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Analysis of Culture-Specific Items and Translation Strategies Applied in Translating Ezzat El Kamhawy's *House of the Wolf*

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Abstract:

Intercultural competence constitutes a complex phenomenon to translators owing to the crucial interplay between culture and language, which causes translators to encounter difficulties in the translation of culture-specific items. Newmark, emphasizes the fact that each language has its own 'culturally' bound structures and features which are reflective of people's attitudes, behaviours and ways of thinking. The present study aims to evaluate the translation of the culture-specific items in one of the contemporary Egyptian novels entitled 'House of The Wolf'. It investigates whether or not the translator has succeeded in maintaining the local color of the Egyptian culture via an effective rendering of the culture-specific items into the target text. The study further examines the translation techniques and strategies used to translate these culture-specific items in order to maintain the flavour of the source culture. The novel was written by Ezzat El Kamhawy in 2010, who is an Egyptian novelist and journalist, and was translated into English by Nancy Roberts in 2013, who is an award-winning translator of Arabic literature. The author's beautiful craftsmanship and simple storytelling, often poetic style, entitled the novel to win the Naguib Mahfouz Medal for Literature in 2012. The novel sheds light on a peaceful Egyptian village that witnesses Ottoman rule in the early nineteenth century until the US invasion of Iraq in 2003, and creates an intricate picture wherein drastic developments in the tangled and complex relationships within the family and the unexpected and often shattering events outside the village are intertwined. Nord's functional model in translation quality assessment is adopted as a theoretical framework. Newmark's model of classifying 'culturally' bound features is deployed and the strategies and techniques which he proposes for dealing with the cultural gap are thoroughly investigated during the course of the analysis. Furthermore, a light is shed on two of the most important translation strategies in literary texts: foreignization and domestication. In evaluating the translation of the culture-specific items, it is revealed that Nancy Roberts resorts to some foreign is in translation techniques such as 'naturalisation', 'cultural borrowing' and 'literal translation', which help maintain the foreignness of the source text, and some domesticating translation techniques such as 'cultural equivalence', 'equivalence' and 'neutralisation', which have been used in order to acquaint the target audience with various aspects pertaining to the Egyptian culture and produce a natural and transparent target text. The findings point out that Roberts succeeds to a certain extent in maintaining the flavour of the Egyptian culture in the target text via the transliteration of names, titles and places.

Keywords: Culture-specific items, house of the wolf, Nord's functional model, source culture, source text, target culture, target text, translation strategies, Foreignisation, Domestication

1. Introduction

The *House of the Wolf* was written by Ezzat El Kamhawy in 2010, who is an Egyptian novelist and journalist, and was translated into English by Nancy Roberts in 2013, who is an award-winning translator of Arabic literature. The author's beautiful craftsmanship and simple storytelling, often poetic style, entitled the novel to win the Naguib Mahfouz Medal for Literature in 2012. The novel sheds light on a peaceful Egyptian village that witnesses Ottoman rule in the early nineteenth century until the US invasion of Iraq in 2003. It creates an intricate picture wherein drastic developments in the tangled and complex relationships within the family and the unexpected and often shattering events outside the village are intertwined. The novel revolves around a female orphan Mubarakha who is in love with Muntasir. They think they can get married and enjoy an optimistic future; however, both experience lost opportunities and missed chances at love.

Mubarakha is married to Muntasir's guardian who is much older than her, but being a strong-willed person, she manages to exercise full power and authority and earn her dominion over her much older husband who has become a puppet in her hands. Muntasir is the first to leave the village to explore the vast world and create his destiny.' Review: '*House of the Wolf*' a Multigenerational Novel with Women's Lives at the Center', (2014) claims that 'Like the *Trilogy*, *House of the Wolf* is set in a patriarchal world, and it is the men who make life-changing decisions. Yet it is daily life — particularly the lives of women — that provides the book's rich emotional tapestry.' In 'Fiction in Translation', (n.d.) Humphrey Davies, who is one of Mahfouz's Medal Award Committee, emphasizes the idea that 'this intricate dynamic picture captures much of the essence of the country's recent experience.' Tahia Abdel Nasser, who is another member of Mahfouz's Medal Award Committee, comments of the beautiful artistry of the novel by saying that it 'invites us to reflect on the boundaries that separate the village from modernity, fiction from history, and art from life.'

The House of the Wolf abounds with glowing instances of Egyptian history which are manifested by wars, revolutions and colonial rule. All of these instances are not plot-drivers and they do not change anything in the main characters. Instead, they just correspond to the fictive events and the tangled lives of all the characters. In fact, characters do change, but this change does not come from the way things change over a hundred years. Instead, the frisson of the novel pertains to the characters' missed chances at love and to their adaptation to social norms and cultural limitations.

