

## Domesticating and/or Foreignizing Naguib Mahfouz's *Trilogy's* Culture-Specific Items into English in the light of Newmark's Taxonomy and Davies's Typology.

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### Abstract

The current study is a comparative and explanatory analysis of the translation of culture-specific items in the masterpiece of Naguib Mahfouz's *Trilogy* which is a work of Arabic literature of the highest caliber. By comparing the English translation of Hutchins and others with its Arabic source text in the light of Newmark's CSIs taxonomy, Davies's strategies typology, and Venuti's cultural Model, this research tries to demonstrate how culture-specific items are translated. Since it is the sole available English translation of Mahfouz's *Trilogy*, the English version has received a lot of reading and review attention. After the data evaluation, it has been noticed that there are several strategies and procedures adopted to render cultural elements into other languages, either maintaining or changing the source text meaning, depending greatly on the translator's technique and other factors as well. Moreover, the motivations of the translators' selection of specific approach, either domestication or foreignization, are explained.

**Key words:** Naguib Mahfouz's *Trilogy*, Culture-Specific Items, Newmark's CSIs Taxonomy, Davies Translation Procedures Typology, Venuti's Model of Domestication or Foreignization

تقريب و/ أو تغريب المفردات الثقافية لثلاثية نجيب محفوظ إلى الإنجليزية في ضوء تصنيف نيومارك و  
تقسيمه ديفيز

المستخلص العربي:

إن الدراسة الحالية هي تحليل تفسيري مقارنة لترجمة المفردات الثقافية الواردة بالتحفة الفنية "الثلاثية" التي كتبها نجيب محفوظ والتي تعد ذروة مستويات أعمال الأدب العربي. يحاول هذا البحث توضيح كيفية ترجمة المفردات الثقافية من خلال مقارنة الترجمة الإنجليزية - التي قام بها هنتشينز وآخرون - مع النص العربي المصدر في ضوء تصنيف نيومارك للمفردات الثقافية و تقسيمه ديفيز لإستراتيجيات الترجمة و نموذج فينوتي الثقافي. و نظراً لكونها الترجمة الإنجليزية الوحيدة المتاحة لثلاثية محفوظ، فقد حظيت

النسخة الإنجليزية بالكثير من الاهتمام قراءةً و مراجعة. و بعد تقييم بيانات الأمثلة ، تبين أن هناك العديد من الاستراتيجيات والإجراءات المتبعة لترجمة العناصر الثقافية إلى لغات أخرى ، إما بالمحافظة على معنى النص المصدر أو بتغييره ، والذي يعتمد بشكل كبير على منهج المترجم وكذا عوامل أخرى . علاوة على ذلك ، قامت الدراسة بشرح دوافع إختيار المترجمين لمنهج معين ، تقريباً كان أم تغريبياً .

الكلمات المفتاحية: ثلاثية نجيب محفوظ ، المفردات الثقافية ، تصنيف نيومارك للمفردات الثقافية ، تقسيمة ديفيز لإستراتيجيات الترجمة ، ونموذج فينوتي عن التقريبية و التغريبية.

## 1- Introduction:

Being the first Arab to win the Nobel Prize for literature, Naguib Mahfouz is regarded as one of the giants of contemporary Arabic literature. His writings and demeanor, which are distinctly Egyptian, have contributed to the development of Egypt's modern consciousness. He has left behind a vast body of modern literature that includes genres such as noir, social realism, existentialism, stream-of-consciousness, and allegory. Yet, Egypt was, might have been, and still could be the central theme in all of his novels. His interests and motivations have always been patriotic and humanistic, and the universal themes of human experience that underlie his works' appeal transcend national boundaries. The Cairo Trilogy, which includes three the novels: *Palace Walk*, *Palace of Desire*, and *Sugar Street*. *Palace Walk*, is regarded as Mahfouz's pinnacle opus and crowning achievement, is a panoramic portrait of generational transition among the bourgeois Muslim middle-class of colonial Egypt. The lives of each of its characters are tightly connected to the historical events of a time that was pregnant with enormous change, rather than being a straightforward account of social and political upheavals. In addition to the people' unique portrayals, the fluidity of Egypt's history in the 20<sup>th</sup> century is depicted in a vivid rich tapestry of a developing Egypt. Mahfouz is, as Milson (1998) asserts, "best known for novels in which he creates psychological portraits of characters whose personal struggles mirror the social, political, religious, and cultural concerns confronting his homeland" (Allegretto-Diulio, 2007, 10). The Trilogy is additionally extremely valuable as it provides insight into the agony and suffering of the author's generation as they oscillate between the mediaeval religious ideals and values of their civilization and the concepts of the godless, scientific and modern world they have learned about via their interaction with European ideas. The Trilogy is compared to the 19th century great European masterpieces since it is written in the social realism style. Mahfouz's Trilogy evokes the city's narrow alleyways,

tight lanes, monumental imposing gates, millennia-old mosques, homes, palaces, and inhabitants as vividly as the avenues of London are portrayed by Charles Dickens.

In Naguib Mahfouz's universe, language and culture cannot be divorced because his language is rife and interwoven with cultural references, social customs, and religious beliefs. Mahfouz has "also rendered Arabic literature a great service by developing, over the years, a form of language in which many of the archaisms and clichés that had become fashionable were discarded" i.e., "a language that could serve as an adequate instrument for the writing of fiction in these times" (Johnson-Davies, 2006, 36). In this sense, I will tackle the problem of translating cultural references from a variety of aspects through an examination of the translation procedures, which are frequently feasible means to identify adequate equivalents wherever available. Moreover, I will provide the CSIs English translations and compare them in according with the translation procedures adopted and show how closely they adhere to the source text. In similar vein, I will try to support my argument that translation does not focus on finding equivalents which, as a matter of fact, does not necessarily ensure an effective transfer of meaning, particularly when working with dissimilar languages and incongruent cultures. In other words, the purpose of this study is investigating how cultural references treated independently out of their environment. In similar vein, the study will extract and sort culture-specific items in the source text and their English equivalents using Newmark's taxonomy of cultural categories. They can be kept and preserved, replaced, or completely disregarded. Every option leaves room for a variety of interpretations since translators' decisions are seldom impulsive and spontaneous; they are frequently thought out, measured, and deliberately calculated. Hence, I will investigate, from a cultural perspective, the problems associated with rendering cultural elements in Mahfouz's Trilogy. Moreover, I will also determine the translation procedures used by translators to transfer each CSI from the source language to the target language, following Davies's typology of seven procedures which includes: i.e. preservation, addition, globalization, omission, localization, transformation and creation. I will also use Venuti's theory of domestication and foreignization to determine the translators of Mahfouz's Trilogy general tendency regarding the nature of cultural transfer. The types of translation procedures used and their frequency will determine the translator's preference on the domestication-foreignization continuum.

My assumption, in this research, is that each translation is doubly-contextualized, that is, embedded inside a network containing cultural signs of both the source and target texts, and that the main problem in translation theory and practice has been the tension between loyalty to

the source or the target culture. As a result, the translator either uses a domesticating approach, where the translated work is read as an original text that is genuine in and of itself, or a foreignizing approach, wherein the translation is viewed as the original text. The translator's diverse translation procedures, or more precisely the extent of intercultural manipulation, may be used to evaluate the decision between these two alternative distinct orientations. Thereby, I will set out to study the translation procedures conservative or substitutive nature adopted in rendering the culture-specific items in order to determine the general direction and overall orientation of Mahfouz's Trilogy's English translation within the context of Venuti's domestication and foreignization model. Hopefully, by the current study, I will provide a modest contribution to the repertoire specialized in translation studies, particularly those that deal with the transfer of Egyptian cultural equivalents in the translation of Arabic-English novels. This will further enhance the ability to recognize and identify any cultural signals, connotations, or hidden nuances of meaning in the text.

Since the majority of the research used in this study is qualitative, results with statistical significance are not obtained. In addition, there is no other English translation of the Arabic Trilogy available, so I will confine my examination of Mahfouz's Trilogy to its one and only William Hutchins, Olive Kenny, Lorne Kenny, and Angele Samaan's English translation. Following a widely cultural approach, I will restrict my investigation to the procedures used in Mahfouz's Trilogy to render CSIs in the light of the dual tension between Venuti's approaches of domestication and foreignization. To avoid broadening the issue, I will solely focus on five categories of the several CSIs that are prevailing throughout the Arabic source text and, in return, my selection of the examples is pre-arranged. Keeping with the objectives aforementioned above, this research poses the corresponding questions. Once the meticulously gathered data has been divided into cultural categories and in-depth examined in accordance with a well-established research model, the study is anticipated to answer the five following questions:

1. What are the different Arabic CSIs mentioned in Mahfouz's Trilogy? And what problems do these CSIs pose for the translators?
2. Which procedures do the translators opt for to overcome the problems of rendering CSIs in Mahfouz's Trilogy?
3. What is the general tendency of the English translation in the light of Venuti's model of cultural translation?

