied. The focus on approximately 13 selected neologisms from "Moby Dick" aims to shed light on the strategies, difficulties, and potential cultural implications involved in translating these terms from English to Arabic, contributing to a less-explored area within translation studies. Specifically, 13 examples of neologisms in "Moby Dick" are compared with their Arabic translations by Ihsan Abbas, analyzing the two passages side by side to provide a comprehensive analysis of the translation choices and their effectiveness in conveying the original meanings and nuances.

OBJECTIVES OF THE STUDY:

- 1-The study aims to analyze the translation procedures adopted by Ihsan Abbas in translating culture-specific items, including Cetological terms, from Melville's novel Moby-Dick into Arabic
- 2- It seeks to uncover procedures that the translator Ihsan Abbas managed to render the culturally embedded references and Cetological terminology from English into Arabic highly specialized terms and linguistic innovations.

LITRETURE REVIEW:

The Arabic translation of neologisms in "Moby Dick" has been an area of exploration among scholars, evolving significantly over time. Scholars like Ihsan Abbas have contributed to this area, examining the translation of innovative terms found in the original English text. Abbas delves into the complexity of rendering these neologisms into Arabic, addressing the

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challenges and strategies used in this particular translation process. However, while the exploration of neologisms in translation has gained attention, it remains an area relatively under-studied within the field of translation studies.

In this research we used "Melville's Contribution to English" by James Mark Purcell. He explores Herman Melville's impact on the English language in his literary works, particularly focusing on Melville's innovative use of language, themes, and narrative techniques. Purcell delves into how Melville's writings, especially in "Moby Dick," contributed to the evolution of English literature and language, examining the cultural, linguistic, and literary significance of Melville.

We based also on: "Analysis Of Culture-Specific Items in the Arabic Translation Of Herman Melville's Moby-Dick" by our professor Hemza Zeghar and Meriam Benlakdar . This analysis involves a meticulous examination of how cultural elements are rendered from the original English text into Arabic. The focus extended to various aspects, such as Whale vocabulary and cultural symbols present in Melville's work .it also involves exploring the challenges and strategies employed in translating these culture-specific items, aiming to maintain the essence and cultural nuances while ensuring accessibility and comprehension for the Arabic-speaking audience. It shed light on how the Arabic language accommodates or adapts these cultural elements.

Moreover we used the book "The Vocabulary of Moby Dick" by: C. Merton Babcock. Babcock's book serves as a valuable resource for scholars, enthusiasts, and students interested in studying the intricate vocabulary and linguistic intricacies of this iconic literary work. However, the examination of neologisms in translation, while a significant area of interest, remains less explored compared to broader translation studies topics. Abbas's exploration of the Arabic translation of neologisms in "Moby Dick" stands as a testament to the ongoing evolution and deeper scrutiny of specific aspects within the expansive realm of translation studies.

ORGANIZATION OF THE STUDY:

To achieve its objectives, this study is structured into three chapters, the first two chapters are 'Theoretical' and the third one is 'Practical', as follows:

Chapter One, presents an overview of Herman Melville's contribution to American literature, particularly his novel "Moby Dick" and the novel's incorporation of terms and concepts related to the whaling industry, which was a significant part of Melville's life experiences.

Chapter two, delves into the complexities of translation exploring the process and its challenges particularly the concept of Untranslatability. It also examines Newmark's taxonomy of CSI's which classify translation procedures into various categories.

Chapter Three, will showcase thirteen examples featuring passages containing neologisms along with detailed analysis and explanation of each example.

Chapter One

Introduction:

The early 1800s marked a transformative period in American literature, characterized by the emergence of distinct literary movements and authors who delved deep into themes closely linked to the nation's culture and history. This era of literary exploration and innovation paved the way for significant contributions that would shape the American literary landscape for generations to come. Within this context, Herman Melville stands out as one of the most enigmatic and influential figures, leaving an indelible mark on the literary world.

This chapter delves into the essence of Romanticism and Transcendentalism as they shaped the landscape of American literature in the 19th century. In his book "An Outline of American Literature", Peter B. High discusses the influential engaging overview of American Literature in the early to mid-19th century, highlighting the significant literary works and movements.

This research sheds light into Melville's contribution to English language and literature, we uncover the profound and lasting impact of his works on the literary sphere. Melville's exploration of complex themes, resonates with readers across time, highlighting his ability to capture the essence of the human experience in his writing.

Furthermore, we delve into the rich tapestry of the whaling industry and maritime life as depicted by Melville in his novel 'Moby Dick' and Drawing upon his own experiences as a sailor aboard whaling ships.

Finally, we undertake the task of unraveling Melville's idiosyncratic language in "Moby-Dick," delving deeply into the depths of his linguistic innovation and lexical invention Through close examination of select passages and linguistic analysis, we seek to uncover the unique linguistic landscape of Melville's masterpiece, providing new understandings of the complexities of his literary skill.

1. Survey of American Literature in the Early Nineteenth Century:

In the late 18th century, a strong discourse emerged in America, about the path and nature of American literature, marking the formative years of the republic and the essence of its literature this discourse focused about the growth, direction, and inherent qualities of American literary expression.

Diverse viewpoints permeated this discourse, each advocating distinct perspectives: One group, comprising of scholars, writers and literary figures, expressed concern over the apparent lack of a unique national sentiment in American literature. They were concerned about the need for literary works that genuinely captured the distinct essence of the nation, rather than relying on European cultural paradigms.

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On one hand, some argued that American literature was too young to break away and to sever ties from the highly respected British literary tradition, while others believed that it was time to do so, British literature held a revered status among Americans, owing or due to historical and cultural reasons. However, another faction argued that a unique national literature did not exist, advocating instead for the universality of literary expression. They contended that literature surpasses geographical and historical confines, encapsulating themes and perspectives that echo across different cultures and epochs.

Examining the works of Herman Melville, we find a reflection of the complexities embedded within American identity and literary development. Despite being inspired and influenced by English authors such as Shakespeare, as demonstrated in his masterpiece ‘‘Moby-Dick’’ ,Melville also coined many neologisms, like Shakespeare.

They both contributed to the English vocabulary, Melville was also dedicated to nurturing a genuine American identity within his writings.

In influential books like ‘Moby-Dick’ and ‘The Confidence Man’’ Melville began examining modern American society, delving into topics like challenging authority, slavery, and the capitalist mindset. These themes highlight his deep and profound interest in the country’s identity and direction, reflecting a nuanced blend of optimism and pessimism.

Melville’s conviction about universality of literature (literature is universal) in Moby Dick. Where he explores timeless themes and human experiences that go beyond borders. His wide-ranging travels and encounters with different cultures infused his writings with a global outlook, expanding them beyond the confines of American life. Essentially, Melville’s body of work represents American literature’s core, a blend of native imagination and worldwide inspirations. While his writings reflect the influence of British literary traditions, they also echo universal themes, solidifying their place as essential contributions to American literary legacy.

1.1. Transcendentalism:

In the 1830s and 1840s, Young intellectuals sought a new spiritual era, exploring philosophy and inner life, rejecting conventional patriotism and seeking truth through feeling rather than logic. The Transcendentalists, central to this movement, found divinity in nature and believed it revealed truths about the human soul.

In 1836, Ralph Waldo Emerson established the Transcendental Club, known for its publication *The Dial*, which, despite criticism for its abstract ideas, truly represented their beliefs. The movement briefly experimented with the Brook Farm Institute but split into factions focused on social reform and individualism.

Emerson’s work, ‘‘Nature’’ articulated Transcendentalist principles, emphasizing humanity’s deeper connection with nature beyond utility. Emerson’s influence extended to poetry, where he introduced new themes and structures, expanding the possibilities of American verse.

Henry David Thoreau, another Concord resident influenced by Emerson, remained a devoted Transcendentalist. Like Emerson, Thoreau wrote his lectures and books from notes in his meticulously kept journal. Unlike Emerson’s abstract approach to nature, Thoreau, crafted his works with vivid details of plants, rivers, and wildlife. In 1846, Thoreau’s refusal to pay taxes for being against slavery and the Mexican-American War landed him in jail overnight,

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this experience was documented later in “Civil Disobedience”; (1849), an emotional essay advocating for individual conscience over government dictates.

Thoreau’s most famous work, “Walden”; (1854), chronicles his solitary sojourn near Walden Pond, blending practical observations of nature with profound Transcendentalist philosophy, encouraging a life full of simplicity and introspection.

Thoreau’s prose is often lyrical, filled with timeless aphorisms. Additionally, Thoreau became deeply involved in the Abolitionist movement, using his house as a refuge for anti-slavery activists and to aid escaped slaves.

George Ripley and Theodore Parker collaborated tirelessly to promote various social reform initiatives as part of their involvement in the Transcendentalist movement, advocating for change and progress across a spectrum of issues. However, Transcendentalists faced criticism from figures like Oliver W. Holmes and Nathaniel Hawthorne. Hawthorne’s “Celestial Railroad”; (1843) challenged Transcendentalist ideals with its allegorical critique of their failure to address human doubt and sin.

Herman Melville, shares a tragic worldview similar to Hawthorne’s. He believed that the universe is inherently opposed to human happiness, depicted in his fiction where man grapples with the dichotomy of good versus evil, God versus Satan, and the conflict between the “head”; and the “heart”. Melville’s own experiences as a sailor greatly influenced his writing, with life at sea becoming a central theme in his works. His later works, like “Moby-Dick”; (1851), are characterized by complex symbolism, with Captain Ahab’s pursuit of the white whale serving as a metaphor for the struggle against fate and the incomprehensibility of the universe.

1.2. Romanticism:

As a reaction against the rationalism and order of the Enlightenment, Romanticism emerged as a cultural, artistic, and intellectual movement in the late 18th.

Romantics sought to reconnect with nature and criticized the dehumanizing effects of industrialization, focusing on emotion, individualism, and intuition.

Political revolutions, such as the American Revolution (1775-1783) and the French Revolution (1789-1799), instilled a feeling of passion and idealism. Such as Victor Hugo, French poet, novelist, and dramatist (1802–1885) created ‘Les Misérables’ which reflects his dedication to social and political problems and the Romantic movement’s emphasis on individual rights. As well Goethe, Johann Wolfgang (1749–1832): Goethe was a German writer whose writings, particularly “Faust”; are belonging to the Romantic Movement. He explored emotions, individualism, and the quest for knowledge.

These intellectuals among others supported the principles of the Romantic Movement by expressing their love of liberty and individual rights in literature, poetry, and philosophy, Otherwise, we can see that Herman Melville is associated with elements of Romanticism.

His writings including “Moby-Dick” were written in the mid-19th century, when literature transitioned from Romanticism to other literary movements. Melville used some Romantic elements, like emphasizing on nature, individualism and also dived into more complex sides of human nature.

2. Melville's Contribution to English Language and Literature:

Through his masterpiece, "Moby-Dick," and a varied corpus of works, Herman Melville made significant contributions to the English language and literature, shaping his enduring legacy. His influence continues to resonate with readers and writers across generations.

The language of sailors, primarily spoken, posed a challenge in tracing authentic American nautical terms through written sources, leaving many salty phrases unrecorded in literature. However, Melville's documentation of New England shipping records played a pivotal role in establishing the American origins of specific whaling expressions, anchoring the nationality of these words in recorded evidence. In works like "Moby Dick" and other sea tales, Herman Melville not only defined but also immortalized many phrases unique to the American sperm whale fishery. These expressions, often labeled in historical dictionaries such as the OED, DAE, and DA, stand as a testament to Melville's linguistic prowess and his dedication to preserving maritime language. His ability to breathe life into these maritime terms transcends mere storytelling, creating a lasting legacy that resonates with those who delve into his works.

Similarly, Herman Melville's impact on literature echoes the profound influence of Shakespeare, showcasing how both authors have shaped and enriched the English language and literary tradition.

Herman Melville's "Moby Dick" bears a significant influence from Shakespeare, evident in its thematic depth, vivid imagery, and dialogue. The profound and multifaceted impact of Shakespeare on Melville's masterpiece is unmistakable. Characters like 'Ahab' are crafted as tragic heroes reminiscent of Shakespeare's 'Macbeth' and 'King Lear'. Melville's numerous references to Shakespeare within the text reveal his admiration for Shakespeare's daring literary style. Despite drawing from Shakespearean elements, such as the portrayal of Ahab as a tragic hero and the use of Shakespearean language and dramatic techniques, "Moby Dick" maintains its originality. Melville skillfully incorporates Shakespearean dramatic techniques throughout the novel, employing structural elements like playscript form chapters, poignant soliloquies, dramatic irony, and sets of foil characters. This deep immersion in Shakespeare's works significantly shapes the novel's style, highlighting Shakespeare's enduring impact on American literature through Melville's innovative adaptation of classical dramatic techniques.

2.1 The Whaling Industry and Maritime Life:

Drawing from "Herman Melville: A Literary Reference to His Life and Work" by April Gentry and Lisa Paddock, as well as Carl Rollyson's insightful analysis, it becomes evident that Melville's early experiences at sea profoundly influenced his literary career.

