Difficulties in Translating Culture-Specific Items of Harris' Translation of Al-Aswany's "*The Automobile Club of Egypt*"

صعوبات ترجمة العناصر الثقافية الخاصة في ترجمة هاريس لرواية "نادي السيارات "

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ملـخص   الـبـحث

تتناول الدراسة الحالية التحديات التى من الممكن أن تواجه المترجم فى ترجمة العناصر الثقافية المميزة في رواية علاء الأسواني "نادي السيارات" كما ترجمها هاريس. تستكشف الدراسة الاستراتيجيات التي يستخدمها المترجمون للتعامل مع العناصر الثقافية الدقيقة والمعقدة المتضمنة في النص الأصلي، ومدى نجاح هذه الاستراتيجيات في الحفاظ على الجوهر الثقافي والأدبي للرواية. تركز الدراسة على مفاهيم ثقافية محددة، والتعبيرات الاصطلاحية، والإشارات المجتمعية في النص العربي ونظيراتها في النص الإنجليزي. وتم إجراء تحليل نوعي للمقتبسات الرئيسية من ترجمة هاريس، حيث تم تحديد التحديات مثل تحقيق التكافؤ، والحفاظ على الطابع الثقافي، وضمان وصول النص إلى القاريء مع الالتزام بالنص الأصلي.

تشير النتائج إلى وجود عدد من العوائق بما فى ذلك : (١) صعوبة ترجمة التعبيرات الاصطلاحية المتضمنة ثقافيا إلى الانجليزية دون إضعاف دلالاتها الأصلية . (٢) صعوبة ترجمة السياق الاجتماعي والثقافي الذي يميز المجتمع المصري (٣) اعتماد المترجم على التكييف الإبداعي لنقل الفروق الثقافية التي يصعب ترجمتها . ولتجاوز هذه التحديات، تؤكد الدراسة على أهمية الكفاءة الثقافية، والفهم العميق للإطار الاجتماعي والثقافي للغة الأساسية، واعتماد استراتيجيات ترجمة مبتكرة.

الكلمات المفتاحية: العناصر الثقافية المميزة، استراتيجيات الترجمة، الترجمة من العربية إلى الإنجليزية، الثقافة المصرية .

Abstract

The current study explores the challenges that may face the translator in translating cultural-specific Items (CSIs) within Alaa Al-Aswany's "*The Automobile Club of Egypt*" as rendered by Harris (2015). It examines the strategies employed by Harris to navigate the nuanced and intricate cultural elements embedded in the source text and the extent to which these strategies maintain the novel's cultural and literary essence. The study focuses on specific culture-bound concepts, idiomatic expressions, and societal references in the Arabic original text and their English counterparts. Qualitative and quantitative analyses are conducted on key excerpts from Harris' translation, identifying challenges such as achieving equivalence, preserving the cultural tone, and ensuring accessibility for the target audience while maintaining fidelity to the source text. The analysis is conducted following Newmark's strategies (1981). The findings reveal several obstacles, including (i) the difficulty of rendering culturally embedded idioms into English without diluting their original connotations, (ii) the complexity of translating socio-political contexts unique to Egyptian society, and (iii) the translator's reliance on creative adaptation to convey untranslatable cultural nuances. To address these challenges, the study underscores the importance of

cultural competence, a deep understanding of the source language's sociocultural framework, and innovative translation strategies.

Consonants			
أ	a	ص	s
ء	'		
ب	b	ض	d
ت	t	ط	t
ث	th	ظ	z
ج	j	ع	c
ح	h	غ	gh
خ	kh	ف	f
د	d	ق	q
ذ	dh	ك	k
ر	r	ل	l
ز	z	م	m
س	s	ن	n
ش	sh	ه	h
و	w	ي	y

Short Vowels & Long Vowels			
ا	a:	َ	a
و-	u:	ُ	u
ي-	i:	ِ	i
		ً	an
		ٌ	un
		ٍ	in

1. Introduction

The major purpose of translation is to convey the message of the ST by providing equivalents between the SL and TL. Attaining this aim is not easy as there are many challenges and problematics of the translation process. The current study tries to identify the dominant problems of literary translation that may face the translator. One of the most prevalent problems is translating cultural-specific items (CSIs). The difficulty of translation process increases when the matter comes to cultural bound expressions and how to render them from one language into another. Translating (CSIs) especially Egyptian cultural expressions is a hard task and imposes great challenges on translators. Thus, translators try to adopt specific techniques and procedures in order to bridge the cultural gap and transfer these (CSIs) from the SL into the TL successfully.

This study displays translation problems encountered by Russell Harris   in his English translation of CSI in " *The Automobile Club of Egypt*"(2015*)* by the novelist Alaa Al-Aswany, and how some stylistic devices are misused in the process of translating many cultural items from the source text (ST) into the target text (TT). The inability to understand Arabic culture and the Egyptian culture in particular entails a similar inability to understand (CSIs). This means that language and culture are interlinked. The study tries to explore the ability of the translator to grasp and understand the rhetorical nature of Arabic language. Translating literary works is always a challenge.

The current study tries to highlight some shortcomings related to the translation of (CSIs) included in the novel. The current study tries to demonstrate translation problematics and the most effective and appropriate procedures in the process of translation. The translator finds himself in a challenge when the source text is condensed with unique customs, traditions, and societal norms of a source culture. The reason behind choosing this novel resorts to the fact that it is a new literary work for a novelist who is known for his bold political writings, and his highly figurative language. In addition, the novel is full of colloquial, slang and vulgar language. Its English translation has been recently published so almost no studies are conducted on such a literary work.   Qualitative and quantitative analyses are conducted following Newmark's model of analysis (1988).

2. Aim of the Study

The aim of this study is to examine the translation of cultural-specific items (CSIs) in Harris' Translation of Al-Aswany's "*The Automobile Club of Egypt*", with an eye to exploring the procedures employed in rendering them, and recommendations for better translation. The study emphasizes the importance of balancing linguistic and cultural fidelity while making the text accessible to a global audience.

An appropriate translation strategy can be an important guarantee of the quality of literary translation. Investigating the strategies used in translation is very helpful in identifying the losses and gains of meanings in translation. The study tries to answer the question of the possibility and impossibility of translating (CSIs) in the light of Egyptian culture. This is carried out by exploring the strategies used by Harris in the current novel. Hence, the study tries to come to a translation procedure that is more appropriate to deliver successful meanings. The main focus of the study is to examine the extent of Harris' success in reproducing the Arabic culturally-bound expressions in his translation of "*The Automobile Club of Egypt*". The reason which justifies conducting this topic lies in the fact that (CSIs) have always been a source of debate between translators and linguists as well.

3 Statement of the Problem

The current study addresses the problematics of the translatability of cultural- specific items CSI in Al-Aswany's "The Automobile Club of Egypt". There is a need for academic research that explores the linguistic phenomena that occur in this novel through conducting a study of the ST and their translations in the TT to make the process of human communication continue.

First, the gap between literal meanings and cultural- specific items in the literary work could make the meaning of target language (TL) equivalents inaccurate or literal. The intended meanings of the SL will not be conveyed to the readers. If the cultural- specific items (CSIs) meanings in the original Arabic language are not well understood, the

mistranslation of few cultural expressions may make the work lose its cultural taste.

Second, the translator should be aware of the cultural differences between Arabic and English. Different cultural context may cause difficulty in translating, a translator may not fully capture the rhetorical components in the ST and this may cause confusion in the translation.

4. Objectives of the Study

1. To determine how far have the connotative meanings of (CSIs) changed within the English translation of "*The Automobile Club of Egypt*".

2. To identify the factors that may constrain the translation of cultural- specific items (CSIs).

3.To assess how Harris uses translation strategies to translate culturally rich expressions.

5. Research Questions

1. How are cultural- specific items (CSIs) meanings translated in the English translation of "*The Automobile Club of Egypt*"?

