

Investigating Difficulties in Translating Arabic-English Cultural Expressions: A Case Study of Zaraiyb al-Abid, (The Slave Yards)

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المُلخَص

إن الهدف الرئيسي من الدراسة الحالية هو التحقق من تطبيق نظرية السرد في ترجمة التعبيرات الثقافية على النصوص الثقافية العربية الليبية في رواية (زرايب العبيد)، للروائية الليبية نجوى بن شتوان، حيث يحاول الباحث تحليل التعبيرات الثقافية وتراجمها من أجل معرفة هل ساعدت استراتيجيات الترجمة لنظرية السرد لمنى بيكر (2007)، التي تناولها الباحث، المُترجم من إعادة صياغة السرد في اللغة الهدف، وعلى ترجمة النصوص الثقافية بالشكل المناسب، وخُصصت الدراسة إلى أنه على الرغم من توفر عدة استراتيجيات للترجمة، إلا أن المُترجم لا يزال يواجه التحديات في ترجمة النصوص الثقافية بين لغتين مختلفتي الثقافة، وقد تم خلال هذه الدراسة تقديم بعض الاقتراحات والتوصيات ذات العلاقة بالترجمة الأدبية والثقافية.

Abstract

The main purpose of the study is to investigate the strategies used in translating cultural terms and expressions of a literary text. The researcher intends to analyze some Libyan Arabic cultural expressions and their translations in order to discuss the strategies used by the translator to reframe narratives in the target language. Baker's (2007) narrative theory is adopted as a theoretical model for this study. Some cultural expressions were collected from the English translation of Najwa Bin Shatwan's novel (Zaraiyb al-Abid) and its translation, (The Slave Yards) will be investigated to identify the translation strategies used for their translation. Results revealed that despite the number of translation strategies, still, obstacles face translators when translating literary texts. The researcher found out that the data of the study did not reflect all Baker's (2007) narrative strategies. Besides, it is hard, for translators to render specific cultural expressions of other cultures. Some recommendations were suggested.

Key words: Baker (2007), Cultural expressions, Domestication, Foreignization, Cultural Adaptation, Omission.



1. Introduction

Cultural expressions in all world languages exhibit difficulties and challenges for translators. Translating any cultural terms and/or expressions from completely two different languages such as Arabic and English can be a main area of research. For example, Dweik (2013) investigated various issues that faced the graduate and undergraduate English language students when translating cultural terms and expressions from Arabic into English. The study concluded that students' performance in translating cultural issues was rather poor, due to their lack of knowledge of the target language culture.

According to Al-Shorman, & Kamal (2022), who state that scholars have studied various difficulties faced by translators during the translating process of literary-cultural expressions, including idiomatic expressions. The difficulties may increase when the languages involved belong to two languages' systems. Thus, translators have to choose the most appropriate translation strategies to deal with such problems to achieve appropriate equivalences in the target cultures.

Moreover, Aziz and Lataiwish (1999:4) describe culture in the translation context as, "a set of beliefs which governs the behaviour patterns of society". "These beliefs include religion, economy, politics, literature and language". This naming has been developed to include a language as a part of culture.

Newmark (1988) stresses that literary translation has been discussed and examined in modern translation studies, because it presents various problems, including cultural aspects, which can be crucial during the translation process. Newmark (1988: 94-103) classifies culture into five different categories: 1) ecology, including plants, animals, mountains, local winds, rains, ice; 2) material culture including food, clothes, housing, transport and communication; 3) social culture comprising work and leisure; 4) organizations, customs and ideas that are political, social, legal, religion, artistic; 5) gestures and habits. Newmark (ibid) argues that cultural terms and expressions cannot be translated literally. Therefore, the above cultural categories need special attention to be translated.

Schwarz (2003;1) confirms that "Although more and more concepts are shared and understood between different cultures, there are still many terms and expressions which reflect the morals and values of a particular culture and have no true equivalent in the

TL". She also suggests that "to deal with these cultural terms successfully, a translator has to be not only bilingual but also bi-cultural".

In addition, Kuper (1999) notes that culture should be recognized as an interrelated system rather than a collection of isolated elements. Culture includes symbols, ideas and values that are deeply interconnected and influence one another. Thus, to understand a culture, one needs to examine how the above components work and react together as a whole.

Baker (1992:53) claims that the translation of any expression would not be appropriate in the target language if translated in isolation. She states that "most collocations have unique meanings. This suggests what a word means often depends on its association with certain collocates". For example, the Arab-Libyan cultural expression, "هذا اليوم لا حاصر" carries a connotative meaning that means (It is not a good day). It cannot be translated literally. Another example, "يا حزاركم يا مزاركم" is a cultural expression that would be meaningless if translated literally.

Baker (1992:234) states that "A translator may decide to omit or replace whole stretched of text which violate the reader's expectations of how a taboo subject should be handled, in order to avoid giving offence". She stated that translators should have the ability to distinguish cultural expressions and they should "rely on the context to disambiguate meanings" to recognize the cultural expressions to decide whether the cultural expression needs to be translated literally or otherwise

Baker (2006) explores how translators can render cultural sensitive expressions, such as taboos, especially when dealing with social and political terms and expressions of two different languages such as Arabic and English.

2 Baker's (2007) Narrative Theory in Translation

Baker (2006) was the first to introduce the narrative theory on translation. She states that the translation process is a re-narration process adopted by the translator when rendering the source contexts in such a way to reproduce effective translation to the target readers. According to her, the theory in translation refers to any type of literature or any other discipline and she uses the term 'narrative' as a synonym with the term 'story'. That is to say 'narration' is the stories; people tell each other every day. The stories generate and report conflict from the individual level to the public level and so on. Translators cannot separate themselves from any type of conflict, and cannot provide a professional

interpreting work by transferring the meanings from one language into another. They just 'narrate' texts by re-constructing the terms and expressions in such a way they are acceptable to the target language readers.

