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***Navigating Translation: A Study of Derivation (Ishtiqaq)
and Discovery (Istinbat) in Ihsan Abbas' Arabic Rendition
of Herman Melville's 'Moby-Dick'***

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Dedication

I would like to dedicate this work to my beloved parents; I would also like to send my deepest gratitude to my dear husband Amine; for his constant support, help, and advice. and my princesses Meriem, Nada, and Nouha for their patience with me. Thanks to my sisters, brothers, and my neighbors for their help. I deliver my thanks to everyone who has helped me in my life, even with simple words.

Mahdjouba BENYOUCEF

Dedication

This thesis is dedicated to whoever has taught me one letter, also, I would like to dedicate this work to my parents, dear husband and my beloved children Haitham, Maria and Doria. And special thanks to the ones who walked into my life and made it better.

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Finally, we hope this modest work will rise to meet the level of anticipated expectations.

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List of abbreviations

CSI: Culture Specific Item

DST: Descriptive Translation Studies

OED: Oxford English Dictionary

PIE: Proto Indo-European

SL: Source language

ST: Source text

TL: Target language

T: Target text

Liste des abréviations :

ESC: Élément spécifique à la culture

TD: Traductologie descriptive

DAO: Dictionnaire Anglais

PIE: Proto Indo European

LS: langue source

TS: Texte source

LC: Langue cible

TC: Texte cible

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Abstract

This research focuses on the most effective methods to help translators adapt to the problem of standardization, especially in the modern Arab world, and it aims at investigating which procedures help the translator overcome the problem of the lack of equivalents in the recipient language, particularly in translating Culture Specific Items in literary works. To achieve this initial objective, a descriptive analysis of both texts was carried out, given that this study falls within the framework of the Translation descriptive studies. The samples contained the most representative words, and was analyzed using the model presented by H. Zeghar (2022). This research was conducted by analyzing Culture Specific Items in Herman Melville's master piece *Moby-Dick*, which was published in 1851 and its Arabic translation by the Palestinian Ihsan Abbas. The Culture Specific Items referenced in the story were extracted along with their Arabic translation and handling to demonstrate the methods utilized in coining new terms or reviving abandoned words, and even Arabicized ones

Keywords: Culture Specific Items, Standardization, Derivation, Discovery, Arabization.

Résumé

Cette recherche concentre sur les méthodes du problème de la standardisation des termes , surtout dans le monde arabe moderne, et vise à rechercher des stratégies qui aident le traducteur à surmonter le problème de ne pas avoir d'équivalent dans la langue cible en particulier dans la traduction d'œuvre littéraires.Pour atteindre cet objectif initial,une analyse descriptive a été réalisée pour les deux textes,étant donné que cette étude s'inscrit dans le cadre d'études descriptives de traduction. les échantillons contenait les mots les plus représentatifs qui retenaient l'attention du lecteur et étaient quelques peu ambiguë,et ils ont été analysés. En utilisant le modèle présenté par le professeur Hamza Zeghar (2022). Cette recherche a été menée sur..la méthode d'analyse des termes culturellement spécifiques dans le roman "Moby Dick "du célèbre auteur Herman Melville, publié en 1851 en parallèle de son traduction arabe de " La Baleine "ou "Moby Dick " du Palastenian Ihssan Abbas(le serviteur de la culture et du patrimoine arabes).Il s'agissait également de montrer les méthodes suivies pour inventer de nouveaux termes ou faire revivre des mots arabisés.

Mots sémantiques: termes à spécificités culturelles, standardisation de la terminologie, dérivation, déduction et arabisation.

ملخص

يركز هذا البحث على أنجع الأساليب التي تساعد المترجمين على التكيف مع مشكلة توحيد المصطلح، خاصة في العالم العربي الحديث، ويهدف إلى البحث عن الاجراءات التي تساعد المترجم على التغلب على مشكلة عدم وجود مكافئ في اللغة الهدف، ولا سيما في ترجمة وتحقيق هذا الهدف الأولي، أُجري تحليل وصفي لكلا النصين، بحكم أن هذه الأعمال الأدبية.

الدراسة تندرج في إطار الدراسات الوصفية للترجمة. واحتوت العينات على الكلمات الأكثر تمثيلاً وجرى تحليلها باستخدام النموذج الذي قدمه الأستاذ حمزة زغار (2022) حيث اجري هذا البحث عن طريق تحليل المصطلحات ذات الخصوصية الثقافية في رواية *Moby- Dick* للروائي الشهير هيرمان ميلفيل التي نشرت في عام 1851 بالموازاة مع ترجمتها العربية "الحوت" أو "موبي ديك" من قبل الفلسطيني إحسان عباس وتمت معالجتها أيضا لإظهار الطرائق المتبعة في سك مصطلحات جديدة أو إحياء الكلمات المهجورة، وحتى الكلمات المعربة.

كلمات دلالية: المصطلحات ذات الخصوصية الثقافية، توحيد المصطلح، الاشتقاق، الاستنباط، التعريب.

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General Introduction

The values and customs in the country where we grow up shape our beliefs, attitudes, the way we think, how we live, and our language, which in turn is a system of communication that each society uses to express itself. There are phonological and grammatical systems in language that make each language distinctive to the societies. In order to realize communication between societies, translation lays a bridge between source culture and target culture, and brings the source culture and target audience closer. Many writers consider Language is a culturally specific activity, and translation is mainly a transference of one culture into another, translation is culture-bound, and when we translate We transport not words from one container to another, but rather one entire culture to another, including the social, political, and other conditions that surround the translators themselves in their own environment. In doing so, some Culture Specific Items challenge the translation process and force translators to take some decisions about the methods to be developed. Because translators, on the one hand, try to make the target text comprehensible, and on the other hand, they try to create the same influence by taking the author's stylistic features into account. The translator adopted some procedures in order to render the ST. However, the main challenge this novel *Moby Dick* has is that it embodies various Culture Specific Items, These CSIs, particularly the nautical ones, make it difficult to find the equivalence in the target culture, pose problems for the translator where he tries to develop the best strategies in order to cope with these difficulties. He used various methods, and he also created new terms through derivation or reviving old terms in order to clarify the extravagance of vocabulary in the TT. In some situations, the translator generalized the cultural-specific item with a more neutral term bearing no cultural connotations. And

other CSIs are localized. In light of the analysis performed in this study, it is clear that the translator made use of different procedures in order to realize the most appropriate rendition

Statement of the problem

This study will investigate the main methods used for coining new terms to compensate for the non-existence of highly specialized terminology and/or already existing equivalents in Arabic. It aims also to examine a model of translation procedures that was proposed and recommended by (Zeghar, 2022) for the translation of CSIs in the Arabic translation of *Moby Dick*.

General Question

What are the main methods used for coining new terms in Arabic?

Sub- questions

1. What are some of the challenges that translators encounter when translating Culture Specific Items from English into Arabic?
2. What procedures can be used to ensure consistency and accuracy in translating CSIs in Arabic translations of *Moby Dick*? What is the most commonly used procedure?

Structure of the study

This research consists of three chapters; the two first chapters make up the theoretical part, whereas the third chapter is the practical part.

Chapter One

This chapter begins by talking first about **Arabic language** and its most important historical **stages** of its evolution or development, namely, **the Old or pre-Islamic Arabic**, and then **Arabic of Quran**, which can only be described as perfect because it is Allah's Word, where it has contributed greatly to the

development of Arabic vocabulary, **Classical Arabic** language comes in its **golden age**, where many foreign works have been translated into Arabic. The interpreter has been given the weight of the book in gold and this has been given to encourage translation. **Modern Standard Arabic** language (MSA), which is the official language of the media and official institutions, and dialects or colloquialism, **Colloquial Arabic** of each Arab country, such as the Algerian accent, the Iraqi accent...etc

This division is not absolute or definite.

Chapter Two

This chapter deals with the concept of **translation** in general, which is the process of transmitting a message spoken or written from one language to another, while preserving its original meaning and then we give different scholars views

Catford, considers translation as "the process of replacing a text in one language with a text equivalent to that in another language,"

Eugene Nida, sees that "translation is an art, and considers it to be the reproduction of a message in the original language as the closest language equivalent to the object in terms of meaning and style."

Newmark defines translation as "conversion of the meaning of the text from another language with reservation as to the manner in which it was written». Then the definition of **literary translation** and the most important challenge of which was to transmit a literary text unit from one language to another, including the translation of novels, stories and poetry, because it is not enough for the translator to master only source and target languages, but also to be familiar with various aspects, such as culture, dialects and others, in order to preserve the original language style when the meaning of the message is transferred and to ensure the same impact on the target reader.

In addition, **Catford** presented two types of untranslatability,

linguistic untranslatability: when an element of the original language lacks a linguistic equivalent in the target language, it is considered untranslatable from a linguistic perspective, such as languages that distinguish between familiar and (polite) You in French use *vous* to show respect. On the contrary, **cultural untranslatability** when translation is not possible, such as an aunt, uncle, or cousin, for example, then turns to the relationship of culture with translation in a concise manner and goes to the culture-specific items in translation. According to Aixelà, "the terms of reference with cultural specificity and their meaning in the source text have a problem of translation into a targeted text when this problem is the result of the absence of the above-mentioned equivalent or of the different context in the cultural system of the readers of the target text."

the Newmark classification of these terms is as follows:

Ecology: Within this category, we find words that represent plants and animals,

Material culture: we can include in this category the vocabulary of food and clothing belonging to a particular culture, transportation and currency.

Social culture: where we can find the words

Organization: Within this category, we can find historical and political terms, the names of ministries and religious terms.

Gestures and habits: under this category, we can find culturally specific behaviors such as music (Malouf) and dance such as flamingo.

Finally, the most important element of the chapter is the procedures adopted by Hemza Zeghar to deal with CSIs, based mainly on two previous models, namely Davies and Aixelà's studies, which are seven: preservation explicitation deletion, standardization, localization, transformation, creation

Practical Part: Chapter Three

This chapter represents the applied aspect of the study, where we present various

samples of culture specific items in the source language and translated into Arabic in order to apply our previous classifications and procedures with analysis

First sample

The genitive ‘-Ceti’ of the Latin ‘cetus’ and Greek ‘kytos’ in the term spermaceti is rendered into القاطوس. According to Ismail Madhhar, in his seminal book about whales entitled الحياة والعقل الحيتان, which was published in 1949, the nautical term ‘Cetacea’ has Greek origin and was generated in Latin. Arabs had Arabized the Greek name ‘kytos’, which means any monster or large fish, particularly a whale, into القاطوس; which is the most appropriate word to call this mammal species (according to Ismail Madhhar), According to Dimiri in his book ‘حياة الحيوان’, ‘hut’ is سمك ‘samak’, plural ‘ahwat’, ‘huta’ and ‘hitan’ in this book ‘القاطوس’ had wrongly written with حرف الفاء. It is worth mentioning that in Charaf ‘s Lexicon, the word ‘Cetations’ was rendered into القيطية and the Greek term ‘kytos’ was Arabized into سيتيا, but Dimiri claimed that سيتيا is the wrong Arabization. This item belongs to the class of fauna, which in turn belongs to the class Ecology of Newmark’s classification.

Second Sample

ST: Whale/TT: حوت: hut pl hitan ST:

Whaling/TT: تحويت tahwīt and حوارة hiwata

ST: Whaleman/TT: حواتين جمع حوات: الأسرة التحويتية، حواتين جمع حوات

ST: Ship of (Whaling/TT: سفن التحويت)

He took the Arabic word ‘hut’ حوت and inserted it in different templatic patterns and added vowels which mark variations, thus, imposing additional meanings, Arab readers discover new terms such as ‘tahwīt’ تحويت ‘whaling which is known by حرفة صيد الحيتان أو الذهاب لصيد الحوت and also ‘hiwata’ ‘حواته’ for ‘whaling’, which means the practice or industry of hunting and killing whales in

order to get oil and meat, and الاسرة التحويتية حوات pl حواتين 'hawwāt'; 'hawwātīn' for 'whaleman' / 'whalemen' or 'whaler(s)', which refer to those who work on a ship which is used to hunt whales that is known by صائدوا الحيتان and الحواتات ship of Whaling which is known by سفن الصيد.

The item whale belongs to the category of fauna which in turn belongs to the class Ecology of Newmark's classification, whereas whaling belongs to the category of work which in turn belongs to the class social culture

Third Sample

The two words 'Slobgollion', Gam', to which the dictionaries explicitly gave only the definition given in the novel by Herman Melville, the word 'slobgollion' (of unknown origin) was only used by whalemen, and it refers to « an ineffably oozy, stringy affair, most frequently found in the tubs of sperm » . Herman Melville, was the first who use this word in print, Sailor's Dictionary defines the word as the same way as Merville "a whalemen's term for oozy, stringy substance found in sperm oil".

In Arabic rendition Ihsan Abbas, creates the term الردغية. This word was derived from the Arabic root رذغة 'rodga' or 'radaga'; which means 'slime or mire, by suffixing the adjectival ending /-iyya/.it became rodg'iyya or radag'iyya.

Objectives of the study

The purpose of this study is to present the most effective methods and productive methods that will help the translators to create "compensatory" terms for the translation of terms with cultural specificity CSIs, in order to preserve cultural heritage and seek to consolidate the interests of the modern Arab world. This research can also be used as a good reference for students in the field of translation, since it covers many subjects, beginning with the origin of the Arabic language, its evolution and its historical stages of development, then, translation, its concept and its most important definitions by researchers and thinkers brightened their star in this field.

Methodology

This research falls within the framework of DTS, which is an approach within the field of translation studies that focuses on systematically describing and analyzing translations as they exist in practice.

Our study describes the process of translation and the problem of standardization in the Arab world, particularly, and investigates the main methods used for coining new terms: derivation or *Ishtiqaq*, which is widely used and accepted among specialists and scholars alike, and *Istinbat*, or discovery, which is rarely used by scholars (*Istinbat* as a term is used in Islamic Jurisprudence and among religious scholars, and it has a different meaning). And Arabization; moreover, it indicates the procedures used for dealing with CSIs in the novel.

It involves the analysis of selected words and passages from both source and translated texts, focusing on nuances, cultural-specific items, and stylistic elements. This analysis is supported by qualitative methods such as close

reading and content analysis, which provide a rich and nuanced understanding of the novel.

Literature review

There have been some previous studies that have dealt with methods of coining or creating new terms in Arabic and procedures for dealing with culture specific items in English translation. The most important of these are the following:

Mona Baker study, published in **1987** in English under the title "**Review of the Methods used in Coining New Terms in Arabic**", cited three methods, namely: derivation, discovery, Arabization with examples explaining why these methods are effective in enriching the Arabic language in more vocabulary. She also addressed The problem of standardization of terminology in the Arab world that is caused by a lack of coordination between the academies, and also by the media, which in one way or another contributed to the poorness of the vocabulary used, as well as the public because they adopted any term offered to them.

Newmark book published in **1988** under the title "**A Textbook of Translation**", where a classification of culture specific items was given, so that five classes of each class contain a collection of items, e.g. Ecology, including animal and plant vocabulary and followed by material culture, social culture, ideological culture, gesture and habits.

Aixelà's study, entitled "**Culture Specific Items in Translation**" published in **1996** in English, where eleven (11) procedures for dealing with culture specific items were presented.

Davies's study published in English in **2003** entitled "**A Goblin or Dirty Nose? A Treatment of Culture- Specific References in Translation of the Harry**

Potter Books” where seven procedures were offered to deal with culture specific items

A recent study by **H. ZEGHAR** published in **2022** entitled “**Analysis Of Culture-Specific Items in the Arabic Translation of Herman Melville, Moby-Dick**”, which is regarded as 'butter' of all previous works on the subject of CSIs, because it combined everything that was fundamental in the studies that preceded it and was a compilation of all effective procedures to deal with CSIs, namely, preservation, explanation, deletion, standardization, localization, transformation and creation

Limitations of the study

This study is limited to the analysis of CSIs in Herman Melville’s novel ‘Moby Dick’ in parallel with its Arabic rendition by Ihsan Abbas, Moreover, the current research explores the seven procedures used in rendering CSIs that proposed by H. Zeghar.

CHAPTER ONE

Methods of coining new terms in Arabic

Introduction

For linguists, a language is a human system of communication that consists of phonetics, phonology, morphology, syntax, semantics, and discourse context as presented by a particular speech community.

The main focus of this chapter is Arabic, which was, throughout the Middle Ages, the language of the civilized world and was employed in numerous scientific publications. The rich scientific legacy of the Abbasid and Andalusian eras serves as proof of this. Foreign languages have translated numerous Arabic scientific texts on medicine, philosophy, literature, astronomy, mathematics, physics, and applied sciences. Arabic, in the modern world, is the native tongue of more than 200 million people worldwide and ranks sixth among the major languages of the world. In addition to being one of the six official languages of the UN, Arabic is the official language of Algeria, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Saudi Arabia, Sudan, Syria, Tunisia, the United Arab Emirates, and Yemen. Furthermore, it is the language of the world's Muslim Holy Scriptures and is widely spoken in nations like Somalia.

Firstly, we will discuss in detail the Arabic language as a Semitic language, its evolution and development through history, and then we will talk about productive and efficient methods of the formation and coinage of words in Arabic.

