



**An-Najah National University  
Faculty of Graduate Studies**

**CRITICAL ANALYSIS OF THE TRNSLATION OF  
ECOLOGICAL AND MATERICAL CULTURAL  
ELEMENT IN NAGUIB MAHFOUZ'S NOVEL  
"THE THIFE AND THE DOGS"**

**By  
Aden Rasim Mohammed Nawaja**

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Dr. Ayman Nazzal**

**This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree  
of Master of Translation and Applied Linguistics, Faculty of Graduate Studies,  
An-Najah National University, Nablus, Palestine.**

**2023**

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## **Dedication**

The greatest Allah deserves all praise and thanks for guiding me and giving me the fortitude to reach this stage. I dedicate this work to the cities of Jenin and Nablus, cities of resistance, steadfastness, and defiance, and the souls of all the martyrs.

I would like to dedicate this to the memory of the Egyptian novelist and writer Naguib Mahfouz, whose work has greatly influenced me.

I also dedicate this work to my parents, brothers, friends, and colleagues, who have supported and helped me throughout this journey. Their unwavering support has given me the strength and determination to complete this stage and obtain a master's degree in the field I have always aspired to.

Finally, I dedicate this work to our homeland, Palestine, which will always be in our hearts wherever we go and for which we are ready to give everything precious.

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Last but not least, I extend my gratitude to my family for their ongoing support, without which I could not have furthered my study.

## **Declaration**

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

### **CRITICAL ANALYSIS OF THE TRNSLATION OF ECOLOGICAL AND MATERICAL CULTURAL ELEMENT IN NAGUIB MAHFOUZ’S NOVEL “THE THIFE AND THE DOGS”**

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:**

**Aden Rasim Mohammed Nawaja**

**Signature:**



**Date:**

**16/03/2023**

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# CRITICAL ANALYSIS OF THE TRANSLATION OF ECOLOGICAL AND MATERIAL CULTURAL ELEMENT IN NAGUIB MAHFOUZ'S NOVEL "THE THIEF AND THE DOGS"

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## Abstract

This thesis investigates the translation techniques employed by the translator when dealing with material and ecologically culture-specific elements in Naguib Mahfouz's *The Thief and the Dogs*, and it aims to determine the effectiveness of domestication and foreignization approach that should be used to convey material and ecological elements in the process of translation. To do so, the original novel and its English translations are compared through selected data excerpts.

This thesis also evaluates the translator's success in translating the novel and gauges the level of domestication and foreignization of cultural elements based on Venuti's (1995) model. Another key component of the thesis is that it explores the number of ecological and material culture items that are grouped and calculated under each strategy and the percentage of domestication compared to foreignization. Finally, it discusses cultural losses that may arise from the misapplication of certain strategies, the translator's misunderstanding of context, or the lack of equivalents using the Etic-Emic approach as another theoretical framework.

The thesis shows that the translator used various local translation techniques to convey Egyptian ecological and material culture elements. In addition, the translator has used the foreignization approach more frequently than domestication. However, the study draws attention to the fact that the cultural elements were not accurately conveyed in the target language, especially ecological and material cultural elements, resulting in a lack of comprehension of the intended meaning of the source language, which, in turn, led to cultural losses such as; explicit, implicit, modified, and complete losses. The thesis concludes that it is important for translators to understand the culture of both languages to achieve a more accurate translation.

**Keywords:** Ecological and material CE, Domestication, Foreignization, Etic-Emic approach, cultural loss, "*The Thief and the Dogs*"

# Chapter One

## Preliminaries

### 1.1 Introduction

This thesis documents several key contributions to the field of literary translation. Literary translation plays a crucial role in shaping our understanding of the world, enabling the reader to appreciate the literature of other cultures. It is a complex and challenging activity that involves navigating a complex social and cultural network of practices (Bush, 1998: 127). The translator, who must exhibit high creativity throughout the translation process, is essential to this activity because literary translators deal with cultures (Lambert, 1998: 130). Literary works are often imbued with culturally-specific items that reflect their incorporation into national culture (Landers, 2001).