In (2007) Baker has developed her narrative framing theory in translating literary cultural expressions. Her theory focuses on how the original narratives influence and are influenced by translation, especially, when working with literary cultural texts. Her narrative theory focuses on the role of the translator as an active mediator in reconstructing the narratives and presenting them to be understood across different cultures. She argues that narratives are stories described and believed. According to her, narratives "are not chronologies, not undifferentiated lists of happenings: they are stories that are temporally and causally constituted in such a way as to allow us to make moral decisions and act in the real world" (p.154)

Adopting Baker's (2007) narrative theory, the translation of Arabic Libyan cultural expressions may need to be further expanded in the target versions, so that to understand how narratives can shape the translation of cultural terms and expressions, especially, in translating literary and political sensible contexts.

Baker (2007) outlines several crucial types of narratives to understand how translators could shape the cultural contexts to the target readers. She states that the narrative theory can make the translator's work as a storyteller, because the translated texts are reshaped and reframed in accordance with the translator's behaviour and ideology. That is to say, the translator's ideology is affected with his/her own social and cultural factors.

For Baker (2007), 'Narrative Framing' means to frame the narratives by selecting the shape of the translation that can be perceived by the target readers. Narrative framing can increase or decrease certain cultural expressions of the source text. That is to say, when applying the narrative framing theory, translators can choose a target culture equivalent that helps the target readers understand the meaning of the source terms and expressions by making specific linguistic and cultural choices. For example, when translating problematic cultural expressions, translators may adjust the original cultural expressions and make them more acceptable and comprehensible in the target texts. This is why translators must be aware to choose the type of narrative to convey accurate translations.

2.1 Types of Narratives

Baker (2007) focuses on the difficulties involved in translating literary works between Arabic and English. She states that literary translation requires a deep understanding of

both source and target cultures, in addition to high linguistic competence. In her narrative theory on translation, she states four main narratives.

- 1- **Personal Narratives:** Stories told by individuals about their own lives. Their stories reflect their daily experiences.
- 2- **Public Narratives:** Shared stories within the society.
- 3- **Conceptual Narratives:** Broad ideas and expressions that shape the worldviews.
- 4- **Meta-Narratives:** Inclusive, overarching stories, which provide context to other narratives.

2.2 Reframing Conflict on Translation

For Baker (2007), when reframing any problematic cultural expressions, translators can decrease the cultural conflicts by using types of strategies to present different narratives in the translation to keep balance and perseveration to make the meaning accessible to the target readers, including notes to explain the cultural differences to the target audience.

2.3 Strategies for Translating Literary Cultural Texts

Baker emphasizes on cultural items and concepts that may be difficult to translate, such as cultural expressions. To address these issues, she suggests the following strategies.

- 1- **Borrowing:** by using the original terms and expressions of the source language without translating them, they refer to specific-cultural concepts that do not have accurate equivalence in the target language.
- 2- **Descriptive Translation:** by describing the cultural expression without translating it literally. It helps the target readers comprehend the original context.
- 3- **Cultural Adaptation:** by modifying the original expression to fit the cultural sensitivities and to be more accessible to the target language readers.
- 4- **Cultural Substitution:** by replacing the cultural expression of the original with a more familiar target cultural expression, so that to make it easy for the target readers to be understood.
- 5- **Footnotes or Endnotes:** by adding explanatory notes for cultural specific terms and expressions that do not have direct equivalents in the target language.
- 6- **Foreignization:** by retaining the form of the original cultural terms and expressions, to preserve the flavor of the texts, or translating the cultural expressions with more familiar target items.

- 7- **Domestication:** by preserving the flavor of the texts, or translating the cultural expressions with more familiar target terms and expressions.
- 8- **Omission:** By omitting terms and expressions if they do not have impact on the target narrative.
- 9- **Inclusion:** by adding additional information into the source text to clarify cultural contexts to the target readers, such as cultural explications, contextual details and/or linguistic clarifications.

Baker (2007) stresses the importance of paying attention to verbal and non-verbal expressions in translating cultural concepts that carry cultural significance, such as, gestures and taboos. Therefore, translators should take into consideration the cultural variations and have to be sure that the target readers understand the intended message accurately. She highlights that non-verbal expressions can be conveyed by using the appropriate type of translation strategy mentioned above.

This study will adopt Baker's (2007) narrative theory in translation to investigate whether the strategies are helpful in translating genres of cultural expressions or otherwise.

3 Source of Data

Najwa Bin Shatwan, a Libyan novelist, published several short stories, collections, plays and three novels, "زرايب العبيد", "The Slave Yards", is one of them. She was chosen as one of the thirty-nine best Arab authors under the age of forty by the Beirut 39 project of the Italy Festival. 'Zaraiyb al-Abid', is translated into English as, 'The slave Yards'. It was shortlisted for the 2017 International Prize for Arab Fiction and the first novel, which was selected for the prize and the only book written by a woman shortlisted then. The novel was originally published in Arabic as, "زرايب العبيد".

Nancy Roberts is a free-lance Arabic-to-English translator. She translated a number of literary translations for which she was awarded the 2018 Sheik Hamed Prize for Translation and International Understanding.

4 Data Analyses

The data of this study is extracted from both Arabic and English versions of the novel (زرايب العبيد). This analytic study will be conducted on translating Arabic-Libyan cultural terms and expressions. In this section, the researcher will investigate a hundred of Arabic Libyan cultural terms and expressions. The researcher will compare the original cultural

expressions with their translations to see whether the theory suggested by Baker (2007) is useful for rendering Arabic cultural expressions or otherwise. The extracted data will be divided into categories. The objectives of the study is to subject the extracted data from the novel to Baker's (2007) theory to find out whether the theory was helpful in translating the cultural expression or not. The researcher found out that the source cultural expressions were translated by using the domestication strategy, the foreignization strategy, (by using the footnote and/or the endnote strategy), the cultural adaptation strategy, and the omission strategy. The other translation strategies that were presented in Baker's theory do not fit the data extracted in this study. They may be useful in translating cultural expressions of other languages. Besides, some recommendations for accurate interpretation will be suggested.

The chart below represents Baker (2007) translation strategies used by the translator.

