



An-Najah National University
Faculty of Graduate Studies

**THE TRANSLATION OF THE SAUDI
CULTURAL REFERENCES IN YOUSEF
AL-MOHAIMEED'S WOLVES OF THE
CRESCENT MOON**

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Dedication

To those who are struggling...

To those who feel stuck alone...

To those who are afraid to start...

To those who doubt themselves...

To those who have failed and then understand that failure is a stepping stone to success...

To those who pursue their dreams and never give up...

To the part of me that is self-disciplined, unwavering, and always thrives for success...

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Declaration

I, the undersigned, declare that I submitted the thesis entitled:

THE TRANSLATION OF THE SAUDI CULTURAL REFERENCES IN YOUSEF AL-MOHAIMEED'S WOLVES OF THE CRESCENT MOON

I declare that the work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

Student's Name:

Sana' Jarrar

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Date:

13/07/2023

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THE TRANSLATION OF THE SAUDI CULTURAL REFERENCES IN YOUSEF AL-MOHAIMEED'S WOLVES OF THE CRESCENT MOON

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Abstract

Cultural references are challenging when translated between two different cultures. The purpose of this thesis is to examine Anthony Calderbank's translation of Saudi cultural references in his translation of Yousef Al-Mohaimed's novel *Wolves of the Crescent Moon* (2007). The cultural references are examined in relation to the foreignization strategies used in the translation of some ecological terms (fauna and flora), and terms of address. To investigate the appropriateness of Calderbank's translation, the researcher examines the extent to which the translated version retains the local color of Saudi cultural terms. The data was first collected using the source text *فخاخ الراححة* (2003) along with its English translated version *Wolves of the Crescent Moon* (2007). The data was classified into three main categories (fauna, flora, and terms of address) based on Newmark's (1988) classification and then compared to their Target Text (TT) equivalents. Foreignization and domestication methods as defined by Venuti (1995) were applied to evaluate the translator's commitment to preserving the local color of Saudi cultural references. The findings show that the translator has foreignized most of the cultural references through the use of transliteration and literal translation by presenting the Source language (SL) cultural terms to the target readers and explaining them in more detail in the glossary at the end of the novel. The translator respectfully preserved the elements of Arabic culture so that Target Text (TT) reader could understand the culture of ST without being heavily manipulated. Overall, no obvious interference was detected, nor did the translator intentionally manipulate and try to distort the true picture of Saudi society to appeal to the Arab perceptions of Westerners. However, cultural and social losses occurred with some terms used in different contexts. Therefore, the translator should research more into these terms to reflect the exact contextual meaning of some specific Saudi terms.

Keywords: Cultural references, foreignization, domestication, terms of address, componential analysis.

Chapter One

Introduction

1.1 Background

Literature is considered one of the most demanding genres in translation due to the density of rhetorical devices, idiomatic expressions, and cultural elements. On the one hand, literary translation plays an essential role in transferring local color between cultures, while, on the other hand, it helps in building bridges of contact between them and exchange knowledge and other experiences (Hassan, 2011). In this sense, the importance of translating literature stems from the fact that it opens a window to other cultures; it plays a crucial role in shaping the readers' understanding of other cultures. However, depending on the method of translation, the local cultural elements pose different challenges to translators. Newmark aptly states that:

“The literary genres which in translation necessarily suffer varying degrees of loss of meaning are poetry, sonorous prose, texts with a large proportion of word-play or cultural content, and dialect. This does not mean that these genres are unsuitable for translation”. (Newmark, 1988, p.194)

This indicates that the literary genre is challenging and requires more effort from the translator, especially when the work is rich in local culture references. The process becomes seriously problematic when the translator and/or the author decide to maintain the local taste in the original work and to provide the readers in the target language (TL) with a taste of the source culture (SC). The foreignization strategy, which I argue, does more justice to the SC, as it exports to the target readers the culture practices, social relations, labor relations, gender assumptions, local flora, and local geography. Often, these elements represent an indispensable feature of the original text as in the case I will be handling in this thesis.

In literary texts, translating cultural references can be a challenge; the connotations and denotations for the same words may vary from one culture into another, often leading into misrepresentations of the exported culture. In other cases, there is often a semantic gap, especially when the term refers to indigenous flora and fauna or indigenous ritualistic practices; translation losses in such case may affect not only the content but also the protagonist personality traits and even the text identity.

Many translation theorists have attempted to define culture. Newmark sees culture as “the way of life and its manifestation that uses a particular language as its means of expression” (Newmark, 1988, 94). It contains certain concepts, terms that express certain ways of life concerning certain people in a certain society. In other words, the experience, knowledge, beliefs of a certain community are embodied in language, and thus, language and culture are inseparable. Accordingly, when dealing with texts with heavy culture load, translation becomes not a solely linguistic matter, but a cultural, ethnic, and ideological process as well. For example, cultural references express the cultural identity, and stressing its uniqueness and excellence. Therefore, finding the best equivalent for cultural items in translation is one of the main concerns for any translator.

Translation scholars have noted different strategies to help translators render close cultural equivalence. Lawrence Venuti (2001) divides translation strategies into two broad categories: foreignization and domestication strategies. To measure the degree of foreignization in a translation, we should first establish a clear definition of what we mean by foreignization and domestication in translation. Domestication often refers to the adaptation of cultural context, or culture-specific terms, while foreignization refers to the preserving of the original cultural context, in terms of settings, names, etc. According to Venuti “foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language.” It is “a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism” (Venuti, 1995, p.20). In this respect, using foreignization strategy translations means that translations remain close to the original, not only on a lexical-semantic level, but also on a syntactic and stylistic level. Following Schleiermacher (2021), we can say that translations are foreignizing when they leave the author alone as much as possible and move the reader toward him.

Different scholars have analyzed the foreignization strategies and procedures involved in translating cultural references. They have proposed different classifications of such strategies. One of the forerunners in this field was Newmark. He proposes some procedures for translating cultural references, namely transference, naturalization, cultural equivalence, functional equivalence, descriptive equivalence, synonymy, through-translation, shift or transposition, modulation, recognized translation, translation label, compensation, componential analysis, reduction and expansion, paraphrase,

couplet, and notes (Newmark, 1988). In recent studies, some other classifications for such a strategy have been proposed. Translators use the following methods: inventing a new word, selecting a word in the TL that seems to be similar to the term in the source language (SL) or has the same relevance, retaining the term in the SL, explaining the meaning of the term of the source text (ST) instead of translating it.

Building on this viewpoint, Newmark introduced five cultural categories (ecology, material culture, social culture, organizations, and gestures and habits) and their subcategories from which culture-specific items often come (1988, p. 94-1.3). He proposed this classification for sorting out foreign cultural words: ecology, material culture, such as (food, clothes, houses and towns, transport), social culture, gestures and habits, organizations, customs, activities, procedures, concepts such as (political and administrative, religious, artistic).

Accordingly, and if we tend not to foreignize, then translators must find a corresponding concept in the target text (TT). In cases where concepts are not identical, they cannot be used interchangeably even when we are working with two dialects within the same language. For example, Jakobson indicates that in any language there are many words for which there is no “full equivalent” (1959/2000, p.114). Finding lexical equivalents for the local cultural objects and cultural practices is one of the most difficult problems that a translator will have to work against, i.e. there is no corresponding word or phrase in the recipient language that is readily available for translation. Even when close equivalents are found, they can rarely convey the all-potential connotations.

1.2 Literature Review

1.2.1 Introduction

Translating cultural references is a complex and fascinating challenge for translators worldwide. These references include a wide range of linguistic elements such as idioms, proverbs, metaphors, symbols, and allusions that are deeply embedded in the cultural structure of a language. Accurately transferring these cultural nuances into the TL is critical to maintaining the intended meaning and preserving the cultural identity of the ST. Cultural references play an important role in enriching the language and expressions of a particular culture. They often have historical, social, and contextual implications that make them an integral part of communication within that society. Consequently,

translating these elements is more than a linguistic task; it involves bridging the gap between two different cultural contexts and ensuring a seamless transfer of meaning. As a result, several previous studies have acknowledged the challenges associated with translating cultural concepts. In an effort to produce an accurate translation that accurately reflects the content of ST while being comprehensible, translation scholars have developed a number of strategies and methods. This discrepancy becomes apparent when there is no culturally appropriate translation in the TL for a term from the SL or when the term itself has no translation in the TL.

1.2.2 Previous studies about translating Arabic cultural references

The translation of cultural terminologies has been explored in details in previous studies. Abdul Rahman et al. (2015) conducted a study to investigate how Arabic cultural aspects are translated into Malay. This study focuses on the translation strategies used by a subtitle producer in creating Arabic subtitles for the drama "Flag of Truth". The main objectives of this study are to identify the translation techniques used by the subtitle producer to deal with the cultural components of the drama and to suggest appropriate translation strategies for representing cultural features in subtitle texts.

This study used several translation strategies proposed by scholars such as Newmark (1988) and Baker (1992). The researchers examined the ecological and cultural elements of animals, focusing particularly on the camel, an animal that has great importance in Arabic society. In Arabic, several words refer to camels with more specific connotations that reflect the importance of the camel as the most important farm animal in people's lives; therefore, it is difficult for translators to find an appropriate equivalent for "camel". In contrast, there is no connection between this animal and the Malay community. The study shows that a variety of translation techniques have been used in Malay to translate Arabic cultural aspects, including literal translation, assimilation, borrowing, functional equivalence, and cultural equivalence.

Following earlier studies by Nida (1964) and Newmark (1988), many researchers have also examined the translation of cultural references in the Holy Quran. depending on earlier studies by Nida (1964) and Newmark (1988). A study conducted by Bakar et al. (2017) examined the translation of Arabic cultural terms in the Holy Quran. It mainly focused on the various cultural aspects included in the Quran in the areas of material,

history, geography, cultural expression, religion, ecology, and ethics. The research results showed that the Quran contains ecological cultural elements, for example, terms related to animals and plants, such as “al-naqah” (she-camel), “al-hudhud” (bird), and “al-rumman” (pomegranate). However, the study did not investigate the specific translation strategies used by translators to convey the meaning of these cultural elements during the translation process.

Other researchers such as Halimah (2018) discussed in his article the difficulties faced by translators in translating Arabic ecological terms in literary and religious texts by using Newmark's (1988) ecological categorizations of fauna, flora, and other geographical features as the basis for discussion and analysis in his paper. He selected various terms for fauna and flora from a number of literary works, the Holy Quran, and the Hadith. The results showed the importance of considering ecological concerns in translation and argued for an ecocultural approach to effectively address such challenges. The paper provides suggestions and recommendations on how translators can adapt their methods to the Arabic ecocultural context and suggests possible avenues for further research in this area. The aim of this study was not to prove that translators of Arabic ecology consistently fail to achieve ecocultural equivalence in their translations. Rather, it highlighted the observation that these translators often lack the necessary Arabic ecocultural background knowledge, which leads them to use inappropriate procedures, such as overly literal translations, when translating Arabic ecological terms into English.

Halimah (2018) shows that due to the unique ecological habitat, social status and religious significance of the camel in the Arab world, specially in the Arabian Peninsula, translating the term 'جمال/Jamal/camel' into English is one of the most difficult ecological challenges for translators. Moreover, there is no clear distinction between male and female camels in the language and culture of the target readers. Not only is there a significant ecological gap between the two languages and their cultures, but there is also a remarkable gap in the perceptions and experiences of the readers, encompassing linguistic, literary, cultural and even spiritual aspects. He concludes that the challenges and obstacles arise from the differences in the ecosystems of Arabic and English languages and cultures. In Arabic, literary and religious traditions have used different animals, trees, plants and landscapes to convey unique perspectives, perceptions, beliefs and emotions, which can be different from those in English. The lack of ecocultural

equivalents in English complicates the translation of ecological terms, making it a daunting and potentially unachievable task.

As shown above, several previous studies have looked at the translation of Arabic cultural terms, examining the challenges and strategies involved in translating and transferring them into TC. However, this study focused specifically on the translation of Saudi cultural references in order to provide a list of terms for local Saudi culture and associations, as well as the strategies used to convey them while maintaining local color.

