THE TRANSLATION OF CULTURAL ELEMENTS FROM ENGLISH INTO ARABIC IN

OLIVER TWIST

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Abstract

This study is mainly intended to investigate the process of translating the cultural elements from English into Arabic in one of Charles Dickens' master pieces *Oliver Twist*. The novel has been translated into Arabic several times by different translators; however, one of the most faithful ones (which is the case study of the current research) is presented by the well-known Arabic translator Munir Baalbaki. The collected data in the current study is limited within the first 200 pages of the Arabic version of the translated novel which represent the first 19 chapters of the original one. In this research, three main objectives have been proposed. Firstly, identifying the cultural elements used in the Arabic translation of Charles Dickens' *Oliver Twist*. Secondly, the study attempts to explore the translation procedures that have been employed to preserve the features and quality of the cultural terms in the target text (TT). Finally, the current study attempts to find out whether the cultural aspects have been domesticated or foreignized based on the type of translation procedure used. It is believed that translating culture-specific terms -especially in literary works- is considered as one of the major challenges that might encounter any translator. However, in the field of translation studies, chiefly during the last few decades, many scholars have contributed to overcome such challenges by suggesting a number of translation theories and procedures. For the sake of collecting and analyzing the cultural elements in the novel, the current research has applied three translation approaches. Firstly, Newmark's (1988) classification of cultural aspects has been used in order to categorize the target cultural terms. Secondly, Vinay and Darbelnet's (1995) translation procedures in addition to Newmark's (1988) 'functional equivalence' have been applied in order to explore the types of procedure used by the translator in rendering the culture-specific terms. Finally, through the application of Venuti's (2008) notion of Foreignization and Domestication, the researcher investigates

whether the translator tends to domesticate or foreignize the translated cultural elements based on the choice of translation procedures he makes. The findings of the study have shown that: firstly, the translator tends to use oblique translation procedures (equivalence, transposition, adaptation and modulation) in rendering the vast majority of the cultural elements in the novel. Secondly, direct translation procedures (borrowing, calque and literal translation) are found to be applied in translating some of the cultural elements within certain cultural categories such as: the names of places and names of food and drinks. Finally, the translator tends to domesticate the vast majority of the translated cultural elements which makes them more familiar and understandable for the target readers of the Arabic version of the novel.

ABSTRAK

Kajian ini bertujuan untuk menyiasat proses penterjemahan unsur budaya daripada Bahasa Inggeris ke Bahasa Arab di dalam salah satu hasil karya Charles Dickens iaitu *Oliver Twist*. Novel ini telah diterjemahkan kepada Bahasa Arab beberapa kali oleh penterjemah yang berbeza; walau bagaimanapun, salah satu terjemahan yang paling tepat (kajian kes untuk penyelidikan ini) dihasilkan oleh penterjamah Bahasa Arab yang terkenal iaitu Munir Baalbaki. Data yang dikumpul dan dianalisis di dalam kajian ini terhad kepada muka surat 200 yang pertama novel tersebut yang telah diterjemahkankan kepada versi Bahasa Arab. Dalam kajian ini, tiga pendekatan telah dicadangkan. Pertamanya, mengenalpasti unsur budaya yang digunakan dalam Charles Dickens' Oliver Twist versi terjemahan bahasa Arab. Keduanya, kajian ini cuba untuk mendalami kaedah terjemahan yang telah digunapakai untuk memelihara ciri-ciri dan kualiti terma budaya dalam 'target text' (TT). Yang terakhir, kajian terkini cuba untuk megenalpasti samada aspek budaya telah ditempatankan atau diasingkan berdasarkan jenis kaedah terjemahan yang digunakan. Salah satu cabaran utama yang mungkin dihadapi oleh penterjemah ialah menterjemah istilah budaya tertentu terutamanya di dalam karya sastera. Namun, beberapa dekad yang lalu, ramai penyelidik di dalam bidang kajian terjemahan telah berjaya mengatasi cabaran ini dengan mencadangkan beberapa teori dan prosedur terjemahan. Kajian ini dijalankan dengan menggunakan tiga pendekatan terjemahan bagi pengumpulan dan analisa unsur budaya di dalam novel tersebut. Pertama, Pengelasan Newmark (1988) terhadap aspek budaya telah digunakan untuk mengkategorikan terma budaya sasaran Selain itu, prosedur terjemahan Vinay and Darbelnet's (1995) telah digunakan oleh penterjemah untuk menterjemahkan istilah budaya tertentu, sebagai tambahan kepada kesetaraan berfungsi (functional equivalence) Newmark (1988). Akhir sekali, penyelidik mengaplikasikan

konsep Pengasingan dan Domestikasi (Foreignization and Domestication) oleh Venuti's (2008) untuk menyiasat sama ada penterjemah novel tersebut lebih cenderung kepada mengdomestikasikan atau mengasingkan unsur budaya yang telah diterjemah berdasarkan prosedur terjemahan pilihan mereka. Setelah menjalankan langkah-langkah yang dinyatakan diatas, kajian ini telah berjaya menemui keputusan berikut: pertama, penterjemah cenderung menggunakan prosedur terjemahan yang condong (kesetaraan, transposisi, penyesuaian dan modulasi) dalam menterjemahkan kebanyakan unsur budaya di dalam novel tersebut. Kedua, prosedur terjemahan terus (pinjaman, terjemahan pinjaman dan terjemahan literal) digunakan bagi menterjemah beberapa unsur budaya dalam kategori kebudayaan seperti: nama tempat dan nama makanan dan minuman. Akhir sekali, penterjemah tersebut cenderung mengomestikasikan kebanyakan terjemahan unsur budaya untuk menjadikan mereka lebih senang difahami dan dikenali oleh pembaca sasaran bagi versi Bahasa Arab novel tersebut.

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DEDICATION

To the living martyr,

Who honored my life.

My dearest brother;

MA'EN

We missed you, and we will always do.

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List of Symbols and Abbreviations

BT   Back Translation

SL   Source Language

ST   Source Text

TL   Target Language

TRL   Transliteration

TT   Target Text

CHAPTER 1

INTRODUCTION

1.1 Introduction

In the last four decades, translation and the field of 'translation studies' have witnessed a remarkable progress at both theoretical and practical levels. The twentieth century has been called the "age of translation" or "reproduction" (Newmark, 1988, p.3). Translation has gained major importance due to the vital role it plays as an intrinsic part in many fields of education, media, and human sciences. However, in spite of its significant contribution, translation is looked upon as a subordinate activity, as a mechanical rather than as a creative process. Bassnett in her book "Translation Studies" has emphasized the significance of differentiating between translation and the new notion of 'translation studies'. She claims that the reason behind the previous attitude towards translation has to do with the lack of a scientific and systematic discussion of translation. Bassnett also highlights the fact that what was analyzed in the translation of the works of the major writers is often the product or the end result of the translation process rather than the process itself (Bassnett, 2013, pp. 1,2).

In the past two decades, the mutual relationship between translation and culture has become one of the main interests of linguists. The need to improve human communication and the awareness of translating texts across cultural and linguistic boundaries has enhanced the motivation for translators to explore and study the connection between translation and culture. According to Bassnett, "within the wide range of different disciplines, literary translation can reflect the interrelationship of culture, ideology and communication"

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(Bassnett and Lefevere, 1990). The impact of the translation of literary works on communication within a specific cultural and ideological context can be defined by the use of different translating procedures.

Since the choice of a particular translation procedure can affect target readers' reception of a translated ST, the current study attempts to apply three translation approaches in order to find out the choices the translator could have when transferring cultural elements from English into Arabic language. As subject of analysis in the current study, the researcher has chosen Charles Dickens' *Oliver Twist* and its Arabic translation which was produced by Munir Baalbaki (2007). The chosen novel is considered as one of the most popular world classic novels ever, which was first published in 1838 during the Victorian age in England. Due to its richness in social and cultural-specific items, it is expected to come up with the appropriate amount of examples that help to fulfill the purpose of the discussion in chapter four. Accordingly, this will enable us to highlight several related findings, which are going to be part of the conclusion and recommendations of the current study.

Newmark (1988) has named three main subjects of translation: "1. science and technology, 2. social, economic and/or political topics and institutions, and 3. literary and philosophical works" (Newmark, 1988, p. 22). The current study is focusing on the translation of cultural elements in the area of literary translation. Therefore, a clear idea about the definition and notion of literary translation is needed at this point, as well as the significance of that field in translation.

It is believed that most of researchers in the translation field agree on the fact that translation and more specifically literary translation, is one of the most important means of cultural transmission as well as an art. Literary translation is concerned with transferring

words, meanings, and style of a certain language into another. In addition to that, literary translator often cares about another important issue, which is the qualities that he/she should acquire in his attempt to reproduce the ST.

Regarding the quality of the SL text, some scholars has linked directly between the notion of literary translation and the quality of the translated text. According to Pedersen (1988), literary translation can be defined as "to understand literary translation we first need to define it. We shall understand by 'translation', the substitution for a SL message of an 'equivalent' TL message, and by 'literary' possessing the quality of 'literariness". (V. H. Pedersen, 1988, p. 62). Nabokov, on the other hand, has defined literary translation by claiming that: "Whether it be prose or poetry, a literary translation is always poetical in the sense that words not only convey a meaning but are also the melodic, rhythmic and harmonious medium resorted to by the poet". (Amy, 1995, p. 121).

The above definitions indicate that in any literary work, the translator mediates between two languages in which he deals with two different literary models as well as two dissimilar cultural systems at the same literary text. Meanwhile, the translator's role in this case can be defined as a mediator between them by using his own linguistic and stylistic choices in the target text. Therefore, it can be said that literary translation has been looked at as the process in which the stylistic elements are being reproduced in such a way that they transfer the source language message and show some stylistic relevancy to the TL literary norms as well.

Translating literary works requires special types of skills for the translator that enable him to maintain a certain balance among the transferring of the language of the original text and the cultural elements embedded within that work.. According to James (2002) the

responsibility is upon the translators to recognize the cultural- specific aspects in the text; they also decide on what needs to be integrated into the translation. We can conclude here by pointing on the fact that translators need to bear in mind the source culture while identifying the references and the terms that cannot simply be literally transferred from the SL into the TL for cultural reasons. Further discussion about translators' required skills is presented in the next chapter (2.6).

1.2 Problem Statement

It is believed that the translation of literary works comes as a result of the interaction of culture, ideology and human life style. Moreover, literary translation is considered to be one of the most remarkable challenges that can be found in a particular literary system due to its distinctive nature and the variation in the cultural environment between source and target language. Newmark (1988) highlights the difficulties in translating cultural elements and justifies his claim by saying that "Frequently where there is cultural focus, there is a translation problem due to the cultural 'gap' or 'distance' between the source and target languages". (Newmark & Hall, 1988, p. 94)

According to Tylor, culture can be described as "the complex whole, which includes knowledge, belief, art, morals, law, customs, and any other capabilities or habits acquired by man as a member of society" (Taylor, 1958, p. 1). Moreover, Kussmaul (1995), describes the interaction between culture and language as "the set of general meanings that people use to explain their origins, and to predict their future". The appropriateness of linguistic units is mainly determined by the intrinsic role played by the cultural aspects. Additionally, he adds that "the effect of the cultural variables extends to determine the degree of understanding among two language communities" (cf. Kussmaul, 1995, p. 65).

Because of that, language is considered as a vital and intrinsic part of culture; in which its vocabulary derives meaning from its culture.

Arabic language interacts with certain cultural and social norms, which are quite different from those, associated with other languages. Sapir (1949), states that "environment and culture have a considerable influence on the language of speakers as is clearly seen in their vocabulary". Translators, in fact, contribute in transmitting process between different civilizations through translation. Unavoidably to a certain extent, the translator's own mental and cultural attitude will be reflected in any translation, regardless of the best of unbiased intentions. It is needless to say that every translator has his own beliefs, viewpoints and attitudes. For Holman "a target language culture can also be extended by the introduction of new ideas and styles... the translational act may give rise to new forms of the target language" (Holman, 1999, p. 15). The gap in cultural and social norms and beliefs in addition to the differences in the linguistic expressions between the two cultures and languages is the main cause of the existence of the difficulties in English/Arabic translation. Comparing between cultural and linguistic differences, the cultural gap most probably, creates greater difficulties for translators than linguistic structures. Some linguistic gaps among languages, are originally caused by different aspects of societies. Thus, the process of finding the appropriate equivalents for cultural terms cannot be achieved away from the bridging of both the cultural and linguistic gaps and considering the expectations of the target readers. "Translators have to be aware of the fact that readers' expectations, their norms and values, are influenced by culture and that their comprehensions of utterances is to a large extent determined by these expectations, norms and values" (Kussmaul, 1995, p. 70).

The following extract is taken from *Oliver Twist*; it illustrates part of the cultural gap that occurs between Arabic and English languages when it comes to translating the names of some types of clothes.

(ST) "in his **bluchers"**.(Dickens, 1966, p. 81)**.**

(TT) ".حذاء نصف مرتفع الساق"

(TLR) [*Hethaa' nesfu murtafe' assaaq*]

(BT) 'A half-high leg shoe'

Considering the translation of the English word "bluchers", it is clearly noticed that the translator has transferred the word into Arabic by using its Arabic "equivalent" phrase "حذاء نصف مرتفع الساق" [*Hethaa' nesfu murtafe' assaaq*]. Which is literary can be back translated as 'a half-high leg shoe'. The translator in this case has paraphrased the ST word as there is no literal (word-for-word) translation of the term 'bluchers' in Arabic. First, he generalizes the ST word by using the term "حذاء" [*hethaa'*] 'shoe', which represents the general type of clothes that converse the foot. Then, the translator adds a detailed functional description of the appearance of that particular type of shoes. Doing this, the translator has applied "equivalence" translation procedure in which he uses a phrase that consists of four words in rendering the English culture-specific term "blucher" into Arabic.

The previous extract reflects the variety of choices for translators when it comes to translating cultural terms, which reinforce the fact that culture-specific aspects are one of the most controversial areas in the field of translation. The choice of the appropriate

translation procedure can affect the quality of the SL message remarkably and more specifically when they deal with cultural-based terms. Among the translation of Charles Dickens' *Oliver Twist* into Arabic language, it is expected that the translator confronts many challenging cultural words and expressions which require the use of particular translation procedures in order to preserve both the cultural and the semantic aspects of the translated original text.

1.3 Significance of the Study

Since the area of translating cultural-specific items especially in literary works is considered as one of the most challenging and problematic tasks for translators, the focus of this study is on the types of translation procedures that have been employed in translating the cultural-specific elements in a literary work when transferred from English into Arabic. The researcher is highly motivated by the idea that this descriptive study can contribute in further focused studies in the field of English-Arabic literary translation studies. Therefore, that can assist translators of literary works to be more aware about their choices as they adopt the most appropriate translation procedures in the future. One more contribution the researcher hopes to be achieved has to do with the fact that *Oliver Twist* is part of the English literature component in several schools among the Arab world as will be explained later in (2.10.3.2). Therefore, the current study is expected to improve the understanding of the novel by the students of these schools.

1.4 Research Objectives

The current research intends to:

1- Identify the cultural elements used in the Arabic translation of one of the most popular novels of Charles Dickens, *Oliver Twist*.

2- Explore the translation procedures that have been employed to preserve the features and quality of the cultural terms in the target text (TT).

3- Find out whether the cultural aspects have been domesticated or foreignized based on the type of translation procedure used when transferring them into Arabic.

1.5 Research Questions

In line with the aforementioned objectives, the study raises three questions which will be answered by the results of the data analysis. The three research questions are:

1- What are the types of cultural elements translated in the Arabic version of *Oliver Twist*?

2- What are the procedures used in translating the cultural elements into the Arabic language?

3- To what extent have Venuti's domestication and foreignization method been adopted in translating the cultural elements from English into Arabic?

1.6 Limitations of the Study

The current research is intended to investigate the translation of cultural elements that have been detected in the first 200 pages (which represents almost the first 19 chapters) of the Arabic translation of Charles Dickens' novel *Oliver Twist*. The analysis covers the culture-specific terms which have been categorized based on Newmark's (1988) classification of cultural terms. With regard to the translation procedures used, the researcher refers to Vinay's and Darbelnet's (1995) typology in addition to Newmark's (1988) 'functional equivalent' as a translation procedure.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

The aim of this study is to investigate the translation of the cultural elements from English into Arabic with reference to Dickens' *Oliver Twist*. Therefore the literature review chapter addresses two major correlated themes; firstly, this chapter provides a literature review on related topics in the field of translation in which the following topics are included: a review of the major elements that contribute to the study topic. A background of literary translation is presented to provide the basic foundation of the study. The chapter also reviews the 'cultural turn' in the field of translation studies. Due to the importance of the notion of 'equivalence' in translation, the review includes Nida's definition of equivalence. Next, it provides a brief narrative on cultural translation by focusing on culture and meaning, the translation of cultural elements and translators' knowledge. The chapter then reviews a number of related studies that have addressed some similar aspects with this research. The last section provides a detailed description of the three theories that underpin this study, that is; Newmark's (1988) classification of cultural elements, Vinay and Darbelnet's (1995) translation procedures and Venuti's (2008) definition of domestication and foreignization. Secondly, the current chapter highlights Dickens' *Oliver Twist* and its Arabic translation as the context of the study.

2.2 Translation of Literary Works

First of all, it is important at this point to investigate some relevant aspects regarding the notion of "literary translation". As it is revealed through the name, the main concern of this

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type of translation has to do with translating texts written in a literary language, which can be distinguished from any other level of language. Kolawole (2008), in his essay titled "The Literary Translator and the Concept of Fidelity" states that "literary translation comprises the translation of all literature fields, which implies drama, poetry and prose". However, the term 'literature' has been defined in different ways, one of the most comprehensive definitions is the one that was presented by (Johnson, 1999, p.1) when he describes literature as "an apparently nebulous body of knowledge in oral or written form, an imitation of life, which reflects civilization and culture, and which covers every angle of human activities-culture, tradition, entertainment, information among others." Hence, the translation of literary works across languages can be considered as one of the most effective means of social and cultural interaction among humans.

Throughout the early twentieth century period, the studies and researches in literary translation mostly focused on the challenges that encountered the translation of literary works from a pure linguistics perspective. In his great book 'The *Scandals of Translation'* - first published in 1998, Lawrence Venuti claims in the introduction that "translation research and translation training have been impeded by the prevalence of linguistics-oriented approaches that offer a truncated view of the empirical data they collect".

Popovic (1970) in his paper 'The Concept Shift of Expression' backings the linguistic focus in literary translation by stating that any translation process "involves an encounter of linguistic and literary norms and conventions, a confrontation of linguistic and literary systems" (Popovic, 1970, pp. 78-87). Then, he adds that all of the original text changes are because of "the differences between the two languages, all of which can "determine the major components of the translation's structure, the integrative principle of its development which we label style". Based on that it was believed that (away from the content of the

original literary work) the style of the translation is mainly shaped depending on the sum of likeness between the two linguistic systems of the source and target languages.

By looking at the previous opinions, it is clear that all of them are considering the language and linguistics components as the central and only problem in the process of translating texts among different languages. Winter (1999) goes further more in highlighting the influence of the degree of similarity among the ST and its translation by claiming that "the degree of similarity possible between the original and translation depends on the degree of similarity between the system of form and meaning in the two languages involved. The more serious the deviations from one language to the other, the less of the original can be salvaged in the process of transfer" (Winter, 1999, pp. 43-54)

Venuti (1998) comes to criticize the linguistics-oriented view in the literary translation field. He talked about the neglecting of the crucial factor of cultural varieties which can strongly enhance the differences among languages and authors. He states in his book 'The Scandals of Translation' that "because such [linguistic-oriented] approaches promote scientific models for research, they remain reluctant to take into account the social values that enter into translating as to the study of it" (Venuti, 1998, p. 1)

Another important cultural aspect that has been ignored by the linguistic-oriented approach is conveying the historical context of the work. The importance of such aspect has to do with the significance role it plays in the process of creating and transmitting the literary work in its original context. The aforementioned and other limitations of the linguistic-oriented approach reinforces the need of having literary translations that can reveal the significance the original works have achieved in their original cultural setting.

2.3 The Cultural Turn in Translation Studies

By looking into the origins of the term "translation studies" it will be found that it was first presented by Holmes (1975) in his "The Name and Nature of Translation Studies". He has differentiated amongst three different aspects "translation studies", "translation science" and "translation theories". For him, the approach was perceived as an empirical practice, one which investigates translated texts actually as they seem in a given culture (Gentzler, 2004, p. 93). After that, the notion of "translation studies" was frequently used by Lefevere and Bassnett. 1970s witnessed the "cultural turn" in "translation studies" in the west. At that time, poly-system theory, descriptive translation studies and manipulation school were the most influential (Hermans, 2004, p. 13).

The concept of 'cultural turn' is first adopted and used by Susan Bassnett and André Lefevere. They have appointed the new notion into the field of Translation Studies in order to draw the attention to the shift of emphasis towards the study of translation from the perspective of cultural studies. Bassnett and Lefevere, in their "Translation, History and Culture (1990), they have emphasized the fact about the limitation of the linguistic theories of translation, therefore, they highlight the impact of culture on the translation process. In their collection of essays, they define the relationship between language and culture and then investigate the different ways in which culture influences translation.

Lefevere in Belgium 1976, criticized the approach which considers translation as a branch of comparative literature or linguistics. However, he argues that the translation field should be looked at as an independent discipline. Responding to Lefevere's claim, Bassnett soon came up with her '*Translation Studies*', which has been published as a response for the perspective at that time. In her book, Bassnett introduces the notion of translation studies

and the changes that took place on the field among different time stages; she highlights the progress that occurred on the discipline until it has developed to become an independent one. By her strong suggestions about directing the translation studies focus toward the cultural background, she then put the foundation steps for the 'cultural turn' of translation studies. Focusing on the historical and cultural background of the source texts, Bassnett tries to understand the complexity of manipulation of texts and factors that influenced translators' translating strategies, which offered new insights into translation studies (Bassnett, 2004, p. 32).