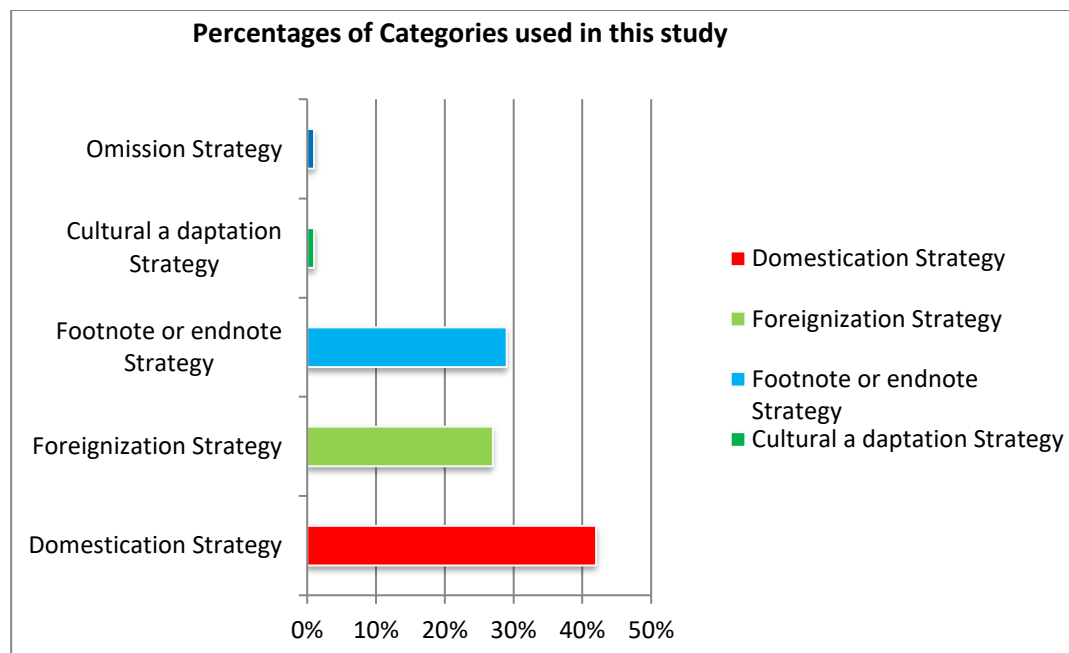


Table (1), Terms and Expressions Translated by the Domestication Strategy

	Arabic source text	English target text
1	"سأضع لك على العتبة كما غداك الشرعي لتأخذه حتى إن لم ترغبني في مقابلي أو الحديث معي".	"I'm going to put your birth certificate on the doorstep now, and you can take it even if you decide not to meet with me or talk to me".

2	كان يكتفي بالقول: "أركحي ياسويدة خيرلك"	"He'd just grumble groggily, "you'd better cut it out, Little Blackie ."
3	1- "جلست حول غربال الرمل من الصباح إلى المساء، أنا وأطفال من الزرايب". 2- "قالت لي إنها تعرف بنتاً سودانية في الزرايب لديها واحدة، وقد نذهب إليها مرة".	1- "I'd sit around the sand sieve from morning to night with other neighborhood kids". 2- "She told me she knew a Sudanese girl in the yards who had one, and that we could go to see her".
4	1- "ها... أين البيوض؟". 2- "قالت إنها لا تستطيع دون "بيوض". 3- "أخرجت عمتي من تحت ثيابها صرة صغيرة بها أربع بيضات وحزمة نعناع صغيرة وحبّة سواك من سواك "بولوزة" حملتها "بيوض" للعجوز نظير إقبال رحمي عن شهوات الرجل".	1- "So where's the payment ?" 2- "She said she couldn't show us the mirror until we'd paid up ". 3- "My aunt took a little bundle out from under her clothes. It contained four eggs, a small bunch of mint, and an almond-shaped stick for painting your lips. She'd brought them to give the old woman in return for "locking" my uterus against men's lusts".
5	"بقشيشي ليس نقوداً".	"I don't take money as tips ".
6	"ذهبنا إلى العشة التي تقيم فيها البنت السودانية، كانت أكبر بعض الشيء من البراكة التي نسينها أنا وعمتي صبرية ومفتاح".	"We went to the hut where the Sudanese girl lived. It was a little bigger than the tinplate shack I shared with Aunt Sabriya and Miftah".
7	1- "مساعدتي في العثور وان على شقفة صغيرة". 2- "سلمت البنت شقفة المرأة لدرمة". 3- "قالت لها: قفي على شقفة المرأة وافتحى ساقيك جيداً".	1- "I asked her to help me find even just a little piece of one ". 2- "As the girl handed over the mirror fragment ". 3- "Stand over the piece of mirror and open your legs wide.
8	"وشوش الطفل الذي سمع كل خرافات (ياحزاركم يا مزاركم)".	"Miftah had heard all sorts of (once upon a time) stories about saints and their magical emissaries".
9	"أما أغربها على الإطلاق فهو زيارة الزنجي التقاز للبحر في هزيع الليل مع عجوز حرة".	"But the strangest thing of all had to do with a Negro soothsayer who used to come out to the sea in the middle of the night with an elderly white woman ".

