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Adab Al-Rafidayn Journal

**A refereed journal concerned with the publishing of scientific researches
in the field of arts and humanities both in Arabic and English**

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Editor-in-chief

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An Analytical Study of Arabic Culture-bound Expressions in (Ziqaq Al-Midaq) by Najeeb Mahfooz With Reference to Translation
Asst. Prof. ESSAM TAHIR MUHAMMED*

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ABSTRACT

Translation can be viewed as a cross-cultural task in which the translator acts as an intercultural mediator. Thus, the unique culture of the East can be introduced to the West world via the process of translation. One way of introducing Arabic culture to the West is through the translation of Arabic famous literary works into English. Ziqaq Al-Midaq by Najeeb Mahfooz, the Egyptian novelist and the winner of Noble Prize, is one of the best Arabian novels that has been translated into many languages including Italian, French, and English. Humphrey, D. & Gassic, T. made great efforts to put the novel in English but they have succeeded in one place and failed in another as the present study will show to the reader later on. Ziqaq Al-Midaq is full of culture-bound expressions that would trigger many difficulties and make the translation of it a thorny and tricky task because many of these items do not have equivalents in the target language. Also, the recurrent inappropriate choices made by the selected translators seriously affected the quality of their translation product .

Keywords: aesthetic effects, culture-bound, intercultural translation, procedures, strategies

The Problem

Since " *Midaq Alley*" is written by an Arabian novelist who is very affected by his eastern culture, we expect from him a remarkable use of many culture-specific expressions that belong to this eastern culture in general and Egyptian society culture in particular. Any attempt to translate such work loaded with a variety of culture-specific expressions into any language distant from the language of the novel would require a very careful treatment by the translators to handle the situation otherwise the produced translation would be very awkward and incomprehensible.

Dept. of Translation / College of Arts / University of Mosul.

Objectives of the Study

1. The study tries to shed light on the main types of culture laden items in Arabic and English .
2. The study attempts to shed light on the main strategies and procedures followed by Humphrey, Davies & Gassic, T. in their attempt to translate Ziqaq Al- Midaq into English and to show the areas of difficulty and to suggest a suitable remedy.
3. To shed the light on the best strategies and procedures for each type of CBEs to be followed in such kind of translation .
4. It is an attempt to examine the translators' awareness of the cultural big gap that exists between Arabic and English and how overlooking such gap may lead to serious mistakes in translation. Therefore, the translator has to consider how a foreign world could be retransmitted understandably to another language that inevitably has been built to mirror another culture and reality.
5. To see if there is one to one correspondence between Arabic and English culture-bound expressions.
6. To see which one of the English generated texts by Humphrey, D & Jurassic can fit more the recipient's culture and which is too foreign in the target culture.
- 7.To discover how a translator can successfully maintain communication in the form of translations between two cultures who have different experiences and knowledge of the world surrounding them?

Methodology

This study consists of an analysis of two translations of Midaq Alley, a famous novel by an Egyptian author; Najeeb Mahfooz. To carry out this study the researcher has first thoroughly studied the Arabic novel besides the English versions by (Gassic, T. 1966)and (Davies, H.2011), then he developed a theoretical framework on culture-specific elements, their classification, the conditions that govern their translation. The researcher starts from the basis that translation is an intercultural activity strongly conditioned by the context in which it is inscribed. The second part of the work consists of the study of the original work focused on the description and consideration of specific cultural elements, and the analysis of the translation method and

translation techniques used in the two English versions by the selected translators of this literary work. Newmark's (1988) communicative and semantic approach to translation is adopted here as a model.

Hypotheses

This study bases itself on the hypothesis that the Arabic language used in "Midaq Alley" can reflect specific cultural environments related to Egyptian society and culture in particular, and eastern society and culture in general through the use of specific cultural elements that are entirely different from those used in English language and western culture. Thus huge amounts of translation mistakes are expected on the part of the two foreign translators selected to fulfill the study.

1.Introduction

Translation is a process that requires knowledge, time, and effort. Each text type requires a different approach and different characteristics of the translator. As a special challenge, literary translation is by no means not a mere passing of words from one language to another. Every language holds the culture and history of its nation, therefore the utmost importance in the translation process is how to convey the cultural elements of one culture to another. Literary translation requires an extra effort and experience and it requires from the translators a full knowledge of the SL culture to the same extent of cultural knowledge that a translator holds of his own culture because this type of translation does not only transfer the textual material of one language to another but also it tries to convey SL culture into TL acceptably and understandably. It is important to keep in mind the readers of the target language, their knowledge, and their expectations. In this process, the translator has the role of mediator in the relationship between authors and readers This paper will consider the difficulties that the translator may encounter. More accurately will present the problem of translating the cultural specificities of one nation for which there is no equivalent in another culture, i.e. in the target language. By comparing the two translations, the paper will shed light on the main translation strategies followed by Humphrey Davies and Gassic, T. to decide which one of these translators was more successful in translating the CBEs of the novel, i.e. "Midaq Alley" into English. we will see also to which extent the translators' decisions have influenced the final translation since such decisions can ultimately affect the reception of any translated work into the

target culture. Finally, the paper will attempt to answer the question of how to establish a balance between the author's intentions and The reader's needs, i.e. how to convey to the readers what the author wants. How to ensure that readers ' content is clear and understandable despite the cultural differences between the two languages.

2.The Novel of Midaq Alley

The novel of Midaq alley is one of the best works that have been written by the late Egyptian international writer "Najeed Mahfooz", and the winner of the Nobel Prize for literature in 1988. Mahfooz exploited the neighborhoods of Cairo and used them as a source of his popular novels as he narrated the life and events of Egyptian simple people. The novel, which was published in 1947, two years after the end of World War II, depicts in 286 pages, the Egyptian social life during the English occupation in the 1940s, the period of World War II, and deals with the impact of that war on Egyptians. The novel was first translated into the English language in(1966)by Gassic, T., then by Davies, H. (2011). The events of the novel take place in two houses of Midaq Alley, several shops, and a café. Hamida, a simple beautiful girl is a protagonist and the prominent character of the novel. She fascinates all men of Midaq Alley but always rebels on her reality, and dreams to move from it and say farewell to the life of poverty. Abbas Al-Helou, the one who adorns Hamida, works in a small barbershop, then he decides to leave the alley and join the English camp to afford Hamida's dowry, but Hamida falls in love with another man with whom she leaves the alley and works in a cabaret. Finally, Hamida becomes a prostitute at the disposal of the English military men. When Abbas Al-Helou comes back from the camp, he starts looking for his fiancée, and finally, he finds her in the cabaret struggling hard to release herself from the grip of the English men. Abbas Al-Helou then faces his fate when he tries to attack the English soldiers who shoot him in the chest.