The field of translation studies witnessed more and more developments In 1980s as well. Lambert and Van Gorp, have not stopped only at the studying of the different aspects of the two language systems - the relation between authors, texts, readers and norms-, but they went further to call for the study of the relations between the intentions of both the author and the translator of the text, among pragmatics and perception in SL and TL systems, contrasting the different literary systems, and finally between the dissimilar sociological aspects including publishing and distribution (Gentzler, 2004, p. 132). Lefevere, Hermans and Van den Broeck and others introduced their researches on the translations into Dutch during 1980s focusing on the intracultural relationships of the literatures within Belgium (Holmes, Lambert, & Van den Broeck, 1978, p. 132).

The aforementioned achievements and more others that have been made by the scholars, has come to reinforce the clear fact that translation studies go farther and more than the notion which describes it as a pure linguistic matter. The cultural background is an intrinsic aspect that can never be ignored and it is almost impossible to separate the translator from his own cultural background; moreover, he/she would always keep the culture deeply engraved upon his mind. As a result of that, during the translation process, translators will

be unavoidably affected by their own culture, ideology and politics, etc. then it is significant to note that cultural factors are a crucial part in translation studies and the "cultural turn" in translation studies is of great significance.

2.4 Nida's Definition of Equivalence

According to (Eugene Albert Nida, 1964, p. 159), 'equivalence' in translation has been divided into formal and dynamic equivalence. While the formal type is concerned in revealing and providing as much as possible of the original message in terms of the form and content, (e.g. poetry to poetry and concept to concept); the dynamic type concerns with revealing the stylistic pattern of the original text to be perceived by the receptor in a way that is equivalent to the original receivers of the source text. Based on that he then has presented two types of translation that go in parallel with his classification of equivalence. The first is formal translation, which is mainly concerned with the conservation of the source text's form, i.e. the translators' main task is seeking the form and content that match more between the source and target texts. The second type intends to preserve the meaning that has been denoted in the original text. It focuses on the receptor's response by generating the closest equivalent meaning of the ST in the TL. In this regard, Nida argues that:

"Dynamic equivalence is therefore to be defined in terms of the degree to which receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, for the cultural and historical settings are too different, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose". (Eugene Albert Nida & Taber, 2003, p. 24).

Moreover, Nida (2003) has differentiated between the old focus of translation and the new one. According to him, the main focus of translation used to be on the form of the message, in which translators give special importance to the reproduction of the stylistic areas of the source text (such as: rhythms, rhymes and grammatical structures). However, the new focus of translation has changed from the form to the target readers' response. Nida then, demands that the response of the target readers must be compared to the way the original receptors reacted to the message in its source context. He argues that one of the important factors in producing an effective translation is the translators' attitude toward both the source language and the receptors of the translated text. According to Nida, in order to come up with texts that achieve the goal of equivalent response, translators must change the way they see the languages which they are dealing with. He explains the nature of that change by stating that "This includes not merely a shift in some of the attitudes which tend to place the source languages on a theological pedestal and to bow down before them in blind submission, but it often requires quite a radical rethinking of one's attitude toward the receptor language, even when it is one's mother language" (Eugene Albert Nida & Taber, 2003, pp. 2-3).

2.5 Culture and Meaning

To transfer a text from a certain language into another is not an easy task; in its richest sense, language represents culture, accordingly, the translation process can never be a bi-lingual action only, but always a bi-cultural one (Mohanty, 1994, p. 25). By investigating the relation and connection between 'language' and 'culture', we find that they are related in the sense that language can be looked at as the carrier of the culture in which, through the language, culture is expressed and transmitted. At the same time we find that culture on the other hand influences language. Looking at some general definition of the two concepts

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"culture" and "language", we can see that the term of culture has been defined as many lives styles and one of the terms that is mostly used in all societies. However for language, it is a complete system of signs according to Ferdinand de Saussure (1916). But the question of "which one affects the other one?" have been a controversial one, due to the interaction in between.

Other scholars have defined the connection between language and culture in different ways. According to Schäffner "Language is a part of culture, and in fact, is the most complex set of habits that any culture exhibits. Language reflects the culture, provides access to the culture, and in many respects constitutes a model of the culture," (Schäffner & Holmes, 1995, p. 1). Based on that, language can be considered as a cultural aspect that provides foreigners with a thorough insight for the source culture. Moreover, others go further beyond considering language as only part of a culture. Actually they linked between the two terms in a way that neither language nor culture can exist without the existence of the other. For Mohanty "No language can exist unless it is steeped in the context of culture; and no culture can exist which does not have a center, the structure of natural language. Language is both an expression of culture as well as a vehicle for cultural transmission" (1994, p. 26).

Culture has to do with the communication system among the speakers of the same language. Torop (2002) talked about that when he wrote about the languages and the sign system which are included within the same culture and used by the members of that culture to communicate. Peterson and Coltrane (1995) have claimed that obtaining the cultural knowledge is considered as a must in learning a foreign language; since the language reflects culture, then cultural knowledge is a vital aspect in translating foreign languages. Klippel (1995) has emphasized the previous claim by saying that "learning a language

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therefore implies learning something about culture as well" (Klippel, 1995, p. 25). Target readers can have a better understanding of the source language by providing them with a background knowledge regarding the cultures using the SL they read.

The language and culture cannot be separated. Hence, we cannot imagine the existence of one of them apart from the other. Because of that, the translated texts contribute not only in transferring the SL, but also they help the target readers in creating a mutual understanding for the members of the SL community regarding their culture. Based on the aforementioned definitions, the connection between language and culture can be clearly seen; hence, the meaning of the translated works can never be revealed away from their cultural attributes which must be maintained by the translators in order to achieve their aims and make their work more effective. As a conclusion at this point, it can be stated that the history of language is basically the history of culture. Translation of literature cannot be and far from being mechanical, and translating between languages that, like English and Arabic -which are very different from each other- requires properly determined cultural and mental experiences.

2.6 Translating Cultural Contents

As mentioned in the discussion above, the concept of culture can be described as an extremely complex one and the study of such concept is definitely considered as a vast subject of research. Including and almost relating to everything, the concept of 'culture' embraces the development process of the societies all over the world; materialistic or spiritual, regardless the dominant ideologies everywhere. Language, on the other hand comprises all varieties of cultural deposits in the grammar, forms of addressing others as well as texts as the most important symbolic system in culture. Because of that, "translation

is associated with two cultural contexts in which their cultural content is conveyed in two different languages, and it lays emphasis on how to convey in a precise way the original cultural connotation and how to interpret it on the basis of the native cultural perspective so as to achieve communication." (Fu, 2004), see (He, 2012, pp. 74-83)

Translating literary works requires special types of skills for the translator that enable him to maintain a certain balance among the transferring of the language of the original text and the cultural elements embodied within that work. According to James (2002), the responsibility is upon the translators to recognize the cultural- specific aspects in the text; they also decide on what needs to be integrated into the translation. We can conclude here by pointing on the fact, that translators need to bear in mind the source culture while identifying the references and the terms that cannot simply be literally transferred from the source language into the target language for cultural reasons.

2.7 Translation of Cultural Elements and Translators' Knowledge

Achieving a good and successful literary translated work is associated with the required skills that should be obtained by the translators. Even the scholars who are affected by the linguistic-oriented approach, admitted that besides the linguistic capabilities, translators should also obtain other skills to enable them to reproduce literary texts successfully. In translating literary works, Babler states that, "the translator should be enough of a linguist and of a literary critic to be able to judge all basic devices and semasiological patterns of the original poem, and it goes without saying that he should be enough of a poet to make a new poem in his own language in place of the original one." (1970, p. 195). Therefore, as mentioned above, the linguistic knowledge is not enough to provide the translator with the capability of producing the adequate literary translations; furthermore, they also

acknowledged that the linguistic skills of translators alone, are never enough for achieving an approximate literary translation.

According to Nida (1964), the translator must be aware of both language and subject matter of the two languages. He states that the translator should have "a complete knowledge of both source and receptor languages and intimate knowledge of the subject matter." (Nida, 1964, p. 153). So, familiarity with the aspects of the source work and the complete understanding of the included knowledge are considered among the most important factors that can contribute to produce a high quality and successful translation. Whichever faults or miscommunication in the knowledge of the linguistic system, in addition to the cultural context of the ST, will create a misunderstanding between the translator and the original work. While on the other hand, a complete awareness about the knowledge will lead to an equally successful communication with the intended audience.

For translating literary works, having a good command of more than one language is not enough for translator, additionally, he/she needs to have a good command of the literary language as well. In his book 'The Art of Translation' Theodore emphasized this point by saying that: "The existence of possible alternatives between which the translator must make his own choice is the essence of his art. " (1957). Defining literature as a human art, artistic ability on the part of translator becomes as a must, and reveling the aesthetic aspects of any literary work requires special sensitivity that translators should obtain. The same point was stressed by Nida (1976). He claims that "a satisfactory translation of an artistic literary work requires a corresponding artistic ability on the part of the translator. The pleasing use of words demands aesthetic sensitivity in the same way that the pleasing arrangement of colors or of three-dimensional space requires aesthetic competence".(Nida, 1976, p. 65)

The translator can be looked at as a connector, not only between the source and target languages, but also a connection link among the two different cultures as well. As mentioned before, throughout the history of translation, the translation of literary works has developed after the shift of the adopted approach used in translation. Changing from the linguistic-oriented approach of literary translation to the cultural-oriented one consequently has altered the types of skills, interests and capabilities that should be mastered by the translator. Applying the cultural-oriented approach in literary translation requires a deep understanding and knowledge of source and target cultures at the same time. Translators should be completely aware of all the different aspects of the source culture and the target culture. Surely, the knowledge of the linguistic system and features of the two languages is required as well as the knowledge of both cultures. In his book "Translating Literature" , Lefevere claims that translators 'should already know the languages and cultures into and out of which they want to translate; how else can they produce meaningful work in the acculturation zone that is their real field'(2002). Thus, it is believed that translators must determine whether they already possess the knowledge of both cultures which enables them to produce a faithful translation, and this is needed for them before proceeding to translate any literary text.

The appropriate and accurate knowledge of the culture of the original work will positively be reflected on translating the significance of the source text. Another related issue emphasized by Lefevere, which is the position of the translated text in its literary and cultural context. He declares that translators should "understand the position of the source text in the source literature and the source culture". Some of the cultural aspects which can define much of the process of receiving the literary text cannot be recognized without a

complete understanding of the position of that literary work. More specifically, those aspects that are not fully mentioned and expressed in the literary work itself.

Accordingly, if the translators can manage to combine between a thorough understanding of the text's historical context in one hand and a rich knowledge of the original culture, then, they will be able to uncover some cultural similarities between the two cultures. Such valuable knowledge of the two cultures will enrich the choices of the translator in manipulating the source literary texts. Thus, it is the responsibility of the translator to transfer such knowledge to the target readers by employing several translation procedures. Therefore, this will enable the readers of the target culture to realize and fully recognize the historical significance of the source text and will also be able to contrast its features with those cultural ones that are present in their own culture. Finally, it is believed that such knowledge can play an intrinsic role in bridging the gap between the two cultures and will introduce the foreign culture of the source literary text to the readers from the target culture effectively.

2.8 Related studies

To my best knowledge this is the first attempt to explore the translation of cultural elements from English into Arabic in one of Charles Dickens' masterpieces *Oliver Twist*. This novel has been translated from English into Arabic several times by different translators. One of the most faithful ones was done by Munir Baalbaki, and this translation has been chosen to be the subject of analysis in the current study. In this section, the researcher managed to review a number of related studies that deal with some of the common and interrelated aspects of the current research.

The first one, is a study done by Mohamed I. El-Haddad, under the title "An Analytical Study of Some Aspects of Literary Translation: Two Arabic Translations of Hemingway's The Old Man and the Sea". The study was published in 1999 at The University of Glasgow. El-Haddad, in his study, was mainly intending to explore problems of literary translation from English into Arabic. In addition to that, it was an investigation to some cultural and stylistic aspects in Ernest Hemingway's 'The Old Man and the Sea' and two Arabic translations of the same novel, one of which was presented by Munir Baalbaki and the second one by Dr. Ziad Zakariyya. The study's main objective is to measure the amount of style and culture of the source text that has been preserved after translation. The problem of equivalence, was also another concern in El-Haddad's study, as equivalence for him is looked at as the tool for detailed comparison. He managed to collect a large number of examples that can represent the translation difficulties between Arabic and English. The collected data then was arranged into several categories based on their stylistic device. Three of the main categories he used were: 1. the rendering of the original stylistic devices, 2. the use of the TL's stylistic devices, and 2. the question of cultural concepts. El-Haddad then, adopted a comparative methodology in his study; he focused on the stylistic features of the English version of the story and then compared them with the two Arabic translations. Doing this, he intended to find those aspects of style which have challenged the translators. The study has included large number of examples which have been investigated and compared with the choices of both translators. Finally, El-Haddad summarized several important findings at the conclusion of his study. According to the results of the study, both translators found to be faithful to the ST's stylistic aspect of repetition. He justified this by relating it to the fact that Arabic language tolerates a higher degree of lexical repetition than does English. Another finding has to do with the

translation of most of the circumstantial details upon which much of the effectiveness of the story depends. Both translators failed to give a convenient and appropriate rendering for that. According to El-Haddad, the use of paraphrasing in Zakariyya's translation, leads to abridgement of the ST while on the other hand the use of literal translation by Baalbaki sometimes leads to awkward translation. For cultural differences, he found that both translators used the addition of some stylistic devices successfully in order to mediate cultural differences and make their translations conform to Arabic literary norms. The analysis throughout the study revealed that both translators confronted difficulties in rendering and conveying certain aspects of religion and sport. El-Haddad linked those difficulties with the differences between Arab and Western cultures. In translating some technical terms related to different life aspects -such as the terms that express the weights and measures-, both translators failed to provide appropriate word equivalents. According to the study the translators didn't use the suitable equivalents although the Arabic language does have equivalents for them. Finally, he discussed the problem of mistranslation. For him, the occurrence of most of the mistranslations in both translations was the result of using the bad translation strategies and carelessness on the part of the translators, rather than the differences that can be found between English and Arabic. He claimed that such problem could have been avoided if the translators had read closely the ST, and it would have been possible for both translators to achieve more accurate renditions if they followed more effective reading for the original. And that underpins the importance of the act of reading in the translation process (El-Haddad, 1999).

The second study, was presented by Reem Abed Al Latif Al Ghussain. The title of the study was "Areas of Cultural and Linguistic Difficulty in English-Arabic Translation". Al Ghussain in her study, intended to offer a practical research that helps in identifying

cultural and linguistic difficulties that occur in English/Arabic translation. She chose 26 texts that deal with several subjects related to the Western culture. Ten out of 26 texts were taken from political issues linked to the Western, and particularly British culture. Other ten texts, were dealing with different Western, and particularly British, social topics. The last six ones were dealing with some important concepts in Christianity. Al Ghussain's study was a quantitative one with a sample of seven students who were chosen from the English department at Al Azhar University-Palestine. The researcher asked the seven students to translate the twenty six text and then she managed to analyze 182 translated texts. The outcome data prided her with clear identification of some linguistic and cultural problems in their translation. Al Ghussain, in her study has discussed a wide number of aspects that have to do with difficulties encountered while translating from English into Arabic. Throughout the research, she discussed the students' choice of word order, the use of connectors in translation. She also highlighted the students' transferring of active and passive voice, the emphatic particle إنّ, tenses, transliterations and loan words, proper-noun

equivalents, singular and plural, definiteness and indefiniteness, classifiers, punctuation, acronyms, metaphors, puns, collocations, polysemy, adverbs, use of colloquial Arabic and other grammatical and stylistic errors are all discussed in the study.

According to Al Ghussain, the difficulties that occurred on the linguistic level between English and Arabic were the result of differences between the English linguistic systems and Arabic ones. She also managed to analyze some other related translation issues; for example the layout and the use of alternative translations which have been discussed and thoroughly analyzed. One of the main results found in the study indicated that the differences between Western and particularly British culture and Arab Palestinian culture

are typically caused by cultural difficulties. Additionally, the researcher succeeded to highlight some other factors and translation techniques adopted by the students that led to mistranslating some texts. For example; she discussed the students' choice of cultural transplantation, and literal translation. Then, she explained the misusing of some other translation procedures such as translation by omission and translation by addition. Finally she pointed to the effect of the students' attitudes and affiliations. She discussed the tendency of some students' to reflect their own experiences, religion and culture in their translation (Ghussain & Al Latif, 2003).

Thirdly, a study conducted by Maisaa Tanjour 2011. The research was titled as *Bridging Cultural Gaps in English-Arabic Translation Perspectives on the Translation and Reception of D. H. Lawrence's The Virgin and the Gipsy in Syria*. The study focuses on translation of literary works from English into Arabic language. The researcher has chosen D. H. Lawrence's novel "The Virgin and the Gipsy" and two of its Arabic translations as samples of analysis. Tanjour has located her study within the suggested framework of translation studies that was offered by Holmes (1988) and then developed by Toury (1995). The research then was presented and divided into two parts; the first part was a descriptive one while the second was a process-reception oriented one. In order to examine the different factors (such as the economic, political, cultural and ideological factors) that govern the process of translation and the produced Arabic version in Syria, empirical interviews were employed by the researcher. According to Tanjour, such a description could provide the background for the assessment of the responses of groups of target readers to a specific text.

Tanjour has introduced four research questions to be discussed and answered throughout her study. The questions followed the structure of the research framework that she has

located by dividing the study into descriptive and empirical parts. The questions were dealing with the types of economic, political, and socio-cultural norms that might be recognized inside the Syrian/Arab translation context. Then it moves to explore the most common and frequent translation procedures that have been employed by the two translators in order to transfer the culture-specific references in two Arabic translations of Lawrence's *The Virgin and the Gipsy*. As it can be observed here, the first two research questions deal with descriptive aspects of the two versions of the translated novel. The third and the fourth ones cover the process-reception oriented part of the study. Tanjour first explored the responses of target readers' within a specific context and examined the possibility of using their responses to test the acceptability and applicability of the employed procedures to the translation of allusions. Finally she tested the reception theory and the narrative representation of translation to find out how far they can be affected and to which extent they account for the results.

Tanjour has conducted a manual analysis on the cultural references that have been found in the translated novel with a main focus on allusions. This has been done in order to come up with an appropriate description of the translation procedures that dealt with culture-specific references in the two Arabic translations of Lawrence's "The Virgin and the Gipsy". For the analysis of the translations of cultural references in the two versions of the target text, she has distinguished among extralinguistic and intralinguistic translation problems which. The approaches that have been used by Khaled Haddad and Zaki al-Ustah (the translators of the novel) were highlighted through the analysis in the two translations to deal with the different cultural references. According to Tanjour, the results of the analysis have shown that the procedures used by them did not make use of implicit (interpolations) or explicit (endnotes) translation procedures, and mostly in the case of translating allusions where the

sense and source would not both be retrievable by the TT reader. Consequently, that was reflected negatively on the satisfactory treatment of allusions in both published translations, and emphasized the need to test the efficacy of providing background information through other means.

Furthermore, Tanjour came up with another important finding in her research after she examined the acceptability of endnotes and interpolations for the target readers. According to her, this has been found to be a dependent variable that has to do with the target readers' purpose in reading a particular translation. Those readers who are reading for academic and educational purposes were generally more tolerant of interpolation material than those not. Moreover, the preference and acceptance of endnotes and interpolations by the target readers is mainly connected to how much a particular endnote/interpolation reinforces their understanding of a culture-specific allusion. It was also found that the presence of endnotes was mostly preferred by Target readers whenever they feel that the understanding of the meaning of an allusion can define much of the source context and crucial to their interpretation of the passage and eventually of the main plot of the whole novel. Having in mind that the chosen sample were all students of English language and literature, the researcher found that the preference of the use of endnotes/interpolation in translating allusions became stronger when target readers are reading a translation for educational reasons, especially, when they are aware that they will be asked questions in exams about the meaning of a specific allusion. They will look for any extra information provided by the translator that enables them to know how it relates to the theme of the novel or even to write an essay about a certain literary style in a specific novel. On the other hand, the research has come up with a finding about readers who are reading for purposes other than

academic and educational reasons, such as entertainment, the target readers in this case were found to prefer translations without additional explanatory endnotes or interpolation.

Finally, Tanjour examined the relationship between different adopted translation strategies and procedures in one hand, and the 'visibility' of the presence of the translator. The results of the conducted questionnaires showed that within the framework of the narrative representation of translation and given the creative nature of translation activity, the presence of the translator has become more noticeable/ 'visible' through the adoption of different translation procedures. The impact of the 'voice' of translator therefore, has affected not only the flow of the narration of the translated novel but also the target readers' reception of the text. The adopted procedures remarkably has affected the relationship between translator and reader. It can be concluded that, the translator's 'voice' influenced the space left for target readers' understandings of the target text.(Tanjour, 2011)

In her study "Challenges of Cross-Cultural Translation of American Literary Works into Arabic: Harriet Beecher Stowe's Uncle Tom's Cabin as a Case Study", Abeer Abdul-Aziz AL-Sarrani (2011) has explored the reason that made many nineteenth-century literary works left and were avoided to be translated into Arabic. According to her, this prevention was mainly due to the challenges of cross-cultural translation of American literary works into Arabic. Al-Sarrani has used the Arabic translations of an American novel written by Harriet Beecher Stowe titled by *Uncle Tom's Cabin* and an abridged English text attached to one of the translations as a case study. Claiming that most of the English-Arabic translation works particularly American literary ones are purely linguistic oriented ones, the researcher has adopted a period-specific cultural-oriented approach reinforcing the importance such approach in maintaining the cultural context of American literary works, including the historical, cultural, religious, geopolitical, and gender-based elements,

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throughout the literary translation into the Arabic culture. She was motivated by the discussion about the importance of creating a cultural reading of the American literary works and supporting the notion of the internationalization of American works. Al-Sarrani then managed to review many translations of English and American works in general and that enabled her to come up with an applicable categorization for the challenges of cross-cultural literary translation from English into Arabic. The outcome of the classification included the following: cultural, religious, geopolitical, and gender-based ones. She claims that it is mostly impossible for a researcher to call for an accurate cross-cultural literary translation, however, instead of that she advocated for a faithful translation which maintains the literary text's cultural and historical contexts.