In 1839, a young Herman Melville embarked on his first adventure as a cabin boy aboard the ship St. Lawrence. This journey, which lasted approximately four months and included a visit

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to Liverpool, later served as inspiration for scenes depicted in his work "REDBURN." However, faced with financial difficulties within his family, Melville opted to journey westward alongside his friend Eli Fly. By 1841, Melville had enlisted aboard the New Bedford whaler ACUSHNET for a standard four-year tour under the command of Captain Valentine Pease, known for his tough regime. Life aboard the ship proved challenging, characterized by strict discipline, inadequate food supplies, and prolonged periods at sea dedicated to whale hunting.

In June 1842, during a stopover in "Nuku Hiva", Melville and his companion, Richard Tobias Greene, reached a breaking point on the ACUSHNET and decided to desert the ship illegally on July 9. They found shelter with the Taipi, a fierce group depicted in Melville's "TYPEE" as legendary cannibals. Greene claimed he attempted to rescue Melville but failed. Melville stayed with the Taipi for a month before eventually making his way back to Nuku Hiva. On August 9, he secured passage on an Australian whaler, the Lucy-Ann. Life aboard the Lucy-Ann proved markedly more challenging. During a stop in Papeete with the captain incapacitated due to illness, tensions reached a breaking point among the crew, leading to a rebellion against the mate. Herman Melville was among those who rebelled but he was arrested, and thrown in jail by the British authorities. However, Melville, along with his comrade John Troy, managed to escape and sought refuge aboard another whaler named the Charles & Henry.

Melville disembarked from the Charles & Henry in Lahaina, Hawaii, in May 1843, where he undertook various odd jobs in Honolulu before enlisting in the USS United States in August. During his time aboard the USS United States, he witnessed naval discipline and somber burials at sea. Following 14 months of service, Melville was discharged in Boston. These adventurous experiences left a lasting imprint on his later literary works, including his novel "WHITE-JACKET."

Herman Melville's journeys in the Pacific greatly impacted his literary works, such as "Typee," "Omoo," "Redburn," and "White-Jacket." These experiences had a huge influence on his views on life, society, and philosophy. Working hard in harsh conditions and engaging with individuals from diverse backgrounds made him gain a deeper understanding of the hardships faced by the poor people and working classes and heightened his awareness of tolerance and humanity. His antipathy towards civilization, imperialism, and Christianity was influenced by what he saw in Polynesia. When he returned back home to Lansingburgh, he became kind of celebrity and turned his adventures into 'Typee,' in 1846. He was known as "the man who lived among cannibals," He kept drawing on his adventures and critical views in his later works publishing "Omoo" a year later.

In the midst of his literary achievements, Herman Melville tied the knot with Elizabeth Shaw, the daughter of the chief justice of the Massachusetts supreme court. Together, they raised four children, though financial struggles were a constant burden, leading Melville to rely on his father-in-law for assistance. These economic pressures of family responsibilities profoundly impacted his career as a writer.

From 1853 to 1856, Herman Melville persisted in crafting short stories and sketches for publications like Putnam's Monthly Magazine and Harper's New Monthly Magazine. However, financial difficulties continued, prompting him to pursue a government position. And on top of that he struggled with his health issues, both physical and mental. In 1856, his father-in-law provided funds for a journey to Europe and the Holy Land, which served as a wellspring of inspiration for his later poetry, notably "Clarel." Upon his return, Melville published his final novel released during his lifetime, titled "The Confidence Man.", while the

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ongoing family struggles, Melville embarked on a voyage to the Pacific alongside his brother Thomas in search of peace. However, he ultimately returned alone from San Francisco.

The 1860s turned out to be one of the darkest times in Melville's life, marred by significant losses, including the deaths of his father-in-law in 1861, his close friends George and Sarah in 1863, the writer Nathaniel Hawthorne in 1864, and worst of all, his oldest son Malcolm who died by suicide in 1867. Months later his wife Elizabeth was even considering divorcing him because of his increasing mental instability.

"Billy Budd" is a standout piece among Herman Melville's works that were published after his death. The novel reflects the perspective of a mature writer who has endured life's challenges and delved into the depths of existence. The novel addresses the complexities of human nature and existence employing softer ironies and sharper criticisms. Despite changing times, Melville's works still resonate with each new generation, as readers still find reflections of their own lives and struggles within his writings.

Amidst the personal disturbances, Melville's resilience and determination drove him forward, in shaping his perspective and influencing his later works. Similarly, his formative years as a sailor in the flourishing whaling industry provided the backdrop for his renowned novel "Moby Dick," drawing upon the vivid experiences of life at sea to craft a timeless tale of adventure and existential inquiry.

In 1614, the British Crown granted Captain John Smith permission to engage in the whaling industry and hunting whales. At first American colonists waited for whales to wash ashore, but eventually they start practicing hunting whales from small boats like the natives. By 1650, there was a whaling industry that stretched from Nantucket in the north to as far south as the New Jersey shore. The primary commodity was focusing on extracting valuable whale oil, particularly from sperm whales. This oil was used for lighting, making candles, and producing perfumes and aphrodisiacs. Whalebone was also utilized in women's corsets, while ambergris from sperm whale intestines was used in perfumes and food. A huge Iron "Try Pots" were used in the process of extracting oil on ships.

Life on a whaler or as a sailor presented a multitude of challenges stemming from the harsh and demanding conditions of maritime life. Among these challenges were the pervasive presence of lice, bugs, and rats, which were common companions aboard ships, adding to the discomfort and unhygienic conditions experienced by sailors. Such as the smells of tobacco, trash, liquor, and human waste were unavoidable. The challenging conditions and limited provisions that sailors often faced on long voyages encompassed a range of hardships, with food being a significant aspect of their daily struggles, the food that was provided to sailors was often barely edible, consisting in a form of salted beef, hardtack (a type of hard biscuit) and few vegetables, the poor quality of the food onboard ships not only affected the nutritional intake of the crew but also posed a serious challenge to the physical health and well-being, morale and overall resilience of sailors at sea.

Whaling became a prosperous business in the 19th century, to explore fishing grounds as far away as Japan. When Melville embarked on his first whaling experience in 1841, he entered a period of great prosperity in the whaling industry. His journey on the whaler "Acushnet" in 1841 marked his entry into this lucrative era of whaling, which inspired and led him to his renowned Novel. In 1846, Melville's younger brother Thomas followed in his footsteps and embarked on a career as a whaler. This decision to join the whaling industry mirrored Herman Melville's own life experiences.

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Herman Melville's experiences, on the *Acushnet* in 1841 greatly influenced his writing of *Moby-Dick*, particularly in terms of the technology involved in the whale hunt. During his time at sea, Melville encountered the harsh realities of whaling, which included the use of specific tools and techniques. The technology of the whale hunt that Melville experienced consisted of a harpoon with a single hooked blade attached to a tarred line of hemp coiled in a wooden tub. These lines had to be meticulously maintained to prevent accidents that could result in severe injuries or even death for the crew.

The whale hunting experience was characterized as both exciting and terrifying. Whalers faced agitated whales, blood geysers that attracted more whales, and the chaotic movements as the panicked whale tried to escape, in the chaos whalers had to be prepared for the unpredictable and potentially dangerous situations they encountered during the hunt. The physical demands of corralling dead whales and getting them aboard the ship were exhausting. Melville vividly captured these intense moments in *Moby-Dick*, showcasing the excitement of the hunt was followed by the fatigue that set afterward.

Melville's personal experience with the technology and challenges of whaling provided him with a rich foundation for the detailed and authentic portrayal of the whale hunt in *Moby-Dick*, adding depth and realism to the novel's narrative.

Melville's experiences aboard a whaler, including the harsh living conditions and the excitement of the hunt, influenced his writing of the Novel, Detailing the cramped and dangerous living conditions, and terror of the whale hunt, played a significant role in shaping the themes, characters, and settings of his novel "*Moby Dick*." Melville's influence on the English language runs deep, especially in his preservation and definition of original expressions from sailors' spoken language. Since sailors' language is mostly spoken, it's often not written down formally. This contribution is significant because it not only preserved the authentic language of sailors but also defined and popularized these expressions in literature, thereby enriching the English language with a distinct maritime lexicon.

Melville's writings, especially "*Moby Dick*" and other sea tales, are like treasure troves of these linguistic gems. The elements that make up Melville's unique style have been closely analyzed. He drew from various sources such as the Bible, ancient traditions, Shakespeare, folklore, and records of the whaling industry. His writing is full of wise sayings and vivid imagery, challenging traditional literary styles. Proverbs play a powerful role in Melville's storytelling, moving from the tangible to the abstract, enriching his narratives with timeless truths, and transcending every page with its colorful and earthy flavor. Merton Babcock's comprehensive analysis in "*Herman Melville's Whaling Vocabulary*" and "*Melville's Proverbs of the sea*" sheds further light on how Melville's immersion in the language and culture of whaling contributed to the richness and depth of his prose.

By incorporating seafaring lore, including proverbs and unique phrases, Melville's method with proverbs evolves from direct quotation to conscious paraphrase, imitation, allusive echoes, and verbal synthesis, Which adds authenticity to his maritime tales. Examples to support these points can be found in Melville's work "*Moby Dick*," where the fabric of the narrative is rich with proverbial wisdom:

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"It is not down on any map; true places never are." - This proverb reflects the idea that true places, whether physical or metaphorical, are not easily defined or located.

- "Let faith oust fact; let fancy oust memory; I look deep down and do believe." This proverb emphasizes the power of faith and imagination over mere facts and memory.

Herman Melville's profound impact on American English is evident through his huge attention to maritime language in his works. His firsthand experience with sailors' language allowed him to introduce and explain many previously unknown terms and phrases, expanding the vocabulary. Specifically capturing and defining numerous phrases unique to American sperm whale fishing, in his works. Emphasize how these linguistic elements reflect the specific traditions, practices, and experiences of American whalers. Despite the difficulty in tracing the origins of maritime language, Melville's meticulous attention to detail and immersive storytelling offer evidence for the authenticity of these terms. with His ability to weave these terms seamlessly into his narratives adds more depth to his portrayal of the whaling industry.

In essence, Melville not only preserved sailors' language but also immortalized it in his works, ensuring its legacy and establishing himself as an innovator of American English. Delving into the scientific influences on "Moby-Dick" further illuminates how Melville's linguistic prowess intertwined with his exploration of scientific themes, showcasing his multifaceted genius.

2.2 Scientific Influences on "Moby-Dick":

When Herman Melville was writing "Moby-Dick," society was experiencing a profound transformation in its approach to the scientific approach to observing nature. In Philip Hoare's article "How Science Inspired Moby Dick," the author discusses how Melville was influenced by scientific advancements of his time, integrating them into his novel's exploration of the natural world.

Melville was deeply influenced by this scientific revolution. in addition to recognizing their significance, he incorporated these developments into his literary works . Melville drew inspiration from the The scientific breakthroughs of the era, especially in the fields of biology and natural history.

He relies on the meticulous observations and classifications performed by modern scientists to use precise and detailed descriptions of marine life and the natural world. This is seen from his vivid and detailed descriptions of the natural world and marine life that are included throughout the novel.

2.2.1 The emerging field of Cetology and its influence on Melville's classification of whales:

The Moby Dick Novel, clearly reflects Melville's passion with cetology, the study of whales, as well as his in-depth investigation of whales and which are clearly noticeable in the book. He created a detailed and accurate depiction of the whaling industry and the marine creatures themselves by drawing on the scientific knowledge of the period. This scientific influence is

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evident in the book through its intricate explanations of whale biology, behavior, and the whaling process.

The chapter 32 'Cetology', attempts to categorize whale species in a manner reminiscent of organizing books in the library, Melville contests previous attempts to characterize whales, using works by modern authors such as Scoresby and Beale to support his claim.

His unique method led a marine biologist to playfully suggest that he might have been "cetacean gastroenterologist or proctologist."

Melville was inspired by Scoresby's work, "An Account of the Arctic Regions," that focused on different whale species, the bowhead.

Scoresby's documentation of an ancient Inuit harpoon lodged in a bowhead's blubber, left a lasting impression on Melville, leading Ishmael, Melville's narrator, to ponder its origins dating back centuries before America's discovery. Melville's wild conjecture was validated in 1999 by scientific research that showed bowheads may live for more than 200 years.

In "Moby-Dick," Melville references Darwin's insights from "Voyage of a Naturalist" as well. He studied "Voyage of the Beagle" to prepare for his own work on the Galapagos Islands.

Melville's depiction of the Galapagos Islands as fallen and abandoned lands was impacted by Darwin's description of marine iguanas as "imps of darkness". This illustrates Melville's mistrust of human science.

2.2.2 Melville's use of scientific language and concepts in describing whale anatomy and behavior:

The whale from Herman Melville's "Moby-Dick" serves as a symbol of the cultural connection between human and natural history.

The novel has its roots in Melville's own experiences on a whaling ship. Melville's story indicates the time when whaling was big business, making a lot of money for the United States.

Meanwhile, science itself was changing from a domain of amateur researchers to specialized professionals.

When writing "Moby-Dick," Melville embraced the diverse ideas of his era, using the scientific work of people such as William Scoresby, Thomas Beale, Georges Cuvier, and Louis Agassiz. He incorporated contemporary knowledge of natural history, to make his storytelling richer and to delve into themes in the book

Seventeen of the 135 chapters of Herman Melville's "Moby-Dick" with titles like 'The Sperm Whale's Head Contrasted View' and 'The Right Whale's Head Contrasted View,' are devoted to explore the whale anatomy and behavior. Melville engaged with the scientific discourse of his era when incorporating of scientific observations and debates into "Moby-Dick"

"The Natural History of the Sperm Whale" was the first scientific effort to document the biology and behavior of this elusive deep-sea creature, written by Beale, a surgeon with experience on a whaling vessel. The book offered insightful information about the sperm

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whale's anatomy and habits. He described the sperm whale as harmless creature unlike Cuvier who described it as fearsome and terrifying.