An early work completed by Lambert (1998) claims that "literary translation is typically a goal-oriented activity created to meet needs in the target literary culture, so an analysis of these needs and the strategies employed to address them may help us explain the dynamics of literary relationships and traditions, and thus of literary translation." Also, Lambert asserts that evaluating how translated literature affects speech, communication, and cultural dynamics is crucial. Moreover, he confirms that the importance of a serious and descriptive study in this field cannot be emphasized (Lambert, 1998: 132-3).

Research on language translation has a long tradition. Since a language is a part of culture, and when a language is translated or transmitted, it also transmits culture. Translating a culture involves language and culture that will also be presented in the translated text depending on the translator's choice and strategy. However, "Culture" is an abstract notion that has undergone several definitions. Gregory et al. (2020) define it as "the integrated pattern of human knowledge, belief, and behavior that depends on."

Similarly, Merriam-Webster defined culture as "the customary beliefs, social forms, and material traits of a racial, religious, or social group," it is also defined as "the set of values, conventions, or social practices associated with a particular field, activity, or societal characteristic." Recent theoretical developments have revealed that language and culture are fundamentally interdependent since they have coevolved over time. The emergence

of civilization, the development of writing, and human communication are pieces of evidence of their reciprocal interdependence (Merriam-Webster, n.d).

It is understood from the previous discussion that language reflects the attitudes, opinions, viewpoints, and other similar aspects of its users, as well as facts, concepts, or events that exhibit equivalent world knowledge among the speakers. Language, therefore, represents cultural realities. On the other hand, people's language practices mirror their culture, including their community's social norms and appropriateness. Culture simultaneously impacts people's social, historical, and metaphorical activities. Therefore, learning a language is like learning the culture and customs of this native language (Lambert, 1998: 132-3).

There are growing appeals for understanding the relationship between culture and translation. The translation field has been placing more emphasis on the cultural aspects and considerations of translation. Translation is not only a form of intercultural exchange but also a process of cultural transplanting. By understanding the relationship between culture and language, we can comprehend the connection between culture and translation. Specifically, translation is a cross-cultural communication between the translator and the target language readers and between the authors and the translator. However, translation serves as a vehicle for cross-cultural communication. Cultural and ideological exchanges form the basis for the objectives and characteristics of translation. In addition, translation is essential because people from different communities, nations, regions, and countries desire to understand one another. Historically, translations have focused on materials approaching human knowledge and culture. Translation is constantly a crucial tool for gaining and distributing knowledge because it is typically how the knowledge of one nation is expressed to another. We can infer that translation was necessary for developing most cultural systems in this phase.

(Bassnett, 2002) early work argues that translation involves many extra-linguistic factors. According to (Hervey & Higgins, 1992), translators serve as intermediaries for intercultural communication between different societies by bridging the cultural gap between monolingual speakers of different languages. In other words, translators bridge the cultural gap between speakers of different languages. However, when preparing for cross-cultural transfer, translators often encounter cultural differences that lead to certain obstacles that could be considered textual cultural elements.

In another early study by (Baker, 1992:74), culture-specific items are objects culturally connected to a particular culture. These items can take the form of abstract or concrete concepts, religious beliefs, social customs, and types of food. The concept of culture is crucial for understanding the significance of culture-specific expressions in translation. A series of early works by (Larson, 1984), , (Newmark, 1988:83), and Gambier (2004) concluded that culture includes language, history, social structure, religion, customs, and the presence of a group. Culture is expressed in culturally specific features and items (Newmark, 1988:83).

Several studies suggest that linguistic elements referred to as "culture-specific items" (CSIs) are mostly absent in the target language's (TL) culture, which makes them more challenging to translate (Aixela, 1996: 53). According to Nord, a cultural phenomenon may be prevalent in one culture but not in another in the same way in the source language (SL) (Nord, 1997:34). Similarly, (Tobias, 2006:27) points out those CSIs are linguistic components present in the source text (ST) but missing from the target language's culture. This discrepancy in comprehension could pose difficulties for translation.

These definitions demonstrate that various scholars agree that handling CSIs can be problematic for translators to multiple degrees. Previous research by (Larson, 1984) showed that the translator must be acquainted with the rituals, values, beliefs, and behaviors of one culture for CSIs to be fully transferred from the ST to the TT. To put it another way, the translator must be knowledgeable about both cultures (see insider-outsider perspective in this chapter). As a result, translators deal with CSIs using a variety of translation strategies, some of which attempt to maintain the flavor of the original culture, while others work to ensure considerations like naturalness, acceptability, and readability in the target culture (cf. (Newmark, 1988:83); (Baker, 1992:72-77); Davies).