According to Al-Sarrani (2011), the linguistic skill obtained by the translator is considered as one of the most important factors in producing an accurate literary translation, but for the faithfulness of a literary translated text, this cannot be achieved without sincere efforts exerted by the translator to include the literary text's entire cultural context comprising the five features provided by Al-Sarrani: the historical, cultural, religious, geopolitical, and gender-based elements. Discussing the nature of the effect of the aforementioned elements on the process of translating literary works, Al-Sarrani (2011) found that the existence of those challenges had caused some negative effects on the translation process of the work. She also emphasized that due to the adoption of the linguistic-oriented approach in translating more than seven different versions of the same novel into Arabic, the historical and cultural significance of Stowe's novel has not yet been introduced to Arab readers through translation. Having such studies -that deal with the cultural issues in translating literary works- is crucial in our time. According to Al-Sarrani, because of the present age of globalization that demands individuals to have multicultural knowledge and understanding

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and due to the active translation projects in the recent cultural and literary works from English into Arabic, such studies can play a big role to reinforce the importance and possibility of addressing the cultural, religious, geopolitical, and gender-based challenges among different literary translated works.

After the research analysis and discussions, the first finding Al-Sarrani comes up with is that some translations of several American literary works (English-Arabic translations) do not provide the target readers with the chance to read the translated work from a cultural angle. This has reinforced the importance of a cultural reading of American literary texts. For the Arabic translations of Harriet Beecher Stowe's novel *Uncle Tom's Cabin*, she found that most of the translations were linguistic-oriented ones. Moreover, it has been found that most of the researches criticizing the Arabic translations of English -and American literary works- are emphasizing the linguistic challenges and suggesting solutions for these difficulties.

In order to examine the validity of her arguments, Al-Sarrani has managed to achieve a close reading of seven English-Arabic translations of Harriet Beecher Stowe's novel presented to Arab target readers. The second finding she offered throughout the conclusion of her research that surely the negative impact of cultural, religious, geopolitical, and gender-based challenges has widely contributed in preventing the translators from producing a faithful translation of Stowe's novel. Consequently, the researcher realized that the historical context and cultural significance of many American literary works has been lost due to the adoption of the linguistic-oriented approach in translating literary works. Accordingly, she has suggested through her study and pointed to the need for a period-specific cultural translation of American literary works into the Arabic culture, in which

cultural context including the religious, cultural, geopolitical, and gender-based norms are preserved.

In her conclusion, Al-Sarrani continued to emphasize the importance of translating literary texts from a cultural point of view. She added that "Indeed, it is now more important than ever that a cultural translation of literary works should be approached in this current era of globalization." This type of translation according to her, will not only requires multilingual but more importantly multicultural individuals. Having in mind that the field translating literary works is growing side by side with the field of cultural studies, this will reinforce the need to approach translation from a cultural perspective and consequently calls for tracing and addressing any cultural difficulties facing the process of cross-cultural literary translation.

Finally, Al-Sarrani has come up with further results after the discussion of the challenges and difficulties of cross-cultural translation of literary works from English into Arabic. It has been found that approaching the translation of literary works from English into Arabic from a cultural perspective can be both important and possible due to many current factors in the Arab world. One of the most important factors that she has pointed to in her study was the changing political conditions in the Arab world. According to the researcher, these political changes have lessened the amount of censorship on literary works translation activities. Consequently, the emergency laws that have previously prevented literary writers and translators from presenting many political critiques have been ended. Based on Al-Sarrani findings, it can be said that literary writers and translators have now more freedom in presenting politically oriented literary works to Arab readers.(Al-Sarrani, 2011)

Lamia Al Taai (2011) has conducted a study investigating the process of 'domestication' in the translation of the Arabic novel "Imarat Yaqubyan" into English and Swedish. The study was titled as "A Comparison of Arabic Literature Translation into English and Swedish". In her study, Al Taai mainly has applied Newmark's cultural categories (1988a) in order to explore the translation of Arabic cultural words into English and Swedish languages in "Imarat Yaqubyan" as a case. The researcher has made a comparison among the two translation versions in the two languages. Using Pederson's taxonomy of SL and TL-oriented translation, Al Taai undertook direct comparisons of the strategies that have been adopted by the translator of each version in order to find out the similarities and differences in rendering the Arabic SL origins, which had been sampled according to Newmark's cultural words categories. The second step of the research investigated the use of Venuti's (1995) domestication in translating Arabic cultural words in both English and Swedish translations.

In the analysis of the collected data, Al Taai has applied Pedersen's "target-oriented" and "source-oriented" translation strategies based on her assumption that the two strategies correspond to Venuti's (1995) notions of 'domestication and foreignization' respectively. According to her, Pedersen has acknowledged the previous relationship between Venuti's terms and his translation strategies after stating that "In this model, the strategies for rendering ECRs into a target language are arranged on what might be called a Venutian scale, ranging from the most foreignizing to the most domesticating strategies (cf. Venuti 1995). Having said that, however, the Venutian terms will be abandoned, as they are somewhat counterproductive when translating from English into smaller languages such as the Scandinavian ones. Instead, the more neutral labels 'Source Language (SL) oriented' and 'Target Language (TL) oriented' will be used" (Pedersen, 2007a, p. 3).

Regarding the results and conclusions of the study, Al-Taai followed Newmark's classification of cultural elements; she has put a separate conclusion for each cultural category. Firstly, the translation of material cultural terms. According to the researcher, it has been found that both the Swedish and English translators have adopted SL oriented strategies (foreignization) in rendering the cultural terms of drinks and food subcategories. However, for 'traditional dress subcategory' retention strategy was used by the two translators in order to give a local color for the original SL text. Geographical names also were dealt with using the retention strategy through the transliteration of the terms the way they sound in Arabic. Secondly, the researcher highlighted the main strategies used in rendering the social cultural terms. She found that both translated versions have completely relied on 'direct translation' in rendering the names and titles of job categories. Thirdly, she discussed the translation of social political and administrative organization. According to Al-Taai, several strategies were found to be used by both translators in rendering the Arabic cultural-specific concepts. For instance, the Islamic concept expressions '*halal* and *haram*' were generalized semantically in the English version while in the Swedish one, they have been translated directly and rendered by using their correspondent synonyms in Swedish language. The use of direct strategy was more obvious in dealing with the concept of '*jihad*'. Regarding the marital contract category, the English version has adopted 'paraphrasing' strategy in rendering the related cultural terms. Finally, after analyzing the translation of gestures and habits, Al-Taai concluded that both TL readers – English and Swedish- have received a clear image of the traditions of the Muslim people. According to her, that was due to the use of "direct translation" and "additional specification" strategies which includes the addition of the related details to the translated text. For the translation of 'insults' category, Al-Taai found that the Swedish version tends to be more direct while on

the other hand the English version conveys the source language insults into words that are familiar in the TL by adopting cultural substitutions and direct translations as well.

2.9 Theory background

In this part of the study, the researcher is presenting in details the three approaches that have been used in both processes of collecting and analyzing the required data in chapter four. Firstly, an explanatory demonstration of Newmark's (1988) approach (of cultural categories) will be presented. Secondly, we move toward the description of the translation procedures that have been presented in Vinay and Darbelent's (1995) model. In their book *Comparative stylistics of French and English: a methodology for translation*, Vinay and Darbelent introduce an applicable classification of the variety of translation procedures that are used in the translation process. They also add further explanation for what each method can be best used for. Thirdly, the research attempts to discuss Venuti's (2008) notion of "Domestication" and "Foreignization".

2.9.1 Newmark's Classification of Cultural Elements

Cultures and cultural terms in translation have been widely looked at as an important area of interest in the process of transferring texts from one language into another. In translating literary works, dealing with cultural items is one of the most challenging tasks for any translator. In her book *Culture Bumps*, Leppihalme (1997) has divided culture-oriented problems into 'extralinguistic' problems and 'intralinguistic' ones. She argues that researchers who have focused on finding equivalents from the target language for some cultural-specific source language items have mainly focused on extralinguistic norms ranging from natural (winds, flora and fauna, etc.) up to man-made ones (works, social institutions, buildings, markets, etc.). While on the other hand, some other researchers -

such as (Lefevere, 1992b), and (Bassnett, 1998) - have examined culture-bound concepts as intralinguistic phenomena; and this has included different socio-cultural aspects for example: metaphors, idioms, proverbs and ways of addressing a person, complimenting her/him or apologizing (Leppihalme, 1997).

 As mentioned before, the current research adopts Newmark's definition and classification of the concept of culture. Firstly, he has defined the notion of 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, p. 94). In his previous definition, Newmark associated the way of life in a community and the language used for expressing some particular attributes in the same community. He then clarified by stating that language for him "is not considered as a constituting part or a cultural feature, and it won't be possible to translate texts if the language were so. Despite all that, language still includes all kinds of cultural deposits such as grammar, forms of address and lexis". (Newmark, 1988, p. 95).

Newmark (l988) offers an applicable model of categorizing cultural elements and words in a narrow sense after adapting Nida's model of cultural items. He has proposed five categories in which most cultural elements can be classified relatively. According to Newmark, most of the cultural-specific words can be easily detected, but because of their strong relationship with a particular language, they cannot be literally translated. He argues that "many cultural customs are described in ordinary language ('topping out a building', 'time, gentlemen, please, and 'mud in your eye'), where literal translation would distort the meaning and a translation may include an appropriate descriptive-functional equivalent" (Newmark, 1988, p. 95). The five categories that will be discussed here are: Ecology, Material culture (artefacts), Social culture – work (occupation) and leisure, (Organizations, customs, activities, procedures, concepts) and finally Gestures and habits.

2.9.1.1 Ecology

This aspect of language-expression has to do with all physical surroundings including geographical features such as: flora, fauna, winds, plains, hills: (tropical rain forest), 'savanna'. According to Newmark, their dispersion mainly rely on the significance of the original country, in addition to how specific they are in their culture. He offers an example about the equivalent expressions of the word 'plains' among several languages in their local communities such as French 'prairies' and Spanish 'pampas'. These words don't cause any translation problems and they can be translated typically by adding a brief culture-free third term wherever it is required in the context.

2.9.1.2 Material Culture (Artefacts)

This area of translation includes the most sensitive and widespread national and cultural expressions. Food terms for instance, are known to be subject to the largest variety of the methods and procedures used in translation due to the numerous menus and lists of food with wide varieties of ingredients that can be found among communities all over the world. Food terms for instance, have been transferred all over the world, due to the remarkable progress in the field of specialized media channels. The vast number of cooking satellite-channels and food magazines and guides have contributed in improving the need to translate food terms into all languages around the world. According to Newmark, there are four main sub cultural elements under material culture:

(a) Food.

(b) Clothes.

(c) Houses and towns. (d) Transport.

2.9.1.3 Social Culture – Work (Occupation) and Leisure

When considering Social culture, Newmark points to the importance of distinguishing between two types of translation problems which are: (1) denotative and (2) connotative problems. The first has to do with words such as cake, shop, chocolate and 'butcher shop', according to Newmark, this type of expressions can be reproduced into other languages and most probably have one-to-one translation. Therefore, they rarely cause translation problems. On the other hand, the translation of connotative words such as 'the people', 'the working class' is believed to be more difficult and more problematic in comparison with the denotative. However, other culture terms are referred to the name of social activities that have to do with leisure. A common example of such category is the name of some games that are well known among that society, games such as: "hide and seek", "cribbage" and "marbles" can be considered as kind of cultural-specific terms.

2.9.1.4 Organizations, Customs, Activities, Procedures and Concepts

For each country, there are certain political and institutional terms that are reflected in the social life. Newmark claims that such terms are usually transferred through literally translation. He has presented four areas of organizational and social terms:

(a) International terms.

(b) Historical terms.

(c) Religious terms.

(d) Artistic terms.

2.9.1.5 Gestures and Habits

Newmark emphasized the need to distinguish between the description and the function of gestures and habits in the translation process. Some gestures occurs in certain cultures, but do not exist in others.

2.9.2 Vinay and Darbelnet's, Translation Procedures

Vinay and Darbelnet offer seven translating procedures each of which can be used to deal with particular aspects of the ST language. In practice, these procedures can be applied either on their own or associated with two or more of the other methods. According to them, the seven procedures can be divided into two types: direct and oblique translation. The procedures are: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. The first three are considered as direct methods while the rest are oblique. (Vinay & Darbelnet, 1995).

(Vinay & Darbelnet, 1995, pp. 30-39)have presented an applicable and practical methodology that can be adopted by translators during the process of translation. Following their comparative stylistic analysis of French and English, they distinguished among two different translation strategies, direct and oblique translation techniques. Direct translation represents the translation of texts in which the translator is able to choose among three different procedures; borrowing, calque and literal translation. Briefly, it can be said that Borrowing can be defined simply as the use of the same word in the target text as in the source text**;** while literal translation has to do with word-for-word translation, which is (according to Vinay and Darbelnet) is found to be the most common and used translation strategy. They also recommended this procedure to be used unless, for instance, the literally translated word gives a different meaning from the original one, or doesn't mean anything

at all in the target text, or if it is impossible to find a structural equivalence, or a corresponding expression does not exist in the target language. Vinay and Darbelnet states that, in case a literal translation cannot be used, using oblique translation becomes a must. In his great book "Introducing Translation Studies: Theories and Applications" Munday (2001) explains the use of oblique strategies by stating that "among the procedures this strategy consists of is equivalence and adaptation. Equivalence is mainly used in exchanging one idiom for another with the same meaning, whereas adaptation gives the translator the freedom to change a cultural reference from the source text to the target text. For instance, a reference to baseball in an American text could be changed into a reference to ice hockey in a Swedish target text to maintain the flow of a text" (Munday, 2001, pp. 56-58).

2.9.2.1 Direct Translation Procedures

Vinay and Darbelnet (1995) find that the gap among source language and target language can be reduced due to structural and metalinguistic agreement that occur between the languages. According to them, this can be done by transposing the SL message piece by piece into the TL. It is the responsibility of translators to employ the appropriate parallel categories to convey the meaning of the source text when they encounter any gap in the target language. This task can be accomplished by applying one of the direct translation procedures.

a- Borrowing

It is considered as the simplest translation procedure that can be used in order to produce a stylistic effect. Normally translators tend to use some foreign terms to present the flavor of the SL culture into the translation. Most probably, the gap that exists in the TL is related to metalinguistic reason. In our time, new technologies contribute in widening the lexical gap

among languages which enhance the use of foreign phrases in expressing new outcomes of technology. For example, while "computer" can be translated into Arabic as "حاسوب" [hasoob], it's more common to find the word "كمبيوتر" [*computer*] as a lexical form borrowed directly from English. Furthermore, borrowings can be used when the source text discusses some unknown concepts to the target readers. This can be more obvious while discussing some ethnical or ideological beliefs in a foreign society According to Vinay and Darbelnet (1995), using borrowings is strongly associated with the attempt of creating specific stylistic effects, which helps to add the flavor of the foreign culture within the translated text. (Vinay & Darbelnet, 1995)

b- Calque

A calque can be defined as a special type of borrowing, in which an expression from another language is borrowed, but then translated literally into the TL. The result of that can be either a lexical or a structural calque. The former respects the syntactic structure of the TL while offering a new mode of expression. A structural calque on the other hand, offers a new construction into the language. An example of a lexical calque in Arabic, which preserves the syntactic structure of the TL, but at the same time introduces a new mode of expression; the translation of the English expression "information technology" into "تقنية المعلومات". Another example is the translation of "skyscraper" into "ناطحة سحاب". In both examples we find that the new English expressions have been borrowed and rendered directly into Arabic following the syntactic structure and word order of the Arabic language. On the other hand, we have many examples about structural calque in English-Arabic translation. For instance the English expression "fast food" is rendered into Arabic

as "الوجبات السريعة" which introduces a new construction into the language by using the adjective "السريعة" [assareaa] *the fast* to describe the noun "الوجبات." [alwajabat] 'the meals' in an uncommon way in Arabic language semantic style.

c- Literal translation

Literal translation is also known as word for word translation, in which a SL text is directly transferred into a grammatically and semantically proper target language text. This procedure of translation is most common when translating between languages of the same family. As an example of literal translation from English into Arabic, the cultural work term "grave-digger" in (Dickens, 1966, p. 59) is literally translated into Arabic as "حفار القبور" [haffar alquboor]. In which the initial word [haffar] denotes the English noun digger and the latter one [alquboor] literally means graves.

2.9.2.2 Oblique Translation Procedures

Vinay and Darbelnet (1995) point to the occurrence of structural and metalinguistic differences among languages. Then, they argue that due to such differences, certain stylistic effects cannot be achieved without altering the lexis or the syntactic order in the target language. In order to convey the meaning of the source text in such cases, translators need to employ more complex translation methods. It is believed that the oblique translation procedures help the translator to apply a strict control over the trustworthiness of their produced text.

a- Transposition

The use of transposition implies the replacement of a word class with another without affecting the meaning of the original message. In practice, there are two distinguished types of transposition: (a) obligatory transposition, and (b) optional transposition. In some cases, the translator has to translate ST literally, but at the same time the translated text must be transposed due to the stylistic gap between the two languages, therefore, transposition in this case will be obligatory. In other cases the translator would have the choice between transposition and calque for instance, and transposition will be optional. The translation of the adjective "supperless" in *Oliver Twist* (Dickens, 1966, p. 96) is considered as an example of applying transposition procedure when the translator uses the noun phrase "على الطوى" ['ala attuwa] in translating it into Arabic.

b- Modulation

Modulation has to do mainly with the variation of the form of the message that can be gained by modifying the point of view. This type of change is needed when the literal or transposed translation results are considered to be inappropriate in the target language. As in transposition, modulation can be divided into two types: (a) free modulation and (b) fixed modulation. In order to be able to apply this procedure freely, the translator need to master both languages and gain good knowledge of the source and target languages. The analysis of extract (5) in (4.2.1) is discussing an example of using modulation in translating cultural terms from English into Arabic.

c- Equivalence

This procedure is commonly used in translating situations which can be introduced by two texts using completely different stylistic and structural methods. Proverbs among languages are considered as perfect examples of equivalences.

d- Adaptation

This method in translation can be applied in those occasions when the situation that is being meant by the source language message is unidentified in the target language culture. Therefore, the translator in those cases need to produce an equivalent situation in the TL. Adaptation in this case can be considered as a special type of equivalence. This procedure is common used in translating books and film titles. In Dickens' *Oliver Twist*, the translation of some religious expressions from English into Arabic

2.9.3 Newmark's (1988) Functional Equivalent

According to Newmark (1988), 'functional equivalent' is mainly used in translating the cultural terms. He adds that translators may apply this procedure when they tend to provide the target readers with new specific terms or culture-free words therefore "it neutralizes or generalizes the SL word". Newmark (1988) then, describes it as a cultural componential analysis and considers it to be "the most accurate way of translating i.e. deculturalising a cultural word. A similar procedure is used when a SL technical word has no TL equivalent". For instance, English cultural words such as bluchers, muffin and boots cannot be translated directly into Arabic unless we neutralize or generalize them by looking for functional equivalent Arabic terms.

According to Newmark (1988) such translation procedure comes in the middle between the culture of the SL and the other culture of the TL. He also distinguishes between what he

calls "under-translation and over-translation" in which the former represents the use functional equivalent if the translator manage to provide one to one equivalent word. However, the later refers to the case in which the translator needs more than one word to provide an equivalence to the translated ST one (Newmark, 1988, p.83).

2.9.4 Venuti's Foreignization and Domestication

In 1995, the term "invisibility" was first introduced by Lawrence Venuti as a contribution to the field of Translation Studies. The new term was a description of the anonymous existence of the translator. Venuti (2008), associates the notion of invisibility with translators who can successfully erase every trace of any "linguistic or stylistic peculiarities" of the original SL and all that to generate smoothness in the translated text. He uses some figurative designations for the invisibility of the translator when transferring a ST, such as "transparent", "entirely eclipses the translator's domesticating work" and "the translator's shadowy existence".

In his book *The Translator's Invisibility*, Venuti (2008) has coined the two notions of 'domesticating translation' and 'foreignizing translation', which have been widely used in the field of Translation Studies. The former is associated with the translation strategy in which the translator adopts a transparent and fluent style for the sake of minimizing the strangeness of the ST for TL readers. By doing this, the translator will make the texts become more recognizable and familiar and thus the foreign culture will be brought closer to that of the target language readers. Moreover, he states that "all translation is fundamentally domestication and is really initiated in the domestic culture" (1998, pp. 240-244). While on the other hand, the strategy of foreignizing translation, represents the type of translation in which a target text deliberately breaks target conventions by retaining

something of the foreignness of the original. Unlike the previous mentioned strategy, foreignization takes the target text reader to the foreign culture, in addition to making him or her feel the linguistic and cultural differences among the two languages. As long as the process of tracing the foreign can be achieved within the translated text, then it encourages a translation practice for the target readers. The source of the two terms 'domesticating translation' and 'foreignizing translation' can be drawn back to the time when there was a belief that there are only two different translation methods.

The roots of the notions of foreignization and domestication can be traced in Schleiermacher's lecture: "On the Different Methods of Translating" which was presented in 1823 at the Berlin Royal Academy of Sciences. It is believed that the concepts of "foreignization" and "domestication" were first discussed by Schleiermacher when he claimed that translators have to choose between two applicable strategies for translation: "either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (Venuti, 2004, p. 49).