In the book Ishmael is curious and doubtful, while Ahab is angry and obsessed with hunting the whale.

The novel can be understood as a shift from pre-Darwinian anthropocentric thought embodied by Ahab, to a more environmentally conscious represented by Ishmael. Ishmael is curious and doubtful, while Ahab is angry and obsessed with hunting the whale. Melville's own intellectual development reflects this shift.

Melville later engaged with Darwinian concepts, as evidenced in the writings of William Dean Howells.

In the end, Melville's writings reveal a deep appreciation for the strangeness and marvels of nature rooted in scientific understanding all while fusing a dark humor that transcends philosophical boundaries.

2.3 Unraveling Melville's idiosyncratic language of Moby Dick :

In the unique novel "Moby Dick", Herman Melville weaves a tapestry of idiosyncratic language, through the usage of neologisms, Americanisms, and other idiosyncrasies in his works.

Delving into these features reveals the depth and complexity of Melville's language evident in its inventiveness and creativity, deviating or ranging from the conventional usage or meaning to his creation of entirely new terms not found in standard dictionaries. These linguistic innovations serve to enrich the text different meanings and nuances, which led effectively to contributing to the evolution of American English.

Idiosyncratic language, at its core, embodies a distinctive and personalized use of vocabulary and expressions that serve as a unique fingerprint of the author or a particular group. It manifests through unconventional words, specialized terms, neologisms, and cultural references that set the author's writing apart from conventional styles. In the context of Herman Melville's literary masterpiece "Moby Dick," idiosyncratic language serves as a genius fingerprint, providing readers with a profound opportunity to immerse themselves in the author's intricate worldview and literary vision. Through his inventive use of language, Melville paints a vivid and immersive portrait of life aboard a whaling ship, exploring themes of obsession, fate, and the eternal struggle between man and nature.

Melville's idiosyncratic language arises from a blend of sources, including his personal experiences, cultural background, literary influences, and the need for belonging and identity. It reflects individuals' unique life journeys, passions, and cultural heritage, shaping their distinct way of expressing themselves and connecting with others.

While idiosyncratic language enriches literature, by its charm and depth it poses and presents a significant challenges to translators who aim to convey and capture the same meaning across different languages and cultures. To effectively translate Herman Melville's idiosyncratic language, including his neologisms, Americanisms, and specialized terminology, a nuanced approach is essential to find a balanced equivalent while maintaining

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the fidelity of the original text. This task demands a careful consideration of both linguistic and cultural nuances to capture the essence of Melville's unique writing style.

Berthoff's analysis that was published in (1962) by Princeton University Press, entitled: (*The Example of Melville*), sheds light on the intricate tapestry of Melville's idiosyncratic vocabulary, which encompasses a myriad of unconventional words, expressions, and cultural references. The idiosyncratic language employed by Melville in the novel comprises various elements, as highlighted by Berthoff:

1. Favourite Words and Epithets: Melville employs favorite words and epithets that evoke major themes and atmospheres within the narrative. Words like "wild", "moody", "mystic", "subtle", "wondrous", "nameless", "intense", "malicious", "calm", "fair", "mild", "serene", "tranquil", "cool", "indifferent", "noble", "grand" contribute to the vivid imagery and emotional depth of the text

2. New Coinages and Improvisations: The author introduces new coinages and improvisations in his language, including transpositions of parts of speech such as verb-nouns, noun-adverbs, and adjective-nouns. Examples like (e.g. "concentrating brow"; "immaculate manliness"), participial modifiers e.g. serving as favourite epithets (such as "preluding", "foreshadowing"); pluralised substantives, etc. (Berthoff 1962: 161).

3. Exaggerated Repetition: Specific passages in "Moby-Dick" exhibit exaggerated repetition of certain words like: e.g. of the words "old", "savage", or the series "pitiable", "pity", "pitied", "piteous" in an account in chapter 81. amplifies their thematic significance, underscoring key motifs and motifs throughout the text.

-Beyond these stylistic devices, Melville's idiosyncratic vocabulary encompasses a different set of highly specialized terms and neologisms, such as "Leviathanism", he uses verbs in a new way such as when the whale "heaps", "tasks" or "swerve(s)"; and invents a vast number of neologisms.

Melville also employs highly specialised terms, such as 'fossiliferous' and the then little-known term "a gam" and the strange term "Slobgollion".

Fossiliferous: The term "fossiliferous" used by Melville highlights his penchant for incorporating highly specialized terms into his writing. By describing something as "fossiliferous," Melville introduces the concept of being rich in fossils or containing fossils. This usage not only adds depth to the descriptive language in the novel but also underscores Melville's attention to detail and his ability to weave scientific and natural elements into his narrative seamlessly.

In Melville's exploration of nautical terminology, he elucidates the concept of "**Gam**," a term featured prominently as a chapter title within the novel, despite its absence from the dictionaries.

Melville offers a scholarly definition of the term "Gam", portraying it as a social gathering between two or more whale-ships as he officially defined it to : **GAM**. Noun—a social meeting of two (or more) Whale-ships,

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generally on a straining-ground; when, after exchanging baits; the exchange visits by boats' crews: the two captains remaining, for the time, on board of one ship, and the two chief mates on the other. (Melville 2001: 262-63)

Melville's detailed explanation of "**GAM**" not only showcases his immersion in maritime culture but also adds a layer of authenticity to the narrative by incorporating specialized terminology that reflects the intricacies of life at sea.

By exploring these specific instances of idiosyncratic language in "Moby-Dick," readers can appreciate craftsmanship and unique linguistic flair that characterize Melville's writing style. These elements not only enrich the text but also offer insights into the author's thematic depth and his commitment to creating a vivid and immersive literary experience for his audience.

Conclusion:

In conclusion, our exploration of American literature in the early nineteenth century, with a specific focus on Melville's seminal work "Moby-Dick," has offered a comprehensive insight into the cultural, scientific, and linguistic influences of that era. We have illuminated Melville's significant contribution through "Moby-Dick," delving into how the whaling industry and marine life profoundly influenced his narrative, and how scientific knowledge, particularly Cetology, shaped his portrayal of whales. Our analysis of Melville's distinctive language has revealed its innovative and intricate nature, highlighting his departure from conventional literary norms.

Ultimately, our research offers a comprehensive understanding of Melville's exceptional masterpiece, emphasizing its cultural, scientific, and linguistic significance in the broader scope of American literature.

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Introduction:

The field of translation is a vibrant and multidimensional realm that serves as a bridge between languages and cultures. It showcases the intricate art of conveying meaning, nuances, and intentions from one language to another while preserving the spirit and context of the source text. From ancient times to the present day, translation has been crucial for fostering understanding, facilitating communication, and promoting international trade.

Translation goes beyond mere words, encompassing the transmission of ideas, emotions, and experiences across linguistic and cultural borders. Translators navigate the complexities of language and cultural diversity, striving for accuracy, clarity, and faithfulness to the original text. They serve as cultural ambassadors, nurturing global dialogue and safeguarding linguistic heritage, thereby significantly contributing to mutual understanding in our interconnected world.

In this chapter, we embark on an exploration of the dynamic landscape of literary translation. At the core of our discussion lies the pervasive challenge of untranslatability, where certain concepts, expressions, or cultural subtleties resist direct translation, posing profound challenges for translators. We analyze various forms of untranslatability and delve into culture-specific items, utilizing Peter Newmark's taxonomy to unravel the intricate cultural references interwoven in texts. Additionally, we clarify the essential distinctions between translation procedures and strategies. Within these explorations, we examine the concepts of Standardization, Localization, and Addition, each playing a crucial role in ensuring the fidelity, accessibility, and resonance of translated works across diverse linguistic and cultural landscapes.

1.The Exploration of the Translation Studies :

Translation studies encompass a diverse and interdisciplinary field that delves into the theory, practice, and application of translation, interpreting, and localization. This academic discipline has evolved significantly over time, transitioning from a focus on linguistic conversion to a more communicative and systematic approach.

Translation studies explore various aspects of translation, including literary and non-literary translation, oral interpreting, subtitling, and research activities that range from theoretical frameworks to practical applications. By examining translation as a communicative act that bridges languages and cultures, translation studies have contributed to a deeper understanding of the complexities involved in transferring meaning across linguistic boundaries.

1.1 Definition of Translation:

Translation acts as a vital bridge that connects individuals from varied backgrounds, languages, societies, civilizations, and cultural diversities. It involves reproducing source language information in the receiving language while maintaining the same meaning or a closest natural equivalence.

This crucial role not only enhances communication but also enriches cultures by introducing individuals to a wide array of literary traditions, philosophical concepts, and artistic expressions from across the globe. From ancient civilizations to contemporary globalized societies, translation has been instrumental in nurturing mutual understanding, safeguarding cultural heritage, and fostering peaceful coexistence among humanity. Its significance transcends mere linguistic conversion, serving as a gateway to shared knowledge, empathy, and unity in our interconnected world.

As we delve into scholars' perspectives on translation, it becomes evident that their insights shed light on the complexities and nuances inherent in the process of linguistic transformation.

Starting with Catford,(1995), he defines translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". This definition offers a clear and concise overview of the essence of translation, Catford's perspective on translation emphasizes the replacement of textual material in one language with equivalent material in another language, focusing on formal correspondence and textual equivalence. He distinguishes between these concepts and identifies deviations from formal correspondents as shifts.

Now shifting our focus to the scholar, Uguine Nida brings a distinct viewpoint to the discourse on translation, Nida's views on translation are primarily articulated in his books "Toward a Science of Translating" and "The Theory and Practice of Translation." In "Toward a Science of Translating, he posits that translation is a scientific field, asserting that "the transference of a message from one language to another is a valid subject for scientific description" (Nida, 1964, p.3). He believes that translation is an art, and the most successful translations are those that blend seamlessly with the original text. He argues that each language has its own unique qualities, and anything expressible in one language can be conveyed in another, unless the form is an integral part of the language, Nida's emphasized the essence of translation as reproducing the message accurately, stating in his book "The Theory and Practice of Translation," that "Translating must aim primarily at 'reproducing the message'" (2004) , This highlights his belief that the primary goal of translation is to convey the source language information in the receiving language with the closest natural equivalence, emphasizing the importance of fidelity to the original message in translation practices.

1.2. what is Literary Translation:

Literary translation involves translating literary works like novels, poetry, plays, and more, focusing on conveying the emotions, nuances, and writing style of the original author. This type of translation requires a deep understanding of both languages to maintain the artistic and creative value of the text while adapting it to the target language.

After establishing the definition of literary translation, it becomes apparent that this form of translation presents distinctive challenges and requirements. Clifford Landers, in his text 'The uniqueness of literary translation,' delves into these challenges, shedding light on the complexities inherent in conveying literary works across languages.

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One of the primary challenges highlighted by Landers is the resistance encountered by translated literature in English-speaking countries. As he mentioned, "Literary translation, especially in the English-speaking world, faces a difficulty that texts originally written in English do not: resistance from the public to reading literature in translation." This resistance stems from English-speaking audiences and requires translators to proficiently navigate both source and target languages while capturing the essence and meaning of the original work.

Moreover, Landers emphasizes the importance of a deep love for languages and words among literary translators, highlighting that this passion often distinguishes them from other language professionals. This love for language is essential for preserving the artistic and creative value of the text while adapting it to the target language.

Additionally, Landers discusses the significance of style in literary translation. Unlike technical translation where conveying information accurately is essential, He illustrates this point by highlighting how style can significantly impact the overall quality and readability of the translation. In literary translation, style can significantly impact the quality of the translation and the essence of the original work, ensuring a lively and engaging reading experience for the audience.

By discussing these aspects, Landers highlights the intricate and profound nature of literary translation, stressing the importance for translators to convey not just words but also grasp the creative, the imaginative, and intellectual dimensions of the author's writing.

Beyond the complexities highlighted by Landers, we must also consider the numerous challenges that translators themselves face when working on Literary works.

Translating literary texts poses several challenges for translators, such as balancing faithfulness to the original text with recreating it in a way that resonates with the target audience. These challenges include navigating cultural nuances and context, linguistic differences, idiomatic and figurative language, historical contexts, maintaining style and meaning.

Cultural differences, idiomatic expressions, metaphors, and historical contexts pose additional hurdles, impacting the lack of direct equivalents in the target language, requiring translators to find creative solutions to accurately convey the original meaning and capture the nuances.

Preserving and maintaining the author's unique style and voice. Each author has a unique writing style and voice that contribute to the overall tone and atmosphere of the text. Translators must strive to preserve these elements while adapting the text to the target language, ensuring that the translated work retains the same literary quality and emotional impact as the original.

Additionally, translators must navigate the ambiguity and interpretations. Literary texts often contain ambiguity and open-ended interpretations that allow for multiple readings. Translators must navigate these complexities to convey the richness and depth of the original text while

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avoiding misinterpretations or oversimplifications.