4. How far is the English version of Mahfouz's Trilogy domesticated or foreignized?

## 2- Data Collection and Methodology

Textual examination of the English translation of Naguib Mahfouz's Cairo Trilogy is the primary focus of this study. This qualitative research undertaking's goal is to find and examine culture-specific items in the three Egyptian novels. A comparative analysis will also be performed in order to look into the most frequently translation procedures adopted in the English translation and how well the translators work to properly and effectively convey the meaning of the source text. The influence of using Davies's translation procedures to the translation of Arabic language and cultural connotations into English will also be investigated in the course of the study. The study's underpinning is a subjective evaluation, analysis, and comparison of CSIs from the SL and TL cultures.

### 2-1. Culture and Language:

The relationship between culture and language is crucial for understanding their interaction and understanding the translation process and cultural transference procedures. This relationship has been a subject of debate and disagreement among linguists. Some believe that language and culture are independent entities, while others explore language and culture or other aspects of culture, and believe that languages and cultures also borrow from one another. Understanding this complex relationship is essential for translators and theorists to assess the impact of culture and language on people's views of life. In this sense, Vogelin (1949, p. 153) believes that language should be studied individually and independently from culture since it is not a component of culture. On the other hand, the majority of linguists (and I) believe that language is an essential component of culture as a whole and serves as a vehicle for cultural transmission. This means that only within the context of its social and cultural milieu can a speech be adequately comprehended.

Language encompasses various general notions and structures, each with unique characteristics that influence our perception of the world. These characteristics shape our thought patterns and behaviors, leading to specific interpretation choices. Languages use different ways to organize and express the world, influencing our understanding of the world and our perception of it. In other words, "each language community has its own unique perceptions of the world which cannot be adequately described using another language" (Sapir,

1958, 69). Accordingly, it is impossible to transfer one language's meanings into another because "different languages induce their speakers to view the world differently. In this sense, "the heavy stress on language as an aspect of cultural identity" has major implications for translation (Lambert, 2000, 166). By the same token Venuti opines that:

Since meaning is not an unchanging unified essence, never present as an original unity, a translation cannot be assessed according to the mathematics-based concepts of semantic equivalence or one-to-one correspondence. Rather, the viability of a translation is to be judged in terms of the sociocultural conditions under which it is produced and received. (Venuti, 1995, p. 17:18)

Language is a crucial aspect of social reality and the foundation of every society, with culture and language being interconnected and interdependent, resulting in mutually significant impacts. Considering the social and cultural connection, language cannot exist separately from culture, that is, the socially acquired collection of practices and ideas that affects every aspect of our lives. In addition, language reflects a culture's values and members' tendencies, as they develop a vocabulary reflecting their actions and values. Languages express their own categories rather than just naming those that already exist since "each language is (relatively) rich in vocabulary for its areas of cultural focus, the specialties of its people" (Nida and Taber, 2003, 4). No word in one language has an exact equivalent in another and that "each language expresses a concept somewhat differently, placing the nuance in each instance one step higher or lower on the ladder of perceptions" (Schutle & Biguenet, 1992, 55). Whenever cultural differences are substantial, the majority of terms in one language cannot be even marginally comparable in the other. Thus, language is the understanding of laws and principles, as well as the means of communicating and performing things using sounds, words, and sentences. Mastering a language goes beyond acquiring its phonology, syntax, and vocabulary; it requires a comprehensive understanding of how it is used to convey the communicative message within a specific cultural and social context. Thus, as Rivers (1964) posits, "the meaning of the words of a language can be learnt only in a matrix of allusions to the culture of its speakers" (Prakasam & Abbi, 1986, p. 90). In other words, words do not have an established meaning; rather, they gain certain aspects of their meaning from the context whereby they are used.

## 2.2. Culture and its importance in Translation:

Language and culture are intertwined and cannot be separated. Translating culture is challenging as it encapsulates attitudes, behavioral norms, and fundamental beliefs of a group. It's also challenging to find accurate terminology for words in different languages, as they may have distinct connotations or emotions associated with them. Cultural and societal differences make it difficult to accurately represent the meaning of words in different languages. Hence, culture's definition is incomplete, relative, and not entirely objective due to its vast and ambiguous nature. This is simply due to the fact that definitions often represent multiple opinions and ideas, resulting in a lack of widely accepted definition. Anthropologists and sociologists also view the term as nebulous and avoid using it in formal scientific discussions, as it represents competing ideologies and differing opinions. Culture encompasses not only the universal traits and distinctive expressions of a social group but also the ideologies derived from specific patterns of behavior that distinguish it from others, giving it a unique distinctiveness. Culture is a system of symbolic meanings that influence an individual's way of thinking. Furthermore, Ronald Carter (1995) offers the following definition of culture:

Culture is best defined as a set of beliefs and values which are prevalent within a society or a section of a society. In some definitions the term culture is reserved for the most prestigious achievements of a society. More generally, however, culture embraces the habits, customs, social behavior, knowledge and assumptions associated with a group of people. The cultural forms of that group are the artefacts and texts, spoken and written, which represent the beliefs and values of a community. (Carter, 1995, p.131).

Accordingly, understanding people's thoughts and communication requires understanding various customs, beliefs, and worldviews that form the foundation of their social life and their communication and linguistic abilities. Peter Newmark views culture as a phenomenon that encompasses human habits, beliefs, conventions, and other aspects of conduct. He sees culture as " the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1988, 94).

Since a text cannot be translated in isolation from its culture, both the source and the target culture must be taken into full consideration. As a result, new terms evolved in sociocultural studies of translation such as Agar's "linguaculture" in 1994, Crozet and Liddicoat's "culture-in-language" in 1997, and Fantini's "linguaculture" in 2002. Translation is an interlingual

process that allows people from different cultures to express their thoughts, feelings, experiences, and information. Hence, translating is not just a grammatical transposition but a cultural transfer, involving not only reproducing a message in another language but also describing the target language's world view. It is crucial to consider not only the lexical influence on the target language reader but also how cultural considerations may be transferred and received, making decisions and judgments accordingly. In this sense, “the translator must tackle the SL text in such a way that the TL version will correspond to the SL version” and “attempt to impose the value system of the SL culture on the target language reader is dangerous ground” (Bassnett, 1993, 43). So, a good translation is one that respects cultural differences, accept cultural variations, and aims to maintain them since it is pointless to ignore a text's culture, Otherwise, the text would lack its true identity. By the same token, Venuti (1995, 102) believes Translation to be a “process that involves looking for similarities between language and culture -particularly similar messages and formal techniques - but it does this because it is constantly confronting dissimilarities. It can never, and should never, aim to remove these dissimilarities entirely”. Accordingly, a translated text should effectively represent a different culture and introduce it to the target reader, ensuring they can comprehend the same cultural concepts as the source text's reader. In similar vein, Ivir points out that:

Translation does not mean translating languages, but rather translating cultures. Therefore, a literary translator's job goes beyond the linguistic differences, and seeks to maintain and preserve, as much as possible, all the cultural components the writer has used in the source text to address a particular social group. As each region or community has its unique cultural features, the translator's mandate is not only to convey the same meanings, but also to account for the dissimilarities between two different cultures and cultural perspectives. (Ivir, 1987, 35)

Culture significantly shapes meaning and reorganizes it in another language. Translation must consider cultural-specific items like idioms and proverbs to prevent loss during translation. Translation is a powerful tool for intercultural communication, not just a linguistic imitation or replica of a text. In other words, the functions of language are either “an expression of cultural reality”, “an embodiment of cultural reality”, or “a symbol of cultural reality” (Kramersch, 1998, 63). In this sense, Language shapes social reality by expressing culture and communicating the world, making culture dependent on it and essential for its existence.

### 2.3. What is Culture-Specific Item?



Many linguists and scholars have sought to define terminology or expressions connected to culture, and the majority of them have done so referring to the same idea using various terms or names. The most commonly accepted used term is 'culture-specific item' (CSI), and is the one to be adopted in this study. For instance, Newmark (2010) uses the term 'cultural word', whether single unit lexemes or phrases collocations which are particularly tied to the way of life and its manifestations and peculiar to a community that uses a particular language as its means of expression. Mona Baker (1992, 91) defines culture-specific items as "source language words [that] express concepts totally unknown in the target culture". Such concepts may relate to religion, customs, dress or a kind of food. Employing the term "culture-specific concepts", Baker specifies that these concepts, being abstract or concrete, are totally unknown in the target culture and hence not lexicalized in the target language; they may be "a religious belief, a social custom or even a type of food" (1992, p. 18). In terms of the double tension any translation is subject to, Aixela (1996, 58) defines culture-specific items as "those textually actualized items whose function and connotations 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". This flexible open-ended definition, according to Aixela (1996, 58), allows any linguistic item to gain the position of a CSI depending on its function in the text as it is understood and viewed by the recipient culture, that is, insofar as it leads to a problem of ideological conflict, cultural opaqueness, or acceptance for the traditional reader in the target culture. Adopting the term 'cultureme', Nord (1997, 34) defines culture-specific item as "a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y".

#### 2.4. Categories of Culture-Specific Items:

In order to conduct a thorough analysis of culture-specific items, it is crucial to group them into categories so as to provide a systematic examination. In fact, there are several current classifications for CSIs, and many scholars have made various attempts to classify them such as; Vlahov and Florin (1980), Gudavicius (1985), Newmark (1988), Florin (1993), Aixela (1996), David Katan (2002), Espindola (2006), and Ku (2006). Despite the fact that these taxonomies are numerous and others try to provide a categorization system that may include any culture-bound element, it is widely acknowledged that an "exhaustive classification is not feasible" (Leppihalme, 2011, p.127). It should be noted that Newmark's taxonomy is the one that I will adopt in this study.