Schleiermacher revealed his positive attitude towards the concept of domestication. He stated that: "One should translate an author in such a way as he himself would have written in German". In his book *The experience of the foreign: Culture and translation in romantic Germany* Berman (1992) describes this trend as "inauthentic" according to his analysis he justifies that by stating that "it negates the profound relation that connects the author to his own language" (Berman, 1992, p. 147). It was noticed that both Schleiermacher and Berman used the terms "German" and language to refer to the pure linguistics aspects of the language. Having said that, however, the Venutian notions of foreignization and domestication will be limited to deal only with the linguistic feature of language. Another

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statement by Schleiermacher that supports his language specification perspective was mentioned in Berman (1992):

"But what of the genuine translator, who wants to bring those two completely separated persons, his author and his reader, truly together, and who would like to bring the latter to an understanding and enjoyment of the former as correct and complete as possible without obliging him to leave the sphere of his mother tongue, what roads are open to him?" (ibid, 146).

Venuti, on the other hand, suggests a wider and more comprehensive understanding for foreignizing and domesticating languages in translation. At the time Schleiermacher tends to specify the process of domestication to pure linguistic aspects, we find that Venuti emphasizes both the linguistic and cultural diversions between the SL and TL (Venuti, 2008, p. 17). Moreover, he argues that during a translation process, certain conflicts will occur, resulting from the "foreign writer", "translator", and "the work in signification". The outcome of such conflicts would be a variety of multi-semantic translation. According to Venuti "a translation cannot be judged according to mathematics-based concepts of semantic equivalence or one-to-one correspondence" (Venuti, 2008, p. 18). Dealing with cultural items during the process of translation puts the translators face to face with several conflicting factors. For translators to come over such critical points, it would not be enough to seek for the formal equivalence or the semantic and syntactic potentials between languages. Venuti claims that dealing with the foreign text and its translated version, should be based on the fact that they are two entities and we have to deal with them independently. Accordingly, the target text will be considered as the second part of the translation process, which needs to be balanced in a way that is similar to the original foreign text.

2.10 Charles Dickens' *Oliver Twist* and its Arabic Translation as the Context of the Study

2.10.1. Charles Dickens (1812-1870)

Charles Dickens is considered among the best authors in the Victorian age. Due to his highly praised novels, he has remained popular up to the present day. Dickens works have gained an international fame after being translated into almost all languages and most of them were adapted as movies and TV series. His works were classified as part of the world's classics. In addition to be famed as a novelist that underscores the social harms at that time in his works, Dickens also is known as a social promoter in which he refused and resisted the unfair features of the Poor Law 1834.

He was born on the 7th of February 1812, in England. Charles was the second oldest of 6 children. He was born into a family that belongs to the middle class. His father, John Dickens worked as clerk for a government sector. Dickens childhood was quite dramatic and hard. In the age of 10, Dickens' father was sent to prison after he had gotten himself deeply in debt. After two years Charles Dickens was still a young child, but that didn't prevent him from being sent to work in a boot-blacking warehouse. At that difficult time, he had been removed from the school, then separated from his family and live in a strange city. No doubt that these harsh experiences have influenced his writings, more specifically the way of expressing the social system at that time. Fortunately, the misery was ended and his father got out of the person when he inherited some money after the death of Charles's grandmother.

At the age fifteen, he became a clerk in a lawyer's agency. One year later, he learnt much about London and the life style of the people their when he worked as a reporter in the

court. In 1832, He changed his career to become a journalist, and immediately he developed to work as a staff writer for the famous "Morning Chronicle" in 1834. Dickens at that time was recognized to be considered among the finest reporters in London. He began his writing experience while he was working for the "Monthly Magazine" after publishing the anonymous pieces, under the title "Sketches by Boz". Steadily, Dickens started to attract more and more readers. Sketches by Boz also was issued in 1836, named as an "Illustrative of Everyday Life". Another series of the sketches followed before publishing the complete sketches three years later. In April of 1836, during his great achievements, Dickens married Catherine Hogarth. They remained together and had ten children before the separation after twenty-two years of marriage.

His status as a writer elevated more and more after 1858. He toured from place to place, reading aloud from his works to big numbers of audiences; his followers used to eagerly await for every new work of him. No doubt that Charles Dickens was one of the most admired authors during the Victorian era up to the present day. Finally, on the 8th of June 1870 he passed away while he was still working on "The Mystery of Edwin Drood" which was his last unfinished work. Dickens is one of the highest honors in England who was buried in Westminster Abbey.

2.10.2 Dickens' Style and His Major Works

Charles Dickens is considered as a master of the English language due to the pureness and simplicity of his style, for his distinguished way in telling the story "It is a style easy and flowing, which carries the reader along in such a way that he forgets to notice it at all" (Hanson, 2012, p. 7). In most of his works, He skillfully mergers criticisms of the society with a since of humor. Moreover, Dickens was distinguished for his talent in revealing a

clear view of the most unusual aspects of everyday experience (Dunn & Dunn, 1993, p. 19). Dickens is also famous for his true sympathy for the poor as well as the inclusive knowledge he has about them, that can be related to his background as a little child. "He loved his fellow-men, and set himself to describe them from their own point of view with true sympathy and insight" (Hanson, 2012)

In the year (1838), Dickens published his second work *Oliver Twist*, and the following is a list of his greatest works throughout his life:

- "Nicholas Nickelby" (1839).

- "The Old Curiosity Shop" (1840-1841).

- "Barnaby Rudge" (1841).

- "American Notes" (1842).

- "Martin Chuzzlewit" (1843-1844).

- "Dombey and Son" (1846-1848).

- "David Copperfield" (1849-1850).

- "Bleak House" (1852-1853).

- "Hard Times" (1854).

- "Little Dorrit" (1855-1857).

- "A Tale of Two Cities" (1859).

- "Great Expectations" (1860 1861).

- "Our Mutual Friend" (1864-1865).

- "The Mystery of Edwin Drood" (1870, unfinished).

2.10.3 The Novel

2.10.3.1 The Plot Summery of the Novel

Oliver Twist, the name is given to an illegitimate child who is born in a workhouse surrounded by miserable and harsh situations. His mother passed away soon after his birth so Mrs. Mann took care of him in a 'baby farm', in which he suffered bad treatment and lack of proper nourishment and comforts.

When Oliver turns nine, Mr. Bumble, the beadle, returns him back to the place where he first was born (the workhouse). Again, he is forced to get used on the miserable situations along with the other unfortunate poor boys. His life goes on the same until one day when everything is changed after Oliver's famous request for more food by saying "Please, sir, I want some more". Consequently he has been dismissed from the workhouse to work under the command of an undertaker, Mr. Sowerberry. There, Oliver is used by Mr. Sowerberry as a mourner at funerals of little children. Then, another apprentice of Mr. Sowerberry's, a charity boy called Noah Claypole gets jealous of Oliver. He starts to bully him and insults his late mother. Oliver loses control and attacks Noah. Oliver is blamed by his master, and soon he is punished harshly. At that point, he decides to run away towards London.

Oliver meets Jack Dawkins during the journey to London he is also called Artful Dodger. He provides Oliver with free shelter to sleep and food, but soon Oliver discovers that he is in fact a member of a gang of boys directed by Fagin the Jew. He finds out that Fagin has been preparing the children to be pickpockets. However, Oliver, naïvely becomes one of Fagin's gang members. He is not aware of the fact that he is among criminals until one day, when he asks his master to take part in a "handkerchiefs" process side to side with Artful Dodger and other boys. Immediately he is arrested by the police and is taken to the jail.

In this part of the novel, things starts to change positively after the appearance of Mr. Brownlow, the old gentleman who is pickpocketed by the thieves. He takes Oliver with him in order to take care of him at his house. Mrs. Bedwin, the kind housekeeper, takes good care of weak Oliver until he regained his strength again. It is the first time for him to experience the feelings of real happiness.

Unfortunately, his instant happiness comes to an end when Fagin sends Bill Sikes, a brutal thief and murderer, to kidnap Oliver thinking that he might inform the police about his crimes. Sikes and Nancy, a hesitated member of Fagin's gang, succeed and kidnap little Oliver then they take him back to the den. After that, he is forced to take part in burglary act with Sikes who sends him to unlock the door before everything goes wrong with them, and poor Oliver is shot. In a wounded condition, fortunately, little Oliver ends up under the care of the people whose house he was supposed to burgle. They believe that Oliver is an innocent so they let him in and look after him, until Oliver is brought back to life again.

In the meantime, a shadowy character named Monks, the one who is introduced later as the paternal half-bother of Oliver. He starts to plan in cooperation with Fagin to get rid of Oliver and thus remove him of his inheritance. Mr. Bumble, the parish beadle, appears again after he meets with Monks. He introduces his wife to Monks then, she gives him a packet that contains a locket and a ring emblazoned with the name "Agnes". What is found inside the packet used to belong to Oliver's mother before she passed away and her belongings are stolen by the dead Sally. Monks takes the packet and soon he throw it into the river thinking that this will eliminate Oliver's identity.

After that, a remarkable change on Nancy's statement has taken place when she begins to sympathy with Oliver and feels guilty for taking part in Oliver's kidnapping. She realizes the evil plot between Monks and Fagin, and immediately informs Rose Maylie about that.

Eventually the news is shared with Mr. Brownlow. Monks is faced with the evidences and forced to uncover his secret. Half of his legacy is given to Oliver before he leaves to America.

On the other hand, Nancy is suspected by Fagin who sends Noah Claypole after her as a spy. Finally he finds out Nancy's secret. The unfortunate girl is then murdered by Sikes soon after he was informed about her double-dealing by Fagin. Later after the murder, Sikes hangs himself while he is attempting to run away. However, Fagin and his gang are caught by the police. At the court, Fagin is sentenced to be hanged.

At the end, Oliver is found to be innocent and an incorruptible person. He is adopted by the man who saves him, Mr. Brownlow, and he begins a promising and happy life among the good people he meets.

2.10.3.2 The Significance of the Novel

Oliver Twist, also was named as *The Parish Boy's Progress*. It was the second novel written by Dickens, and the first one to be written under his real name as a writer. *Oliver Twist* was issued in a serialized way in 'Bentley's Miscellany' magazine along the period that started in February 1837 up to April 1839. *Oliver Twist* is well known for its richness in dealing with many cultural and social issues that used to domain the English society during the late thirties of the nineteenth century. In her book "Charles Dickens", the American novelist Jane Smiley described *Oliver Twist* as "a perfect picture of the morals, manners, and habits of a great portion of English society" (Smiley, 2003). Based on the mentioned facts, it is believed that the translation of *Oliver Twist* formed a big challenging task for Arab translators, as they attempt to produce an equivalent literary Arabic version for the source text. This famous English literary masterpiece has been translated into Arabic language by

several skillful translators. Among the various translations, the researcher has selected the one that has been conducted by Munir Baalbaki and republished in (2007). It has been found that most of the Arab translators of *Oliver Twist* tend to be selective regarding to many cultural and religious terms and expressions throughout the original text. However, unlike most of those translators, Baalbaki provides one of the most faithful Arabic versions of *Oliver Twist* in which he almost transfers every single expression into Arabic. In some Arab countries such as Jordan, Egypt and Iraq, *Oliver Twist* is being taught at schools as part of the English literature course which is given to different school levels. Therefore, the novel has become so popular among the Arab readers. The researcher hopes that this study will improve the students' understanding of the translated novel by providing them with a focused study on the translated cultural terms from English into Arabic.

The novel consists of 583 pages, divided into 53 chapters (Dickens, 1966). Almost the same number of pages is found in the Arabic translation which consists of 582 pages. Due to the limitation of the maximum number of words of the current dissertation and in order to avoid repetition in the types of the collected data, the researcher analyzes the cultural elements that have been translated in the first 200 pages of the novel. Since the study intends mainly to investigate the translation of cultural elements from English into Arabic language, it is believed that Dickens' *Oliver Twist* is the appropriate choice that can provide the research with the data required for analysis.

2.10.4 The Translator

Munir Baalbaki, is one of the most well-known Arab translators ever. He was born in Beirut- Lebanon 1918. After completing his study in Arabic literature and Islamic history, he graduated from the American University- Beirut 1938. He spent more than twenty years

in translating many well-known works from English into Arabic language. After that, Baalbaki started working on his two widespread master pieces, which are "Al-Mawrid" English-Arabic dictionary and "Al-Mawrid Encyclopedia". The former has been published in 1967 after seven years of continuous hard work. It was very effective and used by most of educated people from different levels in the Arab world that it has been printed in thirty-five editions by the year 2001. In 1970 he began the publication of "Al-Mawrid Encyclopedia" which has been accomplished in its final collection with eleven volumes in 1983.

Among his practical life, Baalbaki has translated more than one hundred books from English into Arabic language. Many critics praised him due to the high level of accuracy, expressiveness and faithfulness in his translation. He masters both Arabic and English languages in a way that enabled him to transfer international literary works into Arabic language achieving high level of reservation of both, the meaning and quality of the ST. They have agreed to consider him as the Sheikh (master) of Arab translators in the modern age due to his rich contributions in the field of translation. Munir Baalbaki has published translations of large number of worldwide important and famous literary and political works such as Victor Hugo's 'Les Miserable', 'The Old Man and the Sea', 'Farewell to Arms' and 'The Snows of Kilimanjaro' by Ernest Hemingway. Also he translated Mahatma Gandhi's 'The Story of My Experiments with Truth'. For Charles Dickens, Baalbaki has professionally accomplished Arabic versions of two famous novels: 'A tale of Two Cities' and the subject of analysis of the current study 'Oliver Twist'. (Arab Encyclopedia, Volume 5, 187)

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

As mentioned in the previous chapters, the current study mainly intends to investigate the translation of the cultural elements from Dickens' *Oliver Twist* into Arabic. This chapter addresses the following related topics: first, the theories used in the analysis are presented in brief. Then, a description of the instruments and procedures that have been used in the data collection process is provided. Finally, the chapter discusses the data analysis procedures used in the current research.

3.2 Theory Used in Brief

In this part of the study, the researcher is discussing the three approaches that have been used in the analysis of the collected data in chapter four. The discussion will cover the classification of cultural elements in *Oliver Twist* according to Newmark's (1988) typology. Secondly, the focus will move toward the description of the translation procedures that can be adopted in order to deal with different cultural aspects throughout the process of transferring literary texts. The study applies the model that has been developed by Vinay and Darbelent (1995). In their "*Comparative stylistics of French and English: a methodology for translation",* Vinay and Darbelent present an applicable classification of the variety of translation procedures that are used in the translation process. They also give further explanation for what each method can be best used for. They have named seven procedures after classifying them into direct and oblique ones. The procedures are: borrowing, calque, literal translation, transposition, modulation, equivalence and

adaptation. Since the study is dealing with the translation of cultural elements from English into the Arabic language, the researcher adds Newmark's (1988) 'functional equivalent' as a translation procedure. It is believed that the addition of such procedure will enrich the analysis and make it more comprehensive. Thirdly, the research attempts to insight the choices of the translator regarding the adopted translation procedures he used. The study has applied Venuti's (1995) notion of "Foreignization and Domestication" to find out how the two concepts are addressed by the translator through the choice of the translation procedures he employs.

3.3 Data collection instruments and procedures

Since the study deals with the analysis of the translation of a written text, the researcher mainly used the facilities provided by the main library of the University of Malaya. Regarding the first two chapters of the current study, relevant books, journals and online-articles have been reviewed over a period of two months of a constant library research. However, concerning the data needed for the analysis in chapter four, the researcher managed to find an available online-copy of the ST of Dickens' *Oliver Twist*. On the other hand, a hard copy of the TT of *Oliver Twist* that implies the Arabic translation of the novel provided by Munir Baalbaki (2007) was used throughout the comparison between the ST and its TT.

Regarding the procedures used in the data collection process, the researcher has applied Newmark's (1988) typology in classifying the words that can be considered as cultural ones. The researcher then read thoroughly the two versions of the novel (English and Arabic) simultaneously line by line and page by page in order to come up with all the cultural terms which are mentioned in both versions of *Oliver Twist*. Lastly, the collected

data was organized in a four columned table in which the following headings are illustrated for each extract: ST cultural words, translation into Arabic, translation procedure and finally domestication/ foreignization.

3.4 Procedures of Data Analysis

The researcher applies the aforementioned translation theories in analyzing the translation of the selected data. Each example starts with the source text quote (ST) in which the target words are highlighted in bold. This will be followed by its target text translation (TT). For the purpose of analysis, the study then provides two more explanatory texts: The first is a transliteration text (TRL) of the Arabic translation using Hatim's (1997) transliteration system in writing Arabic materials in English figures see (Hatim, 1997, p. VI). Finally, a back translation (BT) process will be provided for the TT. Following Newmark's (1988) taxonomy, the cultural items have been mentioned in five categories: Ecology, Material culture; Social culture: (work (occupations) and leisure); Organizations, customs, activities, procedures, concepts; and Gestures. The discussion involves the analysis of the procedures that have been used in the translation process. Lastly, the researcher attempts to find out whether the translator has adopted domestication or foreignization strategies in his translation.

In order to answer the first research question in this study, the researcher has applied Newmark's (1988) classification of cultural elements. Examples will be selected from the collected data and then classified into one of the five cultural categories as following: (i) Ecology (ii) Material culture –artefacts (iii) Social culture - work and leisure (iv) Organizations, customs, activities, procedures, concepts and finally (v) Gestures and habits. The study then examines the translation of the previous classified data in which the adopted

translation procedures will be described and discussed. Therefore, regarding the second research question about translation procedures, the researcher applies the procedures presented by Vinay and Darbelnet (1995) and Newmark's (1988) 'functional equivalent'. Finally, for the sake of answering the third research question, the study adopts Venuti's (1995) notion of domestication and foreignization to distinguish between ST and TT-oriented translation procedures which have been used in the process of translating the cultural elements from English into Arabic throughout the novel.

CHAPTER 4

DATA ANALYSIS AND DISCUSSION

4.1 Introduction

In this chapter the researcher applies the aforementioned translation theories in analyzing the translation of the selected data. Each example starts with the source text quote (ST) in which the target words are highlighted in bold. This will be followed by its target text translation (TT). For the purpose of analysis, the study then provides two more explanatory texts: The first is a transliteration text (TRL) of the Arabic translation using Hatim's (1997) transliteration system in writing Arabic materials in English figures see (Hatim, 1997, p. VI). Finally, a back translation (BT) process will be provided for the TT. Following Newmark's (1988) taxonomy, the cultural items have been mentioned in five categories: Ecology, Material culture; Social culture: (work (occupations) and leisure); Organizations, customs, activities, procedures, concepts; and Gestures. The discussion involves the analysis of the procedures that have been used in the translation process. Lastly, the researcher attempts to find out whether the translator has adopted domestication or foreignization strategies in his translation.

4.2 Ecology (Flora, Fauna, Winds, Plains, Hills)

Firstly, following Newmark's (1988) order of cultural categories, the analysis begins with discussing translation of Ecology. This section is divided into two subcategories: names of places and then the names of plants that have been mentioned throughout the novel.

4.2.1 Names of Places

In the first two examples of translating names of places in Dickens' *Oliver Twist*, we find that the names of the English cities have been rendered through transferring their names directly into Arabic.

(1) ST: **"**and all the iron handles come, by canal, from **Birmingham"** (Dickens, 1966, p. 39)

TT: "وجميع المقابض الحديدية تردنا عبر القنال من *بيرمنغهام*".

TRL: [wa jamee'ol maqabedel hadedeyata taredona 'abral qanal men **Birmingham**]

BT: 'and all the iron handles are imported to us through the canal from **Birmingham**'

(2) ST: "London! that great large place**!"** (Dickens, 1966, p. 77).

TT: "*لندن!*— ذلك الموطن الضخم العريض".

TRL: [London! Thalekal mawtinu dhakhmul 'areedh]

BT: [**London!** That great wide home]

In the first example, Baalbaki renders the name of the city "Birmingham" by transliterating the word into Arabic without any further explanatory footnote to clarify the location of the town. Since there are no other choices for transferring a foreign geographical reference (particularly the names of locations from real life), the translator in this case has borrowed the exact word from the ST context. It is noticed that he has not changed or added any explanation for the target readers who might not be aware about the names of the United Kingdome's cities. According to Vinay and Darbelnet (1995), using 'borrowing' is strongly

associated with the attempt of creating specific stylistic effects. But since the author uses names of real cities and towns in England, it is preferable here to provide the target readers with some additional knowledge that helps them to imagine the appearance and surroundings of the story events. Doing this, the translator would keep both: the ST style and the target readers' response.

In the second example, the same technique was used by the translator, in which he transferred the name of the capital city of UK "London" into Arabic by transliterate the name. But in this case there might be no need for any further explanation due to the familiarity of London in the TT culture.

Other examples of borrowing names of places occur when Baalbaki renders names of more specific places that represent particular organizations which are familiar to the ST's readers:

(3) ST: **"**Or else she'd have been hard labouring in **Bridewell"**(Dickens, 1966, p. 64)

TT: "والا لكان خليقا بها أن تكون الان في *برايدول** "

TRL: [wa illa lakaana khaleqan beha 'an takuuna al'aana fe **Bridewell**]

BT: 'or else she would have been now in **Bridewell'**

(4) ST: "to be hanged at **the Old Bailey** one morning". (Dickens, 1966, p. 184)

TT: "ذات صباح على أعواد المشنقة في *أولد بايلي**"

TRL: [thata sabah 'alaa 'aawadel mashnaqa fee **Old Bailey**]

BT: 'One morning on the sticks of the gallows at the **Old Bailey'**

In (3), the translator borrows the English name of the hospital "Bridewell" by transliterating the exact word "برايدول" which denotes the literal name of that place. But unlike the previous example, Baalbaki in this case adds an explanatory footnote which shows important details about the hospital. He gives a brief historical description by saying that this hospital in London had been used as a reformatory and refuge for criminals and bad people. Providing target readers with such extra knowledge, the translator creates the required response. The importance of the explanatory note becomes more obvious if we have a look at the following context in the novel, which represents one of the most dramatic changes in little Oliver's character. For a ST audience, the name and the significance of the place are most probably familiar to them. Accordingly, the following angry reaction of *Oliver Twist*, will not be surprising since the person who was accused to be in Bridewell is his mother. This exact response by the Arab readers wouldn't be achieved if the translator has not explained the borrowed name.