These challenges are further, When translators engage with languages as incongruent as Arabic and English, they face heightened complexities that require them to bridge significant linguistic and cultural gaps to achieve accurate, nuanced, and culturally sensitive translations. Arabic and English, as intergrunt languages, present unique complexities due to their distinct origins and structures. Arabic, a Central Semitic language with a rich history and influence, contrasts with English, a Germanic language that has evolved over time through various influences.

Furthermore, the linguistic differences in syntax, grammar, and vocabulary between these distant languages amplify the difficulty, demanding a high consideration. By bridging these linguistic and cultural gaps effectively, translators can deliver translations that resonate authentically with the target audience while maintaining the essence, the coherence and fidelity of the original content.

Overall, literary translation is a complex and demanding task that requires advanced writing skills and a deep appreciation for both languages and cultures involved, delving into the realm of aesthetic in literary works adds another layer of complexity, requiring a keen eye for beauty and emotional resonance across languages and cultures.

Aesthetics refers to the formal study of the principles of art and beauty, It explores the nature of art, beauty, and taste, focusing on the creation and appreciation of beauty, "What distinguishes literature is its aesthetics", this statement highlights the connection between literature and aesthetics, emphasizing beauty, pleasure, and emotional responses in literary works.

Aesthetics in literature focuses on the intrinsic values of beauty and emotional impact rather than social or political themes, Literary aesthetics delves into the elements that evoke beauty and emotions in writing, highlighting the subjective experience of pleasure derived from literature, This connection between aesthetics and literature is complex but essential for understanding the artistic value of literary pieces.

Translation is undeniably a vital activity that has historically played a significant role in raising awareness and understanding among diverse peoples, nations, and cultures. Despite its significance, there has been a notable lack of emphasis on the aesthetics of literary translation, particularly within Western cultural contexts, This idea is deeply ingrained in the Western consciousness, where translations have traditionally been perceived as unoriginal.

The passage from Devy's essay in the book "Post-colonial translation: Theory and practice" sheds light on the essence of literary translation beyond mere replication. Devy emphasizes: "Literary Translation, is not just a replication of a text in another verbal system of signs. It is a replication of an ordered sub-system of signs within a given language in another corresponding ordered sub-system of signs within a related language." (Devy, p. 186).

We understand That literary translation is not a simple transfer of text from one language to another but rather a replication of an ordered sub-system of signs within a language into a corresponding ordered sub-system in another related language

This perspective underscores the intricate nature of literary translation, highlighting the need to consider the structured systems of signs within languages to ensure a faithful and meaningful transfer of content and aesthetics. By acknowledging this nuanced approach, translators can strive to capture not only the literal meaning but also the aesthetic essence and emotional depth present in the original text, enriching the experience for readers in different linguistic and cultural contexts.

2. Untranslatability:

The concept of "untranslatability" pertains to a text or speech that lacks an equivalent when translated into another language, posing challenges due to variations in cultural contexts, linguistic structures, or nuances between languages. This phenomenon underscores the diversity, complexity and the uniqueness of languages, emphasizing the difficulties in accurately conveying meaning across diverse linguistic and cultural landscapes.

In his book 'A Linguistic Theory of Translation,' J.C. Catford explores the notion of untranslatability within the framework of translation theory, Catford delves into the specific difficulties encountered when attempting to faithfully transfer meaning between languages.

2.1. The Issue of Untranslatability :

According to Catford, untranslatability encompasses the challenges and limitations of achieving full equivalence between a source language (SL) text and a target language (TL) text. He defines it as to the inability to effectively incorporate functionally relevant features of a situation from source language text into the contextual meaning of the target language text, This limitation in translation arises due to differences in cultural contexts, linguistic structures, or nuances ,As he mentioned in his book, “Translation fails or untranslatability occurs when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text”. (Section 14.14-The Limits of Untranslatability.)

These complexities of untranslatability often result in ambiguity, that prevent a perfect translation from being achieved.

Now that we've explored the issue of untranslatability, let's delve into the types of untranslatability as identified by Catford.

2.2.Types Of Untraslatability :

The types of untranslatability can be broadly categorized into linguistic untranslatability and cultural untranslatability. Based on Catford's classification the Linguistic untranslatability occurs when there is no direct equivalent in the target language for a specific item.while On the other hand, cultural untranslatability arises when a cultural nuance, context, or concept in the source language does not have a direct equivalent in the target language's culture. These two types of untranslatability highlight the challenges faced in translation due to differences in language and culture.

2.2.1 Linguistic Untranslatability:

This occurs when the functionally relevant features of the situation in the source language are not present in the target language, or when the target language has no formally corresponding feature to the source language, making it difficult or impossible to find an equivalent feature in the TL. As highlighted in section (14.2) of the text, (In linguistic untranslatability the functionally relevant features include some which are in fact formal features of the language of the SL text. If the TL has no formally corresponding feature, the text, or the item, is (relatively) untranslatable.

An Example of linguistic untranslatability between English and Arabic can be observed in the translation of the English pronoun "you." In English, "you" is used to address both singular and plural individuals, whereas Arabic has distinct forms for singular ("أنتَ" for males and "أنتِ" for females) and plural ("أنتم" for males, "أنتن" for females, and "أنتما" for dual) forms. This difference in grammatical structure poses a challenge for translation, as the specific form of "you" in Arabic depends on the gender and number of the addressee(s), unlike English which lacks or not make such distinctions.

Another Example of linguistic untranslatability involving ambiguity arising from shared exponence or polysemy, where one item has multiple meanings, and oligosemy, where an SL item has a particularly restricted range of meaning that cannot be matched in the TL, can be seen in the English word "bank." In English, "bank" can represent two distinct meanings: a financial institution and the side of a river. Translating this word into Arabic poses a challenge because Arabic may not have a single word that encompasses both meanings without creating ambiguity, in Arabic, there are different words for each of these meanings: "البنك" for a financial institution and "ضفة النهر" for a riverbank.

2.2.2 Cultural Untranslatability :

This occurs when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the target language is, In Catford's Book, the concept of cultural untranslatability is discussed in relation to instances where finding equivalent collocations in the target language becomes challenging due to cultural disparities, leading to what is termed as collocational untranslatability. This type of untranslatability may arise when translating items that create unusual collocations in the target language, causing a sense of "cultural shock" or "collocational shock" for readers unfamiliar with the source culture. An example is provided with translations from Finnish and Japanese that might sound strange to English readers due to cultural differences in sauna practices and attire like yukata. (Section, 14.51).

A cultural untranslatability example from Arabic into English is the Arabic term "الزكاة", AL Zakah.

"الزكاة" is a fundamental concept in Islam referring to the obligatory giving of a portion of one's wealth to those in need as an act of charity and purification of wealth. It is one of the Five Pillars of Islam and is considered a religious duty for Muslims, While English has the concept of charity, As AL-Zakah.

"الزكاة" encompasses specific religious obligations and principles deeply rooted in Islamic faith and practice. Translating "الزكاة" as simply "charity" may not fully convey its religious significance and its obligatory nature. Therefore, accurately capturing the spiritual, legal, and cultural dimensions of "الزكاة" in English presents a challenge, demonstrating cultural untranslatability.

In the realm of Translation theory, the concept of Dichotomy is challenged by Catford's assertion that translatability is not a clear-cut binary division but rather a continuum. Catford's perspective suggests that translatability exists on a spectrum, where source language texts and items are more or less translatable rather than strictly translatable or untranslatable. When considering linguistic and cultural untranslatability, it becomes evident that translation challenges are not always straightforwardly categorized as translatable or untranslatable. (Section, 14.11)

Briefly, The Dichotomy refers to the distinction between linguistic and cultural untranslatability, which are two types of untranslatability identified by Catford. Linguistic untranslatability is due to formal differences between the source and target languages, while Cultural Untranslatability is due to the absence of certain situational features in the target language culture.

3.Unveiling Culture-Specific Items:

In today's globalized landscape, translating culture-specific elements presents distinct complexities and prospects. Moving beyond mere language proficiency, it necessitates a deep comprehension of context and cultural subtleties. This investigation delves into the intricacies of translating culture-specific elements, underscoring the significance of transcending linguistic and cultural barriers for effective cross-cultural communication.

3.1 Culture-Specific Items :

Studying culture is fundamental in translation as it influences the subtleties and intricacies of language communication. Peter Newmark, a prominent figure in translation theory, provides a concise yet profound definition of culture. He describes culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression." This definition captures the complex interplay between customs and traditions, as well as the distinctive ways that language both reflects and defines societal norms and values. Understanding cultural nuances is crucial in translation, as it affects how well meaning is conveyed across language barriers.

Following Newmark's definition as a guiding principle, translators navigate the intricate relationship between language and culture, striving to maintain fidelity to both the source and target texts while bridging cultural gaps.

According to his perspective, culture is simply the Synthesis of customs and expressions that are specific to a given society and are articulated in a particular language. This intricate tapestry comprises actions, norms, and practices that define a particular group's way of life. While some words and artifacts hold universal significance, others are deeply rooted in cultural contexts. Newmark emphasizes the distinction between "cultural," "universal," and "personal" language. For instance, while words like 'die,' 'live,' and 'mirror' convey universal meanings, terms like 'monsoon,' 'dacha,' and 'tagliatelle' carry cultural connotations that can present translation challenges without a shared cultural understanding.

3.2 Newmark's Taxonomy of CSIs :

Newmark presents a methodical categorization of culture-specific items, utilizing Nida's framework to classify these items into five distinct categories:

- 1) Ecology: flora, fauna, hills, winds, plains
- 2) Material Culture: food, clothes, houses and towns, transport
- 3) Social Culture: work and leisure
- 4) Organizations Customs, Activities, Procedures, Concepts.
- 5) Gestures and Habits.

Translators can more effectively navigate the complexities of translating texts across languages and cultures, by comprehending and classifying these cultural subtleties.

Ecology:

It can be challenging to translate terms that are associated with ecology and nature, such as certain fruits and geographical aspects. Languages that designate geographical features such as plains, mountains, and rivers typically have no cultural connotations. They can therefore be translated more easily without losing the meaning.

For instance, terms like "plateau" are commonly understood across languages such as Russian, German, and English. However, in Spanish or Italian, it may be translated as "mesa" or "altipiano" due to linguistic variations. On the other hand, words like "prairies," "steppes," or "savannahs" are closely linked to specific regions and cultures, where the local population is more acquainted with them. In such cases, when translating, retaining these terms and providing a brief explanation if necessary could be beneficial.

When it comes to fruits, certain ones like "avocado" or "mango" have become so familiar that they are used in multiple languages without translation. However, fruits like "passion fruit" may be translated into languages such as French as "passiflore" due to their lesser familiarity.

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Now, certain words related to nature, such as the names of seasons or various types of hills, may not be universally understood as they are not prevalent in all languages. However, with the global dissemination of information through mediums like television, the comprehension of these words could potentially become more accessible to a wider audience.

Material Culture:

Material culture encompasses a variety of everyday elements like food, clothing, housing, and transportation, each showcasing distinct cultural traits or characteristics. Food, especially, holds a significant role in expressing national identity and undergoes diverse translation approaches.

French culinary terms like "foie gras" or "soufflé" endure due to their prestige or to highlight a dish's origin. In contrast, Italian and Greek terms such as "spaghetti" or "gyro" might require clarification as they have been more recently incorporated into English.

Similarly, traditional clothing items like the "Sari" or "Kimono" remain unchanged in translation, while generic terms like "Trousers" or "Skirt" can effectively convey meaning. In the realm of housing, names often remain in their native languages across many cultures, reflecting specific cultural nuances and historical significance. Transportation, influenced by American dominance, introduces a plethora of terms related to cars and features, incorporating anglicisms or neologisms such as "roundabout" or "fly-over." Flora and fauna names are typically preserved unless they are common to both the source and target languages' environments. In technical contexts, Latin classifications serve as a universal language for botanical and zoological terms, like "Helix aspersa" for the common snail. The translation of material culture items aims to strike a balance between cultural authenticity and reader comprehension, ensuring effective communication across linguistic boundaries.

Social and culture:

There are two main types of translation issues that arise when discussing social culture: denotative and connotative.

For instance, terms like "charcuterie," "droguerie," "pâtisserie," "chapellerie," "chocolaterie," and "Konditorei" are not commonly used in English-speaking countries. These words can often be directly translated or functionally defined, such as "pork-butcher" for charcuterie or "cake shop" for pâtisserie. While many traditional trades are fading due to the prevalence of large supermarkets and shopping centers, some crafts may experience a resurgence. On the other hand, connotative challenges emerge with words like "the people," "the masses," "the working class," and "the proletariat," each carrying distinct social and political implications. For example, "the working class" still holds significance in Western and Eastern Europe, while "the proletariat" is now rarely used seriously due to changes in the economy. Terms like "the masses" and "the people" have become associated with concepts like "mass media" and "mass market," losing their original meaning of referring to the poor or factory workers. Instead, terms like "the poor" are now used to describe the minority without work. National leisure activities in Europe, such as cricket, bullfighting, boule, and hockey, represent cultural pastimes. Additionally, English-origin non-team games like tennis, snooker, squash, and badminton are popular. Moreover, there are numerous card games and gambling games, with their associated terms often in French in casinos.

Organisations, Customs, Ideas-Political, Social, Legal, Religious, Artistic:

The classification of "organizations, customs, and ideas" encompasses political, social, legal, religious, and artistic aspects, representing the formal structure of a nation's political and social framework.