### 2.4.1 Newmark's Taxonomy of CSIs:

Invoked by Nida's framework concerning cultural items, Newmark (1988, 95: 103) provides an applicable useful taxonomy for culture-specific items. According to Newmark, CSIs are easily to be identified but they cannot be literally translated as they are so closely associated with their particular language. He groups CSIs into five categories, and each of which has further subcategories. These categories are as follows: a) ecology, b) material culture, c) social culture, d) organizations, customs, ideas, e) gestures and habits.

- A) Ecology: This category encompasses all references to geographical elements and physical surroundings such as plants flora, animals, fauna, local winds, plains, mountains and hills. The spread of such terms is mostly dependent on the significance of the original nation and how distinctive they are in their culture. The solution to transfer the components of ecology is easy where “all these words would normally be transferred with the addition of a brief culture-free third term where necessary in the text” (Newmark, 1988, 96).
- B) Material culture: this category includes key symbols like food and clothing that are directly tied to peoples' lifestyle. It divided into four subcategories as follows:
- Food: the language of food reflects one of the most sensitive and significant aspects of indigenous culture. Every nation has a special cuisine that is well known. These terms are being translated in wide different ways using a variety of methods and procedures due to the huge number of world food magazines and the enormous advancements seen in the specialized cooking-channels, which give a hand in the transfer and diffusion of all types of food words throughout the world. For example: moquecca couscous, raclette sushi, pizza, steak... etc.
  - Clothes: traditional clothing phrases are usually clarified for TL readers by the addition of classifier or generic noun. For example: koftan, the Saari, Baasque skirt, the Kelts, Shentigin trousers, the Kemono,
  - Houses and towns: the majority of language communities have common words for houses and particular names for buildings that are frequently left untranslated. For example: chalet, hotel, bungalow ... etc.
  - Transport: this comprises all means of transportation either natural or man-made. The name of the transportation reveals its origin and the owner's economic position. For example, name of cars: Ferrari, Volkswagen, Lamborghini, ...etc.
- C) Social Culture: Newmark emphasizes the significance of differentiating between denotative and connotative words while addressing terms of social culture. Denotative terms seldom provide translation challenges since they may be transferred using pretty much exactly one-to-one

equivalents such as the word *patisserie*. On the other hand, connotative terms that suggest ideologies and political tendencies, such as "the working class," "the proletariat," and "the masses," may provide translators with extra difficulties. Similarly, idioms and sense of humor phrases have different shades of meaning. In addition, popular common terms for leisure may include, among other things, the names of several games and activities that people are familiar with, such as cricket, bull wrestling, and hide-and-seek... etc.

D) Social organizations, customs, and ideas: Each nation has its own vocabulary for describing its political and social institutions. According to Newmark, literal translation is the most practical procedure to be adopted to translate these terms with ease. He identifies four subcategories of social and organizational terms:

- International terms: it refers to acronyms such as FAO, IBRD and UNESCO ... etc.
- Religious terms: The influence of religion on people's worldviews and belief system is significant. Examples of religious terms are: Saint Mary School and Saint John Children's hospital ... etc.
- Artistic terms: this subcategory includes name of theatres and museums, and names of artistic movements such as *avant-garde*, *Art nouveau*, *Expressionism*... etc.
- Historical terms: these terms can be translated literally or by borrowing. Examples of such terms are provided by Newmark: *Siecle des Lumieres*, *l'Ancien Regime*, *le Grand Siecle*, the Renaissance and the Age of Enlightenment... etc.

E) Gestures and habits: In fact, habits and behaviors in general and gestures in particular are deeply ingrained in people's cultures. Body language and facial expressions are interpreted differently because they have diverse social implications and cultural connotations. Newmark believes that translators should make a distinction between the social purpose of gestures and habits and their descriptive nature. In some cultures, some gestures may be acceptable and usable but not in others. Newmark uses a few instances to highlight the importance of gestures and habits. Several gestures are significantly influenced by the cultural context, such as laughing when someone passes away, clapping hands in appreciation, and shaking hands or kissing them when greeting someone.

## 2.5. Problems of Rendering Culture-Specific Items:

Language can be influenced by cultural reality, worldviews, beliefs, and attitudes, making it easier to convey messages when interacting with someone from your own culture. However, when speaking with someone from a different culture, the process becomes more challenging

due to the linguistic and cultural distinctions between the SL and the TL. In other words, “differences between cultures may cause more severe complications for the translator than do differences in language structure” (Nida, 1964, 130). Therefore, like the two sides of the same coin, cultural transfer and language equivalence are equally crucial. Likewise, one of the seven difficulties of translation, according to Newmark (1988), is cultural ambiguity. A translation gap might be the cause of this ambiguity which could be a grammatical, lexical, or linguistic gap. Culturally bound terms are created by language differences, causing translation studies to address potential issues due to the absence or varying importance of these items in the target language (TL). These terms are based on historical and local foundations, and their accurate equivalents may not be available in other languages. In this sense, translators face not only the problem of- correctly interpreting such evocations, but also transmitting them in a meaningful way to readers.

The idea of translatability vs. untranslatability has been widely discussed by scholars and theorists, who typically take two approaches. The Universalist approach, advocated by Nida, Ivir, Jakobson, Hauge, and Bausch, asserts that translatability is feasible due to shared linguistic universals like semantic and syntactic categories. However, the Monadist approach argues that each language community has its unique interpretation of reality, raising doubts about the feasibility of translation. This implies that each linguistic community has unique views of the world that are difficult to convey in another language. According to Cui (2012, 827: 828), cultural untranslatability has two main sources: cultural gaps and cultural conflicts. A cultural gap can be created by differences in material culture, religious culture, or other factors, and occurs when an object that is present in one culture is absent from the other, whereas cultural conflict arises when connotation of an object in one culture are significantly different from those in the other. In similar vein, Catford (1965) makes a distinction between linguistic and cultural untranslatability. Catford indicates that linguistic untranslatability can occur when there is a “failure to find a target language equivalent due entirely to differences between the source language and the target language. Some examples of this type of untranslatability would be ambiguity, play on word (puns), and polysemy” (Catford, 1965, 103).

On the other hand, the term "cultural untranslatability" describes translation problems caused by the gap or discrepancy between the source and the target culture. Cultural untranslatability arises when “a situational feature, functionally relevant for the source

language text, is completely absent from the culture of the target language as a part” (Catford, 1965, 99). When there is no equivalent in the target language for a particular cultural phenomenon, expressed in a particular way in the source language, this is referred to as cultural untranslatability. The Destructionist method, emerged in France in the 1960s, challenges the notion of translation as a mere transfer of meaning. Jacques Derrida argues that translation is a rewriting of the source text, with the target text relying more on translation than the original source text. Translatability is a degree-based issue, with some texts being more easily translated than others, such as aesthetic writings with more challenging aspects than informative texts. Given the dynamic nature of language and culture, Bassnett (2002, p. 41) argues that as far as language is the primary modeling system within a culture, "cultural untranslatability must be de facto implied in any process of translation". Yet, in practice, these two conflicting poles of thinking on the idea of translatability/untranslatability haven't always been incompatible. Instead, many scholars vacillated between the two poles of Universalism and Monadism, and some even tried to merge ideas from the two viewpoints.

## 2.6. The Translator as an Intercultural Mediator

Since it is a result of a certain context in a specific culture, translation is in no way a merely linguistic act. Translation is never created in a void and is never delivered in a void, which works strongly against the type of faithfulness frequently associated with equivalence. In fact, the operative unit of translation is not the word nor the text, but rather the culture of the two languages involved. Being cognizant of the translation problems attendant upon cultural differences, Nida (1964, 130) states that "differences between cultures may cause more severe complications for the translator than do differences in language structure". Therefore, translators must make semantic, grammatical, and pragmatic adjustments to bridge cultural gaps in original texts, as they may encounter unattainable or unsuitable words or concepts in the target culture. In this sense, “translation then is not a process of interlingual transfer, but rather a process of cross-cultural transfer where the translator mediates between cultures seeking to overcome those incompatibilities which stand in the way of the transfer of meaning” (Hatim & Mason, 1990, 223). Many scholars view translation as a cultural activity, focusing on translators as cultural mediators. They portray the foreign Other realistically and make their texts appear natural to the target reader. Nida (1964, 42) asserts that “it is always inevitable that translators be affected by their own personal set of values”, and forewarns of “the danger of subjectivity in translating”. Although it may seem challenging and doubtful, translators must

maintain distance from source and target cultures, minimizing their beliefs, world views, and ideologies.