However, in (4) the translator transferred the name of the court "the Old Bailey" into Arabic by using the same name transliterated as "أولد بايلي", which represents the same pronunciation of the original word. He provides an explanatory note that contains a definition of the mentioned place as the home criminal court in London.

In both examples (3) and (4), Baalbaki kept the names of the two institutional places unchanged when translated into Arabic. It is noticeable that the translator was aware about the importance of adding extra explanation of the two places for his target readers to help them in understanding and imagining the flow of the major events throughout the novel.

Doing this, the translator has decided to foreignize both cultural items in (3) and (4). According to Goran Schmidt (2013), using footnotes can be considered as one of the foreignization translating procedures. In her study "Foreignization and domestication in the Croatian translations of Oscar Wilde's The Picture of Dorian Gray", Schmidt discusses five translation procedures which come as subcategories of foreignizing texts. One of the five is extra textual glosses, a procedure that includes the use of footnotes, endnotes and glossary. This is considered as a supplementary procedure that "supplements almost any procedure, giving explanation of the meaning or implications of the cultural-specific items outside the text".(Schmidt, 2013, p. 543).

Other translation procedures were adopted in rendering names of places throughout the novel. In the following examples (5), (6) and (7) a variety of choices have been detected to be used by the translator in dealing with names of different places:

(5) **ST**: "In **our station-houses." (Dickens, 1966, p. 104)**

TT: "ففي مخافر شرطتنا"

TRL: "*fafi **makhafiri shortatina**"

BT: "in **our police stations"**

The phrase "our station-houses" in (5) has been rendered into the Arabic phrase

'مخافر شرطتنا which literary means [our police stations]. In this case, the translator used

"Modulation" in which he changed the semantic of the ST terms in order to reveal an equivalent cultural sense. According to Vinay and Darbelnet (1995), this procedure can be justified when the literal or transposed translation are unable to represent a suitable and

idiomatic utterance in the TL. For instance if we look at the literal translation of the ST

phrase "station- houses" into Arabic, it would be "بيوت المحطة" [boyoot almahata]. For TT

readers this translation will sound strange and illogical and will not make sense. The

translator has used the word شرطتنا [*shortatina*] which means 'our police' although the word

police was not mentioned in the ST. By applying this procedure, Baalbaki has avoided

literal translation which does not suit the cultural sense of the TT readers. His decision to

substitute with a word that gives the same implied semantic meaning is an appropriate one.

According to Vinay and Darbelnet, the use of modulation can be viewed as " the touch

stone of a good translator" (Vinay & Darbelnet, 1995, p. 246). Another possible reason for

the use of modulation in this case has to do with the big time difference between the era in

which the ST was written and the translation was produced. Tobias (2006) highlights that

the difficulties in translating 'cultural specific items' occur not only due to the cultural and

linguistic gap but also owing to "the points in time when the ST was written and when it

was translated". As mentioned in the third chapter, *Oliver Twist* was written in the late 30s

of the nineteenth century. Throughout the novel, it can be seen that the author refers to the

'police station' by using different terms other than the commonly used reference in the

present times which is 'police station'. For example, he uses "the office" several times to

denote the police station (Dickens, 1966, p. 129 and 130).

However, on the other hand, we find that the translator has applied one of the procedures

which can be associated with domestication. He has changed part of the original expression

"houses" and replaced it with a TL one "شرطتنا" [*shortatina*] 'our police' which is closer

and more understandable to the TT readers.

(6) **ST: "**to **the house of correction** for one month**"** (Dickens, 1966, p. 132).

TT: "شهرا واحدا في ا**لأصلاحية**"

TRL: "shahran wahedan fil **eslaheyya"**

BT: "one month in **the house of correction"**

(7) **ST:** "the young gentleman turned into a small **public-house**" (Dickens, 1966, p. 82).

TT: "ودخل **مقهى** صغيرا."

TRL: "*wa dakhala **maqhan** saghiran*"

BT: "and he entered a small **cafe**"

In (6) and (7), it is noticed that the translator has applied 'equivalence' translation procedure in which he refers to the same place denoted in the ST by using different structural and stylistic terms. In (6), Baalbaki uses the Arabic noun "الاصلاحية" [*al-islaheyya*] which stands for the name of the place where minor offenders are sent for short-term confinement. Comparing between the number of words used in the ST and their translated version into Arabic, it is easily noticed that the structure of the ST term consists of both a noun phrase "the house" and a prepositional phrase "of correction" to denote the name of the place, however, in the Arabic version we find the term consists of one word which is the noun "الاصلاحية". In spite of the remarkable gap between the structures of the

ST and TT terms, the translator successfully used the equivalent Arabic term that denotes the exact cultural and semantic features of the ST one.

Almost the same procedure has been adopted in rendering "public-house" in (7). Based on the events and descriptions of the novel, this is the place where people can sit to have some food and drinks. Such a place now a days is referred to as a café. The translator used the noun "مقهى" [*maqha*] which literary denotes the café. The ST term consists of an adjective 'public' that is attached to the noun 'house'. After changes in the structural and stylistic features of the original, Baalbaki in this case used the equivalent Arabic word which refers to the same name of place that is mentioned in the ST.

In both examples discussed above, the translator has applied domestication translation strategy in which he has rendered the two names of places by providing two TT's cultural equivalent terms. The translator in both examples tends to naturalize the transferred cultural terms in which he tries to substitute cultural specific items by those of target language. Choosing this procedure in his translation, Baalbaki has replaced the local color of the SL with a target language one.

4.2.2 Names of Plants

Regarding the names of plants that have been mentioned in the novel, the researcher managed to recognize five cases in which names of different plants have been transferred from English into Arabic. Baalbaki has translated them into Arabic using variety of translation procedures as shown in the discussion below:

(8) ST: " with **the tall grass** waving gently above his head"(Dickens, 1966, p. 48)

TT: " *والأعشاب الطويلة تتماوج فوق رأسه في رفق.* "

TRL: [*wala'shabo taweelato tatamawajo fawqa ra'sihi*]

BT: "and **the tall grass** is waving above his head gently"

In (8), the phrase "the tall grass" is literally transferred into Arabic as "الأعشاب الطويلة"

which denotes the literal meaning of the ST one. Baalbaki in this case uses word-for-word translation procedure. According to Vinay and Darbelnet (1995), literal translation is described as being the most common among languages of the same family and culture. Although English and Arabic belong to different families of language and two dissimilar cultures, many examples of word-for-word translation have been detected throughout the translated version of the novel. For Vinay and Darbelnet (1995), literal translation should not be sacrificed unless it is required due to structural and metalinguistic reasons. According to them "the translator may judge literal translation to be 'unacceptable' because it:

(a) Gives a different meaning.

(b) Has no meaning.

(c) is impossible for structural reasons;

(d) Does not have the corresponding expression within the metalinguistic experience of the TL;

(e) corresponds to something at a different level of language." (Vinay & Darbelnet, 1995, pp. 34-35)

Based on that, it can be said that literal translation is considered as one of the most common procedures used in translation as long as the translated terms do not violate the meaning and the structure of the ST terms. In the case of (8), the translator has used literal translation in rendering the ST term that refers to a name of plant "tall grass" and he

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successfully transferred the meaning and the structure that make the same sense into Arabic.

(9) ST: "in which **the nettles** grew" (Dickens, 1966, p. 59)

TT: "حيث نبت القراص"

TRL: [*haitho nabata **alqurras***]

BT: "where **the nettles** grew"

(10) ST: "and carried a smart **bamboo** cane under his arm"(Dickens, 1966, p. 98).

TT: "ويتأبط عصا خيزرانية أنيقة"

TRL: [wa yataabato 'asan **khayzoraniyatan** aneeqa**]**

BT: "and holding under his arm a smart **bamboo** stick**"**

In both (9) and (10), the translator has adopted the use of the equivalent words in TL. The plant name "the nettle" in (9) is rendered into Arabic as "القراص" [*alqurras*] which denotes the same common name of the mentioned plant in ST. The same procedure is applied in rendering "bamboo" in (10). The translator uses the equivalent Arabic word of the same plant **"**خيزرانية" [*khayzoraniyatan*]. Since both of the mentioned two plants (nettle and bamboo) can be seen growing in most of the Arab world area, this makes their common Arabic names familiar to almost all TT readers. The translator in this case does not need for any further explanatory notes to clarify his choice. It is noticed that the translator has rendered not only the semantic features of the two words, but also he used the equivalent

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word class of each translated term. In (9) the ST's word "the nettle" is classified as a noun which is the same word class that is found in its translation. While in (10), even the word "bamboo" is considered as a noun, it comes here to identify the type of cane carried by Mr. Brownlow and function as an adjective. The translator in this case used the equivalent adjective "خيزرانية" which denotes both the meaning and the function of the translated ST word.

(11) ST: "a long row of **elm** boards cut into the same shape." (Dickens, 1966, p. 47).

TT: "مجموعة كبيرة من ألواح **شجرة الدردار** مقطوعة على تلك الشاكلة نفسها."

TRL: [*majmoa'tan kaberatan min alwah **shajarat addardar** maqto'atan 'ala telka shakelata nafsaha*].

BT: "a big group of boards of the **elm tree** cut into the same shape"

However, in (11), we find that the translator renders the name of the "elm" trees by providing its equivalent Arabic name which is "الدردار" [*addardar*]. But unlike the previous two examples, he uses the additional word "شجرة" [shajarat] 'tree' to denote the type of plant that is mentioned in the ST. It is believed that this type of flora is unfamiliar in the Arab world region except for few number of Arab countries that contain forest and trees such as Lebanon and Syria. Although the translator succeeded to find the appropriate equivalent name of the same term in the TL, he couldn't avoid the use of the additional

word "شـجرة" which helps TT readers in understanding and making sense of the sort of

plant mentioned in the TT.

The use of cultural specific terms in TT to substitute those in the ST ones reflects the fact that the translator in those cases tends to naturalize the translated cultural terms. In fact, he is providing TT readers with natural terms from their own culture which are also equivalent to the substituted ones in the ST. by resorting to this strategy in his translation, Baalbaki domesticates the names of plants in (9) (10) and (11).

(12) ST: "A child was **weeding** one of the little beds"(Dickens, 1966, p. 75).

TT: "كان احد الاولاد **يقتلع الاعشاب الضارة** من حديقة صغيرة."

TRL: [*kana ahadol awlad **yaqtale'ol a'shaba ddarata** min hadeeqaten sagherah*]

BT: "one of the kids was **rooting out the troublesome plants** from a small garden"

The verb "weeding" in (12) is transferred into Arabic as "**يقتلع الاعشاب الضارة**" [*yaqtale'ol*

a'shaba ddarata] which is literally back-translated as 'rooting out the troublesome plants'. Baalbaki in this case has used equivalence translation procedure as he provides an equivalent phrase from the TL. It is noticed that the translator has removed the source text's verb "weeding" but kept the sense of the term by paraphrasing the word into a three-word phrase that denotes the same agricultural process in the TT. Although the translator has removed the ST culture-bound reference, he keeps its sense or relevant connotations in the translated version of the term.

Since there is no equivalent word-for-word verb in the TL to directly denote the English verb "weeding", the translator in this case paraphrased the verb by rendering its explained meaning which implies the name of the plants "الأعشاب الضارة" [ala'shaba ddarata] 'the troublesome plants' in addition to the verb "يقتلع" [yaqtale'] 'root out'. By using this procedure, Baalbaki here applied domestication translation strategy in which he uses a phrase that is familiar and understandable in the target readers' culture.

4.3 Material Culture: Food, Clothes, Houses, Towns and Transport

This category includes things that are related to our everyday life supplies such as food and drinks, clothes, houses and transports. Throughout the novel, it has been noticed that cultural words of this category are the most common and frequent to be recognized in both the ST and its translated version in the TT. A big and wide variety of choices have been adopted by the translator in transferring the problematic culture-specific items from its ST into Arabic. The researcher has chosen number of related translation cases that reflects the variety of different translation procedures applied by the translator in the process of translating words of material culture category.

4.3.1 Food and Drinks

According to Newmark (1988), the category of 'food' in translation is considered as one of the richest areas due to the variety of translation procedures that can be used in transferring those terms among languages. He states that "Food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures" (Newmark, 1988, p. 97). In fact that is very true, in the analysis of

the translation of *Oliver Twist*, the researcher has detected a tremendous number of food and drinks terms that require high and professional translation skills.

(13) ST: "Do you give the children **Daffy**" (Dickens, 1966, p. 17).

TT: *"هل تقدمين شراب "**دافي***"* الى الأولاد."

TRL: [*hal toqademeena sharab "daffy" ela alawlad*]

BT: 'do you offer **daffy drink** to the children'

In (13), the name of the drink "Daffy" is rendered into Arabic as *"شراب "دافي""* [*sharab daffy*] which is literally translated as 'Daffy drink'. However, in this case, the translator has borrowed the English name of the drink and transferred it directly into Arabic. Realizing that it is totally unfamiliar term for TT readers, Baalbaki has employed two explanatory techniques in order to clarify the cultural features of the term. Firstly he adds the word *"شراب"* [*sharab*] 'drink' before the name of the syrup which denotes the general category it belongs to. Moreover, he uses quotation marks and a foot-note to explain the type and usage of the mentioned drink. The footnote here, contributes in removing the ambiguity of the name of the drink in the TT. The translator provides the target readers with both cultural and chronological description of that particular drink. He explained by saying that it was invented by Daffy during the seventeenth century, and then became very popular to be used as a pain-killer medicine throughout the following two centuries.

By adopting such strategy, the translator kept the stylistic feature of the original word through borrowing the ST name. According to Vinay and Darbelnet (1995), a translator

may resort to borrowing SL words by transferring them directly into TL in order to fill a semantic gap in the TL. Baalbaki in this case, has kept the local color of the translated word and transferred the name of the drink as it is in its ST. Although the name was explained for the TT readers in the footnote, the used translation procedure is still associated with the process of foreignization.

(14) **ST**: "I saved a nice little bit of **bacon** for you" (Dickens, 1966, p. 50).

TT: "احتفظت لك من فطور المعلم بقطعة صغيرة من **لحم الخنزير المقدد**."

TRL: [*ehtafazto laka min fatoor almu'alem be-qet'aten sagheraten men* **lahmel khinzeer almoqaddad**]

BT: 'I saved you from the breakfast of the master a small piece of **cured pig meat**'

(15) **ST**: "and took a temperate dinner of **steaks**, oyster sauce, and **porter**" (Dickens, 1966, p. 179).

TT: "وتناول عشاء معتدلا مؤلفا من **شرائح لحم بقر**, وصلصة محار, **وجعة من صنف دون**."

TRL: [*wa tanaawala 'asha-an mo'tadelan mo'alafan men* **sharaeha lahma baqar**, *wa salsat mahar, wa* **ja'a men senf don**]

BT: 'and he had a balanced dinner consists of **slices of cow meat**, and oyster sauce, and **a low quality beer**'

The food word "bacon" in (14), is rendered into Arabic as "لحم الخنزير المقدد" [*lahmel khinzeer almoqaddad*] which literally back translated as 'cured pig meat'. It is obvious here

that the one single word in its ST context is translated into TT by a phrase that consists of three words. It is believed that the English word "bacon" has no direct word-for-word equivalence in Arabic language. Therefore, the translation procedure that has been adopted in this case has to do with changing both the style and the structure of the ST term; the translator uses "equivalence" by providing an Arabic phrase that gives a functional sense of the original expression. Looking into the structure of the ST term and its translation in (14), it is found that the translator has rendered the English noun "bacon" into Arabic through a phrase that consists of two nouns (لحم الخنزير) [*lahmel khinzeer*] 'pig meat' and one adjective (المقدد) [*almoqaddad*] 'cured'. In the case of (14) above, the translator has paraphrased the English culture-specific word "bacon" into its sense in the TT.

Investigating the translation of food words in (15), it has been noticed that almost the same translation strategy is applied. Both ST words "steak" and "porter" have been paraphrased into their relevant connotations in the TT. It is clear that the translator has encountered the same problem in rendering the two words by using equivalent terms in Arabic language. "Steak" and "porter" has been respectively paraphrased as "شرائح لحم بقر" [*sharaeha lahma baqar*] 'slices of cow meat', and "جعة من صنف دون" [*ja'a men senf don*] 'a low quality beer'.

However, in both (14) and (15), the translator transfers the mentioned food and drink cultural words by breaking them down into their simple senses to make them more acceptable and understandable to the TT readers. Using such procedure, the translator has

domesticated the translated terms by removing the trace of their cultural features in the ST and replaces them with words that are totally familiar to the TT readers.

(16) **ST**: "to express his entire approval of **the muffins,"** **(Dickens, 1966, p. 145)**

TT: "فعبر عن اعجابه الكلي *بأقراص الحلوى*"

TRL: [*fa'abbara 'an I'jabehi alkulli be **aqraas alhalwa**]

BT: 'and he expressed his total admiration for the **desserts tablets**'

Observing the translation of the food term in (16), it has been noticed that the word "muffins" in the ST is rendered as "أقراص الحلوى" [*aqraas alhalwa*] which is back translated as 'desserts tablets'. The translator here applied modulation in translating a specific type of food "muffins" into its general category "حلوى" 'desserts'. Vinay and Darbelnet (1995) point to modulation at the level of message to be subdivided along several lines; one of them occurs when translating the part into the whole. Through the use of modulation in (16), Baalbaki avoids direct or literal translation of the original word. In fact, the culture-specific name of "muffin" has no literal or word-for-word equivalence in Arabic. According to Vinay and Darbelnet (1995), Lacking for a literal translation word or even a transposed one that can suite the context in TT are two reasons that make the translators resort to modulation in their translation.

The translator in (16) has domesticated the cultural term by using a general word from TL "حلوى" 'desserts' to refer to a more specific one in the ST "muffins". Through the application of generalization in this case, the translator has obviously shed the focus on the

TT rather than the ST. He tends to simplify the translated term for the TT readers; hence, domestication has been adopted.

(17) **ST**: "By sending them **supperless** to bed" (Dickens, 1966, p. 96).

TT: "يفرض عليهم المبيت **على الطوى**"

TRL: [*yafredho 'alaihem almabeta **'ala ttawa***]

BT: 'he forces them to sleep **hungry**'

In (17), the word "supperless" in ST is rendered as "على الطوى" [*'ala ttawa*] which denotes

the same meaning of 'hungry'. By investigating the word class of the original term and its translated one, it will be found that the ST expression "supperless" is classified as an adjective that denotes the negative meaning due to the attached suffix –less 'without'. However, on the other hand we find that the translator has rendered this adjective by using the Arabic expression "الطوى" [*attawa*] which is classified as a noun preceded by the

preposition "على" [*'ala*]. Baalbaki in this case uses 'transposition' in which he has

substituted a part of speech with another one, but both of them denote almost the same meaning. The English adjective "supperless' in the ST context comes to represent the sense of sleeping without having any food before. While in the Arabic version, we find the noun

expression "على الطوى" comes within a context to denote the exact meaning of being

'hungry'. Vinay and Darbelnet (1995) describes transposition as "probably the most common structural change undertaken by translators" (Vinay & Darbelnet, 1995, p. 94).

The translator in (17) has changed the part of speech of the original word in the ST from adjective into a noun. He also removes the negative feature of the word "supperless" by using positive term that denotes the same contextual meaning of the original one "الطوى"

'hungry'. Making such structural changes on the ST words, obviously Baalbaki has applied domestication strategy in rendering the cultural term in (17), in which he resorts to use culture-specific words from TL in order to transfer the original one into the TT.

4.3.2 Clothes

(18) **ST:** "The clergyman appeared, putting on **his surplice** as he came along"(Dickens, 1966, p. 59).

TT: "حتى برز القس مرتديا *حلته الكهنوتية البيضاء*"

TRL: [*hatta baraza alqesso mortadeyan hollataho alkahanoteyato albaidhaa*]

BT: 'till the priest appeared putting on **his white priestly suit**'

In (18), the clothes word "his surplice" is rendered into Arabic as "حلته الكهنوتية البيضاء"

[*hollataho alkahanoteyato albaidhaa*] which is literally back translated as 'his white priestly suit'. In this example, the translator is dealing with both cultural and religious term. It is believed that the word "surplice" in English is used to denote the specific type of white vestment worn by clergy. By giving the equivalent phrase in TT, Baalbaki has applied Vinay and Darbelnet's (1995) 'equivalence' translation procedure in which he paraphrases the ST term and provides the complete sense in the transferred expression. He has transferred almost every aspect of the original word into Arabic. First, he points to the type

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of clothes by using the word "حلته" [*hollata-ho*] 'his suit'. Then he uses the adjective

"الكهنوتية" [*alkahanoteya*] 'priestly' to describe the type of people who may wear this

particular clothes. And finally, he adds the other adjective "البيضاء" [*albaydhaa*] 'the white'

to denote the common color of the mentioned religious clothes.

No doubt that the translator has transferred the ST culture- specific word "surplice" into

Arabic successfully. He gave a sufficient and complete image of that particular clothes term

in which it fits the TT context and helps TT readers to create a clear idea of it. By

paraphrasing the specific ST noun and replace it with an Arabic phrase that consists of

three words, Baalbaki in this case has applied domestication translation technique. He has

rendered a cultural bound English word by transferring the sense of the original word using

a group of explanatory words relating to the TL culture.

(19) **ST**: "his **boots** creaking"(Dickens, 1966, p. 116).

TT: "كان *حذاءه ذو العنق العالي* يصر"

TRL: [kana **heetha,oho tho al'onoq al'aale** yasser]

BT: 'his **shoes with the high-neck** was creaking'

In the second example of translating clothes items in *Oliver Twist*, the translator in (19) has

transferred the ST word "boots" into Arabic by using the long phrase "حذاءه ذو العنق العالي"

[*hetha'oho tho al'onoq al'aale*], which is back translated as 'his shoes with the high-neck'.

The translator in this case has employed "equivalence" as a translation procedure.