1. The Historical Development of Arabic

Arabic means "nomadic." Arabs, from whom the word Arabic is derived, mainly occupied the area between Mesopotamia to the east and the Lebanon Mountains

to the west, and from northwestern Arabia to the Sinai in the south. There has been a great deal of discussion and disagreement regarding the genesis of Arabic script, making it challenging to pinpoint the exact moment when Arabic first appeared. There are basically two schools of thought among academics; one claims that Arabic writing is descended from Nabatean, while the other arrows toward Syriac. The orientalist T. Nöldeke published his research in 1865 and came to the conclusion that Arabic writing originated from Nabatean script Grohmann (1971). A century or so later, the Semiticist J. Starcky defended Syriac on the grounds that it shares structural similarities with Arabic script. Arabist B. Gründler presented her dissertation research at Harvard University in 1993. She gathered a plethora of evidence to show a steady transition from Nabatean writing to Arabic script in antiquity. According to current estimations, the Egyptian and Chadic language families split apart from the Protolanguage before 8000 BCE, then Omotic around 8000 BCE, and Cushitic before 7000 BCE. Between 6000 and 5000 BCE, the Semitic group and the Berber group were probably the last two groups to separate (K. Mansour: 246). Arabic belongs to one of the most important language families in the world, called the Semitic family, which includes other languages besides Arabic such as Acadian (Babylonian and Assyrian), Hebrew, Ugaritic, Phoenician, Aramaic, Syriac, and Ethiopic. Similarities in structure show how these languages are related to one another and allow one to speculate that a parent language, Proto Semitic, may have exist, for instance, all of these languages have a morphology based on trilateral consonants and a series of consonants that match to the emphatic and emphatic-like consonant of Arabic, linking up with patterns of derivation (Bateson: 50), Arabic is also categorized by some linguists as a Hamito-Semitic language since there are consistent structural similarities between these two language families in terms of phonology ,morphology and syntax , amongst the Hamitic languages are: Ancient Egyptian, Old Libyan, Berber, Hausa, Fula, and the Cushitic languages such as Somali, Galla, Eastern Sudanese language and so

on (Bakalla: 4) Some Semitic languages have either gone extinct or have become greatly limited because of the spread of Arabic. However, through extensive investigation and comparative analysis, contemporary linguists and Arabists have developed a theory that presupposes the early existence of two distinct Arabic languages: the northern and southern varieties. Nicholson states, "The youngest of the Semitic languages, it is generally allowed to be closer akin than any of them to the original archetype, the 'Ursemitisch' (or Proto-Semitic), from which they are all derived."

The following examples are mentioned to illustrate the structural similarities between some Semitic languages, including Arabic (the examples are taken from (Bakalla: 45).

For example, the English numeral "nine":

In Arabic: /tis9/

Hebrew /tesha9/

Aramaic /tssha9/

Ethiopic /tesh9u/

Akkadian /tishu/

Another example is the word "night."

in Arabic /laylah/

Hebrew /laylah/

Aramaic /lelya/

Ethiopian /lelit/

Akkadian /lilatu/

Historically, we can divide the evolution of the Arabic language into five stages:

1-1: Pre-Islam or Old Arabic

The original Arabic language, which was spoken in the Peninsula before Islam, began to spread in the seventh century. It was recognized for having a high degree of linguistic variation due to the existence of a tribal system on the peninsula, where each tribe had its own Arabic dialect. This dialect is also known by some as ‘Jahiliya’ Arabic. Arabic was not yet theorized or standardized at this point. It was an extremely refined and graceful Arabic. The Arabic language was largely spoken at the time and was passed down orally among the Bedouin tribes through travel, storytelling, and poetry. The Arabic language did not have a regular script at that time, but it did have a primitive writing system.

1-2 Arabic of Qur’an

The language began to take shape with the rise of Islam. Over the span of 23 years, the prophet Muhammad (Peace Be Upon Him) received revelations from the Qur’an. During that time, the Arabic language was predominantly spoken in a variety of dialects, and it had a written script without diacritical marks and basic grammar. Qur’an was revealed in a language that was spoken by the ‘Qur’aich’ tribe, according to some theories; however, other theories contend that the Qur’an was revealed in a language that included the most exquisite and elegant words from each tribe on the Arabian Peninsula. Qur’an played a significant role in the development of the Arabic language. Despite its unique rhythmic and poetic style, Qur’an is not a stand-alone form of Arabic. Rather, it is part of classical Arabic because it was the spoken language of the period. The Qur’an had some effects on Arabic, such as the linguistic standardization, the

increase in vocabulary, the evolution of writing systems and grammar, the impact on literary works and poetry, and the impact on various dialects when people developed distinct dialects as the Qur'an spread throughout various locations, but the fundamentals of the language stayed the same.

The Qur'an was originally transmitted orally because Arabs are known for having excellent memories and for being able to memorize huge amounts of poetry verses. However, as Islam grew and more people joined from various places and spoke different dialects, this created a problem because different interpretations of the Qur'an could affect its meaning and pronunciation.

Abu al-Asswad al-Du'ali, who is regarded as the father of Arabic grammar, introduced this diacritic. Along with developing the notion of annexation in Arabic syntax and vowelization in Arabic grammar, he also helped to establish Arabic orthography. His contributions to the development of the Arab language had an impact on other Arab grammarians and scholars.

Islam was conveyed to the Arabs in their own language, just as earlier peoples had gotten their messages from God in their native tongues, according to the Qur'an, which emphasizes that Arabic served as the medium through which the message of Islam was embodied and transmitted from generation to generation (J. Stetkevych: 14).

Much of what is known of written classical Arabic comes from the events recorded in the Qur'an. These events are said to have occurred around the 7th century C.E. Prior to the Qur'an, much of the Arabic language was spoken. The Qur'an has served as the basis of the Arabic language to this day.

1-3 Classical Arabic the Golden Age

The Golden Age of Arabic came as a result of the Islamic conquests that took place in the 7th century C.E. Through these conquests, the Arabic language witnessed rapid growth, and it made its way into Northern Africa, the Iberian Peninsula (the Middle East), and east into modern-day China. Muslims ruled over a large area of three continents during the Islamic Golden Age, which included the Levant region of Arabia, northern Africa, the Iberian Peninsula, central Asia, Mesopotamia, and Persia. The hubs of intellectual and cultural activity were Sind, Bagdad, Damascus, Cairo, and Cordoba.

The standardization of the Arabic language occurred as a result of the Islamic Golden Age, as more individuals from various regions came to Islam and it became necessary to accurately convey its meaning. The Qur'an and Hadith played a significant role in the development of grammar, which in turn led to the subsequent literary and scientific advancement of the classical Arabic language through the translation of poetry, science, philosophy, mathematics, astronomy, literature, optics, and medicine. Additionally, there was the Greco-Arabic movement, which began in Bagdad in the 8th century and lasted until the 11th, during which time Arab scholars translated a substantial amount of Greek literature into Arabic. Not only Greek text was translated but also Persian and Indian works. To support this movement, each translator was compensated with gold for the weight of each book. With the rise of Islam, the Arabic language was simultaneously spread, and other notions started collecting loan terms from the Arabic language, like Spanish, Persian, and Turkish, with over 6,000 Arabic words in the Turkish language, such as:

حكومة' Hukumat' Government, علم' Ilim' knowledge, كتاب' Kitap'

book And around 4000 in Spanish, such as:

الزيت 'Aceite' oil, الكحول 'Alcohol' alcohol, قيثارة 'Guitarra' guitar

And not only does the Arabic language affect vocabulary in the Persian language, but the Arabic writing system was also adopted by the Persians.

1-4 Modern Standard Arabic

The acronym MSA (Modern Standard Arabic) has come in use only in recent years; with the exception of the addition of modern words and some differences in grammar constructions, MSA is almost identical to the classical, formal Arabic of the Qur'an. MSA is the most common form of Arabic and is the variety taught in schools and colleges. It is most commonly used in the workplace, in government, and in the media. The grammatical structure of MSA remains consistent with that of classical Arabic, and the pronunciation is nearly the same; regional variations may occur, but the impact of classical Arabic is still strong.

1-5 Colloquial Arabic (Colloquialism or Regional Dialects)

Geographical location has an impact on the everyday Arabic spoken in various places. Although colloquial Arabic is influenced by classical Arabic, it is still distinct. Although colloquial Arabic is not used in formal settings, it is still very necessary and complimentary if one wishes to live in an Arabic region.

The main colloquial dialects are Egyptian dialects, Levantine dialects, and Arabian Peninsula dialects. The majority of Arabs are able to understand the Levantine and Egyptian dialects due to the widespread distribution of songs, movies, and television shows in these dialects. A considerable number of books and other materials are also available in these dialects. However, the dialect becomes increasingly distinctive and varied as we travel further west, for example: Algerian, Tunisian, Libyan, and Moroccan dialects are highly

influenced by French and Tamazight, which created unique dialects. For example, the average Arabic speaker would struggle to understand the Moroccan or Algerian dialects. People were forced to acquire French during the French colonial era, and attempts were made to completely replace Arabic with French through systematic repression and replacement. At that point, the French language began borrowing terms from Arabic, while Arabic words were also being incorporated into French. By introducing new vocabulary and changing the grammatical structure of sentences, pronunciation, phonetics, and cultural diversity, the Tamazight dialect also influenced the Arabic language spoken in the western and northern regions of Africa. It also contributed to bilingualism and multilingualism.

Handwritten text in a cursive script, possibly a manuscript or a page from a book. The text is arranged in approximately 15 lines, with some lines containing multiple columns of writing. The script is dense and difficult to decipher. At the bottom right of the page, the number "73" is visible, indicating the page number.

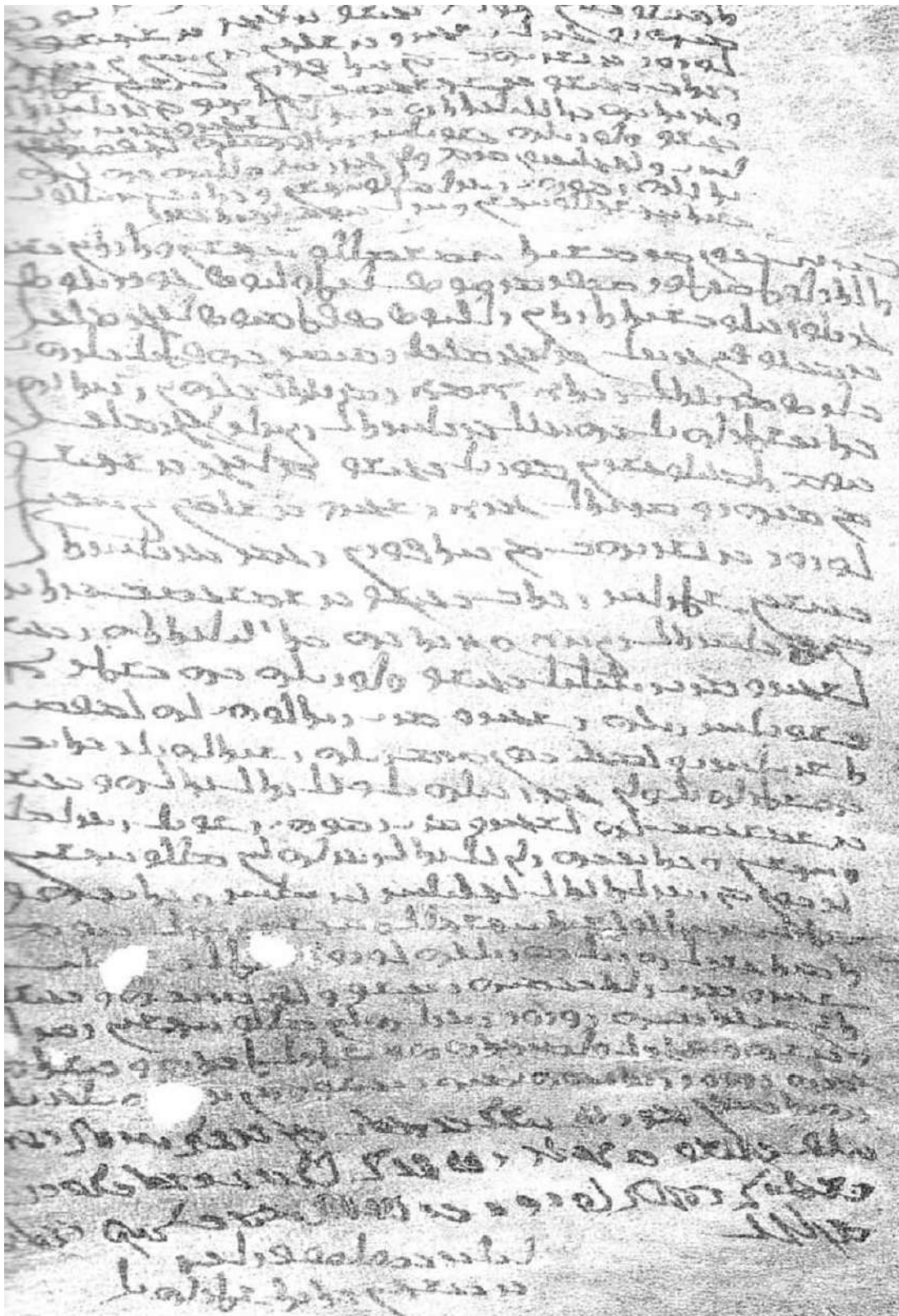


FIGURE 1. Visual contrast of two early manuscripts: Nabatean (previous page), Syriac (this page)

	Left Connection	Right & Left Connection	Right Connection	No Connection
N1				𐤌
N2	𐤌𐤌	𐤌	𐤌	
N3	𐤌		𐤌	𐤌𐤌
N4	𐤌𐤌		𐤌	𐤌
N5				𐤌𐤌
N6	𐤌𐤌	𐤌	𐤌𐤌	𐤌𐤌
N7	𐤌𐤌	𐤌	𐤌𐤌	𐤌𐤌
N8	𐤌𐤌	𐤌	𐤌	𐤌
N9	𐤌𐤌	𐤌		
N10	𐤌𐤌		𐤌𐤌	𐤌
N11			𐤌𐤌	𐤌
N12			𐤌	𐤌
N13	𐤌		𐤌𐤌	𐤌
N14	𐤌𐤌			
N15			𐤌	𐤌
N16	𐤌𐤌			𐤌
N17	𐤌𐤌		𐤌	
N18	𐤌	𐤌		
N19	𐤌𐤌	𐤌	𐤌	𐤌
N20	𐤌𐤌	𐤌	𐤌	𐤌
N21	𐤌𐤌	𐤌	𐤌	𐤌

	Left Connection	Right & Left Connection	Right Connection	No Connection
A1			𐤌	𐤌𐤌
A2	𐤌𐤌			
A3	𐤌𐤌	𐤌	𐤌	
A4	𐤌	𐤌		
A5	𐤌	𐤌	𐤌	

FIGURE 2. Samples of the letter Mim, from Nabatean to early Arabic (Gründler, 1993)

𐎗	𐎒	𐎒	𐎒	𐎒	𐎒
7a	b	g	h(x)	d	h
𐎗	𐎒	𐎒	𐎒	𐎒	𐎒
w	z	h(h)	t	y	k
𐎗	𐎒	𐎒	𐎒	𐎒	𐎒
š	l	m	d(ð)	n	z(θ)
𐎗	𐎒	𐎒	𐎒	𐎒	𐎒
s	ʿ	p	q	r	
𐎗	𐎒	𐎒	𐎒	𐎒	𐎒
f(θ)	g(y)	t	7i	7u	s ₂



FIGURE 3. An abecedyary of Ugaritic script

2: The Problem of Standardization

A standard language is defined as a language that is appropriate, widely spoken, and correct. It is far more closely associated with written language, encompassing aspects of orthographical (a language's writing system), morphological (a word's form), and syntactical (a language's method of assembling words and phrases into sentences). In other words, a language became standard through a process of standardization, which typically requires some well-prepared and systematic steps and procedures by academies. Arabic is a language with a rich historical background and many dialects, each with a distinct vocabulary, grammar, and syntax. Wardhaugh stated that standardizing language usage makes the language a model that the community can all agree upon to communicate, and it brings the community's members together. And he added that a standard language can be utilized to represent and symbolize a certain identity as well as to confer status on speakers. However, there are disadvantages to linguistic standardization as well; it makes speakers of the standard form feel elitist, and those who continue to speak the non-standard form feel inferior. It also takes parents who want their kids to fit in with the dominant group to force them to conform to the standard variety, possibly ignoring the language and culture they were raised in. Wardhaugh (2000). Duranti stated that “the creation of national states forces standardization. The process of state formation creates the condition for a unified linguistic market where one linguistic variety acquires the status of standard language,” Duranti (1997). In the translation field, it is challenging to create a uniform translation standard for Arabic from English. When translating, translators frequently have to decide which dialect to use, how to handle linguistic and cultural differences, and how to modify the text to meet the needs of the intended audience. These choices could significantly affect how accurate and high-quality the translation

is. Moreover, it may be difficult to translate a text in a natural and fluid way that faithfully captures the original text's content due to the differences between Arabic and English in terms of sentence structure, word order, and idioms, and that's what makes standardization one of the biggest problems translators encounter while translating from English into Arabic. Mona Baker deals with this problem in her article entitled "Review of Methods Used for Coining New Terms in Arabic." She stated that language academies in the Arab world have been working for decades to standardize terminology by publishing glossaries containing recommended specialist vocabulary and imposing strict rules on the coinage of new terms. The terminology and rules proposed by the academies have not always been accepted or followed, and they frequently end up increasing the number of synonyms rather than standardizing a single term. The ultimate determination of which terms are recognized and integrated into the language is typically decided by interpreters, authors, and even Arabic readers. Mona Baker proposed three methods for coining new words in Arabic, which are: derivation, discovery, and Arabization, but she added that not all these options are sanctioned by the academies.