The main objective of a translator's job is to enhance cross-cultural communication which is accomplished by translating a source text into an equivalent form in the target language. By the same token, Hatim and Mason (1997, 140) view mediation as "the extent to which a translator intervenes in the transfer process feeding their own knowledge and beliefs into their processing of a text". To put it another way, Hatim and Mason argue that a translator should be bicultural rather than solely bilingual, as both the translation process and final product reveal the translator's subjective personality. In other words, according to Vermeer (1987), the translator should not only be bilingual, but also bicultural, if not "pluricultural" (Snell-Hornby, 1988, 46). Moreover, the translatability of a text is dependent upon the extent to which it is "embedded in its own specific culture" (Snell-Hornby, 1988, 41) and also on "how far apart, with regard to time and place, the ST and TT receivers are" (Leppihalme, 1997, 4). Such a work calls for both bilingualism and a bicultural perspective to ensure appropriate translation of original text, ensuring translation loss does not exceed gain. In other words, Castro Paniagua (2000, 24) asserts that "a translator should be an ethnographer", i.e., the translator must interpret both the semantics of the text and the ingrained cultural norms. On this account, a translator's choice of the kinds of procedures and approaches to be adopted for adequate cultural transfer and effective equivalence may be affected by a plenty of extra linguistic and communicative elements.

## **2.7. Procedures for Rendering Culture-Specific Items:**

Literary translation comprises a never-ending web of options for the translator, coping with cultural disparity, has a tendency to use many different types of translation procedures that all seem to lean towards one of the two extremes, either the source or the target culture. In other words, "whereas adherence to source norms determines a translation's adequacy as compared to the source text, subscription to target norms determines its validity and acceptability" (Venuti, 2000, p. 201). Hence, a wide range of translation strategies are available to the translator ranging from conservation to naturalization where the choice between these strategies indicates "the degree of tolerance of the receiving society and its own solidity" (Aixela, 1996, 53: 56). This brings up one of the paradoxes of translation by which a translation tends to be read "as an original" on the stylistic level or "as the original" on the socio-cultural level. Translation procedures and techniques are designed to make up for the difficulty in translation.

Some of the most effective and successful procedures suggested as means to translate the CSIs are discussed in the following section.

Many translation scholars have developed their own typologies of translation procedures and strategies to handle the transfer of CSIs distinctive cases. These include, among others, Ivir (1987), Newmark (١٩٨٨), Baker (1992), Aixela (1996), Chesterman (1997), Harvey (2000), Graedler (2000), Davies (2003), Pederson (2005), Hervey and Higgins (2006), and Pym (2018). From this account, I will use Davies's list of procedures to analyze the Arabic work under study in more details. In an effort to provide solutions so as to handle the different problems when translating CSIs, Davies (2003, 72–89) presented an influential typology, where she put forth a comprehensive categorization of translation procedures.

### 2.7.1 Davies's typology for rendering CSIs:

Although confessing that “there seems in fact to be considerable overlap between the procedures distinguished by such authors”, Davies listed the following seven procedures: preservation, addition, omission, globalization, localization, transformation, and creation (Davies, 2003, p. 70).

#### 1.Preservation

This procedure is typically used when translators encounter an entity that neither has a comparable equivalent in the target language nor in the target culture. As a result, the word or phrase from the source text is somehow preserved in the target language. Since this procedure is “at the heart of lexical borrowing”, it should be noticed that this procedure has already been suggested by other scholars using other names (Davies, 2003, 73). Newmark, for example, refers to it as “transference”, Baker refers to it as “loan word”, and Chesterman names it as “calque” or “loan”. Davies goes on to subdivide preservation into two types:

- 1) **Preservation of form** which takes place when “a translator may simply decide to maintain the source text” (Davies, 2003, 72). Preservation of form, for example, occurs when translating the Arabic words “زعفران”, “القرآن”, and “قفطان” into English respectively as "saffron", "Quran" and “Koftan”, and the English words “radio”, “virus” and “internet” into Arabic respectively as “راديو”, “فيروس”, and “إنترنت”.
- 2) **Preservation of content** which takes place when “the actual” cultural “words are not preserved, but where a cultural reference receives a literal translation, with no further explanation” (Davies, 2003, 72-73). Preservation of content, for example, occurs when

translating the Arabic expressions “الخليج العربي” and “أركان الإسلام” into English respectively as “The Arab Gulf” and “Pillars of Islam” , and the English words “The White House” and “sky scrapers” into Arabic respectively as “البيت الأبيض” and “ناطحات سحاب”.

When transferring CSIs, these two types of preservation may not always be ideal, since, in certain situations, the preservation of content may mislead the target readers. For example, when translating proper names, “the desire to preserve the meaning of an element may lead to a loss of other aspects of the name, such as sound patterning and connotations, while preservation of form may lead to a loss of recognizable meaning” (Davies, 2003, 74). Therefore, a good translator should constantly take into account the purported impact of the preserved CSI on the target readers.

## 2. Addition

In this procedure, the “translator may decide to keep the original item but supplement the text with whatever information is judged necessary” (Davies, 2003, 77). Under the same name, addition has been suggested by other scholars. For example, Newmark (2004, 83: 91) mentioned this translation procedure and subdivided it into three categories, whereas Baker (1992, 34) viewed addition as a part of one of her translation strategies, i.e. “translation using a loan word plus explanation”. Davies further subdivides addition into two subcategories:

- 1) **Addition inside the text** which takes place when there is a translator’s insertion of supplementary information within the text. Addition inside the text, for example, occurs when translating the Arabic word “ملوخية” into English as “Molokheya, a local Egyptian dish”. Another example for addition inside the text is translating the Arabic word “التحطيب” as “At’Tahteeb, an upper Egypt folk dance”.
- 2) **Addition outside the text** which takes place when there is an explanatory information supplied outside the text in the shape of glosses, footnotes, etc. Addition outside the text, for example, occurs when translating the Arabic word “الكعبة” into the English word “Al-Ka’ba” with the addition of the footnote: A stone building at the center of Islam’s most important mosque and holiest site, Al-Masjid Al-Haram in Mecca, Saudi Arabia. Another example for addition outside the text is translating the Arabic word “الخلوة” as “AL-Kholwah” with the addition of the footnote: “To be alone with a foreigner”. Likewise, translating the Arabic phrase “الخلوة الشرعية” as “Al-Kholwah Al-Shar’eyah” with the addition of the footnote: “the right to stay alone with one’s own wife”.

It may be claimed that the reader would be burdened by extraneous information and excessive unimportant details if addition were used frequently inside the text, yet a skillful



translator can use addition without upsetting the reader. However, certain translators might find it easier and less time-consuming to insert information outside the text. In all circumstances, the translator must take into account the cultural background, expectations and demands of the target intended reader before selecting how and when to insert additions in the target text because some cultures may favor one type of addition over the other.

### 3. Omission

Omission refers to the translator's choice and decision to completely remove any troublesome CSI from the translation and translate the text as if it never existed. To put this procedure more clearly, Davies (2003, 79) gives the following example from one of Harry Potter books and its French translation: "Viewers from as far as Kent, Yorkshire and Dundee" which was translated into French as 'Des telespectateurs qui habitent dans des regions assi eloignees les unes des autres que le Kent et le Yorkshire'. It is clear that the name "Dundee" has been omitted in the French translation without impairing the message's significance or resulting any change in the meaning of the message. Omission has been frequently mentioned in many scholars' list of procedures. For example, Baker (1992, 35) referred to this procedure as "translation by omission" while Chesterman (1997, 12) combined both addition and omission in his procedure "information change".

Davies (2003, 79: 80) list three reasons for which the translator can take the decision to use omission:

- 1) When the TL equivalent cannot be found.
- 2) When the equivalent has been found, but the translator chooses not to include it since the target reader and culture do not require it.
- 3) When the translation emphasizes something that was not there in the source text, either via paraphrase or explanation.

However, consistent employment of this procedure could negatively affect the translation since it results in the loss of meaning from the lack of signals of richness and plenty. In this sense, Davies (2003, 79: 81) cites a passage from one of Harry Potter books where the French translation omits the title of a song, leading the humor of the title to be lost. As a result, omission should be used with great care.

### 4. Globalization

This translation procedure refers to "the process of replacing culture-specific references with ones which are more neutral or general" (Davies, 2003, 82). For example, when translating the Arabic words "نقاب" and "سورة" into English respectively as "veil" and

“chapter”, using globalization is predominant due to rendering the Arabic words with more general or neutral English equivalents for the sake of making them more accessible and comprehensible for a greater number of readers from various cultural backgrounds. Other scholars have put forward the idea of globalization under different titles. For example, Baker (1992) called it “translation by a more general word”, Chesterman (1997) called it “abstraction change”, and Newmark (2004) called it “naturalization”. In this sense, globalization has gained popularity in the different branches of translation studies because of the need to enhance intercultural communication and interaction among nations. Furthermore, using globalization in translating CSIs accomplishes two main purposes: firstly, to make the TT more comprehensible for a wider range of readers as aforementioned, and secondly, to convey the fundamental characteristics and key elements of a concept without highlighting its intricacies so that the target readers won't be misled or fall into misunderstanding. Though once a concept is globalized, it typically loses its connotations, associations, and shades and nuances of meaning.