2. What are the factors which may constrain the translation of (CSIs) in the novel under investigation?

3. What are the most appropriate translation strategies used in translating (CSIs) in "*The Automobile Club of Egypt*"?

4. To what extent has the translator succeeded in overcoming translating (CSIs)?

6.An Overview of Al-Aswany's "*The Automobile Club of Egypt*"

Alaa al-Aswany is one of the Arab world's bestselling, so English translations of his works occupy a great importance. Alaa Al Aswany's characters are marvelously drawn, this novel demonstrates the changes that Egypt witnessed in the forties period to this day. His novel *"The Automobile Club of Egypt*" Al Aswany (2015) , first published in Egypt in 2013, is similar to that of *The Yacoubian Building*:", with the plot full of colloquial, vulgar , and slang language. Al Aswany's plots carry the same entertaining feeling of the beloved Arabic television dramas.

This book isn't at all about automobiles, or even only about Egypt. Rather, it's about the bloody and still-unresolved relationship between the West and the Muslim Middle East. It's about a clash of civilizations. Al Aswany makes his point over and over, stab an authorial finger into his characters to get them to say what must be said and do what must be done. Characters like Abd el-Aziz, Ruqayya, Saleha, and Kamel symbolize humility, dignity, and modesty of an idealized authentic Egypt. Alku, Mr. Wright, Said, and, of course, the

king are either agents of the occupation or have been corrupted by the greed, exploitative sexuality, and mental slavery.

The small details of descriptions and the charm characters which embody social archetypes keep the plot moving and the reader engaged, each character carries a single defining feature: Mr. Wright represents imperial arrogance, Saleha embodies native purity, her brother, Kamel, patriotic self- sacrifice, and Abd el-Aziz symbolizing the fading Egyptian innocence. Though the novel starts with these narrative depositions, the reader is already familiar with the strand of metafiction running through the book. Al-Aswany tries to make use of culturally bound expressions to criticize the British colonization and describe the Egyptian society in that period of time. He introduces high storytelling with undertones of criticism through a language which makes the reader live among a group of characters who seem real ones.

7.   The Reason of Choosing this Novel

It is argued that Alaa Al-Aswany's writings are loaded with cultural and political dimensions and characterized by a high degree of metaphoricity, which, sometimes, stands as a barrier between the translator and his aim of communication. The novels of Al- Aswany is widely read in the Arab world, as well as internationally in translation. In addition, Al-Aswany is well known for dealing with local realities (in Egypt) in a highly vivid style that communicates universal relevance. As for the choice of the novel, it is motivated by

the fact that it is very rich in cultural items specially the Egyptian daily items.

Al-Aswany's "*The Automobile Club of Egypt*" is selected in particular because it embraces two aspects: Arabic culture and the Egyptian culture in specific. Therefore, it might be very rich in colloquial words including cultural bound expressions and implicatures, the thing which poses great challenges for translators. The novel documents Egypt's history in downtown Cairo in the forties. The study holds various aspects, and social dimensions of Egypt.

The novel is loaded with serious events, cultural dimensions, social stratifications, social merits and demerits, politics, and love stories. So, there is a need to study English translation of this novel and explore the translator's ability to grab hold of a whole system of culture not his own. In addition, the author of the novel is not satisfied with the English translation, he has already filed a case against the translator declaring that the translation does not match the original text and decreases the value of the literary work. From this point, there is a need to conduct a study concerning the English translation.

8. Literary Translation

Literary translation has always been a matter of argument among translators. It is claimed that it is hard for literary translation to be faithful to the original text. Literary translation carries cultural and social aspects of human lives. The translator of literary works has to

reflect style, sound effects, figures of speech ,and cultural aspects. Language is the vehicle of culture, so cultural aspects cannot be overtaken in translation as they carry given messages. (Chaal, 2019)

According to Fahmi (2019), literary translation is problematic to some extent especially when the matter comes to culture as every language has its own social aspects. The two languages have different semantic, phonological, and syntactic backgrounds. So, the translator should be aware of other branches such as pragmatics, syntax, semantics, and sociolinguistics.

One of the most common problems in literary translation is untranslatability. Catford (1965) differentiates between two kinds of untranslatability: linguistic and cultural untranslatability. Rizk (2015) declares that the lack of formal correspondence between the SL and the TL leads to the occurrence of linguistic untranslatability. While Rizk (2015) shows that cultural translatability goes to the lack of cultural correspondence between the SL and the TL.

According to Sehsah (2006), the uniqueness of the literary works makes it impossible to transfer its meanings from one language to another. Most of the original literary texts are deformed upon the hands of translators as the texts have lost their literary values. Sehsah (2006) states that if the translator tries to find an equivalent effect in literary translation, this will lead to a loss of meaning.

9. Translation and Culture

Newmark (1981) argues that translation has a cultural value. He believes that only translation that can expose the complex language of specific texts more effectively and explicitly. Translation is considered a diffusion of every kind of knowledge. People can also enrich their understanding of their own culture by absorbing the development of every aspect of culture in other civilizations. Aziz (1999) defines culture as a set of beliefs which governs the patterns of behaviors in a society and they include religion, economy, politics, literature and language.

Thus, language is a basic part of culture, and translation involves two cultures the culture of SL and TL. Hence, the main problem of translation concerning the aspect of culture is how far should the translated text integrates in the target culture and how much should it retain of the source culture. Shunnaq (1998) on the other hand, believes that the translator has to bear in mind the fact that s/he should exchange ideas and messages not merely words; taking into consideration that the translator should be familiar with and sensitive to the SL culture. Cruise(2009) points out that the process of translation is not only a linguistic act ,it is also a cultural one ,it is a bridge across cultures and the main characteristics of translation is its double bind situation, where the translator has to connect the cultural context of the source text to the cultural conditions of the target text. She adds that the translator has to work on the cultural aspect more, if the source and the target cultural frames differ. The translator has to consider the fact that translating from a different culture requires

careful treatment with cultural norms of SL in order to convey the message clearly. Each culture has its own cultural words, similes, and other figures of speech which are referred to as 'culture-bound' whose origin and use are uniquely bound to their culture. So we are called upon to do a cross-cultural translation whose success will depend on our understanding of the culture we are working with.

Larson (1984, pp. 436-7) states that if the translator keeps cultures of both the ST and the TT in mind, he will help the receptor audience understand the content and the intent of the source text. Newmark (1998, p.95) argues that the literal translation of culturally-bound expressions within the text is not the best option for the translator.

The translator should adopt a proper strategy to convey the message of the ST especially in texts that are condensed with culturally-bound expressions. The problem lies in the fact that there are some words or expressions exist in the source language and culture but do not have an equivalent in the target language culture. Translating texts which carry figurative features is not an easy task as the translator should possess deep, truthful, cultural and linguistic knowledge in order to provide accurate communication between peoples of different cultures. Translating figurative language has remained a significant challenge. The translator interprets ST according to his/her cultural ideology which is different from the author's ideology, Zohre (2013) .

10.Methodological Challenges

According to Mandelblit (1995), the translation of cultural-specific (CSIs) using similar mapping conditions in the Source Language (SL) and Target Language (TL) saves less time and effort than the translation with different mapping conditions. Translation process becomes challenging when the (SL) and the (TL) belong to two different mapping conditions.

It is more challenging to translate literary texts especially than other text types because they are condensed with figurative language and idiomatic expressions, particularly the creative paradigms that embody the poetic function of language (Jakobson ,1960). These kinds of texts aim to furnish literary discourse with an aesthetic nature. Newmark (1988) refers to the challenging task of translating culturally specific items and presents several procedures for rendering them, which vary between literal translation and paraphrasing. However, culture-specific features are not the only obstacle for translators to render metaphorical expressions into proper equivalents in the TL, but there are also other universal aspects involving shared human perceptions that the translator should be overwhelmed with.