The institutional language of a nation serves as a reflection of its political and social life . This includes words or concepts related to government, politics, and political systems. For example, words like "democracy," "dictatorship," "parliament," or "president" might require careful translation, as their meanings and connotations can differ across languages and cultures. In academic publications such as textbooks and formal papers, titles are typically transferred and, when suitable, translated literally. Alternatively, they could be informally translated using a cultural equivalent.

Legal terms, which vary across legal systems, demand translators' attention to linguistic and cultural nuances. Examples such as "jurisdiction," "due process," "civil rights," or "property rights" illustrate the need for precision in translation. Similarly, religious terminology, crucial in cultural contexts, requires accurate translation to capture nuanced meanings. Words like "prayer," "worship," "sacred," or "faith" may have diverse interpretations across different cultural or religious backgrounds. Furthermore, artistic expressions deeply rooted in culture necessitate careful translation to preserve their essence and significance. This includes titles of literary works, names of artistic movements, and terms associated with artistic techniques.

Gesture and Habits:

It is crucial to differentiate between the actions themselves in different contexts and how they are interpreted when discussing "gestures and habits." For example, in some cultures, individuals may smile slightly when someone passes away, clap slowly to express appreciation, spit as a blessing, nod to indicate disagreement, shake their head to signal agreement, kiss their fingertips as a greeting or sign of praise, or give a thumbs-up to signify everything is fine. These behaviors may be common in certain cultures but not in others.

In summary, the primary consideration when translating institutional and cultural terms should be the readership. The reader's level of education whether expert, general, or unfamiliar determines the suitable approach. Furthermore, while context is important, ensuring readers' comprehension is crucial.

Table one (01) The Cultural Categories:

No.	Categories	Description	Explanation
1.	Ecology	Flora, fauna, winds	Name of plants, trees, animals, winds, natural phenomenon.
2.	Material Culture	Artifacts, food, clothes, houses, towns, transport	Name of food, beverages, clothes, houses, city, and transportations.
3.	Social Culture	Work and leisure	Name of human labor, entertainment, hobbies, sports.
4.	Organizations, Customs, Activities, Procedures, Ideas	Political, social, legal, religious, artistic, administrative	Name of political organizations, activities, procedures, ideas, religious, etc.
5.	Gestures and Habits	Non-linguistic features	Name of regular behavior and movement.

4. The procedures that manage the challenges posed by CSIs:

In the realm of translation studies, the effective management of challenges posed by Culture-Specific Items (CSIs) stands as a critical endeavor. These unique items present translation complexities that require specific approaches to ensure accurate and culturally appropriate renditions. Central to this task are the procedures designed to navigate the complexities of CSIs, By delving into these procedures, we aim to enhance cross-cultural communication and comprehension and to ensure accurate and culturally resonant translations.

This discussion aims to shed light on the procedures and strategies that play a pivotal role in overcoming the hurdles associated with CSIs, ultimately facilitating successful translation outcomes.

4.1.The Difference between Strategy and Procedures:

During the translation process, translators employ diverse strategies and procedures. However, the selection of these strategies and procedures should be guided by the specific

purpose or goal of the translation. In other words, the translation strategies and procedures chosen are determined by the intended purpose of the translation, known as the *skopos*.

As Hans Vermeer's *skopos* theory suggests, the same text may actually have more than one translation if there are multiple purposes (Munday, 2016). This highlights the importance of aligning translation strategies with the intended communicative goals to ensure effective and contextually appropriate translations.

Firstly, The difference between strategy and procedures in the context of translation studies lies in their scope and application within the translation process. Strategies encompass the broader approach or plan adopted by translators to address translation challenges, guiding the overall translation process, Munday (2016) explains that strategies are related to the translator's overall approach to the translation process.

Procedures, on the other hand, are realized at a more specific level. They are concerned with the specific methods translators use to deal with certain elements in the text, such as deciding between transliteration and using a target language equivalent for a specific term.

According to Vinay & Darbelnet's classification model, translation strategies involve both direct and oblique approaches, balancing literal and free translation techniques to address structural and metalinguistic disparities between languages. Their concept of adaptation as a form of equivalence underscores the importance of cultural adjustments to ensure contextual relevance and situational appropriateness in translation. (Vinay, J., & Darbelnet, J. (1958). *Comparative Stylistics of French and English: A Methodology for Translation*. Paris: Didier.)

In brief, Strategies serve as the guiding principles that inform the overall approach to handling translation challenges, providing a framework for addressing CSIs effectively. On the other hand, procedures are the specific steps and actions taken within these strategies to deal with the intricacies of CSIs in a structured manner.

4.2 Procedures for Dealing with CSIs:

In the realm of translation, the treatment of Cultural Specific Items (CSIs) poses a significant challenge. In any source text, certain elements can be particularly challenging to translate, as they often create translation challenges due to their absence or differing cultural significance in the two languages and cultures being dealt with. These elements, which are deeply rooted in the source culture, can make the translation process more intricate and demanding. As Franco Aixelá (1996) defines CSIs as “those textually actualized items whose function and connotations in a source text (ST) involve a translation problem in their transference to a target text (TT)”, requiring translators to navigate the delicate balance between fidelity to the source text and ensuring the target text is coherent and culturally relevant through adopting various methods and applying different procedures.

This research is based on on Eirlys E. Davies' work 'A Goblin or a Dirty Nose: The Treatment of Culture Specific References in Translations of the Harry Potter Books,' which delves into the complexities of handling cultural nuances in translation in literary works, Davies (2003),

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suggests that “procedures identified can be ranked on a scale according to their degree of adaptation”, In other words, Davies discusses various procedures for translating CSIs, ranking them on a scale based on their degree of adaptation, from preserving the source culture to adapting to the target culture. Davies proposed seven procedures for translating CSIs in her seminal article.

In his article 'Culture-Specific Items in Translation,' Franco Aixelá (1996) offers a nuanced categorization of these items, organizing them based on the degree of intercultural manipulation. As he stated, “based on the degree of intercultural manipulation”. Drawing on insights from Aixelá's study, this research delves into eleven distinct procedures utilized in handling Culture-Specific Items (CSIs) during translation. shedding light on the diverse approaches within the field.

Starting with Eirlys E. Davies In her seminal article "A Goblin or a Dirty Nose?: The Treatment of Culture-Specific References in Translations of the Harry Potter Books, Davies proposed seven procedures for translating culture-specific items (CSIs) in literary works These procedures are :

Preservation : In the Preservation strategy, the translator maintains the reference to an entity that has no close equivalent in the target culture without any change. This strategy acknowledges the importance of the culture-specific item (CSI) in the source text and seeks to preserve its cultural significance in the target language. Davies distinguishes two types of preservation within this strategy: one Maintaining the Source Term and another Literal Translation without Additional Explanation, This strategy is common in the Harry Potter series, as seen in the preservation of the term "pub" in French translations. However, this approach may lead to underdifferentiation, where the reference is unclear to the target audience. And other example, The term "Quidditch" is a cultural specific item (CSI) in the Harry Potter series, and it refers to a fictional sport that involves flying broomsticks, balls, and goals. In the French and German translations, the term "Quidditch" is preserved as is, without any change or additional explanation.

Addition : The Addition strategy involves supplementing the original CSI with additional information deemed necessary by the translator. This strategy acknowledges the importance of preserving the cultural significance of the CSI while providing additional context to help the target audience understand its meaning. Addition can take two forms: Inclusion in the Main Text or provided outside the text as footnotes. For example in the French translation of Harry Potter and the Philosopher's Stone, a footnote was added to explain the concept of "butterbeer," a popular drink in the wizarding world. The footnote reads: "Boisson au goût de beurre, très appréciée des sorciers" (A drink with a buttery taste, very appreciated by wizards). This addition provides necessary context for French readers, allowing them to better understand the cultural significance of butterbeer in the wizarding world.

Omission : Omission, which involves deleting the cultural reference altogether in translation so that no trace of it remains in the target text. This strategy acknowledges the challenges posed by certain CSIs and seeks to simplify the translation by removing them. For example, the term "Butterbeer" could be omitted and replaced with a more generic term like "beer" to avoid confusion for readers who are not familiar with the drink. For example in the statement:

"The dishes in front of him were now piled with food. He had never seen so many things he liked to eat on one table: roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, chips, Yorkshire pudding, peas, carrots, gravy, ketchup and, for some strange reason, mint humbugs. " (HPPS:92)

the omission procedure is evident in the French translation; " Les plats disposés sur la table débordaient de victuailles: roast-beef, poulet, côtelettes de porc et d'agneau, saucisses, lard, steaks, gratin, pommes de terre sautées, frites, légumes divers, sauces onctueuses, ketchup et, il ne savait pour quelle raison, des bonbons à la menthe". (HPES:125).

In the original English text, the description includes a variety of food items served at a table, However, in the French translation, the reference to mint humbugs is omitted entirely.

Globalization: The term involves replacing a cultural specific item with a

more general or neutral term that lacks cultural connotations, making it more accessible to the target audience. This strategy can be used to simplify the translation and make it more understandable to the target audience, in cases where the cultural reference may be difficult or lacking in the target culture. example is the term "muggle," which is used in the Harry Potter series to refer to non-magical people. In order to make this term more accessible to readers in other cultures, the translator may choose to use a more general term, such as "non-magical person" or "ordinary person".

Localization: It involves replacing a cultural specific item with another cultural item belonging to the target culture, making them more relatable to the target audience. In the Harry Potter series, this strategy can be seen in the translation of the term, "Treacle Pudding", In the French translation of Harry Potter and the Philosopher's Stone, the term "pudding à la sauce treacle" was translated as "crème renversée à la cassonade." This is an example of localization, as the translator replaced a cultural item specific to the UK (treacle sauce) with a cultural item specific to France (cassonade, which is a type of brown sugar).

Transformations: It involves changing the Culture-Specific Item (CSI) in some way to make it more appropriate for the target culture, adapting it to resonate with the cultural context of the target language. Translators may make these changes based on their assessment of the target audience's preferences and ability to comprehend cultural references. In the Harry Potter series, the term "House-elf" is a culture-specific item that undergoes transformation in translation to adapt to the target culture. For example, in the French

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translation, "House-elf" is transformed into "Elfe de maison," in Spanish it becomes "Elfo doméstico," and in German, it is translated as "Hauself."

Creation : It is in which translators create new culture-specific items (CSIs) in the target text that are similar to the original but better suited for the target culture. This strategy is used when the original CSI is difficult to translate or when the translator wants to adapt the CSI to fit the cultural context of the target language. For example, the name "Hogwarts" is translated differently in various languages. In French, it is translated as "Poudlard".

Davies procedures in translation provide a comprehensive framework for effectively navigating the complexities of translating cultural specific items (CSIs) in literary works. By understanding and applying these strategies thoughtfully, translators can ensure the faithful representation of cultural nuances while making the text accessible and engaging for diverse audiences.

On the other hand, Franco Aixelá presents eleven procedures that emphasize the degree of intercultural manipulation, offering a broader set of strategies for handling CSIs during the translation process, these procedures are divided into two major groups: conservation and substitution:

Conservation strategies :

Include repetition, orthographic adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss.

Repetition : This approach requires preserving the original cultural reference in the translation without significant modification. For instance, translating "sushi" directly into another language without altering its form.

Orthographic Adaptation: involves changing the cultural item's spelling or form to fit the linguistic norms of the target culture. An example would be Transcribing names like "Kemidov" to "Kenidof" in early translations

Linguistic Translation: With this method, linguistic equivalency takes precedence over cultural specificity, making the translation more accessible to the target audience, Example: Converting units of measure and currencies to align with the target culture.

Extratextual Gloss: suggests offering additional information or more details outside of the main text, such as in footnotes, endnotes or glossaries, to aid the target audience in understanding cultural references.

Intratextual Gloss: Involves incorporating explanations or definitions of cultural items within the text itself, helping the reader to understand without the need for outside resources.

Substitution strategies include:

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Synonymy: in this strategy, the culture-specific item is not used and it is substituted using synonyms or parallel references to avoid repetition of the CSI. Example: Maintaining toponyms like "Seattle" unchanged.

Limited Universalization: Adapts cultural items to have broader appeal, making them more relatable to a wider audience.

Absolute Universalization: This approach swaps out the cultural item with a reference that is widely acknowledged and approved in the target culture, ensuring better understanding without additional explanation

Naturalization: Integrating the CSI into the cultural context of the target language.

Deletion: In this method The target text, Omitting the CSI when deemed irrelevant, unacceptable, or too obscure for the target audience
For example the translator believes that the CSIs unacceptable on ideological or stylistic grounds, it is not related enough for the effort of comprehension required of their readers.

Autonomous Creation: This entails the translator creating new cultural references within the target text that are similar in function to the original but more fitting for the target culture.

These strategies aim to balance the need to maintain the cultural context of the source text while also ensuring that the target audience can understand and appreciate the translated content. By using a combination of conservation and substitution strategies, translators can effectively deal with culture-specific items in a way that is both accurate and culturally sensitive.

As we explore the translation procedures proposed by Aixelá and Davies, it is valuable to compare these procedures on how to manage the CSIs.

Table Two (02):

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This table figure provides a comprehensive comparison of the translation procedures proposed by Davies and Aixela .

The procedures are categorized based on their meaning and purpose, and it is evident that Aixela's procedures share the same meaning and are categorized with Davies' procedures. The table figure highlights the similarities and differences between the procedures, providing a clear understanding of how they are used in the translation of culture-specific items.