1.1. Aim of the study

The present study aims to evaluate the translation of the culture-specific items in one of the contemporary Egyptian novels entitled '*House of The Wolf*'. It investigates whether or not the translator has succeeded in maintaining the local color of the Egyptian culture via an effective rendering of the culture-specific items into the target text. The study further examines the translation techniques and strategies used to translate these culture-specific items in order to maintain the flavour of the source culture. The problem areas of translation are highlighted and solutions are suggested; therefore, the study is both descriptive and prescriptive. Nord's functional linguistic model for assessing the quality of translation is adopted as a theoretical framework and the translation strategies deployed in the course of the analysis are those proposed by Newmark (1988). They are investigated and analysed in terms of whether they maintain the strangeness of the source culture (foreignization) or minimize the foreign culture in order for the target text to be accessible to the target audience (domestication).

1.2. Research Questions

The present study attempts to answer the following questions:

- What translation strategies does the translator employ to render the culture-specific items from Arabic into English?
- Whether or not the culture-bound items in the novel have been domesticated or foreignized?
- To what extent was the translator able to preserve the local colour of the source text?

1.3. Research Methodology

Nord's functional model in translation quality assessment is adopted as a general theoretical framework and Newmark's model of classifying 'culturally' bound features is deployed and the strategies and techniques which he proposes for dealing with the cultural gap are thoroughly investigated during the course of the analysis. Furthermore, a light is shed on two of the most important translation strategies in literary texts: foreignization and domestication.

1.3.1. Nord's Functional Model

Nord believes that 'the quality of translation is linked to functional adequacyso as to achieve the communicative purpose of the translational action' (Madkour, 2016, p. 102). Her functional approach or model is based on source-text analysis and aims at revealing the problems of translation using various levels of analysis. It provides 'some guidelines for assessing the quality of translation' (Nord, 2005, p. 2). Madkour (2016, p. 91) states that Nord's model 'contains seventeen levels or factors that determine the text profile'. According to Nord (2005, p. 42), these factors are divided into two groups: 'extratextual factors' and 'intratextual factors' in translation assessment. The 'extratextual factors' enquire about 'the sender' or the author of the text, 'the sender's intention', 'the audience', 'the medium or channel the text is communicated by', 'the place', 'the time of text production and text reception' and 'the motive for communication'. 'Intratextual' factors or features are examined by questioning 'the subject matter', 'the content', 'presuppositions', 'text composition', 'non-verbal elements', 'lexis', 'sentence structure' and 'suprasegmental' features. These seventeen levels of linguistic analysis are used to assess the quality of translation.

1.3.2. Newmark's Strategies for Translating Culture-Specific Items

The disparity between the source and target cultures creates an intercultural gap. This gap exists when an item in the source culture lacks an equivalent in the target culture, when a source language item has a different connotation in the target language and when the source and target cultures do not overlap in terms of their beliefs and values. Different procedures and strategies have been proposed by many translation scholars in order to bridge the cultural gaps between source and target languages. Among those, is Newmark, who has introduced different strategies and procedures for translating culture-specific items. It is worth mentioning that some of Newmark's strategies (1988), which the translator of the novel *The House of the Wolf* has deployed, are examined thoroughly. These strategies are: 'transference', 'naturalization', 'neutralization', 'cultural equivalence', 'equivalence', 'through-translation', 'literal translation' and 'glosses' whose purpose is to clarify culture-bound words by adding extra information.

According to Aissi (1987, p. 134), these translation procedures are divided into two groups: 'direct translation or source language-oriented translation procedures and indirect ('oblique') translation or target language-oriented translation procedures'. The former includes: transference, naturalization, calque and literal translation, while the latter comprises neutralization, equivalence, cultural equivalence and glosses. The direct and the indirect translation procedures are explained, respectively, in the following sub-section.

1.3.2.1. Direct Translation

1.3.2.1.1. Transference

'Cultural borrowing' or 'loan word' are two alternative terms for transference. It is the simplest of all translation methods, since it constitutes a transfer of a source language term into the target language without translating it. Translators occasionally use foreign terms in order to introduce the flavour of the source language culture into a translation. It should be noted that some of the well-established borrowings have become an integral part of the respective target language. Vinay and Darbelnet (2000, p. 85) state that, in English, 'expressions such as 'rendez-vous' and 'enfant terrible', are no longer considered to be borrowings.'

1.3.2.1.2. Naturalization

It is a translation strategy whereby borrowed terms are, according to Robins (1978, p. 325), 'assimilated to the phonetic sound classes and to the phonological patterns of the borrowing language'. In other words, the source language word is adapted to the pronunciation and morphology of the target language.