3.Culture-bound Expressions

There is a wide variety of definitions of the elements of a culture. As for Newmark (1982:82), he defines what he calls cultural terms as "token words" and he confirms that they add local color to any description of their original countries, and may have to be explained,

depending on the readership and the type of text. He (1988:94) makes a distinction between universal language and cultural language. For him, a universal language has no translation problems because it includes words and concepts such as a star, table, die or live that are part of the lexicon of all languages; on the contrary, words such as "dacha", "monsoon" or " sahib "do pose a challenge of translation because they belong to a particular culture and are part of the areas of nonequivalence unless there is a cultural overlap between the SL and TL. On the other hand, Warner& Joynt (2002:17)used the term "culture-free" and "culture-specific" to make a similar distinction of that made by Newmark. Aixelá (1996:56-57), confirms that the primary difficulty in giving a definition for CBEs derives from the truth that, in a language, all is practically culture-bound, together with language itself. Ranzato (2016:54), says; "It can also be safely stated that the understanding of these particular elements may constitute a problem even for a part of the SA "source audience" or readership since not all people from a given country or community will necessarily know the meaning of a given reference, even if it is supposed to belong to their own culture due to different educational and social backgrounds or generation gaps, as people belonging to a given social class or age group may be completely ignorant of an item which is extremely popular for another class or age group". In Nord's (1992:46) opinion; "cultural translation problems are a result of the differences in culture-specific (verbal) habits, expectations, norms, and conventions concerning verbal and other behaviors, such as text-type conventions, general norms of style, norms of measuring formal conventions of marking certain elements in a text, etc". Vlahov and Florin (1969: 438) cited in (Ranzato, 2016:54), termed CBEs as "realia". CBEs for them are items or locutions representative of ecological surroundings, of a specific culture, of specific material life or a specific historical-social customs of a community, people, nation, or clan and which, thus, hold a national, domestic or historical flavor and do not include clear-cut equivalents in other languages.Ros(2003:1)points out that the study of the so-called "cultural terms" may be of great use both to the scholar and the translator. On the one hand, the study of cultural terms provides the scholar with invaluable tools to better understand and analyze several linguistic issues, such as the contact between languages, their evolution and, matters related to

linguistics, the evolution, and the spread of literary and philosophical ideas. On the other hand, the study of cultural terms may help the translator cope with the problems posed by cultural differences as reflected by both the language and the text as well as their adaptation/incorporation into the target tongue and culture. It should be stressed that inter-cultural translation is an activity that exceeds the limits of the text and involves the corresponding cultural systems. From this perspective, translation is conditioned twice: Firstly, by the requirements of imitation of the original text, and secondly by the acceptability of the target text in its receiving context. Thus, a translator has to make the right choice of the strategy to be followed that results in the accessible product in the target culture and accepted by the TL audience.

In conclusion, we can see how difficult it is to translate (CBEs). The extent of difficulty and simplicity of rendering such items between two languages having two different cultures highly depends on the translator himself and his linguistic and cultural background as well as on the decision he or she makes in decoding and acceptably recoding the ST into the TL.

4. Translation and Culture

Since this study probes into detail about the cultural elements that pose translation problems because of their cultural attributes, I think it is necessary to define culture and view its relationship with translation. House (2016:40), says; "the concept of 'culture' has been the concern of many different disciplines such as philosophy, sociology, anthropology, literature and cultural studies, and the definitions offered in these fields vary according to the particular frame of reference invoked. Lado (1964:23), gives a clear account of the importance of culture in human communication. He (ibid), points out that a language is part of the culture of people and language attaches specific words and phrases to the most frequent and most important cultural meanings. Robinson(1997:222)says that; "translation theorists have been cognizant of the problems attendant upon cultural knowledge and cultural difference at least since ancient Rome and translators almost certainly knew all about those problems long before theorists articulated them". Newmark's definition of

culture presents one of the oldest definitions of it: "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression"(1988:94). Nida (1945:194-196) considers language as part of the culture, so according to him, when translating from one language to another we must take into account all aspects of cultures that represent languages that take part in translation. At last and at the end out, words are signs that explain the characteristics of culture; therefore, when translating we must know very well, not only the language but also all aspects of both cultures to be able to choose the closest equivalence in each Case. According to House (2009:71), the tie between translation and culture is very strong. She(*ibid*)says that translation is both a linguistic and a cultural activity involving communication across cultures. Larsen (1993:207) understands that language and culture are closely related and, therefore, the more culturally estranged the languages in question, the greater the number of problems that arise in the Intercultural translation. Lederer (2003:126), states that among the most commonly raised translation problems are the difficulties posed by so-called cultural problems since every culture has its objects and notions and often do not have cultural correspondence in the target language. Thus, the task of any translator is to reproduce the relationship between the reader and the text in the original in the foreign language, bearing in mind that the foreign reader does not share the same cultural vocabulary(Faul,2004:15).When dealing with the translation of cultural elements, it must be borne in mind that the cultural remoteness between cultures is not always the same so that our translation option must contemplate several aspects: do the cultures involved use different means to achieve similar objectives? Can different sense objects or events have the same objects or events? Are there any objects or events in other cultures? , is there a culture that is dominant over the other, are the cultures involved far removed from each other? Depending on what answer we can find for these questions, our decision as a translator will be one or the other. Thus, a translator has to choose between two trends of translation methods according to the nature of the cultural element to be translated into the TL. It is whether to adopt the trend of adaptation (moving the elements of the original culture to elements typical of the culture of

TL) or the trend of retention of the cultural elements of the SL (preserving the element of the original culture).

Hewson & Martin (1991: 176-183) propose a series of socio-cultural parameters that condition the translation and transfer of a cultural element from one culture to another:

- 1.Sociolinguistic standards. This parameter refers to the existence of different semiotic codes, in each of the cultures.
- 2.Location of the translation. This parameter refers to geographical transpositions and connotations of terms in each culture.
- 3.The identity of the receivers. As they influence the result of the translation they are considered a socio-cultural parameter.
- 4.The influence of other previous translations, which may act as restrictive rules or have marked a particular style.

In fact, the difficulty of any translation process is not attributable solely to the use of different linguistic signs in each language. Behind the strange sounds, the incomprehensible grammar and the unknown lexicon of another language is more complex reasoning for the problem of communication between cultural communities. The asymmetry between languages or the notion of translation problem derives from the resistance of the target culture to the reception of an original text of expression and content typical of another linguistic-cultural system.