By comparing the procedures in this manner, we can gain insights into the translation strategies used by both scholars, addressing the challenges of translating CSIs, the difference in the number and nature of procedures they propose reflects their unique perspectives and how they contribute to the overall quality and tone of the translation. In his research paper titled "Analysis of culture-specific items in the Arabic translation of Herman Melville's Moby Dick" (2022), Professor Zeghar.H delves into the complexities of translating cultural-specific items in literary works.

He integrated and correlated the translation procedures proposed by both Franco Aixelá and Eirlys E. Davies, offering a framework for handling Culture-Specific Items (CSIs) in translation:

Preservation: This involves transferring a source language item into the target text in its original form. Davies terms this as “preservation”, while Aixelá categorizes it under the category of “conservation”, including “repetition” ; which is applicable between languages that use the same alphabetic systems, “orthographic adaptation”; which includes transcription and transliteration and is used with different alphabets, and “linguistic(non cultural) translation”.

Explicitation: This procedure involves adding explanations within the text “intratextual gloss” or outside the text “extratextual gloss” to aid understanding of CSIs. Davies refers to this as “addition”, while Aixelá includes it under the category of “explicitation”.

	Aixela (1996)	Davies (2003)
Conservation	Repetition	Preservation
	Orthographic adaptation	
	Linguistic (non-cultural) translation	
	Intratextual gloss	Addition
	-	
	Extratextual gloss	
Substitution	Synonymy	Globalization
	≈ Limited universalization	
	Absolute universalization	
	Naturalization	Localization
	Deletion	Omission
	Autonomous creation	Creation
Other	Compensation	-
	Dislocation	-
	Attenuation	≈ Transformation

Deletion: Deletion is the opposite procedure to addition, it involves the removal of CSIs from the target text. Aixelá terms this as “deletion”, whereas Davies refers to it as “omission” according to her, emphasizing the translator's decision to erase or delete a CSI when conveying its meaning becomes challenging, “So that no trace of it is found” (Davies:79)

Standardization: Translators may replace specific cultural references with more neutral or general ones, making them accessible to the target audience as Zeghar has renamed it under the term “Standardization” to achieve a more comprehensive categorization and up to date terminology which encompasses the both scholars aspects into one procedure.

Davies calls this procedure “globalization”, while Aixelá’s three procedures fall under the heading of “standardization” which are: “Limited universalization”, “Absolute universalization” and “Synonymy”.

Localization: Localization which is the opposite procedure of “Standardization” the translators replace the foreign culture-specific reference for another that is specific to the target culture to avoid loss of effect. Davies refers to this as “localization”, while Aixelá terms it as “naturalization”.

Transformation: This procedure involves modifying CSIs beyond standardization or localization, potentially distorting or altering the original meaning. Davies uses the term “transformation” for this, acknowledging its overlap with other procedures., according to Davies “ The distinction between this category and some of the others is not clear” » (ibidem), as it is achieved through applying one or more of the above-mentioned procedures. Thus a translator may delete, standardize or localize, etc.

Creation: Translators may introduce entirely new references to compensate for non-existent terms in the target language. Davies refers to this as “creation”, while Aixelá includes it under procedures like “autonomous creation”, “dislocation”, and “compensation”. As mentioned in the Article by professor Zeghar, In translation, creation involves the generation of entirely new references to fill gaps in the target language. For example, in Arabic language, translators often employ derivation (الاشتقاق) and compounding, discovery (الاستنباط) and compounding (النحت و التركيب) in Arabic to invent convenient terms. Derivation, or ishtiqaq, is a fundamental process in language that involves creating new words, it facilitates the expansion of the Modern Standard Arabic lexicon rooted in the language's non-concatenative morphology and flexibility. This process allows for the formation of new terms based on existing Arabic roots and word formation patterns. Another form of lexical creation in Arabic

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is compounding, traditionally holds a lower status compared to other processes of word coinage such as derivation and arabization. There are two types of compounding in Arabic (النحت) و (التركيب), (Naḥt)- and (Tarkīb). ‘Naht’ means combining two words into one, creating a single new word by shortening or blending them, (eg: ألامركزية –decentralization’).

‘Tarkīb’ is a Compounding into Two Words, on the other hand, usually results in noun phrases (eg: متعدد الأطراف - multilateral’).

Conclusion:

The extensive research we undertook was driven by our profound interest in and recognition of the pivotal role that translation plays in facilitating cross-cultural communication and fostering mutual understanding. Delving into the realm of literary translation, we encountered numerous challenges, with the foremost among them being the issue of untranslatability. This exploration prompted a deep dive into the various forms of untranslatability, particularly with the conveyance of culture-specific items. Peter Newmark's taxonomy proved invaluable in comprehending these intricate cultural nuances.

Furthermore, our investigation into the nuanced disparity between translation procedures and strategies shed light on the diverse approaches translators employ to navigate these complexities. Through the exploration of different strategies proposed by both scholars Davies and Aixela, we uncovered the multifaceted processes involved in upholding the fidelity and accessibility of translated texts.

In essence, our research endeavors were aimed at unraveling the intricate relationship between language, culture, and translation. Motivated by a desire to illuminate the nuances that define this dynamic field, we sought to contribute to a deeper understanding of how language and culture intersect in the realm of translation, ultimately striving to enhance appreciation for the art and significance of bridging linguistic and cultural divides.

Chapter Three

Introduction

"Moby-Dick," is a famous American classic novel by Herman Melville, the novel tells the epic story of Captain Ahab's obsession for revenge against a giant white sperm whale. The novel was first published on October 18, 1851, in London as "The Whale" and on November 14, 1851, in the United States under its definitive title, "Moby-Dick; or, The Whale."

This classic epic has been translated into numerous languages, including Arabic by Ihsan Abbas, a renowned Palestinian author and translator, Abbas's Arabic translation of "Moby-Dick," first published in 1965 by "Dar al-Kitab al-Arabi" in Beirut, and later revised in 2014, is the first and only unabridged version of the novel in Arabic.

The Arabic version of the "Moby-Dick" novel has received acclaim for its skillful portrayal of Melville's, particularly in its handling of culture-specific items, sea and whaling vocabulary, and cetological terms. This translation has been extensively examined in academic research, focusing on Abbas's translation procedures and the cultural implications of importing American literature into the Arab world.

1- analysis of the study

CETOLOGY (علم الحيتان)

ST

"No branch of Zoology is so much involved as that which is entitled **Cetology**,'says Captain Scoresby, A.D. 1820. "

(MD,212)

TT

"قال القبطان اسكورسي (١٨٢٠) : ليس في علم الحيوان فرع أكثر تعقيداً من ذلك الذي يسمونه علم الحيتان"
(MDTT, 229)

According to Merriam-Webster's Dictionary, the term "**cetology**" is defined as "a branch of zoology concerned with cetaceans." (The Merriam-Webster's Dictionary) Similarly, The Century Dictionary defines **cetology** as a noun meaning "the description or natural history of cetaceous animals." (The Century Dictionary)

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Almaany English Arabic Dictionary provides the following Arabic terms as equivalents for the English term “**Cetology**”:

حيتانيات- دراسة الحيتان علمياً

Cetology is that branch of zoology which studies cetaceous animals such as whales, Dolphins, and other cetacean species. The word **cetology** comes from the Greek word "ketos," meaning "whale," in which it was used to describe large sea creatures, in the ancient Greek language, adding the Suffix "logy," is derived from the Greek word "logos," which means "science." Combining these two highlight the field of cetology, which is the scientific study of whales.

On the other hand, Ihsan Abbas provided the translation term for **Cetology** as "علم الحيتان" it conveys the same meaning with English term, breaking the term into two parts, "علم" meaning "science" and "الحيتان" referring to "whales." The Arabic term "الحيتان" originates from the singular form of the word "الحوت", This Arabic term highlight the essence of **cetology**

The comparison between "**cetology**" and "علم الحيتان" reveals not only the shared focus on of whales but also underscores the cultural and linguistic nuances that shape these terms.

Ihsan Abbas translated the term "**cetology**" into "علم الحيتان". By using the strategy of "Preservation" the term "**cetology**" refers to the study of whales, emphasizing the preservation of the specific scientific field and its terminology without alteration. By directly translating "**cetology**" to "علم الحيتان" in arabic, the translator maintains the reference to the specialized field of whale studies without changing its meaning.

The above-mentioned analysis shows that Abbas’ translation is successful. It accurately conveys the scientific focus on whales, maintaining the term's meaning.

Fossiliferous (مستحجرا في أحافير)

TS

“It now remains to magnify him in an archaeological, **fossiliferous**, and antediluvian point of view.”

(MD, 688).

TT

فانه يتبقى على أن الحظه من زاوية علم الآثار وأراه مستحجراً في أحافير كانت قبل عهد الطوفان""

(MDTT,717).

According to The Oxford Languages Dictionary, the term "**fossiliferous**" is "an adjective within the domain of geology", describing a rock or stratum that contains fossils or organic remains. (the Oxford Languages Dictionary) Likewise, Merriam-Webster's Dictionary defines "**fossiliferous**" as "containing fossils," specifically referring to rocks or strata that bear or contain fossils. (Merriam-Webster's Dictionary)

Almaany English Arabic Dictionary provides the following Arabic terms as equivalents for the English term "**Fossiliferous**":

(متحجر), (ذو أحافير), (حاو بقايا متحجرة). (مُحتَوٍ على أحافير)

الأحافير. مفرد أْحْفُورَة: (الأحياء) بقايا الحيوانات أو النباتات التي عاشت في الأزمنة الجيولوجية السابقة ثم تحجرت.

(Almaany English Arabic Dictionary)

As we understand from the above mentioned definitions, the term "**fossiliferous**" and "fossils" are the basis concepts in the field of paleontology and geology, The term **Fossiliferous** can be divided into two parts, each carrying its own meaning, the first part is the root word "fossil," which refers to the preserved remains of ancient organisms. The second part is the suffix "iferous" is derived from Latin, where "ferous" means "bearing" or "producing." When combined with "fossil," it creates "**fossiliferous**," which is used to describe rocks, sediments, and strata that contain noticeable quantities of fossils or fossil traces.

The procedure used by Ihsan Abbas for the term "**fossiliferous**" and its Arabic equivalent "مستحجراً في أحافير" would be Addition. Translating "**fossiliferous**" into the Arabic term "مستحجراً في أحافير" (fossils) involves adding an explanatory element that clarifies the meaning. This procedure enriches the target language by providing additional context while preserving the cultural significance of the term.

Abbas's translation of "**fossiliferous**" as "مستحجراً في أحافير" is effective. It clearly conveys the geological context, preserving the term's intended meaning

Tasks (يستنزف)

ST

“He **Tasks** me; he heaps me; I see in him outrageous strength”

(MD, 259)

TT

"فانه يستنزف جهدي بطرحني كالكومة، وأرى فيه قوة غاصبة فاضحة"

(MDTT, 276)

In the context of the passage from Moby Dick novel, the term "**tasks**", as defined by The Collins Dictionary, encompasses both aspects: firstly, it refers to “subjecting to severe or excessive labor or exertion, putting a strain upon powers or resources”; and secondly it refers to, “it denotes an unpleasant or difficult job or duty”. (The Collins Dictionary)

Almaany English Arabic Dictionary provides the following Arabic terms as equivalents for the English term "**Tasks**": "أَنْقَلَ عَلَى، أَرْهَقَ، كَلَّفَ، يُرْهَقُ". (Almaany English Arabic Dictionary). Similarly, The Arabdict Dictionary defines "Tasks" as "

يَعِيشُ حَالَةَ اسْتِنْزَافٍ حَالَةَ اسْتِنْفَادٍ لِقُوَّتِهِ أَوْ لِطَاقَاتِهِ. " مصدر اسْتَنَزَفَ

(The Arabdict Dictionary).

In the context of the Moby Dick quote, Melville used the term "tasks" figuratively to mean that the whale imposes difficult challenges and tests upon Ahab, in this sense “tasks” is to impose a difficult or burdensome work on a person or drains a person's energy.

The etymological root of the term “tasks” as defined by The Collins Dictionary: is from Old French tasche ,(meaning "duty” and, “tax.") And from Medieval Latin tasca, (meant "duty, assessment.") The Latin root "*tasca" is derived from the Medieval Latin "taxa," which comes from the Latin verb "taxare,"(meaning "to evaluate, estimate, assess"). (The Collins Dictionary)

The translator Ihsan Abbas used the procedure of “preservation.” Translating “tasks” into ‘يستنزف’ as provided by Abbas, the term "tasks" does not have a direct Arabic equivalent term. By using the Arabic verb "يستنزف," meaning "to drain," this preservation producer maintains the reference to the original concept while preserving its cultural significance in the target language.

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Abbas's translation of "**tasks**" as "**يستنزف**" is apt. It effectively conveys the original term's sense of burden and difficulty. The analysis demonstrates that Abbas preserved the term's meaning and cultural nuance.

Skrimshander (Skrimshander)

TS

"Throughout the Pacific, and also in Nantucket, and New Bedford, and Sag Harbor, you will come across lively sketches of whales and whaling-scenes, graven by the fishermen themselves on Sperm Whale-teeth, or ladies' busks wrought out of the Right Whale-bone, and other like **skrimshander**".