1.3.2.1.3. Through-Translation

This translation method is also called 'Calque' or 'loan translation'. It is a 'special kind of borrowing whereby a language adapts itself via literal translation to new concepts represented by foreign words calques are borrowed meanings clothed in native word forms' (Ali, 2005, p. 114). In fact, a calque is an imitation of the morphological arrangement of the term, but not its pronunciation. Aissi (1987:137) state that calques 'consist of imposing the structural, semantic or stylistic features of source language on target language'. Therefore, calques are unidiomatic in the target language because they are modelled on the structure of source language expressions.

Calques emerge in order to overcome or serve to fill a lacuna. In other words, translators' resort to using loan translation or calques when a language falls short of providing the words to express new concepts or name new objects. It should be noted that a calque can either be lexical or structural. Vinay and Darbelnet (2000, p. 85) emphasize that 'a lexical calque respects the syntactic structure of the target language'. For instance, the French calque 'compliment de la saison!' from the English 'compliments of the season!', while 'a structural calque introduces a new construction into the language'. For example, the French calque 'Science-Fiction' from the English 'Science-fiction'.

1.3.2.1.4. Literal Translation

It is a 'word for word' translation in which the words and phrases of a source language are directly transferred 'into a grammatically and idiomatically appropriate target language text in which the translators' task is limited to observing the linguistic servitudes of the target language' (Vinay and Darbelnet, 2000, p. 86). In other words, literal translation does not take the context or the style into consideration but adapts the text to the target text syntactic rules.

1.3.2.2. Indirect (Oblique) Translation

1.3.2.2.1. Equivalence

It refers to a strategy which renders 'situations and cultural items specific to source language by similar or analogous situations and cultural items in the target language' (Aissi, 1978, p. 155). In other words, translators' resort to using this strategy when both the source and the target language texts refer to parallel situations using completely different structural or stylistic methods for producing equivalent texts. That is to say, translators use an expression or a term which is a well-known equivalent in the target language.

1.3.2.2.2. Neutralization

It is 'the restatement of a word or phrase by amplification or free rendering' (Aissi, 1978, p. 159). In other words, a concept or belief expressed by a source item is expressed by more than one word or a sentence in the target language; it is lexicalized in the target language but in a different form. Translators adopt this strategy when a source language item has no target language equivalent.

1.3.2.2.3. Cultural Equivalence

It is the extreme limit of translation where translators create or search for another situation in the target language which induces the same idea as that expressed by the target language situation and has the same effect as that experienced by the source text readers. Translators implement this strategy in those cases when a source language text refers to a situation which is unknown in the target culture. Vinay and Darbelnet (2000, p. 91) refer to it as 'a special kind of equivalence, a situational equivalence'.

1.3.3. Domestication and Foreignization

It is worth stating that the aforementioned translation procedures, the 'direct' or source language-oriented translation procedures and the 'indirect' or target language-oriented translation procedures go hand in hand with Venuti's two types of translating strategies: 'foreignization' and 'domestication'. In advocating 'foreignization', Venuti (2008, p. 15) urges translators 'to resist dominant values in the receiving culture so as to signify the linguistic and cultural differences of

the foreign text'. He considers this method to be 'a deviant pressure on target language cultural values to register the linguistic and cultural differences of the foreign text, sending the reader abroad' (Mizani, 2009, p. 5).

In fact, this deliberate inclusion of foreign concepts highlights the identity of the source text and makes the reader realize that they are reading a translation of a work from a foreign culture. As far as domestication is concerned, it implies that every foreign element is made familiar and recognizable to the target reader. It 'entails translating in a transparent, fluent, invisible style in order to minimize the foreignness of the target text' (Mizani, 2009, p. 5). It is worth mentioning the fact that Newmark's translation procedures can be divided into two main dichotomies based on Venuti's model: foreignization translation procedures, which include transference, through-translation and literal translation and domestication translation procedures, which comprise equivalence, neutralization, cultural equivalence and glosses which aim to clarify some culture-specific, technical or linguistic words by adding extra information.

1.4. Culture, Language and Translation

Newmark (1988, p. 94) defines culture as 'the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.' In other words, culture reflects and embraces people's habits, beliefs, morals, behavioural conventions, values, and the way they feel and act in a specific society, which are transmitted from one generation to another. It is a 'complex set of beliefs, attitudes, values and rules which a group of people share' (Larson, 1984, p. 431). Hofstede (1980, p. 21) defines culture as 'the collective programming of the mind which distinguishes the members of one group from another', and Bruner (1996, p. 94) views it as 'the toolkit for sense-making and communicating'. These definitions acknowledge the complexity of the term 'culture' since many scholars attempted to define it differently.