### 5. Localization

Localization, according to Davies, is the opposite or the other extreme of globalization where the translator “instead of aiming for culture-free descriptions”, he/she “may try to anchor a reference firmly in the culture of the target audience” (Davies, 2003, 83). To illustrate localization, Davies (2003, 84) sets forth a number of English dishes which were replaced with French local dishes in one of the French translations of Harry Potter books. One of these examples, is localizing “Christmas cake” into French as “bûches de Noël”. In similar vein, Davies indicates that proper names can be translated adequately by localization if they are well adjusted to the TL grammar, spelling, and phonological rules. For example, when translating the English names “John” and “David” into Arabic, they are respectively adapted and localized to the Arabic “يوحنا” and “داوود”. Using different terminology, other scholars have used localization within their procedures. For example, Chesterman and Fawcett consider localization and globalization as one procedure i.e. Chesterman named it “abstraction change” while Fawcett named it “concretization”.

Localization, as Davies (2003, 84) indicates, is frequently adopted in order to replicate the same effect that the CSI had on the SL readers. Additionally, localization prevents target text readers from misunderstanding as much because it does not include any weirdness of foreign text. By the same token, Davies indicates that it might be challenging to localize a CSI in order to produce the same impact on the TL readers. Moreover, she points out that localizing a given cultural entity may necessitate additional adjustments and modifications in the TT. To put it

more clearly, Davies (2003, 85) provides an example of “The British Festival Bonfire Night” which was localized into German as “Silvester”. She indicates that the two festivals differ in dates and the translator should make additional adjustments when the time of the festival is brought up with regard to other occasions in Harry Potter books.

## 6. Transformation

In this procedure, the content of CSI changes where “an alternation or distortion of the original” occurs (Davies, 2003, 86). Using other terms, some scholars have mentioned this procedure. For example, Baker (1992) called it “translation by cultural substitution”, Chesterman (1997) called it “cultural filtering”, and Newmark (1998) called it “cultural equivalent or cultural adaptation”. Davies (2003, 86) indicates that transformation can be used in two different cases: firstly, when the translator's or editor's assessment of the flexibility, adaptability, expectations and demands of the target readers dictates changing the content of the SL text; secondly, when the translator's or editor's lack of "willingness to wrestle with possible obscurity" is evident.

In order to illustrate the transformation procedure, Davies refers to the following example. She points out that the title of one of Harry Potter's books “Harry Potter and the Philosopher's Stone” was translated into French as “Harry Potter a l'Ecole des Sorciers” where the medieval concept “philosophers' stone” was dropped and replaced with a clearer direct translation. In similar vein, Davies (2003, 88) concedes that it is frequently challenging to clearly distinguish between localization, globalization and transformation since it is not always evident when there is a change in content beyond the bounds of localization or globalization. Moreover, in some instances, it might be difficult to determine if the degree of explicitness transcends addition and qualifies as transformation.

## 7. Creation

Similar to Newmark's “idiomatic translation”, translators, using creation, reproduce the CSI content by creating “CSIs not present in the original text” (Davies, 2003, p.88). To put the creation procedure more clearly, Davies (2003, 89) sheds light on the French translation of the cat's name “Mrs. Norris” in one of Harry Potter books. She believes that the translator considers the cat's name has an allusion to the character of Jane Austin's Mansfield Park, and therefore translates it into the French “Miss Teigne”, which is a name with comparable unpleasant associations to the TL readers. On this account, this procedure is frequently used when translators opt to make a CSI more transparent and understandable for the intended target readers because they believe the CSI in its original initial form is too weird. In addition, it can

also be used to compensate for the loss of meaning and translation mistakes in other parts of the TT.

## **2.8. Venuti's Domestication and Foreignization:**

Friedrich Schleiermacher (1823) in his lecture entitled "On the Different Methods of Translation" was the first to introduce the two concepts; domestication and foreignization. According to Schleiermacher, there are two different translation approaches that might be used i.e. domestication where the translator "leaves the reader in peace as much as possible and moves the writer towards him" and foreignization where "the translator leaves the author in peace as much as possible and moves the reader towards him" (Venuti, 2000, 49). Being an advocate of domestication, Schleiermacher indicates that "one should translate an author in such a way as he himself would have written in German" (Venuti, 2000, 53). On the contrary, Antoine Berman (1992, 147) is not in favor of this view describing it as "inauthentic" since "it negates the profound relation that connects the author to his own language". Whereas Schleiermacher's notion of domestication and foreignization is limited to merely linguistic characteristics of the text, Venuti (1995) proposes a broader and more thorough explanation of the two concepts where he incorporated both the cultural and linguistic differences between the source and target texts. In this sense, translators must acknowledge cultural differences and overcome challenges during translation, considering the foreign source text and translated version as two independent separate entities. Moreover, Venuti views domestication and foreignization as two extremes in presenting a work in the TL culture.

### **2.8.1. Domestication:**

Domesticating a translation primarily involves a strategy in which the translator uses a clear style and a fluent manner to minimize as much as possible every strangeness and individuality of the ST to appeal to TL readers. In other words, the translator chooses a style that is as similar to a work written in the TL as attainable. In this sense, the target text will look more recognizable and familiar and, therefore, the foreign culture will be blended with the components of the target culture for the sake of making it more approachable and accessible for TL readers. According to Venuti (1995), this type of translation technique tends to restrict linguistic and cultural options in the process of translation to the mainstream discourse in the target culture, while it neglects and avoids options connected with minority groups. He also asserts that domestication and fluency have frequently come to be the acknowledged mode of translation whereas "all translation is fundamentally domestication and is really initiated in the domestic culture" (Venuti, 1998, 240). Moreover, Venuti concludes that a great deal of the

translated texts all reflect an overriding tendency towards fluency and naturalness. By the same token, Venuti, (1995, 84) indicates that the most noticeable characteristics of this style are, the use of standard English rather than dialect or slang, the avoidance of both; the anachronistic or archaic terminology and the mixture of standards.

### **2.8.2. Foreignization:**

Foreignizing a translation, on the other hand, refers to the kind of translation strategy in which the target language's conventions are intentionally broken in order to preserve part of the original's foreignness. In other words, the translator purposefully subverts the TL literary expectations and linguistic rules in order to emphasize the otherness of the translated text i.e., the “discontinuities at the level of syntax, diction, or discourse” which “allow the translation to be read as a translation” for the sake of “showing where it departs from the target language cultural values” (Venuti, 1995, 75). These discontinuities, therefore, can be created by employing precisely the TL minority and marginal forms that are omitted or excluded by the standard expectation and usual manner of fluency and naturalness. Contrary to domestication, foreignization immerses the reader of the target text to the foreign culture making him/her cognizant of the cultural differences and linguistic distinctions between the SLs and TLs. Hence, Venuti (1995, 305) refers to foreignization as “Resistancy”, meaning, absence of fluency, i.e the reader faces a resistance from the text where the effort of the translator and the foreign color of the text come to light so as the reader can walk away from the ideological predominance of the target culture.

### **2.8.3. Venuti's criterion for good translation:**

A good translation, according to Venuti (1998, 11), is the one that “releases the remainder by cultivating a heterogeneous discourse, opening up the standard dialect and literary cannons to what is foreign to themselves, to the substandard and marginal”. The term "remainder" in this context refers to minority forms and minor factors. This remainder will be activated, disrupting fluency and producing its opposite i.e., a resistant translation. Such a translation retains its importance by maintaining the otherness and foreignness of the translated text. In this sense, the target text has to be created similarly to the foreign source text. In addition, the focus placed on the marginal forms in the TL culture as a means of conveying the otherness of the translated TT suggests that foreignization is a decision or a choice made within the context of the TL. In other words, Venuti argues:

The foreign in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is

contingent on the current situation in the receiving culture. Foreignizing translation signifies the differences of the foreign text, yet only by disrupting the codes that prevail in the translating language. (Venuti, 1995, p.15)

Venuti's description of a good translation as having a foreignization component shows that there can never be a neutral choice between two possible strategies. Instead, he views domestication and foreignization as ethical translation attitudes, with the ethical implications of foreignization focusing on how the translation affects the source culture, the target culture, and its particular reader. Venuti (1995, 14) also asserts that translation, by its own nature, is a violent activity. To put it another way, translation frequently tends to "eliminate," "disarrange" and replace the language of the source text. Although some degree of domesticating violence is unavoidable, it becomes a serious problematic issue when domestication is done "wholesale" (ibid., 16). Venuti, therefore, claims that by departing sufficiently from native cultural norms to create an extraneous reading experience, one must "do wrong at home" so as to "do right abroad" (ibid, 16). According to him, it is the translator's moral obligation and ethical responsibility to acknowledge the otherness of the original text and source culture while attempting to preserve both of their identity and integrity.

In similar vein, within the current domestication framework, Venuti (1995) discusses another crucial issue i.e. the translator's invisibility. For him, representing an exercise of interpretation as if it was the original is unethical. By choosing texts that are simple to adapt to the values of the target language and employing a clear medium, the translator is frequently rendered invisible and his job is marginalized in the process of translation. Venuti, however, is in favor of a translation that draws the reader's attention to itself and its role as a reading; a translation wherein the reader is continuously reminded that the piece of writing he is reading is not the original text, regardless of his need to have the ability to read it. Venuti views non-transparency as an even more honest strategy since it doesn't try to present itself as the original and offers the reader a greater opportunity for questioning it.