1.3 Problem Statement

The main difficulty in translating literary texts of heavy cultural references from Arabic into English is the differences between the sending and the receiving cultures in beliefs, religion, customs, clothes, food and the ecological systems. It is often the case that translators take a detour and render most of the cultural references functionally; other translators resort to literal translation. This might be attributed to the lack of knowledge in both cultures and in the limitations of functional translations in some contexts. In such cases, the translated work would lose much of the cultural load that gives it its unique character and identity. The work at hand, Al-Mohaimed's novel, is rich in local color; these references, albeit challenging to render into a foreign culture, must be maintained in this particular context where the translator and the author are in full agreement that it must be conveyed into English. The readers of the book get a binding promise from the translator stated in the book foreword that the flora, fauna, rituals, social and political taboos will not be mitigated or domesticated. This translation context poses a long list of challenges for the translator and it will require the translator to call on his expertise and knowledge to deliver a foreignized version of the text.

1.4 Research Questions

The main purpose of this research is to study the foreignization strategies used in translating cultural references in the Saudi culture. Under this global theme, this research seeks to answer the following questions:

1. To what extent is foreignization used in the translation of the novel?
2. Are the cultural references adequately preserved through using the foreignization strategy?

3. What are the equivalents used to convey the cultural elements? Can we use them to produce a corpus of cultural words and their translations?
4. Finally, does the translator use foreignization to translate all kinds of cultural elements? Is there any variance among the different elements? How can this variance be interpreted?

1.5 Research Objectives

In relation to this challenging task of translating cultural references, the main objective is to examine the strategies that the translator used to maintain the Saudi local color while translating cultural references to the target readers. It also aims at explaining the extra-linguistic meaning of these references, i.e. their cultural, social, and political implications. This thesis is an attempt to show the implication of the strategies used in translating cultural references. It also looks at the functions of these cultural references in the novel, whether the translation reflects these functions and features of the Saudi culture or not. It also identifies the strategies used to compensate for the loss of translation where it occurs.

1.6 Significance of the Study

Many studies deal with the translations of cultural references by investigating the challenges and the most effective strategies that the translators should use in order to achieve the closest possible equivalent in the target culture (TC). However, this study will contribute to this area of translation studies because it is concerned with a specific context that of Saudi culture, which has not received adequate attention in translation studies. Accordingly, this thesis will contribute to the field on translation studies on many levels. The thesis will identify the strategies used to convey the cultural content that is quite specific to the Saudi culture. It will lay the groundwork for future studies by providing exhaustive lists of rituals as well as the biotic and abiotic elements of the Saudi ecological system.

1.7 Research Limitations

Since the subject of translating cultural references in literature is challenging and broad, this thesis is limited to examining a specific case study dealing with Saudi cultural references in Al-Mohaimed's novel *Wolves of the Crescent Moon* (2007). This is a controversial novel originally written in Arabic in 2003 and translated into English by the

English translator Antony Calderbank in 2007. The Penguin Group, one of the most prominent publishers, published the translated version in the United States, which allowed the novel to spread easily around the world. The novel is about three characters who suffer from social and cultural discrimination and stereotypes. The main character is Turad, a Bedouin who lost his ear in a fight and then decided to leave his tribe and go to a place where he can hide his defect. Tawfiq, the Sudanese slave, is the second character who was brought to Saudi Arabia by slave traders who kidnapped him as a child and sold him to a Saudi trader. The third is Nasser, a foundling who lived in an orphanage and was then adopted by a wealthy family. All of these characters present controversial issues about the Saudi social system, which is governed by the rules of the tribe. The novel treats these rules in a way that negatively affects people's lives, and criticizing them for dominating all life aspects. It is not surprising that the novel was banned in Saudi Arabia when it was first published. Since the novel is steeped in social taboos and rituals of the local culture, it is certainly an interesting choice for translation studies. Therefore, this kind of novel is full of Saudi Arabian cultural terms that are particularly used in this particular field. These terms should be handled carefully when translating them into another culture. Moreover, the aim of translation was to preserve the Saudi cultural color and transfer it to English readers.

1.8 Summary of the novel

The *Wolves of the Crescent Moon* by Al-Mohaimed is a brilliantly written story with three main plot lines that delve deeply into the lives of the three main characters Turad, the Bedouin, Tawfiq, the Sudanese slave, and Naser, the foundling. The novel portrays their journey to self-discovery despite the harsh forces that keep them on the fringes of society in the city. Al-Mohaimed divides the novel into sixteen well-defined sections, deftly alternating between different points of view, historical contexts, and events presented in each section through flashbacks, official records, and imaginative narratives. Al-Mohaimed skillfully expresses the feelings of alienation, physical deformity, and poverty by using a complex structure that links their struggles to find a way out of their difficult situations.

The novel begins at a bus station with Turad, a humiliated and one-eared Bedouin who decides to escape the humiliation imposed on him by his superiors in a ministry where he works as a servant preparing coffee and tea for the employers. Previously, he lived as a

highwayman in the desert and lost his ear after losing a fight with the guards of the caravan. Turad imagines the life of his old companion and coworker Tawfiq, a former Sudanese slave, who suffers from childhood abuse by the slave traders, and describes Tawfiq's subsequent journey as a slave to the ministry. Nasir is the third protagonist in the novel, a young man with one eye, his life is revealed through a green folder Turad obtained at the bus station, which contains details of Nasir's time in an orphanage. He was sexually abused and humiliated at the orphanage after being abandoned as a baby near a mosque. His dream of joining the military failed because he was unable to establish his parentage after his discharge. The novel ends with Turad calling Tawfiq to tell him that he will come back to live with him and work in the ministry, indicating that he cannot break out of society or change the social restrictions.

1.9 Thesis Chapters

This thesis is divided into four chapters. Chapter One comprises of the introduction, problem statement, research objectives, significance of the study and the research limitations. Chapter Two accounts for the research methodology, data collection, and analysis methods. In Chapter Three, a systematic analysis of the collected data is conducted, analyzing the Saudi fauna, flora and address terms and their TL equivalences to examine if the translator used strategies that maintain them. Chapter Four states the conclusions and recommendations reached by the researcher in accordance to the research findings.

Chapter Two

Methodology

2.1 Methodology

The present thesis adopts the descriptive and analytical methods. Newmark's classification of culturally specific elements is used as the framing device for the data collection. The translator commits to a foreignized translation as a way of infusing the TT with a sense of the ST environment; therefore, the researcher used comparative analysis to compare between ST data and their equivalents in the TT. Then this framework is used to identify and assess the translation strategies as suggested by Newmark (1988) and by Venuti (1995). On the other hand, the data is used to assess the extent to which the ST identity is affected by the translations, which cultural level lends itself to the foreignization strategy, and which level does not?

2.2 Data Collection

The data of the research was extracted from the novel "فخاخ الراححة" by Yousef Al-Mohaimed and its English translation "*Wolves of the Crescent Moon*" by Anthony Calderbank. All cultural references were collected after reading and analysing the ST and the TT and then were categorized into three main sections (fauna, flora, terms of address) to be compared with their equivalences in the translated version. This type of novels has an abundance of culture-specific terms that shape the language of the ST.

2.3 Analysis Methods

The extracted instances of cultural references were divided into cultural categories and sub-categories such as ecology (fauna and flora) and social culture, which includes terms of address. These terms form the second level of data collected and divided into two sections. They are classified according to their cultural functions: slavery, social and tribal.

All of these references were compared to their translations to determine the corresponding cultural references in the TT. Then, their equivalents in the TT were examined to assess the quality of the translation based on the cultural connotations in the Saudi context. In addition, terms of address were analyzed based on the politeness theory proposed by Brown and Levinson. Again, the cultural connotations of the terms of address in the Saudi

culture were used to determine the quality of the translations. To analyze fauna terms for Saudi local color, nine examples of different camel names were used and analyzed using the componential analysis (CA) method. For flora, five examples were used and divided into two sections depending on the translation strategy used (transliteration or cultural equivalence). Finally, the last section contains ten examples of terms of address, five of which have social and tribal functions and the other five of which show the function of slavery between Saudis, slaves, and servan.

Chapter Three

Data Analysis

3.1 Introduction

This chapter examines the translation of the Saudi cultural references used in Yousef Al-Mohaimeed's novel "فخاخ الراححة" (2003) in the English version translated by Antony Calderbank (2007) *Wolves of the Crescent Moon*. Some ecological references are analyzed in light of Peter Newmark's (1988) ecological categorizations using conceptualized and contextualized examples as proof for discussion and analysis. The data is divided into three sections; the first section focuses on the translation of the ecological terms of the 'fauna' native to the Saudi deserts. The ST data is compared with its translation in the TT. The TT equivalents are examined using componential analysis (CA) to measure the extent to which the translator retained the Saudi local color of these ecological references. It should be noted that the translator uses foreignization as his principal translation procedure to transfer these fauna elements into the TT. The second section deals with the 'flora' which is the most distinctive feature that characterizes the Saudi ecosystem. The plants that grow have adapted to live in the hot, dry weather, which is different from the trees and plants that grow in western climates, e.g. awshaz, shafallah and hashaab. These plants are native only to the Arabian Peninsula; as such, they will pose a challenge for the translators in terms of finding the same equivalence in the ecological system of the target country. Finally, the third section deals with the translation of the terms of address as a distinctive cultural feature of Saudi culture. Saudi terms of address are culture specific and they often imply social status and distance relationships among the interlocutors. These expressions must be carefully rendered for the target audience. For example, when the servants address their mistresses with the word *عمّة*, it does not mean that they are relatives as the word *عمّة* implies in the SL culture, but the term implies servant-mistress relationship which shows inferiority and distance to their mistresses. The term originally goes back to the history of slavery in Saudi Arabia. The translator sometimes used the strategy of transliteration in translating these terms to preserve the local color. The cultural connotations of the transliterated word are given in the glossary list at the end of the novel.

3.1.1 Ecology in relation to domestication and foreignization

Vinokurov et al define ecology as “the study of the interactions of organisms to their physical environment and to one another”(Vinokurov et al., 2007, p.42). Ecology and its various branches study the relations between flora, fauna and their physical surroundings, be it their physical natural world or the people around them. People interact with the ecological elements and endow them with cultural meanings, thus connecting them with their own daily life. According to Newmark (1988), ecology covers fauna, flora, winds, plains, hills; honeysuckles, downs, plateau. The translator of the novel states that he will use foreignization as the main strategy to handle these eco-cultural categories. When/if foreignized, these terms will retain their phonetic and semantic features as in the SL. According to Newmark, these features are specific to their original countries and they are politically and commercially value-free (Newmark, 1988). It is true that the terms themselves are politically neutral; however, their treatment in translation is a politically driven act. If domesticated or simplified, these terms will no longer serve as couriers of the local ecology and culture. Instead, the act of domestication neutralizes these culturally significant instances for the benefit of the target readers.

When dealing with the translation of ecological terms in literary contexts, the translation from Arabic language and culture into English language and culture presents a difficulty and a heap of problems that are present in most translations done within the Indo-European language family and culture. According to Newmark (1988), where there is a place distance between one language and another, there is an ecological variation, and where there is an ecological localization, a translation problem comes from the cultural distance and gap between the source and target languages. Nida has observed that there is a common tendency to use "literalness and avoid foreign words" in translation. The extreme ecological difference between Arabic and English leads translators to focus their attention on the ecological feature and ‘overlook the different cultural significance involved’ (Nida, 2015, p. 198).

Translators usually try to overcome these challenges by using one of the two main strategies that (Vinuti, 1995)proposed in his book *The Translator's Invisibility: A History of Translation*; these are domestication and foreignization. Domestication was used since ancient Rome, when Greece was conquered by the Romans, the latter used translation as a tool for their conquest in order to erase all elements of the Greek culture and replace

them with the Roman ones. Saint Jerome has justified the extremely adapted translations of Greek works on the basis that the heavy adaptations represent one way to render sense to the target readers to make the terms more comprehensible.

Another way to treat the foreign elements in translation is by using foreignization. Baker traces foreignization back to the German philosopher and theologian Friedrich Schleiermacher (Baker, 1998, p. 242). Schleiermacher states that the translator has two choices, either to leave the author in peace and to move the reader towards him (foreignization), or to leave the reader in peace and move the author towards him (domestication)(Baker, 1998, p. 242). Vinuti (1995) supports the first choice because he believes that a translator should preserve the uniqueness of the ST and make the target reader engage with the SC. He defines foreignization as "an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad"(Vinuti, 1995, p. 20-21).This practically means that translation by foreignization is mostly discouraged by publishers and readers in the receiving culture.