3 Word Formations in Arabic Language

The Arabic language is unique as it technically comprises multiple varieties but is commonly classified as one language. Over the centuries of its existence, the Arabic language has adopted words from other languages, including Hebrew, Aramaic, Persian, Greek, English, and French. It has also influenced other languages as well, including Turkish, Bengali, Hindi, Indonesian, etc.

Arabic and English are two languages from distant linguistic families; English morphology is described as linear and affixing, while Arabic morphology is often described as non-concatenative. In the latter kind of morphology, a content word's stem contains three discontinuous morphemes (al-jadhr الجذر, the language's basic lexical unit is the consonantal root, and vowels indicate

variations in various aspects of the word, such as verb voice (passive or active), agentive relations in nouns derived from verbs, and singular-plural relations in nouns. (Al-Zawawy: 15)

In Arabic, words are constructed based on specific templates or patterns that involve internal modifications to the root rather than simply relying on sequential morpheme addition. These templates consist of fixed arrangements of consonants and vowels that determine the shape and meaning of words.

For instance, the word "write" has the consonantal root k t b ك ت ب. The root is connected to the following template in order to transform it into a verb in the past tense: CVCVC *Katab* كَتَبَ

By double-voweling the first letter (v), the word became a noun (subject) instead of a verb. CVVCVC *Kaatib* كَاتِب, we can get five words just by using one root, for example: The **writer** **wrote** the **book** in the **library**, which is near his **office**. *Kataba al-kaatib al-kitaab fi al-maktaba allati b-il-qurb min maktab-ih* This templatic system in Arabic non-concatenative morphology is a fundamental aspect of word formation where the interaction between roots and templates الصيغ والأوزان creates a diverse vocabulary with nuanced meanings.

3-1-Derivation (or Al-Ishtiqaq)

Unlike English, Arabic morphology is described as non-concatenative; it is based on three consonantal roots. Any particular root has a certain meaning according to set patterns, and it can be utilized to generate a variety of forms by adding suffixes, prefixes, and vowels in specific cases. The good thing is, even if you don't know what the word exactly means, you can still work out its root and see what it could mean in context, and it is the preferred method by academics because it provides the language with more vocabulary without

deviating from its origins, as Mona Baker stated in her article, so every learner of Arabic should be aware of this option in order to acquire more vocabulary. Three primary forms of derivation are distinguished by classical Arabic philology: "small" derivation (al-ishtiqaq al-saghir), the metathesis (qalb), or "large" derivation (al-ishtiqaq al-kabir), and the root transformation (Ibdal), or "largest" derivation (al-ishtiqaq al-akbar).

3-2 Types of Derivation

3-2-1 Simple Derivation or "Small" Derivation (Al-Ishtiqaq Al-Saghir)

Naturally, the simplest patterns, such as faʿ ala, yafʿ alu, faʿ ilun, mafʿ ulun, and so forth, are the original examples of this derivation. It is the only derivation method that continued to be fully used following the formative stage of Arabic, for example: The term misʿ ad (elevator) should be regarded as a simple derivative of its verbal root, saʿ ad, although there exists the related classical derivative misʿ ad (an instrument for climbing palm trees) (J. Stetkevych:15)

Simple derivation contributed to the creation of the vast body of scientific vocabulary used in almost all originally Arabic or absorbed sciences during the first Abbasid period. The nomenclature employed in several disciplines, including philology, philosophy, and theology, is mostly derived from this type of Ishtiqaq. In the early medieval era, new layers of derivations were added to the already-existing lexicon. Sometimes these derivations went beyond the traditional bounds of Qiyas; one such instance is the secondary derivation of the verb tamadhhaba from the noun madhhab, from which it originally arose (Ibidem)

3-2-2 Metathesis or "Large" Derivation (Qalb, Al-Ishtiqaq Al-Kabir)

This type of derivation refers to the shift in the root consonants' position while maintaining the original meaning. Therefore, jabadha may result from jadhaba (to draw, to entice), zawj (spouse)—jawz, latama (to slap)—lamata, and so forth. For instance, there are several derivatives from the root shwb (to mix), including Wishb—3awshab, Wabash—3awbash, and bawsh—3awbash (for 3ahwash); these all imply "mob," "medley," and "rabble." (J. Stetkevych) Compared to the "small" or "simple" derivation, this style of derivation has had a negligible impact on the creation of modern terminology.

3-2-3 Root Transformation or "Largest" Derivation (Ibdal Al-Ishtiqaq Al-Akbar)

It is the alteration of one of the radicals inside a word while retaining all or part of the root's essential meaning. For example, nacaqa, nahaqa, and naqqa all mean "animal cry" and "croaking," but thalama and thalaba imply "to slander."

Ibdal It introduces us to the philosophy of Arabic lexicology because it reveals a word's deeper origin and is crucial to our comprehension of the Arabic lexical structure. Following the root combinations and permutations that make up Ibdal, we can observe how the Arabic word is typically reduced to just two radicals that determine its meaning, with the third (or fourth) radical serving as an accent, a subtlety, or a connection to another root. (Ibidem), In modern literary Arabic, the term "Ibdal" has not been as significant as it once was. Take the verb "ashshara," which is derived from the root "sh w r": ashara. The preformative "a" was incorporated as a root letter, while the middle "w" disappeared. There is also the intriguing debate about the name "masrah," which was employed by Martin Naqqash (1817–1855), the founder of Arabic theater. Some writers claim

that the word "theater" was originally marzah, which means "low, depressed ground or land." In the past, these locations hosted well-known festivals that functioned as platforms for the participants to demonstrate their arm-wrestling prowess and other skills, and the spectators congregated in the nearby area. Thus, this was the original marzah, which Martin Naqqash later utilized when it was modified by the Ibdal. The current masrah was created through an additional metathesis, or qalb process. If not, the meaning of masrah, which translates to "meadow" or "pasture ground, can still be explained by the semantically enlarged straight derivation from the root s r h (J. Stetkevychh)

3-2-4 Compounding, Formation of Compound Word, or Al-Naht

Compounding is the easily reduced combination of two distinct or otherwise unrelated words to produce a single new word (manhut). In Arabic, derivation yields greater results than compounding. By translation, the majority of Arabic compounds are either created or modeled after a specific foreign pattern.

A) Compounding into One Word

Compounding is used in MSA for recently coined items and for loan translations, particularly technical terms, even though it is uncommon in traditional Arabic grammar. Ryding provides the following examples:

ra'smaal "capital" formed from conjoining the words ra's "head" and maal "money."; Alaamarkaziyya "decentralization" from the words laa "no" and markaziyya "centralization."; faw-Sawty "supersonic," abbreviating the word for "above, super" fawq to faw-, joining it with the noun Sawt "sound" and suffixing the adjectival /-iyy/ ending. (A Al-Zawawy: 19),

Abd al-Qadir al-Maghribi provides an interesting chapter on Naht in his work Al-Ishtiqaq wa al-Tarib. He views Al-Naht as a type of Ishtiqaq. He separates it

into four groups: Al-Naht Al-Fi? li (verbal), Al-Naht Al-Nisbi (adjectival of reference), Al-Naht Al-Wasfi (adjectival), and Al-Naht Al-Ismi (nominal).

Al-Naht Al-Fi? li (verbal) is the creation of a multiradical (more than three) verb from a collection of words, which may also be a brief nominal or verbal sentence.

For example, Sabhala is used in place of subhan Allah, and hawqala is similar to la hawla wa la quwwata illa bi Allah.

Al-Naht Al-Wasfi (adjectival) is the process of creating adjectives from two words that go well together and give the intended emphasis or connotation. Therefore, sildim (strong-hoofed حافر قوي) is made up of salada (to be hard أن تكون صلبا) and sadama (to strike against توجه ضربة ضد); and sahsaliq (vehement of voice صوت عنيف) is made up of sahala (neigh صهيل الخيول) and salaqa (to utter a loud shout).

Al-Naht Al-Ismi (nominal) is the creation of a new noun from two mutually complementing terms. For example, the word julmud (big stone, rock) is made up of the verbs

jaluda, which means to grow strong and hard, and jamada, which means to congeal or solidify.

Al-Naht Al-Nisbi (adjectival of reference) is the description of a person's or an object's relationship to two distinct locations, such as schools. The adjective Tabarkhazi is given by Tabaristan and Khwarizm, Al-Shaf. Anti is someone who follows the schools of Al-Shafi (Jaroslav S., Modern Arabic Literary Language).

b) Compounding into Two Words (AL-Tarkiib)

Typically, this leads to noun phrases like "kiis Hawaii's "airbag" or Adam Wujuud "non-existence." or a participle-noun combination like "multilateral," muta? addid-u l-'aṭraaf. These kinds of lexical compounds have become more common in the last two or three decades due to the enormous rate at which technical translations into Arabic have been made. (Amr Al-Zawawy: 16)

c) Numerical Compounds

In numerals eleven and twelve, the numeral names are compounds, with the first part referring to the first digit and the second part always some form of the word “ten” (ashr or ashra), e.g., aḥad ashar, thalath ashar, arba? ashar, etc.

3-2-Discovery AL-Istinbat

Istinbat, or Discovery, which is rarely used by scholars (Istinbat as a term is used in Islamic Jurisprudence, among religious scholars, and it has a different meaning). Mona BAKER was the first who used this term in linguistic

According to Mona Baker, this method entails bringing outdated words back to life and expanding their meaning to convey fresh ideas. It is one of the options that the academies prefer because it makes use of Arabic's extensive lexicon rather than adding new words. The academies' attempts to advance this approach haven't always been fruitful. Many people have made fun of some of the archaeologies they attempted to restore. Words such as "irziz" (originally suggesting the sound of rain), "tirbal" (originally suggesting the structure of a skyscraper), and "jammaz" (originally suggesting a tram; originally meaning a swift-moving camel) are among them. The terms "qitar" (train; originally used

to indicate a train of camels) and "biah" (environment; originally meaning place of dwelling) are examples of revived archaisms that have achieved acceptance. Mona BAKER (1987)

3-3 Arabization

The term "Arabization" refers to the process of replacing foreign words in Arabic with Arabic words, teaching Arabic, and using Arabic in all domains of human knowledge. Arabicized terms are words that have been acquired from the SL and have undergone phonological and morphological alterations, i.e., these terms have changed according to the phonological and morphological rules of the Arabic language. Or they are used directly from the ST in the TT, with or without alterations to its morphological and/or phonological structure. Moreover, the process of borrowing is done to express a particular SL impact or to close a vocabulary gap in the target language. "Pure borrowing" refers to borrowing that does not involve phonological or morphological changes (Vinay and Darbelnet 1995: 31–32); borrowing that does contain such changes is referred to as "naturalization" (Newmark 1988: 82). For example, "Semiology" is translated as *al-simūlujyā* in Hatim and Mason (1998: 103) and as "semiotics" as *al-sīmyā' iyya* in Bassnett (2012: 37).

Munday uses *al-kānibāliyya* to refer to "cannibalism." Using the Arabic suffix-*iyya*, which is frequently used in MSA to create phrases suggesting "an approach or school of thought," the translator chooses to borrow to create the succinct one-word term *al-knibliyya*. Although it is compact, its semantics are not clear. Nonetheless, borrowing continues to be the wisest choice in situations like these. (J. Giaber and H. Sharkas, 2021)

Because of their contrasting phonological systems, Arabic is more likely to adopt English words outright, preserving the original sounds, while English is more likely to adapt certain Arabic sounds by replacing them with similar

English sounds. There are several views on the ways in which loanwords are received and normalized in the recipient language. Mustafawi offers three viewpoints about loanwords: The first is based on Eliasson (1995) and Myers-Scotton (1992; 1993), who combine borrowing and code switching under a single mechanism without making a distinction. Eliasson (1994) likewise presents the second viewpoint, according to which a code-switched word is any single word from a donor language that is not a recognized loanword in the receiving language. According to the three writers, a lexical item needs to close a lexical gap in the receiving language in order to be classified as a borrowing. Poplack holds the third opinion, contending that borrowing and code switching are two distinct processes. That is, when code-switching, the grammar integrity of the donor and recipient languages are both respected, but when borrowing, only the recipient language's grammar integrity needs to be respected. Furthermore, borrowing doesn't always fulfill lexical needs in the language of the recipient. Because of this, loanwords, despite their current limited distribution throughout the community, are best described as borrowings. Mustafawi (2002)

But Mona Baker has another point of view; she prefers to consider loanwords in Arabic as part of the Arabization process. Mona Baker (1987)

According to Fromkin and Rodman, there is an estimate that 80% of the words in the English language are borrowed; approximately three-fifths of the 20,000 terms in common usage are borrowed. As will be seen below, several have been taken directly from Arabic. The use of a significant number of Arabic words in English has drawn criticism. Some terms that crop up frequently in books on the subject are "fekir," "cat," and "Trafalgar." Several words that are supposedly borrowed from English into Arabic can be found with only a quick Internet search. Examine the following example, which was taken from Wikipedia:

Admiral: amīr al-biḥār, “commander of the seas,” أمير البحار (a title)

Chemistry al-kīmiyā الكيمياء

Giraffe zarāfa زرافة (entered Italian and French in the late 13th century.)

Guitar. Qītāra قيتارة (The name reached English several times, including 14th-century giterne from Old French. The modern word is directly from Spanish guitarra, from Arabic qitar. The adaptations were mostly phonological, and the loanwords have been morphologically normalized according to Arabic rules of grammar.

Abd al-Qadir al-Maghribi stated in 1908: Our position with regard to taʿrib is the opposite of that of the Arabs: whereas they would rarely allow a foreign word to retain its original form, we would rarely change it in accordance with our language's patterns." For example, we pronounce words like "telegraph," "phone," "phonograph," "car," "theater," "program," and many others almost exactly as they come down in pronunciation, but we refer to them as "Arabicized"... in accordance with the blessed Sibawayh."

We will use Sibawayh's definition of Taʿrib verbatim because it most closely resembles the modern definition: "They [the Arabs] change those foreign words that are absolutely incongruous with their own, sometimes assimilating them into the structure of their words, and sometimes not. As for that which they assimilate into their forms, there is: dirham-according to hijra; bahraj-according to salhab dinar as well as dibaj-according to dimas; furthermore, they say Ishaq-according to Isar; Ya'qub-according to Yarbuʿ; jawrab-according to Fa'wal; and then they say 'ajur-according to Aqul; shubariq-according to Udhaqir; rustaq-according to Qurtas. When they want to Arabicize foreign words, they assimilate them into the structure of Arabic words in the same manner that they assimilate their letters into Arabic letters. Often, they change the condition of a

word from what it was in the foreign language by assimilating Arabic letters, such as those that are not Arabic, and replacing a letter, even though it may be like Arabic, with another one. Furthermore, they change the vocalization and the position of augmentative letters without reaching the Arabic word structure, for, after all, it is a word of foreign origin whose power to attain the Arabic word structure is, in their view, not sufficient. To this end, they are impelled by the fact that the foreign words are changed by their incorporation into Arabic and the alteration of their letters, and this change brings about the substituting and the changing of the vocalization, as the Arabs themselves do in the nisbah construction when they say hani according to Zabani and Taqafi. Frequently they shorten, as in the isbah construction, or they add, whereby they either attain the Arabic structure or not, as in the case of: ajurr, Ibrisam, Isma'il, sarawil, fayruz, and al-qahraman. This they have done with both what was incorporated into their word structure and what was not incorporated, in the way of change, substitution, addition, and elision—all according to the change required. Often, they leave a noun unchanged when its letters are like theirs, be it Arabic or not, as in the cases of Khurasan, Hurram, and al-Kurkum. Frequently, they change a letter that does not exist in Arabic without changing the original Persian structure of the word, as in firind, baqqam, ajjur, and jurbuz.”

According to Ryding, vocabulary from European languages like Greek and Latin has been introduced into Arabic. English and French have been the languages most frequently borrowed recently. The majority of these borrowed terms are regarded as solid-stem words that cannot be divided into roots and patterns. For example: music موسيقى (moosiika, camera دكتور كوميديا doctor, كوميديا comedy, طن ton, بترول petroleum, فيلم film, كومبيوتر computer, بنك bank, تلفيزيون تلفاز television, تليفون telephone

There are Arabic-based counterparts for certain popular everyday terminology, like "telephone," "camera," and "doctor" (e.g., هاتف), most of which were created

by agreement amongst language experts in the Arabic language academies in Cairo, Baghdad, and Damascus. These academies are academic research centers with the main objective of preserving the precision, diversity, and vitality of the Arabic language by establishing guidelines, dictating proper usage, and establishing protocols for the creation of new terminology.

On the other hand, acronyms are utilized just as they are, although they are normalized to seem more like single words than acronyms. Specifically, the Arabic newspaper style appropriates acronyms for international organizations and utilizes them like certain words, written in Arabic: اليونسكو UNESCO, اليونيسيف UNICEF.

Arabization became necessary; it contributes to enriching Arabic, and it plays a significant role in the modern lives of Arabs, who are working to advance science and technology as they did in the past. It helps them gain knowledge about the scientific advancements and discoveries made by various cultures.

Conclusion

There are a lot of useful options that aid in the formation of words in Arabic, but derivation (Al-ishtiqaaq) is the most preferable method because it is the simplest way to enrich the language without altering its uniqueness and provides a powerful tool for forming new phrases in Arabic.