### 3. Data Analysis and Discussion:

In the following section, culturally bound terms and their role in creating lexical gaps will be thoroughly discussed. Adopting a corpus-based comparative and analytical method, I will trace the translation of culture-specific items in Mahfouz's Trilogy in order to shed light on the moments of creation and innovation in the English version. I will identify the problematic

culture-specific items in the three Arabic novels of Mahfouz's Trilogy. Due to space limits, I will perform the analysis on one example of each category of Newmark's five categories of CSIs: ecology, material culture, social culture, social organizations, customs, and ideas, and gestures and habits. Translating these different kinds of CSIs results cultural translation problems according to Newmark's Taxonomy. Hence, I will investigate the procedures employed in rendering these cultural occurrences in the light of Davies's typology so as to judge the general tendency of the English translation as regards Venuti's model of domestication and foreignization. Moreover, I will suggest an English translation of the CSIs under question. Thus, this section will be committed to show how the English version of Mahfouz's Trilogy retains the cultural elements of each category in order to grasp the translator's supposed intended meaning and clarify to what extent the translators manage to overcome the cultural problems for the sake of attaining the adequate English translation.

In act 19 of Bayn AL-Quasrayn novel, Mahfouz uses one of the ecology CSIs. As mentioned previously, ecology consists of the five items i.e. flora, fauna, hills, winds, and plains. The focus of the following example will be on one of these items i.e. fauna or animal. According to Newmark, translating animal names represents a cultural translation problem since the translator should be acquainted with the different names of animals in addition to using a specialized animal dictionary during the process of translation. The translators under study transferred this CSI as follows:

"بينة حمامة وديعة لا تدري كيف تقول لا" (Mahfouz, 1956, p. 147)

Mother's a gentle **dove** and wouldn't know how to say no. (Hutchins et al, 1991, p.125)

As shown above, the word "حمامة" is translated into its literal English equivalent "dove". According to Davies (2003), this is called "preservation of content", by means of which only the meaning of the word is retained in the TL without taking into consideration its form and sound. This strategy takes place when "the actual words are not preserved, but where a cultural reference receives a literal translation, with no further explanation" (Davies, 2003, pp.72-73). Thus, the meaning of the word is somehow conveyed, and the reader of the target text would be able to understand the meaning of the culture-specific item. In this sense, the intended meaning of the term is preserved in the TL despite the fact that its form and sound were not. In my opinion, no other translation suggestions are needed since translating the word "حمامة" as

“dove” by “preservation of content” is very adequate. Clearly, such a rendering is noticeable and appears to be aimed towards accuracy. Nonetheless, it serves the dual function of keeping the concept's foreignness as well as communicating the main idea. In other words, the translators appear to be determined to keep the word's cultural sense and foreignness in the TL. Most probably, the translators' decision to employ such procedure was motivated by their determination to keep the foreignness of the CSI in the TT. Indeed, such a foreignization perspective aided them in their endeavor to retain the novel's cultural characteristics throughout the grinding fabric of the translating process. Indeed, any prospective TL reader would think that such a translation lacks fluency. The latter appears to be compromised in order to preserve cultural uniqueness and oppose cultural hegemony. The most likely justification is to maintain the foreignness and cultural uniqueness of such a linguistic pattern in the target language.

In act twenty-one of Bayn AL-Quasrayn novel, Mahfouz uses one of the CSIs of material culture i.e. place name. The difficulty of translating this category comes from the non-existence of equivalents for all the place names and consequently translating it represents a cultural translation problem. In the English translation under study, Mahfouz's CSI is translated as follows:

"وراء النافذة التي تطل على حمام السلطان مباشرة" (Mahfouz, 1956, p. 154)

"below a window overlooking **Hamman al-Sultan**" (Hutchins et al, 1991, p.132)

As seen above, the translators have decided to transfer the place name “حمام السلطان” in the target language as “Hamman al-Sultan” and preserve its complete form and sound. This is accomplished through the application of Davies' first category of preservation, namely "preservation of form". This happens commonly when "a translator may simply decide to maintain the source text term in the translation" (Davies, 2003, pp.72-73). Other translation suggestions, in my view, are unnecessary because translating the place name "حمام السلطان" as "Hamman al-Sultan" by "preservation of form" is perfectly adequate. Since the CSI has no acknowledged literal equivalent in the target language, the translators were forced to use the preservation of form procedure to keep its entire form and sound. They did this, most likely, to preserve the Arabic sound of the name, which lends it a foreignization tint. It is easy to note that they appear to be bent on maintaining the foreign appearing form of the term for the sake



of retaining the cultural identity of the Egyptian book and transferring such vital and crucial components of Egyptian culture to the international readers.

In act fourteen of Bayn AL-Quasrayn novel, Mahfouz uses one of the CSIs of material culture i.e. the name of transportation “المحمل” (AL-Mahmal). Owing to its religious Islamic associations, the word “المحمل” represents a cultural translation problem for the foreign reader coming from a different religious background. The English translators transferred this CSI as follows:

"والمحمل راحت تتمايل" (Mahfouz, 1956, p. 97)

**"like the ceremonial camel litter that each year was a traditional highlight of the procession of pilgrims setting off for Mecca,** she made her way into the store, swaying and trembling "(Hutchins et al, 1991, p. ٨٧)

As the translations show, the translators use another translation procedure for rendering the name of transportation “المحمل”, which is “addition within the text”. This procedure takes place when the translator intends to include a sentence demonstrating the CSI within the text in order to communicate it to the target language reader. Although Arabic readers can infer the implicit and redundant reference of the word “المحمل” all by themselves because this is a familiarly basic component of one’s religion and culture, a foreign reader coming from a different cultural and religious background would certainly not be able to deduce the reference of such a totally alien concept. Hence, the English reader may not be as acquainted with it as an Egyptian or Arab reader. Therefore, the translators choose to add the phrase “that each year was a traditional highlight of the procession of pilgrims setting off for Mecca” next to “the ceremonial camel litter” in order to remove any possible ambiguity the target reader may still have regarding the nature of the CSI. So, the translators' preference to place this phrase subsequent to the literal translation of the mean of transportation achieves the objective of clarification by explaining and describing the nature of the reference and ensuring that the intended meaning is not misunderstood by the target reader. It is evident, then, from the on hand, how astute the translators were in including the phrase to supplement the meaning of the exact translation of the CSI. On the other one, I think the most appropriate procedure to be adopted here is the other type of addition i.e. “addition outside the text” which takes place by adding the explanatory phrase outside the text in the shape of glosses or footnotes. Anyway, as previously stated, the

“addition within the text” procedure is employed when the translator intends to keep the original term in the TL but "supplements the text with whatever information is judged necessary" for a deeper comprehension of the CSI (Davies, 2003, p.77). Thus, it appears that the addition of the explanation phrase is crucial in further defining the intended meaning of the CSI. By the same token, it assists to transmit some of the meaning of the term to the intended reader, who might otherwise be unaware of what this completely foreign word stands for. Furthermore, in order to maintain the term's foreign element, the translators not only kept its form and sound in the TL, but also inserted an explanation statement next to it to clarify its meaning. As a result, the translators hit two birds with one stone by enabling the TT reader while also keeping the foreignization identity of the CSI in the target text.

Mahfouz in act one of Bayn AL-Quasrayn novel uses another category of CSIs which is social culture i.e. idiomatic word “نادية”. Translating such CSI is not difficult especially when the translator recognizes the deep inner connotative meaning of the word. The CSI is transferred in the English translation as follows:

"ويرتفع صوت النادل وهو ينادي: "تعميرة نادية"" (Mahfouz, 1956, p. 10)

A waiter's voice would ring out: "Another ball of tobacco for the pipe" (Hutchins et al, 1991, p.5)

As the above quotation demonstrates, the two successive words “تعميرة نادية” have been translated as "Another ball of tobacco". Thus, the second lexical item "نادية" has been eliminated in the translation, and the number of components diminished instead of the correspondence in the Arabic sentence. However, this resulted in a loss of meaning that was not made up for somewhere else in the text, and "there is certainly some loss of meaning arising from the omission of signals" (Davies, 2003, p.81). In order to avoid any loss of meaning, the translators might exert more effort to translate the adjectival cultural word “نادية” rather than omitting it. For example, they can translate it as “dewy” which comes from the comfort feeling of touching dew. Despite the loss of meaning, this CSI is subsequently domesticated to the TL readers mainly because the TT reader does not perceive any strangeness in the foreign text, and it is more reasonable to regard the "omission" procedure as being oriented towards domestication. The translator's decision to eliminate a CSI might be affected by three reasons. The first reason that pertains in this scenario is that the translators may have a solution to the

translation of this CSI, but after considering the target culture and target reader, they conclude that the translation is not necessary, viewed no reason to be concerned about in such an inconsequential aspect and they likely considered it to be irrelevant and not deserved to be mentioned in the TT at all. The second possibility is that they could not locate an equivalent term in the target language or that the object has no readily-available equivalent word in the TL. The third reason is that a possible translation by explanation or paraphrase would merely lend the term "a prominence it did not possess in the original" (Davies, 2003, pp.80).