11.Review of Literature

This section presents a review of the previous studies related to the current study. These studies handle various translation problems of cultural expressions and how to analyze them in the light of different translation strategies. More studies are still conducted in the same field.

The study of Al-khadem (2024) investigates the challenges Yemeni undergraduate EFL students face in understanding and translating culturally specific expressions from English to Arabic. Using a purposive sample of 60 students, the research employs a translation test comprising 10 culturally embedded expressions. Findings reveal that students struggle with several key issues, including lack of familiarity with cultural nuances, limited knowledge of translation strategies, difficulty in achieving equivalence, and ambiguity in some cultural expressions. To address these challenges, the study recommends incorporating courses that enhance cultural sensitivity and cross-cultural competence into academic curricula, equipping students to better manage linguistic and cultural complexities.

The research of Alharahsheh , Moindjie and Lin (2024) aims to explore the challenges of translating cultural references in Arabic literary texts into English, focusing on their translatability and the application of translation norms. Using Toury's (2012) theory on translation norms, the research analyzes Basma Abdel Aziz's novel The Queue, examining the translator's procedures and shifts to bridge linguistic and cultural gaps. The findings highlight the translator's pivotal role in addressing cultural disparities while adhering to the norms of the target language. The study concludes that the acceptability of the translation depends on balancing cultural and linguistic norms, emphasizing that target language requirements often take precedence in the translator's choices.

The study of Subramaniam and Zainal (2023) investigates the challenges and strategies involved in translating culture-specific items (CSIs) within the short story "*Sunshine in the Rain*: *A Maid's Courage*." The research highlights difficulties arising from cultural

and linguistic differences between the source text in English and the target text in Arabic.

Utilizing Newmark's models, the study explores seven translation procedures, focusing on literal translation, modulation, and paraphrasing as the most frequently applied techniques, while others, such as naturalization and glossing, are largely avoided. The findings emphasize the importance of cultural knowledge and translation strategies in effectively addressing CSIs and provide insights for translators, researchers, and students to enhance their cultural and linguistic skills.

The study of Aljabri (2021) investigates how Arab translators handle culture-specific items (CSIs) in translating Hemingway's *novella The Old Man and the Sea* (1952) from English to Arabic. By analyzing and comparing three Arabic translations with the original English text, the research identifies the strategies used to render CSIs. The findings reveal that translators predominantly employ source language (SL)-oriented strategies, particularly conservation techniques, which aim to preserve the cultural elements of the original text. This suggests a preference for recreating the source culture in Arabic translations, rather than adapting it to the target language (TL) culture.

12. Data & Methodology

The purpose of the current study is to examine the translation of cultural- specific items (CSIs) in Alaa Al-Aswany's *"The Automobile Club of Egypt"* from qualitative and quantitative perspectives. Such a

study explores the translation strategies and techniques which the translator employs in his translation and critically shows how successful/unsuccessful they are. The analysis examines how Harris navigates some translation challenges by employing various translation strategies. The textual data of this study consists of some examples of culture- specific items extracted from Russel Harris' translation of Alaa Al-Aswany's "*The Automobile Club of Egypt*". The data in this research is collected through deep observation. Qualitative and quantitative analyses are conducted following translation strategies of Newmark's (1988) .

The analysis is designed to be carried out as follows:
1. Identifying the cultural- specific items (CSIs) in the original text based on their cultural significance.

2. Following a set of strategies, in terms of Newmark's classification (1988) to know to what extent Harris manages to render meanings of the cultural- specific items and keep the cultural identity of the ST or adapts his translation to cope with the cultural identity of the TT which is his own cultural identity.

12.1 Strategies Identifying Cultural-Specific Items (CSIs)

Newmark's procedures (1988) for translating cultural-specific items (CSIs) address the linguistic and cultural differences between the source and target languages. His framework suggests that translators can choose from various procedures based on factors such as the context, the cultural importance of the item, and the intended

audience. The following are the key procedures Newmark outlines for translating CSIs:

1 **Transference**: It is an SL -oriented strategy that involves transferring the source language term directly into the target language, typically without any changes. It is most effective when the term is specific to the source culture and widely recognized in the target language. For example, the word "sushi" is used in many languages without translation.

2 **Naturalization:** It is an SL -oriented strategy that modifies the foreign term to conform to the phonological and morphological rules of the target language. For example, while the English word "café" is used in many languages, it may be adjusted in spelling or pronunciation in certain contexts, such as "caffè" in Italian.

3 **Cultural Substitution**: It is TL-oriented strategy which involves replacing a source culture item with one from the target culture that serves a similar purpose but is more familiar to the audience. For example, "American football" in English might be replaced with "rugby" in a language where rugby is more widely recognized and culturally significant.

4 **Functional Equivalence**: It is TL-oriented strategy which seeks a term or expression in the target language that performs the same function as the original CSI, even if it doesn't exactly match in cultural importance. For example, "Mother Goose" might be translated as

"fairy tale characters" when the specific figure isn't known in the target culture.

5 Descriptive Translation: It is TL-oriented strategy , it is used when a direct equivalent is not available, the translator may explain the CSI's meaning. This is particularly useful when an item lacks a counterpart in the target culture or language. For instance, "baklava" could be translated with a description of its ingredients and origins.

6 Omission: It is TL-oriented strategy , in certain cases, the translator might leave out the CSI if it doesn't significantly affect the overall meaning of the text or could confuse the target audience. This strategy is typically used when the CSI is not crucial to the message.

7 Addition: It is SL-oriented strategy, on the other hand, sometimes (CSIs) may need extra explanation, such as through a footnote, parenthesis, or an explanatory phrase. For example, a term like "sari" might require additional context in a culture where the garment is unfamiliar.

12.2 Identifying Cultural Cultural-Specific Items (CSI) in Harris' Translation of Al-Aswany's "*The Automobile Club of Egypt* "

At this level of analysis, culturally specific items (CSIs) are evaluated using a modified version of Newmark's taxonomy tailored to the target text. The study focuses on five categories: Ecology (geographical names, natural phenomena, shops, stores, restaurants), Material Culture (clothing, food and drink, transport, housing,

furniture), Social Culture (education, work, jobs), Organizations, Customs, Activities, Procedures, and Concepts (political, religious, artistic terms), and Gestures and Habits (e.g., bowing in Japan, cheek kissing as a greeting).

By introducing a category for culturally specific items (CSIs), Newmark laid a foundation for identifying such elements in any translation. His classifications have proven highly valuable for researchers in translation studies. These divisions categorize (CSIs) into distinct parts, offering a systematic approach to understanding and addressing cultural nuances in translated texts.

13. Data Analysis

This section displays some samples based on the model of analysis explained previously.

13.1-Ecology:

This section explores Newmark's category of ecology. It includes geographical and environmental features unique to a particular culture. Examples: flora, fauna, winds, natural phenomena, geographical features.

13.2 Material Culture :

This represents the second category in Newmark's taxonomy of cultural-specific items (CSI) utilized in this study. It is further divided into four distinct subcategories: clothing , food and drink , means of transports , and housing and furniture

13.2.1 Housing and Furniture

– قدت السيارة الصغيرة بنفسي الى **الشاليه** الذى نملكه فى الساحل Al-Aswany, (p.5)

TS: qudtu ' asayya:ra ' aṣaghi:ra binafsi: 'ila: 'asha:li:h 'alladhi:i: namlikuhu fi: 'asa:ḥil

- I drove the smaller car to our **chalet** on the north coast. (Russell, p. 3)

The word chalet is often transliterated directly from Arabic to English because it closely aligns with its meaning in English (a vacation house, often in a resort-like setting). According to Online Merriam Webster Dictionary (2015), "chalet" is a noun pronounced as shali:h. It refers to a house often used for recreational or seasonal purposes, typically associated with mountain settings. Chalets are commonly small and designed for getaway use, like mountain vacations or ski trips. Chalet is a term that has been borrowed from French into many languages, including Arabic and English, and is internationally recognized. So, transference strategy, which is SL strategy, is the appropriate one as it reflects its universal understanding without needing additional explanation.