Newmark (1988) classified cultural terms into five categories:

1. Ecology: flora, fauna, hills, winds, plains
2. Material culture: food clothes, houses and towns, transport
3. Social culture: work and leisure
4. Organizations, customs, activities, procedures, concepts
5. Gestures and habits

As will be demonstrated in the analysis, these types often overlap, e.g. material culture items like food often carry specific sets of cultural associations. Guided by Newmark's categorization, the researcher collected all ecological items from the novel and its translation in order to determine the translator approach to these local items and using the componential analysis, to examine the rendering of the cultural meanings associated with each term.

3.1.2 Componential analysis in translation

The translation process is sometimes considered problematic, especially when transferring texts that contain many cultural terms. Componential analysis (CA) is used

in this study to assess the accuracy of translating the Saudi cultural references. CA is used to compare the SL semantic components with their corresponding TL sense components in translation in order to determine the extent to which the translator maintains the local color and successfully reflects the cultural content of the different names for the Arabian camel, as these names have their own peculiarity in the Saudi culture.

Newmark (1988) explains that in linguistics CA means analyzing or breaking down a word's meaning into its various components, which may or may not be universal. On the other hand, he states that “in translation, the basic process is to compare a SL word with a TL word which has a similar meaning, but not an obvious one-to-one equivalence, by demonstrating first their common and then their differing sense components” (Newmark, 1988, p. 114). Translators use CA in order to obtain the maximum level of accuracy, which may often lead to using more TL words to determine the closest meaning. In this case, the SL word has more layers of meaning than the TL word, a situation that obliges the translator to add one or more extra words that can help produce the closest possible equivalent. This method promises more precision and accuracy than say paraphrasing or defining that can present more important characteristics of the SL word.

Componential analysis usually depends on SL monolingual dictionaries because they provide the translator with an array of synonyms for the SL word. Newmark (1988) explains that using CA will depend

Firstly, on the particular text-type; secondly, on the requirements of the readership or the client, who may also disregard the usual characteristics of the text-type; and thirdly, on the importance of the cultural word in the text.
(Newmark, 1988, p. 119)

These factors will affect the number of details and information that the translator should provide to achieve descriptive and functional equivalents. For example, a SL word may indicate a common component that may not be found in the TL word, in which case the sense of the TL word may need a supplementary component to express the closest equivalent that preserves the SL sense. In this study, the researcher used the *Encyclopedia of Traditional Culture in the Kingdom of Saudi Arabia* to determine the exact meanings of the ecological terms and then to compare them with their TL equivalences to see whether the translator has retained the cultural sense as expressed in selected scenes from

the novel or not. Moreover, this encyclopedia was used because the translator has borrowed definitions of the Saudi trees and plants from this encyclopedia, which he describes as the most reliable source on the Saudi plant and animal species. Accordingly, the researcher followed the CA method in analyzing the Saudi ecological terms to investigate the translator's faithfulness to the SC.

3.2 The Translation of Fauna Ecological Terms

There is usually a close relationship between the environment and its animals and between the animals and the people who live in a particular region. This triangular relationship between animals, environment, and people is clearly reflected in the culturally specific reactions, perceptions, and attitudes of people towards animals. For example, different incidents in the novel show the relationship between the main character Turad and the desert wolves, which is obviously very close. Turad treats wolves as if they were his friends; they understand each other and live together as Al-Mohaimeed says,

Not even the wolves thought to attack him, for they shared his food. Edging up to where he sat, he would throw them pieces of the game he had just hunted, and they would withdraw a little and stand on top of the hill, watching the moon without howling, which was not their habit. It was as if they were standing guard over him against misfortune or wild beasts and desert snakes, they even kept a watchful eye over him when other humans were about. (Al-Mohaimeed, 2007, p.123)

There are several scenes in the novel involving local animals such as wolves, horses, hawks, vultures and camels with their unique species. These animals play an important role in the life of the Saudi desert. Horses, for example, are a symbol of pride and chivalry; hawks represent virtue and heroism. These animals have special significance in the local culture in general and within the context of the novel as well.

In terms of translation, this triangular relationship seems to be quite complicated and problematic, since Saudi fauna has its own ecological value systems. Arabs in the peninsula have always associated values with domestic and wild animals. Bedouins, for example, consider horses as a sign of honor and pride. Therefore, one thing is sure when transferring these fauna elements into a different language; much of the cultural load will be lost in the translation. The next section will locate renderings for one fauna element,

camels in particular, and analyze the translations with the purpose of establishing the translation strategy and highlighting degree of cultural loss incurred through translation adaptation, explanation or reconstruction of cultural values.

3.2.1 The translation of the camel names

Most of the action in the novel occurred in the Najd desert, which is characterized by its harsh climate. As a result, few kinds of animals can live and adapt to the hot weather, such as camels, wolves, lizards, and hyenas. Camels are the most famous desert animals that are known for their high patience and endurance to the heat and the scarcity of water and food. When the term camel is used in the novel, it is accompanied by a host of environmental, social, cultural, and even religious associations and connotations, such as ‘the ship of the desert,’ a symbol of national pride, an image of love and compassion, and a sacred animal.

There are different types and breeds of camels living in the peninsula; each has its own special name, which marks its unique features. Thus, due to the camel’s environmentally unique habitat, social prestige, and religious significance in the Arab world in general and the Arabian peninsula in particular, translating the term ‘جمال/jamal/camel’ and its different names and breeds into English is deemed one of the most significant challenges in the novel at hand. The problem is also aggravated by the lack of a clear distinction between a male and a female camel in the language and culture of the target readers. There is also not only just a great environmental distance between the languages and their cultures but also a gap between readers’ perceptions and experiences.

The reader of *Wolves of the Crescent Moon* will find 11 different names for camels that Saudis especially use to differentiate between them. English readers are not acquainted with these names or the distinctive physical or cultural features that distinguish between them; therefore, in such scenario, the translator is faced with a number of options: translate, transliterate, add parenthetical explanations, glossary, and footnote, among others.

These 11 different terms together with their translations are shown in Table 1 below:

Table (1)

Different terms for camel and their translation in the TT

ST	TT
جمل (p.39)	Camel (p. 95)
الإبل (p. 68)	Camels (p. 94)
النوق (p.22)	she-camels (p. 22)
الراحلة (p.18)	a riding camel (p. 17)
الهرش (p.46)	old camel (p. 59)
الخلوج (p.46)	a mother camel (p.60)
البكرة (p.43)	the camel (p. 56)
بكرة حمراء (p. 43)	A young russet camel (p. 56)
فاطراً شقحاء (p. 45)	young fair-haired she-camel(p. 85)
الناقة البيضاء (p.69)	a white she-camel (p. 95)
جمل أملح (p.70)	a light-colored camel (p.97)

Componential analysis is used to identify the semantic field for each occurrence. The symbols “+/-” indicate the presence or absence of certain semantic features in the translations (Newmark, 1988). CA is used to assess whether the camel types have been correctly translated into English and whether or not the approximate equivalence has been achieved. CA also helps to determine which semantic features were lost or gained as we can identify the smallest indivisible units of meaning. Nida (1975) has divided the semantic features into three fundamental classes. First, the common features are ones, which show all the components of meanings that are being compared between the source word and the target one. Second, the diagnostic features show a certain distinguished meaning. Third, the supplementary features refer to any additional features that the translator may add to describe the specific aspects of the source word meaning.

Calderbank mainly uses the supplementary feature in translating the different names and terms that describe the word “camel”. Example 1 shows the analysis of the source word “نوق” *nouq* the plural form of “ناقة” *naqah*, a she-camel:

Example (1):

(ST): “فتداعت نوق القافلة خلفها حائثة الخطى” (p. 69)

(TT): “and all the she-camels in the caravan lurched forward to keep up.” (p.96)

Table (2)

The semantic features between نوق and she-camels

Semantic Components	SL (نوق)	TL (she-camels)
Camel	+	+
Gender: female	+	+
Age: middle age	+	-

This example is used in a reference to the most significant night when Turad and his friend Nahar planned to attack the pilgrims' caravan and steal the she-camels. Their plan did not work well because the she-camels had moved quickly after Nahar had pulled one she-camel forcefully. This brought the two attackers to the attention of the caravan guards; a fight ensued but Turad, and his friend lost and fell into the hands of the guards, who tied them up and led them to the emir of the caravan. The emir buried them in the sand and just left their heads on the surface, and then the wolves came and snatched Nahar's face and Turad's ear, which led to Nahar's death and a defect in Turad's head.

From the table above, the CA shows the comparison process between the SL word *نوق* and the TL word *she-camels*. The translator conveyed the main components of the word *نوق* by using the target word *she-camels* that shows gender, the most important component that should be taken into account in this instance, since she-camels are faster than camels and that is why caravans prefer to travel with she-camels rather than camels. On the other hand, the translator misses the age feature, which, in this instance, refers to middle age she-camels. However, Calderbank conveys the main feature that is frequently used to distinguish between the female and the male camel regardless of age. Age here is important for caravans because Bedouins specifically prefer middle-aged or old she-camels in caravans to use their milk as food during their long journeys. Therefore, in this context, the pilgrims used these middle-aged she-camels to help them in their difficult journey to Mecca by providing them with milk and marching faster than other kinds. The term is translated with approximate equivalence. The translator succeeded to render the

gender but he ignored the age, which is considered significant in this context to indicate fastness and source of food.

The next example explains the word “الهersh” *al-harsh*, which includes both the age and gender components.

Example (2):

(SL): “سمعتَه في آخر الليل يقول لنفسه: سأجز شعرها وأقتل منه قيداً أربط فيه الخيل سيفاً قبل أن أوثقه على ظهر الهersh.” (p. 46).

(TL): “ I heard him at the end of the night saying to himself:" I'll cut off her hair and weave it into shackles to bind that crazy bastard Sayf before I tie him to the back of my **old camel.**” (p. 59)

Table (3)

The semantic features between الهersh and old camel

Semantic Components	SL الهersh	TL (<i>old camel</i>)
Camel	+	+
Gender: male	+	+
Age: old	+	+

In this instance, Turad returned home to find his mother crying because his younger brother Sayyaf had left his father in the mountains for the wolves and wild animals to eat. Turad whispered to himself that he would tie his brother on the back of the old camel, and send them off into the desert because they were both useless. In this context, age and gender are key to convey the meaning of the word الهersh to reflect the comparison in the character's head between the values of an old, impotent animal with that of a useless young bastard who does not respect his own parents.

Table 3 above explains the similarities between the source word الهersh and the target word *old camel*. The translation shows correspondence in both gender and age. Gender is obviously included by using only the word camel, which indicates that it is a male camel. Therefore, the translator found a one-to-one equivalency by analyzing the SL word into its components and using the primary feature of age (old), a sign of insult to the young

brother. The translator has resorted to translation again to render the SL word الهرش, which served the purpose of using this type of camel in this context as a sign of insult.

Example (3):

(SL): "لمحت عن بعد رجلاً يقود بكرة حمراء تتبعها ثلاث شياه" (p.43)

(TL): "I spied a man in the distance leading a young russet camel, followed by three sheep." (p.56)

Table (4)

The semantic features between بكرة حمراء and a young camel.

Semantic Components	SL (بكرة حمراء)	TL (A young russet camel)
Camel	+	+
Female	+	-
Age	+	+
Color	+	+

The above sentence introduces Nahar, who later became Turad's best friend and companion. Nahar is also a highwayman who steals from desert caravans. As Tarad was waiting for a caravan of travelers and pilgrims to pass by, Nahar turned out with his little value earnings, because the russet she-camel is known for producing little milk, unlike other types of she-camels. At the beginning, Turad picks a quarrel with Nihar, but he does not know that he is a highwayman like him. This hints at the miserable life and hang-ups they lead in the desert.

The translation shows an approximate correspondence between both the source and target words. All semantic components are included in the translation, except the gender element. The word "بكرة" connotes young age (a she camel that has not given birth); the color "حمراء" does not refer literally to the color red (not red camels). The translator opted for the word russet, which means according to *Merriam Webster Dictionary* the reddish-brown color. However, he did not convey the gender of this camel which "بكرة" means a young she-camel. The ST context above shows the gender markedness by using the word "حمراء" not "أحمر" and the following verb "تتبعها" with a feminine objective pronoun. The russet she-camel is known for her lower milk production, which means cheap item earned in the raids. Thus the she-camel connotes the miserable life of a highwayman that

Nahar lives and wants to share with his companion. Finally, the translator has again used the supplementary distinguishing features to convey the meaning of the ST so that it can be easily understood by the TL reader approximate equivalence is achieved with the gender element compromised.

