Procedures Employed in Translating Culture-Specific Items in the Shakespearean sonnet no. 18 by Mohammed F. Al Ghazi

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Abstract:

The present paper aims to examine the issues arising in relation to the translation of literary expressions with cultural particularities in the Shakespearean sonnet 18.   It also tends to investigate the procedures used in the translation of culture-specific items of the Shakespearean sonnet 18 by Mohammed Fawzy Al Ghazi (2019). This paper has adopted Peter Newmark's (1988) model of translation strategies. In addition, the paper has used the descriptive analytical approach to describe the data collected from Shakespeare's sonnet 18 and to analyze its translation into Arabic. The translation of culturally bound items usually represents a challenging task for translators in general and certainly for translators of poetry in

particular. The main purpose of this study is to identify the procedures used in translating the culture- specific items in the selected sonnet. Additionally, the frequency of these procedures is analyzed in order to determine which procedure is used more frequently to convey the intended concept.

Introduction

Culture-specific items (CSIs) denote those have no equivalents in target reader's cultural system, thus causing difficulties in translating their functions and meanings from the source text into the target text (Hassan, 2018, p.24). Likewise, culture-specific items (CSIs) often constitute a difficult task for translators, especially translators of poetry. Hence, translators employ different strategies to overcome the translation problems created by CSIs. Consequently, this paper investigates translation strategies used in the translation of culture-specific items in the Shakespearean sonnet 18 by Al Ghazi (2019). For the purpose of the study, Newmark's (1988) framework will be applied to the data collected to examine the strategies used by Al Ghazi in translating the CSIs in sonnet 18. Newmark (1988) proposes four procedures for translating CSIs as follows: reproduction, substitution, paraphrase, and deletion. The suggested procedures by Newmark are applied to the CSIs in question to investigate which procedures have been employed by Al Ghazi. Additionally, the frequency of each procedure is examined to realize which procedure has been used more frequently. Likewise, the study has followed a descriptive- analytical approach to investigate the selected cultural bound terms and their translation into Arabic language.

1. Statement of the Problem:

Translation of CSIs has been always a challenge for translators, principally translators of poetry. The cultural difference is considered one of the most fundamental factors that make translation of CSIs a

challenge task. Hence, translators should be aware of these cultural variances between the source text and the target text. To clarify, every term in its own essence involves a wide range of connotations, which is highly dependent on cultural components. Cultural norms may cause different interpretations of the same phenomenon (Valipoor, Tabrizi & Chalak, 2019, p.44). Similarly, it is a difficult task to translate poetry due to its figurative language, like the use of metaphors, similes and personifications. Accordingly, this study seeks to analyze the translation strategies used to convey the metaphorical terms and expressions from English into Arabic language.

٢. Objectives of the Research:

The purpose of this study is to investigate the strategies used by Al Ghazi (2019) in translating the CSIs in the Shakespearean sonnet 18. Besides, the researcher has tried to explore the frequency of those strategies employed by Al Ghazi to determine the most frequent strategy used to convey the intended concept. To fulfill the study objectives, Newmark's (1988) model has employed. Newmark proposes four translation procedures for overwhelming cultural gaps which are: "reproduction", "substitution", "paraphrase", and "deletion".

3. Scope of the Research:

Due to space and time limitations, the present paper is limited to the examination of CSIs in the translation of Shakespeare's sonnet 18 by

Mohammed Al Ghazi (2019). The model chosen for this descriptive-analytical study also limits the scope of the study. The researcher has chosen the model proposed by Newmark (1988) of translation procedures.

٤. Methodology:

The present study has employed a descriptive- analytical approach to analyze the CSIs in the translation of the Shakespearean sonnet 18 by Al Ghazi (2019). To analyze the selected data, the researcher has used Newmark (1988) model of translating the selected data the figurative language. This model consists of four translation procedures which are: "Reproduction", "Substitution", "Deletion", and "Paraphrase".

Review of Literature

1. Definition of Culture-Specific Items:

Culture- Specific Items are special terms that are profoundly imbedded in a particular culture hence; it is very difficult for anyone outside it to understand them. Naguib Mahfouz presents cultural terms and structures in his novels such as "الطعمية", "atta'miya". This term is a cultural-bound as a result; it is very problematic to be well translated by the target reader as it belongs to a different culture (Abdel-Hafez, 2004, p.15). These words that indicate food, places, musical tools, and interjections, are very difficult to be translated into

any other language since they are embedded in Egyptian culture, particularly the culture of the lower class regions in poor slums. This problem can be solved by paraphrasing or transferring them, or by explanation in footnotes (p.78).