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Moreover, it has been noticed that several processes have been applied in creating the equivalent phrase. First, the translator fills the cultural gap that occurs due to the lack of a direct equivalent word in the TL when he generalized the term "boots" by using the word "حذاء" [*hethaa,*] which denotes the general category of clothes 'shoes'. Usually

generalization is mainly used in translation when the translator tends to replace a specific cultural term in the ST with a general one from the TL. Considering the relationship between the original term in its context and its generalization in the TT, we find that the ST word "boots" is a subordinate and included within the category of the superordinate term "حذاء" [*hethaa,*] 'shoes' which is used by the translator in the TT. The word "boots"

in (19) is replaced in the TT by its superordinate word of the same sort "حذاء" 'shoes'.

Realizing that the TT readers might not be completely aware about that particular type of shoes, the translator adds an explanatory phrase "ذو العنق العالي" [*tho al'onoq al'aali*] which

describes the appearance of the boots 'with the high-nick'

The translator in (19) has completely removed the ST culture-specific word "boots" in his translation. He replaces it with an equivalent phrase consists of four words that totally fit the context and reveal the sense of the transferred word in the TT. By 'generalizing' the ST term and using 'addition' strategies, the translator has domesticated the word "boots" through the use of a substitution phrase which consists of words that are familiar to the TT readers and fit the natural flow of the events in the TT context.

(20) **ST**: "and from **mourning weeds**"(Dickens, 1966, p. 172).

TT: "ومن ثياب الحداد"

TRL: [wa men **theyaab alhedad**]

BT: 'and from mourning clothes'

(21) **ST**: "Wives, again, put on **weeds** for their husbands (Dickens, 1966, p. 62).

TT: "وكانت الزوجات, بدورهن, يلبسن **السواد** حدادا على بعولتهن."

TRL:[wa kaanat azzawjat, bedawrehenna, yalbasna **assawada** hedadan 'ala bo'olatehenna]

BT: 'The wives, in turn, wear **black** as mourning for their husbands'.

In translating the clothes words in (20) and (21), Baalbaki uses two different Arabic expressions to refer to the same ST term "weeds". The English phrase "mourning weeds" in (20), is rendered into Arabic as "ثياب الحداد" [*theyaabul hedad*] 'mourning clothes'. It is

obvious here that the translator has applied Vinay and Darbelnet's (1995) 'equivalence' procedure. Both terms (the original and its translation) refer to the same type of symbolic clothes that are used in sad occasions to express strong feelings of sadness and sorrow. In the translation of "mourning weeds" in (20), Baalbaki has used the stylistic translational level of equivalence. It is noticed that the application of such level of equivalence is associated with the existence of some common functional elements in both original and translation. Both expressions are sharing the aim of expressing an identity with a quantity of identical meaning. Using such translation procedure in rendering a specific type of

clothes which is associated with a particular social occasion, the translator has successfully delivered both the linguistic and the cultural features of the ST term.

However, in translating the same ST word "weeds" in (21), it has been noticed that the translator varies in the TL expression that is used in rendering the same type of clothes. Baalbaki uses the Arabic metaphoric term "السواد" [*assawad*] 'the black' to denote the

mourning weeds in the TT. He has resorted to 'adaptation' in which he uses a completely different word to denote an equivalent meaning of the original word. The translator in this case has replaced the original cultural term "weeds" with an Arabic culture-bound expression. Among the Arab culture, it is believed that wearing black clothes comes as a mark of respect for someone who has recently died. In fact, it goes further by symbolizing the type of relationship between the person who wears such clothes (i.e. family members and close friends) and the person who passed away.

In both (20) and (21), the translator uses equivalent culture terms from the TL in rendering the original clothes terms in the ST. Although he applies two different TL expressions in rendering the same clothes reference, Baalbaki in both cases tends to domesticate the ST term through the use of TL cultural words which denotes the same linguistic and cultural features of the ST items.

4.3.3 Houses and Towns

(22) ST: "The office was a front **parlour**" (Dickens, 1966, p. 105).

TT: ‟كان المكتب **قاعة** أمامية.”

TRL: [*kana almaktabu **qaa'tan** ,amaameyatan*]

BT: 'the office was a front **hall**'

(23) ST: "Mrs. Mann ushered the beadle into a small **parlour** with a brick floor"(Dickens, 1966, p. 17).

TT: "وأدخلت مسز مان الشماس الى **حجرة استقبال** صغيرة مفروشة أرضها بالاجر"

TRL: [*wa, adkhalat Mrs Mann ashammasa elaa hujrat esteqbalen sagheratan mafroshatan ,ardhoha bel,ajar*]

BT: 'and Mrs. Mann introduced the beadle into a small **reception room** its floor is furnished with brick'

The translation of the word "parlour" in (22) and (23) comes in two different ways. It has been noticed that the translator in the first context, renders the ST term that represents part of the house "parlour" into Arabic as "قاعة" [*qaa'atan*], which is back translated as 'a hall'.

However, in the second case, he uses different expression in rendering the same term when he translates "parlour" in (23) as "حجرة استقبال" [hujrata esteqbalen] which is literally back translated as 'reception room'. Although the two terms "قاعة" in (22) and"حجرة استقبال" in (23) might look different, they still denote almost the same area of meaning regarding the part of the house that is mainly used for the reception of visitors to one's house. Therefore, it can be said in this point, that the translator has rendered the ST house-term" parlour" by using two Arabic synonyms; both of which denote the equivalent cultural meaning of the original term in its context. Vinay and Darblent's (1995) equivalence translation procedure has been applied in the translation process in both (22) and (23) as well.

The translator in (22) and (23), has encountered an English culture-bound term that denotes the part of the house where guests or visitors are received and entertained. In both cases the translator successfully managed to find two different equivalents from the TL. Accordingly, he avoids repetition by applying two Arabic synonyms that share the same cultural and semantic features with in the same context. Having all those aspects achieved, the translator managed to domesticate the ST house-term "parlour" after transferring it into Arabic using equivalent words from the TL culture.

(24) **ST**: "who had just put up **the shutters** of his shop (Dickens, 1966, p. 44).

TT: "قد فرغ من اغلاق *نوافذ* دكانه."

TRL: [*qad faragha min ighlaqe **nawafitha** dokkaaneh*]

BT: 'he had finished with the closure of **the windows** of his shop'

(25) **ST**: "Oliver, having taken down **the shutters**" (Dickens, 1966, p. 49).

TT: "وأنزل اولفر *المصاريع*"

TRL: [*wa 'anzala Oliver **almasaaree'***]

BT: 'and Oliver took down **the shutters**'

Considering the translation process in the two extracts in (24) and (25), it has been found that the translator varies in his choices in transferring the ST term "shutters". In (24), the original word "shutters" is rendered into Arabic as "نوافذ" [*nawaafeth*] which is literally back translated as 'windows'. In this case, the translator tends to generalize the ST specific

term which denotes the part of the window that might be fixed either inside or outside the window for security purposes or to keep out the light. Through generalizing the ST term in (24), Baalbaki has applied Vinay and Darbelnet's (1995) equivalence translation procedure. He has changed the original one "shutters" by providing the TT readers with a more general house-term "نوافذ" [*nawaafeth*] 'windows'.

However, in the second translation of the same cultural word "shutters" in (25), the translator applies a different translation procedure. It can be noticed that the ST term "shutters" in (25) is rendered into Arabic as "المصاريع" [*almasaaree'*] which literally means 'the shutters'. Unlike the case in (24), the translator has applied 'literal' translation procedure in rendering the same ST house-term in (25). The Arabic term "المصاريع" [*almasaaree'*] denotes a movable part that is fixed outside or inside the window for privacy reasons. The translator in this case uses the equivalent TL word that denotes the exact semantic features of the translated SL reference.

In spite of using different translation procedures in rendering the same ST cultural term, the translator in both cases has resorted to use two equivalent terms in the TT that denote part of or exactly the meaning of the original reference. In both (24) and (25), Baalbaki has successfully delivered the cultural and stylistic features of the translated item. Furthermore, it is noticed that the translator avoids repetition by providing TT readers with two SL terms that are totally familiar to them and completely fit the context. Applying the aforementioned procedures, Baalbaki has domesticated the translated item in (24) and (25) as well.

4.3.4 Transport

(26) ST: "With **a hearse** drawn by four black steeds, approaching in the distance" (Dickens, 1966, p. 47).

TT: "بينما تقدمت من المدى البعيد **عربة موتى** تجرها أربعة جياد سود."

TRL: [*baynamaa taqaddamat minal mada alba'eed **'arabata mawtaa** tajurruhaa arba'atu jeyaden suud*].

BT: 'while **a dead carriage** was approaching in the distance drawn by four black horses'.

The English transport-word "hearse" in (26) is rendered into Arabic as "عربة موتى" ['arabatu mawtaa] which is back translated as 'a dead carriage'. The translator in this example has transferred the implied denotation of the ST word into the TT context. He provides the equivalent phrase that denotes the functional feature of the translated term. In the translation of the transport expression "hearse" in (26), it is found that the translator has applied Vinay and Darbelnet's (1995) 'equivalence' procedure. In his referent book, Newmark (1988), presents what he calls "functional equivalence" as a translation procedure that can be used in rendering cultural words among languages. He defines the procedure and its application in translation when he states that "This common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word;" (Newmark, 1988, p. 83). Baalbaki in (26) has applied 'functional equivalence' procedure when he uses the culture-free word "موتى"[*mawta*] 'dead' attached to the specific term "عربة" [*'araba*] 'carriage' to generalize the SL word "hearse" and make it acceptable and understandable by the TT readers.

The use of functional equivalence in translation occupies a particular area in between the SL culture and the TL culture. In (26), the translator has transferred the sense of the original word "hearse" by providing the TT readers with the Arabic equivalent phrase "عربة موتى" ['arabatu mawtaa] that denotes the same functional sense of the original term. The TT phrase "عربة موتى" refers to the type of vehicles that is used to carry the coffin in a funeral.

The translator in this case has domesticated the ST cultural term when he provides the TT readers with a functional equivalent phrase in the translation.

(27) ST: The **coaches** as they passed through (Dickens, 1966, p. 80).

TT: "الى **المركبات العمومية** المجتازة بالمكان"

TRL: [*ila **almarkabaat al'omuumeyyata** almujtaza belmakaan***]**

BT: 'to the **public vehicles** that are passing through the place'

Considering the translation of the transport term "coaches" in its ST context, it has been found that the translator modifies both the structure and the semantic denotation of the original. The word "coaches" has been rendered into Arabic as "المركبات العمومية" [*almarkabaat al'omuumeyyata*] which is back translated as 'public vehicles'. Baalbaki in this case has totally removed the features of the ST transport term which denotes the type of carriages that is drawn by a horse, especially a closed one. On the other hand, the translator replaces the original term with the Arabic phrase "المركبات العمومية" [*almarkabaat al'omuumeyyata*] which refers to a totally different type of transport that can be associated

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to the modern types of transportation means. The translator in this case applies Vinay and Darbelnet's (1995) 'adaptation' translation procedure. According to them, 'adaptation' procedure is considered as a special type of 'equivalence' in which the translator tends to create an equivalent situation to the translated ST one.

The translator in (27) has resorted to substitute the ST cultural and historical term "coaches" with a TL phrase that denotes a completely different type of transport. However, by considering the adapted phrase in the TT context, it is found that the chosen translation words still make sense and fit both the context and the flow of the events in the novel. The translator in this case has domesticated the original term through the adaptation of a TL equivalent phrase.

4.4 Social Culture: Work and Leisure

4.4.1 Work (Occupation)

(28) ST: the worthy **bookstall keeper** proceeded to relate (Dickens, 1966, p. 111).

TT: "وهنا كان **الكتبي** الفاضل استرد أنفاسه بعض الشيء."

TRL: [*wa hatha kana **alkutubeyu** alfaadhel estaradda ,anfasahu ba'dha ashay,***]**

BT: 'and this was the worthy **bookseller** recovered his breath'

Considering the translation of the work-term in (28), it is found that the two-word term "bookstall keeper" is rendered into the TT as "الكتبي" [*alkutubey*] which is back translated as 'bookseller'. The translator in this case has removed the ST word that denotes the place "bookstall". Instead, he uses an Arabic word "الكتبي" which represents the Arabic term that

denotes the person who sells books. Baalbaki in this example has applied Vinay and Darbelnet's (1995) equivalence procedure. Work-terms in both the ST and its translation in the TT denote the same type of occupation that has to do with selling books at a bookstall. Hence, the translator again has delivered the functional level of equivalence in his translation. As mentioned before, Newmark (1988) points to this procedure in translation as it is mostly applied to cultural words. He adds that using such procedure in translating culture words contributes in what he calls "neutralizing or generalizing the SL word" (Newmark, 1988, p. 83). Unlike the process of translating cultural word in (26), the two-word term in (28) has been rendered into Arabic by one single word. It is noticed that this type of procedures provides the TT readers with the most accurate translation outcomes, in which cultural words are being totally neutralized.

Applying the above-mentioned procedure, Baalbaki has changed the structure and the number of words of the ST term. Thus, he resorts to use a culture-bound word from the TL to substitute the work-term mentioned in the ST context with an equivalent one in the TT. It is believed that the translator in (28) has applied a translation procedure which is more likely to be associated with 'domestication' translation technique. He has successfully managed to render the ST term "bookstall keeper" by using the Arabic cultural equivalent word "الكتبي" which denotes both the semantic and the cultural features of the ST word.

4.4.2 Leisure

(29) **ST**: "she began to teach Oliver **cribbage**" (Dickens, 1966, p. 137).

TT: "شرعت تلقن أوليفر **لعبة الكريبج***"

TRL: [*shara'at tolaqenu oliver **lu'bat al-cribbage***]

BT: 'she has begun teaching Oliver **the cribbage game'**

The translator in (29) has rendered the English leisure-word "cribbage" into Arabic by " لعبة

الكريبج" [*lo'bat al- cribbage*] which is literally back translated as 'the cribbage game'. It is

obvious in this example that the translator has directly transferred the ST word "cribbage"

into Arabic by borrowing the English name of the game and introducing it into Arabic

without any changes "الكريبج" [*al- cribbage*]. However, it is noticed that the translator adds

the precedent word "لعبة" [*lo'bat*] 'game' which comes to denote the general category to

which the borrowed word belongs. Since there is no particular equivalent word in the TL to

represent the game-word into the TT, the translator fulfills the semantic gap in the TL by

transferring the ST word directly into Arabic.

Realizing the unfamiliarity of the borrowed word 'cribbage' to the TT readers, Baalbaki

adds an extra textual gloss as a complementary translation procedure. It is obvious that the

translator in (29) uses such procedure in the form of footnote in order to offer the necessary

explanation of the implications of the ST cultural term. The translator in (29) uses a

footnote in which he refers to the ST term "cribbage" as a type of card-games. Applying the

aforementioned translation procedures (borrowing and extra textual gloss), the translator

has foreignized the ST cultural term by transferring it directly into the TT context.

(30) **ST**: "played a noisy game at **hide-and-seek** among the tombstones" (Dickens, 1966, p.60)

TT: "يلعبون في صخب **لعبة الطمامة*** بين القبور."

TRL: [*yal'abuuna fee sakhaben lu'batal-tummama baynal qubuur*]

BT: 'playing noisily the game of **hide-and-seek** among the graves'

Regarding the translation of the leisure term in (30), it is noticed that the name of the cultural game "hide-and-seek" in the ST has been rendered into the TT as "الطمامة" [*al-tummama*] which is back translated as 'hide-and-seek'. Therefore, the translator applies Vinay and Darbelnet's (1995) equivalence translation procedure. Baalbaki at this time resorts to the use of an Arabic culture-specific expression "الطمامة" [*al-tummama*] which

might not be familiar to some of the TT readers. As a matter of fact, this cultural term is only used among number of particular Arab societies who share some aspects of the spoken dialects. Having the aforementioned fact realized, the translator adds a functional description for the TT expression as a footnote. He gives a brief explanation about the rules of that game by stating that "it is a type of kids' game in which one of them hides himself and the other starts searching".

In the translation of the ST leisure term "hide-and-seek" in (30), it is found that the translator has provided the TT readers with an equivalent cultural expression that denotes the same type of cultural game mentioned in the ST. The translator goes further in resorting to TL cultural terms when he adds a footnote in order to introduce the used expression to the TT readers. Unlike the previous leisure term in (29), Baalbaki in this case applies

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domestication translation strategy in which he uses a TL culture-specific term to represent the ST item.

4.5 Organizations, Customs, Activities, Procedures, Concepts

4.5.1. Religious

(31) **ST:** "**Bless my soul**! Where have I seen something like that look before?"(Dickens, 1966, p. 104).

TT: ''يا **الهي**! أين رأيت شيئا مثل هذه الطلعة من قبل؟''

TRL: [*yaa elaahe! 'ayna ra'aytu methla haathehi attal'ata men qabl*?"]

BT: '**Oh my God**! Where have I seen such a face before?'

In (31), the translator has rendered the English religious interjection "Bless my soul!" into Arabic as "يا الهي!" [*yaa elaahe*!], which is literally back translated as 'Oh my God!'.

Analyzing the applied translation procedure in this example, it is noticed that the translator has adapted a completely different cultural expression in the process of transferring the religious ST one. No doubt that the use of the original phrase "Bless my soul!" is totally associated with Christianity. The translator in (31) applies Vinay and Darbelnet's (1995) 'adaptation' in rendering the ST cultural expression. According to Vinay and Darbelnet (1995), the translator may resort to use adaptation when he/she tends to change the cultural reference when a situation in the source culture does not exists in the target culture. It is believed that the TT readers are native speakers of Arabic language; the majority of them are Muslims. Christianity in the Arab world is considered as the second biggest religion after Islam. Baalbaki in this example has chosen an expression which fits the beliefs of both

Muslims and Christians as well. A literal translation of the ST expression in this case would come up with an unknown religious interjection to the TT readers. According to Vinay and Darbelnet (1995), "In such cases translators have to create a new situation that can be described as a special kind of equivalence" (Vinay & Darbelnet, 1995, p. 39). The translator in (31) has managed to provide the TT readers with a familiar religious expression that is considered as an equivalent to the cultural term mentioned in the ST.

Adopting the translation procedure used in (31), the translator substitutes the ST cultural expression with a totally different one from the TL. Therefore, the original phrase has been removed before it was replaced with a TL one. It is believed that the translator may resort to apply such procedures when the replaced ST cultural reference is unidentified by the TT readers. Hence, the translator resorts to substitute the ST cultural reference with a TL one which is familiar and more likely to be acceptable and understood for TT readers. The translator in this case adopts domestication translation strategy by changing the original religious expression "Bless my soul!" and replace it in the TT with the Arabic one "يا الهي!"

[*yaa elaahe*!] 'Oh my God!'.

(32) **ST**: "and the forty-second Tuesday in **Trinity-week**," (Dickens, 1966, p. 189)

TT: "وفي الخميس الثاني والأربعين من *أسبوع الثالوث الأقدس*"

TRL: [*wa fee alkhamees a'thaanee wal'arba'eena men 'osbuu'e thaaluuth al'aqdas*]

BT: 'and in the forty-second Thursday of **the most holy trinity-week**"

Considering the translation of the religious term in (32), it is found that the translator has rendered the Christian expression "Trinity-week" into the TT as "أسبوع الثالوث الأقدس"

['osbuu'e thaaluuth al'aqdas], which is literally back translated as 'the most holy trinity-week'. It is noticed in this case that Baalbaki applies Vinay and Darbelnet's (1995) literal translation procedure as he uses an Arab-Christians' equivalent term. The translation version of the ST religious term "trinity-week" consists of two parts; the first one is the literal translation of the original term which is represented by the religious expression "أسبوع الثالوث" ['osbuu'e thaaluuth] that is used among the Arab Christians to refer to the same occasion mentioned in the ST. Then, the translator provides the additional word "الأقدس" [al'aqdas] which means 'the most holy' at the end of the TT expression.

The translator in (32) has applied literal translation procedure in translating the original religious term "Trinity-week" into the TT. As mentioned earlier in this chapter, it is believed that Christianity is considered as the second most spread religion after Islam among the Arab world. Therefore, it is expected that the TT readers are already familiar with most of the religious expressions used by Christians. The translator in (32) resorts to domesticate the ST term as he adds the word "الأقدس" 'the most holy' to the literal translation of the original term. By doing that, Baalbaki tends to neutralize the translated text and make it more acquainted for the TT readers.

4.5.2 Political and Administrative

(33) **ST:** where twenty or thirty other juvenile offenders against **the poor-laws**. (Dickens, 1966, p. 13)

TT: "حيث كان نحو عشرين او ثلاثين من الأحداث الذين انتهكو حرمة *قوانين اسعاف الفقراء*."

TRL: [*haitho kana nahwa 'eshreena ,aw thalaatheena men al,ahdathe allatheena entahakuu hurmata **qawaneena ,es'aaf alfuqaraa**,*]

BT: 'where there was about twenty or thirty of the juvenile offenders who have violated the sanctity of **the aiding poor lows'**

The translation of the cultural term in (33) is actually an example of transferring a political expression that used to be activated in England during the Victorian era. The translator in (29) has rendered the ST political phrase "the poor-laws" into Arabic as " قوانين اسعاف

الفقراء" [*qawaneena ,es'aaf alfuqaraa*,] which is back translated as 'the aiding poor lows'. It

is noticed here that the translator has literally translated the ST phrase before he adds the

explanatory word "اسعاف" [,es'aaf] which denotes the main function of the "poor-laws"

which is to aid or rescue the poor people at that time. Taking the word "اسعاف" out of the

translated context, the remaining phrase will be "قوانين الفقراء" [*qawaaneen alfuqaraa*,]

which is the literal Arabic translation of 'the poor-laws'. Vinay and Darbelnet (1995) point to 'calque' as the translation procedure in which a ST expression is transferred literally into the TT. According to them, this is a special type of 'borrowing', in which the translator almost transfers the ST terms without any change. It seems that the translator in (33) has applied two different procedures in rendering the political phrase. Firstly, he uses 'calque' by transferring the literal denotation of the ST term. Then, he provides the additional word "اسعاف" which is considered as part of the sense or connotation of the ST cultural term.