Example (4):

(ST): “وما أن رأته مقبلاً أقود فاطراً شقحاء في الظلام” (p.45)

(TT): “As soon as she saw me approaching, driving a young fair-haired she-camel through the darkness,” (p. 58).

Table (5)

The semantic features between فاطراً شقحاء and a young fair-haired she-camel

Semantic Components	SL (فاطراً شقحاء)	TL (A young fair-haired she-camel)
Camel	+	+
Gender: female	+	+
Age: old	+	-
Color: Light/blond	+	+

In this instance, Turad had returned home after a long journey with Nahar, to find his old mother wailing, beating her chest, and pulling out her white hair. When she saw Turad approaching through the darkness with "a young fair-haired she-camel", the mother ran up to him, embraced him and wept, because his brother had carried his father off in the night, and left him in the mountains.

The SL word 'فاطراً شقحاء' and the translation *a young fair-haired she-camel* are identical in the sense components except in the age component. According to *Almaany Dictionary*, the ST word "فاطراً" means to become old and have canines; for Bedouins, it means a she-camel, which has reached her late age. While rightly communicating the ST word "شقحاء" (light or blond) through the compound adjective fair-haired, the translator used the wrong adjective young for فاطراً thus missing, that the correspondence the author creates between the old, fair-haired she-camel and the old white haired mother can do nothing but wail and cry.

Example (5):

(SL): “ونهارٌ ظلّ يمشي بحذاء الناقة البيضاء” (p.69).

(TL): “and Nahar walked next to the **white she-camel**,” (p.95).

Table (6)

The semantic features between الناقة البيضاء and a white she-camel

Semantic Components	SL (الناقة البيضاء)	TL (white she-camel)
Camel	+	+
Gender: female	+	+
Color: White	+	+

In this instance, Turad and his friend Nahar are walking slowly as they try to steal the two she-camels in the middle of the night. In this example, the white she-camel guides the two thieves through the darkness. Nahar would walk beside the white she-camel and then pull her behind the caravan; then Turad will follow him with the brown one.

From table 6 above, it can be seen that the semantic features of the ST word الناقة البيضاء and the TT equivalence *white she-camel* show the same components. Therefore, all levels are reflected, the two components of color and gender are important in this context. The white she-camel indicates the banner that Turad wants to use as a sign in the darkness to pull the brown camel. The translator here successfully found a one-to-one equivalency for the ST word by again using primary features that are importantly added to describe the aspects of color and gender of the ST meaning.

Example (6):

(SL): “ونظر إليهما من فوق جمل أبيض” (p.70)

(TL): “He looked at Turad and Nahar from atop a **light-colored camel**.” (p.97)

Table (7)

The semantic features between جمل أبيض and a light-colored camel

Semantic Components	SL (جمل أبيض)	TL (a light-colored camel)
Camel	+	+
Gender: male	+	+
Color: black with white	+	-

This example appeared as a reference to the emir of the pilgrims' caravan. After they lost the fight with the caravan guards, Turad and Nahar were led to the emir of the caravan who was riding his black camel. They crouched on their knees under him with their hands tied behind their backs. The black camel represents strength and toughness among the Bedouins. It is known for its strength, speed, and high endurance. It is more expensive than other camels, so this type of camel is suitable for the emir of the caravan. The above table explains the comparison between the SL word *جمل أملح* and the TL word *a light-colored camel*. The table above shows the CA of their semantic features. It shows a correct rendering for the gender since the word *جمل* in Arabic means the he-camel, not she-camel that serves the SL meaning since the emir does not ride a she-camel. However, according to *Al-Waseet Dictionary* (p.883), the word *أملح* means camels that are black with some white on their heads not white or even light-colored. Therefore, the two main characteristics should be reflected to maintain the image of the powerful emir, the loss of translation here in the color of the camel affects this image, since the black color is a primary feature in this type of camel. As a result, the translator has to examine the meaning of the SL word *أملح* more closely in order to use the correct primary feature in terms of the color.

Example (7):

(ST): “يجز طراد حبلاً يربط بين راكبتين” (p.68).

(TT): “Turad would cut the rope linking two riding camels” (p.95).

Table (8)

The semantic features between راكبتين and two riding camels

Semantic Components	SL (راكبتين)	TL (two riding camels)
Camel	+	+
Used for travelling and carrying things	+	+

The above example appeared when Turad and Nahar were waiting for the right moment to cut the rope used to tie together the two riding camels. *راكبة* refers to a special kind of camels that are strong enough to carry the belongings of the travelers and can better endure thirst during long travels. Therefore, the Bedouins call this kind of camels *راكبة* which are used for travelling and carrying things. The semantic features in Table 8

identify this kind of camel, which is *الراحلة* as it is mentioned in the above example of the ST and its TT equivalent a riding camel. The CA shows the same components for the ST word *الراحلة*, which means a camel that is used in caravans for riding and holding travelers' belongings like pilgrims who walk for months and carry their things for long distances. The addition of the primary feature *riding* gives the target reader the functional equivalent for the ST word. These two components are important to be reflected in the context. The author intentionally used the word *الراحلة* to indicate the primary feature of camels that they use in caravans for pilgrimage or trade, the translator successfully maintained the meaning of the SL by adding the adjective *riding* to the word camel to indicate its function.

Example (8):

(ST): “وكانها ذنباً أخرجها الجوع، أو **خلوج** تنتظر في الأفق بحثاً عن صغيرها الشارد أو المسروق” (p.46)

(TT): “as if she were a mother wolf brought out by hunger, or **a mother camel** crying inconsolably as she gaze into the horizon in search of her young one who has strayed or been taken by thieves” (p.60).

Table (9)

*The semantic features between **خلوج** and a mother camel*

Semantic Components	SL (خلوج)	TL (<i>a mother camel</i>)
Camel	+	+
Gender: female / mother	+	+
Age: old	+	+

The SL word **خلوج** is used to describe Turad's mother Khazna. The above sentence describes his mother, while waiting for her lost son Sayf who went and did not come back, as a mother camel weeping for her new born child who was taken away to be slaughtered or sold. The use of this type of camel indicates motherly sense of loss. The term **خلوج** is Saudi specific used by Bedouins to describe the mother camel.

Table 9 above, illustrates the semantic features of the ST word **خلوج** which means according to *Almaany Dictionary* the mother camel which feels very sad about the killing or the death of its newborn baby. The translator explains the denotative meaning of the SL word **خلوج** by adding the word mother to the word camel to show its main feature

coupled with an explanation. The above three components are important for the context to form the image of the lonely mother, who looks like the mother camel yelling at her son. However, the translation of mother camel is not enough to reflect the communicative effect in this image, to illustrate this, he deliberately used the strategy of explanation when he added the phrase "crying inconsolably" as a compensation for the loss of meaning that the word خروج implies in this context. The use of this explanation added to the meaning of the TT word mother camel, which preserves the communicative effect that the author used in this context. Thus, the translator has succeeded in rendering this image regardless the loss of the local color that the word خروج convey as a specific Saudi term.

These types get their names through direct associations with the difficulties and the limitations of the Bedouins life in the Arabian peninsula. Each type of camel carries a particular human experience. For example, the she camel الخولج manifest the motherly feelings of loss. Moreover, Bedouins distinguish between الراحلة and ناقه with gender and function. Gender is the main feature that characterizes the word ناقه which means the female of the camel. However, راحلة could be a camel or a she-camel which has specific features to use in travelling for carrying luggage and bearing thirst and does not need large quantities of water. In these cases, there are two things to be taken care of in the translation, the camel name and the cultural associations.

To sum up, in all examples, the translator has translated the eight types of camels using full or approximate equivalent words. Literal translation with some explanation is predominantly used to convey the cultural function that is attached to each term. This strategy has succeeded to convey the local culture in the majority of cases, revealing excellent understanding of the way the local Saudi characters use the different camel names to relate animal physical and emotional states to human feelings. The translator has succeeded to bring the cultural associations attached to the different camel types close to the target reader. However, by using this strategy, the translator has preferred introducing the Saudi desert animals to the foreign audience; and sacrificed the local color in favor of reader convenience. Using foreignization here, e.g. transliteration, could have kept the peculiar foreign flavor of the source text. This peculiarity arises from the camel names in Saudi culture, which express the strong relationship between this particular animal and the Saudis, the names are strongly associated with feelings, values and associations. The characteristics of camels are reflected in their names, which reflect the

culture and life in the Saudi desert and share features with Bedouins. For example, "خلوج" "the mother camel" shows the image of Turad's mother who cries because her son is lost, this is typically like the camel mother which also cries for her new born child who was taken away to be slaughtered or sold. This image indicates motherly sense of loss.

3.3 The Translation of Flora Ecological Terms

When the ST comes from a different ecological system, this case often poses serious problems to translators when it comes to grasping the ecological dimensions of the text in general and the ecological terms in particular. Cultural associations are often attached to the plants that grow in a particular area, their elements shape people's perceptions, beliefs, customs, and habits. For example, *awshaz* is a desert plant, which Bedouins believe is inhabited by genies; therefore, they do not cut its wood for fire, because they are afraid of the genies. For this reason, people value certain plants or trees differently, depending on the region and environment in which they live, and depending on the use of these plants. An Englishman may not appreciate the value of a 'date palm' as much as an Arab who inhabits the Arabian Peninsula where the palm tree is considered a symbol of cultural identity for Saudis; it appears as a national and religious symbol. It is often associated with fertility, hospitality, and nutrition. With a few other plants, it is considered sacred because it is mentioned in the Quranic verses.

The Saudi flora data in the novel at hand was collected and classified into two categories according to the main strategies that the translator used to render them in the English version. The majority of them were mainly translated using the transliteration method such as *shafllah*, *awshaz*, *ghada* ...etc. It is the first method that was extensively used to render the uniqueness of the Saudi desert plants, which, in fact, has helped to preserve the Saudi cultural color of these plants. The second less frequently used method is cultural equivalence, which was used for the plants that are not exclusively grown in Saudi environment but also in different climates such as acacia and cinchona tree, which share common cultural features in different cultures.

3.3.1 Transliteration

Transliteration occurs when the phonetics of the translation remains the same as that of the SL. It is a translation strategy in which the translator rewrites the lexicon of the SL with the written features of the TL to represent the same or similar phonetics of the SL in

a way that people can easily understand (Jian et al., 2004). Usually, it is fulfilled through using intermediate phonemic mapping. Translation scholars label it as a method of borrowing some lexical items since it can transfer the cultural message and enrich the expressions of the TL.

This method is often used in translating texts with cultural peculiarities, i.e. those texts that are rich with proper names, places, or geographical features that have no equivalent in the culture of the TL. Calderbank used this method as one of the main methods to foreignize the cultural content in the text at hand. The translator usually offers paratextual explanations for the transliterated terms either by using footnotes or a glossary list that helps the reader to navigate through the foreign cultural references.

Table (10) shows the specific plant species that are grown especially in the Saudi desert. These plants have their unique significance in the Bedouin's life and therefore they invoke certain cultural meanings in the local communities. For example, the palm tree is a symbol of Saudi national pride; it is also a sacred tree that has many uses and benefits mentioned in the Holy Qur'an and Hadith. It has religious connotations for Muslims. The appearance of palm trees in an oasis is a sign of urban life in the midst of the desert. In this case, Al-Mohaimed's text is full of ecologically loaded terms, which were carried through using transliteration as shown here:

Table (10)

Transliteration of flora terms

ST term	TL transliterated term
العوشز (p.12)	awshaz (p.7)
الهشاب (p.31)	hashaab (p.37)
شفلح (p.39)	shafllah (p.49)
الغضا (p.45)	ghada (p.58)
الأرطى (p.47)	an arta (p.61)
البنسيان (p.74)	binsyan (p.105)
السمر (p.86)	samr (p.123)
الديرمان (p.64)	dayrman (p.86)

For all terms, transliteration is used to convey the cultural significance of the Saudi desert plants. Plants such as *shafllah*, *arta*, *dayrman* are used as food for camels and sheep and their leaves and roots for medicine; they are widely spread in the Saudi desert because they grow in hot, dry weather and salty soil. *Ghada* and *samrare* used for making fire because their wood is preferred for its long-lasting fire, Bedouins use them on their cold nights enjoying the fire and composing poetry that mentioned these plants. *Awshaz* is associated with different myths that Bedouins believe in, it is culturally related to stories about genies and snakes. However, *binsyan* differs from the previous types, it does not grow in the wild desert, and Saudis plant it in cities and towns as decoration because of its beautiful flowers. These plants are foreign to the TL readers, so, as expected, Calderbank adds a brief explanation for all the transliterated terms, which provides the target reader with their meanings in a glossary at the end of the novel. He tries to explain the peculiarity of these flora terms in Saudi culture and bring them close to the TL readers. Moreover, using the paratextual content is considered as mediator between the ST and the target readers; it brings the ST closer to the target readers because it is often culturally and historically different from its target audience.