Culture- Specific Items (CSIs) also refers to "concepts, institutions and personnel which are specific to the SL culture" (Harvey, 2003 as cited in Elkateb, 2016, p.231). In addition, Mustafa (2018) clarifies that CSIs are part of the terminology of the source text, and hence, a part of the source culture, which are challenging to render into the Target text (p.9).

2. Culture-Specific Items as a Translation Challenge:

Culture-specific terms are linguistic items that cause problems in translation because they are embodied in the ST and sometimes doing not exist in the TC (Aixela 1996: p.57). Therefore, for preserving the flavor of the original culture, a set of translation strategies are used to handle them, trying to guarantee issues such as naturalness, acceptability, and readability in the target culture. (Newmark ,1988& Baker,1992). The holy Qur'an is a great source of CSIs. For instance, when translating the Qur'anic verse, the translator must be aware of Arabic culture and the TC as CSIs are difficult to be interpreted without such awareness. The following example from the Holy Quran, The Women, Verse 24:

"و **المحصنات** من النساء الا ما ملكت أيمانكم"

The term "المحصنات" refers to the chaste women and married women.

Likewise, Mustafa (2018, p.21) underlines that cultural words create multiple problems that require satisfactory solutions from the translators. Consequently, translation theorists and scholars try to suggest various translation strategies in an attempt to deal with such cultural items.

3. Newmark's (1988) Theoretical Framework:

The present paper employs Peter Newmark(1988) pragmatic model for translating CSI's. He proposes some strategies for translating metaphorical words and expressions from English into Arabic language or vice versa (p.107). The figurative language forms a challenge in translating poetry especially the translation of metaphor. The study seeks to discuss the strategies followed by the translator in conveying the same effect of the original metaphorical images on the target audience. The researcher follows Newmark's (1988) approach to translating the metaphorical words and expressions in translating poetry. This model suggests four strategies in order to bridge the culture gaps. These strategies are as follows:

 1. **Reproduction**: The translator can reproduce or imitate the same poetic image in the target language. For example: "she plays with others' feeling" can be translated as :

.(انها تلعب بمشاعر الاخرين)

 2. **Substitution:** In this strategy, the translator can substitute the source language image with a typical TL image that fits the target culture. This strategy is crucial when the source image has different connotation in the target language for example, in "shall I compare

thee to a **summer's day**", the term" summer" may be replaced by the Arabic term (الربيع) to fit the Arab language and culture because the connotative meaning of the word summer has different interpretation in the Arab countries . Substitution also refers to the replacement of the metaphor by a simile preserving the main image. As an example, the English sentences," he is like a lion in his bravery" can be rendered as "انه أسد في شجاعته". Likewise, the translator can render the metaphor or the simile by simile plus sense. As an example, the metaphor" He is a bee", can be replaced byنشيط هو" "كالنحلة.

3. Paraphrase: It means altering the image into sense. In other words, the translator can paraphrase the meaning of the image in the target language. For example, the English expression "to keep the pot boiling "is translated as (الاستمرار في العمل والمثابرة)

4. Deletion: This strategy is used when the word has no equivalent sense in the TL. In this case the translator finds it suitable to delete this word and replaces it by another term that is common in the target culture. For example, the English expression "eye of heaven" used by Shakespeare in his sonnet 18, line no.5, can be replaced by (الشمس).

Data Analysis

The following section will present the analysis of the translation of the selected CSIs of the Shakespearean sonnet 18 by Al Ghazi in 2019. The analysis will depend on the classification proposed by Peter Newmark (1988) of translation procedures. Newmark's (1988) model consists of four translation strategies, namely "deletion", "substitution", "reproduction", and "paraphrase".

Example (1):

The CSI	Shakespeare's Line (1)	Al Ghazi 's Translation
"Summer's Day"	"Shall I compare thee to a **summer's day**?"	"ألا فلتــأذني بالنسيـــــــــم أُشَبِّهُكْ مولاتــــــي!"

The English expression "summer's day" is a cultural specific image that derives its meaning from the domestic natural environment of the poet where the attractiveness of a summer's day comes from the fact that the European weather is extremely cold most of the year. On the contrary, hotness prevails in Arab countries. This difference between Arabic culture and English culture leads to problems in translation. Thus, translators try to overcome these differences and difficulties by employing various procedures to translate these cultural terms.