Language and culture are interdependent; they are inseparable as meanings cannot be grasped appropriately without taking into account the cultural context. A language user in a particular area is considered as a reflection of that community since language not only entails linguistic choices but also conveys the beliefs and values of a culture. House (2009, p. 11) states that language 'can only be understood when considered together with the cultural context in which these linguistic items are used.' Hongwei (1999, p. 121) believes that 'language is the life-blood of culture and that culture is the track along which language forms and develops'. In other words, language is not a feature or a component of culture; it can only be interpreted and understood within a culture; it is embedded in culture and cannot exist apart from it. Malinowski (1938, p. 3, as cited in Katan, 1999, p. 72) claims that 'language is essentially rooted in the reality of the culture....it cannot be explained without constant reference to these broader contexts of verbal utterances'.

Translation and culture hold close connection to each other as translation 'is not only a linguistic act, it is a cultural one, an act of communication across cultures..... a form of intercultural communication' (House, 2009, p. 11, 12). Its purpose is not to render meaning from one language into another, but is rather to compromise between source and target cultures. Therefore, translators face a permanent difficulty in dealing with the cultural aspects embedded in the source text and finding the most effective translation strategies at their disposal to render them successfully into the target text. Hence, a translator who is both bilingual and bicultural is able to carry out a complete translation. Translators have become aware of the fact that their mission goes beyond the code-switching process, as it takes into consideration the cultural factors during the translation process. Hence, translators realise the inadequacy of implementing the linguistic approaches in dealing with issues that go beyond the text. Snell-Hornby (1988, p. 127) postulates that this 'move from translation as text to translation as culture and politics is called a 'cultural turn'.

1.5. Definition of Culture-Specific Items

Culture-Specific Items are 'elements of the literary text that have exclusive associations with the source language culture that are unknown to the target text' (Zahrawi, 2018, p. 4). According to Habtoor and Qahtani (2018, p. 1016), culture-specific items 'refer to objects and ideas familiar to a particular cultural group', whose translation is problematic 'since their literal translation may be too exotic to target language readers'. This emphasizes the fact that culture-specific items reflect specific foreign culture concepts, which readers of the target text are not familiar with. To Nord (1997, p. 34), culture-specific items or "culturemes", are 'everything that we observe as being different from our own culture'. They constitute a challenge in their translation due to the fact that they either have a different meaning and interpretation in the target culture or do not exist at all. This, in turn, creates an intercultural gap between the source text and the target text, which, according to Daghighi and Hashemian (2016, p. 171), 'can best be seen in literary translations.'

In other words, literary works pose a difficulty for translation scholars because they are usually replete with cultural items and expressive features. This, in turn, urges translators to be acquainted with both the source and the target cultures and to exploit the most effective translation strategies so that 'the translation of the cultural items from the SL into the TL has the same effect on the TL readers as it does on the SL readers' (Munday, 2001, p. 42). In order to bridge the cultural gap, translators should consider the cultural nuances during the translation process in order to produce culturally communicative translation that is faithful in transferring semantic content and cultural implications. Newmark (1988: 95) proposes five domains for classifying foreign cultural words. These domains are:

- Ecology (flora, fauna, winds, plains, hills)
- Material culture (food, clothes, houses and town, transport)
- Social culture (work and leisure)
- Organisations, customs, activities, procedures, concepts (political and administrative, religious, artistic)
- Gesture and habits

1.6. The Analysis

This section examines how the translator Nancy Roberts handles the culture-bound items in the novel *House of the Wolf* and the strategies she uses to render them into the target language. It is obvious from the following examples that she resorts to borrowing, naturalization, neutralization, through-translation, literal translation, cultural equivalence, equivalence and glosses.

Example 1:

The story opens with the key and central character Mubaraka Badral Fuli, who lives in the peaceful Egyptian village of al-Ish (the Nest). She is a female orphan who is in love with Muntasir and wants to marry him. Mugahid, Muntasir's guardian, suggests having a cup of tea in Badr's house, who, in turn, welcomes him in his house. Soon, Mubaraka begins to sweep the house and sprinkle it with water:

ST (p.13): 'و أنصرفت بكل همة لجلي الكنكة النحاس بعد أن أطمأنت الي نظافة أكواب الشاي، وضعتها علي الصينية النحاس أمام قصعة النار، و أخذت تكنس الدار و الحارة أمامها و ترشها بالماء.'

TT (p. 8): '..... she energetically set about polishing the copper teapot..... After making certain that the tea service was clean, she placed the utensils on the red copper tray in front of the stove in the sitting room. Then, she began sweeping the house and the courtyard and sprinkling them with water.'