10	1- "سقاها جاب الله وعيدة اللاقي ليومين كي تبتعد قسرياً عن الشعور بالألم". 2- "سقت الشوشانة اللاقي لكي تهدأ".	1- "Jaballah and Aida plied her with date wine to numb her to her suffering". 2- "The shushana had Tawida drink some locally brewed date wine known as lagibi to calm her down".
11	"نعم يا سيدي، تعويضة موجودة هنا في بيت بنات بيت الله".	"Yes, Master, we've found her, Salem affirmed. She's not far from here, in the brothel ".
12	"والله العظيم لم أستطع. أمي ذهبت اليوم لتجهيز صبايا كويسات" وتحتاجها	"My mama took it today to fix the whore's hair ".
13	"قام حماد بخلع جرده ميرزاً عن بذلة عربية ناصعة البياض وكاط ملف دمنهوري".	"Hammad took off his cloak to reveal a snow-white tunic . Over it he wore a jacket with silk-embroidered sleeves made in Damanhur".
14	"كان لدى الجميع نفس النية والعزم لقفل البنات "	"Even so, everybody was determined to have the locking ceremony performed on their daughters before a man had touched them".
15	"قالت لها: قفي على شقفة المرأة وافتحى ساقيك جيداً وانظري إلى رأس القط في المرأة"	"Stand over the piece of mirror and open your legs wide. Then look at the cat's head in the mirror , she commanded".
16	1- "أنا خيط وهو خيط". 2- "أنا خيط وهو خيط".	1- "I'm a string and He's a wall". 2- "I'm a wall and he's a string"
17	"وفي انعطافته مع شارع آخر ثمة صيدلية صغيرة بلا يافطة"	"At a spot where the road interested with another thorough fare stood a tiny pharmacy with no sign in front"
18	"تعلمت من عمتي صبرية كيف أذهب نحو القرش الأبيض"	"From her. I learned how to work hard for what I earned . "
19	"استلّت اللاعوشينة له عقدها (حبتي فردغ) وضعتها في قطن وارسلت بهما الخادمة"	"Soon thereafter she removed two gold ornaments , each the size and shape of a date stone, from a necklace she owned, wrapped them in some cotton and sent them in secret"
20	"منذ وقت وأنت تعدني بتكليّة جديدة،"	"You're been promising me a new pair of hoop earrings ."
21	"لكم تبدو بنغازي كوية الملح خالية من الملح ودون طعم بدونها"	"Benghazi- The City of Salt -had no taste without her!"

22	"وتهتم في الوقت نفسه باطلالتها الجديدة في رداء المتقل"	"Taking care to look just right in her newly acquired silk robe "
23	"كانت سعيدة بما نالته من قروش نظير هذه الجارية التي عادل سعرها وحدها تسعيرة أربع فتيات ممن يطلقن عليهن (جريات الكوسة)"	"She was pleased with the profit she'd made off this slave woman, who could fetch four times the price of some (baby zucchini) or inexperienced prostitute."
24	"ودق القرنفل وإعداد الخمرة لتعلن من تم بدء مراسم إعداد العروس"	"Crush the cloves, and prepare the beauty mask ."
25	"يعلق اللحم إلى الغداة في صنورة المطبخ ليحيطه الهواء"	"An indispensable step in preparing the meat was to hang it from the kitchen's central pillar for it to dry in the open air"
26	"عندما تتحدث الصديقتان عنه تقولان في وصفه، (مفتاح مربى من ربه)".	"When Aunt Sabriya and Aunt Aida got together to talk they'd say things like, "God's the one who's raised Miftah" ."
27	"إنكم الموقر حسين يعطس ويكح يا شيخنا"	"For your information, Sheikh, he said, your esteemed son is a faggot "
28	"بنت الكلب ستتسبب لي في فضيحة"	" That pitch is going to cause me a scandal"
29	"يا عبد النحس، أتعصيني؟ امسكوا به!"	" You- worthless slave! Do you dare disobey me?"
30	"إليك عني يا حلامه، الله يلعنك"	"God damn you, filthy dyke! Get away from me!"
31	"طرده الدلال خشية أن تفسد مقالته بيع الجارية، ناعثاً إياه بالكلب ابن الفاجرة اليهودية".	" Calling him every name in the book , the auctioneer drove the old man away for fear that what he had said might ruin his chances of selling her".
32	"خنق الكلب أفضل من قتله، سأخنق به والده"	" Better to choke a dog than to kill it. I'll use him to get a strangle hold on his father"
33	"هل تعلم يا طيري، إنك صرت أجمل بلبسك الخرقه؟"	"You know my little bird? You look handsome in that cloak "
34	"إنني خائف أكثر من ذي قبل في بلاد يأكلك فيها الطير"	"I'm more scared than ever now in a country where you get eaten alive "
35	"أنا حرة، لا يهمني كلام أحد. من لا تعجبهم درمة ليذهبوا إلى البحر المالح ويشربوا منه، إنه قريب"	" I can do whatever I want, " Durma replied, her tone defiant. "I don't care what anybody says. Whoever doesn't like Durma can go jump in the deep blue sea. It's right over there!"
36	"كانت عمتي منكفئة على اللبان"	"She was hunched over a metal laundry tub "

37	"أخبرني ما تعرفه عن السوريلات المسيحيات؟"	"What do you know about the Christian nuns ?"
38	"انتظرت فطومة على النموسية دخول القدم الثانية"	"Fattouma, sat perched on a canopy bed , waiting for Hammad's other foot to appear"
39	"لم يبال الفقي بتهديده واكتفى بالقول: أعلى ما لديك من خيل أركبه"	"Brushing off the threat, al-Figgi reported, Do your worst. See if I care! "
40	"كانت الشوشانة الكبيرة تنصت للحديث من الحمام وتتعاوى النفث متحسرة مثلهم على هرب تعويضة وقالت: (أنا لا مصلحة لي في قتال الديوك)"	"The old shushana was eavesdropping on them from the bathroom, where she sat surreptitiously taking snuff , sighing wistfully over Tawida's escape and said, (I've got nothing to gain from their cock fight) "
41	"لم يعد يبين من كيانها سوى جردها الرمادي المتطاير عنها"	"All we could see of her was her grey wrap fluttering behind her"
42	"أه يا عيني يا داي"	" Oh my Aching Heart ".

A comparison is made between the source and target expressions to see whether Baker's (2007) strategies used were useful for rendering the source texts properly or otherwise. It was found that forty-two Libyan cultural terms and expressions were translated satisfactorily by using the domestication strategy, because the translator used the footnote strategy of the source texts, and the endnote strategy to clarify the source cultural items. The strategy was helpful in translating most of the original texts, but the other expressions were translated improperly. The researcher will write down in sequence the numbers of the examples that had been translated properly. The problematic examples will only be analyzed below.

The expressions that were translated properly are in the following examples: (6, 7, 13, 14, 17, 24, 26, 28, 29, 30, 31, 32, 35, 36, 37, 38, 39, 40 and 41).