13.2.2. Clothing

- ارتدى الرجل بدلة **شاركسكين** بيضاء هفهافة وقميص ابيض ياقته منشاة و**رابطة عنق زرقاء عقدتها مثلثة** وحذاء انجليزيا ابيض واسود اما المراة فكانت ترتدي تاييرا ازرق بياقة

Al-   .وازرار وقابلات بيضاء وتضع قبعة **شبيكة** على شعرها المصفف على هيئة جدائل

(Aswany, p.9)

TS: ʾirtada: ʾarajul badlat sha:rkiski:n bayḏa:ʾ hafhafa:fa waqami:ṣan ʾabyaḏ ya:qqatuhu munshaʾa wara:biṭat ʿunuq zarqa:ʾ ʿuqdatuha:muthallatha waḥidha:ʾ ʾinjili:zi:a ʾabyaḏ wa ʾaswad. ʾamma: ʾal marʾa faka:nat tartadi: ta:yi:ran ʾazraq bi-ya:qa wa ʾazra:r waqa:ba:la:t bayḏa:ʾ wa-taḍaʿ qubbaʿa shabi:ka ʿala: shaʿriha: ʾalmuṣaffaf ʿala: hayʾat jada:ʾil.

-The man was wearing a lightweight white **sharkskin** suit , a white shirt with a startched collar , **a tightly knotted blue tie** and spats , the woman was wearing a tailored blue outfit with a white collar and buttons and white hair clips and **straw hat** on her plaited hair . (Russell, p. 6).

The primary strategies employed in this passage are transference and modulation, supported by descriptive equivalence and functional equivalence. Transference, SL strategy, is used for translating شاركسكين sha:rkiski:n ("sharkskin"), which refers to a specific type of fabric that is also recognized in English-speaking cultures. According to Online Merriam Webster Dictionary, "sharkskin" means a smooth durable woolen or worsted suiting in twill or basket weave with small woven designs. It is known in English-speaking cultures, particularly in certain contexts. It has both literal and figurative usages. "Sharkskin suits" were a symbol of sophistication in Western culture during the 1950s and 1960s. Russel translated it literally as it carries a metaphorical meaning in English which serves the source meaning which the writer intends. Metaphorically "sharkskin" implies a sense

of slipperiness or superficial charm, sometimes with an undertone of deceit or cunning. This is the description which the writer wants to draw about the mid-night stranger.

The translation of رابطة عنق زرقاء عقدتها مثلثة wara:biṭat ʿunuq zarqa:ʾ ("a blue tie with a triangular knot") into "a tightly knotted blue tie" in English primarily employs modulation, TL strategy, with a focus on adapting the expression to better suit the linguistic and cultural norms of the target audience. In this translation, the specific detail about the shape of the knot is shifted to emphasize the tightness of the knot instead. English-speaking cultures do not commonly describe tie knots by their shape in everyday language.

The omission of "triangular" (مثلثة) muthallatha can be seen as a cultural adaptation, as this specific detail is unnecessary for English readers to grasp the overall description of the attire. waḥidha:ʾ ʾinjili:zi:a حذاء انجليزيا is replaced with **spats**, a functional equivalent which is TL strategy in English that conveys the same cultural and stylistic association (formal footwear common in Western attire of the period). The term "straw hat" functions as an equivalent for qubbaʿa shabi:ka قبعة شبيكة because both are light, breathable hats typically worn in warm weather or as fashion items. The focus is on their functional qualities, such as sun protection and style, rather than the literal description of a "net-like hat,".

The translator tries to make the translation more relatable and relevant to the target audience, but he ignores that the original meaning of شبيكة shabi:ka which is different from the meaning of "straw" which is identified as "a natural or artificial heavy fiber used for weaving, plaiting, or braiding according to Online Merriam Dictionary. The focus is on their functional qualities rather than the meaning.

13 .2.3 Food and Drink

- أخرج الرجل سيجارة من علبة حمراء ماركة **لاكي سترايك** . (Al-Aswany, p.9)

Ts : ʾakhraja ʾarajul si:ja:ra min ʿulbat ẖamra:ʾ ma:rkat La:ki Stri:k

- The man opened a packet of red **Lucky Strike** cigarettes. (Russell, p. 6)

Russel resorts to transference which is SL strategy as a process of directly transferring a proper noun, brand name, or culturally specific term from the source language into the target language without alteration.

وبعضهن أعطين محمود وصالحة **عسلية ونبوت الغفير** (Al-Aswany, p.40)

TS: wabaʿḍuhunna ʾaʿṭayna Maḥmu:d waṢa:liḥa ʿasaliyya wanabbu:t ʾalghafi:r.

- While others gave Mahmud and Saleha **honey and sesame sweet.** (Russell, p. 27).

The translation of "عسلية ونبوت الغفير" ʾasaliyya wanabbu:t ʾalghafi:r as "honey and sesame sweet" does not convey the cultural sense of the original Arabic terms. The word "عسلية" ʾasaliyya is a traditional kind of sweet which refers to something that is honey-flavored or has a honey-like texture, and "نبوت الغفير" nabbu:t ʾalghafi:r refers to a specific type of sweet, often found in traditional Egyptian culture as it is a traditional kind of sweet found especially in upper Egypt. The translation simplifies the cultural and culinary meaning, potentially missing the context of the original dish. This kind of sweet is not known to the target reader's culture, so Russell resorts to functional equivalence, TL strategy, to convey the meaning of the original terms in a way that is understandable in the target culture .

There is a use of general terms like "honey and sesame sweet" to describe the dish, but this might lose the richness and specific identity of the traditional item in Arabic.

 This approach focuses on conveying the "function" or purpose of the terms (the dish as something sweet with honey and sesame), but it does not capture the full cultural context or the unique characteristics of the original food. A more culturally sensitive translation might provide more context if Russell transliterates it with an explanation or foot notes .

-اتجهت الى الحمّام وأقعت أمام **الوابور** وأشعلته (Al-Aswany, p. 36) .

TS: ʾittagahat ʾila: ʾalḥamma:m waʾaqʿat ʾama:ma ʾalwa:bu:r waʾashaʿaltahu.

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- She went to the bathroom and lit the **boiler**. (Russell, p. 24).

According to Online Merriam Webster Dictionary, the word boiler is defined as "a closed vessel in which a liquid (usually water) is heated, or a container for heating liquid to generate steam. In Arabic, the word وابور wa:bu:r refers to a type of stove, commonly a kerosene or gas stove. Historically, it was used for heating or cooking, especially in areas where modern cooking appliances were unavailable.

The term وابور wa:bu:r is often associated with old-fashioned or traditional stoves. It is rooted in older Egyptian daily life and reflects a part of the domestic culture. Russell adopts domestication by choosing "boiler" as a translation of " وابور" wa:bu:r.

The word "boiler" is used as a functional and culturally relatable equivalent for the target audience. The translation focuses on the object's purpose (a device for heating water) rather than the literal or historical sense of wa:bu:r الوابور. functional equivalence in translation can sometimes ignore the cultural aspects of the source text This strategy focuses on finding a term or expression in the target language that conveys the same function or purpose, often without reflecting the specific cultural context or nuances of the original text. While this can make the translation more comprehensible for the target audience, it may lose certain cultural or contextual meanings that are present in the source text. The translator can write it as boiler following it with a description of it or use descriptive translation instead.

جربت **الحشيش** مرة واحدة فأصابني بحالة من البلادة (Al-Aswany, p.14)

TS|: jarrabt ʾalḥashi:sh marratan w:شḥidat faʾṣa:bani: biḥa:lat min ʾalbala:da.