5. Newmark's Categorization of CBEs

Once we have defined what a culture-bound expression is, we need a system to classify these expressions into different categories. For this, the researcher relies on the Classification proposed by Newmark that gives methodological support to this study. As far as the classification is concerned, Newmark (1988:95) proposes an adaptation of the classification proposed by Nida, and distinguishes the following cultural

categories:

- (1) Ecology (ecology): animals, plants, local winds, mountains, plains, ice, etc.
- (2) Material culture, which includes objects, products, and artifacts: food and drink, clothing, housing, cities, transportation, and communications.

(3) Social culture: work and leisure concepts.

(4) Organizations, customs, activities, procedures, concepts:

a) administrative and political

b) religious

c) artistic

5) Gestures and habit

6. Taxonomy of CBEs in Midaq Alley

Considering the classification proposed by Newmark (1988:95), we divide the (CBEs) found in " *Midaq Alley* " into five categories as shown in the following table:

CBEs Category	SL CBEs
<i>Geographical</i>	الصناديقية، الغورية، الحممية، المدق، الجمالية، الجمالية، الموسكي، الأزهر، مرجوش، الغرز، الحارة، القصر العيني، التل الكبير
<i>Material</i>	الجوزة، الفص، البسبوس، الفريكة، المفتحة، المغات، جلباب، قرية، مريلة، قفطان، حنطور، قيقاب، ربابة، العباءة، المجرمة، زكية، المدمس، النصبية، البقجة، بخور، بصارة، حجاب، الجبة، الشبكة، حشية، الطعمية، النلرجيلة، العربية الكرو
<i>Leisure & Social work</i>	عطار، الكيف، خطابة، بلانة، بائع الدوم، تاجر ابن تاجر، قاري قبور، قراءة الفاتحة، شيخ الحارة، مولد، عالمة، القباقيب
<i>Religious, Political & Administrative Concepts</i>	البسملة، الحسن، الحسين، آل البيت، ولد عدنان، السيد الحسيني، الاوقاف، السيدة زينب، ليلية القدر، ام العواجز، مدائح الرسول، جد الحسين، مظلمة الحسين، العصمة، جهاز، قبور الصدقة، صداق، الهلالي، الحسن البصري، سعد زغلول، مصطفى النحاس، الخديوي عباس، كتناب الله، صداق، مقدم، أحرام، مؤخر، أشعراني، تكية، عيد الاضحى، استخارة، حج، الذكر الحكيم، الاحاديث الشريفة، زمزم، بيت الله، ألروضة، ألببيب، قاضية الحاجات، ابو سعدة الزناتي، أمة محمد، عنتر
<i>Gesture & habits</i>	طويل اللسان، ممضعة الافواه، ابيضت عيناه، ظل العيال، امرأة لبوءة، ابن القديمة، ابن الدائخة، حلق السوالف، الدهن في العتافي، فرش الارض بالرمل، الحلوان، النذر، عكروت، ثني السبابة و لصقها بالجبهة.

7. Newmark's Translation Methods and Procedures

For Newmark(1988:81), a translation method recounts for whole texts . It refers to the orientation of the translator whether s/he SL or TL

oriented. Then, Newmark proposed two methods of translation: communicative (TL oriented translation) and semantic (SL oriented translation). He adds(*ibid*), a translation procedure is used for sentences and similar units of language. The following are the main procedures proposed by Newmark(1988:81-91):

- a) **Transference**: it is an act of transferring a word from the SL to TL. Such a procedure is employed for the translation of a cultural word of the SL with a reference typical of the TL. The goal of transferring cultural words may be to give local color to the text or make it more attractive to the TL audience.
- b) **Naturalization**: it is an action of adapting a word from SL to the pronunciation and morphology characteristic of TL.
- c) **Cultural equivalent**: it is the approximate translation of a cultural element of SL for another TL element. It has limited use and mainly employed in translating advertising texts.
- d) **Functional equivalent**: it is an act of using a culturally neutral word besides the addition of a new specific term to it, neutralizing the word. It is also used when there is no equivalent in the TL.
- e) **Descriptive equivalent**: it is to translate a term in SL by providing a description in the TL.
- f) **Synonymy**: it is an act of using a close equivalent for a word from SL in TL within a certain context, where there is no clear one-to-one equivalent, and the word is not important in the text. It is often used with adjectives or adverbs of quality. A synonym is only appropriate where literal translation is not possible and the word is not important enough for componential analysis.
- g) **Thorough translation**: it is the literal translation, of "names of organizations, common collocations, components of compound words(e.g. superman) and Phrases. It is also known as calque or loan translation. In the author's opinion, it should only be used on terms already known.
- h) **Shifts or transpositions**: it is an act of changing the grammatical category from one language to another during translation. It is usually used when the translator has no other possibility when the grammatical structure of the SL clashes with that of TL(e.g. changing singular into plural).

i) **Modulation:** Newmark (1988:88) collects the contribution of (Vinay & Darbelnet). These authors explain that modulation is "a type of variation done through a change of viewpoint, of perspective and very often category of thought."

j) **Recognized translation:** according to the author (1988:89) cited in Nasser(2020:85) "this kind of procedure refers to the case where the translator chooses an official or generally accepted translation of any institutional term".

k) **The translation label:** it is a provisional translation that must appear between quotation marks; After a while, it will be accepted and the quotation marks will disappear

l) **Compensation:** it is used when there is a loss of any kind of information and is compensated elsewhere in the text.

m) **Componential analysis:** it is dividing a lexical unit into its meaningful components. Two, three, or four terms are used to translate only one.

n) **Reduction and expansion:** it is an act of increasing or reducing the number of words in the translation.

o) **Paraphrases:** it is the amplification of a fragment of the text.

p) **Equivalence and adaptation:** they are taken from Vinay and Darbelnet. The first is to translate a term by a word that implies an approximate equivalence. The second is the use of a recognized equivalent between two situations.

q).**Literal translation:** It refers to the process of translating source language lexemes with suitable target language equivalents literally.

Finally, Newmark (1988:91) proposes the combination of two, three, or four procedures, and he called them **couplets**, **triplets**, and **quadruplets** respectively explain that they are used to deal with a single problem, especially in the translation of cultural terms.

8.Discussion & Data Analysis

To carry out the goal of the present study, the researcher selected a number of the CBEs used by Najeeb Mahfooz in his novel Midaq Alley. The selected data consists of (13) CBEs related to different environments:(geographical, social, habits, gesture, religious, etc.,). It is worth mentioning here that the assessment of the English CBEs renderings by (Gassic, T., T.1966, henceforth T1) and (Davies, H.2011 henceforth T2) will be according to Newmark's communicative &semantic approach to translation (1988).