In this example, the translator substitutes the cultural word 'كنكة' with 'teapot', which is an inaccurate rendition of this word as 'كنكة' is used for making Turkish coffee, not tea. So, it is not a teapot. A better translation would have been 'a Turkish coffee pot'. The Arabic word 'قصعة النار' has been rendered into the target language as 'stove', which is an inaccurate translation because the Arabic word is completely different from the English one. 'قصعة النار' means a pot or bowl made of pottery that is sometimes used to make fire. It is closely associated with the pastoral atmosphere of the village, unlike the word 'stove', which is an emblem of modern life. Lastly, the word 'الحارة' has been substituted with 'courtyard', which does not convey the meaning, as the Arabic word means an alley or a narrow lane or path. It is a characteristic feature of older parts of towns and cities which is lost in the translation. The translator could have opted for foreignization by borrowing the word 'hara' and explaining its meaning in order to retain this culture-specific element.

Example 2:

ST (p.32): '.....و بينهم منتصرالذي دخل في زمرة الرجال منذ بلوغه، مستعيداً مكان أبيه علي الطبلية'

TT (p.26): '.....including Muntasir, who joined the ranks of the men from the time he reached puberty, therefore, reclaiming his father's place at the short-legged table around which they gathered at meals'. The translator here opts for domestication as she resorts to neutralization to make this foreign word familiar and recognizable to the target reader. She paraphrases and explains the meaning of the word 'طبلية' as 'a short-legged table around which they gathered at meals'.

Example3:

ST (p.41): 'انا مش صغير علشان أعمل زفة.'

TT (p.34): 'I am too old to be escorting a bride on horseback'.

As an old man, Mugahid refuses Mubaraka's request to make a 'زفة'. The translator here opts for domesticating the Arabic word by using neutralization as a translation strategy. She explains that 'زفة' is 'escorting a bride on horseback'. In fact, this is an inaccurate paraphrase because 'زفة' means a procession that loudly announces the couple's wedding, but not 'escorting a bride on horseback'. The translator could have transliterated the Arabic word 'zaffa' and explained its meaning.

Example 4:

ST (p.67): 'و بدأ الشيخ خطبته حول ثواب تجهيز محارب الذي يعادل ثواب الجهاد.'

TT (p.54): 'The sheikh.....began his sermon by reminding his listeners that someone who equips another to fight in defense of Islam is entitled to the same reward due someone who goes to battle'.

The translator adopts two translation strategies. namely: cultural borrowing and neutralization. She transliterates the word 'الشيخ' by saying 'The sheikh', which has already become an established target text expression. Moreover, she attempts to paraphrase the Arabic word 'الجهاد' by saying 'to fight in defense of Islam'. Instead, she could have simply naturalized it in the target language by saying 'jihad' as this term has become well-known and recognizable in the target culture. According to Merriam-Webster Dictionary, 'jihad' is 'a holy war waged on behalf of Islam as a religious duty'.

Example5:

ST (p. 304): 'رجعت يا لبوة'

TT (p.253): 'So you've come back, you lioness?'

Mubaraka addresses her granddaughter Zavna, who has eloped with a carpenter long time ago and now has come back to the village. She calls her in Arabic 'لبوة', which the translator has literally rendered into 'lioness'. In fact, this is not a

successful translation as the word 'البوة' has a bad connotation in the Egyptian society and culture. Women who are perverted, adulterous or immoral are usually addressed with this term. The translator could have used the equivalent term 'bitch' to convey the exact meaning instead of the literal translation which has stripped the original expression of its full meaning.

Example 6:

ST (p.131): 'و تعدد مزايا عائلة الجحش، و مزايا زكية و تصفها بالمهرة العربية'

TT (p. 110) 'She also made a point of enumerating the virtues of al-Gahsh family and the new bride, describing Zakiya as an 'Arabian filly'. The translator implements two translation procedures: cultural borrowing and literal translation. She transliterates the name of the family 'al-Gahsh', as a manifestation of the exotic flavour which helps the target reader understand that the events, characters, beliefs, customs and values in this novel are part of a totally different community. The Arabic expression 'المهرة العربية' is very popular in the Arab gulf and the Arab countries. It has positive connotations as it is used to describe a woman who is bold, genuine, strong and beautiful. The literal translation of this expression fails to convey the implied meaning to the target reader, who is unfamiliar with this expression. Therefore, the translator could have rendered it as follows: 'as beautiful and strong as an Arabian filly'. It should be noted that these translation strategies have a foreignizing effect which enhances the foreign cultural forms and creates a diverse discourse.

Example 7:

ST: (p.299): '.... و تفرغ لتربية زبيبة كبيرة في جبهته.'

TT: (p.250): 'He'd then devoted himself to growing a big dark spot on his forehead from all the prostrating he did in prayer.'

Mustafa, Mubarak's grandson has grown a 'زبيبة' in his forehead; he has become an ascetic person who practices rigorous self-denial as a measure of spiritual discipline. A 'زبيبة' has an important significance in Islam, which requires its believers to pray five times a day by kneeling and touching the ground with ones' forehead. It is considered as a sign of piety, dedication and frequent worshipping. The translator attempts to paraphrase this culture-bound term, but fails to transfer the indirect meaning, which indicates a person's close adherence to Islam rituals and teachings. Therefore, the translator could have borrowed the term 'zabiba' and explained its significance in the glossary.