- I could have solved the matter with one drag of **hashish**. I had it once, but it left me dim-witted…….. . . (Russell, p. 9)

The phrase "فأصابني بحالة من البلادة" faʾṣa:bani: biḥa:lat min ʾalbala:da is not translated literally but is rendered into a natural and idiomatic expression in English "it left me dim-witted". Based on Newmark's strategy of modulation Russel adapts the phrase to convey the intended meaning (a state of dullness or mental slowness) in a way that resonates with English-speaking audiences. The idiomatic expression "dim-witted" captures the sense of mental dullness caused by the experience.

The word "الحشيش" ʾalḥashi:sh is translated directly as "hashish", which is the same term in both Arabic and English, with no need for modification.

13.2.4 Transporting

– سيكون اسمها **عربة** بنز .   (Al-Aswany, p.27)

TS: Sayaku:n ʾismuha: ʿarabat Benz.
- It will be called the Benz **carriage**. (Russell, p. 18)

Al-   . شق الزوجان طريقهما بصعوبة بين المتجمهرين حتى وصلا الى **العربة** المغطاة –

(Aswany, p30)

Ts: Shaqqa ʾazawja:n ṭari:qahuma: biṣuʿu:ba bayna ʾalmutajamhiri:n ẖatta: waṣala: ʾila: ʾalʿaraba ʾalmughaṭṭa:.

- The couple edged their way through the assembled throng toward the covered **vehicle**. (Russell, p. 20)

- يوما ما ستحكون لأحفادكم انكم رأيتم أول **عربة من طراز بنز** ... انها **عربة** لا تحتاج الى

حصان) Al-Aswany,p.30 (.

TS: Yawman ma: sataẖku:na liʾaẖfa:dkum ʾannakum raʾaytum ʾawwal ʿaraba min ṯira:z Binz ... ʾinnaha: ʿaraba la: taẖta:j ʾila: ẖiṣa:n
-    One
day you will tell your grandchildren that you saw the first **Benz motor wagon**. Here is a **carriage** that has no need of a horse. (Russell, p. 20).

Al-) . لكن **العربة** المنطلقة الان بأقصى سرعتها بدت فجأة وكأنها أعلنت العصيان -
(Aswany,p.31

TS: La:kin ʾalʿaraba ʾalmunṭaliqa ʾalʾa:n biʾaqṣa: surʿatiha: badat fajaʾatan kaʾannaha: ʾaʿlanat ʾalʿiṣya:n.
-But the **vehicle** now, moving at full throttle as if in defiance, started to meander wildly. (Russell, p. 21).

Al–Aswany,p.31) . بدت **العربة** حينئذ كأنها حشرة كابوية عملاقة انقلبت على جنبها –

TS: badat ʾalʿaraba ẖinaʾidhn kʾannaha: ẖashara ka:bu:siyya ʿimla:qa ʾinqalabat ʿala: janbiha:. -The **carriage** looked like a giant nightmarish insect lying on its side. (Russell, p. 21).

– ترك كارل **السيارة** كما هي وانسحب منكس الرأس . (Al-Aswany,p.32)

TS: taraka Ka:rl ʾasayya:ra kama: hiya wainsaḥaba munkas ʾaraʾs.

 - Karl left the **carriage** where it lay. (Russell, p. 21).

- نزلت رقية من **الحنطور** . (Al-Aswany,p.38) .

TS: nazalat Ruqayya min ʾalḫanṭu:r.

  Ruqayya go ut out of the **carriage**. (Russell, p. 27).

According to Online Merriam-Webster Dictionary, the word "carriage" means a horse-drawn vehicle designed for private use and comfort, the word "vehicle" is translated as a means of carrying or transporting something, such as a car or a truck, and the word "wagon" is translated as a usually four-wheeled vehicle drawn by animals for transporting heavy loads or passengers while the word ʿaraba عربةin Arabic means a vehicle of two or four wheels pulled by a horse to transport things. The three English words: vehicle, carriage, and wagon carry three definitions similar in meanings in some way, however the word ʿaraba عربة is translated differently in the above-mentioned samples.

Russel sometimes translates ʿaraba عربة as carriage and in others as a vehicle and motor wagon. There is no clear reason why Russel translates it in different ways. In the third sample, Although the word عربة is mentioned twice in the same sentence, it is translated differently. As for the last example, the Arabic word ḫanṭu:r "حنطور" is translated into "carriage" . The word "hantour" (حنطور) ḫanṭu:r is

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used in English contexts to refer to a traditional horse-drawn carriage commonly associated with Egypt and parts of the Middle East.

It is transliterated as "hantour" to maintain its cultural and phonetic integrity. This term appears in travel literature, academic discussions, and articles exploring Egyptian traditions and historical means of transport. Russell translates " حنطور " the same way he translates the words: "السيارة" and "العربة" . It would be better to use one word as the English counterpart in Russel's literal translation. Carriage is the appropriate translation for the Arabic word عربة.

13.3 Social Culture:

This category is mainly concerned with items related to work, forms of entertainment, as well as aspects of hospitality, it is divided into: Education and work and job.

13.3.1 Work and Job

ــ كانت تعلم انه يعمل مهندسا فى **مصنع** . (Al-Aswany,p.21)

TS: ka:nat taʿlamu ʾannahu yaʿmalu muhandisan fi: maṣnaʿ.
-She knew he was an engineer at a **workshop**. (Russell, p. 14)

ــ أستأجر قبوا فى منزل آل ميلز .. ليكون بمثابة **ورشة** له . (Al-Aswany,p.21)
TS: ʾista'jara qabbwa:n fi: manzil ʾA:l Mi:lz .. liyaku:na bimatha:bat warshatin *lahu.*

- He had rented the cellar of the Millers…. As a **workshop**. (Russell, p. 14)

– وظل هو يقضي معظم وقته فى **الورشة** عاكفا عن العمل . (Al-Aswany,p.26)

TS: waẓalla huwa yaqḍi: mu'ẓama waqtihi: fi: ʾalwarsha 'a:kifan ʿan ʾalʿamal.

- He carried on spending most of his time in the **workshop**, obsessed with his work. (Russell, p. 17)

- سوف أحصل على تمويل لانشاء **مصنع** لهذه العربات . (Al-Aswany,p.27)

TS: sawfa aḥsul ʿala: tamwi:l liʾinsha:ʾ maṣnaʿ liha:dhihi ʾal ʿaraba:t.
- I will find investors for the **factory** . (Russell, p. 18)

- أحضرا العربة من **الورشة** . (Al-Aswany,p.29)

TS: ʾaḥḍara: ʾal ʿaraba min ʾalwarsha.
- The two then brought the carriage out of the **workshop** . (Russell, p. 19)

– كان يقودهم الى **الورشة** . (Al-Aswany,p.33)

TS: ka:n yaqu:duhum ʾila: ʾalwarsha.
- He would lead them to the **workshop** (Russell, p. 21)

– وانطلقت الى **الورشة** . (Al-Aswany,p.35)

TS: wa:nṭalaqat ʾila: ʾalwarsha.
- She walked them to the **workshop** (Russell, p. 23)

In Arabic language, the words "ورشة" warsha (workshop) and "مصنع" maṣnaʿ (factory) have distinct meanings and usages, reflecting

differences in scale, function, and context. The word warsha ورشة refers to a small-scale workspace or facility where specific tasks, repairs, or craft-based production are carried out while the word مصنع maṣnaʿ refers to a large industrial facility where goods are mass-produced using machinery and assembly lines.

 It is generally associated with manufacturing and industrial production. Not only in Arabic but also in English both words carry different meanings, workshop means a small establishment where manufacturing or handicrafts are carried on while the word factory means a building or set of buildings with facilities for manufacturing. Russel successfully translates both words correctly following their correct meanings in the correct context in both languages except the first example, he is supposed to translate the word مصنع maṣnaʿ into factory not a workshop according to the context and the meaning of the source text . The strategy used here is transference which is SL strategy.