Paratext is firstly introduced by Gerard Genette, a French literary theorist, as a group of supplementary information that the translator adds to the TT in order to bridge the gap of the cultural differences between the SC and the TC by using different elements such as endnotes and glossaries (Genette, 1997). Calderbank mentioned at the end of the translated text that he provides explanatory details and descriptions relying on the *Encyclopedia of Traditional Culture in the Kingdom of Saudi Arabia*.

In Example 1, the textual evidence points to a close relationship that ties Turad to the plant awshaz; this close association appeared in the following example through the ST word ملاذاً, which means refuge, where Turad always hides in waiting for his new prey to steal from. This tree is culturally bound with myths about genies, people are afraid of passing next to it, and they throw stones at it.

Example 1:

- ST: ” ذات ليلة صيف، كنت اتخذت من شجرة عوشز ملاذاً بعد أن مللت انتظار أن ترد قافلة مسافرين أو حجاج
“ p.43

- TT: “One summer night, I lay resting under an *awshaz* tree. I had grown tired of waiting for a caravan of travelers or pilgrims ” (p. 56).

The above example occurred when Turad was waiting for a caravan of travelers or pilgrims to steal from them. He describes the *awshaz* tree behind which he was hiding; this tree has several important meanings to the Bedouins. They are afraid to pass next to it because they believe that it is inhabited by evil spirits or what they call genies and that snakes live on its branches and twigs. Therefore, they throw stones at it when they pass by and mention the names of Allah to protect themselves from genies. There are many folktales about genies and the *awshaz*.

The text explains the cultural meaning of the ST word *awshaz* by using the word ملاذاً which indicates that Turad is strong and brave and does not feel afraid of it. He is like a genie in hiding waiting for the caravan to take it over. The translator decided to use transliteration supported by an explanation in the glossary at the end of the novel to explain the meaning of this term. He explains the term *awshaz* in the glossary as follows:

“Awshaz: also called awsaj; a tree with large thorns and small red berries; it can reach eight to ten height. Such is the thickness of its thorns that pigeons and other similar-size birds can take refuge in it from hawks and falcons. The Badu, who call its berries "wolves' blood, believe it is inhabited by jinn, or genies, and do not chop its wood for fuel. They throw stones at it when they pass and say "*Bismillah*," which means "in the name of Allah. Camels and goats, however, graze on its leaves, and birds eat its berries ” (Al-Mohaimeed, 2007).

In the above glossary entry, the explanation is necessary to connote character traits. Turad seeks refuge where devils reside. The refuge is consistent with the character's deeds, a highwayman who lies in waiting for his prey, and a social rebel who shows signs of the decent highwayman. Calderbank has succeeded in transferring the connotations of *awshaz* to the target reader without omitting the most important features that should be clarified.

Example 2 below is another example that highlights the use of the transliteration strategy in translating Saudi flora ". The ghada plant is native to the Saudi desert. This plant is mentioned in various contexts reflecting its use in fire making, as in the following examples:

Example 2:

- ST: "وقت كان طراد وحيداً في الصحراء، صادفته الكائنات كلها. الرمل، الكثيب والتل والنفود عرفته جيداً... أسفته الوديان والشعبان.... ظلته أشجار الطلح والعوشز والسدر. أدفاته جذوع الغضا والسمر" (ص. 86)

- TT: "When Turad was alone in the desert, all the creatures were his friends. The sand, the hill, and the plateau knew him well... The riverbeds and springs watered him... The acacia, the awshaz, and the *sidr* offered him shade. The burning embers of **ghada** logs and *samr* roots kept him warm on cold desert nights". (p. 123)

Example 3:

- ST: "في تلك الليلة أكرمني مثل رفيق قديم بأن ذبحنا إحدى الشياه وأشعلنا من حطب الغضا ناراً" (ص. 45)

- TT: "That night he honored me like an old friend. He slaughtered one of his sheep, and we made a fire of **ghada** wood". (p. 58)

Example 2 shows Turad's lonely life in the desert and describes his relationship with all the living creatures in the desert as friends. The *ghada* wood provided him with warmth during the cold desert nights, as this type of wood is used as fuel for making fire and burns for a long time; it is his close friend and companion through the long lonely nights. This plant is known for its strength and endurance to difficult climatic conditions of heat, soil salinity and draught. Bedouins use its branches as fuel for making fire because it keeps burning for long time, poets also described its ember in many situations like describing their longings to their beloved during the long cold nights with fire made from *ghada* and how its ember stays for long time.

Al-Mohameed mentioned this plant in different situations to link the image of the two social rebels, Turad and Nahar, who are strong and can survive difficult circumstances. Likewise, the *ghada* bushes invoke images of strong plants that can bear difficult environmental situations. The strong bond between Turad and Nahar is also linked to the

ghada wood fire that keeps them warm during their long nights of travel in the desert as illustrated below:

In addition, example 3 refers to the first night when Turad and Nahar meet, fight their battles together, and then become close friends. That night, Nahar, a highwayman, decided to slaughter one of the sheep that he had stolen from a caravan to celebrate their first night as friends. They made fires out of *ghada* wood to roast the meat of the slaughtered sheep. The *ghada* tree brings association of friendship, comradeship, and adventure of two highway men have pledged to protect and defend each other through the long journeys, two outcasts who will survive against all odds. These cultural symbolisms should be conveyed in translation since they affect the way readers perceive the two key characters and their powers to survive adversities in an antagonistic environment. The target reader is completely unaware of its features and the relation between *ghada* and the bonding social rebels.

Calderbank decided to transliterate *ghada* and convey the cultural symbolism of the plant through explaining them in the glossary as follows:

ghada: a small bush, reaching three and a half feet in the height, that grows widely in central and northern Saudi Arabia. Its wood is excellent for making fire and burn for long time, which has led to its disappearance in inhibited areas. Camels graze on its leaves and use it as shelter during sandstorms. The desert poets of pre-Islamic Arabia called the wolf “master of the *ghada*” (Al-Mohaimeed, 2007).

This paratext accurately conveys the cultural significance of the *ghada* plant and its connotations in the Saudi desert life. The glossary explains the various connotations of this term; details are comprehensive enough and they cover the various locations in the novel, enough to help the reader understand with the evolving comradeship between two social outcasts. The information that the poets called the wolf the "master of *ghada*" assists in capturing the allusion to Turad, who resembles the wolf in his courage and strength. The information assists the reader in making this connection with the desert wolves (Turad appears repeatedly sitting by the night fire with the wolves guarding him). The text draws this association between Turad, the wolf, and the *ghada* tree. Because the color of *ghada* leaves matches that of the wolf hair, wolves usually hide inside the *ghada* tree in waiting for the right time to attack their prey. . The Saudi proverb says ”أخبث من

“ذئب الغضا” (literal: more cunning than the wolf of ghada). Bedouins know that the wolf of ghada does not come out of the branches of ghada unless it wants to attack people. Like the wolf, Turad uses the tree as his hiding place to take the caravans by surprise.

Calderbank successfully transferred this image to the target reader by serving the local color of the Saudi plants without missing the important elements of the cultural features of these terms. The use of glossaries provides an important option to foreignize a text in translation.

3.2.2 Cultural equivalence

According to Newmark, cultural equivalence is “an approximate translation where a SL cultural word is translated by a TL cultural word”(Newman, 1988, p.34). This strategy means that the SL term translated into its TL equivalent, which is culturally known to the TL readers. Table 11 (see appendix A) shows some Arabic Saudi flora terms and their English equivalents:

Anticipating Table 11 shows that the TL equivalents are appropriately used to translate flora terms. They grow in different climates and are not specific to Saudi Arabia. In the novel, they appear as city plants to signal Turad's escape from his tribal fellowmen after they started bullying him because he lost his ear in a fight with wolves. These plants are transferred to the TL by using their equivalence. For example, the term الطلح is literally translated as *acacia*. The target readers are familiar with this kind of tree and the purpose of planting it. It is grown in various places such as the Mediterranean climate, Africa, Australia, and various parts of America, such as Arizona and California. It is known to withstand drought and heat. In addition, it is mentioned in the Bible because acacia wood was used to make tabernacles and crossbars. This means that the target readers know this type of tree, which is part of their cultural knowledge and does not need any further explanation, as in the following example:

Example 4:

- ST: “تحركت أغصان شجرة **طلح** قريبة دفعها الهواء” p.42

- TT: “The branches of a nearby **acacia** tree moved in the wood” (p. 55)

The above example appeared when Turad was spending his night in the desert and suddenly became afraid of the movements of the acacia branches. He thought they were

like an old genie glaring angrily at him. The term *الطلح* is part of the translator's cultural knowledge, which has an equivalent term in the TC, so the translator used the culturally equivalent term *acacia*. This term does not affect the overall atmosphere of the SC, and the target readers are familiar with this term because it is part of their ecosystem.

The previous example did not need a specific context to be analyzed; however, the following examples show a different analysis that needs contexts to explain why the translator used two different methods to translate the same term *السيدر*. This term has appeared in two different contexts as follows:

Example 5:

Context (1):

SL: “ظلته أشجار الطلح والعوشز والسدر” (p. 86).

TL: “The acacia and the *awshaz* and the *sidr* offered him shade” (p.123)

Context (2):

SL: “آه يا أشجار الكينا والبنسيان والطلح والسدر لوجي بأغصانك إلى العالم كي يراني!” (p. 74).

TL: “Ah, you trees, cinchona and binsyan, acacia and **lotus**, wave your branches to the world so that it sees me”. (p. 105).

In the first context, the author talks about Turad and the harmonious relationship between him and the trees before he became a friend of Nahar. They were his friends who provided him shade from the heat of the very hot desert. The translator used transliteration to convey the cultural concept of the tree and its ecological uniqueness in the Saudi desert. The contextual meaning does not imply any meaning other than the literal one, which focuses on the trees and their importance in providing shade in the hot weather and food for people and animals. As with other transliterated terms, the translator explains the term for the target readers in the glossary as follows:

“sidr: the nabk tree growing as high as forty feet. It has white branches and thorns. Its fruit is edible, and camels and goats graze on its leaves. The bark around the roots is used to produce a red dye. It has been said that the sidr menstruates like a woman because it emits a red substance from the hollows on its surface” (Al-Mohaimed, 2007).

The translator in the previous glossary entry briefly explains the term *sidr* describing it and highlighting its importance for the Bedouin's life.

In the second context, however, Al-Mohameed talks about Naser, the foundling whom his mother abandoned in front of a mosque because she slept with a man who could not marry her because of his tribe's traditions and decided to leave her. Here, the author describes the suffering of Naser in his childhood and his miserable life in the orphanage. The translator uses the term *lotus*, also known as "Christ's thorn" or *nabk*, a type of *بندر*, with which Jesus was crowned before his crucifixion. The crown was made from the thorny bushes of this tree. Calderbank chose the cultural equivalent for this tree to convey its symbolism, which is familiar to readers of the TL. Therefore, they could relate to the image of Naser and Jesus. As the context shows, he chose the right translation strategy to convey the image.