Chapter two

Procedures for dealing with CSIs in translation

Introduction

The focus of this chapter is translation, which is an extremely vital activity that helps to bridge barriers between many cultures and nations. . It also aids in raising awareness and understanding among them, especially in the modern world. It has been of interest not only to linguists, professional translators, and language teachers, but also to scientists, mathematicians, and others. This field of study has been the subject of many books and articles, but the question "what is translation?" still needs to be investigated because translators tend to view the process from various angles, giving the impression that it is a difficult one. The quotes that follow, culled from many sources, give a general idea of the wide range of different perspectives regarding the translation notion:

1-1 Scholars' Views on Definition of Translation

“Translation” derives from the Latin “translatus,” which means to carry across, or carry over, and both the French word “traduire” (from Latin “traducere”) and the German “übersetzen” convey the same idea of moving from one place to the other.

1-1-1 Catford's Definition

He defines translation as “the replacement of textual material in one language SL by equivalent textual material in another language TL (Catford, 1965: 20). This definition revolves around two fundamental terms: equivalent and textual material. First of all, textual material refers to only one or more language levels; in this case, it represents a part or parts of the source text. He provides an example for the illustration the translation of English text: What time is it? Into French: “Quelle heure est-il? “ He explains that in this translation there is a replacement of source language graphology, but the target language

graphological form is by no means a translation equivalence of the source language graphological form. Since it can be challenging to translate a text in its entirety under normal circumstances, translated content often just represents parts of the original text because it is only grammatically and lexically identical. He suggests at the beginning of his book *A Linguistic Theory of Translation*: “Translation is an operation performed on languages: a process of substituting a text in one language for a text in another. Clearly, then, any theory of translation must draw upon a theory of language, a general linguistic theory.” (ibid: .1). Textual equivalent and formal correspondent are distinguished by Catford. Any TL sentence or passage that is considered to be textual equivalent is considered, on a specific occasion, to be the same as a specific SL sentence or part of text. Conversely, a formal correspondent is any category (units, class, structure, element of structure, etc.) in the target language (TL) that may be stated to occupy, as closely as feasible, the "same" place in the target language's "economy" as the specified SL category does in the SL (ibid., 27). Meaning appears to be a very important issue in Catford's theory of translation, and he defines it as “the total network of relations entered into by any linguistic form” (ibid., p. 35).

1-1-2 Eugene Nida's Definition

Toward a Science of Translating and The Theory and Practice of Translation are major books where Nida primarily expresses his views on translation; he considers translation as a scientific field and notes that the scientific description of the transference of a message from one language to another is legitimate. Nida (1964: p. 3). According to him, translation is an art form, and the best translations are those that are thought of as the original rather than a translation. If form is not a necessary component of a language, he thinks that "each language has its own genius, and anything that can be said in one language can be said in another." (ibid: 4). Then, on discussing the nature of translation, Nida

& Taber stated that “translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (ibidem: 12). Three terms are used in this definition: equivalency, natural, and closest. Translators must identify the most similar words from these places and reassemble them correctly, avoiding translation errors. Translation studies greatly benefit from the dynamic equivalency proposition, which is advancement over standard translation. In contrast to conventional free translation, it requires that the translation accurately convey the meaning of the original material as much as possible. In his efforts to provide a scientific theory for translation studies, Nida incorporates the linguistic idea of transformational generative grammar. According to him, the original texts are the underlying kernels, and the translations are the surface structure. For Nida, understanding is one of the key issues in translation. He states: When a high percentage of people misunderstand a rendering, it cannot be regarded as a legitimate translation



Figure 04: Nida’s Process of Translating (from Nida 1975: 80)

1-1-3 Peter Newmark’s Definition

Peter Newmark defines translation as “rendering the meaning of a text into another language in the way that the author intended the text” (1988:5). He believes that before translating a book, it is important to thoroughly analyze it, taking into account factors like the author's intentions, the text's readership, and attitude. Newmark emphasizes keeping the same meaning intended by the

author of ST in the TT. In his view, the translator must be faithful to ST by creating an equivalent to it in the TT. According to him, there are no absolutes in translation, and everything is dependent on circumstances. He states that "everything is translatable up to a point, but there are often enormous difficulties" (ibid, 73).

1-1-4 Additional Definitions of Translation

Hartmann & Stock define translation as the replacement of a representation of a text in one language by a representation of another equivalent text in a second language." Hartmann & Stock (1972: 713) Translation is the process of changing a text's representation from one language to another that is equivalent in a second language.

According to Dubois, "translation is the expression in another language (or TL) of what has been expressed in another (SL), preserving semantic and stylistic equivalencies" Dubois (1973), cited in Bell (1991: 5), i.e., the act of translating something from one language (SL) into another (TL) while maintaining stylistic and semantic equivalencies.

For Wills, translation is the procedure that leads from a written SL text to an optimally equivalent TL text and which requires the syntactic, semantic, stylistic, and text pragmatic comprehension by the translator of the original text. Wills (1982:112) i e the process of translating a written SL text into an optimally comparable TL text involves the translator understanding the original text's syntactic, semantic, stylistic, and pragmatic elements.

According to Tudor, translation, as the process of conveying messages across linguistic and cultural barriers, is an eminently communicative activity, one whose use could be considered in a wider range of teaching situations than may currently be the case. According to Tudor, cited in Duff (1989: 5), translation is

an incredibly communicative process that involves transferring meanings between different languages and cultures. As such, it should be used in a wider variety of educational contexts than it is now.

For Hatim and Mason, translating is a communicative process that takes place within a social context. Hatim and Mason (1990:3) i.e., translation is a communicative process that occurs in a social setting.

According to Bell, “translation is the transformation of a text originally in one language into an equivalent text in a different language, retaining, as far as possible, the content of the message and the formal features and roles of the original text” (1991: 13). i.e., the process of converting a text from one original language into an equivalent text in another language while attempting to preserve the original text's formal characteristics, roles, and message content.

2 -1 Literary Translation Definition

Literary translation is different from translation in general; literary translation is a specific kind of translation. A literary translation ought to capture the author's inventive, perceptive, and creative style. In actuality, literature is set apart by its visual appeal. Due to the widespread belief that literary translations lack originality, less attention has been paid to their aesthetics (Devy: 183).

"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." (ibid: 186). Literary translation is expressive, connotative, and subjective, allowing for several interpretations; it is symbolic, emphasizing both form and content (Belhaag, 1997, 20). It is also classical and universal to employ unique tools to heighten the communication effect. Propensity to stray from accepted linguistic conventions. Literary translations must also capture all

of the literary elements present in the original text, including sound effects, word choice based on morphology, figure of speech, etc. (Riffaterre, 1992: 204–205). It is important to maintain the original text's style when translating a literary work, according to Gutt. Literary studies are naturally particularly interested in this wider, stylistic dimension of communication, so it is not surprising that literary translation theorists have given this issue a great deal of thought (Gutt, 1991: 123).

2-2. Challenges of Literary Translation

In his seminal work “Literary Translation: A Practical Guide,” Clifford E. Landers stated that “in technical translation, for example, style is not a consideration so long as the informational content makes its way unaltered from SL to TL. The freight-train analogy is a useful one: in technical translation, the order of the cars is inconsequential if all the cargo arrives intact. In literary translation, however, the order of the cars—that is, the style—can make the difference between a lively, highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul (Clifford: 7).

2.2.1 Maintaining the aesthetic of the original text: The literary translator is required to maintain the same impact of the ST in order to convince the TT reader. Because literary texts, especially poems, have a special aesthetic and tone, one of the biggest challenges that can encounter the translator is to keep their unique effect in the TT.

2-2-2 The author’s original tone: the literary translator must take care not to alter the author's original tone utilized throughout the book.

2-2-3. Culture-bound references: literary works typically target a specific audience; thus, the author employs cultural idioms that are understandable to

that audience. However, the expressions may appear alien to the target culture, making it difficult for the translator to find alternatives for them.

2-2-4. Dialect and Slang: The writer of ST can adopt different dialects or slang in his literary works, but it makes it a challenge for the translator to maintain the same style when trying to transfer this dialect to another language or another dialect as well.

2-2-5. Tongue Twisters and Creative Wordplay: The tongue twisters and creative wordplay are very specific to each language, and they are difficult for literary translators to deal with. Translators must give a translation that is similar to the source sentence and presents the same pronunciation issues for readers who are not fluent in the target language.

2-2: The Issue of Untranslatability

Translatability is the capacity to convey the meanings intended in the source text to the target text. Regarding this, Catford distinguished between two

2-3 Catford's Categories of Untranslatability

2-3-1 Linguistic Untranslatability

When an item from the source language lacks a lexical or syntactical equivalent in the target language, it is considered untranslatable from a linguistic perspective. For instance, languages that distinguish between familiar and polite you-forms (which include most major European tongues).

Tu, Vous in French, (You) in English, Tu, usted, in Spanish, (you) in English.

, '(two) they' هما dual, 'he' هو singular has which, Arabic Classical is example an

, '(two than more) they' هم plural and أنتما، أنتما ، English (You). Arabic is أنت، أنت

2-3-2_Cultural Untranslatability

Conversely, cultural untranslatability happens when the target language culture is devoid of a situational element that is pertinent to the source language content. (ibid., 99); for instance, Arabic has more kinship terms than English. e.g., Words like 'uncle', 'aunt' and 'cousin' have too many equivalent words in Arabic, عم، خالة عمّة، ابن الخال، ابن العم، ابنة الخالة، ابنة العمّة

It will be difficult to establish the exact relationship.

Translation and Culture:

Toury confirms that “translation is a kind of activity that inevitably involves at least two languages and two cultural traditions” (Toury 1978: 200). Perhaps the most difficult problem of translation is posed by culture, but what is culture in the first place?

The word culture means "the tilling of land, the act of preparing the earth for crops," from the Latin word 'cultura, "cultivating and agriculture, but nowadays the word culture is used figuratively; it means “the way of life and manifestations that are peculiar to a community that uses a particular language as its means of expression (Newmark, 94). According to Snell-Hornby, “culture refers to all socially conditioned aspects of human life” (Snell-Hornby, 39). This concept of culture is defined as “what people have to learn as distinct from their biological heritage. It is not a material phenomenon; it does consist of things, people's behavior, or emotions. It is more of an organization of these things. It is the form of things that people have in mind and their models for perceiving, relating to, and otherwise interpreting them. As such, the things people say and do—their social arrangements and events—are products and by-products of their culture.” (Ohring: 40). The common points in definitions are that the concept of culture is a totality of knowledge, proficiency, and perception; it is immediately

connected with behavior, actions, and events; and it also relies on norms of social behavior or language usage. Culture is the umbrella under which many things come in a society, including language, which is a system of communication that each society uses to express itself, and “no language can exist unless it is rooted in the context of culture. In the same way, no culture can exist without having in its center the structure of language” McGuire, (1980: 14). As Language is the heart of the body of culture, and there is a strong interconnection between them. Many writers consider language as a culturally specific activity, and translation is mainly transference of one culture into another. Translation is culture-bound, and “when we translate, we transport not words from one container to another but rather one entire culture to another, including the social, political, and other conditions that surround the translators themselves in their own environment.” Therefore, translators are required to be bicultural, or multicultural, armed with good knowledge of as many cultures as possible (Vermeer, 1986). In Snell-Hornby (82), the translator is typically described as a mediator whose role is to make these varied cultural forms accessible to the reader of the translation, while Goodenough claims that “a society’s culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves” (Goodenough, 36). Each language and culture is unique, and some elements in a language may not have the same equivalence or may have an unclear equivalence in another language. (Jakobson 1959/2000, 114) stated that “in translation, there is ordinarily no full equivalence between code units.” The lack of full equivalence causes some challenges for the translator. It can be stated that one of the biggest challenges for translators is the rendering of culturally specific items that are embedded in the source culture. We understand that culture is an important part of language and, hence, translation. We also understand that culture is a huge problem of translation: “problems at the lexical or semantic level arising from the presence of

references to culture-specific entities such as customs, traditions, clothes, food, or institutions” (Davies, 2003). As correctly pointed out by Aixelá (1996), many CSI debates have refrained from providing a definition, assuming instead that the idea is obvious. According to his own description, a CSI may only be recognized by using specific reference to a particular source text and target language: “In translation, a CSI does not exist of itself but as the result of a conflict arising from any linguistically represented reference in a source text that, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.” (Aixelá: 57) Davies mentioned this example: for Halloween, we can say that in an English text to be translated into Chinese, this would represent a CSI, whereas if the same text were to be translated into French, where Halloween has become well known in recent years, it may not be seen as a CSI at all. (Davies 2003).

3-1 Culture-Specific Items in Translation

The terms used by Wong and Fernandini instead of CSIs are "any forms, whether tangible and intangible, in which traditional culture and knowledge are expressed, appear, or are manifested" (Wong and Fernandini 2011, 1). Archer used ‘culture bump’ for CSIs and believed that a culture bump takes place for an individual in a different, unusual, and unpleasant situation when communicating with the individuals of another culture. (Leppihalme, 1997): Leppihalme extended Archer's term and applied it in translation. From her point of view, a culture bump is "a situation where the reader of a TT has a problem understanding a source-cultural allusion" (Leppihalme, 4). According to Aixelá, CSIs are “those textually actualized items whose function and connotation in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target

text” (Aixelá, 1996: 58). CSIs refer to certain elements that are deeply rooted in the SL culture and absent in the TL culture. Traditional cultural expressions are words or phrases that are formed by cultural diversity; this diversity can also be observed in societies’ literary writings. These words and phrases are difficult to transfer into the target text because they may have very peculiar meaning in their own culture but may not find the same equivalence in the target culture; thus, they may not create the same effect for the target reader. So, the translation of CSIs poses many problems for the translator, His task is to create the same effect of the source text in the target text. Culture-specific items and phrases call for special translation treatment. Many scholars have studied some strategies for the translation of these words to guide translators in this challenging translation process.

3-2 Newmark’s Classification of CSIs

Newmark creates a classification of CSIs, and he divides them into five classes.

3-2-1 Ecology: Under this class, we find words that represent flora (refers to plants, flowers, trees, etc.) and fauna (refers to animals like horses, birds, fish, etc.)

3-2-2 Material Culture: Under this category, we can find food items (pizza, la paella; Spanish dishes contain rice and chicken, etc.) and clothing items (barbouss, anorak, kofia, etc.) that belong to a particular culture, means of transportation (Egyptian Toqtoq, Double Decker), and currencies (dinar, dirham, riyal, etc.).

3-2-3 Social culture: Under this category, we can find words that represent a work, like Taleb or Chikh in Algeria (a man works at teaching children the Qur'an for free or for a symbolic price), or a leisure activity (cricket, chess, etc.).

3-2-4 Organizations: Under this category, we can find historical and political terms, names of ministries, and religious terms (Jahillia, Muslims, Custodian of Two Holy Mosques, etc.).

3-2-5 Gestures and Habits: Under this category, we can find culturally specific behaviors like music (Malouf) and dance (Flamenco dance).

4 Differences between Method, Approach, Strategy, Procedure, and Technique

The translation's "method, approach, strategy, procedure, and technique" are essentially different parameters. Therefore, translators need to distinguish between the uses of each of these parameters and adopt a more systematic methodological framework for them at both macro and micro levels of translation. What is the difference between them?

4-1 Method

When we talk about method, we're talking about the overall position that a translator takes at the outset of translating any given text. A translator's position influences the translation of the entire text both at the macro and micro levels, and there are various techniques for doing so. To emphasize the source language and culture of a text, for instance, translators can employ "a literal, a faithful, or a semantic method"; to emphasize the target language and culture, on the other hand, they can use "an adaptation, a free, an idiomatic, or a communicative method".

4–2Approach

This term is used to describe the local or regional position that a translator declares after deciding on the global approach in this situation. When it comes to translating a particular sort of content, a translation strategy is less global and more local since it mostly depends on the goals and purposes of the translator. Put another way, a translator can focus on individual areas of the translation after deciding on their overall approach. There are various translation strategies that can be used in this way. For instance, a translator can utilize "foreignizing" if their global approach is to highlight the SL and source culture (SC), but if their global method is to highlight the TL and target culture (TC), they can use a 'naturalizing, or domesticating approach', or any other locally-oriented approach.

4–3Strategy

This term is used to describe a translator's general translation tactical strategy, which the translator utilizes to address particular issues or get around certain roadblocks during the translation process. Stated differently, a strategy might be compared to a lifesaver for a frantic translator who is seeking a solution to a certain issue. No matter what strategy or methodology is used for the job or how skilled or experienced the translator may be, problems in translation are common. In these situations, a translator might use a wide range of techniques, including "borrowing, calque, omission, addition, expansion, modulation, transposition, substitution, transliteration, naturalization, etc.," to help them in their work.

4-4 Procedure

Strategy and technique are frequently "used as synonyms and interrelated" (Guerra, 2012: 3). Confusion results from the inability to reach a consensus over each term's precise meaning. The steps translators take to carry out their translation strategy are referred to as the "procedure" in this context, despite the fact that the term is commonly understood to denote a "strategy" (Vinay and Dalbarnet, 195/1977). If a translator decides to translate a proper name like 'عبد الله', for example, they could use the following procedural steps to reach a satisfactory result: selecting a locally oriented approach, like foreignizing, deciding on the linguistic and cultural rules of the name, and then executing the translation as follows: "عبد الله /Abdullah, not Abdulla, Abdalla, Abed Allah, Abdul or Abdo.