In act five of A'Sokareya novel, Mahfouz uses another social culture idiomatic word i.e. "حلنج". Being so deeply rooted in Egyptian folk culture, the word may be judged to be untranslatable. Hence, transferring such culture-specific item as this is a troublesome task which is considered a cultural translation problem. The English translation of this line is as follows:

"المهم أهو حلنج كأبيه؟" (Mahfouz, 1957, p. 55)

"What's important is whether he's a **Don Juan** like his father " (Hutchins et al, 1992, p.٣٩)

In the previous lines, the translators used the "globalization" procedure, which allows for the substitution of culture-specific imagery with more neutral or universal ones. The meaning of this colloquial term has been translated into its more neutral and culture-free proper name "Don Juan". This is most likely done because the translators thought that an Arabic expression match was not accessible in the target language. On the contrary, I think translating the word "حلنج" by globalization as "Don Juan" is not the most adequate choice since we can translate it literally as "swindler" meaning in Arabic "أونطجي" or "جُرْبُز", because the word "Don Juan" has improper lusty connotations. As a result, the entire idiomatic term is globalized into a more recognizable, open and culture-free paraphrase, with the aim of better understanding on the side of the target reader. In similar vein, the translators used the globalization procedure because they thought that there is no readily available equivalent in the target language. To convey this identical meaning in English, the translators opted to substitute the culture-specific and "region-specific" word "حلنج" with the more generic, neutral, and culture-free proper name "Don Juan". By doing so, the target reader's probability of misinterpreting the message is lowered, and the idea is made more conceivable by using the more universal and popular widespread proper name "Don Juan" rather than the Arabic CSI "حلنج". Thus, the translators chose to globalized

the CSI by translating it as "Don Juan," a domesticated, more universal, and culture-free term that is also comprehensible to the intended readers. When a translator finds an urge to create a text that is more acceptable to multicultural TT audiences, he/she may turn to a procedure of this sort. After all, the process of globalization frequently leads in a "loss of associations and shades of meaning" (Davies, 2003, p.8). However, certain shades of meaning are eliminated indeed throughout the translating process, but the basic properties of the concept remain.

In act one of A'Sokareya novel, Mahfouz uses one of Newmark's categories of CSI's which is social organizations, customs, and ideas i.e. religious Islamic expression. Translating this kind of religious CSIs represents a cultural translation problem since requires a skillful and knowledgeable translator. The English translators under study transferred this CSI as follows:

" فقد جف عود أمينة و اشتعل رأسها شيبا " (Mahfouz, 1957, p. 5)

"Amina's body had withered, and **her hair had turned white**" (Hutchins et al, 1992, p.1)

In the above extracts, the verb phrase "اشتعل رأسها شيبا" in Mahfouz's Al-Sukkariya is quoted from the Qur'anic verse " قَالَ رَبِّ إِنِّي وَهَنَ الْعَظْمُ مِنِّي وَاسْتَعَلَ الرَّأْسُ شَيْبًا وَلَمْ أَكُنْ بِدُعَائِكَ رَبِّ شَقِيًّا " (Surah Maryam 19:4) which is translated as " He said: "My Lord! Indeed, my bones have grown feeble, and grey hair has spread on my head, And I have never been unblest in my invocation to You, O my Lord! "(Al-Hilali & Khan, 1999, p. 402). The phrase "الاستعَلَ الرَّأْسُ شَيْبًا" means " اضطرم المشيب في السواد " (Ibn Kathir, 2000, p.1179), that is the head is flaring with grey hair. Rhetorically speaking, the word "اشتعل" is applied to "المشيب" to which it is not literally applicable to highlight a resemblance. It is an implied metaphor whose two main components are "المشيب", the tenor, and blazing fire, the vehicle which carries the implied comparison to Prophet Zakariya's grey hair. In this context, grey hair is compared in its brightness and rapid wide spread to other parts of the head to the flames of fire that quickly devour everything in their path. The intent is to inform of the weakness and old age of Prophet Zakariya (Al-Zamakhshari, 2009, p.632). We can notice that there is an implicit allusion to the great Qur'anic story of Prophet Zakariya, peace be upon him, where Mahfouz compares Amina's deteriorating condition to that of Prophet Zakariya who has turned too old and feeble, with a head glistening with grey hair, to have an heir to Prophethood. So we can translate the phrase " اشتعل الرأس شيبا " as "and her hair doth glisten with grey" which is more adequate than the translators' phrase "her hair had turned white".

Mahfouz's indirect analogy is drawn on the presumption that the Arab reader has sufficient prior knowledge of the concealed reference in issue to identify the allusion and understand its significance in the text. By establishing such an association, Mahfouz contributes to the development of Amina's character and provides a greater understanding of her quiet agony and anguish. The translators changed the religious reference to the functional equivalent "her hair had turned white" in order to make the target text inherently accessible to the target reader who has no mutual awareness of the Islamic referent. This procedure is called "transformation" which is a kind of modification of the culture-specific item involving the use of culture-free words with no sign of any source-language cultural feature. According to Davies (2003, p. 86), transformation is "an alternation or distortion of the original", and it seeks to change the content of the CSI used in the ST. This alteration of content is frequently governed by the translator's or editor's assessment of the target the reader's flexibility and expectations. The significant disparity in meaning between the ST sentence and its translated form is immediately discernible. Indeed, its material has been adjusted and adapted to meet the demands of international TT readers from a variety of theological perspectives. In other words, taking into consideration the expectations, the TT readers may provide a convincing justification for such intentional alteration of cultural and religious content. Despite its domesticating nature, which aims to reduce the foreignness of the source text for the target reader, this procedure results in significant semantic loss in the target text. Although the translators successfully express the CSI denotative meaning, they fail to reestablish its aesthetic worth. Moreover, by adopting a conservative and explicitly assimilationist approach, they fail to keep the cultural sense of the foreign text

In act twenty of Quasr A'Shawqu novel, Mahfouz uses another CSI from the category of social organizations, customs, and ideas i.e. religious term of the messenger's name "إبراهيم". Despite the fact that its translation is easily attainable, translating this CSI represents a cultural translation problem. In the English translation under study, Mahfouz's sentence is translated as follows:

(Mahfouz, 1957, p. 291) "اللهم قل لهذا الحب كن رمادا كما قلت لنار إبراهيم كوني بردا وسلاما"

"O God, tell this love to be as cold as ashes, just as You commanded the fire burning **Abraham**: 'Be cold and safe' (Qur'an, 2 1 :69)" (Hutchins et al, 1992, p. 226)

As shown above, the translators opted to use the "localization" procedure, which involves cultural or religious replacement. As a result, they substituted the Islamic prophet's name "إبراهيم" with its Christian equivalent "Abraham," employing a name with a similar meaning but different form. Nonetheless, localized terms, like this one, frequently try to have the same impact on the target reader as the original CSI had on SL readers (Davies, 2003, p.84). Localization takes place when a translator "instead of aiming for culture-free descriptions may try to anchor a reference firmly in the culture of the target audience" (Davies, 2003, pp.83-84). Furthermore, a localized item, as Davies (2003, p.84) sees, is more approachable to foreign readers because it lacks the foreignness and strangeness of the ST. In other words, the translators' use of such a culture substitution appears to be meant to diminish the strangeness of the foreign element. As a consequence, they substituted it with another lexical term more recognizable to the English reader, removing any possible ambiguity caused by the target reader's failure to identify the foreign element. Hence, the translators' decision to localize the term might be clarified through their intent to remove ambiguity resulting from preservation. Fair enough, this approximate representation of meaning is preferable than the intended reader's complete incapacity to recognize the referent at all. To put it another way, this messenger name has been domesticated, and this activity of domestication, whereby a source culture term is substituted with an analogous word in the target culture, comes under the localization procedure, in which the CSI is made more accessible to the target reader.

Mahfouz in act forty of Bayn AL-Quasrayn novel uses another category of CSIs which is gestures and habits. Translating this king of CSIs represents a cultural translation problem since habits and behaviors in general and gestures in particular are deeply ingrained in people's cultures. In other words, body language and facial expressions are interpreted differently because they have diverse social implications and cultural connotations. Hence, as Newmark believes, translators should make a distinction between the social purpose of gestures and habits and their descriptive nature. The CSI is transferred in the English translation under study as follows:

"يأخذ مثلها من بيت أبيها فتشيع إليه بالزغاريد" (Mahfouz, 1956, p. 297)

"She would be escorted to his house with **cries of joy**" (Hutchins et al, 1991, p.256)

As the above quotations show, the translators resorted to use the "creation" procedure in rendering the gestures and habits CSI i.e. a cultural habit "الزغاريد". Although, the word

“الزغاريد” can be literally translated as “ululations” which is more adequate, the translators replaced the content of Arabic cultural term “الزغاريد” with the English equivalent “cries of joy” which is not present in the source text. They created a cultural term with comparable pleasant associations to the TL readers. Translators, using this procedure, reproduce the CSI content by creating “CSIs not present in the original text” (Davies, 2003, p.88). Furthermore, creation procedure is frequently used when translators opt to make a CSI more transparent and understandable for the intended target readers because they believe the CSI in its original initial form is too strange. In addition, it can also be used to compensate for the loss of meaning and translation mistakes in other parts of the TT. Being more accessible to the foreign readers, this CSI is consequently domesticated to the TL readers since the created cultural item does not contain any of the strangeness and foreignness of the ST.