As mentioned earlier, the translator used the correct translation strategy to translate the flora of the Saudi environment. He used transliteration to preserve the peculiar of some plants considered an important aspect of Saudi desert culture and explained each term in the glossary at the end of the novel. The explanation contains the cultural significance of these plants, which helps the reader understand the cultural association attached to the plants. This strategy serves well as the foreignization strategy used to highlight the Saudi ecological content and its cultural associations. On the other hand, he used the cultural equivalence strategy for plants grown in other regions that are culturally familiar to the target reader. This idea can be seen on the macro level of the novel. It reflects the idea of biological and cultural diversity in Saudi Arabia through people from different countries living in Saudi Arabia and being part of its culture. As an illustration, Tawfiq is an enslaved Sudanese person who was brought to Saudi Arabia by the slave traders. The translator successfully switches between strategies to fulfill the main purpose of translation: to transfer the ST culture and preserve its distinctiveness from other cultures.

3.4 The translation of Saudi terms of address

Terms of address are terms that are used at the beginning of a conversation by a speaker who addresses someone to attract his/her attention to the discourse. A term of address is "a word, phrase, name, or title (or some combination of these) used to address someone in writing or while speaking" (Nordquist, 2019, para.1). The use of such terms is

controlled by the type of relationship and the social status of the addresser and the addressee. They represent social information about the identities, genders, ages, statuses, and intricate social networks within communities. They are used to show respect, courtesy, and social class. Therefore, the term of address is highly associated with the field of sociolinguistics, which, according to Rifai and Prasetyaningrum, is a field of study that examines language variation in a particular society. The authors list its subfields as stylistic variation and social variation. Stylistic variation refers to the utterance's style variation, while social variation alludes to the variables influencing the change in speech, such as age, gender, and social status status (Rifai & Prasetyaningrum, 2016, p. 123-124).

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As markers of stylistic and social variation, the terms of address are important identifiers of social relationships as well as people's actions, emotions, and positioning. These phrases also convey a person's social standing and level of education; for example, 'doctor' is used to address a person who works in the field of medicine. Additionally, a term of address is a component of the sociolinguistic field; it focuses our attention on issues about society, its members, and cultural categories as defined by Newmark (1988), including ecology, material culture, social culture, social organization, and gestures and habits. As a result, it is important to notice and consider terms of address in light of the community and culture in which they are used.

3.4.1 Types and functions of terms of address

Terms of address are employed to express a certain function, which depends greatly on the speaker and hearer's positions, the term's purpose, the status, and the manner of both interlocutors. For example, when the speaker addresses the hearer by his/her first name, the context indicates that there is little distance between them, but if the speaker uses the last name together with a title, the context here reflects that the relation is more formal. Therefore, these relationships are determined by the context that are used in, for example, the use of the first name in a formal setting is often considered as an insult and shows disrespect to the addressee. In addition, the meaning of a term of address is often culture bound, which reflects some features that are particularly used in a specific community. For example, "hajj" is an address term that is used to address someone who has completed the Hajj pilgrimage to Mecca. It is a sign of respect for their religious devotion and accomplishment, but it is also used to refer to elders in the community to show respect.

Theorists divided terms of address into different types depending on many factors. Terms of address can be either reciprocal or non-reciprocal. The use of address terms in a reciprocal manner indicates a symmetrical relationship between the interlocutors. On the other hand, when the interlocutors are not equal in terms of age, gender, and class, they do not receive the same address terms. For example, there is a non-reciprocal relationship between teachers and their students as students use titles to address their teachers to express respect and formality. However, the relationship among students is reciprocal; they do not have to use titles to address each other to show intimacy and closeness.

Braun(1988) divides terms of address into several categories in his book *Terms of Address*: titles, abstract nouns such as (your) Excellency, occupational terms, and endearment terms. Moreover, Levinson deals with terms of address under two categories: relational and absolute. Relational terms are forms that depend on the social relationships between the interlocutors, while absolute terms are "forms reserved for authorized speakers and authorized recipients"(Levinson, 1983, p.90).These types can vary depending on the text type and the context. Absolute aspects of address terms imply that certain summons terms are reserved for the speaker while others are reserved for the hearer. Address terms such as your honor and Mr. President, for example, can only be addressed to those who hold such a position (Levinson, 1983, p.91).

3.4.2 Strategies for terms of address translation

According to (Shehab, 2005, p. 318) "relational terms of address are much harder to translate than absolute ones since they drift from their traditional usages, and their content cannot be understood from their literal meanings." The translation strategy for the terms of address will vary depending on many factors such as character, context, age, social status...etc. Yang (2010) suggests four methods for translating address terms:

"Then, in order to make the translated version more precise and make readers understand easily, four translation methods are given according to different situations, namely, literal translation, translating flexibly, specification or generalization and domestication and foreignization." (Yang, 2010, p. 742)

Newmark (1988) defines literal translation as: "The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context" (Newmark, 1988, p. 46), this strategy is appropriate for proper names but not for terms related to the source language's culture. While terms of address can vary significantly across cultures and languages, the context and purpose of the translation determine whether a literal translation should be used when translating terms of address. In some cases, a culturally appropriate translation may be better suited to convey the intended meaning, while in other cases a literal translation may be required for accuracy and clarity. Arabic terms of address have a rich cultural history and often indicate something important; literal translations of these terms can lead to misunderstanding or loss of meaning. For example, "sheikh" is used to address a respected elder or a religious person who advises and helps people in religious matters. The exact translation of "sheikh" in Arabic is "old man," although this interpretation is not acceptable in all cultural situations. In some contexts, the translation "teacher" is more appropriate. When used satirically in various circumstances, it indicates distrust of the speaker or the message.

Newmark also explains translating flexibly or free translation as: "reproduce[ing] the matter without the manner or the content without the form of the original" (Newmark, 1988, p. 46). Free translation can be a useful approach when translating terms of address in certain social contexts instead of using a literal translation. Free translation interprets

the meaning of a term in a way that is both culturally appropriate and reflects the intended meaning of the ST. For example, a more context-sensitive translation of the term "سيدي" would be "sir" to convey respect in less formal situations, rather than the literal translation "my lord".

In the case of very culturally specific terms, specification is used to obtain a precise and accurate translation. This strategy is often helpful when the term of address in the SC has a very specific meaning and connotation that cannot be easily translated into the TC. For example, someone who has made the pilgrimage to Mecca is addressed with the Arabic terms "حج/ حجة". In order to translate the cultural meaning of the term appropriately and in a way that is understandable to the target audience, a suitable translation could be "pilgrim" or "someone who has made the pilgrimage". Also, the word hajj may refer to a whole set of culturally specific connotations, including old age, respect, and even reprimand.

On the other hand, generalization involves using a more general and culturally neutral term of address that can be understood across different cultures and contexts. This strategy is often useful when the specific cultural connotations of the term of address are not as important as the general sentiment being conveyed. For example, some Arabic terms of address such as "أخي/ اختي", which literally mean "my brother/ sister", are used as a kinship address for brothers and sisters. In some cultural contexts, it is translated as "my friend," as a more culturally neutral generalization that reflects feelings of closeness and respect. Both specification and generalization strategies can be culturally useful when the purpose of the translation and the target audience are considered in cultural contexts.

The choice between domestication and foreignization depends on whether the translator aims to adapt the ST to fit the naturalness and rules of the TT. In domestication, the constraints of the TT are maintained while the reader remains at home. For example, the term "يا أخي" which is literally means "my brother" could be translated to "my friend" depending on the context and the relationship between the interlocutors. Otherwise, in foreignization, one adheres to the rules of the ST and transports the reader abroad (Venuti, 1995). For example, for the term "عم", which literally means "uncle", a foreignization translation might keep the original Arabic term and use a gloss or explanation to clarify its cultural meaning.

Translators consider the translation of terms of address a challenging work, because, in these cases, translation loss is inevitable. Certain characteristics related to these terms may be simplified, modified, or even sacrificed, and this leads to information gaps. For example, when translating the colloquial term "ياسيدي" using literal translation "my master" though the translation captures the literal meaning of the term of address, it can be problematic because the English word "master" carries connotations of slavery and domination that are not present in the Arabic term. Using "my master" in English could be perceived as demeaning or offensive. A closer rendering is to translate into "sir", a term of address that is commonly used to show respect and deference to someone of higher social status. While "sir" is appropriate in many contexts, it still does not fully capture the nuances of the Arabic term "ياسيدي". Using this English term may be perceived as an overly formal rendering in some situations. Translators use different strategies in order to bridge these gaps such as deletion, addition, cultural equivalent and transcription. When the term of address has no significant impact on the meaning of the text, translators use deletion. When the address term is insufficient for text comprehension, an addition strategy is required. In this case, adding words or phrases is extremely beneficial. Translators may use cultural equivalent when a word in the ST has the same equivalence in the TT. Sometimes, and depending on whether the translator wants to foreignize the ST, s/he may use transcription by rendering the same phonological form of the source word to the TL.

3.4.3 Functions of the Saudi terms of address

This section focuses on how the translator dealt with terms of address to maintain the local color of the ST, bearing in mind the promise to foreignize the text made by the translator in the forward to the translated text. Al-Mohaimeed's novel is rich with relational terms that express social status, intimacy, formality and solidarity between the interlocutors. The terms mark the difference between the social classes in the Saudi society; they also mark how tribal structures affect relationships among the characters. The Saudi culture has its unique address terms that are used to convey specific social and cultural meanings, which may be considered difficult and challenging to understand or translate to other languages. Moreover, these address terms reflect the local color of the interlocutors and the social relations that dominate the social classes in the Saudi society;

therefore, any gap in the translation of these terms will lead to loss in the cultural content that is embedded in the dialogues.

The collected data has been categorized according to the functions that are used in the Saudi society. These functions were summarized as social, tribal and slavery terms of address. The ST terms were compared with the TT ones to determine the strategies used by Calderbank to assess the degree to which these translations succeed in preserving the Saudi local color. The analysis of the data was performed using the sociolinguistics and pragmatics theories of politeness and relevance. Moreover, the functions and the terms of address meanings were analyzed according to their contexts, which provide the cultural clues to interpret the significance of the term used in a particular context and for a particular purpose. Politeness theory is also relevant here in order to examine the functions of address terms. This theory serves “to establish, maintain or modify interpersonal relationships between text producer and text receiver”(Hatim& Mason, 1997, p. 66). Most of the terms of address used by the characters convey social and tribal or slavery relations.

3.4.3.1 Social and tribal terms of address

The structure of the society determines how social relations are formed. Tribalism, as one main culture determiner, controls the relations between members of the different clans and tribes. Additionally, the Arab and Islamic cultures have a significant influence on Saudi cultural environment. In general, the culture is very religious, conservative, traditional, and family and tribe-oriented. Many social attitudes and customs have been around for a long time. However, the country's quick transformation in the 1970s from a poor nomadic society into a wealthy oil producer has also had an impact on its culture. The rapid development created a new culture condition in which tribal traditions mix with modern consumption life-styles. The unequal distribution of wealth and power is generally accepted in the Saudi society, with many people viewing it as an unavoidable, even inevitable reality.

There is also the culture created around international workers. The majority of Saudi families own a personal servant and/or a driver who are originally Asian or South Asian. These migrants usually belong to the lowest social class. There are also significant distinctions among Saudi locals themselves, sometimes based on tribal links, educational

levels, or religious affiliations (i.e. Sunni or Shi'a) and place of residency (i.e. rural or urban).

Tribalism has always played a significant role in Saudi Arabia's social systems. Numerous tribal groups in the country have a significant influence on the politics, culture, and way of life of the entire country. Tribalism in Saudi Arabia dates back to the time before Islam, when extended families usually form the largest tribe based on a clan system (Maisel, 2014, p. 75). These tribes often live in different regions of the country and have different customs, traditions, and dialects. On the other hand, Saudis are more loyal to tribal rules than social rules, and respecting age takes precedence over social status.

The actions of the novel occur in the desert, where Turad lives his young life. The scenes then shift to modern city setting, where he escapes away from the rule of the tribe. The plot features aristocratic characters as well as characters from a working class background. These characters act towards each other within the limitations imposed by the dynamics of their tribal, class, and master-servant relationships. These dynamics are normally driven by certain social factors, such as age, gender and class. For example, Turad, the main character, experiences the life of a highwayman in the desert and that of the servant in the city. In each of these contexts, he was addressed differently with terms which are determined by the kind of social relations between him and the other interlocutors. Examples below show some tribal and social address terms that are used in different social contexts between the characters:

Example 1:

- ST: "أعاد موظف التذاكر سؤاله: إلى أين يا عم؟" p.10

- TT: "The ticket clerk repeated his question: "Where to, **sir**?" p. 4

In Example 1, the dialogue occurred between Turad, a man in his forties, and a strange young ticket seller. Turad has decided to escape from the city because the ministry staff discovered his secret, a man with only one ear. Until then, he has managed to hide his secret by wearing *shmagh* and patting it on his face. When they found out that he has only one ear, they harassed him, whereupon he decided to leave the city and carry his secret to another place. The young ticket seller used the term *عم*, which is socially used to show respect to an older man, especially to strangers. The translator did not transliterate the

term *عم* here as he did with the other examples, e.g. when Turad addressed Tawfiq. Calderbank uses the term *sir*, which is the cultural equivalent for this term that target readers use in their culture when addressing strangers in a formal manner. The translation shows both respect and distance as conveyed in this scene, reflecting the respect and distance between Turad and the young seller.