(MD:417)

TT

"وقد تمر خلال الباسيفيكي و نالتوكت ايضاً ونيويديفورد و ميناء ساج على رسوم حية تمثل الحينان و مناظر صيدها حفرها الصيادون انفسهم على اتياب حوت العنبر أو على و مشدات ، السيدات المصنوعة من عظام الحوت الاثين و امثالها من تلك الطرف الصغيرة العديدة التي ينحتها البحارة بعناية من المادة الخام وهم في ساعات الراحة في عرض المحيط و يسمونها **Skrimshander**"

(MDTT, 443)

The term "**Skrimshander**," as mentioned by Herman Melville in the novel Moby-Dick, is defined as whaling-scenes graven by the fishermen themselves on sperm whale teeth, or ladies' busks wrought out of right whale bone. (Moby Dick) . Similarly, The Collins Dictionary defines "**Skrimshander**," rooted in the term "scrimshaw," as the art of decorating or carving shells, ivory, etc., done by sailors as a leisure activity. Both definitions highlight the intricate carvings made by sailors, emphasizing the artistic and cultural significance of this practice. (The Collins Dictionary)

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Almaany Dictionary provides the following Arabic term as equivalent for the English term "**skrimshander**": "ناقش." (Almaany Dictionary).

Meanwhile, the online site 'My Memory' provides a couple of equivalents for the term "**scrimshaw**": "نحت", "تحفة فنية", "التصاميم", "منحوتة." (The online site : My Memory), 'The Word Reference Arabic English Dictionary' defines the term "**skrimshander**" (**scrimshaw**) as: "فن النحت على عظام الحوت." (The Word Reference Arabic English Dictionary)

"**Skrimshander**" as a term used in Moby-Dick is derived from the root "scrimshaw" which it described as; The practice of making small articles from whalebone or whales' teeth, carried out by seamen employed on whaling ships as a means of passing the time during long voyages. (Oxford English Dictionary)

In the translated version of the Moby-Dick novel, the translator Ihsan Abbas retained the term '**skrimshander**' as it is, deriving its meaning from Herman Melville's definition provided in Chapter 57, page 417.

When translating the term "**skrimshander**" into Arabic language, Ihsan Abbas used the procedure of preservation by keeping the term unchanged, and maintaining the original linguistic and cultural integrity of the text.

Ihsan Abbas's decision to retain the term "**skrimshander**" in its original English form is not ideal. While it preserves the original linguistic and cultural integrity, it might confuse Arabic readers unfamiliar with the term. The above-mentioned analysis suggests that a more effective approach would involve using an Arabic equivalent, such as "فن النحت على عظام الحوت," to convey the term's meaning clearly.

Crappoes (الضفادع)

ST

"I well know that these **Crappoes** of Frenchmen are but poor devils in the fishery."
(MD, 613).

TT

"انا اعلم حق العلم ان هؤلاء الضفادع الذين نسميهم الفرنسيين قليلو الدرية في شئون الصيد."
(MDTT,640)

In the context of the passage from Moby Dick novel, the term '**Crappoes**' is the plural form derived from the singular 'Crappo', as defined by, Your Dictionary is; an adjective (slang) of very low quality. (Your Dictionary)

The term 'Crappo' is Americanized form of French term "crapaud" meaning "toad". The equivalent meaning of the term 'Crappo' in Arabic dictionaries was not found. However, derived from the French word 'crapaud', meaning toad it appears that the term does not only mean 'عُلْجُوم' or 'ضِفْدَع' and it can also refer, beyond its literal meaning to convey the derogatory or dismissive connotations when describing objects or persons in arabic as 'تفاهة' or 'شخص تافه' (Online translation)

As we understand from the above explanation , Crappoes : Root, "crappo" refers derogatorily to French seamen in the whaling fleet, from the French word "crapaud" portraying them as poor or unfortunate individuals in the fishery (Lit2Go; analyzing Moby Dick). The tensions were back in the 19th century, between American and French maritime communities during the whaling era, this term was used by American sailors to ridicule or belittle the French sailors.

The term '**Crappoes**', translated by Ihsan Abbas, is rendered into Arabic as 'الضفادع'. Abbas used the procedure of globalization . This procedure involves replacing a culture-specific item with a more general or neutral term that lacks cultural connotations. By translating "**Crappoes**" to "الضفادع," Abbas aimed to make the term more universally understandable, thus simplifying the translation process. His translation of "**Crappoes**" as "الضفادع" is suitable. It captures the derogatory tone of the original term while making it more universally understandable.

Leviathanism (الحوثية)

TT

"But I omit them as altogether obsolete; and can hardly help suspecting them for mere sounds, full of **Leviathanism** but signifying nothing."
(MD, 230)

TT

"ولكنني لا أوردتها لأنها انقرضت وأنا اتصور أنها كانت كما تدل عليه اسمها حافلة بالحوثية إلا أنها أصبحت أسماء
دون مدلولات"

(MDTT,246)

According to the definition of The Collins Dictionary, the term "**Leviathanism**" is derived from the root word "Leviathan," which refers to something extremely large and difficult to control, often perceived as frightening. (The Collins Dictionary).

In the context of the Bible, "leviathan" is described as a sea monster, sometimes interpreted as a reptile or a whale. Beyond biblical contexts, "leviathan" can also signify any massive marine creature, such as a whale, or anything of immense size and power, like a huge, oceangoing ship.

Almaany English Arabic Dictionary provides the following Arabic terms as equivalents for the English term "Leviathan":

"جريم، جسيم، ضخم، هائل، حيوان بحريّ ضخم، شيء ضخم و رهيب، لويathan" (Almaany English Arabic Dictionary)

The online site "Got Questions" provides the following definition of the term: "لويathan هو كائن "بحري ضخم. يشير الكتاب المقدس إليه كوحش مخيف يمتلك قوة وحشية رهيبية" (The online site "Got Questions")

The term "**leviathanism**" refers to the concept of something powerful and difficult to control , often used metaphorically to describe something immense or huge. It is derived from the root "leviathan" the term as defined by "The New World Encyclopedia" traces its etymological roots from the old Hebrew name, Livyatan, or Liwyāṭān, which means "Twisted; coiled". (The New World Encyclopedia)

When the Old Testament was translated into the Greek it meant the word "dragon." However, in English the original Hebrew word has been transliterated into Leviathan. In Modern Hebrew, it simply means "whale."

The term also has biblical references, the term appears in the Book of Psalms, as a sea serpent that is killed by God and, a sea monster defeated by Yahweh in various scriptural accounts then given as food to creatures in the wilderness, and it is mentioned also in other books of the Hebrew Bible, such as the Book of Job. Today, its name is used for "something monstrous or of enormous size." (Merriam-Webster Dictionary).

The translator Ihsan Abbas translated the term "**Leviathanism**" into Arabic as "الحوثية" for which he used the procedure of "Creation" by derivation .

The translator opted for "الحوثية" as the Arabic equivalent of "**Leviathanism**" is likely based on the association of Leviathan with a whale or a sea monster. "الحوثية" is derived from the Arabic word "حوت" which means "whale".

The translator's choice "الحوثية" is not a direct translation of the term "**Leviathanism**" which it does not exist in Arabic language as term but rather a creative interpretation that conveys the essence of the concept.

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Ihsan Abbas's translation of "**Leviathanism**" into "الحوثية" through the procedure of derivation is a creative choice. While not a direct translation, it effectively captures the essence of "**Leviathanism**" by associating it with the idea of a whale or sea monster, aligning with its biblical and metaphorical connotations of immense size and power in Arabic.

Footmanism (العبودية)

ST

“Or those other creatures in certain parts of our earth, who with a degree of **footmanism** quite unprecedented in other planets.”

(MD,139)

TT

" أو لو كانوا بعض المخلوقات التي تعيش في نواح من أرضنا و تنحني على نحو من العبودية غير معهود إلا على هذا الكوكب "

(MDTT,149)

According to the definition provided by the online site "Splicer," the term "**Footmanism**" refers to the aspect of subservience in the role of a footman, rather than the specific duties of the office. (The online site "Splicer).While the term "**footmanism**" is not widely recognized and lacks a commonly accepted definition, it can be inferred to stem from the root word "footman".

According to The Collins Dictionary, the word "Footman" has a history that dates back to a man who ran on foot beside his master's horse or carriage, emphasizing the historical role of this position. Traditionally, a footman is defined as a male servant who typically performs tasks such as opening doors or serving food, often while wearing a special uniform. (The Collins Dictionary)

The Arabdict English Arabic Dictionary provides the following Arabic term as equivalents for the English term "Footman"

خادم أو بواب وصيف

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The term "footman" in the context of Herman Melville's novel Moby-Dick, refers to male servant who performed various duties such as opening doors for visitors, serving food at the table, and running errands.

The translator Ihsan Abbas translated the term "Footsman" by using the strategy of transformation that serves the Arabic reader . Transformation involves altering the original content significantly to convey the intended meaning in the target language.

Abbas's translation of "Footsman" using the transformation strategy to "خادم" (servant) serves Arabic readers effectively he chose a term that directly conveys the role and function of a footman.

Plum-Pudding voyage (رحلة حلاوة البرقوق)

ST

"After sitting a long time listening to the long stories of some sailors who had just come from a **plum-pudding voyage**, as they called it"

(MD,17,137)

TT

"وبعد أن جلست وقتاً طويلاً أنصت إلى قصص مسهبة يقصها بعض البحارة الذين عادوا لتوهم من رحلة يسمونها مجازاً " رحلة حلاوة البرقوق "
(MDTT,153)

According to Melville's definition, **Plum Pudding Voyage** is a short whaling-voyage in a schooner or brig, confined to the north of the line, in the Atlantic Ocean only.

و في ترجمة إحسان عباس لرواية "موبي ديك" المقصود بالمصطلح: "رحلة قصيرة لصيد الحيتان في شانية أو سفينة ذات صاريين و هم لا يتجهون فيها إلا إلى شمال خط للصيد في المحيط الأطلسي دون سواه"

According to Clifford W. Ashley, in his work "**Plum-Pudding Voyage**," the term refers to a short or "tween seasons voyage, particularly applied by the New Bedford whalers to the short voyages of the Provincetown whalers, suggesting that a Provincetown voyage was akin to a mere picnic. (Clifford W.Ashley)

التعبير لعبارة '**Plum- pudding voyage**' لا يحتوي على ترجمة مباشرة في القواميس العربية البرقوق or الخوخ "plum" According to Almaany English Arabic Dictionary, The term "plum" means and the word "pudding" is نوع من أنواع الحلوى (Almaany English Arabic Dictionary)

Ihsan Abbas used the Preservation procedure when translating "**plum pudding voyage**" into "حلاوة البرقوق رحلة". For Arabic readers, "**plum pudding**" is an English dessert that varies depending on one's culture.

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Ihsan Abbas's translation of "**plum pudding voyage**" into "حلاوة البرقوق رحلة" is not suitable. This literal translation overlooks the metaphorical usage of the term in the context of maritime expeditions. This translation fails to capture the intended meaning and cultural context of the original term.

Spring (وثبا)

ST :

“Spring, my men, spring !”

(MD, 340)

TT :

" وثبا يا رجالي وثبا "

(MDTT, 363)

According Oxford English Dictionary, one of the meanings of Spring is : ‘ to bound , to leap : to move suddenly , to dash.’ (Oxford English Dictionary)

يُستخدم مصطلح " وثب " في القاموس العربي للدلالة على العديد من الأفعال والحركات مثل القفز، الهجوم، الوصول إلى مكان مرتفع، السيطرة، النهوض، والوقوف

In English, the word "**spring**" carries various meanings depending on the context. However, in the passage from "Moby Dick" by Herman Melville, the term "**spring**" refers particularly to a method or manner of rowing in the water. Readers who typically identify "**spring**" with the season or flexibility might not be familiar with this usage.

Middle English springen, from Old English springan "to leap, leap up, jump" of a fountain, spring, etc., "burst forth;" also "fly up; spread, grow" (class III strong verb; past tense sprang, past participle sprungen).

This is from Proto-Germanic “sprenganan” (source also of Old Norse springa "burst," Old Frisian springa, Middle Dutch springhen, Dutch springen, Old Saxon and Old High German springan, German springen "jump"). This is usually said to be from PIE “sprengʰ”, a nasalized form of root “spergh” "to move, hasten, spring" (source also of Sanskrit sprhayati "desires eagerly," Greek sperkhesthai "to hurry") However Boutkan is attracted to an alternative derivation from PIE root “sper” to spread, to sow" (for which see sparse). (Etymology Dictionary)

Melville's usage of "**spring**" in this context showcases the richness of language and the variety of meanings that may be found in a single word.

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By employing this term, Melville adds depth to the narrative, providing the reader insight into the specific actions and motions of the characters aboard the ship. This emphasizes how important it is to understand the context in which words are employed, as it enables readers to fully comprehend the text's intended meaning and imagery.

Ihsan Abbas translated "spring" to "وثبا," using the Transformation procedure. He adapted the text to resonate with the cultural context of Arabic-speaking readers.

Abbas's translation of "**spring**" to "وثبا" is effective. It adapts the term to resonate with the cultural context of Arabic-speaking readers, conveying the sense of leaping or jumping which aligns with the general meaning of "spring" as movement or sudden action. This translation successfully captures the dynamic and active nature of the term as used in the context of rowing and maneuvering in water, enhancing comprehension for Arabic readers of Melville's narrative in "Moby Dick."