4-5 Technique

Like procedure, technique is a term often confused with that of strategy. It was and is still used to mean a procedure or a strategy (Molina & Albir, 2002). Nida (1964), a Bible translator, used the term "technique" to mean a strategy or a procedure, as in the following (addition, subtractions, and alterations). He also used the term technique in his componential analysis to "identify and discriminate specific features of a range of related words as in Nida's (1964a, pp. 84–85) plotting of relationship terms (grandmother, mother, cousin, etc.) according to the values of sex (male, female), generation (the same, one, two, or more apart), and linearity (direct ancestor/descendant or not). Such results are useful for a translator working with languages that have very different kinship terms." The parameter technique, however, is taken here to refer to the mechanism used by a translator to understand, interpret, analyze, and propose a solution for a specific translation problem or difficulty (A. M. Halimah, 2020).

5 Procedures for Dealing with Culture-Specific Items

In order to produce a target text that has the same impact as the original one, translators try to adopt many procedures to overcome the problem of absence of equivalence, especially when it comes to the translation of culturally specific items. Similar translation strategies are given different names by different scholars: Aixelá (1996), Davies (2003), and Zeghar (2022). Davies seven strategies are: localization, globalization, addition, omission, preservation, transformation, and creation. In addition to this, one strategy from Aixelá is orthographic adaptation.

5-1 Zeghar's Procedures for Dealing with Culture-Specific Items

5-1 -1_Preservation

This procedure has been discussed by other scholars as well and named "transference" by Newmark (1988). while Baker (1992) refers to it as "translation using a loan word" and Schäffner and Wiesemann (2001) prefer the term "naturalization." The preservation strategy corresponds to Aixelá's "repetition" strategy and falls under the conservation group. Since it preserves the exotic essence of the text, it is parallel to Venuti's foreignization. Davies states that preservation in translation occurs when a translator "decides to maintain the source text term in the translation." (Davies, 2003: 72). Davies discusses that this kind of procedure is actually "lexical borrowing," through which an item in one language is borrowed and transmitted into another, and eventually the item may become fully integrated into this host language. (Davies, 2003: 73). According to H. Zeghar, "preservation is the transference of a source language item into a target text in its original form." H.Zeghar(2022)

5-1 -2 Explication (Addition)

According to Davies, “when simple preservation of the original CSI may lead to obscurity, the translator may decide to keep the original item but supplement the text with whatever information is judged necessary” (Davies, 2003: 77). For Davies, this procedure encompasses two types of addition: “addition inside the text” and “addition outside the text.” He refers to them as “extra-textual gloss,” where the explanation is given outside the text, such as a footnote, preface, etc., and “intra-textual gloss,” where the explanatory information is given within the text itself. This procedure is dictated by differences between cultures (Klaudy: 104)”. This procedure falls under Aixelá’s conservation strategy group and is parallel to Venuti’s foreignization.

5-1 -3: Omission (Deletion)

The omission strategy is stated as the opposite of "addition." Davies defines this strategy as the deletion of an ambiguous or questionable cultural reference altogether, “so that no trace of it is found” (Davies, 2003: 79). According to Baker, although the omission strategy may sound rather severe, the omission of some words and expressions in some contexts does no harm (Baker, 1992: 49). Baker continues and states that “if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question” (Baker, 1992: 49). However, as Dimutriu points out, when the translator prefers to use omission, this may be perceived as the translator’s failure to render the word (Dimutriu, 2004). Aksoy’s opinion supports this view. Aksoy denotes that “Unless it is rare and compulsory, whether it is important or not within the text’s coherence, the translator is not advised to use the strategy of “deletion” as it may raise doubts

about the respect to the writer” (Aksoy, 2002: 92). The omission strategy corresponds to Aixelá’s “deletion” strategy, in which the cultural-specific item disappears in the TT. The translator may consider the cultural-specific item not vital for the comprehension of the target reader. Aixelá states that this strategy may be preferred by translators if they “consider the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure, and they are not allowed or do not want to use procedures such as the gloss, etc.” (1996: 64). Although this strategy is discussed by many scholars because they suggest translators should be faithful to the TT and sometimes employing this strategy is considered a failure of the translator, it is used in translation frequently. It falls under Aixelá’s substitution strategy group and is parallel to Venuti’s domestication since it erases the foreignness of the original cultural item in the TT.

5-1 -4 Standardization (Globalization)

According to H. Zeghar, “translators may sometimes use a more general concept instead of a specific one, which basically means simplification, rewording, or rephrasing what the source text says” (H. Zeghar, 2022). According to Davies, globalization strategy is “the process of replacing culture-specific references with ones that are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds” (Davies 2003: 83). In this strategy, general, more neutral or less cultural terms are used for the CSI, and the target readers can understand the CSIs more easily. Aixelá refers to this strategy as "universalization." Newmark calls it “functional equivalent,” where “culture-free word” is used and the culture-specific word is deculturalized (Newmark, 1988: 83).

5-1 -5 Localization

This strategy is the opposite of ‘standardization’. Aixelá refers to the term “naturalization” (1996:63). According to Davies, “translators may use this procedure to avoid loss of effect and instead aim for culture-free descriptions.” With the help of localization strategy in translation, translators “try to anchor a reference firmly in the culture of the target audience” (Davies: 84). This procedure covers three Newmark’s procedures: ‘transference’, ‘naturalization’, and ‘cultural equivalent’ (H. Zeghar:2022). According to Newmark, in naturalization strategy, a SL word is adapted “first to the normal pronunciation, then to the normal morphology of the TL (Newmark, 81–83) With localization, the translator tries to create a similar effect of the CSI in the source text (ST); however, the creation of the same effect may not be possible.

5-1 –6 Transformation (Orthographic Adaptation)

According to H. Zeghar, “this term is borrowed from Davies, who stated that this procedure used to refer to cases where the modification of a CSI seems to go beyond globalization or localization, when the source text item is totally changed in a way that could be considered a distortion or alternation of the original” (H. Zeghar:2022). The difference between this procedure and the other mentioned is not clear because there is some kind of overlap between them. According to Aixelá, this strategy falls under his conservation strategy group, and it is parallel to Venuti’s foreignization since it resembles the repetition strategy; however, the cultural item is adapted with small changes according to the target culture’s phonologic and orthographic rules. This strategy is applied when the translated word is adapted to the target language’s spelling. According

to Aixelá, orthographic adaptation is “a strategy including procedures like transcription and transliteration, which are mainly used when the original reference is expressed in a different alphabet from the one target readers’ use” (Aixelá: 61).

5-1 -7 Creation:

Arabic morphology is non-concatenative and flexible, allowing Arab translators to create a variety of derivatives and new terms without altering Arabic identity. Translators generate whole new terminology based on existing Arabic roots in order to compensate for the lack of the target language. 'Derivation' or 'compounding' are common methods for creating new Arabic words. Derivation (ishtiqaq) enabled translators to overcome the problem of lacking an equivalent in the target language and played a major role in creating new terminology in Modern Standard Arabic.

Conclusion:

Translation brings the source culture and the target audience closer. In doing so, a translator needs to be completely familiar with two cultural contexts, because translators, on the one hand, try to make the target text comprehensible, and on the other hand, they try to create the same influence by taking the author’s stylistic features into account. In order to achieve this, the translators adopt some strategies, such as adding some phrases to explain a cultural element for the target audience, deleting some phrases, translating with more culture-free and global words, or translating another cultural element of the target culture. Some cultural elements force translators to make some decisions about the strategies to be developed. Therefore, the translator applies the best and most effective translation strategy when translating CSIs. Furthermore, choosing the most appropriate translation strategy can not only help the translator translate CSIs in the best possible way but may also confirm the success of the translator.

Chapter Three

Analytical Study

Introduction

This chapter aims to analyze the translation procedures adopted by Ihsan Abbas in translating CSIs in Herman Melville's novel 'Moby-Dick.' CSIs are more difficult to translate than other elements; they usually pose translation problem in their transfer because of their non-existent or different values in the two cultures involved. CSIs normally require a special care, attention and a conscious use of translation procedures on the part of the translator. Translation procedures used for dealing with each CSI are investigated using a theoretical model that is developed in this study based on model proposed by H.ZEGHAR (2022) which in turn based on Aixelá's (1996) and Davies' (2003).models

Arabs didn't venture into the sea much and didn't have any marine ships, and they had only commercial ships, so they entered the modern age without building any modern or huge ships. So, Arabic dictionaries contained only a few nautical terms and didn't help the translator much.

About the Novel and the Author

Moby-Dick's novel by Herman Melville is the great American novel, or, as they like to call it, their only epic, characterized by its exciting events, its diverse personalities, and its Shakespearean dialogue, which makes it complicated. It consists of 135 chapters, a story of the adventure of a man on a whaling ship seeking revenge on Moby Dick, which is actually an investigation into the nature of man and nature itself.

Herman Melville was born in New York on August 1, 1819. His father was an importer and merchant; his father, Alan Dee, described him in his childhood as "a little backward in speech and slow in understanding."

After his father's death in 1832, the wealth of the family diminished. To help the family financially, Melville began clerking at a bank; at the same time, he studied classical literature at school. In 1839, at the age of 20, he wrote his first successful novel about his experience in France in 1846, "Typee," and then his second novel, "Omoo." In 1847, that same year, Melville married Elizabeth Shaw, from the Massachusetts family. In 1851, Moby-Dick was published. Melville worked hard on Moby Dick; he wrote to the author, Richard Henry Dana, Jr., that the book would be "aa strange sort of book... The poetry runs as hard as sap from a frozen maple tree; and to cook the thing up, one must throw in a little fancy, which, from the nature of the thing, must be as ungainly as the gambols of the whales themselves. Yet I mean to give the truth of the thing, in spite of this." The book was a commercial failure. In 1852, Melville published 'Pierre', who was confusing the critics and was another failure. The last novel published by Melville was "The Confidence Man "(1857), another strangely confusing text that is ridiculously sarcastic about America. Melville spent the rest of his life writing shorter, largely uncelebrated works. His latest novel, Billy Budd, was completed in 1891 but was not published until 1924, long after his death. When he died in 1891, he died without being noticed.

About the Translator: Ihsan Abbas: 'Custodian of Arabic Heritage and Culture'

He was born on December 2, 1920, in the Palestinian village of 'Ayn al-Gazál, close to Haifa. Ihsan Abbas was the third of five children; his father was a trader. Like many other young Palestinians of his age, he was sent to study at the Arab College in Jerusalem. It was there that he finished his secondary studies and received his teaching certification in 1941. After a few years of teaching in Safed, he enrolled at the University of Cairo shortly after the war ended. There, he earned his Ph.D. in 1951, his master's degree in 1951 for a thesis on Arab literary culture in Sicily, and his bachelor's degree in Arabic literature in 1949. His first novel, released in 1950 and published in 1954 as part of his dissertation

on asceticism (zuhd) and its impact on Umayyad culture, was actually an Arabic translation of Aristotle's De poética, created from an English version when he was still a doctoral student in Cairo. As a graduate student in Cairo, he instructed students in Arabic. From 1951 to 1961, he was a lecturer at Gordon Memorial College, which subsequently changed its name to Khartoum University. He relocated to Beirut in 1961 to assume a 25-year tenure as a professor in the American University of Beirut's (AUB) Department of Arabic and Near Eastern Languages. In 1986, when he retired and the Lebanese civil war was putting more and more people at risk, he accepted an invitation to come relocate to Amman, where he worked as a professor of Arabic literature at the Jordanian University and carried on with his studies and research right up until his passing. The translator cannot fulfill the translator's rights in a definition and mention of his most important achievements because of the limitations of the study, and he said on the subject of the translation of the novel Moby-Dick:

قابلته وحين بيروت سميت إلى داتوس السيد جاء أن صادف" (Smith Datus) فرانكلين مؤسسة رئيس الرواية في كلاسيكي خير أثر وهي - "ديك موبي" رواية ملقّل هرمان رائعة أرى أن أمنية لي إن لي قال ذكروا وأكثرهم لترجمتها، يرشحون العارفين من بعض سألت وقد العربية، اللغة إلى مترجمة. الأميركية غنية ليست العربية أن وأعتقد الحيتان وأنواع البحر بيئة إلى لأنها تنتمي صعبة رواية هذه: له قلت اسمك مزودة بشروح طبعة إلا تذللها لا أخرى صعوبات وفيها والحيتان، السفن وأنواع البحرية بالمصطلحات. تصفها التي الطبعة توافرت إذا على ترجمتها توافق أنك المبدأ حيث من ذلك يعني: قال. وتعليقات كافية أن إلى نفسي اطمأنت فإذا يبقى وكم يتلاشى من صعوبتها كم وأقدر جديدة، قراءة الرواية أقرأ دعني: قلت مكتب رئيس عاد وحين طلبتها التي النسخة ضوء على ترجمتها في مضيت يصاب بالإخفاق لن عملي للرواية أحتفظ أن على النفس ووطن. الترجمة على العون نَعْم كانت نسخة بالبريد إليّ فرانكلين أرسل ونصف سنة على تزيد مدة ترجمتها واستغرقت. الإنكليزية اللغة في لأسلوبها مشابه رفيع أسلوبيّ بمستوى موبي" في حاولتها ما لأعدّ حتى الترجمة، في كثيراً وانسجمتُ والمراجعة والتنقيح، والتبويض التسويد بين وهو مترجم) المترجمة الكتب قراءة أحب لا أنا: بكر أخي لي قال حتى الترجمة، في قمة عملي "ديك أنا و. أنهيتها أن بعد إلا أضعها جانباً لم العربية إلى مترجمة "ديك موبي" قراءة بدأت حين ولكني (عريق "ديك موبي" ترجمة أن أعتقد بل في طبعه ليس فذلك يجاملني، يكن لم - الله رحمه - أخي أن أعتقد "ترجمتها في بذلته الذي الجهد تستحق

“It would be difficult to imagine who in the twentieth century could have deserved this title more, for with the death of Ihsan Abbas on 29 July 2003 at the age of 82, after some years of declining health, the Arab world has lost a figure who for decades dominated many important aspects of its cultural life and the ways in which this would be understood and interpreted in Arab scholarship.”
Lawrence Concard (2005)

Analysis of the Translation of CSIs in Moby-Dick And Its Arabic Rendition

'الحوت' أو 'موبي ديك'

The sea is a space of wonderful and amazing creatures; that are mentioned in the American novel, and also the translator spared no efforts in rendering each of them, including the hump-back whale, which is الحوت المسنم, the black fish whale, the razor-back whale, commonly known nowadays as finback whale الأدهم, or the common rorqual الهركول, and the thrasher whale, which is الحوت الدراس...etc. Many procedures and methods have been used to compensate for the lack of terminology, including Arabization, which helped the translator formulate new Arabic terminology, particularly nautical terms, as in the example mentioned below. The genitive '-Ceti' of the Latin 'cetus' and Greek 'kytos' in the term spermaceti is rendered into القاطوس. According to Ismail Madhhar, in his seminal book about whales entitled الحياة والعقل الحيتان, which was published in 1949, the nautical term 'Cetacea' has Greek origin and was generated in Latin. Arabs had Arabized the Greek name "kytos", which means any monster or large fish,

particularly a whale, into القاطوس; which is the most appropriate word to call this mammal species (according to Ismail Madhhar), because the word 'الحوت' in Arabic has a large share, and the Arabs did not differentiate their linguistic definitions between 'الحوت' and 'سمك', and they even confounded between the two terms and used them interchangeably, and for them 'الحوت' is 'سمك' and large fishes are 'حيتان'. According to Dimiri in his book 'حياة الحيوان', 'hut' is 'سمك', plural 'ahwat', 'huta' and 'hitan' in this book 'القاطوس' had wrongly written with حرف الفاء. It is worth mentioning that in Charaf's Lexicon, the word 'Cetations' was rendered into القبطية and the Greek term 'kytos' was Arabized into سيتيا, but Dimiri claimed that سيتيا is the wrong Arabization. This item belongs to the class of fauna, which in turn belongs to the class Ecology of Newmark's classification.

As Arabic morphology is non-concatenative and it is a language of derivation لغة الاشتقاق, the Arabic translator came up with new terms, was very creative, and produced a fairly good number of derivatives, as in the following examples:

حيتان hitan pl hüt حوت: TT/Whale: ST hiwata حواتة and

تاھوٲت taħwīt: TT/Whaling: ST الاسرة التحويتية, حواتين جمع

حوات: TT/Whaleman: ST الحواتات(سفن التحويت)

ST:Ship of Whaling/TT:

He took the Arabic word 'hut' حوت and inserted it in different templatic patterns and added vowels which mark variations, thus, imposing additional meanings, Arab readers discover new terms such as 'تاھوٲت taħwīt', Whaling which is known by حرفة صيد الحيتان أو الذهاب لصيد الحوت and also 'حواته', 'hiwata' for 'whaling', which means the practice or industry of hunting and killing whales in order to get oil and meat, and 'اسرة التحويتية حوات pl حواتين'; 'ħawwāt'; 'ħawwātīn' for 'whaleman' / 'whalemen' or 'whaler(s)', which refer to those who work on a

ship which is used to hunt whales that is known by صائدوا الحيتان and الحواتات ship of Whaling which is known by سفن الصيد.

There's not well known root in Arabic of the word حوت, Al-Farahidi mentioned it in the chapter of 'الثلاثي المعتل' of his book 'العين', where the two letters ح and ت are accompanied by the sound of العلة, and then الجوهرى talked about it in a full chapter, which is unclassified, He said that when the letter ح is مضموم it means a fish, but when the letter ح is منصوب it means either a bird hovering around the water or an animal hovering around its prey, but in ancient Egyptian antiquities, the word 'huthan' was used as meaning a fish.