The translator preserves the positive politeness between the interlocutors in a formal situation by rendering the cultural equivalence for the target reader, so it appears more natural in the TL. He sacrifices the local color that the term *عم* indicates to achieve closeness and naturalness in the TL, which does not go with the main objective of translating this novel.

Example 2:

” لقد كشف لي العم توفيق، هكذا كانوا يدعونه، سر المهنة وأصولها... صامتاً كان العم توفيق، وفي صمته : ST -
p. 24 بعض الحكمة، صارماً لا يضحك ولا حتى يبتسم“

TT: “**Amm** Tawfiq, as they called him, taught me the secret of the trade... Silence was **Amm** Tawfiq approach, and there was wisdom in his silence. His face was stern, never laughing, not even smiling” p. 24

All people of different social statuses use the term *Amm* to keep a positive face and to show respect and politeness to a man's age and wisdom. This example appeared when Turad first met Tawfiq at the Ministry, where Turad worked as a server who prepared coffee and tea for the employees. They chatted about how to make coffee and tea with different flavors and how to serve them appropriately to the employees. Turad says that the ministry employees used to call him *Amm* Tawfiq because he was an old, wise, decent and respectful man. All ministry staff use the address term *Amm*. In Arabic, the word *عم* literally means paternal uncle, but in this context, it is used to show politeness, sympathy with, and respect for an old decent man. The translator decided to transliterate the term and transfer it to the TC. As with other transliterated terms, he used the glossary to provide an explanation for the target reader as follows : “*Amm*: literally “paternal uncle”; often used as a term of respect or affection before the names of older males”(Al-Mohaimeed, 2007, p. 176).

Calderbank chose transliteration as a foreignization strategy to preserve the local color of this term, which indicates that in tribalism, age respect takes precedence over social status. For example, sometimes servants are addressed using the term *Amm* and not with the first name; this indicates the speaker's respect to age, which is considered one of the tribal practices that people strictly follow. Otherwise, if the first name is used this creates a face threatening act for the addressee in the tribal culture because it is considered impolite and disrespectful.

Example 3:

- ST: “فقدت أمك بعد هروبها من سيدها الحاج أحمد أبو بكر” p. 25

- TT: “You had lost your mother after she ran away from her master, **Al-Hajj** Ahmad Abu Baker.” p. 29

Example 3 appears when Turad talks to Tawfiq about his past life and how much his mother suffered at the hands of her master Al-Hajj Ahmad Abu Baker who repeatedly tried to rape her. To protect herself, she left the village and fled to a faraway place. Here the author uses the term *Hajj* to describe an old man. This term is used with people who passed a particular age to show respect, status and intimacy in tribalism. In the literal sense, it is used for a man who performed the pilgrimage in Mecca. The translator has retained the SL term by transliterating it into TL to preserve its effect in the local culture and transfer it to TC. However, he gives the target reader an explanation for the literal meaning of the term in the glossary as follows: “*Hajj*: a person undertaking the hajj.” (Al-Mohaimed, 2007, p. 177). This explanation misses the cultural and contextual implications of the use of this term. The term *Hajj* conveys respect for age as an essential tribal law to an old man despite his social status as a slave trader who abuses women. Moreover, the term *Hajj* in this context undermines the false religious appearance of Ahmad Abu Baker, who treats Tawfiq's mother like a slave; he is an abusive master, a source of evil in the novel, and Tawfiq criticizes him for not being decent and respectful as an old man should be.

Example 4:

- ST: “كان الرجل خلفهما يشهر خنجرأ لامعأ في الظلام: نذبهم يا طويل العمر؟” p. 71

- TT: “The man stood behind them, and his dagger flashed in the darkness: Shall we cut their throats, **sir**?” p. 98

Example 4 is an exchange between one of the guards of the pilgrim caravan and the emir of the caravan. It happened on a summer night in the desert when Turad and his friend Nahar decided to steal from a pilgrim caravan. They fought with the caravan guards, but the guards outnumbered and defeated them. They tied them up and took them to the emir of the caravan to punish them. He did not want to kill them because they were going to perform pilgrimage to Mecca; killing in the pilgrimage season is a taboo, so he decided to bury them in the sand leaving only their heads above the sand as a punishment. In this example, the guard asks the emir to kill Turad and Nahar, he uses the term *يا طويل العمر*, which is commonly used in Saudi culture, when addressing someone who has a higher rank and enjoys more power among the tribe members, such as the Emir or the Sheikh. The relationship between the guard and the emir is formal like in a military context. The translator chose to render this term with the cultural equivalent *sir*, which indicates formality, military rank, respect and politeness.

The translator does not preserve the Saudi local color by using the TL term *sir*; the SL term *يا طويل العمر* is very commonly used in Saudi Arabia, a kind of a carry on from the tribal legacy of the country. It reflects the speaker's wish for the hearer to live a long life and to enjoy a respected status among his people.

Example 5:

- ST: “أبي خدمة يا بدوي؟” p. 96

- TT: “Do you need anything, **Ya Badawi**?” p. 137

Example 5 appeared when Turad was working as a gatekeeper for the palace and Tawfiq was the personal driver for their mistress Madawi. Tawfiq used to ask Turad this question while he is driving the Rolls-Royce car outside the palace, they exchange jokes and laughs then Turad asks him to fetch some sweet tahina and white cheese. Tawfiq use this term as derogatory one to show that he became superior to him because their mistress chose

him to be her personal driver, but Turad the Bedouin is just a gatekeeper. It indicates some disrespect and negative association on Turad's status, it is accepted not offensive because it is used for playfulness between friends. The translator chose to transliterate the term Ya Badawi, which is derived from the word Bedouin that is used to describe someone who lives in desert. He preserved the local tribal color by using a term that indicates Turad's family position as a son of tribes who came from desert leaving his tribe escaping to the city to work as a gatekeeper, which is considered a derogatory job according to the tribe's doctrines.

3.4.3.2 Saudi slave culture terms

Saudi Arabia is historically considered one center for the slave trade. Slaves were bought and sold by Saudi slave traders, who brought slaves from African countries, such as Sudan and Ethiopia. This process was done by two main routes, first, people in these countries sold their children and young women due to poverty to their chiefs then they sold them to slave traders who told the parents that their children will live a better life in Saudi Arabia. The second route is done during the Hajj or pilgrimage season, slave traders bring children and women to Saudi Arabia as families to perform Hajj then they sold them when they arrived (Weddington, 1997, p. 43). Tawfiq was sold to slave traders during the pilgrimage season. The following examples show the address terms that Tawfiq, the slave, used to address his masters and mistresses:

Example 6:

- ST: "حين أمرني العم أبو يحيى" p. 81

- TT: "That's when **Amm** Abu Yahya spoke to me " p. 114

The above example appeared when Abu Yahya, the Saudi slave trader, brought Tawfiq to his home to watch over his pregnant daughter Khairiya. He ordered him to stay and help her. Tawfiq, the slave, addresses his master using the word عم, a word which indicates a master slave relationship in this context. The translator maintained the local color by using transliteration strategy to transfer the SC term as it is to the target readers providing the following literal meaning in the glossary: "Amm: literally "paternal uncle"; often used as a term of respect or affection before the names of older males " (Al-Mohaimed, 2007,p. 176). However, this explanation does not reflect any cultural

connotations related to slavery, which may lead to a gap between the ST and the target reader.

Similarly, the word *عمة* is also an address term, which literally means "paternal aunt", but in this specific context, the term is used to address the wives and daughters of the owner. It originally refers back to the time of slavery since the slave calls his mistress *Amma*. This term is frequently used by Tawfiq, the Sudanese slave, who was brought to Saudi Arabia as a child on a pilgrimage ship, kidnapped by the slave traders and sold him to a Saudi slave trader. Calderbank rendered this term into three different TT words, he analyzes this term depending on the context, which determines the right equivalent word that reflects the function of the term to maintain the ST cultural effect. He uses cultural equivalence to render the same term as we mentioned earlier but here he uses transliteration strategy in this context as shown in the following example:

Example 7:

- ST: “بعد شهور اطمأنت لي كثيراً العممة خيرية... سألت العممة خيرية عن سر الكنز” p.83

- TT: “After several months *Amma* Khayriya began to open up to me ... I asked *Amma* Khayriya about the secret of the treasure.” p. 116.

This example appeared when Tawfiq the slave was sold to Abu Yahya, a perfume-seller who has a perfume shop in the market, and he brings slaves from Africa and sell them to rich people. He has just one daughter, Khayriya who is pregnant and she needs someone to help her and do the housework. This family was very rich like other families in the city, which live in palaces and have servants and drivers. Tawfiq uses the term *Amma* that is used by slaves and servants to indicate slavery and respect to the owner's wives or daughters; it shows superiority, power, and distance in this context. The translator here chooses to render the term into *Amma* by using transliteration strategy; it is used to emphasize the importance of this term in the Saudi culture. This strategy maintains the local color of this term and transfer it to the target reader as a new word and provide the reader with an explanation in the glossary at the end of the novel, “*Amma*: literally, “paternal aunt”, often used as a term of respect or affection before the names of older female.” (Al-Mohaimed, 2007, p.176). However, this explanation does not support the exact cultural use of this term, which indicates slavery and its use by servants not anybody else just to show respect, local people do not address older females by *Amma*.

Example 8:

- ST: 96.ص. "لأكون السائق الشخصي للعممة...يشبه التشرف بإيصال العممة إلى مناسباتها المهمة"

- TT: "I had become the personal chauffeur of the **mistress**... As having the honor of conveying the **mistress** to her social functions." p.137

The example above happened when Tawfiq started his new life as a driver, not a slave for his mistress Madawi who lives in a palace. Tawfiq was proud of becoming the personal driver for Madawi, his owner's wife. Therefore, the context for the word *عممة* carries a different meaning. It indicates a woman in a high social position with strong authority. The term here appeared in a different context that reflects the slavery ranking for Tawfiq. The translator uses *mistress*, the cultural equivalence address term, an old term used for the woman of the house with domestic workers. It indicates a high social rank and shows distance between the speaker and the hearer. This exactly reflects the relationship between the driver and his mistress. The TT equivalence here reflects the ranks that Tawfiq has moved from a slave, like in example 6, to a personal driver.

The term *mistress* also connotes a married woman who cheats on her husband with another man. In this context, Madawi cheats on her husband with a man who often comes to the palace dressed in female clothes, covering his face with a veil. One day, the gatekeeper suspected a woman visiting Madawi, and he kept staring at her. Days later, she asked her husband to fire him because he kept looking at the women who visited her. She wanted to eliminate the gatekeeper who examines every woman who enters the gate with his eyes. These contextual details make the translator choose *mistress* as the right cultural equivalence for *عممة*. He successfully transferred the cultural meaning to the target readers but did not maintain the local color for the word *عممة*. He sacrifices the local color to achieve closeness to the TC.

Example 9:

- ST: “ثم يمسك بعضدي ويقودني إلى الداخل، حيث العمة تتصفح صحف اليوم” p.102.

- TT: “He led me inside to where **Ma'am** was thumbing through the day's papers.” p.148.

The above example talks about little Nasser, the foundling boy who lived in the orphanage and was adopted to live in the palace with Madawi, who was childless. Nasser is only six years old, has no schooling and cannot behave in the presence of respected people. Therefore, Madawi and her housekeeper constantly try to teach him how to speak and behave. One day, while Nasser was playing in the garden, he suddenly felt that his bladder was about to burst and relieved himself under a tree. The old gardener saw him, grabbed him by the ear and took him to Madawi in the palace, who was reading the newspaper. Nasser narrates this incident using the term العمة as the gardener calls her. Calderbank uses a third different equivalent, Ma'am, for the SL term عمة. The term ma'am is short for madam and is often used as a formal address for an older woman or a woman of a higher social status. Servants use it in response to orders from their owners, as in "Yes, ma'am".