Quoggy (مهزوزا)

ST :

“That man has probably got a **quoggy** spot in him somewhere”

(MD,25,183)

TT :

يعد مهزوزا في جانب من جوانب نفسه

(MDTT,197)

"**Quoggy**" isn't a commonly recognized word in the dictionary and even in some authoritative dictionaries. It a term coined by Melville to describe a murky, uncertain, or perhaps problematic aspect of a character or psyche.

وفقًا للمعاجم العربية، فإن كلمة "مهزوزا" تُستخدم للدلالة على شخص يعاني من ضعف في شخصيته وتقديره لذاته و متردد في إتخاذ القرارات

The term "**quoggy**" is not included in standard dictionaries, it is a word coined by Melville himself.

This usage refers to a feeling about a character's personality or psychological feature. It highlights Melville's innovative approach to language and his ability to create vivid images in the reader's mind.

Moreover, the absence of "**quoggy**" from standard dictionaries emphasizes Melville's role as a literary pioneer, capable of creating new words to fit the needs of his narrative. This

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demonstrates the creative power of language and its capacity to change and adapt to the needs of storytelling.

Ihsan Abbas employed the 'Globalization' procedure when translating "Quoggy" to "مهزوزا." He replaced the culture-specific term with a more general Arabic equivalent, ensuring that it is universally understandable and accessible to Arabic-speaking readers, while still conveying a similar sense of meaning..

As the above mentioned Analysis shows ,Abbas's translation of "Quoggy" to "مهزوزا." is effective, making the concept accessible in Arabic while retaining the intended psychological nuance of Melville's original term. This approach ensures clarity and relevance for Arabic-speaking readers.

SLOBGOLLION (مرادغ)

ST

" It is called **slobgollion**; an appellation original with the whalemens."

(MB,635).

TT

يسمونها الرديغية و هي اسم من وضع الحواتين
(MDTT, 662)

According to Melville's definition of the term in Moby Dick, **slobgollion** "Is an ineffably oozy, stringy affair, most frequently found in the tubs of sperm, after a prolonged squeezing". (Moby Dick)

In his translation of "Moby Dick" into Arabic, Ihsan Abbas translated the word "**slobgollion**" as "الرديغية".

Slobgollion is the whaling term for a substance found in sperm whale oil, according to Melville in Moby Dick, it's "an ineffably oozy, stringy affair," and it's gotten "after a prolonged squeezing, and subsequent decanting."

The origin of this term is unknown , it doesn't exists in classical authoritative Arabic but the the meaning of the first part «**slob**» include mud or slime, while the second

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part "gullion," which refers to a mean and worthless person , or **gollin**, which is a kind of fish.

The term "ردغية" has originated from the verb ردغ, which refers to a place was or became slimy or miry .

"مرادغ" means to the parts between the neck and the collarbone, also known as the shoulder muscles. It specifically denotes the portion of flesh or muscle between the shoulder blade's glenoid cavity and the heads of the ribs of the breast. In simpler terms, "ردغية" refers to the muscles beneath the collarbones on each side of the breast. For example, when saying "نَاقَةٌ مَرَادَغٌ دَاتٌ", it means a fat she-camel, or "مَرَادَغٌ جَمَلٌ دُو", it means a fat he-camel.(Lanelexicon Dictionary)

Ihsan Abbas likely used the method of arabization and also creation as a procedure because "الردغية" is not an existing Arabic term but a newly created one that captures the essence of "slobgollian " in Arabic .

Ihsan Abbas's translation of "slobgollion" to "الردغية" effectively conveyed Melville's description in Arabic. It captures the essence of the term while adapting it for Arabic readers, despite the term not having a direct equivalent in classical Arabic dictionaries.

GAM (الجمة)

ST

She has a **GAM**, 'a thing so utterly unknown to all other ships that they never heard of the name even

(MD,53,372)

TT

" تصنع جمة شيئاً لا تعرفه إطلاقاً السفن لأخرى بل أنها لم تسمع باسمه "

(MDTT,396)

According to melville's definition of the term "GAM" in his novel is:

"**Gam**". noun-a social meeting of two (or more) whaleships, generally on a cruising-ground; when, after exchanging hails, they exchange visits by boats' crews; the two captains remaining, for the time, on board of one ship, and the two chief mates on the other. (Moby Dick)

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الجمعة و هي اسم، ومعناها اجتماع ودي بين حواتنين (او اكثر) ، وغالباً ما يكون ذلك في مجالات التطواف وبعد ان تتبادل السفينتان النداءات يقوم ملاحو القوارب بتبادل الزيارات فيبقى القبطانان بعض الوقت على ظهر احدى السفينتين ويبقى الضابطان الرئيسان على ظهر الاخرى

من ترجمة احسان عباس لرواية موبي ديك

This usage of the word **GAM** dates back to the early 19th century. It likely derives from the British dialect word "gam," which refers to a friendly conversation or a social visit, that in turn may come from the old English word "gamen," meaning game or amusement.

When Ihsan Abbas translated the term "**Gam**" as "الجمعة", he used the Addition procedure by adding a footnote.

When Ihsan Abbas translated "**Gam**" as "الجمعة," he effectively clarified its meaning in Arabic, ensuring accessibility and cultural relevance for readers, which enhances the understanding of its historical significance in Melville's novel.

Conclusion:

In the examples provided, Ihsan Abbas employed various translation procedures, when rendering the passages or neologisms from Herman Melville's novel Moby Dick into Arabic which are part of the translation procedures outlined by Davies.

Abbas effectively translated the terms by utilizing different procedures, with preservation and addition being the most prominent among them. Abbas's translation approach involved preserving the original English terms or adding Arabic transliterations or explanatory phrases, footnotes and glossaries to ensure the essence of the neologisms.

These approaches allow for a more comprehensive understanding of the original meaning, even in cases where a direct translation is not readily available.

General Conclusion

General Conclusion

This dissertation studied Herman Melville's contribution to English literature and the Arabic translation of the neologisms he created, particularly the nautical terms and whaling industry-related vocabulary, as translated into Arabic by the translator Ihsan Abbas. The analysis highlighted the various challenges that translators may face when rendering such specialized terminology from English to Arabic.

Melville's *Moby-Dick* novel is a renowned American literature for its rich language and innovative use of neologisms. The novel's vocabulary, especially the terms related to whaling industry, posed significant challenges for translators due to the lack of direct equivalents in Arabic. However, Abbas demonstrated his cleverness of both languages by employing various translation procedures to effectively convey the meaning and context of these culture-specific items, which included different procedures allowed him to bridge the gap between the source and target languages while maintaining the essence of Melville's neologisms.

The study revealed the linguistic and terminological differences between English and Arabic, as well as the potential for terminological inconsistency when translating highly specialized vocabulary. One key distinction is that Arabic is a non-concatenative language, while English is concatenative.

In English, words are formed by combining in a linear way, where affixes are added to the beginning (prefixes) or end (suffixes) of a root word.

In contrast, Arabic is a non-concatenative language, where words are formed by inserting a root (typically consisting of three consonants) into a specific patterns or templates. This process involves the insertion of vowels and sometimes additional consonants into the root to create different meanings and grammatical forms.

The fundamental differences in the morphological systems of English and Arabic, with English being concatenative and Arabic being non-concatenative, lead to varying degrees of terminological consistency and challenges in translation.

In conclusion, this dissertation highlights the importance of literary translation in bridging cultural and linguistic divides, The analysis of Abbas's translation of

General Conclusion

Moby-Dick demonstrates the adaptability and the ability of the Arabic language in conveying complex ideas and specialized terminology from English literature even though there may be instances where direct equivalents are lacking. The study also underscores the need for further research into the translation of neologisms and culture-specific items, particularly in the context of literary works, the challenges in translating between Arabic and English lie not in the languages themselves but in the skill and approach of the translators. With a deep understanding of both languages and cultures, translators can effectively overcome linguistic disparities and convey the intended meaning accurately and authentically.

ملخص المذكرة

الإشكالية:

تواجه الترجمة العربية لمصطلحات المستحدثة في رواية "موبي ديك"، العديد من التحديات. نتيجة لغياب الثبات في ترجمة هذه المصطلحات وندرة المراجع المتخصصة، حيث يصبح من الصعب نقل الدلالات والمعاني الدقيقة لهذه المصطلحات إلى اللغة العربية. وعلى الرغم من أن بعض المصطلحات قد تُترجم بسهولة نسبية، إلا أن أغلبها يعكس صعوبة وتعقيدًا كبيرًا، حيث أن هذه المصطلحات تحمل مفاهيم ثقافية خاصة بعصرها وصناعتها، مما يزيد من صعوبة ترجمتها بدقة ووضوح.

الهدف من البحث:

من المتوقع أن تجيب هذه الدراسة على الأسئلة التالية

السؤال الرئيسي :

كيف قام إحسان عباس بترجمة الكلمات المستحدثة في رواية موبي ديك و كيف حافظت ترجمته على المفاهيم الثقافية و الإبداعية للغة الأصل

الأسئلة الفرعية:

- ما هي التحديات التي قد تواجه المترجم عند ترجمة الكلمات المستحدثة من رواية موبي ديك إلى اللغة العربية
- كيف عززت و ساهمت الكلمات المستحدثة في نيرة وسياق النص و تصوير المشاعر والحالات أو وصف طريقة الأداء مع الحفاظ على مضمون النص لأصل

أهداف الدراسة:

تهدف هذه الدراسة إلى تحليل ترجمة الكلمات المستحدثة في رواية "موبي ديك" من الإنجليزية إلى العربية بفضل إحسان عباس. كما تسعى هذه الدراسة إلى فهم كيفية نقل المعاني والدلالات الثقافية لهذه الكلمات إلى اللغة العربية، مع التركيز على الإستراتيجيات والترجمات التي استخدمها إحسان عباس كما تهدف إلى تقييم مدى نجاح الترجمة في الحفاظ على الروح الأصلية للنص والإبداع اللغوي للمؤلف، وتحديد التأثيرات الثقافية واللغوية المتبادلة بين النص الأصلي والترجمة. من خلال هذا التحليل، تسعى

الدراسة إلى تقديم رؤى جديدة في مجال الترجمة الأدبية وتطوير استراتيجيات فعالة للتعامل مع الكلمات المستحدثة في النصوص الأدبية.

أهمية البحث:

تعد أهمية هذه الدراسة في تقديم إسهامًا قيمًا في مجال دراسات الترجمة وتحليل الأدب و تسليط الضوء على أعمال أدبية، خاصة الرواية التي استندت إليها هذه الأطروحة وهي "موبي ديك" لهيرمان ميلفيل. حيث تساهم في فهم كيفية ترجمة المصطلحات المستحدثة من الإنجليزية إلى العربية عن طريق المترجم إحسان عباس و يقوم البحث أيضا بدراسة عميقة لأساليب الترجمة و على أهمية تطوير استراتيجيات الترجمة في الأدب و تأثيرها على فهم النص الأصلي ومدى استيعاب القارئ للمصطلحات والمفاهيم الجديدة كما يسلط الضوء على دور الترجمة في تعزيز التبادل الثقافي وفهم الثقافات و اللغات المختلفة.

خطة البحث:

لتحقيق أهداف هذا البحث تم تقسيمه إلى ثلاث فصول على النحو التالي

يتناول الفصل النظري لأول موضوع الأدب الأمريكي و يسلط الضوء على إسهامات هرمان ميلفيل في اللغة والأدب و بشكل خاص في روايته موبي ديك . يناقش الفصل مصطلحات و مفاهيم تتعلق بعلم الحيتان التي تعتبر جزءا هاما من تجارب حياة ميلفيل كما يبرز الأسلوب اللغوي الفريد الذي استخدمه ميلفيل في الرواية.

يستكشف الفصل النظري الثاني تعقيدات الترجمة و تحديات عدم قابلية الترجمة و كذلك تصنيف نيومارك للعناصر الثقافية الخاصة بثقافة معينة. موضحا النهج الخاص للتعامل معها و تم التطرق في آخر هذا الفصل إلى غياب الثبات في ترجمة العبارات المستحدثة من الانجليزية إلى العربية.

يعرض الفصل الثالث ثلاثة عشر مثالا يتضمن مقاطع من الرواية لأصلية و المترجمة من طرف إحسان عباس تحتوي على الكلمات المستحدثة مع تحليل مفصل لعملية الترجمة المستخدمة لكل مصطلح.

الخلاصة:

تُظهر نتائج هذه الدراسة أن الصعوبة ليست في عملية ترجمة الأعمال الأدبية أو حتى في اللغة نفسها، بل في القدرة على فهم ونقل الجوانب الثقافية والعاطفية بدقة وإتقان. ففي الواقع، لا يوجد شيء كالترجمة المستحيلة أو الفكرة بأنه لا يمكن تحويلها إلى لغة أخرى. إنما يكمن التحدي الحقيقي في قدرة المترجم على التفاعل مع النص الأصلي بعمق وفهم، وفي القدرة على الوصول إلى مصطلحات وتعابير بديلة في اللغة المستهدفة التي تنقل بدقة الشعور والفكرة والأسلوب الأصلي. وهنا تكمن أهمية وجود مصادر موثوقة وقواميس شاملة للمساعدة في تسهيل هذه العملية الترجمة، فتوفير الموارد الصحيحة يساهم بشكل كبير في جودة الترجمة وفهمها

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