SL Text (1):

كل شيء تغير إلا قلبي فهو بـحب آل البيت عامر.

(Mahfooz:11)

	TL Text (English)	Translation procedure/s by (T.1 &T.2)	Appro	Translation Orientation	Proposed Rendering
T.1 p.6	<i>The people of the house</i>	Literal Translation	-	SL Oriented	Al-al-Bayt "The family of the Prophet Muhammad PBUH"
T.2 p.6	EL-albayt	Borrowing	-	SL Oriented	

Discussion:

According to Al-Ma'ani online dictionary, the expression "آل البيت" or "Al-al-Bayt" refers to the family of the prophet Muhammad (PBUH). Al-Hasany (2009:10), says that " آل البيت، Al-al-Bayt" includes (Ali, Fatima, Al-Hassan, Al-Hussein(PBUT), the offspring of these people, and the wives of the Prophet Muhammad (PBUH).T1 translated this religious culture-bound expression literally into TL, while T2 transferred the same word into English through the borrowing procedure. Each one of them (T1&T2) thought that his choice is the best among other choices and it can convey the meaning of the expression and at the same time retains the cultural color and flavor of the ST. In fact, the job of the translator is to translate and explain not only to show respect for the SL country's culture. Thus, T1&T2 committed serious mistakes that lead to a clumsy translation of the expression since both borrowing and literal translation are not always successful due to the cultural constraints that limit their usage. Arabic has entirely different cultural norms from English, needless to say, the lack of the cultural overlap between the two languages. Thus T1&T2 had to put in their minds that one-to-one literal translation is impossible due to the resulting cultural and religious gaps between the two languages. However, when a translator has to decide whether or not to translate a cultural expression whose meaning is peculiar to a specific cult or ethnic group, a translator has to put into his or her consideration whether such expression is familiar or unfamiliar in the TL. If it is known by the TL receptors then there is no harm but if it is

very strange to the TL receptors then the translator then has to change the procedure that he or she has adopted with another one that can creatively convey the exact meaning of the expression. A translator can easily manage it through a combination of more than one procedure in order to convey the correct meaning of SL items and to make his or her readership recognize and understand it. Consider the proposed translation mentioned in the table above.

SL Text (2):

ثم تناول الربابة يجرب اوتارها. (Mahfooz :9)

	TL Text (English)	Translation procedure/s by(T.1 &T.2)	Appro.	Translation Orientation	Proposed Rendering
T.1 p.5	<i>Instrument</i>	Functional equivalent <i>generalization</i>	-	TL Oriented	Rababa "Arabian one- string musical instrument"
T.2 p.5	<i>Rababa</i>	Transference	-	SL Oriented	

Discussion:

According to Orabi(2011:186), "الربابة" is an Arabic one string traditional musical instrument used usually by nomadic people. The referent of this cultural word is very peculiar to Arabic culture consequently it is unfamiliar in the target language. T1 tried to avoid such problematic culture-specific item in his attempt to put the ST into English through adopting a culture neutral or general term "instrument". T1 could convey a handsome amount of SLT meaning to the TL receptors but in a general way and TL readership was left wondering about the nature of the musical instrument used by the old man and what tune that might give. T2, on the other hand, transferred the word directly "ربابة" into English as he provided "Rababa" as a rendition of the Arabic culture-bound item. T2, committed a serious mistake by adopting such procedure since the word "Rababa" is senseless in English and has no clear referent its culture. Actually, T1&T2 failed to provide an accurate rendition of the SL culture-bound item due to the wrong procedures followed by them and they had better adopt another translation procedure that retains the cultural color and conveys the right meaning of the expression into TL. Following Newmark's (1988:81) advice, one can transfer such cultural items that are related to a small group of people then complements it

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with a second translation procedure to be creatively translated.

Consider the proposed translation in the table above.

SL Text (3):

كانت الأم الحقيقية شريكة لها في الاتجار بالمفتقة والمغات

(Mahfooz :28)

	TL Text (English)	Translation procedure/s by (T.1 &T.2)	Appro.	Translation Orientation	Proposed Rendering
T.1	<i>Sweet</i>	Functional equivalent generalization	-	TL Oriented	Mufataqa "Sweet-like Fattening potions"
p.15	<i>Fattening potions</i>	Descriptive equivalent	-	TL Oriented	
T.2 p.22	<i>Fattening preparation for women</i>	Descriptive equivalent	-	TL Oriented	Dombeya Arabica

Discussion:

According to Shams Al-Deen(2009:334), the word "مفتقة" refers to a special kind of sweet which is made by Egyptian people and some other Arabic countries like Lebanon but the technique of making it is different from one country to another while the purpose and time of consuming it are the same. Taymūr (2002:381), adds that this kind of sweet is mainly used in Egypt and the other Arabic countries as fattening potions and this is why they call it "مفتقة". The referent of this cultural word is very peculiar to Egyptian Arabic, thus it is understandable by SL readership while the reverse is true with TL readership due to its unfamiliarity in the target language .T1 tried to avoid such problematic culture-specific item in his attempt to put the SLT into English through adopting a culture neutral or general term "sweet". T1 could convey a handsome amount of SLT meaning to the TL receptors but in a general way while TL readership was left wondering about the origin, the nature of such kind of sweet, and the purpose behind its use by the Egyptian people. T2, on the other hand, could provide a functional descriptive equivalent of the Arabic CBE "مفتقة" but unfortunately he failed to address this function,i.e. "fattening preparation " to a specific substance in the TL. Thus, the TL

readership was left asking about the nature and the category of the fattening substance used by the Egyptian people to fulfill such function and what might be its counterpart equivalent in TL. The other CBE used by Mahfooz here is the word "مغات" which refers to a kind of perennial herbs that are dried and used in Egypt for a specific purpose. This natural herb is called *Dombeya Arabica* or *glossostemon*. Egyptian people use it to make a drink from its dried roots in order to mitigate the pains of newly delivered women as well as to increase the amount of their breast milk during the nursing period. However, T1 was unable to give an appropriate rendition of this CBE for two reasons: firstly, he gave a mistaken function description of the substance because the referent of the word "مغات" does not fulfill the function of fattening but it mitigates the pains of the newly delivered women and increases their milk during the nursing period. Secondly, he overlooked the English counterpart "*Dombeya Arabica* or *glossostemon*" which is much better than any other choices. T2 committed the same mistake of T1 when he gave a mistaken function description of the substance the word "مغات" "as T1 did since this function description is related to the referent of the word "مفتقة" not to the referent of the word "مغات". Thus, for an appropriate rendition of the first CBE "مفتقة" one might use a couplet procedure while for the second CBE one might use the English equivalent "*Dombeya Arabica* or *glossostemon*" which is understandable by TL readership. Consider the proposed translation in the table above.