The item whale belongs to the category of fauna which in turn belongs to the class Ecology of Newmark's classification, whereas whaling belongs to the category of work which in turn belongs to the class social culture

It is worth mentioning that the word الحوت is mentioned in Quran, Here are some evidences from surat AL-Qahf in the story of the prophet Jonah and Joshua with AL-khidr peace be upon them, verses from 60 to 63:

"وإذ قال موسى لفتهاه لا ابرح حتى ابلغ مجمع البحرين أو امضي حقبا فلما بلغا مجمع بينهما نسيا حوتهما فاتخذ سبيله في لبحر سربا فلما جاوزا قال لفتهاه أتنا غداءنا لقد لقينا من سفرنا هذا نصبا قال أراءيت إذ أوينا إلى الصخرة فاني نسيت الحوت وما انسانيه إلا الشيطان أن اذكره فاتخذ سبيله في البحر عجباً"

In surat AS-Safat verses from 132 to 144

"وان يونس لمن المرسلين اذ ابق الى الفلك المشحون فساهم فكان من المضحضين فاتقمه الحوت وهو مليم فلولا انه كان من المسبحين للبت في بطنه الى يوم يبعثون"

As far as the word سمك is often claimed to originate from the Swahili language, but in contrast it was known by الصحابة, and it was mentioned in AL-Hadith A'Sharif as indicated bellow

عن ابن عمر رضي الله عنهما قال " احلت لنا ميتتان ودمان فالميتتان السمك والجراد و الدمان الكبد والطحال "

عن ابن مسعود رضي الله عنه " قال قال رسول الله صلى الله عليه وسلم " لا تشتروا السمك في الماء فانه غرر "

Concerning the English term Whale, Whales, are animals of the mammalian order 'Cetacea', Old English 'hwæl' whale, also 'walrus', from Proto-Germanic 'hwalaz' (source also of Old Saxon 'hwal', from PIE 'skwal-o-', source also of Latin 'squalus' a kind of large sea fish. In popular use it was applied to any large sea animal. Whale-fishing (1716), whale-fishing is a verbal noun from whale (v).

*The translator also created; with high confidence based on his competence in Arabic language terminology, new terms through reviving old words that are no longer used. إحياء المهجور أو الاستنباط.

*The first example for this procedure 'Creation' is the word دوح

ST Porpoise

In Chapter 6. The Street.

In New Bedford, fathers, they say, give whales for dowers to their daughters, and portion off their nieces with a few porpoises a-piece

In Chapter 32. Cetology.

As the type of the FOLIO I present the Sperm Whale; of the OCTAVO, the Grampus; of the DUODECIMO, the Porpoise.

البربوز او الدوحر TT

In chapter 6 الشارع

والناس يقولون أن الأباء في نيوبدفور د يدفعون المهور لخطاب بناتهم حيتانا ويفرقون على القريبات
حصصا من البربوز

In chapter 32 علم الحيتان

ومن النوع الثالث البربوز أو الدوحر

Porpoise, the type of blunt-headed, thick-bodied Cetacean common in the North Atlantic, early 14THC, "porpas", "porpays", "porpeis" the common Porpoise from Old French "porpais"(12c.) Porpoise literally "pig fish," from "porc" "pig, swine" (from Latin "porcus" "pig," from PIE root "porco" "young pig") and "peis" "fish," from Latin "piscis" "fish" (from PIE root "pisk" "a fish"). PIE=Proto Indo European. The Old French word probably is a loan-translation of a Germanic word meaning literally "sea-hog, mere-swine;" compare Old English "mereswyn, Old High German "meri-swin" Middle Dutch "mereswijn", Porpoise the last of which also was borrowed directly into French and became Modern French "marsouin. Classical Latin also had a similar name "porculus marinus" and the notion behind the name likely is a fancied resemblance of the snout خنزير أو خرطوم to that of a pig (ETYMONLINE)

The translator used بربوز to render the word porpoise and in other situations he used the created word الدوحر on analogy with the English one, it was used instead of 'the sea hog' خنزير البحر, the new compound word here comes from 'دوبل' 'dawbal'; which means 'hog' or 'pig' خنزير in classical Arabic and 'البحر' 'al-baḥr'; 'the sea', the translator used the first part 'daw' from the word 'Dawbal'

joining it with the last part ‘ḥr’ of the noun ‘baḥr’,; Compounding into one word in Arabic is called ‘النحت’ Naḥt, which is a type of derivation for many scholars i.e., Coinage By Compounding

This item belongs to the category of fauna which in turn belongs to the class Ecology of Newmark’s classification

*The second example is the word shawāni الشواني the plural of شاني shānī,

ST Schooner

In chapter 1. Loomings.

It is quite as much as I can do to take care of myself, without taking care of ships, barques, brigs, Schooners, and what not.

TT الشواني

In chapter 1 تباشير

فانا أحب أن اهتم بشؤون نفسي دون أن اهتم بالسفن والمركبات المثلثة الأشرعة و المثناة والشواني وهلم جرا

Schooner is fore-and-aft rigged vessel سفينة مزودة أو مجهزة (originally with two masts, perhaps from a New England verb related to Scottish ”scon” ”to send over water, to skip stones.” Skeat relates this dialectal verb to shunt The spelling probably was influenced by Dutch, but Dutch ”schooner” is a loan-word from English, as are German ”Schooner, French Schooner“ Swedish ”skonert”. The type of ship itself is said to have been first built in Gloucester (in England), Mass., and shipyard.

The rig characteristic of a ” Schooner” has been defined as consisting essentially of two gaff sails, the after sail not being smaller than the fore, and a head sail set

on a bowsprit. [OED].In short it is “a sailing ship with two or more masts and with its sails parallel to the length of the ship, rather than across it” (“Schooner,” 2008). The meaning of the word itself is "tall beer glass" is by 1879, of unknown origin or connection to the sailing ship word (the ships are not noted for their size); OED (Oxford English Dictionary) calls it a "fanciful use" of it.

And for the Arabic word شَانِي shānī, according to Agius (2008) the term ‘Shīnī’ is of obscure origin, the name appears in different forms: shawna, shīniyya, shānī and shāniya pl shawāni (Agius: 334). The same author offers clues, explanations and descriptions of the vessel based on the first-hand accounts and writings of famous Arab Muslim historians and chroniclers like al-Idīrsī, Ibn Hawqal, al-Muqaddasī and al-Maqrīzī, and he summed up their descriptions as follows: « A shīnī carried a single mast with sails (originally two, then three).» (Ibidem) H.ZEGHAR(2022).

Through reading many Arabic sources about the maritime industry especially in Islamic state we understand that A shīnī or shawna are among the most important elements of the naval fleet in the Islamic States and also in the Romanian State, the largest of which was shīnī in the country, which was the ship of war, where they were setting up towers and a fortress of defense and attack, and Romanians made some of them square towers in the middle with layers in the upper class, including the armed forces, and in the lower class, the navigators with oars, and the name of the shīnī remained known until the days of the Ottoman State, in which he called some of the most important battleships. This item belongs to the category of means of transportation which in turn belongs to the class material culture of Newmark’s classification

When comparing Schooner and ‘shīnī’, it should be noted that a ‘shīnī’ belongs to the category of warships while a ‘schooner’ belongs to sailing vessels.

At first glance it seemed that the translator Arabized the word ‘schooner’ but after research, it turns out that the translator resorts to the procedure of localization because the words ‘shani, shawani’ were exist in old culture, the translator revived old word; which is disappeared through time;

*The third example is two words دقل and لصاري.

ST Mast, Royal mast-head, Spar in Chapter 1. Loomings.

No, when I go to sea, I go as a simple sailor, right before the mast, plumb down into the forecandle, aloft there to the royal mast-head. True, they rather order me about some, and make me jump from spar to spar, like a grasshopper in a May meadow. And at first, this sort of thing is unpleasant enough

Bowsprit in Chapter 2 The Carpet-Bag

And where but from Nantucket, too, did that first adventurous little sloop put forth, partly laden with imported cobblestones —so goes the story—to throw at the whales, in order to discover when they were nigh enough to risk a harpoon from the bowsprit? Now having a night, a day, and still another night following before me in

تباشير in Chapter 1، دقل ’الصاري الملكي ، لصاري TT

الماء أمام منارة غير أني حين اذهب إلى البحر اختار أن أكون بحارا بسيطا يقف أمام الصاري ويسبر السفينة و يصعد إلى قمة الصاري الملكي حقا إن رؤسائي يأمرونني بهذا أو بذاك فاقفز من دقل إلى دقل كأنني جندب

ومن أين إلا منها اندفعت أول سفينة مغامرة وحيدة الصاري وقد شحنت فيها حمولة من الحصى كذلك تقول
القصة لتخذف بها الحيتان حتى يكتشف الصيادون مدى اقترابها فيقذفوها بالرمح المريش من محاذات الدقل
المائل الأمامي

Mast is a long pole on a ship, secured as the lower end to the keel, to support the yards, sails, and rigging in general," Old English 'mæst', from Proto-Germanic 'mastaz' source also of German 'Mast, from PIE 'mazdo 'a pole, rod' source also of Latin 'malus' 'mast,' 'a stick', In all large vessels the masts are composed of several lengths, called lower mast, topmast, and topgallantmast. The royalmast is now made in one piece with the topgallantmast. A mast consisting of a single length is called a pole- mast. In a full-rigged ship with three masts, each of three pieces, the masts are distinguished as the foremast, the mainmast, and the mizzenmast; and the pieces as the foremast (proper), foretopmast, foretopgallantmast, etc. In vessels with two masts, they are called the foremast and mainmast; in vessels with four masts, the aftermast is called the spanker-mast or jigger-mast (Century Dictionary, 1895) In nautical use, Spar is a piece of timber used on a ship (in mid-14c); the specific sense, a round pole used as a mast, yard, boom, etc., (in 1630s). The Germanic word also was borrowed in Old French as esparre, which might be the direct source of the English word. And the bowsprit is a large spar projecting forward from the bow of a ship," late 13c., probably from Middle Low German 'bochspret', from 'boch' 'bow of a ship' and 'spret' "pole" (compare Old English 'spreot' "pole" Dutch 'spriet' "spear;" The variation in early forms (including 'boltsprit,

'bolesprit, 'boresprit) suggests a non-native word. French 'beaupré' is a Dutch loan word. (Etymonline)

As far as the Arabic word, "Sarii" it means the wooden pole in the middle of the ship.

The masts and the sail's canes of the ships and the boats in the Arabian Gulf were made of Teakwood, Nargil, Coconuts wood, and the mast of the ship for the Arabian Gulf sailors has a special name was 'Daqal', because the word 'Sarii' was used in the Mediterranean ships and the meaning of the 'Daqal' was originally the palm root, indicating the local character of this important part of the ship, where the palm tree was available on the shores of the Arabian Gulf, and the length of 'Daqal' or 'Sarii' was commensurate with the size of the ship and its cargo. It should be noted that the "Peqod "is made of a wood grown in America.

In both text the writer used four purely nautical terms, the 'mast', 'spar', 'the bowsprit' and the 'royal mast-head' where the translator succeeded to far limits in finding equivalents in target culture through the procedure of localization. He rendered 'mast' into 'صاري' 'the royal mast-head' into 'الصارى الملكى' the word Sapir into دقل and 'الدقل المائل' for 'the bowsprit'.

*The fourth example is the word ردغية.

ST Slobgollion in Chapter 94 ‘A Squeeze Of The Hand’

“There is another substance, and a very singular one which turns up in the course of this business, but which i feel it to be very puzzling adequately to describe. It is called slobgollion; an appellation original with the whale men, and even so is the nature of the substance. It is an ineffably oozy, stringy affair, most frequently found in the tubs of sperm, after a prolonged squeezing, and subsequent decanting. I hold it to be the wondrously thin, ruptured membranes of the case”

عصر الاكر الشحمية 94 Chapter in ردغية TT

هناك مادة فريدة غاية في تفردها تبرز خلال هذا العمل ولكني احس بالحرج من اناصفها وصفا كفاءا بتحديددها يسمونها الردغية وهو اسم من وضع الحواتين وينطبق على طبيعة تلك المادة فهي ردغية نشاشة غروية يقصر عنها التعبير واكثر ما توجد في براميل الزيت بعد العصر الطويل وما يتلوه من تعبئة وانا اراها الاغشية الرقيقة المدهشة في رقتها المتمزقة التي تكون في القحف وقد تضامت والتحمت"

The word ‘slobgollion’ (of unknown origin) In Chapter 94 ‘A Squeeze of the Hand’, was only used by whalemens, and it refers to « an ineffably oozy, stringy affair, most frequently found in the tubs of sperm... ». Herman Melville, « in accordance with his desire for real originality (...) was the first who use this word in print. » (Kelley: 406). William Clark Russell’s 1883, Sailor’s Dictionary defines the word as the same way as Merville “a whalemens term for oozy, stringy substance found in sperm oil”.

“More evidence of sperm-squeezing” is a title of an article posted on 13 September 2010 written by the author CALEB GRAIN, (Categories Anthropology, History of Technology, and Whaling). We use it verbatim to avoid excluding any details: “Looking again at “A Squeeze of the Hand,” Melville’s chapter about the practice of squeezing spermaceti, I noticed that Melville adds a telling bit of linguistic detail. Among the names that he gives for sperm whale detritus is *slobgollion*, “an appellation original with the whalemén.” He defines it as “an ineffably oozy, stringy affair, most frequently found in the tubs of sperm, after a prolonged squeezing, and subsequent decanting. I hold it to be the wondrously thin, ruptured membranes of the case, coalescing.”

It occurred to me that if sperm-squeezing was a real practice, then *slobgollion* must have been a real word, as well as an unusual one—and that with Google it’s now very easy to gather information about unusual words., when I looked up ‘*slobgollion*’, I found no more than the Melville passage I was trying to verify. Somewhat more helpfully, William Clark Russell’s 1883 *Sailor’s Dictionary* defines the word as a “whaleman’s term for an oozy, stringy substance found in sperm oil.” Clark Russell’s dictionary is so much later than Melville’s, though; that it’s possible he was just borrowing from Melville.

A more intriguing find was a report by Robert Clarke, “Open Boat Whaling in the Azores: The History and Present Methods of a Relic Industry, «Discovery Reports Issued by the National Institute of Oceanography, vol. 26 (1954): 283-356. Clarke visited the Azores in the summer of 1949 to study the natives’ continued practice of open-boat whaling. “The methods employed,” Clarke writes, “are a survival of that old-time whaling generally believed to have quite vanished from the seas, learned from American whalers in the nineteenth century” and including not only the chase but also “the ‘cutting in’ of the whales and the ‘trying out’ of their blubber in iron pots on the shore.”

Describing a heat purification system for oil and blubber at Negrito, on the isle of Terceira, Clarke writes:”The try-house stands nearby on somewhat higher ground, before a cemented space where two stone blubber tanks are excavated. Within the try-house there is a battery of four pots which are used for blubber only. The spermaceti from the case and junk is boiled out separately in an adjoining open-air try-works whose two pots are made not from cast iron but from riveted sheets of wrought iron. Spermaceti needs a lower temperature for trying out than blubber, and I have been told, rather obscurely, that this explains the use of sheet iron pots. At several Azores stations the case and junk are tried out indiscriminately with the blubber, so that the cooked spermaceti or ‘head oil’ is not kept separate. But where this separation is carried out, I understand that it is still customary, as in the whaleship days, to ‘squeeze sperm’ before putting the head matter into the pots. Squeezing sperm means plunging the hands into a tub of the semi-liquid spermaceti and there squeezing them together, so as to remove ‘slobgollion’, the fine strings and tatters of membrane which are suspended in the spermaceti and which would tend to char in the pots and somewhat affect the quality of the head oil. Note that Clarke’s understanding of the purpose of sperm squeezing is not Melville’s but the one William M. Davis gave in ‘Nimrod of the Sea’ (1874).

In the Arabic rendition Ihsan Abbas, creates the term ‘الردغية’. This word was derived from the Arabic root رذغة ‘rodğa’ or ‘radaga’ ;’ which means ‘slime or mire, by suffixing the adjectival ending /-iyya/.it became rodğ’iyya or radag’iyya

يوم دو ردغ For example, means a day of slime or mire another example منعنا هذا means this slime or mire prevented us from attending the prayer of Friday الوحل او الطين and also رذغة الخبال or ‘radaga’ رذغة الخبال which means the fluid squeezed, or wrung, or flowing, from the inhabitant of Hell

عصارة أهل النار وهي قيح وصديد والخبل هو فساد العقل , and عصارة الماء means slimy or miry water طين we can translate the word mire into different Arabic terms, وحل حما ولفظة حما وردت في القرآن وتعني الطين الذي صارت له رائحة غير مرغوبة لطول مكثه في الماء

There is no clear definition of the word ‘Slobgollion’ in dictionaries apart from Melville’s. In the last paragraph of the article above mentioned, we understand that ‘Slobgollion’ is undesirable substance that has to be removed because it affects “negatively” the quality of head oil. And from the definitions and descriptions of both ST term Slobgollion and TT term الردغية, we understand that *the similarities between the two substances are that both resemble mud or slime in viscosity and the smell and both are undesirable.*

*The fifth example is the word الردور المائي and الدوامة النرويجية

ST Maelstrom

In Chapter 73. Stubb and Flask kill a Right Whale; and Then Have a Talk over Him.