<div dir="rtl">

يبعث الكو **بالجلابين** لكي يطوفو بجنوب مصر .... بحثاً عن شباب تتوافر فيهم الشروط(Al-Aswany, p. 63 .   )

</div>

-Alku would send **men dressed in galabiyya** ….. to scour the area for men who fit the bill. (Russell, p. 45)

The term "الجلابين" according to Online AlMaany Arabic-Arabic Dictionary1 is a traditional and culturally specific word in Arabic, it

is derived from the Arabic verb "جَلَب " which means to "bring" or "fetch" in English .Commonly referring to individuals who bring goods, people, or other items from one place to another. Misinterpreting the term "الجلابين" as "dressed in galabiyya" disregards the cultural nuance and leads to a mistranslation. Harris associates "جلابية" (the traditional robe) with "جلابين", mistaking the term to mean individuals wearing this wear. The translator could not recognize the root "جلب", which means "to bring" or "to fetch," and its traditional connotation in the source text.

13.3.2 Education:

هناك علم كامل اسمه **الباراسيكولوجي** (Al-Aswany , p.14)

TS: huna:ka ʿilm ka:mil ʾismuhu ʾalba:ra:si:ku:lu:ji:.

- There is a whole science called **Parapsychology**. (Russell, p. 9)

Literal translation involves directly transferring the words or structure of the source text الباراسيكولوجيʾ alba:ra:si:ku:lu:ji: into the target language, maintaining a close correspondence while ensuring the result is meaningful and coherent in the target language. The term parapsychology is already widely understood in English and does not require adaptation or explanation. Russel's use of transference strategy as SL strategy is appropriate. This method maintains both accuracy

and naturalness in the translation while preserving the original text's structure and meaning.

تأخذ أمه عليه العهد ..... أنه سيذهب فعلا الى المدرسة **ولن يزوغ** ليلعب الكرة) .

Al-Aswany,p.37)

TS: ta'khudh ummuhu 'alayhi 'al'ahd ..... 'annahu sayadhhab fi'lan 'ila 'almadrasa wlan yuzawegh liyal'ab 'alkura.

- His mother would make him swear………. that he would really go to school and not **go off** to play football. (Russell, p. 25)

Russell's strategy of modulation rendering the word يزوغ yuzawegh is not appropriate, even the level of language in the target text "go off " does not match that one in the source text. the English phrase "go off" does not fully capture the cultural nuance of "يزوغ" yuzawegh in Arabic, which implies skipping or sneaking away from responsibilities. In such cases, a more suitable strategy could involve cultural substitution to convey the intended meaning more precisely.

أنا آسفة يا بنات لكنها تعليمات **وزارة المعارف** ولابد من تطبيقها (Al-Aswany, p. 55

(

TS: ʾana: ʾa:sifa ya: bana:t, lakinnaha: taʿli:ma:t wiza:rat ʾal-mʿa:rif wa-la: budda min taṭbi:qaha:.

   -Iam sorry girls but the regulations from **the Ministry of Information** have to be followed. (Russell, p. 39)

The term "وزارة المعارف" has historically been used in many Arab countries to refer to the ministry responsible for education, particularly before the modern term "وزارة التربية والتعليم" became prevalent. "وزارة المعارف" should be translated as "Ministry of Education", as the term "المعارف" refers to "knowledge" or "education," particularly in historical or traditional contexts. "Ministry of Information" corresponds to "وزارة الإعلام", which deals with media and communication, not education. Russell Harris has misinterpreted the context and meaning, which can lead to cultural misunderstandings.

The translator might have focused on the word "معارف", which could be loosely interpreted as "knowledge", without recognizing the institutional and historical context, or lacked knowledge of how ministries are structured in Arabic-speaking countries. Accurate translation requires not just linguistic knowledge but also cultural awareness.

13.4 Organizations, Customs, Activities, Procedures, and Concepts:

This category does not have a specific label, it is subcategorized into a broad spectrum of topics, including religious concepts, political activities, and social relationships.

Additionally, it addresses the naming conventions of various political and social institutions and organizations within society. This significant category can be further divided into three primary

subcategories: Political and administrative terms, religious terms, and artistic terms.

13.4.1 Artistic Terms:

- ثلاث ساعات وأنا وحدى مع أفكاري وصوت **أم كلثوم** (Al Aswany . p. 12).

TS: thala:th sa:ʿa:t wa ' ana: waḥdi: maʿa ' afka:ri: waṣawt Umm Kulthu:m.

- A three -hour drive alone with my thoughts and the voice of **Umm Kulthum** (Russell, p. 3)

The strategy of transference, a SL strategy, is the appropriate for Proper nouns, such as names of people, are generally left untranslated to maintain the original identity and cultural significance. Umm Kulthum is globally recognized figure, especially in music and Arab culture. Russel resorts to that strategy, transference, in translating proper nouns around the novel.

This is the proper strategy as they represent unique cultural, historical, or linguistic elements. transliteration ensures these names retain their identity for readers especially those familiar with the Egyptian culture.e.g names of historical names such as : Saad Zaghloul سعد زغلول, titles الخديوي اسماعيل Khedive Ismail and , الملك فاروقKing Farouk and roles such as :Pashaباشا , Effendiافندي ,and bey بيك , cultural references such as : Fellahin وفلاحينand Al-Azhar الازهر , places names such as : Tahrir Square ميدان التحرير, Shubra شبرا , and Kasr El-Nil قصر النيل .

13.4.2 Religious Terms :

- يمسه **شيطان** فينقلب الى شخص اخر   (Al-Aswany,p.21)

TS: yamsuhu shayṭa:n fayanqalibu ʾila: shakhṣ ʾa:khar.

- Suddenly beset by **demons** and turn into another person. (Russell, p. 13)

- ان العربة الجديدة ليست اختراعا وانما واحدة من حيل **الشيطان** . (Al-Aswany,p.29

(

TS: ʾinna ʾalʿaraba ʾaljadi:da laysat ʾikhtira:ʿan waʾinnama: wa:ḥida min ẖi:al ʾashayṭa:n.

- This new carriage is not an invention but a trick sent by **Satan**. (Russell, p. 19)

- هكذا عاقبة كل من باع روحه **للشيطان** . (Al-Aswany,p.29)

TS: ha:kadha: ʿa:qibat kull man ba:ʿa ru:ẖahu lilshayṭa:n.

- In time the same punishment of all those who sell their souls to **Satan**. (Russell, p. 19)

- قل **لشيطانك** فى المرة القادمة ان يصنع لك عربة متقنة .   (Al-Aswany,p.32)

TS: qul lishayṭa:nk fi:lmarra ʾalqa:dimah ʾan yaṣnaʿ laka ʿaraba mutqanah.

- Tell your **spirits** to make you one that doesn't flip over next time." (Russell, p. 21)

The word شيطان shayṯan in the source text is translated into three different words and meanings in the target text. The word شيطان

shaytan is defined in Online *AlMaany Arabic-Arabic Dictionary* as Iblis, a jinn who disobeyed God and became a deceiver of humanity. It is often seen as a symbol of rebellion, temptation, or the personification of evil forces. According to Online Merriam Webster Dictionary, Satan is defined as the angel who is commanded by God to tempt humans to sin, to accuse the sinners, and to carry out God's punishment. In the Quranic verse إِلَّا كَمَا يَقُومُ الَّذِي " (٢٧٥   ) البقرة يَتَخَبَّطُهُ الشَّيْطَانُ مِنَ   الْمَسّ illa: kama: yaqu:mu alladhi: yatakhabbatuhu al-shayṭa:n min al-mass.

The word شيطان shaytan is translated to Satan according to many translators such as : Abdullah Yusuf Ali's translation "But they rise like those whom Satan has made prostrate with his touch." , Dr. Muhammad Taqi-ud-Din al-Hilali and Dr. Muhammad Muhsin Khan's translation "Except the way of one whom Shaitan (Satan) has made to stumble (and fall) by touching him (with insanity).", and Shakir's translation "Except as the one whom the Satan has confounded by his touch rises." Russel has translated it into "demons" in a plural form instead of "Satan" .