Individuals should interact with one another within their nations and societies and through global and intercultural connections due to globalization, rapid growth, global relations, and other considerations. As a result, it is impossible to live in a world without encountering foreign, unfamiliar, or even alien cultures. "Any language or national-linguistic culture has at its disposal a variety of habits, value judgments, categorization systems, etc.," writes Aixela (1997), which, at times, are distinct and, at other times, overlap. "This clash of cultures can result in miscommunications" (Aixela, 1996: 53).

Even though there are no cultural overlaps, translating between cultures presents significant challenges; one of these challenges is translating culturally specific items.

Many of these items are also present in other cultures due to globalization. Because most people are already familiar with these ideas, using those words to translate a text into another language would not be difficult. However, when there is a lexical gap, lacking lexical equivalents in the target culture and language, or if words or phrases are unfamiliar, there are many different types of cultural items, such as slang, ecology, material culture, social culture, organizations, customs, activities, procedures, concepts, gestures, and habits ( (Newmark, 1988:83); 2006; Espindola and Vasconcellos, 2010; Chung-ling).

As previously mentioned, translating cultural elements is the most prominent challenge related to cultural elements because of the unavailability of equivalents in the target culture, or what is known as untranslatability. Therefore, working on such cultural units requires certain suggestions and approaches. Thus, choosing appropriate strategies to convey this kind of local color and cultural elements is important.

The literature review (Venuti, 1995) recommends domestication and foreignization as strategies for translating cultural elements. This study uses Venuti's (2001) theory of translation principles, which divides translation principles into two categories: domestication and foreignization. The principle of foreignization values the linguistic and cultural distinctions present in foreign texts in the other culture, as Venuti (1995) stated. Essentially, this principle enables the target audience to familiarize themselves with the culture of the source text. On the other hand, the domestication principle differs from the foreignization principle. Seminal contributions have been made by (Yang, 2010) claims that domestication is more reader-oriented than foreignization because it adopts a fluent style of translation that minimizes the strangeness of foreign terms. The goal of the domestication principle is to make the translation natural and easy to understand for the reader. On the other hand, the downside of the domestication principle is that if the translator chooses the wrong equivalent, the translated texts may appear unnatural.

Translators dealing with texts with a lot of cultural variation will undoubtedly face certain challenges because of cultural differences. Certain cultural issues, cultural preferences, and other factors highlight the difficulties that translators may encounter when finalizing

the draft of the translated text (Mazid, 2007:39). To deal with such cultural imbalances, a translator must "explore the deep/symbolic level [...] of the source language" to "capture the cultural implications meant by the original author" (Al-Masri, 2004: 112). To achieve this, it is necessary to address these cultural concerns from "the perspective of a cultural insider" (Ibid: 112). According to Manson, the Etic-Emic approach entails examining cultural phenomena from the perspective of someone who does not interact with the studied culture. In contrast, the Emic approach aims to investigate and explain cultural aspects from the perspective of someone exposed to that society. These approaches have been influential in the field.

In this study, the researcher investigates "cultural losses" detected in the English version of *The Thief and the Dogs*. Then; the researcher will discuss the strategies adopted in the translation process to see how the decisions led to cultural losses.

## **1.2 Statement of the Problem**

Translators may encounter challenges, including handling ecological and material cultural items and determining which cultural aspects to prioritize in the source text (ST) or target text (TT). This thesis analyzes the ecological and material cultural elements using the domestication and foreignization strategies proposed by Lawrence Venuti (1995) to determine the dominant translation strategy used by Trevor le Gassick, the translator of *The Thief and the Dogs*. The thesis also examines the cultural losses in the source text culture resulting from the improper application of certain translation strategies (Le Gassick, 1984).