So close did the monster come to the hull, that at first it seemed as if he meant it malice; but suddenly going down in a maelstrom, within three rods of the planks, he wholly disappeared from view,

Norway Maelstrom

In Chapter 36. The Quarter-Deck

He shouted out: “Aye, aye! and I’ll chase him round Good Hope, and round the Horn, and round the Norway Maelstrom, and round perdition’s flames before I give him up.

TT دردورمائي

In chapter 73 اسطب وفلاسك يصيدان واحدا من الحيتان الاثينة ثم يشتركان عنده في حديث

واقترب الوحش من هيكل السفينة كثيرا حتى خيل للناظرين انه يدبر مكيدة ولكنه انقض فجأة في دردور
مائي على مسافة ثلاث ادرع من الالواح واختفى عن الانظار تماما

الرابعة خلف الدقل الاعظم In chapter 36 الدوامة النرويجية

نعم نعم وسأطارده حول رأس الرجاء وحول رأس هورن وحول الدوامة النرويجية وحول شعل الهلاك
والدمار قبل أن اياس من لقائه

Ihsan Abbas used 'دردورمائي' (which is considered perfectly familiar to members of the target culture audience that means a whirlpool or vortex); in order to render Maelstrom where he combined two procedures 'localization' and 'explicitation'. Maelstrom here means a powerful often violent whirlpool sucking in objects within a given radius. The original Maelstrom, also known as the Mostenstraumen or Moskstraumen, is a channel located off the northwest coast of Norway that has dangerous tidal currents. English speakers became familiar with its perils through literature Edgar Allan Poe wrote a story called "A Descent into the Maelstrom," and Jules Verne's "Twenty Thousand Leagues Under the Sea" The English word arrived by way of the Dutch word *maelstrom*, which today is spelled *maelstrom*. (The Dutch word combines the verb *malen*, meaning "to grind," and the noun *strom*, "stream.") English speakers have applied the word to any powerful whirlpool since the 16th century, and by the 19th century they'd begun to apply it figuratively to things or situations resembling such maelstroms in

turbulence or confusion, this word is absolutely Dutch; its first known use in this meaning was in 1588, (Merriam Webster Dictionary).

در دور جمع درادير وهودوامه او موضع في البحر يجيش ماؤه ويدور فيخاف فيه الغرق حسب تعريف المنجد في اللغة العربية المعاصرة ص 457

It is also the name of a celebrated and mythical whirlpool in the Arctic ocean near the western coast of Norway and which also denotes a well-known ‘ ‘Al-dardour’ ‘the whirlpool’ الدردور whirlpool off the coast of Oman known as ‘ (Ochs: 64). In chapter 36 (The Quarter-Deck) the translator opts for the الدوامه procedure of ‘preservation’ and renders ‘the Norway maelstrom’ as ‘ النرويجية.

This item belongs to the class Ecology of Newmark’s classification because maelstrom is a ecological or natural phenomenon

Gam in chapter 53

But look at the godly, honest, unostentatious, hospitable, sociable, free-and-easy whaler! What does the whaler do when she meets another whaler in any sort of decent weather? She has a “Gam,” a thing so utterly unknown to all other ships that they never heard of the name even; and if by chance they should hear of it, they only grin at it, and repeat gamesome stuff about “spouters” and “blubber-boilers,” and such like pretty exclamations.

"الجمعة" in chapter 53

ولكن تأمل إلى الحوامة المتألهة، الشريفة، المتواضعة، المضياف، المؤانسة، الطليقة، الهنية، اللينة! ماذا تصنع عندما تلاقي حوامة أخرى في جو رحيم؟ تصنع "جمعة"، شيء لا تعرفه إطلاقاً السفن الأخرى بل إنها لم تسمع باسمه؛ وإذا سمعت به اتفاقاً سخرت منه وكررت اقوالاً عابثة عن النفاثات وعن مراجل الشحم وغيرها من التعبيرات الجميلة

As far as the English word Gam, the author didn't spare effort to explain it and even he wondered why dictionaries don't contain a definition of this interesting nautical term, when he says "But what is a Gam? You might wear out your index-finger running up and down the columns of dictionaries, and never find the word. Dr. Johnson never attained to that erudition; Noah Webster's ark does not hold it. Nevertheless, this same expressive word has now for many years been in constant use among some fifteen thousand true born Yankees." (Yankees in English was a term of contempt (1750s) before its use as a general term for "native of New England" (1765); during the American Revolution it became a disparaging British word for all American natives or inhabitants. Contrasted with 'southerner' by 1828. Shortened form 'Yank' in reference to "an American" first recorded 1778. Latin-American form 'Yanqui' attested in English by 1914 in Mexican Spanish by 1835).

Melville added, "Certainly, it needs a definition, and should be incorporated into the Lexicon. With that view, let me learnedly define it."

"The Gam", The word "الجمعة" was preserved as an equivalence to it, because the Arabic word carries the meanings of assembly and satisfaction, and it is also a whaleman term", in this case the translator resort to the procedure of addition in

form of footnote, where he fully Arabized the term, this term belongs to the category of organizations in Newmark classification

According to Maurice Lee, “Melville seems to lift the vernacular of sailors over official written forms, if only because during a gam stories circulate beyond the surveillance of captains. As a new word and a subversive way of communicating, “Gam” offers the potential for original freedoms. Yet just when Melville appears to reject traditional linguistic and political structures, Ishmael recommends that his new usage “be incorporated into the Lexicon” (240). Whether “incorporated” implies a conservative appropriation or a more radical restructuring is unclear; but as Melville suggests in *Israel Potter* (1855) and “*Benito Cereno*” (1855), revolutions and revolutionary speech have a way of reverting to tyrannical patterns. After declaring his independence from the owners of the *Pequod*, Ahab has little difficulty dominating his crew, who do not follow the radical model offered by the *Town-Ho* dissidents, which is to say that Melville’s skepticism about the potential for political reformation parallels his doubts about continuously free and original language. Because words in “*Moby-Dick*” are culturally embedded, whether in written or oral forms, they can never be separated from the oppressive and liberating possibilities of power”. Maurice Lee 2006

”*The Gam* وقد استعملت لفظة الجمة في مقابلها للمشابهة ولأن اللفظة العربية تحمل معاني التجمع والارتياح وهي أيضا من ألفاظ البحريين فجمة المركب البحري هي الموضع الذي يجتمع فيه الماء الراشح من حزوره عربية فصيحة كما جاء في اللسان “إحسان عباس في الحاشية أو التهميش

Melville defined the term Gam as follows 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.”

الجمة اسم ومعناها اجتماع ودي بين حواتتين (أو أكثر) من الحيتان، وغالبا ما يكون ذلك في مجال التطواف؛ وان تبادل السفينتان النداءات يقوم ملاحو القوارب:ببتبادل الزيارات فيبقى القبطانان بعض الوقت، على ظهر إحدى السفينتين ويبقى الضابطان الرئيسان على ظهر الأخرى "السفينة الأخرى".
إحسان عباس

عرف معجم المعاني كلمة جمّة على حالتين من التشكيل بحيث يتغير المعنى في كل حالة فالجمّة برفع الجيم فهي مجتمع شعر ناصية الإنسان أو ما ترامى من شعر الرأس على المنكبين كما جاء في الحديث عن عائشة رضي الله عنها "كان صلى الله عليه وسلم شعره دون الجمّة وفوق الوفرة" وتعني أيضا معظم الماء وجمعها جمم وجمام و أورد تمثيلا جملة: جاءوا في جمّة في جماعة يطلبون الدية وجميم تعني من كل شيء الكثير المجتمع.

SS TOPHET "CHAPTER 2": THE CARPET

It seemed the great black parliament was sitting in tophet. A hundred black faces turned around in their rows to peer, and beyond, a black angel of doom was beating a book in a pulpit.

حقيبة من القماش "chapter 2" "توفة" TT

بدا لي كأنني أشهد البرلمان الأسود الكبير منعقدا في ظلّات توفة (الجحيم) و أنا مئات الوجوه تلتفت في مقاعدها تتفرس في القادم و من دونها ملاك المنية الأسود يرتل في كتاب فوق المنبر، كان المكان كنيسة للزواج

The source of the word "tofa" is unknown, but researchers believe that the source of the word came from the Latin term (tofene, "توفين", which means extreme pleasure. "Tophet" is a place near Jerusalem, where, according to the Old Testament, idolatrous Jews made human sacrifices to strange gods; also

used is the image of Moloch set up there, later symbolic of the torments of hell (as a place of burning) (**Etymonline**).

The translator uses in Arabic the word "توفة" "tofa," a kind of Arabicization of the Latin word "*tofene*." This item belongs to class of material culture

ST TOMAHAWK "CHAPTER 3" THE SPOUTER INN

The next moment, the light was extinguished, and this wild cannibal, "tomahawk," between his teeth, sprang into bed with me. I sang out; I could not help it now, and giving a sudden grunt of astonishment, he began feeling me

حافة النفاث "CHAPTER3" (الكدوس) TT

النور و قفز المتوحش، و كدوسه و هو ما حسبته طربزينا بين أسنانه الى السرير
بجانبي فلم أتمالك من أن تند عني صيحة- حشرجة دهشة- جعلته يشعر بوجودي

Early 17th century: from the Virginia Algonquian language, the word **tomahawk** is a light axe used by native North Americans (Oxford dictionary). "Tomahawk" is a North American native from the 1610s, probably "**Powhatan**." It is "hatchet, what is used in cutting." "Tomahawk," he cuts. Cognate with "Mohegan" and "tummahegan" Delaware are tamaihecan and Micmac tumeegan. In 18th century, sometimes folk-etymologized axon-axes. As a verb, "strike or kill with a tomahawk" (**Etymonline**).

In Arabic, the term "الكدوس" "elkadous," which is used by the translator, is a "pipe." In Arabic, "البابيب" or "الغليون". OUN said in his dictionary "kadous (s. Greek) "pipe," which is from the Greek word meaning "جرّة" (jar) or "أنبوبة". "Qadous c Qawadis" is used in Nubian (Sudanese dialect), which means containers for bringing water into the waterwheel; it is also used in Turkey and Egypt in the

same sense. This means that the translator used the discovery procedure and used a word to be consistent with the concept and culture of the Arab reader, "جرة" This item is belongs to class of material culture

ST 'PUDDING' "CHAPTER 65" THE WHALE AS A DISH

In the case of the small sperm whale, the brains are considered a fine dish. The casket of the skull is broken into which an axe, and the two plumb whitish lobes being with drawm (precessively resembling two large puddings), they are then mixed with flour and cocked into a most delectable mess, in flavor somewhat resembling calves' heads, which is quite a dish among some epicures; and everyone knows that some young bucks among the epicures by continually dining upon calves' brains

الحوت بين ألوان الطعام "CHAPTER 65" المهلبية TT

أما إذا كان حوت العنبر صغيرا فإن مخه يعد لونا لذيذا من الطعام، إذ يكسر قحفه بفأس و يسقط شعر المخ، و نسحب الفلقتان اللتان يذاب عليهما البياض (وكأنهما صحنان كبيران من المهلبية) ثم يخلط بها الدقيق و تسوي منها أشهى أكلة في طعمها طعم رؤوس العجول و هي لون محبب الى نفوس أهل اللذائذ البوهيميين، وكلنا يعلم أن بعض الفتيان الفار هين من البوهيميين يكثر من تناول مخ العجول

“Pudding” in 1300 “is a kind of sausage: the stomach or one of the entrails of a pig, stuffed with minced meat, suet, blood, and seasoning, boiled and kept till needed,” perhaps from a west Germanic stem **pud** “to smell,” source also of old English **puduc** “a wen,” Westphalia dialect “**puddek** “loup, pudding,” in low German **puddewurst** “black pudding” and English dialectal **pod** “belly”. The

other possibility is the traditional one (also in middle English) that it is from the old French boudin “sausage” from vulgar Latin “botellinus” and from Latin botellus "sausage" (the proposed change of French b to English p presents difficulties). The sense of “dish consisting of flour, milk, egg...etc” In Arabic, the translator used the word "المهلبية" "muhallebiya," which comes from the Arabic language, specifically from the name of a prominent historical figure, YAZID IBN AL MUHALLAB, who was governor of Khorsan during the Umayyad period, and it is said that the dish was derived from him. IHSSAN ABBAS used the term “muhallebiya” as a translation of “pudding” because it contains some similar ingredients and contains the same description of the food through its whiteness, which is ”mellilles,” talked about in the original text, and in Arab culture we don’t have a synonym for **pudding** (it is with the entrails of a pig).

Ihsan Abbas was considered to have translated according to the form and used an old term in the Arabic language (احياء المهجور).

This item is belongs to class of material culture, food items category according to the classification of Newmark

Conclusion

The results showed that translator succeeded to far limits in fulfilling the gaps of the lack or even the absence of many CSIs equivalents, especially nautical terms that are highly pervasive in the English novel by relying on the strategy of creation or coinage by compounding , and also he has greatly worked on the strategy of discovery, which consists of reviving old archaisms and extending their meaning to express new concepts, as Mona BAKER mentioned in her article entitled "Review Of Methods Used For Coining New Terms In Arabic"

which was published in 19. However, In some cases, the translator uses a preservation strategy, particularly for food and clothing items, while translating CSIs, which might lead to ambiguity for the intended reader, and that's what distracts the him from reading the rest of the novel.

General Conclusion

Translation is more than a process of decoding and recoding, especially for CSIs, which pose a serious problem that translators encounter during their work. In order to protect cultural diversity, he should spare no effort to introduce the SC (source culture) in the TC (target culture) by following some effective procedures to make the TT readable and to make his task easier. In this study, a set of examples made up of obvious CSIs were analyzed according to translation procedures adapted from H. Zeghar's model of translation procedures, which is really 'helpful'. Moreover, it equips nowadays translators with a set of reliable modern tools that help them to create a comprehensive translation for all types of readers. Moreover, Zeghar's model can also be effective for the translation students and trainee translators, not only in theory but also in practice. This is because of the fact that various types of translation procedures are included in his model. In addition, they are well defined and easy to work.

Now we are going to answer the questions that were posed at the beginning of this research:

1. What are some challenges faced when translating CSIs from English into Arabic?

The most obvious challenge faced when translating CSIs from English into Arabic is the big difference between the two cultures at different levels, such as religion, environment, etc.

2. How can the cultural and linguistic differences between English and Arabic impact the translation of specialized terms in *Moby Dick*?

In spite of cultural and linguistic differences between English and Arabic, the translator succeeded at far-reaching limits to overcome these obstacles in order to preserve cultural heritage.

3. What strategies and procedures can be used to ensure consistency and accuracy in translating CSIs in Arabic translations of Moby Dick?

This study focuses on the model of Hemza ZEGHAR (2022) for dealing with CSIs to ensure consistency and accuracy because it is the most recent one and contains all that is fundamental in previous studies.

4. How important is it to maintain the original author's style and tone when translating specialized terminology in a literary work like Moby Dick?

It is very important to maintain the original author's style and tone when translating specialized terminology in a literary work like Moby Dick to ensure the same impact of ST on the target reader, and this is what the translator Ihsan ABBAS did.

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ملخص البحث

مقدمة

اللغة وسيلة تواصلية يستخدمها كل أفراد المجتمع للتعبير عن أنفسهم. مع وجود قواعد ونظم تميز كل لغة عن الأخرى، وبغية تحقيق هذا التواصل بين المجتمعات، تسعى الترجمة إلى إرساء جسر بين الثقافة المصدر والثقافة الهدف، كما تعمل على توطيد العلاقة بين الثقافة المصدر والجمهور الذي يترجم له أو القارئ بصفة عامة.

إن الترجمة ليست فقط نقل كلمات من لغة إلى أخرى، بل يكمن دورها الأساسي في نقل ثقافة كاملة إلى أخرى، بما تحتويه من ظروف الاجتماعية والسياسية وغيرها من الظروف التي تحيط بالترجمين أنفسهم في بيئتهم. بالرغم من هذا فالترجمة أحيانا تواجه عراقيل و تحديات جمة حيث تجبر المترجمين التحريريين على وجه الخصوص على اتخاذ بعض القرارات بشأن الاستراتيجيات و الإجراءات التي يتم اتخاذها لأن المترجمين يحاولون أن يجعلوا النص الهدف مفهوما لدى القارئ هذا من جهة، ومن جهة أخرى، يحاولون خلق نفس تأثير ووقع النص الأصل مع أخذ السمات الأسلوبية الخاصة بالمؤلف بعين الاعتبار

تقسيم الفصول

ينقسم هذا البحث إلى ثلاثة فصول، حيث يمثل الفصلان الأول و الثاني الجانب النظري من البحث بينما يمثل الفصل الثالث الجانب التطبيقي منه.