In the example No. (1), the Libyan cultural expression (الكاغد الشرعي) refers to (a legal piece of paper taken from the court to be used in different legal issues). The cultural term (الكاغد) is a Libyan colloquial term. It indicates that the speaker is probably uneducated. The original expression was footnoted in the original as (وثيقة نسب) and the translator rendered it appropriately by using the domestication strategy as (birth certificate).

In the example No. (2), the Arabic cultural expression, (أركحي يا سويده خيرلك) was used positively. It is used as a nickname expressing indicating, 'joking'. The author footnoted the term (أركحي) as (توقفي). The translator did not footnote, endnote or even explain the

above expression (blackie). The term (blackie) can have positive and/or negative meanings and the translator did not pay attention to such cultural expression.

Similar to the examples No. (1), and (2), in the example number (3), the translator retained the cultural term, (الزرايب) by domesticating it in one context as (the yards), and it was omitted in another context. The translator used the endnotes strategy in the omitted context as, (a reference to the encampments outside Benghazi, where, during the historical period in which this story's events took place, most of Libyan's slaves and former slaves lived out their primitive existence). Here, the translator succeeded in producing acceptable translation to the target readers. The translator substituted the omitted term, (الزرايب) with (neighborhood kids), so that the focus was on kids other than the cultural term itself. At the same time, the translator introduced brief historical endnotes to the cultural term, (الزرايب).

The term (البیوض) in the example number (4), is a cultural term that has a positive meaning; it means (the tip (money) that one gains from some work). The cultural term was footnoted in the novel as, (المقابل أو الأجرة). The term (البیوض) in the above example literally means (white colour), but it used here euphemistically to mean (the gift) according to Libyan culture.

In the example No. (5), the cultural term (البقشيش) is (an amount of money given to someone who has provided a specific service). It was domesticated euphemistically as (tips) in the target language, however, to be more accurate, it should be rendered (a bribe).

In the example No. (8), the Libya cultural expression (ياحزاركم يا مزاركم) is translated inappropriately as (once upon a time). The above original expression is a popular expression used in public old tales. It may denote (guessing) in the original context, and used traditionally to attract the audience (children) in the original. It is like a guessing game, for example, when grandmothers want to calm children down, they play this guessing game as, (ياحزاركم يامزاركم، شن تغذى حماركم؟)، while the translator translated the original expression by using the English expression, (once upon a time). This is an English expression expresses (a starting to tell a story or a tale about past times). Both expressions may have the same function, i. e. to say legends, but they do not have the same interpretation.

The original expression (الزنجي التقاز) in the example number (9), was footnoted in the original as, (الْمُنْجَم) that refers to a black person who practices fortune-telling. The author used to express the cultural expression orthophemistically, while the translation was

framed to express the above expression negatively as (a Negro soothsayer). It was translated inappropriately, because the target expression has a negative denotative meaning when using the term (Negro). The translator mistranslated the exact original contextual expression, as (Negro soothsayer). Negro is an insulting term in English culture.

While (عجوز حرة), denotes to an old woman without indicating whether she is white or black. The translation was (an elderly white woman). The translation was domesticated accurately, because (the woman was really white and Christian in the novel). The translator succeeded in maintaining the exact rendition to the original context by domesticating the original expression.

The cultural term, (اللاقي) in example (10) refers to a traditional drink extracted from palm trees. It is a fresh beverage. The author footnoted the above cultural drink as (نوع) من الخمر المُحلى المستخرج من النخيل. The cultural term was mistranslated as, (date wine). The translation is not appropriate, because the original term is considered as (a natural drink and it is not manufactured to be fermented drink). It would be acceptable and comprehensible if it was translated as, (palm tree juice).

The cultural expressions in the examples No. (11&12), (بيت بنات الله) and (صبايا كويسات) are considered taboo expressions and they were translated accurately. The author euphemized both expressions and footnoted them as (صبايا كويسات), as (المومسات). Taboo expressions were euphemized in the original, because such places are prohibited and do not align with our religious and social culture. Taboo expressions are problematic and they carry connotative meanings, therefore they should not be translated literally. Translators must be careful when translating such expressions, (Baker 2007).

While in the cultural expression, (وانظري إلى رأس القط في المرأة), in the example number (15), was translated literally as, (And then looks at the cat's head in the mirror). The translation was not appropriate, because the cotext is meaningless and there were not any endnotes explaining and/or clarifying the mistranslated expression to the target readers. In the example No. (16), the translator did not pay extra attention to the titled chapter in the original text, (أنا خيط وهو حيط), where she rendered the cultural expression incorrectly as (I'm a String and He's a Wall). The Libyan cultural expression is (أنا حيط وهو خيط) should be conveyed as, (I'm a Wall and He's a String). Such cultural expressions must be taken into consideration in translating specific cultural expressions. Moreover, the same expression was repeated several times in the Arabic version, and the translator rendered

it appropriately. The strange thing here is that the same expression was used as a title and repeated within the context.

In the example No. (18), the cultural expression (القرش الأبيض) symbolizes money that someone saves for difficult circumstances and the common Arabic proverb, (القرش الأبيض لليوم الأسود) expresses the importance of saving money for future crises. The above cultural expression was domesticated as (I learned how to work hard for what I earned). (القرش الأبيض) indicates warning in Arabic culture. The translator did not render the expression accurately, and ignored to express the exact Arabic cultural meaning of (القرش الأبيض).

In the example No. (19), the expression (حَبْتِي الفردغ) is considered a Libyan cultural expression that refers to a type of a golden necklace surrounded with beads of gold. It was footnoted in the original as (الفردغ قطع ذهبية بشكل وحجم نواة التمر). The translator conveyed it as, (two gold ornaments). It is difficult to find a similar expression and/or a similar equivalence in the target language. So it was domesticated to the target readers.

In the example No. (20), (التكيلة) is a Libyan cultural term (an ornament used by women in Eastern areas in Libya). It was footnoted as (أقراط من الذهب التقليدي). The translator has just approached the meaning of the original, because there is no direct equivalent. The translator domesticated the original expression to carry the intended meaning in the target language as, (a new pair of hoop earrings).