#### 4- Observations of the Research:

The cultural turn has changed the attention from language to culture as language impacts one's reality. By transforming unintelligible cultural expressions into another language, translation procedures affect culture. Some untranslatable CSIs, reflecting distinct cultures, remaining untranslatable. Foreignization exposes the TT audience to alien worlds, whereas domestication reduces or eliminates ethnic allusions, discriminating towards weaker languages or cultures. Both foreignization and domestication seek to expose and comprehend the diverse cultural experiences of their respective audiences.

The Cairo Trilogy as a literary masterpiece is brimming with Arabic cultural features such as traditions, conventions, idioms, and ways of speech. A literary translator has to manage the considerable disparities in culture and cross-cultural variances between Arabic and English, attempting to transmit these features authentically while preserving their distinctiveness and specificity. The translator must recognize these features and apply various translation procedures to successfully convey them into English without sacrificing their meaning or diminishing Egyptian culture's distinctiveness. The sorts of procedures used and their frequency of use will impact the level of accuracy of the translation as well as the degree of domestication or foreignization of the source text. The translator's responsibility is to guarantee that cultural components are not lost or diminished, retaining the Egyptian culture's uniqueness and elegance.

With the exception of Davies's sub-procedure of "addition outside the text," all other types of procedures were used throughout the course of this study. This fact demonstrates the

translator's inclination to produce as exact and faithful a translation of CSIs as feasible. Foreignization has predominantly affected the translation of CSIs in these three books, with a great deal of culture-bound elements translated to better depict Egyptian culture in the English translation. The foreignness and cultural distinctiveness of these elements are retained by preservation and addition procedures. This balanced approach indicates the translator's goal to keep the foreignness of cultural characteristics while adapting to the requirements and expectations of foreign readers. This linguistically and culturally-analyzed translation tries to convey to TL readers the uniqueness and strangeness of the source text culture. Nevertheless, the translator is not adamantly opposed to domestication, believing that a certain degree of domestication is unavoidable but becoming problematic when performed on a large scale.

Due to shortcomings the study on cultural translation of Egyptian culture in Arabic-English is not thorough. Newmark's taxonomy of cultural categories does not encompass all elements of cultural heritage, and Davies' cultural translation procedures reflect only a small amount of the various strategies that translators might choose to translate. More study is needed to investigate the myriad diverse ramifications and expressions of culture, as well as to cover every nook and corner of cultural transfer in Arabic-English translation. The goal is to broaden the theoretical domain and increase practical knowledge, which is critical for translators as well as scholars in their fields.

## 5- Final results of the Research:

- Using the “preservation of content” procedure, the translator conveys the literal meaning of a word without keeping its form or sound, but preserving the cultural connection without providing additional details. This captures the overall meaning of the word; however, it is impossible to compensate for some cultural nuances. Despite this, the translator keeps the literal rendering of the CSI to keep its foreignness and uniqueness in the target language, expressing their desire to keep it unique.
- Using the “preservation of form” procedure, the translator keeps the form and sound of the CSI in the target language in order to preserve its cultural uniqueness. This is done because the CSI has no recognized equivalent in the target language. The translator takes a foreignizing approach, seeking to keep the CSI's foreign flavor in the target language while retaining its cultural distinctiveness.



- Using the “addition inside the text” procedure, the translator of the Arabic Trilogy chose to keep foreign terms or phrases to prevent misunderstanding. They provided additional details to the preserved item to help the target reader grasp the CSI and clarify its confusing nature. Before translating the work, it is obvious that the translators undertook intensive research on unclear elements to ensure the message remained clear. The preservation procedure keeps some of the foreignness of the target text, but the added explanation phrase clarifies and aids the foreign reader in grasping the utterance's significance. The translator kept the same form and sound of the foreign term, but added an explanatory sentence to clarify the nature of the item and help the target reader who may not comprehend its meaning.
- Using the “omission” procedure, the translator can omit a cultural-specific item if no counterpart is available in the target language, there is no reason for its translation, or it gets prominence through paraphrase or explanation. This is most likely because the possible influence of the CSI on ST readers would be diluted in translation, making it an unreasonable option to keep it.
- Using the “globalization” procedure, the translator chooses a globalized translation by using neutral, general, and culture-free vocabulary. Globalization is a translation procedure that conveys the fundamental meaning and vital aspects of a target text to a larger audience without paying attention to details. This procedure can be acceptable, especially when the cultural setting does not completely conjure all of the connotations of the target term. The translator may determine that the intricate details are not deserving the effort, or he/she may just desire to domesticate the notion for a multicultural audience in a more approachable and less foreign-sounding manner. When accurate translation of CSIs is not required for comprehending the presented situation, and explicitness may create confusion, globalization is frequently utilized.
- Using the “transformation” procedure, the translator alters or distorts the original content of the CSI in order to meet the expectations and flexibility of the target reader. As the content is designed to cater to foreign TT readers with varied cultural backgrounds, there may be a substantial gap between the statement and its translated version. This purposeful distortion of cultural and religious elements may provide a justification for the modifications of the CSI.
- Using the “localization” procedure, the translator employs the localization procedure to domesticate notions in the culture of the target audience. This entails converting an SL term into a TL comparable word that expresses the same notion in a different manner. The purpose is to anchor the reference in the TL culture, enabling the target reader feel at ease. This entails replacing SL cultural elements for TL ones and adjusting them to the expectations and norms of

the target language. This guarantees that the CSIs retain their intended impact as well as their stylistic and aesthetic qualities.

- Using the “creation” procedure, the translators substitute the Arabic cultural term with an English equivalent to make it more intelligible for the target readers. This procedure is frequently used to compensate for missed meaning and translation mistakes that occur in other parts of the text. The CSI is domesticated for the target readers since it is more approachable to foreign readers because it lacks the foreignness and strangeness of the original source text.

## 6- Conclusion

Naguib Mahfouz is an Egyptian author whose novels have been internationally translated. As a dedicated writer, Mahfouz left no stone unexplored in his pursuit of equity and justice for his country. The Nobel Prize for literature winner has a distinct style that his Arab readers readily recognize. The Cairo Trilogy, first published in 1956 and then translated into English in 1990-1992, is widely regarded as Mahfouz's most premium. When it comes to the translation of the Trilogy, several critics say that translators failed to authentically replicate Mahfouz's approach. Indeed, the novel is loaded with cultural elements, and Mahfouz's literary works are known for their attention to cultural minutiae.

Scholars claim that culture cannot be transferred because of the distinctive shared experiences that exist within a confined geographical area. Untranslatability, or the inability to locate an utterance's equivalence in the target language, is a substantial issue in navigating the cultural frame of the target language and matching the expectations of the target audience. This is due to a lack of cultural/linguistic equivalents that which creates ambiguity within the text and distorts word meaning. Some experts feel that translation is impossible, while others believe that anything can be translated. The debate regarding translatability vs untranslatability is losing ground as translation studies expand and become more sophisticated. Translators today have a plethora of procedures and tools at their disposal to address linguistic or cultural barriers and make the translation of CSIs from the source language to the target language smoother. These procedures have shown to be effective translation methods in resolving a variety of translation problems.

Language is a means of communication across communities who share comparable cultural backgrounds, yet each nation has its own set of customs and traditions. Translation is a vital instrument for facilitating information sharing, overcoming disparities in culture, and fostering

cultural awareness. Translators perform a crucial job as interlingual and cross-cultural mediators, guaranteeing that a competent translation accurately expresses the cultural unique characteristics and social subtleties of the source text in the target language. Literary translators confront the difficult task of adequately transferring and preserving the cultural qualities of a source text while generating an attractive, aesthetically pleasing translated work for the target reader. This intercultural communication necessitates a high degree of ability and competence in order to effectively depict the culture of the target language and meet the demands of the target readers. Translators must discover culture-specific items, select translation procedures, choose the relevant cultural meaning, harmonize domestication and foreignization, and assess the effects of these approaches on the target readers. Achieving high degrees of equivalence in language, culture, and impact is challenging since any divergence from the cultural term of the target language might be interpreted as subversive.

The primary distinction in translating culture-specific items is whether the translation is directed towards the source culture and language or towards the target culture and language. Reducing the cultural gap is important in certain circumstances, while in others require keeping the gap untouched and focusing on the cultural difference between the source and target cultures. The translator's responsibility is to assist others in comprehending and appreciating the uniqueness of the circumstance. Domestication, on the other hand, is an inevitable outcome i.e. "a labor of acculturation which domesticates the foreign text, making it intelligible and even familiar to the target-language reader, providing him or her with the narcissistic experience of recognizing his or her own cultural other" (Aixela, 1996, 54). The aim of translation then is, as Venuti (1995, 18: 19) maintains, "to bring back a cultural other as the same, the recognizable, even the familiar". Adopting foreignizing translation, on the other hand, translation should never completely eradicate cultural differences, claiming that a translated book should be an instance where the target reader receives an insight of the cultural other. Therefore, whereas "domestication adopts a transparent, fluent style to minimize the foreignness of a foreign text" (Hatim & Munday, 2004, 338), foreignization "eschew fluency for a more heterogeneous mix of discourses" (Venuti, 1995, 34). Simply said, it becomes evident that domestication and foreignization drive the text in a specific direction. Neither term opposes the other; they can coexist in the same text, as in foreignizing the content and domesticating the form.

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