Al Ghazi (2019) has translated the term "summer's day" into the Arabic word"النسيم". The procedure which has been adopted in this context is called **"deletion"**. The translator has rendered the original text by the omission of the English expression " summer's day" and replacing it by the Arabic term "النسيم" . According to Al-Mu'gam Al-Waseet, the Arabic item "نسيم" means " الريح اللينة التي لاتحرك شجرا ولا تعفي اثرا". Moreover, the Egyptian expression " شم النسيم " refers to " spring feast" which is one of the Pharaohnic celebrations, Egyptians still celebrate in the beginning of spring season. This term is a wonderful

choice as it transfers the intended meaning of the original term and is more appropriate to the Arab culture. The translator has tried to decrease the foreignness of the original text by using a cultural equivalence to the source text. As a way to describe the prettiness of the poet's beloved, the translator has added two terms:" برد صيف " and "الصفا". Later, the translator has added the following lines as a way of introducing the target language and culture to the source readership, and thus breaks barriers of the so called " impossibility of translation " (Newmark,1991,p.74) :

<div dir="rtl">

شبَّهت فاتنتك بيـوم صيــفٍ وإنمــا عـربيـتي

فيها الندى ونسيمُهُ والقرَّ تلك لغـــــــــات

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Example (2):

The CSI	Shakespeare's Line (3)	Al Ghazi 's Translation
"Rough winds"	"**Rough winds** do shake the darling buds of may"	"عـصفـت بـــه الريـــــــحُ كما الشـــــــذراتِ"

According to Merriam- Webster Dictionary, "wind**"** refers to a natural movement of air. In addition, the term "rough" is an adjective that means "turbulent", "tempestuous", "violent", or "harsh.

Al- Ghazi (2019) has translated the English term "winds" into the Arabic singular "الريح", which has a negative connotation in the Arabic language. Think over the succeeding example from the Holly Quran:

كمثل **ريح** فيهاصر أصابت حرث قوم ظلموا أنفسهم" (ال عمران:١١٧)

فارسلنا عليهم **ريحا** صرصرا في أيام نحسات لنذيقهم عذاب الخزي في الحياة الدنيا" (فصلت:١٦)

"فيرسل عليكم قاصفا من **الريح** فيغرقكم بما كفرتم" (الاسراء: ٦٩)

Shakespeare has used the adjective" **rough**", in the original text, to describe the winds' violence. As Accordingly, the Arabic word" "الريح" is a successful choice in this context because it carries the meaning of the whole expression" rough winds". Thus, Al Ghazi has not mentioned the term "rough "in his translation. It can be said that the translator has used two translation procedures in translating the expression "rough winds", which are **"substitution" plus "deletion"**. First, He has employed the procedure of "substitution" in his choice of a cultural equivalent term "الريح" that fits the Arabic language. Then, the term "rough" has no existence in the target text. This procedure is called "deletion". Thus, Al Ghazi's (2019) translation successfully has rendered the meaning of the original concept in the target culture.

Example (3):

The CSI	Shakespeare's Line (5)	Al Ghazi 's Translation
"The eye of heaven"	"Sometime too hot the **eye of heaven** shines"	"إن السمــــــاءَ بعينها الذهبيةِ قَد حَـوَثْنـــــاـ"

The metaphor" eye of heaven" has been used by the poet to stand for the "sun". This metaphor" can be rendered literally as " عين السماء". In fact, the Arabic collocation "عين السماء" describes the sun in Arabic poetry centuries before Shakespeare. Consider the following line from Ibn Al- Zuqaq Al- Balansy's poetry:

"واغرورقت **عين السماء** و ربما   رفعت كواكبها عليك عويلا"

- Al Ghazi has adopted two techniques to convey this metaphor **"reproduction"** plus**" deletion".** First, the translator has rendered the term "heaven" literally as "السماء". Then he deleted the term "عين" from his translation.

Example (4):

The CSI	Shakespeare's Line (6)	Al Ghazi 's Translation
"Gold complexion"	"And often is his **gold complexion** dimmed"	"إن السمـــــــــاءَ بعينها **الذ**هبيةِ قد حَـوَتْنـــــاـ"

 According to Merriam- Webster, the term "complexion" indicates "skin" or it can refer to "skin color".

 In this context, the translator has rendered the expression "gold complexion" literally as "عينها الذهبية". The translator has employed the procedure of "**reproduction** "in conveying this image. It is considered an effective image as the translator has succeeded in transferring the sense of the original image. His selection of the term "عينها" is more suitable than the term "وجه" as it fits the previous image of "the eye of heaven".