In respect to the previous Quranic translations similar to the present sample , he is supposed to translate شيطان shaytan into Satan exactly like his translation in the second and the third exerted samples .Spirit is defined in the same English dictionary as an animating or vital principle held to give life to physical organisms , however Russel has rendered it as a translation of shaytan شيطان . There is inconsistency in Russel's translation as he has given three different translations for one item.

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- ارتفع اذان **الفجر** ففتحت رقية عيناها . (Al-Aswany,p.36)

TS: ʾirtafaʿa ʾadha:n ʾalfajr faftahat Ruqayyah ʿaynayha:.
The morning call to prayer sounded. (Russell, p. 24)

The Arabic word "فجر" "Fajr" is often literally translated in English Quran translations as either "dawn"[1] or retained as "Fajr", depending on the translator's approach and target audience. Muhammad Taqi-ud-Din al-Hilali and Muhammad Muhsin Khan often transliterate "فجر" as "Fajr" in their translation, particularly when referring to Islamic practices such as the Fajr prayer. According to them the verse " أَقِمِ الصَّلَاةَ لِدُلُوكِ الشَّمْسِ إِلَىٰ غَسَقِ اللَّيْلِ وَقُرْآنَ الْفَجْرِ " ʾaqimi ʾassala:ta lidulu:ki ʾashamsi ʾila: ghasaq ʾillayli waQur'a:na ʾal-fajri is translated into "Perform As-Salat (the prayer) from mid-day till the darkness of the night (i.e., الظهر the Zuhr, عصرʿAsr, مغرب Maghrib and 'Isha' prayers), and recite the Qur'an in the early dawn (the morning — Fajr prayer)." Surah Al-Isra (17:78).

Translators who retain the original Arabic term often do so to preserve the Islamic cultural and religious context. Other translators prefer to render "فجر" as "dawn" to make the meaning clear to non-Muslim readers or those unfamiliar with Arabic terminology. Hilali and Khan frequently use transliteration (e.g., Fajr) for terms tied to Islamic rituals, as this helps preserve the religious and cultural significance for readers familiar with Islamic terminology.

They often include parenthetical explanations for clarity. They translate the previous verse as: "Perform As-Salat (Iqamat-as-Salat) from mid-day till the darkness of the night (i.e. the Zuhr, 'Asr, Maghrib, and 'Isha' prayers), and recite the Quran in the early dawn (i.e. the morning prayer)."

As for Russell, the strategy used in translating "ارتفع اذان الفجر" into "the morning call to prayer sounded" is functional equivalence. He resorts to a target reader strategy to make his translation as accessible to non-Muslim English speakers. It would be better for Russel to transliterate it to "Fajr" as the prayers are often transliterated, or simply "the call to prayer at dawn" When "فجر" appears in the context of Adhan.

قبل أن يخرج محمود كل صباح تقبله **وترقيه** وتكرر عليه نفس النصيحة. (-Al (Aswany,p.38

TS: Qabla 'an yakhruj Mahmoud kulli sabah taqabbaluhu watarqi:h wa tukarrir 'alayhi nafs 'anasiha

Every morning before he left the house, she would kiss him, **say a few providential words of prayer over him** and give him the same advice. (Russell, p. 26).

The word "ترقيه" tarqi:h comes from the word" ruqyah رُقية". According to Online AlMaany Arabic-Arabic Dictionary, The Arabic term "رُقية " ruqyah specifically refers to the act of performing " Ruqya" which is

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an Islamic practice involving recitation of specific prayers or Quranic verses for protection or healing. The term " رقيـة " ruqyah is translated literally in religious texts like hadith as "Ruqya" like the following extract فَقَالَتْ رَخَّصَ النَّبِيُّ صلى الله عليه وسلم الرُّقْيَةَ مِنْ كُلّ ذِي " حُمَةٍ." which is translated into; She said, "The Prophet (ﷺ) allowed the treatment of poisonous sting with Ruqya." In Sahih al-Bukhari , the term " رُقية "is also translated into the English term "incantation" like the following hadith : " فَرَقَاهُ بِفَاتِحَةِ الْكِتَابِ فَبَرَأَ faraqa:hu: bifa:tiẖati ʼalkita:bi fabarʼaa translated into "he **practiced incantation** with the help of Sura al-Fatiha and the (the chief) was all right."

Russell generalizes and domesticates the Islamic religious term to make it more accessible for the target reader .It would be better if he uses the strategy of transference followed by a foot note explaining the term to the target reader .

13.5 . Gestures and Habits

This category focuses on culturally specific non-verbal communication or behaviors.

13.5.1 Behaviors

نشوفك بخير يا أم سعيد .

TS: Nushu:fek bikhayr ya: ʼumm Saʿi:d .

تروحي وترجعي غانمة سالمة بإذن الله . –

TS: Tru:ẖi: wtrjaʿi: gha:nmah sa:lmah bʼidhni ʼAlla:h.

شدة وتزول يا أصيلة . –

TS: Shidda wtzu:l ya: ʼaṣi:lah

– سلامنا إلى عبد العزيز . .) Al-Aswany,p.40)

TS: Sala:muna: ʼila: ʿAbd ʼAl ʿAzi:z.

- We hope all goes well, Um Said.

Have a good trip and come back safe and sound , in sha Allah ! "

"Give our regards to Abd el-Aziz " . (Russell, p. 28)

The Arabic expression " نشوفك بخير يا أم سعيد "Nushu:fek bikhayr ya: ʼumm Saʿi:d implies warmth and concern, but the translation "We hope all goes well, Um Said" doesn't capture the depth of care in the original Arabic " نشوفك بــخيــر "Nushu:fek bikhayr. The phrase نشوفك " بخير يا أم سعيد Nushu:fek bikhayr ya: ʼumm Saʿi:d is informal, warm, and colloquial. It reflects familiarity and emotional closeness while the English counterpart is more formal and less emotionally expressive.

The level of formality in the translation does not match the colloquial tone of the Arabic. This results in a loss of the conversational and personal touch intended by the original phrase. The translation of" شدة وتزول يا أصيلة " Shidda wtzu:l ya: ʼaṣi:lahas "Have a good trip" does not reflect the cultural resilience and patience inherent in the Arabic idiom. The English rendering, though giving functional equivalence, misses spirit of motivational of "شدة وتزول"Shidda wtzu:l

The Arabic phrase "تروحي وترجعي غانمة سالمة بإذن الله" Tru:ḥi: wtrjaʿi: gha:nmah sa:lmah b'idhni ʼAlla:h carries a sense of blessing, hope for success ("غانمة " gha:nmah implies returning with gains or blessings),

and a spiritual tone that reflects a heartfelt prayer. The English version simplifies the phrase, losing the richness of the cultural and emotional connection, as well as the colloquial tone present in the original. A translation such as "May you go and return safely and with blessings, God willing." could incorporate the deep feelings and cultural warmth of the Arabic phrase.

- عامل نفسك **بلطجي** . ( ) (Al-Aswany , p.38) .

TS: ʿA:mil nafsak balṭaji:.

You have to go around strutting like some **tough**. (Russell, p. 26).

The Arabic word "بلطجي" balṭaji: is translated into " strutting like some tough " . The original Arabic phrase adopts the behavior of a "bully" or "thug," while the English translation opts an idiomatic phrase ("strutting like some tough") that conveys the intended attitude to the target reader without giving the same direct cultural connotation of a term commonly used in daily Egyptian colloquial language as a slang vulgar term. It refers to someone who uses force or intimidation to impose their will.