SL Text (4):

فقال الشاب ساخرا: " عم كامل، قهوة كرشة، الجوزة، الكومي! "

(Mahfooz :39)

	TL Text (English)	Translation procedure/s by(T.1 &T.2)	Appro.	Translation Orientation	Proposed Rendering
T.1 p.20	<i>Smoking a water pipe</i>	Cultural equivalence	–	TL Oriented	Hookah
	<i>playing card</i>	Descriptive equivalent	–	TL Oriented	
T.2 p.32	<i>The goza,</i>	Transference	–	SL Oriented	Komi "A traditional Egyptian cards game usually played for money also called Basra"
	<i>A game of cards</i>	Descriptive equivalent	–	TL Oriented	

Discussion:

According to Wikipedia, the online encyclopedia, the expression "waterpipe" has multiple referents in reality. It may refer to a pipe to feed water, hookah, or bong. If we take into consideration the context in which the expression used we can exclude the first referent which does not collocate with the preceding word, i.e. "smoking". The other two words collocate well with "smoking" but hookah is very common in Egypt, not the bong. According to Oliver & Marion (2014:495,571), hookah which is also called Shisha Nargile and hubble-bubble are used for smoking cannabis, tobacco and sometimes opium and it is large and less portable if compared with bong which is very similar to hookah in function but different in the description since it is smaller and more portable. Consequently, T1 failed to provide an accurate equivalent for the Arabic CBE "جوزة" because he resorted to a very confusing general item instead of providing "hookah" which exists in the English dictionaries and known by the TL readership. T2, on the other hand, transferred the Arabic word into TL as if it known by the TL readership as such. Such procedure then leads to a clumsy rendition of the Arabic CBE which in such case requires further explanation and more than one translation procedure to be adopted. The other CBE used by Mahfooz here is "الكومي" which refers to a specific game of cards very familiar in Egypt. This kind of card game has specific rules and steps to be followed and usually, it is played for money. By providing a descriptive equivalent, T1 & T2 could, in a general way, convey a handsome amount of SLT meaning to the TL receptors but the TL readership was left wondering about the name, the nature of such game, the way is played and purpose behind playing it. A combination of more than one procedure might be much better to convey the exact meaning of the Arabic CBE. Consider the proposed translation in the table above.

SL Text (5):

الجيش الانكليزي كنز لايفنى، هو كنز الحسن البصري.

(Mahfooz:39)

	TL Text (English)	Translation procedure/s by(T.1 &T.2)	Appro	Translation orientation	Proposed Rendering
T.1 p.20	Like the treasure of <i>Hassan al-Basary</i>	Transference	-	SL Oriented	As the treasure of Crassus
T.2 p.32	It's <i>el-Hassan el- Basri's</i> treasure	Transference	-	SL Oriented	

Discussion:

Every translator should know that the translation of some cultural references becomes very convenient if he or she considers the cultural differences between SL & TL in what concerns all the cultural environments, e.g., (ecology, geography, religion, politics, etc.). In this text, Mahfooz compares the English army with the treasure of Hassan al-Basary. According to Bayyūmi (1980:5), Hassan al-Basary is well known to all Egyptian people as "حسن الشاطر، حسن البصري الصائغ" the goldsmith of the Arabian Nights not "حسن البصري الامام المتصوف" the Muslim mystic Imam. In fact, Mahfooz comparison has even made a sort of confusion to the Arabic readership since almost all Arabic readership knows who is "حسن البصري الامام المتصوف" and little know who is "حسن البصري الصائغ" of Arabian Nights. As it goes without saying, one cannot directly transfer an item from TL into SL if that item is not recognized by TL readership or it has no one-to-one equivalent in the TL. Thus, one can see that the transference procedure adopted by T1&T2 is inappropriate because the image used by Mahfooz only exists in Arabic culture with such function. Defoe (2009:248), says that the English language has the expression (Crassus) with the same function so one can say "as the treasure of Crassus" if we want to compare the enormous wealth of someone in English as a counterpart of the Arabic CBE "Hassan al-Basri's treasure". Consider the proposed translation in the table above.

SL (6):

رحم الله أباك بائع ألدوم بمرجوش. (Mahfooz :45)

	TL Text	Translation procedure/s by(T.1 &T.2)	Appro.	Translation Orientation	Proposed Rendering
T.1 p.23	<i>Vegetable</i>	Functional equivalent (generalization)	-	TL Oriented	<i>Doum-nut</i>
	<i>Margush</i>	Transference	-	SL Oriented	
T.2 p.38	<i>Doum-nut</i>	Equivalence	+	TL Oriented	<i>Margoush</i> street
	<i>Margoush</i>	Transference	-	SL Oriented	

Discussion:

According to Smith(1882:192), Doum-nut is a very common fruit in Upper Egypt. Each fruit is about the size of an apple. Zahran(2010:276) says; "it looks like an apple in size but with ginger head flavor. This fruit forms part of the food of the lower classes of Upper Egypt".T1 was unlucky in his attempt to translate this CBE into English because he used a wrong general term "vegetable" to refer to this local fruit .T2, on the other hand, succeeded in his attempt to translate the meaning of the Arabic word"دوم" because he could provide the English one-to-one correspondent of it "Doum-nut". As for the geographical word "شوجرم", Ibn-Taghrībirdī(2006:49) says; "the word Margoush may refer to a public street, bath, or market and he prefers the word " market" on the other choices. T1&T2 were unable to provide the correct translation of it in TL because they have adopted an inconvenient procedure that directly forced SL CBE into TL and left the TL readership depends on guess in order to know the exact meaning of "Margoush". Actually, the translator here has to adopt a new procedure in order to put extra information to the word, and thus he makes it more specific and understandable by the TL readers who have no prior knowledge about the geographical sites of Egypt and the names of streets. Consider the proposed translation in the table above.