In the example No. (21), the cultural expression, (كوية الملح) is footnoted in the original novel as, (إسم من أسماء بنغازي القديمة، كوية أو قرية الملح لشهرتها باستخراج الملح). The translator rendered the above expression as, (Benghazi-The City of Salt-had no taste without her!), while she put an endnote to the above expression and conveyed the footnote of the original as, ("City of Salt". "Village of Salt" is an ancient name for Benghazi derived from its fame for salt extraction). The researcher thinks it is not a good example.

The cultural expression in the example number (22), (رداء المتقل) is translated as (silk robe). The researcher thinks that the translation was not acceptable, because (الرداء المتقل) cannot be translated as (silk robe). The translation does not convey the sense of heaviness or additional adornments.

The cultural expression, (جربوات الكوسة), in the example No. (23), is translated as (baby zucchini). The translation was not appropriate, when it was translated literally, but it may be acceptable when the translator added (inexperienced prostitute) to the target text.

In the example No. (25), the cultural term (صنّورة) was footnoted in the original as (عمود). الخشب الكبير الذي يتوسط أسقف البيوت العربية القديمة The explanation was not clear. The original

cultural term was translated as (the kitchen's central pillar), where the translation was meaningless.

Baker (2006) addressed the topic of translation and discussed how translators can convey the cultural sensitive expressions, such as taboos, especially when dealing with social expressions of two different languages such as Arabic and English.

In the example No. (27), the Libyan cultural expression (إبنكم الموقر حسين يعطس ويكح يا شيخنا) is considered taboo and it was euphemized as, (For your information, Sheikh, he said, your esteemed son is a faggot). The translator domesticated the expression directly to the target readers, as well as, added an endnote to the original expression (يعطس ويكح) as, (A Libyan euphemism for homosexuality).

In the example No. (33), the cultural term, (الخرقة) is a piece of cloth or (a rag that can be used for different purposes such as wiping or cleaning). The translator mistranslated the original cultural term when it was translated as (cloak). The researcher thinks that (الخرقة) carries a negative connotative meaning in the source text that cannot be translated as (a cloak). The context is used to downgrade the person who wore the cloak. The translator did not pay attention to the embedded meaning that (الخرقة).

The intended meaning of the Libyan cultural expression, (بلاد يأكلك فيها الطير), in the example No. (34), refers to a dangerous area where, may be, bad things can happen. The translator mistranslated the original context as, (a country where you get eaten alive). The translation is meaningless.

In the example No. (42), the Arabic Libyan expression (آه يا عيني يا داي) is a popular expression used in Arabic culture to express deep sadness and sorrow. It can be translated into (oh my aching heart), or (**My God**) because both expressions express a similar negative feelings of sadness and emotional pain.

Table (2), Expressions Translated by the Foreignization Strategy

	Arabic source text	English target text
1	"دون أن يطالني غضبها أن تفجر "البوري" في دماغها وقذفته علينا"	"While staying safely out of range in case the "bouri" exploded in the Sudanese girl's brain".
2	"يا اسقاوة، قولي لمبروكة تعد لنا الغداء شكشوكة"	"Asgawa! Tell Mabrouka to make us shakshouka for lunch".
3	"سأذهب مع عمي مصطفى الحوات وسأساعده في الصيد."	"Then I'll go with uncle Mustafa Al-Huwwat and help him fish".
4	"متى تدربت جيداً على دق الدربوكة مع درمة."	"She had a feeling that once Durma had taught her to play the darabuka".

5	"كانت ترغمها على شرب دَنّ من الماريسا"	"She would force her to drink an earthen jug full of marisa (locally made wine) "
6	"كانت تتنفس بصعوبة من فمها وتلتصق لَهاتها بسقف حلقها والدم يسيل من أنفها، سقتها من إحداهما (وردي مسه) ومن الأخرى (نازلي درنة)"	"Then she brought out two bottles containing the remains of two types of locally brewed liquor- Nazli Durna and Wardi Mass "
7	"هل تستطيع أن تسخن البنادير للمشايخ وتلبس على ظهرك طبلية يضربها طبال من وراءك".	"Would you be able to heat the bendirs for the sheikhs, sling a drum over your back, and let a drummer beat on it from behind you"
8	"هذا هو اليوم الذي يقولون عليه في الامثال: (يوم لا حضره محمد ولا علي)".	"You've heard people speak of (a day without either Muhammad or Ali) ? Well, this is the kind of day they were talking about!"
9	"انتهينا يا رجل، لماذا تندب مثل النساء؟ البركة في أولادك الآخرين".	"(Now now), al-Figgi said, ' Why are you wailing over this like a woman? '".
10	"استغربت فاطمة ومنعاً للحرص قلبت لها السباط على وجهه فعدت رقية وقلبت السباط على قفاه قائلة لها: لا هكذا ولا هكذا".	"Fatima was surprised at what her sister-in-law had said. So, to avoid embarrassment, she flipped her shoes over . In answer to Fatima's unspoken Question, Rugaya turned the shoes over again , saying, 'Neither'".
11	"ياويلكم، الجرد والكاغد!"	"Let me in, damn you! I've got to get the jard and the birth certificate! "
12	"خلية العمل التي ستتطلق منها دلائل الاحتفاء بمبعوث الوالي وبعض مشايخ الزوايا وعمداء العائلات، تمهيداً لترشيح حملة القفاطين أو البرانيس الحمر"	"The beehive of activity so central to the next day's celebration, which would be attended by the Ottoman Wali's envoy, sheikhs of Sufi worship centres, and family chieftains in preparation to nominate those who would don the red burnoose "
13	"أشارت لها أن تضع في المجلس وسائدها الخاصة المطرزة وأن تبخرها بعود القماري وترش قطرات من ماء الزهر في جرة الماء البارد التي يشرب منها الحاج وتوقد فنار القاز وتعلقه بالشجرة".	"She told Aida to prepare tea for her and her husband in the house's inner courtyard. She instructed her to set out her special embroidered cushions and perform them with oud al-gmari incense, to put a few drops of rosewater in the hajj's clay water jug, and to light the kerosene lamp and hang it in the tree."
14	"ترمقه بنصف عين، ذلك ليس صحيحاً، فهو جائع ويود أن يأكل حتى عبود زميته لو وجده اللحظة".	"He was starving and if there'd been a handful of zummaita in front of him, he would have gobbled in right down".