Russell here resorts to modulation, which is a TL strategy, by rephrasing the idea in a way that fits English idiomatic norms without rendering the same level of language from the source text to the target text. Using a direct equivalent term would be more precise to retain the original nuance. From the Novel "*Palace Walk*" by Naguib Mahfouz (translated by William M. Hutchins): Mahfouz occasionally uses terms like بلطجية to describe tough or lawless

characters in his portrayal of early 20th-century in Cairo .As mentioned in the English translation : "The alley's thugs were known to extort money from the merchants under the guise of 'protection" .

The Egyptian Film "*El-Baltagy" the word* بلطجي is translated into *"The Thug"*often explore the archetype of the بلطجي as a character. In addition , the word بلطجي is defined as " the thug " in The Cambridge English-Arabic Dictionary . Thus , the word بلطجي in Arabic is commonly translated as thug in English. It is often used to describe someone who engages in violent, unlawful, or aggressive behavior, typically for personal or political gain.

13.5.2 Non verbal Communication

كان يجب ان استبقيهما **حتى افهم سرهما**(Al-Aswany,p.14) .

TS: ka:na yajibu ʾan ʾastabqi:hima: ḥatta: ʾafham sirrahuma:.

- I should have made them stay until I had got to the bottom of things. (Russell, p. 9)

The Arabic phrase "حتى أفهم سرهما" ḥatta: ʾafham sirrahuma: literally means "until I understood their secret." The translator shifts the focus to the idiomatic English expression "until I had got to the bottom of things.". The expression "get to the bottom of things" is a widely used

idiom in English, which makes the translation an example of idiomatic adaptation. Such in idiom is accessible to the target reader compared to a literal translation such as "understand their secret.". By using the strategy of modulation, Russel domesticates the source text to ensure the text flows smoothly in the target language. Although Russel replaces the original text with an English idiom , it is the most appropriate strategy to be used in a text like this .

كدت **أفقد سيطرتي على أعصابي** و أرتكب حماقة

TS: kidtu ʾafqid sayṭarati: ʿala: ʾaʿṣa:bi: wa ʾartakibu ḥama:qah.
- I was almost at the end of my tether and on the point of doing something stupid. (Russell, p. 9)

The Arabic phrase "كدت أفقد سيطرتي على أعصابي" ʾafqid sayṭarati: ʿala: ʾaʿṣa:bi: literally means "I was about to lose control of my nerves."

The English translation shifts to the idiomatic expression "I was almost at the end of my tether. The English idiom is identified as "a state in which one is not able to deal with a problem, difficult situation, etc., any longer" according to Online Merriam Webster Dictionary.

 This English expression conveys the same sense of reaching a breaking point or being on the verge of losing control, but in a more culturally familiar and idiomatic way for English speakers. This figurative and culturally expression matches the idea of a breaking point or almost losing control, but in a way that is more familiar and idiomatic for English speakers. Russel uses modulation strategy and domesticates the source text to fit the emotional context, making the

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translation more relatable and natural. Modulation is the most appropriate strategy for the Arabic text .

- **قسط الجمعية**

– اخر الاسبوع ان شاء الله ، حاجة تانية ؟ (Al-Aswany , p.44)

the ration book for the cooperative shop
at the end of the week , good willing , anything else? (Russell, p. 31)

-أنتن البنات الوحيدات فى الصف الثاني الثانوي اللاتي لم يدفعن **القسط الثاني** من المصاريف(Al-Aswany , p.55)

You are the only girls in the second year who have not paid **the second installment** of your school fees. (Russell, p. 39)

The translation of قسط الجمعية as the ration book for the cooperative shop might not be entirely accurate based on the meanings of the individual words in Arabic. The word قسط in Arabic means "installment" or "share," indicating a regular payment or contribution among a group of people. A more accurate translation of قسط الجمعية could be "paying the regular installment" or "the cooperative installment," which refers to a regular payment or share that individuals contribute to collect a particular sum of money over a period of time, rather than a ration book.

A ration book is a record used to distribute goods through a special store, a shop, or a market, but قسط الجمعية refers more to a system of regular payments or contributions in the context of a cooperative way among individuals, not a rationing system. So, the term "ration book"

does not apply to قسط الجمعية in this context. In the second example, Harris translates the word قسط correctly into "installment," which means that Harris has mistaken in understanding the Arabic item قسط الجمعية.

14. Findings and discussion

The study on Harris' translation of Alaa Al-Aswany's "*The Automobile Club of Egypt*" (2015) highlights the intricate challenges of rendering culture-specific items (CSIs) from Arabic into English. It becomes clear through conducting qualitative and quantitative analyses that translating idiomatic expressions unique to Egyptian culture poses significant difficulties. Many idioms carry cultural connotations and social implications that are hard to replicate in English without losing their depth or altering their original meaning. This resulted in instances where the translator had to balance fidelity to the source text with comprehensibility for the target audience.

Table 1 Target Language Oriented Strategies

Category	TL – oriented Strategy			Total Percentage of each Category	
	modulation	Functional equivalence	Cultural substitution	Frequency	Percentage
Clothing	1			1	5%
Food and drink		1		1	5%
Gestures and habits	3	1	1	5	24%
Religious		1	1	2	10%
Political and administrative terms	1			1	5%
Work and jobs		1		1	5%
Education				1	5%

Table 2

Source Language Oriented Strategies

Category	SL – oriented Strategy		Total Percentage of each category	
	Transference	Literal Translation	Frequency	Percentage
Housing and Furniture	1		1	5%
Artistic terms	1		1	5%
Work and job		1	1	5%
Means of Transport		1	1	5%
Food and Drink	2		2	10%
Education	1	1	2	10%
Religious Terms		1	1	5%

The tables above show that target oriented strategies are the prominent among other strategies. The dominance of TL oriented strategies suggests that the translator focuses on ensuring the translation is accessible to the taget audience, which aligns with strategies aim at domestication .

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The novel's portrayal of socio-political themes, deeply rooted in the Egyptian history and culture, presents another layer of complexity. Translating these elements requires careful consideration to ensure the target audience could grasp the nuances without extensive cultural background knowledge. For untranslatable cultural nuances, the translator often resorts to creative adaptation. This involves reimagining certain cultural references in a way that conveys their essence, albeits with some degree of transformation or simplification. While this approach enhances accessibility, it occasionally dilutes the cultural authenticity of the source text.

The study identifies the translator's use of strategies outlined by Newmark including cultural substitution, explicitation, and paraphrasing. These techniques were instrumental in bridging the cultural and linguistic gaps. Harris translation demonstrates an ongoing tension between preserving the source text's cultural tone and ensuring that it resonates with an English-speaking audience. Achieving this balance requires nuanced decisions, particularly when dealing with idiomatic language and culturally bound terms.

Harris sometimes resorts to the strategies of simplifying or omitting culture-specific references (e.g., historical events, religious practices) that are vital to understanding the narrative. This tendency toward literalness or over-simplification can diminish the emotional and cultural resonance of the original text. The target audience might miss the implied humor, irony, or emotional tone present in the original.

Inconsistent translation of some terms could confuse readers and reduce coherence in the target text. Harris sometimes replaces a cultural reference with a similar one from the target culture, but one that does not align with the original's connotations or context. This might alienate readers familiar with the source culture or misrepresent the author's intent. Overall, Harris's translation demonstrates competence and an understanding of the source material, but a more nuanced approach to idiomatic expressions, cultural specificity, and stylistic fidelity could enhance the effectiveness and authenticity of the work.

15. Conclusion:

The study reveals the multifaceted challenges of translating CSIs in "*The Automobile Club of Egypt*". It emphasizes the importance of balancing fidelity with accessibility and highlights the translator's creative ingenuity in overcoming cultural and linguistic barriers. Ultimately, the research advocates for translators to possess not only linguistic expertise but also deep cultural insight to effectively render culturally rich texts.On the other hand , the frequent use of target language strategies confirms that the translation prioritizes making cultural references accessible to the target audience. I some cases , SL strategies are the appropriate ones rather than SL strategies .

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