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Looking into the Arabic version of *Oliver Twist*, it has been found that the translator provides the TT readers with a footnote at the early stage of the novel explaining the negative attitude of the author toward the mentioned law, which have been issued in 1834. As discussed before, using footnote, endnote and glossary is linked with the use of extra textual glosses which are considered as a supplementary translation procedure. By applying three different translation procedures in rendering the ST political expression in (33), Baalbaki highlights the importance of the translated term and its effectiveness upon the understanding of the main plot of the entire work. The translated political expression in this example has been foreignized due to the limitation of time and place it was activated through.

(34) **ST**: "in consequence of the great expense of a suit in **Doctors' Commons**"

TT: "بسبب من ارتفاع نفقات المحاكمة في" *مجلس الفقهاء*"

TRL: [*besabab men ertifaa' nafaqaat almuhakama fee 'majles alfuqahaa'*]

BT: 'Because of the high expenses of the trial in **the "Council of jurists"**'

Observing the translation of the administrative expression in (34), it is found that the ST term "Doctors' Commons" has been rendered into Arabic as "مجلس الفقهاء" [*'majles alfuqahaa'*] which is back translated as 'the Council of jurists'. The translator in this case resorts to use an Arabic term which is quite different from the original one. He almost has removed the ST term "Doctors' Commons" which had been used during the Victorian age in the 19th century to describe a society of lawyers practicing civil law in London at that time. It is noticed in (34) that the translator applies Vinay and Darbelnet's (1995)

'adaptation' translation procedure. He provides the TL law expression "مجلس الفقهاء"

['*majles alfuqahaa'*] which represents the comity that consists of a number of people who are experts or writers on law. The translator in this case does not provide the TT readers with any explanatory texts in order to illustrate the cultural and historical aspects of the translated term. Therefore, he replaces the ST culture-based term with a TL one which is associated with the modern description of the experts and writers of law.

Considering the translation procedure used in (34), it is found that the translator has removed the historical and cultural features of the ST term "Doctors' Commons". Instead, he has adapted a TL term that denotes a quite different meaning. Although the translator has resorted to a TL cultural term to substitute the original one, it is found that the used term completely fits the context in a way that makes it acceptable and understandable to the TT readers. Baalbaki in this case has totally domesticated the ST cultural term by replacing it with a TL one.

4.6 Gestures

(35) ST: beat his hands together, in perfect desperation.(Dickens, 1966, p. 165)

TT "وراح يضرب احدى يديه بالأخرى في يأس عظيم"

TRL: [*wa raha yadhrebu ehdaa yadayhe bel,okhraa fee ya,sen 'azeem*]

BT: '**he beats one of his hands with the other** in great desperation'

Regarding the translation of gestures, the researcher has chosen the extract in (35) in which the ST phrase "beat his hands together" is rendered as "وراح يضرب احدى يديه بالأخرى" [*wa*

raha yadhrebu ehdaa yadayhe bel,okhraa], which is literally back translated as 'he beats one of his hands with the other'. It has been noticed that the translator uses Vinay and Darbelnet's (1995) 'literal' translation procedure in rendering the description of the mentioned gesture. According to Newmark (1988), translators might need to distinguish between the description of the gesture in one hand and its function in the other hand (Newmark 1988, p. 102). As shown in the example above, the ST sentence implies the two parts of the gesture expression: the description of the gesture (beat his hands together) followed by its function in the SL culture (in perfect desperation). The translator in (35), has applied 'literal translation' in translating both the description and the function levels of the cultural expression. Although Baalbaki has literally transferred the whole statement into Arabic, he -at the same time- has succeeded in reserving both cultural and semantic features of the ST expression. It is believed that the same type of gesture is used among the TL culture to express the feelings of hopelessness and desperation. Vinay and Darbelnet (1995) refer to literal translation procedure as being one of the most used ones among languages that belongs to the same family and culture (Vinay & Darbelnet, 1995). In the current example, it has been noticed that even languages of different family and cultural backgrounds (English and Arabic) could share some gestures that express particular behaviors or attitudes which are familiar to the speakers of the language.

As shown in the discussion before, the use of 'literal translation' is associated with Vinay and Darbelnet's (1995) 'direct translation procedures'. In addition to 'calque' and 'borrowing', 'literal translation' has been classified among the ST-oriented translation strategies, in which reserving the ST features would be the translator's main concern during the process of translation. However, in the case of (35), deciding on whether the translator has domesticated or foreignized the ST cultural expression is not an easy task. It is obvious

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that the translator has transferred the exact statement into the TT. But at the same time we find that the same kind of cultural statement (gesture description and function) already exists in the TL culture. Thus, in this case it has been found that the translated cultural expression has neither been completely domesticated nor foreignized, but instead, a neutral process that comes in between has been adopted.

CHAPTER 5

CONCLUSION

5.1 Introduction

The current study has intended to examine the translation of cultural elements from English into Arabic in Charles Dickens' master piece *Oliver Twist*. Therefore the research has several objectives that have been taken into consideration during the research study. The research objectives are: firstly; to identify the cultural elements used in the Arabic translation of one of the most popular novels of Charles Dickens, *Oliver Twist*, secondly; to explore the translation procedures that have been employed to preserve the features and quality of the cultural terms in the target text (TT); and thirdly to find out whether the cultural aspects have been domesticated or foreignized based on the type of translation procedure used when transferring them into Arabic. The researcher has fulfilled the research objective by using the data analysis procedures and applying the aforementioned theories. This chapter aim to link the research finding to the research questions to show how each question is answered and respectively the research objectives are fulfilled. The link of the research finding to the research questions is discussed in the following section. The chapter then provides conclusion and recommendation.

5.2 Research Findings in Relation to Research Questions

5.2.1 Findings and Discussion of the First Research Question

The first research question is: What are the types of cultural elements translated in the Arabic version of *Oliver Twist*?

Basically, the aforementioned research question has been formulated to serve the first research objective which is concerned with identifying the cultural elements used in the Arabic translation of one of the most popular novels of Charles Dickens, *Oliver Twist*. Therefore, the analysis of the collected data has been oriented to achieve the research objective. The researcher has applied Newmark's (1988) classification of cultural categories to specify the cultural elements that have been found in the translated version of the novel. The specified cultural elements have been listed down based on the categories provided by Newmark (1988), which are: "Ecology (names of places and plants); Material Culture (Food and drinks, clothes, Houses and Towns and transports); Social culture (work and leisure); Organizations, Customs, Activities, Procedures, Concepts, which includes (religious and political and administrative) and finally Gestures" (Newmark, 1988, pp. 95-98).

The research findings regarding the first research question are threefold. Firstly, the novel is found to be rich in employing varieties of culture-bound words that address almost all the aspects of life in England during the Victorian era in the 1830s, for more details refer to appendices which provide numerous examples of cultural elements in the novel. Secondly, the findings demonstrate that vast majority of the cultural elements that are used throughout the novel have been found under the following three categories Clothes, Work (occupation) and Food. For instance; throughout the analyzed text the number of examples for clothes, work (occupation) and food respectively are: 51, 36 and 31 examples. On the other hand the transport, leisure and political terms have been less used where the numbers of examples respectively are: eight, five and three examples. The variances among the used categories reflect the nature of the novel which is concerned more about presenting the most visible cultural elements that describe the daily routine life like clothes and food.

Thirdly, regarding the Arabic version of the novel, the translator found to be quite faithful as he almost rendered every cultural element from its ST context into Arabic. Based on the data analysis for numerous cultural elements translation, the findings indicate that the translator strives not only to deliver the language meaning of the cultural terms; but also to transmit the conveyed cultural value of the terms. Several translation strategies have been applied to bring the original text for the target readers.

5.2.2 Findings and Discussion of the Second Research Question.

The second research question is: What are the procedures used in translating those cultural elements into Arabic language? Once again, this research question has been formulated to fulfill the second research objective which is intended to explore the translation procedures that have been employed to preserve the features and quality of the cultural terms in the target text (TT).

Vinay and Darbelnet (1995) translation procedures have been used in the data analysis to come up with the above-mentioned research objective. The applied procedures include both the direct translation procedures (borrowing, calque and literal translation) and the oblique translation procedures (transposition, modulation, equivalence and adaptation).

Based on data analysis the findings showed that the translator has employed several translation procedures from both direct and oblique ones throughout addressing the different culture-specific expressions. Deploying numerous translation procedures, the translator endeavours in clarifying and illustrating the translated novel to the fullest extent.

More specifically, the direct translation procedures (borrowing, calque and literal translation) found to be used in transferring number of cultural terms that refer to the names of places, leisure and some types of food and drinks. This can be justified by realizing the

fact that the places and locations in the novel are from the real life of England during the 1830s. On the other hand the findings demonstrate that the oblique translation procedures (transposition, modulation, equivalence and adaptation) have been employed in translating the vast majority of the cultural elements in the novel such as the names of plants, clothes, works and gestures.

5.2.3 Findings and Discussion of the Third Research Question

The third research question is: To what extent Venuti's (2008) domestication and foriegnization have been adopted in translating cultural elements from English into Arabic? The corresponding objective is to find out whether the cultural aspects have been domesticated or foreignized based on the type of translation procedure used when transferring them into Arabic.

The findings suggested that the translator tends to adopt foreignization process in rendering some of the culture-specific words within particular cultural categories, namely: names of Places, names of some types of drinks and Political and administrative terms. While on the other hand the domestication process is found to be used by the translator in translating the cultural elements that belong to the majority of cultural categories, such as: names of Plants, Clothes and Gestures.

5.3 Research Conclusion

After conducting this study, the researcher concludes through several empirical evidences that the translation of cultural elements requires several translation procedures to retain both the meaning and the cultural value of the cultural elements. In terms of transferring the culture-based terms from English into Arabic in *Oliver Twist*, the translator has successfully delivered the intended conveyed cultural meaning by employing tremendous

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translation procedures. In spite of using variety of translation procedures, oblique translation procedures are found to be dominant while the direct translation procedures were limited owing to cultural gaps between the two languages. Furthermore, it concludes that foreignization process was adopted to render some of the culture-specific words within certain cultural categories. On the other hand domestication process has been applied for the vast majority of cultural categories.

5.4 Recommendation

The increasing number of translated literary works among languages requires more focused studies that address the different related aspects including the cultural elements. However the field of translation of cultural elements is still underexplored. Hence this study hopes to contribute to the field by providing empirical analysis of the cultural elements from English into Arabic in *Oliver Twist*. The researcher recommends further studies to enrich the theoretical field, and to expand the knowledge in order to provide translators with beneficial suggestions to improve the translation field.

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Appendix A: Findings of the First Cultural Category "Ecology"

1. Names of Places

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	and all the iron handles come, by canal, from **Birmingham (39)**	وجميع المقابض الحديدية تردنا عبر القنال من بيرمنغهام	Borrowing	Foreignization
2-	Or else she'd have been hard labouring in **Bridewell**. 64	لكان خليقا بها أن تكون الان في برايدول* .	Borrowing	Foreinization
3-	Toiling up **the hill**. 75	تكد مصعدة في الكثيب .	Equivalence	Domestication
4-	**London**!—that great large place! 77	لندن!– ذلك الموطن الضخم العريض.	Borrowing	Foreignization
5-	In others, he would stand about **the inn-yards, 79**	وفي بعضها الاخركان أوليفر يقف عند	Equivalence	Domestication

		أفنية الخانات.		
6-	Into the little town of **Barnet.80**	دخل بلدة **بارنت** الصغيرة.	Borrowing	Foreignization
7-	(every other house in Barnet was **a tavern**, large or small),80	(كان كل بيت في بارنيت **حانة** كبيرة كانت ام صغيرة.)	Equivalence	Domestication
8-	took him to an adjacent **chandler's shop, 82**	وقاده الى **دكان سمان** مجاور	Equivalence	Domestication
9-	the young gentleman turned into a small **public-house,82**	ودخل **مقهى** صغيرا.	Equivalence	Domestication
10-	"Got any **lodgings**?" 83.	"هل لديك **مأوى**؟"	Equivalence	Domestication
11-	This unexpected **offer of shelter.** **83**	وكان هذا العرض غير المتوقع, **عرض المبيت تحت سقف واحد من السقوف.**	Literal	Domestication

12-	When they reached the **turnpike** at Islington. 84	يصلا الى **بوابة المكوس** في ايلينغتون.		
13-	a book from **the stall.** 98	من **الكشك** كتابا	Literal	
14-	and which led into **a stone cell.**103	لكي يدخل في **زنزانة مبلطة**	Equivalence	Domestication
15-	In **our station-houses.** 104	ففي **مخافر شرطتنا**	Modulation	Domestication
16-	with which those **in Newgate.** 104	تعتبر زنزانات **نيوغايت***	Borrowing	Foreignization
17-	a sort of **wooden pen** in which poor little Oliver was already deposited,	قام ضرب من **الزريبة الخشبية** كان أوليفر المسكين قد أوقف فيها.	Literal	Domestication
18-	"Somebody must find out wot's been done at **the office**,"129	"يجب أن يستطلع شخص من الأشخاص	Equivalence	Domestication

		ما حدث في **المخفر**"		
19-	"Only just up to the **office**, my dear,"130	"الى **مخفر الشرطة** ليس غير يا عزيزتي"	Equivalence	Domestication
20-	to **the house of correction** for one month;132	شهرا واحدا في **الأصلاحية**	Equivalence	Domestication
21-	defiance of **the Stamp-office**.133	متحديا بذلك **مكتب الاجازات**	Equivalence	Domestication
22-	who was clerk to a merchant in **the West Indies**;137	كان كاتبا عند تاجر في جزر **الهند الغربية**	Equivalence	Domestication
23-	in the obscure parlour of a low **public-house**,150	في حجرة الاستقبال القاتمة من احدى **الحانات** الخفيضة	Equivalence	Domestication
24-	said a man, bursting out of **a beer-shop**,157	وقال رجل اندفع في تلك اللحظة منطلقا من احدى الحانات.	Equivalence	Domestication

25-	scattered about which, were **pens for beasts**, 159	تناثرت فيها **زرائب البهائم**	Literal	Domestication
26-	and other indications of a **cattle-market**.159	وغيرها من القرائن التي تدل على **سوق من أسواق الماشية**	Literal	Domestication
27-	to be hanged at **the Old Bailey** one morning.184	ذات صباح على أعواد المشنقة في **أولد بايلي***	Borrowing	Foreignization

2. Names of Plants

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	A long row **of elm boards** cut into the same shape. 47.	مجموعة كبيرة من **ألواح شجرة الدردار** مقطوعة على تلك الشاكلة نفسها.	Equivalence	Domestication
2-	lasting sleep in the churchyard ground, with **the tall grass** waving gently above his head,48	رقاد هادئ وهانئ في ثرى الجبانة **والأعشاب الطويلة** تتماوج فوق رأسه في رفق.	Literal	Domestication
3-	in which **the nettles** grew.59	حيث نبت **القراص**	Equivalence	Domestication
4-	A child **was weeding** one of the little beds.**75**	كان احد الاولاد **يقتلع الاعشاب الضارة** من حديقة صغيرة.	Modulation	Domestication
5-	and carried a smart **bamboo** cane under his arm.98	ويتأبط عصا **خيزرانية** أنيقة	Equivalence	Domestication

Appendix B: findings of the second cultural category "Material Culture"

1. Food and Drinks

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	little **gruel (5)**	شيئ من الثريد	Equivalence	Domestication
2-	Do you give the children **Daffy**.(17)	هل تقدمين شراب "**دافي**"* الى الأولاد	Borrowing	Foreignization
3-	He finished **the gin-and-water.**	وتجرع بقية "**الجن والماء**"	Borrowing	Foreignization
4-	"Give the boy some of the **cold bits** that were put by for Trip."46	"أعط هذا الغلام جزءا من **الفضلات** التي أفردناها ل (تريب)"*	Equivalence	Domestication
5-	"I saved a nice little bit of **bacon** for you".	احتفظت لك من فطور المعلم بقطعة صغيرة	Equivalence	Domestication

		من لحم الخنزير المقدد.		
6-	We should have **cake and wine,** too, before we go!58	وينبغي علينا تناول شيئا من **الحلوى والنبيذ.**	Equivalence	Domestication
7-	To banquet upon a small joint of **mutton**. 63	لكي ينعما بشرحة صغيرة من **لحم الضأن.**	Equivalence	Domestication
8-	Purchased a sufficiency of **ready-dressed ham. 82**	اشترى مقداراكافيا من **لحم الخنزير** المعالج.	Equivalence	Domestication
9-	**the ham** being kept clean and preserved from dust, 82	وكانت **شرائح لحم الخنزير** قد حفظت نظيفة من الغبار	Equivalence	Domestication
10-	a pot of **beer** was brought in . 82	بزجاجة **جعة**	Equivalence	Domestication
11-	**a ginger-beer** bottle, 86	زجاجة من زجاجات **بيرة الزنجبيل**	Borrowing	

12-	some **sausages** were cooking; 86	وكان شيء من *النقانق* ينضج	Equivalence	Domestication
13-	And drinking **spirits. 86**	ويعاقرون *الخمرة*	Equivalence	Domestication
14-	Who was boiling **some coffee**.88	الذي كان يغلي *بعض القهوة*.	Literal	Domestication
15-	And **some hot rolls and ham. 91**	ومن *بضعة أرغفة حارة وقليل من لحم فخذ الخنزير المملح.*	Equivalence	Domestication
16-	The four sat down, **to breakfast. 91**	وجلس الأربعة لتناول *طعام الأفطار*	Literal	Domestication
17-	When **the breakfast** was cleared away,93	وعندما فرغو من تناول *طعام الصباح.*	Equivalence	Domestication
18-	**Spirits** were produced,94	وجيء بشيء من *الخمر*	Equivalence	Domestication
19-	By sending them **supperless** to bed.96	يفرض عليهم *المبيت على الطوى.*	Transposition	Domestication

20-	and **the dinners** had been rather meagre. 96	وكان **طعام العشاء** قد أمسى هزيلا بعض الشيء.	Literal	Domestication
21-	If he were really not in the habit of **drinking. 105**	ولو لم يكن قد تعود, فعلا, **أن يحتسي من الخمر**	Equivalence	Domestication
22-	and some dry **toast** without any butter.115	وبعض **الخبز المحمص**	Equivalence	Domestication
23-	"that's got nothing to do with **your broth**;" 117	فليس لهذا أية علاقة **بحسائك**	Equivalence	Domestication
24-	to furnish an ample **dinner**,117	لتمكن ذلك **الغذاء**	Equivalence	Domestication
25-	he sat over the fire with **a saveloy** and a small loaf in his left hand;. 124	العجوز المرح القابع الى جوار المستوقد, وفي يده اليسرى **لنقانقة مجففة** ورغيف صغير.	Equivalence	Domestication

	English	Arabic		
26-	to express his entire approval of **the muffins, 145**	فعبر عن اعجابه الكلي **بأقراص الحلوى**	Equivalence	Domestication
27-	strongly impregnated with the smell of **liquor,150**	تفوح منه رائحة **الخمر**	Equivalence	Domestication
28-	"She's bid havid a plate of **boiled beef** id the bar,"154	"كانت تأكل طبقا من **لحم البقر** في المشرب"	Equivalence	Domestication
29-	From **well-spread boards. 172**	من موائد **الطعام الفخمة**	Equivalence	Domestication
30-	and took a temperate dinner of **steaks**, oyster sauce, and **porter**.179	وتناول عشاء معتدلا مؤلفا من **شرائح لحم بقر**, وصلصة محار, **وجعة من صنف دون**.	Equivalence	Domestication
31-	Putting a glass of **hot gin-and-water** on the chimney-piece. 179	وبعد أن وضع كأسا مترعة **بشراب ال"جن" الساخن** على رف المدفأة.	Borrowing	Foreignization

2. Clothes

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	**Calico robes** (6)	ملابس قطنية	Equivalence	Domestication
2-	He put on his **hat**(5)	واعتمر بقبعته	Literal	Domestication
3-	grasping his **cane**	وهو يمسك بعصاه	Equivalence	Domestication
4-	his **cocked hat**	وقبعته ذات القرنين	Equivalence	Domestication
5-	Little Oliver, firmly grasping his **gold-laced cuff.(20)**	متشبثا بردن قميصه الموشى بخيوط ذهبية.	Equivalence	Domestication
6-	gentleman in a **white waistcoat** said.(21)	قال سيد ماجد مرتد صدرة بيضاء	Equivalence	Domestication
7-	with the aid of a pair of **tortoise-shell spectacles(34)**	مستعينا على ذلك بنظارتين من "الباغة".	Equivalence	Domestication

8-	while two or three bluff-looking men, in **top-boots.(34)**	يروحون ويجيئون حول المكتب منتعلين احذية طويلة.	Equivalence	Domestication
9-	Mr. Bumble lifted off his cocked hat; took a **handkerchief** from the inside of the crown.	ورفع مستر بامبل قبعته ذات القرنين وأخرج من داخلها منديلا.	Equivalence	Domestication
10-	Mr Sowerberry was a tall, gaunt, large-jointed man, attired in **a suit of threadbare black with darned cotton stockings of the same colour, and shoes to answer.** 39	وكان مستر ساوربيري رجلا فارع الطول, نحيلا, بارز المفاصل, **يرتدي بذلة سوداء بالية,** وجوربين قطنيين مرفوين سوداوين, وحذاء متناغما مع البذلة والجوربين.	Equivalence	Domestication
11-	he pulled **his cap** over his eyes;	فقد أنزل **قلنسوته** حتى عينيه	Equivalence	Domestication