15	"إذ لا مبرر للحذر من طفل ساذج لا يفهم فما بالك إن كان أسود بربع دماغ، كما يشرع الاعتقاد".	"They had no reason to worry that I would spread their secrets. Besides, I was black, which I meant I only had a quarter of a brain ".
16	"ضربني على رقبتني قائلاً إنني ولد ذو رأس يابسة".	"He smacked me on the back of the neck. He said I was a hardheaded boy "
17	"أخرج من فرملته روزنامة ملفوفة ربطت بخيط وضعها في الشق بين الباب والعتبة المرتفعة"	"Out of a pocket in his farmala , he brought a document that had been rolled up and tied with a string. Slipping it under the door"
18	"دعيه لموسم الدنقة فهو قريب".	"Leave it till the danga season. It's right around the corner".
19	"عيدة هناك تطبخ العصيدة لتغذي أولادها".	"Yousef replied that he'd just come from her hut, where Aida was cooking asida for her children"
20	"جاء حامل السوط في القافلة، ومسح مرق البازين عن فمه وجلدهم كي ينهضوا ويسيروا"	"The caravan's slave driver came up, wiped some bazeen broth off his mouth, and flogged his captives to make them get up and march"
21	"أخرجت سيدة بيضاء من تحت فراشيتها قطعة قماش مطابقة لتلك التي كانت في معصم الصغير ليلة ميلاده".	"She reached under her farrashiya and brought out a piece of fabric that matched the one that had been tied around Miftah's wrist on the night he was born".
22	"يجب أن تذهب إلى بوقا وتسألها، قل لها أمي تسلم عليك وتقول لك نريد أيضاً من (شد ما جاك)".	"But you still need to go ask Bouga about the onions and the oil. Tell her your mama says hello, and that she also needs some (shidd ma jak)".
23	"قالت المرأة (الله غالب)، وبكت"	"(Allah ghaleb) the woman said bursting into tears".
24	"كانت الشوشانة الكبيرة تنصت للحديث من الحمام وتتعاطى النفاة متحسرة مثلهم على هرب تعويضة وقالت: (أنا لا مصلحة لي في قتال الديوك)"	"The old shushana was eavesdropping on them from the bathroom, where she sat surreptitiously taking snuff, sighing wistfully over Tawida's escape and said, (I've got nothing to gain from their cock fight)".
25	"وكيف انتهت بها الحال هنا وبأختها في طرابلس، مرافقة لزمزامة شهيرة ذات حظوة عند الأعيان هناك".	"Where had it been. How had she ended up in the Slave Yards, whereas her sister had ended up in Tripoli, where she performed with a zimzama who was popular with the city's dignitaries".

26	"كانت متعبة من يوم كامل أمضته في المطبخ تعدّ مؤونة الشتاء، من عصيان الشمس والقديد"	"She was exhausted, having spent all day in the kitchen preparing the winter provisions of usban al-shams and jerky "
27	1- " يدير محلاً لبيع السفنر". 2- " كان يشاغيني وينادينني "السويدة"، أصبح أناديه "السنفار".	1- "A kind of fried bread we called sifiniz ". 2- "He call me 'little Blackie'. So I started calling him ' the sifiniz man '"

Twenty-seven Arabic Libyan cultural terms and expressions were rendered by using the foreignization strategy. Some of the original expressions were properly foreignized, because the translator used to merge the footnotes used by the author as explanations, and the endnote strategy.

According to Baker, (2007), the goal of the foreignization strategy is to enhance the understanding of the target readers to the source culture and to convey the spirit of the source text accurately. When using this strategy, it is advisable to translators to provide explanations, such as (footnotes or endnotes) to enrich the cultural experience for the target readers. The researcher will write down in sequence the numbers of the examples that were rendered properly and will only analyze the problematic expressions.

The expressions that were translated properly are in the following examples: (5, 6, 7, 9, 10, 11, 12, 14, 17, 18, 19, 20, 21, 22, 23, 24, 25 and 26).

In the example number (1), (البوري) is a locally cultural term refers to (an intense anger of a black person). The expression was footnoted in the original Arabic novel as, (التسمية)، (المحلية لغضب الإنسان الأسود وهيجانته). The translator conveyed the source cultural term by using the foreignization strategy without providing any explanation to the target readers. Thus, it was translated inappropriately.

In the example No. (2), the Libyan cultural term, (الشكشوكة) was rendered as (shakshouka). The author footnoted (shakshouka) as (الاولمليت). The researcher thinks that the (omelette) is not exactly the same as (shakshouka). The term (shakshouka) was not well footnoted in the original. The translator did not pay extra attention to the cultural term and she has just foreignized the term without clarifying the cultural term and this can be unacceptable, because Baker, (2007) stresses that the goal of using the foreignization translation strategy is to retain the cultural characteristics of the source texts to be acceptable to the target readers.

The Libyan cultural term in the example number (3), (الحوات) was foreignized, but the translation retained meaningless. The cultural term in this example is a traditional nickname refers to a man whose job is fishing. For example, in English, (الحوات) can be an equivalent of the term, (fisherman). The researcher thinks that the translator failed in providing a suitable rendition to the above cultural term.

In the example No. (4), the Libyan cultural term, (الدربوكة) was translated as (darabuka). The translator foreignized the term and used an endnote as, (a long-necked stringed instrument resembles the mandolin). The endnote is unacceptable. The term (الدربوكة) is completely different from the (mandolin) in that the (darabuka) is usually made of clay or metal covered with a stretched skin and striking the skin with hands to produce rhythms. The term (mandolin) is a string- instrument played, by using a pick, with eight strings used to produce melodies.