Example (5):

The CSI	Shakespeare's Line (9)	Al Ghazi 's Translation
"Eternal summer"	"But the **eternal summer** shall not fade"	"هـي صيفها سرمـــــذْ! ربيعهـــا يأبى الرُفَـــــــاتِ"

The term "eternal" relates to eternity. It means "timeless", "everlasting", or "perpetual". It can be translated as "سرمدي أو أبدي". These terms are proper equivalences that used with intangible things such as time and feelings. Consider the following example:

"قل أرأيتم ان جعل الله عليكم الليل **سرمدا** الي يوم القيامة من اله غير الله يأتيكم بضياء أفلا تسمعون ۰ قل أرأيتم ان جعل الله عليكم النهار **سرمدا** الي يوم القيامة من اله غير الله يأتيكم بليل تسكنون فيه أفلا تبصرون" (سورة القصص: ٧٢- ٧١)."

- Al Ghazi (2019) has translated the English expression" eternal summer" into two different images which are "صيفها سرمد" and "ربيعها". The translator has succeeded to convey this image to the target audience by employing a mix of two procedures: **"reproduction"** and **"substitution"** **plus "deletion"**. The translator has succeeded in translating the expression "eternal summer" literally as "صيفها سرمد""because the term " سرمد" is used with intangible things such as feelings and time. This procedure is called "reproduction" as the translator has imitated the source term into another term in the Arabic language. Then,   Al Ghazi has translated the term "summer" again into its cultural equivalence" "ربيعها which is proper to the nature of Arab countries. Moreover,

the translator has deleted the term "eternal". In this context, the translator has combined two procedures which are "substitution "plus "deletion".   This image reveals the translator's success in rendering the source image by   high qualities and awareness of Arabic language and culture.

Discussion and Findings

Drawing on the analysis of the Culture-Specific Items in the Shakespearean sonnet 18 and its translation by Al Ghazi (2019), it is clear that they represent a difficult task for translators of poetry. As far as Al Ghazi's translation of the selected CSIs has been concerned, various translation procedures have been employed, i.e. "deletion" is the most frequent procedure among the above mentioned procedures, namely, "substitution" and "reproduction". By adopting the procedure of "deletion", the translator has conveyed the intended concepts of the CSIs by the deletion of the source terms and replacing them by cultural equivalences in some cases such as" "summer's day".   In general, the translator has succeeded in conveying the intended concepts of the CSIs in all cases. Subsequently, the following findings are concluded:

1) Three out of the four procedures proposed by Newmark (1988) have been adopted in translating of CSIs in Al Ghazi's (2019) translation of the Shakespearean sonnet 18, i.e. "deletion" "substitution" and "reproduction".

2) The first most frequent used procedure is "deletion while the second most frequent procedure is "substitution".

3) By adopting the procedure of "deletion", the translator has decreased the foreignness of the source text and bridging the cultural gaps between the English language and the Arabic language.

4) The translator has succeeded in conveying the images of source text to the target audience by overcoming the gaps between the two cultures.

Conclusion

To sum up, the present study deals with the procedures used in the translation of culture-specific items in Shakespeare's sonnet 18 by Mohammed F. Al Ghazi (2019). The study focuses on identifying the translation procedures used in translating CSIs in Al Ghazi's translation. In this study, the selected data have been analyzed according to Peter Newmark's (1988) framework. Newmark proposes four strategies to translate the figurative language such as "metaphors" and "similes" with the aim of bridging the cultural gaps generated by them. The researcher has employed the qualitative analytical approach to achieve the purpose of this study. The analysis of the selected data shows that only three of the four suggested strategies by Newmark are employed to render the CSIs in the Shakespearean sonnet 18 that are: "deletion", "substitution", and "reproduction". The most frequent used strategies by Al Ghazi are "deletion" and "substitution". To bridge the cultural gaps, Al Ghazi finds it suitable to delete this word and replaces it by another term

that is common in the target culture, and he can substitute the source language image with a typical TL image that fits the target culture.

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Appendixes

Appendix (1): The Shakespearean Sonnet no.18

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate.

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date.

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimmed;

And every fair from fair sometime declines,

By chance, or nature's changing course, untrimmed;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st,

Nor shall death brag thou wand'rest in his shade,

When in eternal lines to Time thou grow'st.

So long as men can breathe, or eyes can see,

So long lives this, and this gives life to thee.

Appendix (2): Al Ghazi's (2019) Translation:

ألا فلتـأذني بالنسيــــــــــــــم أُشَبِّهُكْ مولاتــــــــي!