Example 8:

ST (p.111): 'تجلس بها مع النساء فوق سطح أقرب بيت يطل على ساحة الذكر، يتقرجن و يسمعن الإنشاد.'

TT (p.94): 'She and Mubarak would sit with the women on a housetop overlooking the courtyard where the dhikr was taking place so that they could watch and listen to the singing'. Mubarak remembers how her neighbour Hamida used to take care of her after her mother's death. She remembers how she used to take her to 'ساحة الذكر' to watch and listen to 'الإنشاد'. In this example, the translator naturalizes the cultural word 'dhikr', which has become an established target text expression. However, she gives a detailed and thorough explanation of its meaning in the glossary. It is 'the repetition of words and phrases as a means of holding God in remembrance.....it also refers to a gathering in which such words or phrases are repeated'. Moreover, the translator has used the general term 'singing' to substitute for the Arabic word 'الإنشاد', which is a kind of singing; it is religious singing or chanting. The translator should have used the expression 'religious chanting' instead of the hyperonym 'singing'.

Example 9:

ST (p.113): 'حتى طفلها منصور الذي صار موزعاً بين الكتّاب و الذهاب مع أبيه و أخويه إلى الحقل.'

TT (p.96): 'Even her little boy Mansur, who now spent part of his time at **school** and the rest of the time in the field with his father and his two brothers'. The translator substitutes the cultural word 'كتّاب' for the English word 'school', which is not equivalent to the Arabic word. The translator should have considered the fact that 'كتّاب' is a basic and primary place in villages and rural areas which teaches young Muslims the Holy Qur'an and the principles of reading and writing. So, it is not a 'school'. The translator could have either paraphrased it or used the 'loan word' 'Kuttab' and explained its meaning in the glossary.

Example 10:

ST (p.31): 'و قليلاً ما يحظين بطبق من الملوخية....'

TT (p.26): 'From time to time they might also have a bowl of mulukhiya'

Example 11:

ST:(p.69): '.....هم و سائر الغرباء من باعة العسلية'

TT: (p.): '....as well as toward all the other strangers in attendance, including the asaliya vendors'.

Example 12:

ST (p.271): 'و بدلاً من الفاكهه و الكنافة صار يعود بالين'

TT (p. 227): '.....and rather than bringing fruit and kunafa, he began bringing coffee beans'.

Example 13:

ST (p.43): '.....حاملات حلل الحمام المشو و الرز المعمر...'

TT (p.35): '...carrying cooking pots with stuffed pigeon and oven-browned rice with milk'.

Example 14:

ST (p.123): '.....و الحلوي و الفاكهه و زجاجات الشرابات...'

TT (p.104): '.....sweets, fruits, and bottles of fruit-drink concentrate'.

Admittedly, the aforementioned extracts are abundant with food items which constitute part of the material culture. They differ from one community to another; hence, are representative of different cultures. In the first three examples, the translator chooses to preserve these items in the target text via naturalization and cultural borrowing, respectively, which helps to show the foreignness of the source text. However, in the last two examples, she resorts to neutralization as a means of making the foreign items familiar and recognizable to the target reader. In the first two examples, the translator naturalizes the food terms 'mulukhiya' and 'asaliya', while borrows the term 'kunafa' from the source text. However, she provides a detailed description and explanation of these culture-specific terms in the glossary.

She explains that 'mulukhiya' is 'a green leafy vegetable that is made into a thick soup and often served with chicken and rice', while 'asaliya' is 'a sweet made by boiling molasses until it becomes a dark syrup, then letting it cool and solidify enough to be molded into various shapes'. 'kunafa' is 'vermicelli baked with sugar, melted butter and honey'. The cultural word 'رز معمر' has been rendered successfully into the target language through paraphrasing: 'oven-browned rice with milk'. Lastly, the Arabic word 'شرابات' has been explained as 'fruit-drink concentrate'. In fact, the cultural word 'شرابات' refers to a popular drink in Egypt and the Arab world which people drink on happy occasions as a manifestation of joy and delight. It has been used in the novel in the context of Mubarak's wedding, so, the rendition of this item into the target text lacks accuracy because it only states that it is a kind of fruit drink, but not a particular drink that is associated with happy occasions. The translator could have either paraphrased the term and explained its significance to the Egyptian culture or borrowed it and clarified its meaning in the glossary.

Example 15:

ST (p.69): '.... و كانوا يأتون به إلي الشيخ الساكت لكي يرقيه'.

TT (p.57): '.....they would bring them to the Silent Sheikh, who would recite verses from the Qur'an over them for healing'.