In the example No. (8), the Libyan cultural term (لا حضره محمد ولا علي) is used to express a situation where someone feels that he has no support or feels pessimistic from a particular negative event. The expression was foreignized by adding an endnote that was not acceptable, because it does not explain the exact reason of the original situation of using the expression. The above cultural expression was endnote as, (This is a local Libyan expression that hearkens back to the heroic figures of the Prophet Muhammad and his son-in-law, Ali Ibn Talib, who once delivered the Prophet from mortal danger. When the Prophet got wind of the fact that his opponents from the tripe of Qureish were plotting to kill him, he fled by night, and Ali valiantly volunteered to sleep in the Prophet's bed to deceive the Prophet's enemies into thinking he was at home). A "day when neither Muhammad nor Ali comes", is thus an ill-fated day on which no protection is to be found. The researcher thinks that the endnote strategy does not give the intended meaning.

The cultural expressions in the example No. (13), (عود القماري وتوقد فنار القاز), were conveyed accurately, by providing acceptable and meaningful endnotes, while the cultural term (الجرة) was not translated properly. It was rendered as, (clay). (Clay) refers to the raw material used in making (الجرة).

The translator did not pay extra attention to the cultural expressions below and mistranslated them all. Cultural expressions should not be conveyed literally. There were not any explanations, footnotes or endnotes.

The cultural expression, (أسود بربع دماغ), in the example number (15), was translated inappropriately as (which I meant I only had a quarter of a brain). The translation was foreignized without any endnote or explanation. The researcher thinks the translation was meaningless because it lacks explanations.

Also, the expression in the example marked by (16), (ولد ذو رأس يابسة), was mistranslated when the translator foreignized it as, (I was a hardheaded boy). The translation was not meaningful in the target language because it does not carry the appropriate intended meaning to the target readers.

If comparing both examples No. (27), the Libyan cultural term, (السفنز) and (محلاً لبيع) were footnoted in the original as (نوع من الفطائر الشعبية). They were translated as, (the sifiniz man) and (a bakery that specialized in a kind of fried bread). The researcher found out that the first translation (the sifiniz man) was conveyed inappropriately. The meaning of the expression is still ambiguous, because the cultural term was foreignized without providing any clarifications, while the second cultural term was translated properly, because the translator expressed it by using an explication.

Table (3), an Expression Translated by the Cultural Adaptation Strategy

	Arabic source text	English target text
1	"همست لشوشانتها: هذه الخادمة (عرقوبها جلاب)." (عرقوبها جلاب)	"This girl's a real money horse," she whispered to her shushana.

The above cultural expression (عرقوبها جلاب) is used in this example to refer to a beautiful lucky fortunate enough woman who succeeds in whatever she does in her life. The expression, (عرقوبها جلاب) is a Libyan cultural proverb. It is translated properly as; (This girl's a real money). The previous Arabic expression reflects the same meaning of the cultural expression, (حصانها جزاي). Both expressions have the same connotative meaning.

Table (4), An Expression Translated by the Omission technique

	Arabic source text	English target text
1	"ترمقه بنصف عين، فهو جائع ويود أن يأكل حتى عبود زميته لو وجدته اللحظة"	"He was starving and if there'd been a handful of Zummaita in front of him, he would have gobbled in right down"

The whole sentence (ترمقه بنصف عين) is omitted in the above example. It is considered as an important expression and carries crucial meaning in expressing the situation in the source text. Sign languages are of great importance and should not be omitted.

According to Baker (2007) omission is a translation strategy where translators shape the narratives between two different languages by excluding certain expressions of the source texts. Baker, (2011) states that omission is preferable as a valid strategy, if the

omitted expression does not add any crucial information to the target language, or when the omitted expression needs excessive explaining.

The above expression, (ترمقه بنصف عين) is a Libyan cultural gesture, which carries a significant meaning in the original and it should not be omitted in the target text. Gestures or sign language may carry crucial meanings in translation and dropping these features of language may be problematic in conveying the exact cultural expressions. Translators, as mediators, need to pay attention when rendering gestures.

9. Summary and findings

As a result of the above discussion, the researcher sums up the above analyses as follows. Baker's (2007) theory in translation is quite appropriate for translating cultural expressions to be applied on translation works, especially, in translating specific-cultural expressions between Arabic and English. However, using the foreignization strategy with no footnotes or endnotes may create inappropriate renditions.

The cultural expressions were translated by using different translation strategies. The researcher analyzed both the source and target versions to see whether Baker's (2007) translation strategies fit the data extracted in this study or otherwise.

The study found out that the Baker's theory was helpful in translating some of the source cultural expressions, but others were not. In some cases, the translator failed to render the appropriate meaning of the original. The reason was due to the translator's lack of knowledge of the cultural differences between Arabic and English. For example, the cultural expression, (البوري) was foreignized without explaining it; (بلاد يأكلك فيها الطير) was mistranslated as (a country that you can be eaten). In the same manner, the expression (أسود برقع دماغ) should not be translated literally.

Another crucial finding is that, Baker's (2007) strategies include a number of translation strategies that can be used for translating the cultural expressions, however, not all the Baker's strategies were fit to be used in translating Arabic cultural expressions, due to the cultural differences between Arabic and English languages. Finally, it is always difficult for translators who are unfamiliar with the culture of the source language to produce an accurate translation. Moreover, the unfamiliarity with cultural expressions may lead to distortion and misinterpretation the original message.

10 Recommendations

- 1- Translators have to be acculturated, i.e. there may be a cultural contact of specific concepts and practices, which do not exist in one's language. Thus, translators of

literary works should not be only bilingual, but also bicultural to convey the appropriate rendition.

- 2- Language competence in both languages could be more useful in translation than the use of translation strategies.
- 3- It is advisable, to rely on language experts to produce more accurate work in translating cultural expressions. Inexperienced translators can guide themselves to translation strategies used by experienced translators in rendering Arabic specific expressions into English and vice versa.
- 4- Glossaries and specialized dictionaries dealing with specific Arabic cultural expressions must be available to translators.
- 5- Foreignization can be used successfully if followed by strategies such as, explications, footnotes, endnotes, and contextualization.
- 6- Further attention should be paid to taboo expressions.
- 7- Gestures and sign language are of great importance for working out the meaning of some expressions that coincide with them.
- 8- Translators who deal with Libyan cultural expressions should be well informed on Libyan culture and more academic studies are needed on Libyan literary works, due to their richness of specific cultural expressions.

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