SL Text (7):

وأما عن شهوته الأخرى فيقول بقحته المعهودة: **"لكم دينكم ولي دين!"**

(Mahfooz :50)

	TL Text(English)	Translation procedure/s by (T.1 &T.2)	Appro.	Translation Orientation	Proposed Rendering
T.1 (p.25)	"you have your religion, I have mine!	Literal	-	SL Oriented	To you be your way and to me mine Ali, A. (1983:1800)
T.2 (p.43)	"you have your religio and I have mine" !	Literal	-	SL Oriented	

Discussion:

According to Ibn-Kathīr(2000:603), "لكم دينكم ولي دين" verse no.6 of section no.109(The Disbelievers) exactly means "you have your own way and I have mine". As a skillful writer, Mahfooz could make use of different types of intertextuality in his novel "Midaq Alley". Allusion was one of these intertextual tools used by Mahfooz to enrich his novel. Here we can see how the writer employs the religious allusion or more specifically Qura'anic allusion to convey a similar meaning by Mr.Kirsha who refuses to follow the advice of the good people of the alley to give up his dirty lusts.T1&T2 in their attempt to translate this CBE they have decided to adopt literal translation as a translation procedure turning a blind eye to the constraints that limit this procedure an to the fact that English has its own Holly Book and religion which is Christianity. Consequently, both failed to give the appropriate translation of the verse and the goal behind using it. A good translation of this allusion might be through following Leppihalme's(1997:82) ,procedure of reducing SL allusion to its sense by rephrasing. Consider the proposed translation in the table above.

SL Text (8):

وفرشت الأرض بالرمل،وصفت ألمقاعد على جانبي ممر ضيق.

(Mahfooz:157)

	TL Text (English)	Translation procedure/s by (T.1 &T.2)	Appro.	Translation Orientation	Proposed Rendering
T.1 p.77	<i>The floor was covered with sand</i>	Literal	-	SL Oriented	The red carpet was rolled out
T.2 p.136	<i>Sand is strewn on the ground</i>	Literal	-	SL Oriented	

Discussion:

In Arab Culture, the expression "فرش أراض بالرمل", or literally " cover the ground with sand " is said to show warm reception and hospitality to someone because of his or her social status among the people. This expression is a kind of allegorical use of language and the ground is not necessarily to be covered with sand, as it is said. English language, on the other hand, has its own expression of such an occasion. According to Helterbran(2008:86), English people roll out the red carpet as a symbol of a warm and special welcome to guests to be treated well. She adds(ibid), The concept of rolling out a carpet for guests has existed for centuries. The purpose of doing so was to protect the guest's feet or shoes from dust, dirt, or mud. In addition, the color red has historically symbolized power, importance, and excitement but contemporary usage is often figurative in nature. A guest or VIP (very important person) may receive extra attention and care; there may or may not be an actual red carpet per se. Both T1&T2 were unsuccessful in their attempt to translate the Arabic CBE because of two facts: firstly, they adopted an unworkable translation procedure,i.e.,(literal translation). Secondly, they conveyed the image used in SL (الرمل),(sand) directly into TL without any consideration to the ecological environment of TL and its realia and the end result is a faulty translation. Consider the proposed translation in the table above.

SL Text (9):

فقالَت المرأة بتحد:

هل تستطيع أن تتكر أنك طين؟ (Mahfooz:138)

	TL Text (English)	Translation procedure/s by(T.1 &T.2)	Appro.	Translation Orientation	Proposed Rendering
T.1 p.68	<i>A chunk of clay</i>	Descriptive equivalent	-	TL Oriented	Your name is mud
T.2 p.120	<i>Mud</i>	Literal	+	SL Oriented	

Discussion:

According to Al-Jauhari (2007:235), the word"طين", "mud" in Egyptian Arabic dialect has a culture-specific connotation besides the other connotation which is related to Muslims' religious culture,i.e."

the origin of the human beings". In Egypt, if someone figuratively uses the word "طين", then s/he means something bad or dirty. In English culture, on the other hand, Warkentin(2012:299) says; "*your name is mud* is usually used to refer to a notorious person who destroys his reputation through his foolish actions." In this part of the novel, Zetta, the handicap maker, is trying to criticize Jeadaa, the baker. He tells Mrs. Jeadaa that her dirty, and fool husband does not deserve her at all and she must be with a man who appreciates her beauty like him. In reply, Mrs. Jeadaa, angrily says to Zetta; "Can you deny that you are mud?" , "هل تستطيع ان تنكر ان طين؟". Here Mrs. Jeadaa wants to say to Zetta that his reputation is very bad among the other and everyone knows that he is a bad and dirty guy. In the same time, Zetta plays on words as he replies "كلنا طين", "we are all from mud" in an attempt to remind Mrs. Jeadaa that they are equal to each other since God has created all human beings from the mud. However, Zetta's expression, made T1 commit a serious mistake in translation as he provided "a chunk of clay", "لوح صلصال" because he thought that Mrs. Jeadaa used the word "طين", "mud" not to insult him but to remind him that all humans are equal and God has created all from a chunk of clay. But if we read the lines that follow Zetta's expression, we can easily know that Mrs. Jeadaa wanted to insult Zeeta. In her reply to Zetta's expression, Mrs. Jeadaa says:" you are mud through and through and dirt from top to bottom".T2 was lucky in his attempt as he could figuratively convey the intended meaning of the writer. Consider the proposed translation in the table above.

SL Text (10):

فقال أم حميد: "أنسيت أنك مخطوبة!؟ وأني قرأت ألفاتحة مع الحلو؟

(Mahfooz:151)

	TL Text (English)	Translation procedure/s by(T.1 &T.2)	Appro.	Translation orientation	Proposed Rendering
T.1 p.74	<i>Reading the Qur'an</i>	Modulation	–	TL Oriented	Solemnly promised
T.2 p.131	<i>Fatiha</i>	Transference	–	SL Oriented	

Discussion:

According to Al-Bakri (2016:7), reading Al-Fatiha (the opening verse of the Holy Qur'an) in Muslim communities is very common when they make engagement vows , or to carry out other needs or commitments .It is considered as a blessing and a start of irreversible commitment or promise. In English , on the other hand, the same blessing is done by taking a Solemn promise. According to Merriam-Webster's dictionary of law (1996:528),a Solemn promise binds the one who makes it to an act, service, or condition such as marriage or engagement. This promise is very important and it has very serious end results for breaking(ibid). It is very clear then that Solemn promise is very near to the biding recitation of Al-Fatiha verse in Arabic culture and almost does the same function. Both T1&T2 were unlucky in their attempt to translate the functional meaning of the Arabic verse into TL because both of them adopted inappropriate translation procedures(modulation / transference).T1 tried to use a neutral general term but he failed because not every verse of Qur'an is read in such occasion as well as he could not tell the TL readership anything about the reason behind reading Qur'an.T1 had better look for a TL cultural equivalent or at least put more explanation, or a footnote to make it clear for TL readers. T2, on the other hand, committed a serious fault in translation as he transferred the CBE of TL directly into SL without any previous knowledge of its meaning by TL readership. Such unawareness of the religious culture differences between English and Arabic made T2 rendition hard to understand and unacceptable by TL readership. Consider the proposed translation in the table above.