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12-	Attaching himself to Mr. Bumble's **coat cuff.**	تعلق أولفر **بردن سترة** مستر بامبل.	Equivalence	Domestication
13-	With their hands in their **breeches** pockets. 47	واضعة أيديها في جيوب **بناطيلها القصيرة.**	Equivalence	Domestication
14-	and shreds of **black cloth**, lay scattered on the floor;	ومزق من **جوخ أسود.**	Equivalence	Domestication
15-	ornamented with a lively representation of two mutes in very **stiff neckcloths, 47**	مزدانا بلوحة حية تمثل نادبين مستأجرين– تطوق عنقيهما **ربطتا رقبة بالغتا التيبس.**	Equivalence	Domestication
16-	When superadded to these personal attractions are a red nose and **yellow smalls**.49	حين يضاف الى هذه المحاسن الشخصية أنف أحمر **وبنطال قصير أصفر.**	Equivalence	Domestication
17-	Send me a **large cloak**—a good warm one;58	ابعث الي **بمعطف ضخم.**	Equivalence	Domestication
18-	The clergyman appeared, putting on **his surplice** as he came along.59	حتى برز القس مرتديا **حلته الكهنوتية البيضاء.**	Equivalence	Domestication

19-	which little Oliver headed, in **a hat-band** reaching down to his knees,61	التي سار أوليفر في طليعتها , معتمرا **بقبعة مطوقة بعصابة سوداء** تدلت حتى ركبتيه.	Equivalence	Domestication
20-	Wives, again, put on **weeds** for their husbands. 62	وكانت الزوجات , بدورهن, يلبسن **السواد** حدادا على بعولتهن.	Equivalence	Domestication
21-	the new boy promoted to the black stick and **hat-band**,62	الغلام الجديد يرقى الى مرتبة العصا السوداء **وعصابة القبعة الحدادية**.	Equivalence	Domestication
22-	Remained stationary in the **muffin-cap** and **leathers.62**	مسمرا ضمة نطاق **قبعته الشبيه** شكلها بشكل **الفطيرة وساقيته *الجلدية**.	Equivalence	Domestication
23-	and dragged his rebellious apprentice out, by **the collar**.72	وجر غلامه الممهن المتمرد الى خارجه ممسكا به **من طوق قميصه**.	Equivalence	Domestication

24-	He wore a **man's coat**,81	وكان يرتدي سترة رجالية	Literal	Domestication
25-	into the pockets of his **corduroy trousers; 81**	في جيبي بنطاله المخيط من مخمل مضلع.	Equivalence	Domestication
26-	in his **bluchers**.81	حذاء نصف مرتفع الساق.	Equivalence	Domestication
27-	He was dressed in a **greasy flannel gown**,86	كان يرتدي مبذلا (روب) من الفانلة.	Equivalence	Domestication
28-	In **the crown of his hat**.91	في قعر قبعته	Equivalence	Domestication
29-	"A couple of **pocket-books**,"92	"بمحفظتين"	Equivalence	Domestication

30-	Picking the **marks** out of the **pocket-handkerchiefs. 96**	ينزع *السمات المطرزة* عن مناديل الجيب.	Equivalence	Domestication
31-	of pulling **the caps** from the heads of small boys.97	الى نزع *القلانس* عن رؤوس الصبية الصغار.	Equivalence	Domestication
32-	bottle-green **coat** with a black velvet collar;98	*سترة* خضراء غامقة ذات طوق مخملي أسود.	Literal	Domestication
33-	tearing **his jacket** half off his back, 101	وهو يكاد ينتزع *سترته* عن ظهره	Equivalence	Domestication
34-	by **the jacket collar**, 102	من *طوق سترته*	Equivalence	Domestication
35-	his **boots** creaking. 116	كان *حذاءه ذو العنق العالي* يصر	Equivalence	Domestication

36-	and a large **night-cap**.116	وقلنسوة نوم ضخمة	Equivalence	Domestication
37-	and thrust his hands behind **the skirts of his dressing-gown**. 118	ويقحم يديه خلف *ذيل مبذله**	Equivalence	Domestication
38-	and gathering the skirts of his **long-tailed coat** under his arm, 124	وجمع ذيل *سترته الطويلة* تحت ذراعه	Literal	Domestication
39-	in **a black velveteen coat.** 126	يرتدي *سترة من مخمل قطني أسود*	Equivalence	Domestication
40-	soiled drab **breeches**. 126	و*بنطالا عسليا قصيرا* شديد الأتساخ	Equivalence	Domestication
41-	**lace-up half-boots** and grey cotton stockings,126	و*حذاء نصف عالي العنق ذا سيور*, وجوربا قطنيا رماديا	Equivalence	Domestication

42	in a red gown, green boots, and **yellow curl-papers,** 130	ثوبا أحمر, وحذاء أخضر طويل العنق, وورقا أصفر خاصا بتجعيد الشعر.	Equivalence	Domestication
43	with a clean white apron tied over her gown, and her curl-papers tucked up under **a straw bonnet. 131**	متدرعة بمئزر أبيض نظيف عقدته فوق ثوبها وبورق لتجعيد الشعر مرفوع تحت **قلنسوة من قش**	Equivalence	Domestication
44	nankeen breeches and gaiters. 142	وبنطالا وجرمووقا* أصفرين مصنوعين من قطن صيني	Equivalence	Domestication
45	a man in **a velveteen coat**,150	مرتد **سترة من مخمل قطني**	Equivalence	Domestication

46-	**drab shorts**, half-boots and stockings. 150	وبنطالا قصيرا عسلي اللون وجوربا وحذاء نصف عالي الساق.	Equivalence	Domestication
47-	Nancy pulled **her shawl** over her shoulders,154	فلم يكن من نانسي الا أن شدت **شالها** فوق كتفيها	Literal	Domestication
48-	"Look at **his togs**, Fagin!"163	"انظر الى **ملابسه**,يا فاجين!"	Equivalence	Domestication
49-	"Look at his togs! **Superfine cloth,**	انظر الى ملابسه! **انها مخيطة من جوخ ممتاز.**	Equivalence	Domestication
50-	and from **mourning weeds**. 172	ومن ثياب الحداد	Literal	Domestication
51-	to holiday **garments**. 172	الى ملابس العيد	Equivalence	Domestication

3. Houses and Towns

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	Mann ushered the beadle into a small **parlour** with a brick floor; 17	حجرة استقبال صغيرة	Equivalence	Domestication
2-	**workhouse**	ملجأ للفقراء	Equivalence	Domestication
3-	the Board made periodical pilgrimages to **the farm.(15)**	لجنة الملجأ كانت تحج الى **الملجأ الفرعي** على نحو دوري.	Equivalence	Domestication
4-	He was keeping it in **the coal-cellar.**	وكان يحتفض به في **قبو الفحم الحجري.**	Equivalence	Domestication
5-	Who had just put up **the shutters** of his shop. 44	قد فرغ من اغلاق **نوافذ** دكانه.	Equivalence	Domestication
6-	Forming the **ante-room** to the **coal-cellar. 45**	نحو **حجيرة معبدة**, تفضي الى قبو الفحم.	Equivalence	Domestication

7-	lasting sleep in the **churchyard** ground, with the tall grass waving gently above his head,48	رقاد هادئ وهانئ في ثرى **الجبانة** والأعشاب الطويلة تتماوج فوق رأسه في رفق.	Equivalence	Domestication
8-	Take down **the shutters**,49	أنزل **مصاريع النوافذ**	Literal	Domestication
9-	Oliver, having taken down **the shutters**.	وأنزل اولفر **المصاريع**	Literal	Domestication
10-	The **kennel** was stagnant and filthy.55	كان **الوجار** راكد الماء قذرا		Domestication
11-	Stumbling against a door on **the landing**,56	حتى اذا تعثر بباب عند **منبسط السلم**.	Equivalence	Domestication
12-	when they reached the obscure corner of the **churchyard**.59	حين بلغو الزاوية المظلمة من **المقبرة**.	Equivalence	Domestication
13-	and the clerk, who was sitting by the **vestry-room** fire,	وبدا للقندلفت الذي كان يجلس قرب نار **حجرة تغيير الملابس في الكنيسة**.	Equivalence	Domestication

	English	Arabic		
14-	Into the **dust-cellar. 65**	الى قبو القمامة(الزبالة).	Equivalence	Domestication
15-	Until he reached the workhouse **gate**.68	حتى انتهى اخر الامر الى **بوابة الملجأ الخارجية**.	Equivalence	Domestication
16-	He knocked loudly at **the wicket.** 68	قرع **خادعة الباب** قرعا قويا	Equivalence	Domestication
17-	when he first carried him to the workhouse from **the farm.75**	أول ما قاده من **الملجأ الفرعي** الى الملجأ الرئيسي.	Equivalence	Domestication
18-	His way lay directly in front of **the cottage**.75	كانت طريقه تنبسط تجاه **البيت الصغير** مباشرة.	Adaptation	Domestication
19-	He reached **the house**. 75	وانتهى الى **الملجأ**.	Equivalence	Domestication
20-	covered with dust, upon **a doorstep**.80	يعلوها الغبار عند **عتبة باب من الابواب**.	Equivalence	Domestication

	English	Arabic		
21-	From where **a balustrade** of the old kitchen staircase had been broken away.85	وفي احتراس أطل وجه رجل من مكان تهدم عنده **درابزون** سلم المطبخ.		
22-	The door of **a back room. 86**	باب **حجرة خلفية**	Equivalence	Domestication
23-	Tapping the fire-shovel on **the hearth. 95**	وضرب **الموقد** بمجرفة النار.	Equivalence	Domestication
24-	into a **back ante-room** opening from the yard; 104	نحو **حجرة انتظار خلفية** تطل على الفناء	Equivalence	Domestication
25-	The office was a front **parlour. 105**	كان المكتب **قاعة** أمامية.	Equivalence	Domestication
26-	Oliver tapped at **the study door.138**	وقرع أوليفر **باب المكتب**	Equivalence	Domestication
27-	**The street door** was opened.147	وفتح **الباب المفضي الى الشارع**	Equivalence	Domestication

4. Transport

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	With **a hearse** drawn by four black steeds, approaching in the distance.47	بينما تقدمت من المدى البعيد **عربة موتى** تجرها أربعة جياد سود.	Equivalent	Domestication
2-	He remembered to have seen **the wagons**,74	وتذكر انه كان قد رأى **العربات**	Literal	Domestication
3-	till **a stage-coach** came up,79	حتى أقبلت **مركبة عمومية**.	Equivalent	Domestication
4-	**The coaches** as they passed through. 80	الى **المركبات العمومية** المجتازة بالمكان.	Adaptation	Domestication
5-	"Call **a coach**,"112	"فليدع امرؤ **عربة ما**"	Literal	Domestication
6-	I thought it was always usual to send them paupers in **carts**."175	لقد كنت أحسب أن العادة جرت, دائما,	Equivalent	Domestication

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	بإرسال اولئك الفقراء على متن **عربة من** **عربات النقل**			
7-	"We put the sick paupers into **open** **carts**. 175	اننا نضع المرضى من الفقراء في **عربات** **مكشوفة**	Literal	Domestication
8-	"**The opposition coach** contracts for these two; 175	"ان **مركبة الشركة الجديدة** هي التي ستنقل هذين الفقيرين	Equivalent	Domestication

Appendix C: Findings of the Third Cultural Category "Social Culture"

1. Work (Occupation)

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	evidence of the **surgeon.**	بينة **الطبيب الجراح**	Equivalence	Domestication
2-	"So are the coffins," replied **the beadle.39**	فأجابه **الشماس.**	Equivalence	Domestication
3-	"Think so?" said **the undertaker,39**	"أتظن ذلك؟" هكذا قال **الدفان**	Equivalence	Domestication
4-	ornamented with a lively representation of **two mutes** in very stiff neckcloths,47	–مزدانا بلوحة حية تمثل **نادبين مستأجرين** تطوق عنقيهما ربطتا رقبة بالغتا التيبس.	Equivalence	Domestication
5-	"I kicked," replied **the charity-boy**.49	فأجابه **ربيب المدارس الخيرية**: " أنا الذي رفست الباب"	Equivalence	Domestication

6-	"D'ye hear, **Work'us**?"	"هل سمعت يا ربيب الملاجئ؟"	Equivalence	Domestication
7-	his mother being a **washerwoman**. 50	فأما أمه فكانت **غسالة**,	Literal	Domestication
8-	and his father a drunken **soldier. 50**	وأما أبوه فكان **جنديا** سكيرا.	Literal	Domestication
9-	The same amiable qualities are developed in the **finest lord**.51	يمكن للخصال الحبيبة نفسها أن تغرس في نفوس أعرق **اللوردات** في النعمة.	Borrowing	Foreignization
10-	But his '**prentice** (which is a very clever lad)53	ولكن **غلامه المتمهن على يديه**(وهو فتى بارع جدا)	Equivalence	Domestication
11-	as was given with great success to two **Irish labourers and a coal-heaver,54.**	كالذي أعطي بنجاح كبير الى **عاملين ايرلنديين وحمال فحم.**	Literal	Domestication
12-	Accompanied by four men from the	يصحبه أربعة رجال من الملجأ عهد اليهم في	Transposition	Domestication

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	workhouse, who were to act as **bearers.58**	مهمة *حمل النعش*.		
13-	and the two **mourners** waited patiently. 59	وراح *المشيعان* ينتظران بأناة.	Equivalence	Domestication
14-	Said Sowerberry to the **grave-digger**, "fill up!"59	وقال ساوربيري *لحفار القبور* "والان يا بيل اطمر".	Literal	Domestication
15-	**The tradesman** leaves his counter,99	فاذا *بالتاجر* يغادر منضدته.	Equivalent	Domestication
16-	and **the carman** his wagon;99	*والحوذي* عربته	Equivalent	Domestication
17-	**the butcher** throws down his tray;99	واذا *بالجزار* يطرح صينيته.	Equivalent	Domestication
18-	**The baker** his basket. 99	وبالخباز ينبذ سلته.	Equivalent	Domestication
19-	**the milkman** his pail; 100.	والحلاب دلوه.	Equivalent	Domestication

20-	**the errand-boy** his parcels; 100	والساعي رزمته	Equivalent	Domestication
21-	**the schoolboy** his marbles; 100	والتلميذ كراته	Equivalent	Domestication
22-	**the pavior** his pickaxe; 100	وراصف الشوارع معوله	Equivalent	Domestication
23-	had not a **police-officer. 101**	ضابط شرطة	Equivalent	Domestication
24-	A very notorious metropolitan **police-office.** 103	لسلطان قاضي **تحقيق** لندني سيء السمعة.	Equivalent	Domestication
25-	into this **dispensary of summary justice,** 103	الى مستوصف قاضي الأمور المستعجلة**	Equivalent	Domestication
26-	"Must go before the **magistrate** now, sir,"	"عليه أن يمثل الان بين يدي **القاضي** يا سيدي"	Equivalent	Domestication

27-	and advancing to the **magistrate's** desk, 106	وتقدم نحو منضدة **قاضي التحقيق**	Equivalent	Domestication
28-	**the Secretary of State for the Home Department. 106**	**وزير الداخلية**	Equivalent	Domestication
29-	Inquired **the clerk**, in a low voice. 109	فسأله **الكاتب** في صوت خفيض	Equivalent	Domestication
30-	the worthy **bookstall keeper** proceeded to relate. 111	وهنا كان **الكتبي** الفاضل استرد أنفاسه بعض الشيء, فاسترسل في الكلام راويا.	Equivalent	Domestication
31-	into the little **housekeeper's** room,117	الى حجرة **مدبرة المنزل**	Equivalent	Domestication
32-	He having heard that word mentioned in the directions to **the coachman.**134	اذ سمع هذه الكلمة تلفظ عند اعطاء الأوامر الى **الحوذي**	Equivalent	Domestication
33-	wouldn't you like to be **a book-writer**?139	ألا تحب أن تكون **مؤلف كتب**؟	Literal	Domestication

34-	it would be a much better thing to be a **book-seller**; 139	انه من الخير له أن يصبح **كتبيا**	Equivalent	Domestication
35-	cried a sleepy-faced **carpenter**,157	كذلك صاح **نجار وسنان**	Equivalent	Domestication
36-	where a grey-headed **seneschal** sings a funny chorus. 172	حيث ينشد **رئيس خدام** أشيب أنشودة فكاهية	Equivalent	Domestication

2. Leisure

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	played a noisy game at **hide-and-seek** among the tombstones,60	يلعبون في صخب *لعبة الطمامة** بين القبور.	Equivalence	Domestication
2-	the child his **battledore. 100**	والطفل مضربه الخاص بلعب الكرة.	Equivalence	Domestication
3-	the schoolboy **his marbles. 100**	والتلميذ كراته	Literal	Domestication
4-	a whole audience desert **Punch** in the very thickest of the plot. 100	وتهجر النظارة مسرحية الدمى الموسومة باسم "بانتش" والعقدة في أوج احتباكها.	Borrowing	Foreignization
5-	she began to teach Oliver **cribbage;137**	شرعت تلقن أوليفر لعبة الكريبج*	Borrowing	Foreignization

"Organizations, Customs, Activities, Procedures and Concepts"

1. Religious

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	Testimony of the **beadle**	شهادة **شماس الكنيسة**	Equivalence	Domestication
2-	swore whatever the **parish** wanted	يقسم اليمين على ايما شيئ تريده **الابرشية**	Literal	Domestication
3-	The child that was **half-baptised.(18).**	ان الطفل الذي **عمد نصف تعميدة***	Literal	Domestication
4-	"**Gadso**!"(40)	**وحق الاله**!"	Adaptation	Domestication
5-	It won't do to keep **the clergyman** waiting. 58	وليس يجمل بنا أن نبقي **القس** في انتظارنا .	Equivalence	Domestication
6-	and **the clerk**, who was sitting by the vestry-room fire,59.	وبدا **للقندلفت** الذي كان يجلس قرب نار حجرة	Equivalence	Domestication

		تغيير الملابس في الكنيسة.		
7-	Having read as much of **the burial service** as could be compressed into four minutes. 59	فما كان من القس الموقر الا ان تلا من **صلاة الجنازة** كل ما استطاع ضغطه في أربع دقائق	Equivalence	Domestication
8-	**"By Jove!"** exclaimed the gentleman in the white waistcoat,	فصاح الرجل ذو الصدرة البيضاء, متوقفا على نحو مفاجئ: **"يا إلهي!"**.	Adaptation	Domestication
9-	because I dream so much **of heaven, and angels,76**	كثيرا ما ارى في المنام **الجنة والملائكة**.	Literal	Domestication
10-	was a very old, shriveled **Jew.86**	**يهودي** متغضن الوجه طاعن في السن	Literal	Domestication
11-	Never told **the old parson** where they were.	فهم لم يخبرو **القسيس العجوز** اين كانو قط.	Equivalence	Domestication
12-	**"Bless my soul!** Where have I seen something like that look before?"	**"يا إلهي!** أين رأيت شيئا مثل هذه الطلعة من	Adaptation	Domestication

		قبل؟"		
13-	a small **Prayerbook. 116**	(كتاب صلاة) صغير.	Literal	Domestication
14-	"He's as willing as **a Christian**,159	"انه شديد الحماسة مثل **رجل مسيحي**	Equivalence	Domestication
15-	Come on, and don't stand **preaching** there."161	الى الأمام, ولا تقفي **للتبشير والوعظ**!"	Equivalence	Domestication
16-	"The Artful shall give you another suit, my dear, for fear you should spoil **that Sunday one.163**	ان المراوغ سوف يعطيك بذلة أخرى, يا عزيزي, خشية أن تفسد **بذلة الأحد هذه**.	Literal	Domestication
17-	"He's an **out-and-out Christian**,"189	"انه **مسيحي مئة بالمئة**."	Equivalence	Domestication
18-	and the forty-second Tuesday in **Trinity-week**,"189	وفي الخميس الثاني والأربعين **من أسبوع الثالوث الأقدس**"	Literal	Domestication

2. Political and Administrative

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	Where twenty or thirty other juvenile offenders against **the poor-laws. (13).**	حيث كان نحو عشرين او ثلاثين من الأحداث الذين انتهكو حرمة **قوانين اسعاف الفقراء.**	Calque	Foreignization
2-	What a noble illustration of **the tender laws of England!**	يا له من شاهد جميل على **انسانية القوانين الأنكليزية!**	Literal	Domestication
3-	in consequence of the great expense of a suit in **Doctors' Commons;**	بسبب من ارتفاع نفقات المحاكمة في " **مجلس الفقهاء**"	Adaptation	Domestication

1. Gestures

	ST cultural words	Translation into Arabic	Translation procedure	Domestication/ Foreignization
1-	And raised **the left hand.** 'The old story,' he said, shaking his head: 'no **wedding-ring(5)**	ورفع *اليد اليسرى*. وقال وهو يهز رأسه: "انها القصة القديمة دائما. لا *خاتم* زواج*(12)*.	Literal	Domestication
2-	'Not a drop. Nor a drop,' said Mr. Bumble, **waving his right hand. (17)**	وقال السيد بامبل *ملوحا بيده اليمنى*	Literal	Domestication
3-	**Make a bow** to the gentleman, Oliver.(19)	*انحن احتراما* للسيد الماجد يا اوليفر.	Equivalence	Domestication
4-	and **was shaking her fist at him** with a furious countenance.(19)	وراحت *تهز قبضة يدها في وجهه* وأمارات الضراوة بادية على وجهها.	Literal	Domestication

5-	The Jew grinned; and, making **a low obeisance** to Oliver,86	وابتسم اليهودي ابتسامة عريضة. وبعد أن **انحنى لأوليفر انحناءة مغالى فيها** ,	Equivalence	Domestication
6-	**Patting Oliver on the head** approvingly.95	**مربتا على رأس أوليفر اشارة الرضا** **والاستحسان.**	Literal	Domestication
7-	The old lady made a **respectful inclination of the head**,115	**فحنت السيدة العجوز رأسها انحناءة** **احترام.**	Literal	Domestication
8-	The old lady **dropped a curtsey.** 116	**فانحنت** السيدة العجوز **علامة الطاعة**	Equivalent	Domestication
9-	**beat his hands together**, in perfect desperation.165	**وراح يضرب احدى يديه بالأخرى** في يأس عظيم	Literal	Domestication