In this example, it is obvious that the translator opts for a transparent and fluent style in order to minimize the strangeness of the foreign text. She resorts to neutralization which creates a domestication effect on the target reader. The translator has successfully paraphrased the foreign item 'يرقيه', since it is part of the Islamic culture, which is unknown to the target reader.

Example 16:

ST (p.66): 'أم القاعود في البيت تعود.'

TT (p.54): 'when a man's got children at home, he's bound to be back even if he's roamed'.

Hafiza, Mubarak's co-wife tries to tease her by emphasizing the fact that her husband, Mugahid, will soon leave Mubarak and come back to her as she is privileged by having male children, while Mubarak has not had any yet. Hafiza refers to an Arabic proverb which highlights the preference for having male children over females. It states that even if a woman gets a divorce, but has a son, she has to go back again to her husband's house because her son will inherit in his father's house. That is to say, having a male child is capable of reuniting the family even if there is a divorce or the father goes astray. The translator finds no equivalent proverb in the target language, so she has successfully paraphrased it and conveyed the intended meaning.

Example 17:

ST (p.215): '.... بعد سنة قضاها في إصلاحية الأحداث...'

TT (p.183): '.... after spending a year in a juvenile reformatory'.

Example 18:

ST (p.269): 'استقبلوا بينالعبور بحذر'

TT (p.225): '...received the announcement of the crossing with caution'.

Example 19:

ST (p.298): '.... و يؤسس خلية الجهاد بها'

TT (p.249): '...and established a jihad cell'.

It is worth mentioning that the aforementioned extracts contain instances of loan translation or calques which result from the cultural interinfluence the Arabic and the English cultures. Instead of borrowing the expressions of the source text, the translator produces target language equivalents that are literally modelled after the source language phrases. This is because the target language cannot provide the necessary words to express these new concepts. In the first example, the Arabic expression 'إصلاحية الأحداث' is an educational-correctional facility to which young offenders are sent in order to rectify their deviant behaviours and attitudes. This phrase is familiar to source text readers, but sounds unidiomatic to target readers. Moreover, the Arabic expression 'بيان العبور' is of great significance to the Egyptians as it denotes the great victory of the Egyptian forces on October 6, 1973, who **Error! Hyperlink reference not valid.**

It has been literally rendered into the target language as 'the announcement of the crossing', which sounds unfamiliar to the target readers. Hence, the translator explains it in the glossary as 'the massive crossing of the Suez Canal by Egyptian forces on October 6, 1973'. The popular Arabic expression 'خلية الجهاد' refers to a small unit of an organization or movement which claims to wage war on behalf of Islam as a religious duty or to fight in devotion to Islam. The expression has been rendered into a hybrid calque 'jihad cell', which includes as one of its components a transliteration/naturalization of one of the constituent elements of the corresponding source text expression. The literal translation sounds unidiomatic to target readers, but has recently become an established target text expression. In fact, the translator opts for foreignization by preserving the elements of strangeness in the target text as a means of enhancing the source culture identity.

Example 20:

ST (p.27): 'و استل نيوثًا و خرج باتجاه السراي'.

TT (p.22): 'Then Salama brought out a billy club and headed to the mansion'.

Example 21:

ST (p.85): 'أعطته حرامًا صوفيًا فرشته فوق التبن، و قلاة ماء'.

TT (p.71): 'She gave him a woolen blanket, which he spread over the hay, and a jug of water'.

Example 22:

ST (p.305): 'و أشعلت زينة السبرتالية...'

TT (p.255): '.... she got the alcohol burner....'

The aforementioned examples are conspicuous illustrations of cultural equivalence, which the translator adopts as a translation strategy to render the culture-specific terms into the target text. She chooses to replace the culture-specific items with target-language items which do not have the same propositional meaning but evoke a similar context in the target culture. In the first example, the cultural word 'نيوت' is a thick straight wooden stick that ends with a round block. It is used for self-defense and in some old Egyptian traditional performances. The translator substitutes it for the term 'billy club', which target readers can identify with. It is a cylindrical club made of wood that is carried as a defensive weapon. In example 21, the culture-specific word 'قلاة' has been rendered into the target language as 'jug', which resembles the source text word in being a deep container with a narrow mouth. However, the word 'قلاة' is a container of earthenware, which Egyptians long time ago, and people of the countryside, use to keep water cold. In fact, it is illustrative of the Egyptian culture which target readers are unaware of. The translator chooses a target-language item which evokes a similar context in the target culture.

Lastly, the cultural word 'سبرتالية' is one of the most important components of the old Egyptian house which operates using pure alcohol to make Turkish coffee. The English term 'alcohol burner' evokes a similar context in the target culture, but does not have the same propositional meaning of the source-text item. It should be noted that the translator opts for domestication upon realizing that 'the type of situation being referred to by the source language message is unknown in the target culture'. Therefore, she creates 'a new situation that can be considered as being equivalent' (Vinay&Darbelnet, 2000, p.90-91).