Findings and Conclusions

Taking the theoretical part and data analysis as a starting point, this paper has come up with the subsequent findings and conclusions:

Findings

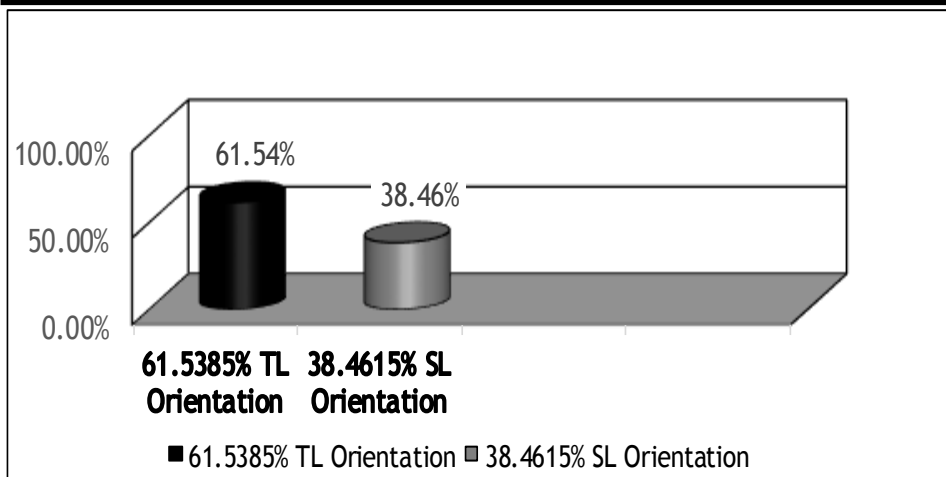
The present study has come up with the following findings:

No.	SL Item	TL Item		Translation Procedure Adopted		Translation Method Adopted	
		T1	T2	T1	T2	T1	T2
1	آل البيت	The people of the house	El-albayt	teral translation	Borrowing	Semantic	Semantic
2	الريابة	Instrument	Rababa	Functional equivalent	Transference	Communicative	Semantic
3	مفقتة	Sweet	Fattening preparation for women	Functional equivalent	Descriptive equivalent	Communicative	Communicative
4	مغات	Fattening Potion	Fattening preparation for women	Descriptive equivalent	Descriptive equivalent	Communicative	Communicative
5	الجوزة	Smoking water pipe	The Goza	Cultural equivalent	Transference	Communicative	Semantic
6	الكمومي	Playing cards	game of cards	Descriptive equivalent	Descriptive equivalent	Communicative	Communicative
7	الحسن البصري	Hassan al-Basary	el-Hassan el-Basri	Transference	Transference	Semantic	Semantic
8	"لكم دينكم ولي دين"	"You have your religion and I have mine!"	"You have your religion, I have mine!"	teral translation	Literal translation	Semantic	Semantic
9	فرشت الأرض بالرمل	The floor was covered with sand	and is strewn on the ground	teral translation	Literal translation	Semantic	Semantic
10	الدوم	Vegetable	Doum-nut	Functional equivalent	Equivalence	Communicative	Communicative
11	مرجوش	Margush	Margoush	Transference	Transference	Semantic	Semantic
12	طين	A chunk of clay	Mud	Descriptive equivalent	Literal translation	Communicative	Semantic
13	الفاحة	Reading the Qur'an	Fatiha	Modulation	Transference	Communicative	Semantic

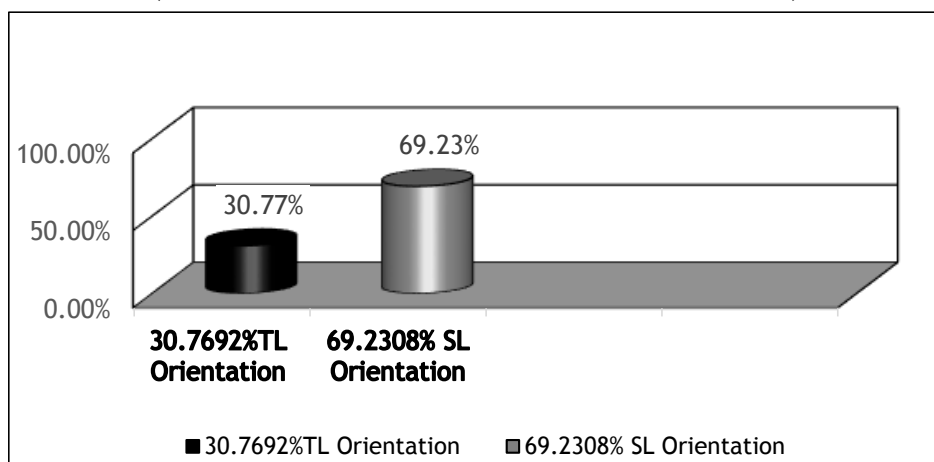
(Table no.1. Frequency of Different Translation Procedures and Methods Found in the Selected Arabic Translations)

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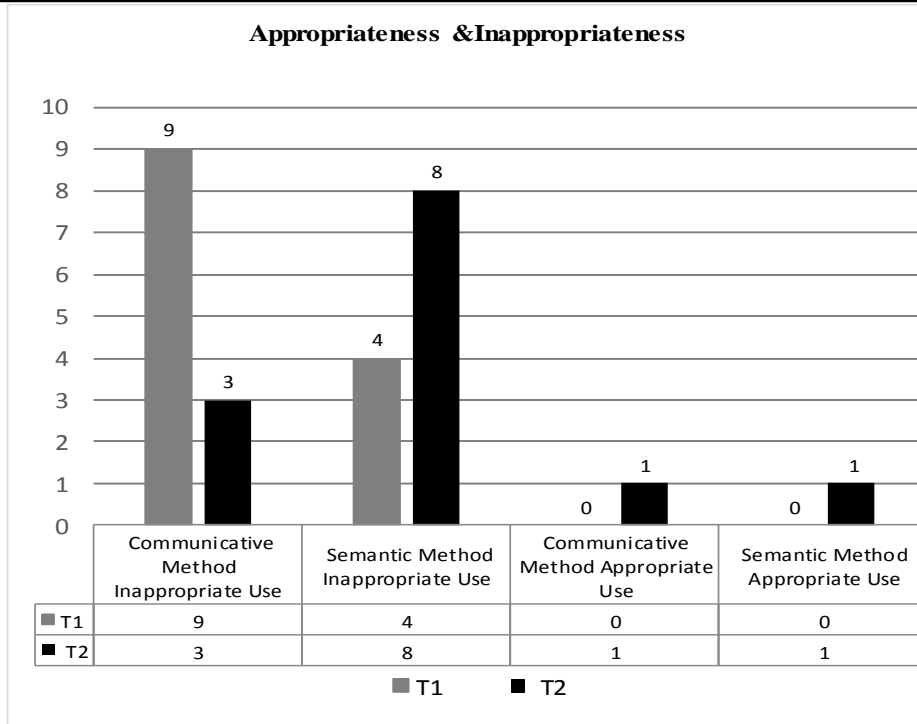
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(Bar Chart No.1.Translation Orientation of T1)