## **1.3 Purpose of Study**

The thesis aims to investigate translators' behavior in translating ecological and material culture elements identified in the English version of Mahfouz's *The Thief and the Dogs* (1961), translated by Trevor le Gassick. These elements are classified according to Newmark's (1988) categorization of cultural elements, specifically ecological and material ones. The translation is analyzed to determine whether domestication or foreignization is the primary strategy used in the translation and which translation is closer to the culture of the source text (ST). Additionally, the thesis aims to examine the "cultural loss" that occurs in translating Arabic novels due to applying certain translation strategies.

#### **1.4 Importance of study**

This thesis is significant because it tackles two issues. First, domestication and foreignization in translating ecological and material elements. The translator strives to select the most appropriate translation techniques which leads to maintaining the exotic flavor of the source culture in certain cases while in other cases, those translation strategies replace the source text with the target text. Second, cultural losses on the deep symbolic level, and decisions that lead to such losses. These losses require more effort to capture all cultural associations meant by the author and retain the emics.

The contribution of my thesis in the light of relevant ones is to evaluate the efficacy of the Etic – Emic approach , and how it might be used to translate ecological and material culture elements from Arabic into English. This study is important and worthwhile since researchers rarely have access to data that can be discussed and analyzed across cultures using the Etic- Emic.

#### **1.5 Research Questions**

This thesis tries to answer the following questions:

1. Does the translator succeed in translating ecological and material elements?
2. To what extent has Trevor Le Gassick domesticated or foreignized ecological and material culture elements?
3. What translation strategies have been used (literal, borrowing...)?
4. What cultural losses are occurring due to applying certain Emic–Etic translation strategies?

#### **1.6 The hypothesis of the study**

The research is situated inside the prescient speculation, where the scientist forms a state of a satisfactory interpretation; the novel loss of its cultural values may result from the tendency for foreignization in both languages.

Some cultural ideas are hard to understand because they require the translator to get to the symbolic level and deeply understand the novel's cultural background and context. In other words, the translator needs to shift from the surface to the deep structure to convey the author's meaning. It is hypothesized that the translator must first comprehend the



cultural expression in the source language culture (SLC) and then encodes it for the target readers to create the same effect on target readers as it was created on the source language readers.

### **1.7 Research objectives**

The thesis aims to investigate the behavior and actions of translators in translating culturally specific ecological and materialistic elements found in the English version of Mahfouz's *The Thief and the Dogs* (1961), translated by Trevor le Gassick. These elements are classified according to Newmark's (1988) classification of cultural elements, particularly ecological and materialistic ones. The study examines whether domestication or foreignization is the prevalent strategy used in the process of translation of *The Thief and the Dogs* and which approach is closer to the source text's culture. Additionally, the study aims to examine the "cultural loss" in the translation of Mahfouz's novel due to applying certain translation strategies using the Etic-Emic approach to compensate for the translator's failure to account for the novel's pragmatic context. This failure may lead to linguistic and pragmatic problems in the produced translation. Therefore, the thesis is crucial in assessing the quality of translated literary texts and filling the gap in the current research on translation.

## **Chapter Two**

### **Literature review**

#### **2.1 Introduction**

The researcher in this section presents the literature review related to the research topic. This thesis attempts to analyze ecological and material cultural elements in translating Naguib Mafouz's novella *The Thief and the Dogs* from Arabic to English language, especially ecological and material cultural elements according to Newmark's categorization (1988). The thesis starts with a general review of culture-specific items to provide a basic foundation for the study. This chapter also reviews Venuti's domestication and foreignization theory, criticism, and cultural turns in translation studies. Finally, it will discuss and elaborate on an etic-emic approach attached to some related studies.

#### **2.1.1 Background information about the novel and translator**

Egyptian writer Naguib Mahfouz wrote a post-revolutionary novella titled *The Thief and the Dogs*. Mahfouz is considered one of the foremost contemporary writers of Arabic literature, and in 1988, he became the first Egyptian Arab writer to win the Nobel Prize for Literature. Due to his prominence in Arabic-speaking communities and his Nobel Prize win, Mahfouz was chosen as the subject of this study. According to (Moose,1994; 1), Mahfouz is the most well-known Arab novelist, having won numerous prestigious awards worldwide. This research aims to demonstrate how the Nobel Prize significantly impacted Mahfouz's English translations and the translation industry as a whole. Additionally, it is suggested that other factors may influence the behavior of translation agents.