Example 23:

ST (p.49): '..إلتخفف زيارة الولي رحلة عودته الشاقة....'

TT (p.40): 'That the visit paid to the saint would ease his arduous journey back.....'.

Example 24:

ST (p. 65): 'أما الحماية الأكبر فكانت من سلطان النوم الذي عرفت كيف تستدعيه.....'

TT (p.53): 'However, the surest protection came from the Sandma

These examples illustrate the translator's use of equivalence as a translation strategy as these cultural references may seem strange and unintelligible to target readers. Therefore, by adopting this translation procedure, the target text becomes familiar that it gives the reader the impression that it is written in the target language. In other words, the translator creates a domesticating effect on target readers. With reference to the Islamic culture, the term 'الولي' refers to someone who has a strong relationship with God, and thus, is known for his piety and virtue. The translator has successfully substituted this culture-specific item for the word 'saint', which target readers can easily identify with. In the

last example, the phrase 'سلطان النوم' is a popular Egyptian saying used to describe a person who falls into a deep sleep. In other words, sleep is conceived of as a Sultan who has got the power and authority to order a person to fall asleep. In the target text, sleep is conceived of as a genie or a sandman who puts people to sleep by sprinkling sand in their eyes. Thus, equivalence has been successfully achieved.

Example 24:

ST (p.232): 'كُنَّا بنعيش في ستوديو، قوضة صغيرة و حطة كذا يا حاجة'

TT (p.197): 'We used to live in a little studio apartment, a tiny bedroom with just a little space outside of it, Hagga.'

Example 25:

ST (p.294): 'و كانت قد تخلت عن الحياء الذي تعاملت به في بداية زواجهما، سعادة البية و الباشمهندس صار يُنادي باسمه'

TT (p.245): '...and instead of calling him as 'Bey' and 'Bashmuhandis', she'd started calling him by his name'.

Example 26:

ST (p.289): '.... وظيفة في سنترال منيا القمح....'

TT (p.242): '....at Minya al Qamh's telephone exchange'.

Example 27:

ST (p.163): 'بعد تسريحه عمل في سوق الخضار بروض الفرج....'

TT (p.141): '.....After working in the vegetable market in Rod al-Farag'

In these examples, the translator resorts to naturalisation and cultural borrowing as source text-oriented translation strategies. In the first example, the Arabic word 'حاجة' is a term of address to a woman who has travelled to Mecca for pilgrimage. The translator prefers to naturalise this term in order to preserve the local colour of the novel. The Arabic title 'بيه' has been naturalized into 'Bey', which is a Turkish title for 'chieftain', traditionally applied to Turkish or Persian leaders or rulers in the Othman empire. The translator has borrowed the cultural word 'باشمهندس' and explained its meaning in the glossary. It is a term of respect that is used among Egyptians which means 'Chief engineer'. In the last two examples, the translator has borrowed the names of famous places in Egypt as a manifestation of the exotic flavour of the novel. By introducing these cultural elements into the target language, the translator opts for foreignization; she wants to remind the target reader that such events, characters and places belong to a different community with a totally different culture.

2. Conclusion

The present study examines the strategies and procedures adopted by the translator to render the culture-specific items in the Arabic novel *House of the Wolf* into English. The analysis of the novel reveals the fact that Nancy Roberts has resorted to domestication or target-oriented translation strategies such as equivalence, neutralization, cultural equivalence and the use of a glossary, which provides and explanation to and clarification of some culture-bound items. She manages to cope with the target culture and serve the target reader by implementing some transformation to the source text culture-specific items for the purpose of producing a natural and transparent target text. Culture-specific words such as 'الزفة', 'الشرابات' and 'رز معمر' have been neutralized, while cultural references such as 'نُبوت' and 'سبرتالية' have been substituted for target text items which do not have the same propositional meaning but evoke the same situation in the target culture.

The translator has also adopted some foreignisation or source text-oriented translation strategies such as literal translation, cultural borrowing of titles, names and some culture-specific items, naturalisation and through-translation. She chooses to retain the cultural elements in order to maintain the local colour of the original text and to create the same effect of the source text on its original readership. Hence, the target reader understands that this is a translation since it is replete with foreign items which violate the beliefs and values of the target culture. Obviously, some culture-specific items have a domesticating effect on the target reader, in the sense that, these culture-bound words have paraphrased or adapted in order to become recognizable and familiar to target readers. Other culture-specific elements allow target readers to experience a foreignizing effect. In fact, the translator has, to some extent, managed to preserve the local colour of the source text by transliterating the names, places, titles, some culture-specific elements which remind the target reader that the novel belongs to a different culture.

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