المنهجية المتبعة

يندرج هذا البحث في إطار الدراسات الوصفية للترجمة، كما يعنى بتحليل الإجراءات التي تساعد المترجم في ترجمة المفردات ذات الخصوصية الثقافية ، والتي تطرح مشكلا عويصا يواجه المترجم وهي كثيرة في المدونة المراد دراستها بالتوازي مع ترجمتها العربية، والمتمثلة في رواية 'موبي ديك'، وخاصة المصطلحات البحرية النادر وجودها في المعاجم العربية "، وذلك من خلال انتقاء المفردات ذات الخصوصية الثقافية في النص الأصل و ما يقابلها في النص الهدف ثم وصف المصطلح من حيث التائيل والمعنى في مختلف المعاجم واستخراج أوجه التشابه ومن ثم تحديد الفئة التي ينتمي إليها في تصنيف نيومارك ثم استنتاج الإجراءات المستخدم في ترجمتها وفقا للإجراءات المقترحة من قبل الأستاذ حمزة زغار(2022)

الأهداف المتوخاة من الدراسة

تهدف هذه الدراسة إلى تقديم أهم الطرائق الفعالة و الإجراءات المنتجة التي تساعد المترجم على خلق مصطلحات 'تعويضية' لترجمة المصطلحات ذات الخصوصية الثقافية، من أجل الحفاظ على الموروث الثقافي والسعي إلى توحيد المصطلحات في العالم العربي الحديث، كما يمكن استخدام هذا البحث كمرجع جيد للطلاب في تخصص الترجمة لأنه يشمل العديد من المواضيع، بدءاً من أصل اللغة العربية وتطورها ومراحل نشأتها تاريخياً، مروراً بالترجمة، مفهوماً واهم تعريفاتها من قبل باحثين ومفكرين لمع نجمهم في هذا المجال، كما تساعد المترجم من خلال توضيح لأهم طرائق إيجاد المفردات لتعويض عدم قابلية الترجمة، بالإضافة إلى استراتيجيات التعامل مع المفردات ذات الخصوصية الثقافية، وكل هذا في مسرح فوضى المصطلحات أو إشكالية توحيد المصطلحات.

الدراسات السابقة

هناك بعض الدراسات السابقة التي تطرقت لموضوع أساليب سك أو خلق المفردات في اللغة العربية واستراتيجيات التعامل مع المفردات ذات الخصوصية الثقافية في الترجمة باللغة الانجليزية ومن بينها وأهمها:

دراسة منى باكر التي نشرت عام 1987 باللغة الانجليزية تحت عنوان "عرض للطرائق المتبعة في سك المصطلحات الجديدة في اللغة العربية" "Review Of Methods Used For Coining New Terms In Arabic" والتي ركزت بشكل كبير على أساليب خلق المصطلحات خلال عملية الترجمة إلى اللغة العربية بحيث ذكرت ثلاثة أساليب وهي الاشتقاق، الاستنباط والتعريب بشكل مختصر مع ذكر الأمثلة مبررة نجاعة هذه الأساليب في إثراء اللغة العربية بمزيد من المفردات كما تطرقت أيضاً إلى إشكالية توحيد المصطلح أو فوضى المصطلحات التي شارك فيها كل من الجامعات العربية التي تفتقد إلى التنسيق، و الصحافة التي ساهمت بشكل أو بآخر في رداءة المفردات المستعملة، وأيضاً الجمهور لأنه يتبنى أي مصطلح يعرض عليه.

دراسة نيومارك 1988 تحت عنوان A Textbook of Translation أين أورد تصنيفاً للمفردات ذات الخصوصية الثقافية بحيث وضع خمسة أقسام كل قسم يحوي مجموعة من المفردات ذات الخصوصية الثقافية مثل Ecology أو علم البيئة يضم المفردات الخاصة بالحيوان والنبات وغيرها مما له انتماء للعناصر البيئية ثم تأتي الثقافة المادية، الثقافة الاجتماعية، الثقافة الإيديولوجية ثم العادات والهوايات

دراسة فرانكو ايكسيلا التي نشرت عام 1996 باللغة الانجليزية والمعنونة ب "المفردات ذات الخصوصية الثقافية في الترجمة " " Culture Specific Items in Translation " أين عرض إحدى عشرة إجراءا للتعامل مع المفردات ذات الخصوصية الثقافية كما جاء في العنوان.

دراسة ارليس دايفيس التي نشرت عام 2003 باللغة الانجليزية أيضا A Goblin Or Dirty Nose? A Treatment of Culture- Specific References in Translation of the Harry Potter Books أين عرضت سبعة إجراءات للتعامل مع المفردات ذات الخصوصية الثقافية

دراسة حمزة زغار نشرت عام 2022 Analysis Of Culture-Specific Items in the Arabic Translation of Herman Melville's Moby-Dick وهي دراسة حديثة، والتي كانت بمثابة 'زبد' كل الأعمال السابقة لها حول موضوع المفردات ذات الخصوصية الثقافية، لأنها جمعت بين كل ما هو أساسي في الدراسات التي سبقتها وكانت جامعة لكل الإجراءات الفعالة للتعامل مع المفردات ذات الخصوصية الثقافية، وهي سبعة: الحفظ، الحذف، التعميم، التخصيص، التحويل، الإضافة والسك أو الخلق وتم فيها تحليل الإجراءات التي استعملها المترجم العربي إحسان عباس في ترجمة المفردات ذات الخصوصية الثقافية في رواية 'موبي ديك' ذات الشهرة العالمية للروائي الأمريكي هرمن ميلفل

أسئلة البحث

تسعى هذه الدراسة إلى تبيان أهم الطرائق التي تساعد المترجم في سك مصطلحات جديدة في حال تعذر إيجاد المكافئ (أو عدم قابلية الترجمة) في اللغة الهدف، كما أنها سوف تبحث في إجراءات الترجمة المقترحة في نموذج الأستاذ ح زغار 2022 لترجمة المفردات ذات الخصوصية الثقافية في ترجمة رواية 'موبي ديك' النسخة العربية، والذي بدوره يركز على النموذجين المقترحين من قبل ايكسيلا و دايفيس

كما تعمل هذه الدراسة على الإجابة على الأسئلة الأتي ذكرها:

سؤال عام:

ما أهم الطرائق 'الفعالة' التي تساعد في تشكيل المفردات في اللغة العربية في خضم إشكالية توحيد المصطلح؟

أسئلة فرعية

ما هي بعض التحديات التي تواجه عند ترجمة المفردات ذات الخصوصية الثقافية من الإنكليزية إلى العربية؟

ما هي إجراءات الترجمة المقترحة من قبل الأستاذ حمزة زغار(2022) للتعامل مع المفردات ذات الخصوصية الثقافية خلال عملية الترجمة؟

ما هي الإجراءات التي انتهجها المترجم إحسان عباس في تعامله مع المفردات ذات الخصوصية الثقافية لضمان الاتساق(عدم التناقض) والدقة في ترجمته العربية لرواية" موبي ديك"؟

كيف يمكن للاختلافات الثقافية واللغوية بين الإنكليزية والعربية أن تؤثر على ترجمة المصطلحات المتخصصة في موبي ديك؟

ما مدى حفاظ المترجم على أسلوب الكاتب الأصلي ونبرته عند ترجمة المصطلحات المتخصصة في الأعمال الأدبية مثل موبي ديك؟

مضمون الفصول

الفصل الأول

يستهل هذا الفصل بالحديث أولاً عن اللغة العربية و'أصولها' ثم يتطرق إلى أهم المراحل التاريخية التي مرت بها وهي اللغة العربية القديمة ثم اللغة العربية قبل الإسلام انتشرت في شبه الجزيرة العربية حيث كانت درجة عالية من التباين اللغوي بسبب وجود نظام قبلي في شبه الجزيرة، حيث لكل قبيلة لهجتها العربية الخاصة بها . وتليها عربية القران والتي لا يمكن وصفها إلا بالكمال لأنها كلام الله حيث ساهمت كثيراً في تعزيز اللغة العربية بالمفردات الفصحى القحة، ثم تأتي اللغة العربية الكلاسيكية في عصرها الذهبي أين ترجمت العديد من الأعمال الأجنبية إلى اللغة العربية ، حيث كان يعطى للمترجم وزن الكتاب ذهباً وهذا لتشجيع الترجمة، ثم تأتي العربية المعيارية الحديثة أو الفصحى وهي اللغة الرسمية في الإعلام والمؤسسات الرسمية بالإضافة إلى اللهجات أو العامية وهي تخص كل بلد عربي مثل اللهجة الجزائرية واللهجة العراقية وغيرها، ثم الحديث عن مشكل توحيد المصطلح في العالم العربي أو فوضى المصطلحات التي ساهمت فيه كل من المجامع اللغوية التي لم يتسنى لها الاتفاق بعد والصحافة بشكل كبير بالإضافة إلى جمهور القراء الذي تبنى بشكل أو بآخر هذه الفوضى، ومن ثم ذكر أهم الطرائق المساعدة في خلق المصطلحات في حال غياب أو عدم وجود مكافئ وتكمن أساساً في الاشتقاق والاستنباط والتعريب حسب منى باكر

الفصل الثاني

يتناول هذا الفصل مفهوم الترجمة بشكل عام و هي عملية نقل رسالة منطوقة كانت أم مكتوبة من لغة إلى أخرى مع الحفاظ على معناها الأصلي ثم مفهومها بالنسبة للعديد من المفكرين والباحثين في هذا الميدان

ومن أهم هذه التعريفات تعريف كاتفورد الذي يرى أنها "هي عملية استبدال مادة نصية في لغة ما بمادة نصية مكافئة لها في لغة أخرى"، ثم تعريف يوجين نايدا الذي يرى أن الترجمة هي فن، ويعتبرها إعادة إنتاج لرسالة في اللغة الأصل بأقرب مكافئ لها في اللغة الهدف من حيث المعنى والأسلوب"، وتعريف نيومارك على أنها "تحويل معنى النص من لغة أخرى مع التحفظ على الطريقة التي كتب بها"، ثم يتطرق إلى مفهوم الترجمة الأدبية وأهم تحدياتها وهي نقل وحدة نصية أدبية من لغة إلى أخرى، ومنها ترجمة الروايات، القصص والشعر. بحيث يحافظ المترجم على جمالية النص وهذا ما يمثل تحدياً بالنسبة له لأن الترجمة الأدبية تعد الأصعب نوعاً ما مقارنةً بباقي أنواع الترجمة، حيث لا يكفي المترجم إتقان اللغتين الأصل والهدف فقط بل يتعين عليه الإلمام بشتى الجوانب كالثقافة واللهجات وغيرها، وهذا للحفاظ على أسلوب النص الأصلي عند نقل معنى الرسالة إلى النص الهدف من أجل ضمان نفس الوقع على القارئ الهدف، ثم يعرج على 'مسألة' عدم قابلية الترجمة بنوعيتها، اللذان قدمهما كاتفورد، أولاً: عدم قابلية الترجمة اللغوية: تحدث عندما يفتقر عنصر من اللغة الأصل إلى مكافئ معجمي أو لغوي في اللغة الهدف، فإنه يعتبر غير قابل للترجمة من منظور لغوي، مثل اللغات التي تميز بين الضمائر المألوفة والمهذبة مثل الضمير انتم في اللغة الفرنسية يستعمل عوض الضمير أنت لإظهار الاحترام والتقدير، وعلى العكس من ذلك، عدم قابلية الترجمة الثقافية: حيث لا يمكن ترجمة الثقافة عندما تكون ثقافة اللغة المستهدفة خالية من عنصر ظرفي وثيق الصلة بمضمون لغة المصدر على سبيل المثال، العربية لديها مصطلحات القرابة أكثر من الانكليزية مثل العم الخال العممة الخالة ابن العم ابن العممة الخ، ومن ذلك ينتقل إلى علاقة الثقافة بالترجمة بشكل مختصر ثم يذهب إلى المفردات ذات الخصوصية الثقافية في الترجمة "المفردات ذات الخصوصية الثقافية تنطوي وظيفتها ومدلولها في النص المصدر على مشكلة ترجمة في نقلها إلى نص مستهدف، عندما تكون هذه المشكلة نتاجاً لعدم وجود المكافئ المشار إليه أو لاختلاف وضعه من حيث السياق في النظام الثقافي لقراء النص المستهدف." حسب إيكسيلا مع ذكر التصنيف الذي وضعه نيومارك لهذه المفردات والمتمثل في:

الإيكولوجيا أو علم البيئة: في إطار هذه الفئة نجد كلمات تمثل نباتات والحيوانات .

الثقافة المادية، يمكننا أن ندرج في هذه الفئة المفردات الخاصة بالأكل والملابس التي تنتمي إلى ثقافة معينة، ووسائل نقل، والعملات

الثقافة الاجتماعية: حيث يمكننا أن نجد الكلمات التي تمثل العمل والترفيه.

الثقافة الإيديولوجية: في إطار هذه الفئة، يمكننا أن نجد المصطلحات التاريخية والسياسية، وأسماء
الوزارات والمصطلحات الدينية العادات والهوايات: تحت هذه الفئة، يمكننا أن نجد سلوكيات محددة ثقافياً
مثل الموسيقى (مالوف)، والرقص مثل الفلامينكو

وأخيراً العنصر الأهم في الفصل وهو الإجراءات التي يعتمدها المترجم للتعامل مع المفردات ذات
الخصوصية الثقافية حسب تصنيف الأستاذ زغار المبني أساساً على تصنيفين سابقين وهما تصنيف
دايفيس وايسيل وهي سبعة إجراءات :

الحفظ (Preservation)

الشرح أو الإضافة (explicitation or Addition)

الحذف (Omission or Deletion)

التعميم (Globalization or Standardisation)

التخصيص (Localisation)

التحويل (Transformation)

الخلق أو السك (Creation)

الجزء التطبيقي

الفصل الثالث

يمثل هذا الفصل الجانب التطبيقي من الدراسة حيث نقدم عينة من المصطلحات ذات الخصوصية الثقافية
في اللغة الأصل وترجمتها في اللغة العربية قصد تطبيق ما أوردناه سابقاً من تصنيفات وإجراءات مع
التحليل

في المثال الأول تم الحديث عن كلمة الفاطوس التي كانت مقابلاً للمضاف إليه 'The second noun in
(ceti a genitive construction) والتي تعني مخلوق بحري كبير حيث اعتبرها إسماعيل مظهر في
كتابه القيم جدا الحيتان الحياة والعقل أنها الترجمة المناسبة لهذه الكلمة وقد أوردنا الدمييري في كتاب حياة
بحرف الفاء حيث كان تصحيحاً فقط أي إسقاط نقطة من حرف القاف كما عربها معجم شرف إلى سيتيا
وكلمة Cetacean إلى القيطية وتندرج هذه الكلمة حسب تصنيفات نيومارك في الفئة البيئية قسم
الحيوانات

المثال الثاني

كلمة حوت التي اشتق منها المترجم كلمات كثيرة مثل تحويت، حوات، حواتة ، رغم انه لا يوجد جذر ثلاثي لهذه الكلمة ،وقد كان العرب قديما لا يفرقون بين الحوت والسماك إلا انه نجح في اشتقاق العديد من المفردات

المثال الثالث

كلمة الدوحر وهي عبارة عن خلق مصطلح جديد عن طريق النحت، فقد اخذ المترجم كلمة دويل البحر ونحت منها دوحر قياسا على الكلمة الانجليزية التي معناها خنزير البحر وأيضا ورد المترجم كلمة بربوز تعريبا للكلمة اللاتينية Porpoise

المثال الرابع:

كلمتا ' Gam' Slobgollion' اللتان لم تورد لهما المعاجم تعريفا صريحا إلا التعريف الذي جاء في الرواية حسب ملفل وهما كلمتان خاصتان بالبحارة أو الحواتين الامركيين.في حين كلمة جمة التي كانت مقابلا لغويا لكلمة 'Gam',فقد عرفها معجم المعاني على أنها مجتمع شعر الناصية من الإنسان و معظم الماء وغيرها من التعريفات.

النتائج التي تم الوصول إليها

إن التحدي الرئيسي الذي تواجهه ترجمة هذه الرواية التي تمثل مدونة هذه الدراسة "موبي ديك" هو كونها تحوي العديد من المصطلحات ذات الخصوصية الثقافية خاصة البحرية منها، حيث يكون من الصعب إيجاد مكافئ تام في الثقافة الهدف، فما كان على المترجم إلا أن يختار أفضل الاستراتيجيات من أجل تذليل هذه الصعوبات.وتحقق هذا بانتهاجه طرق و أساليب مختلفة للترجمة ، حيث أظهرت النتائج أن المترجم نجح إلى حد بعيد في سد الثغرات المتمثلة في نقص أو حتى عدم وجود العديد من المكافئات في اللغة الهدف، ولا سيما المصطلحات البحرية التي تنتشر كثيراً في الرواية الإنكليزية حيث اعتمد على إستراتيجية الخلق أو السك عن طريق النحت، كما أنه عمل كثيراً على طريقة الاستنباط أو إحياء المهجور أي بعث المفردات القديمة التي لم تعد تستعمل حديثاً للتعبير عن مفاهيم جديدة، كما ذكرت منى باكر في مقالها المعنون " عرض للطرائق المتبعة في سك المصطلحات الجديدة في اللغة العربية" الذي نشر في عام 1987. كما انه في بعض الحالات، اعتمد المترجم إجراء التعميم خصوصاً لترجمة المصطلحات الأكثر حياداً التي لا تحمل أي دلالات ثقافية. وفي حالات أخرى اعتمد إجراء التخصيص ومع ذلك، في بعض الحالات، لجأ المترجم لإستراتيجية للحفاظ، لا سيما بالنسبة للمفردات الخاصة بالأكل واللباس، وهذا

الأمر قد يحدث غموضاً لدى للقارئ وهذا ما يمكن أن يصرفه عن قراءة بقية الرواية. إلا أنها لم تؤثر ولو بالشيء القليل على جمالية النص الهدف الذي تساوى أثره على القارئ إلى حد بعيد مع اثر النص الأصل

لقد تعددت الطرائق والاستراتيجيات التي اتبعتها المترجم في ترجمة هذه الرواية المليئة بالمفردات ذات الخصوصية الثقافية والمفردات الصعبة أو الغريبة التي يمكن أن يفهمها المؤلف لوحده ومنها ما لا يوجد لها تعريف في المعاجم العربية أو القواميس الانجليزية سوى التعريف 'الملفلي'.