In the previous example, the translator relies on the context and the speaker's position, addressing a woman of a high rank who works in her palace, but he is not a slave or servant but a young boy who respects her and always obeys her orders. In TC, the word ma'am is used in response to a woman of higher rank without knowing her name. Although the translator has succeeded in rendering the cultural equivalence of the TL, he has failed to retain the Saudi cultural effect for the term عمة, which certainly detracts from the overall atmosphere of foreignization that he promised to achieve while translating this novel. Nasser, the foundling, narrates this incident as an inferior, adopted by Madawi. She did not treat him as her son, nor did the servants respect him. This confirms the idea of slavery from a different perspective, which is lost in this example by using the word ma'am instead of retaining the cultural term *Amma*. By analyzing the examples above that use *Amma*, we can infer that the translator succeeded in rendering the local color, which the word *Amma* reflects through transliteration. However, the glossary explanation for this term does not convey the exact cultural meaning, which shows that slavery still exists in Saudi society today. This point is considered an important aspect that the writer tries to criticize in his novel, but it is missing in the TT. The researcher suggests that using transliteration without providing cultural significance

would deprive the target reader of drawing a connection between the address term of the character and his or her high position for having slaves and servants.

Example 10:

- ST: “وش الحيلة؟ وش الدبرة يا خوي؟” p. 86

- TT: “What can we do? How do we get out of this one, **brother?**” p. 122

The above example appeared in the ST when Turad and Nahar were buried in the sand by the caravan guards who tried to steal from them. They thought about escaping this problem because they feared wolves, which later attacked them, beat Nahar's head to death, and snatched Turad's ear. Nahar asks Turad what to do and how they can escape from the sand. He addresses Turad with the kinship term *يا خوي*, which literally means “my brother”. Nahar and Turad are close friends, sharing their daily life as highwaymen spending their time in the desert. He did not use the term *صديقي*, which means my friend because Turad is more than a friend. He considers him a brother.

The translator used the literal translation to retain the universal meaning of the term *يا خوي*. It is frequently used between interlocutors in the target culture. Therefore, the literal translation did not affect the meaning of SC, and it still shows the intimacy between close friends.

In conclusion, the translation of terms of address is culture-specific because it depends on the social meaning of the term in the SC and finding the appropriate term that better conveys the contextual clues of the original. These terms appear in the novel several times in situations where they connote tribal, social and slavery associations between people in Saudi Arabia. The terms are culture-specific in that they should be carefully translated to preserve their Saudi color and achieve the translator's promise to foreignize the ST to the target reader. Translating such terms requires different strategies such as transliteration and cultural equivalence. Alternating between these strategies, the translator managed to achieve his foreignization aim. He succeeded when he translated the universal terms and reflected the right equivalent terms for different contexts. He used the transliteration strategy five times for some terms in culturally loaded contexts. They can lead to cultural misunderstanding when literally translated. The translator also explained the transliterated terms in a glossary at the novel's end. Some explanations lost

some cultural connotations for certain terms, which may lead to a gap in meaning. For example, when he explains the term "Amm" as "the paternal uncle," although it has different meanings related to tribes and slavery. However, four terms are translated with their cultural equivalents at TC to convey the exact contextual meaning, but their culture-specific color is lost. In addition, the term "Amma" has been translated with three different equivalents in three different contexts. The translator has transliterated it in the context of slavery, showing the slave Tawfiq addresses his mistress, who bought him from the slave traders. He used this strategy to preserve the connotation of slavery in this context but failed to mention this explanation in the glossary. In the other two contexts, the translator used the cultural equivalent of "madam" to convey the relationship between Tawfiq, who became a servant after being freed, and the mistress in the palace. As a result, some terms have lost their cultural context, especially regarding slavery and social status. Some features of an address term in the SC tend to be lost or sacrificed when translated into the TC, which affects the cultural meaning of the term in the ST terms.

Chapter Four

Conclusion

4.1 Conclusion

This thesis was conducted to investigate how the translator maintains the Saudi local color and the strategies he employs to foreignize the Saudi cultural references used in Al-Mohaimed's novel *فخاخ الراححة* (2003) for the target readers. This study was limited to three categories: Flora, fauna and terms of address. The translation of Saudi cultural references was evaluated according to Venuti's (1995) methods of foreignization and domestication based on the strategies the translator employed to preserve the Saudi local color. Various cultural instances were extracted from the novel and classified according to Newmark's (1988) classification and then compared to their English equivalents.

When it comes to the fauna terms, the translator has used either complete or approximately equivalent words to translate the eight camel types in all examples. However, it is not an easy task to convey the true meaning of these terms to English readers. The reason is that target readers may not have experience with these ecological features or may have been misinformed about them. Even if these features exist in English readers' environment, they may have different meanings and implications in terms of their historical and religious associations. Therefore, it can be challenging to accurately convey the impact of these ecological features on the cultural and social lives of Muslims and Arabs to English readers.

The translator has mainly used a literal translation strategy accompanied by some explanations to convey the cultural meaning of each term. This method has succeeded in conveying the local culture and revealing the deep understanding of how the various camel names are used by the local Saudi characters to associate animal characteristics with human emotions. In this novel, the translator has succeeded in making the cultural associations attached to the different camel types accessible to the target reader. However, in doing so, the translator sacrificed local color for the convenience of the reader by introducing the Saudi desert animals to foreign audiences. When using foreignization here, such as transliteration, the peculiar foreign flavor of the ST could have been preserved. This peculiarity stems from the camel names in Saudi culture, which express the close relationship between this particular animal and the Saudis. Therefore, these

names are of great importance in Saudi culture and should be transferred to the target reader by maintaining the same phonetics of SL and providing clear cultural explanations in the glossary at the end of the novel.

In dealing with the flora, the translator has adopted a translation approach appropriate for the Saudi environment. For plants that are considered an essential aspect of Saudi desert culture, the translator used transliteration strategy to preserve their unique presence and provided an explanation of each term in the glossary at the end of the novel. The glossary explains the cultural significance of these plants, which helps the reader understand the cultural associations linked to the plants. This strategy is in line with the foreignization approach used to highlight the ecological content of Saudi Arabia and its cultural associations. On the other hand, for plants grown in other regions that are culturally familiar to the target reader, the translator has used the cultural equivalence strategy. The translator adeptly shifts between different strategies to achieve the main goal of translation, which is to convey the culture of the ST and preserve its uniqueness in relation to other cultures.

The last section focused on the translation of terms of address as culture-specific terms that depend on the social and tribal meaning of the term in the SC. These terms occur in the novel and reflect tribal, social, and slave relations between people in Saudi Arabia. It is crucial to translate these terms carefully to preserve their Saudi specific cultural color and achieve the translator's aim of foreignizing the ST for the target reader. Different strategies such as transliteration and cultural equivalence are used to translate these terms appropriately, and the translator alternated between them to achieve the goal of foreignization. The translator succeeded in translating universal terms and using appropriate equivalents for different contexts, but he faced some challenges in translating some Saudi cultural terms to preserve cultural meaning, he used transliteration and provided explanations of the transliterated terms in a glossary at the end of the novel. However, the cultural meaning was lost in some explanations, resulting in a gap in meaning. The translator also used cultural equivalents for some terms to convey their contextual meaning, but lost their culture-specific color. Consequently, some terms lost their cultural context, especially those related to slavery and social status, and some features of address terms in the SC were sacrificed during translation, affecting their cultural meaning in the TC.

In the final analysis, Calderbank attempted to strike a balance between transmitting the Saudi local color and approximating its equivalence with the TC. He opted for a transliteration strategy for most Saudi cultural references and provides cultural explanations for some terms in the glossary. However, for some terms, he has failed to give more cultural details to explain some specific associations in the context of the Saudi usage, which may lead to a semantic gap between both languages. In other cases, he has chosen to render the cultural equivalents of the TL for some terms determined by their contexts. This strategy results in to some loss of local color when the contextual meaning of the TL or the literal translation is used, because the specific cultural uses of the Saudi terms are ignored.

4.2 Recommendations

Based on the analytical study of the translation of Saudi cultural references in *Wolves of the Crescent Moon*, the researcher recommends the following:

1. Translators should more focus on social, ideological and cultural contexts to retain the SC terms.
2. The researcher suggests a few foreignization strategies for the translation of fauna terms, especially camel names, in order to retain the Saudi Arabian terms that reflect the lifestyle in the desert and the relationship between Bedouins and camels as the most famous animal in the desert.
3. Further cultural and social studies are needed to overcome the difficulties in translating Saudi terms of address, because if they are not carefully transferred, this leads to loss of meaning and a gap between cultures.

List of Abbreviations

SL	Source Language
TL	Target Language
SC	Source Culture
TC	Target Culture
ST	Source Text
TT	Target Text
CA	Componential Analysis

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Appendices

Appendix (A)

Tables

Table (11)

Cultural equivalence translation of flora terms

SL flora term	TL flora equivalent
دغل (p.27)	clumps of bushes (p. 31)
الطلح (p.42)	acacia (p. 55)
شجرة الكينا (p.74)	cinchona tree (p. 105)
شجرة الجهنمية (p.52)	a bougainvillea (p. 68)
السدر (p. 74)	lotus (p. 105)



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د. عبد الكريم دراغمة

الملخص

تعد ترجمة الإشارات الثقافية بين ثقافتين مختلفتين تحدياً كبيراً، حيث يهدف هذا البحث إلى دراسة ترجمة أنتوني كالدربانك للإشارات الثقافية السعودية في رواية يوسف المحميد " فخاخ الراححة" (2007). تأتي هذه الدراسة لتوضيح خصوصية مصطلحات الثقافة السعودية والتركيز على الصعوبات التي يواجهها المترجمون عند التعامل مع هذه المصطلحات. وقد تمت دراسة الإشارات الثقافية بالاستناد إلى استراتيجيات التغريب المستخدمة في ترجمة بعض المصطلحات البيئية (الحيوانات والنباتات) ومصطلحات التخاطب، تليها تأمل استراتيجيات وإجراءات الترجمة التي اتبعتها كالدربانك. وللتحقق من مدى ملائمة ترجمة كالدربانك، قام الباحث بفحص مدى حفاظ النص المُترجم على اللون المحلي لمصطلحات الثقافة السعودية. وتم جمع البيانات باستخدام النص الأصلي "فخاخ الراححة" (2003) بالإضافة إلى النسخة المترجمة باللغة الإنجليزية " فخاخ الراححة " (2007). وقد تم تصنيف البيانات إلى ثلاث فئات رئيسية (الحيوانات والنباتات ومصطلحات التخاطب) استناداً إلى تصنيف نيومارك (1988) ثم مقارنتها بمكافئاتها في اللغة الهدف، حيث تم تطبيق طرق التغريب والتوطين التي وضعها فينوتي (1995) لتقييم مدى التزام المترجم بالحفاظ على اللون المحلي للإشارات الثقافية السعودية. وتوصلت الدراسة إلى أن المترجم قام بالتغريب لمعظم الإشارات الثقافية من خلال استخدام الترجمة الحرفية والنقل الصوتي للأحرف عن طريق عرض المصطلحات الثقافية الأصلية للقراء المستهدفين وتقديم شرح تفاصيلها باستخدام المعجم في نهاية الرواية. وقد حافظ المترجم على عناصر الثقافة العربية بحيث يستطيع القارئ في اللغة الهدف فهم ثقافة اللغة المصدر دون إجراء تعديلات كبيرة. وبشكل عام، لم يتم الكشف عن تدخل واضح، ولم يتم المترجم عن قصد بالتلاعب ومحاولة تشويه الصورة

الحقيقية للمجتمع السعودي ليناسب تصورات الغربيين عن العرب. ومع ذلك، فقد حدث فقدان لبعض المصطلحات الثقافية والإجتماعية المستخدمة في سياقات مختلفة. وبالتالي، ينبغي على المترجم أن يقوم بالمزيد من البحث حول هذه المصطلحات ليعكس المعنى السياقي الدقيق لبعض المصطلحات السعودية المحددة.

الكلمات المفتاحية: الإشارات الثقافية، التغريب، التوطين، مصطلحات التخاطب، التحليل التكويني.