وببرد صيفٍ بل الصفا فلتغفري زلاتــــــــــــي

غَيْـداءُ أنت كما البراعمِ حُسنُها، صيـــــــــفٌ

عــصفت بـــه الريــــــــــحُ كما الشـــــــــذراتِ

إن السمــــاءَ بعينها الذهبيةِ قد حَوَتْنــــــــا

لكن لِتُدْفَنَـــــا حرَّقَت بها وَجَنــــــــــــاتِ

يا لائمي في الحُسْـنِ هو لا محــــــالةَ زائـــلٌ

فارْقُبْ صروف الدهـرِ وساكبــــــــاً عَبَراتِ

ملهمتي ليست للفنــــــا أو من ذويــــــــه

هي صيفها سرمــــدْ! ربيعهـا يأبى الرُفَــاتِ

أوَ هل يموتُ جمــــــالٌ أو يواريـــــه الثـرى!؟

إن الجمـــــــــالَ حيــــاةٌ للـحيـــــــاةِ

في شعري خالدةٌ بين السـطورِ حبيبـــــــتي

مــا أنفــاسٌ سَرَتْ مـا أنعموا النظـــــراتِ

ما دامـت الأشعــــارُ باقيــــةً ففيهـــــــــــا

أُبــثُّـلِكِ روحـًـا تحيا بهى الحيـــــــــواتِ

يا وليماً! هنا مقامُ قصيــــــدِك قـد أنهـيـتُـه

فاغفر لمثلي مترجماً! أو شارحاً أبيــــــــاتِ

شبَّهت فاتنتَك بيوم صيــفٍ وإنمـا عربيـتي

فيها الندى ونسيمُهُ والقَرَّ تلك لغـــــات

والشـمسِ بالتـذكير قـد أشـرتَ لهـــــــا!

ونحن بالتأنيـث قلنا! أعْظِمْ بها اختلافاتِ

كذا قال المليكُ في التنزيل إن تكُ عـالمـــــاً

إنْ اختلافَ الألسنْ من أعظمِ الآيـــــــــاتِ

فالحمد لله العظيم بفضله، علمــــــــــــني

ثم العناني مُحَمَّد قد أضـــــــــــــــــــاء حياتي

الاستراتيجيات المستخدمة لترجمة المصطلحات الثقافية الخاصة في ترجمة "سونيتة شكسيير ١٨" لمحمد فوزي الغازي

إعداد

بسمة جمال ابراهيم صالح

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مدرس الترجمة قسم اللغة الإنجليزية وأدابها كلية الأداب _ جامعة طنطا

المستخلص:

تناقش الدراسة الحالية التحديات التي تنشأ فيما يتعلق بترجمة المصطلحات المرتبطة بالثقافة في السونيتة ١٨ لويليام شكسبير. كما تهدف هذة الدراسة ايضا الي تحليل استراتيجيات الترجمة التي استخدمها المترجم الدكتور محمد فوزي الغازي لترجمة المصطلحات و الكلمات الثقافية الخاصة بالسونيتة المختارة الي اللغة العربية في ترجمته للسونيته ذاتها و ذلك في عام(٢٠١٩). كما تهدف الدراسة أيضا الي تحديد الاسترايجيات الأكثر استخداما من قبل المترجم فيما يتعلق بترجمه المصطلحات الثقافية المذكورة في النص الأصلي. وفي سبيل فحص الاستراتيجيات المستخدمة من قبل المترجم للتعامل مع تلك التحديات، تعتمد هذه الدراسة علي اجراءات الترجمة المقترحة لبيتر نيومارك (١٩٨٨) لترجمة المصطلحات الثقافية الخاصة. تشكل المصطلحات الثقافية معضلة وتحدي كبير من قبل المترجم بصفه عامه و مترجم الشعر بصفه خاصة وفي سبيل مواجهة تلك التحديات، قام الكثير من العلماء بوضع العديد من النماذج التي تساعد في ترجمتها ومنها النموذج المقترح من قبل بيتر نيومارك . توضح الدراسة ايضا اكثر الاستراتيجيات استخداما في ترجمه النص الاصلي في اطار نموذج بيتر نيومارك (١٩٨٨) لترجمة المصطلحات الثقافية من خلال دراسه تحليليه وصفية لهذه المصطلحات.

الكلمات الإفتتاحية: المصطلحات الثقافية الخاصة ، سونستة شكسبير ١٨، نموذج بيتر نيومارك(١٩٨٨).