(Bar Chart No.2.Translation Orientation of T2)



Bar Chart No.3.The Ratio of Appropriate & Inappropriate Use of Each Translation Method by T1 &T2

	Semantic Method	Frequency	Appropriate Use		Inappropriate Use	
T1	Transference	2	0	0%	2	100%
	Thorough translation	0	0	0%	0	0%
	Literal translation	3	0	0%	3	100%
	borrowing	0	0	0%	0	0%
	Recognized translation	0	0	0%	0	0%
	Synonymy	0	0	0%	0	0%
	Total (T1)		5	0	0%	5
T2	Transference	5	0	0%	5	100%
	Thorough translation	0	0	0%	0	0%
	Literal translation	3	1	33%	2	67%
	Borrowing	1	0	0%	1	100%
	Recognized translation	0	0	0%	0	0%
	Synonymy	0	0	0%	0	0%
	Total (T2)		9	1	11%	8

(Table no.2. Applicability and Frequency of Semantic Procedures in TL Texts by (Gassic,T.1966) & (Davies,H.2011)

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	Communicative Method Procedures	Frequency	Appropriate Use	Inappropriate Use
T1	Naturalization	0	0 0%	0 0%
	Cultural equivalent	1	0 0%	1 100%
	Functional equivalent	3	0 0%	3 100%
	Descriptive equivalent	3	0 0%	3 100%
	Modulation	1	0 0%	1 100%
	Compensation	0	0 0%	0 0%
	Paraphrases	0	0 0%	0 0%
	adaptation	0	0 0%	0 0%
	Equivalence	0	0 0%	0 0%
	translation label	0	0 0%	0 0%
	Componential analysis	0	0 0%	0 0%
	transpositions	0	0 0%	0 0%
	Couplet	0	0 0%	0 0%
	Total (T1)	8	0 0%	8 100%
T2	Naturalization	0	0 0%	0 0%
	Cultural equivalent	0	0 0%	0 0%
	Functional equivalent	0	0 0%	0 0%
	Descriptive equivalent	3	0 0%	3 100%
	Modulation	0	0 0%	0 0%
	Compensation	0	0 0%	0 0%
	Paraphrases	0	0 0%	0 0%
	adaptation	0	0 0%	0 0%
	Equivalence	1	1 100%	0 0%
	translation label	0	0 0%	0 0%
	Componential analysis	0	0 0%	0 0%
	transpositions	0	0 0%	0 0%
	Couplet	0	0 0%	0 0%
	Total (T2)	4	1 25%	3 75%

(Table no.3. Applicability and Frequency of Communicative Procedures in TL Texts by (Gassic,T.1966) & (Davies,H.2011)

Conclusions

The present study has come up with the following Conclusions:

1. Both English and Arabic have CBEs belong to a variety of cultural environments and each language expresses its norms through a number of items very peculiar to it.
2. The percentage of CBEs one-to-one correspondence between English and Arabic is very little due to the lack of cultural overlap between the two languages.
3. T1 made very frequent use of the following procedures: functional equivalent, descriptive equivalent, and literal translation and less frequent use of Transference .T2 could not make a single right decision in all cases to convey the appropriate meaning of SL CBEs.
4. T2 made a very frequent faulty use of (transference) as a translation procedure, as well as the faulty uses of other less frequently used procedures; literal translation, descriptive equivalent, and borrowing. He successfully adopted equivalence and literal translation for one time only, while the other procedure was neglected.
5. According to the analysis of the selected data, the percentage of cultural awareness of T1 was 0% & T2 was 15%.
6. In order to preserve the genuineness, color, and flavor of the original text, T1&T2 resorted to translation procedures lead, in many cases, to very foreign expressions unfamiliar to the TL audience .
7. In fact, the preeminent translation procedure is the one that lets the translator make use of annotations.' Moreover, employing annotations in the translation, as a translation technique, is in many cases indispensable so that TL readership can get benefit from the translated text to the extent that the ST readership does.

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Asst. Prof . ESSAM TAHIR MOHAMMED

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دراسة تحليلية للتعبير الخاصة بالثقافة العربية المستخدمة في رواية "زقاق المدق" للكاتب نجيب

محفوظ مع الإشارة إلى الترجمة

أ.م. عصام طاهر محمد

المستخلص

يمكن النظر إلى الترجمة على أنها نوع من أنواع الوساطة ما بين الثقافات يعمل فيها المترجم وسيطاً ثقافياً، وللمترجم دور كبير وفَعَال في نقل الثقافة بين شعوب العالم من خلال عملية الترجمة، ومن أحدث طرائق نقل الثقافة الشرقية إلى العالم الغربي هي ترجمة الأعمال الأدبية العربية إلى اللغة الإنكليزية ومن ضمنها الرواية المشهورة (زقاق المدق) للكاتب المصري نجيب محفوظ الحائز على جائزة نوبل في الأدب، وترجمت هذه الرواية إلى لغات عديدة كالإيطالية والفرنسية والإنكليزية، وقام كل من همفري ديفز و تريفور كاسك بترجمتها إلى اللغة الإنكليزية ولقد بذلا جهداً كبيراً لنقل الرواية بشكل جيد إلى اللغة الإنكليزية إلا أنَّهما نجحا تارة وفشلا تارة أخرى؛ لكثرة المفردات والتعبير الخاصة بالثقافة العربية، التي شكَّلت عثرة كبيرة في طريقيهما لعدم وجود المكافي الثقافي في لغة الهدف، وكذلك بسبب الاختيار كان غير مناسب لاستراتيجيات ترجمة خاطئة من قبلهما ممَّا أدَّى إلى العديد من الهفوات والأغلاط في النص المترجم.