Several literary works by Naguib Mahfouz have been translated by Trevor le Gassick, an English scholar and translator in the field of literature. He taught translation for fifty years at the University of Michigan and was particularly interested in Arabic literature. He obtained his Baccalaureate from the School of Oriental and African Studies and pursued higher education in London.

The prose literature of the contemporary Arab world, including both fiction and non-fiction, was the focus of Trevor Le Gassick's studies and writings. His translations and writings were among the first to introduce Naguib Mahfouz, who won the Nobel Prize

for Literature in 1988, to readers outside the Middle East. He translated and published numerous books and articles on Arabic culture and literature, covering a wide range of writers such as Naguib Mahfouz, Halim Barakat, Yusuf Idris, and Emile Habiby.

Le Gassick's translation of *The Thief and the Dogs* (1991:4) is most well-known novel, originally published in 1961. This novel was well received with great acclaim when first released in Egypt (Shaffer-Koros and Reppy, 1998:184), as it explores political and social aspects as well as elements of the Islamic religion. Mahfouz managed to avoid censorship by employing symbolism. For that reason, some critics accused them of abandoning realism for the absurd in his works, such as *Children of the Alley*, *The Thief and the Dogs*, and *Miramar*, as stated by (Najjar 1998:158). The novel combines the fast-paced anticipation of a detective story with a unique psychological portrayal of a man in distress. It falls under the existentialist genre and employs stream-of-consciousness and surrealist techniques. The story follows the journey of Said Mahran, a petty thief who is released from jail and seeks revenge on the individuals who put him there. However, as the novel progresses, so does Said; he transforms from a minor criminal to a progressive revolutionary who decides to topple society. His newfound radicalism brings him into conflict with both his family and a former criminal mentor who has since become a law-abiding citizen.

Islamists are represented by both political and religious figures who participate in the political processes and the Egyptian parliament in Egypt (Shahin, 2007: 1-2). This indicates that Islamists in Egypt are not only involved in the religious aspect but also, and perhaps most crucially, in the political domain. We may, therefore, affirm that they are part of a force and power structure where they can express their authority and influence over Egypt's literary world. Mahfouz is a great example, as censorship from the political field influences his creative content. This impacted his writing style to avoid conflict with authorities, as he turned to symbolism. This illustrates how the field works.

It is one of six short novels published in 1961, which critics regularly group as illustrations of how Mahfouz's style shifted from the naturalistic 19<sup>th</sup>-century style to another complex, modern, and experimental style.

Shahin (2007) stated that Mahfouz explained in an interview in 1964 that he was preoccupied with life and its significance; he added that the most appropriate strategy for

him was a realistic one that he followed for many years. All details, including background, characters, and plot, are significant because they set out to mirror life as a whole. He was interested more in ideas and details than in incidents or even characters that became more or fewer symbols. Mahfouz also said that background details were discarded, and incidents were plotted to contribute to the main ideas. This novel was adopted in 1962 and 1975 for Egyptian film and television, respectively. Publishers stated that Mahfouz's 176 pages offer a complex psychological portrait of a man hell-bent on ruining himself.

## **2.2 Cultural turns in translation studies**

This term "cultural turn" was first introduced to translational studies by (Bassne & Lefevere, 1990), who emphasized the cultural role in translation studies and social context, the influence of cultural tradition on translation, and the translator's subjectivity. These factors improved the literary quality of translated texts. This kind of research greatly expanded the scope of translation studies, creating new research areas and facilitating further advancement and depth within the field.

According to Wolf (2011) "the cultural turn" "is without question the foremost conclusive turning point in translation studies, and it flourished within the 1960s of the 20<sup>th</sup> century". The cultural turn is related to the work of both researchers, Bassnett and Lefevere. They state that:

There is always a context in which the translation takes place, a history from which a text emerges and transposed into which a text is transposed [...]. Translation as an activity is always doubly contextualized since the text has a place in two cultures (Bassne & Lefevere, 1990).

Both scholars consider translation a product of the environment or a reflection of the history of the translation process practiced and performed. By emphasizing cultural contexts, history, and traditions, the cultural method integrates the translation into a broader cultural environment (Zeng, 2006). It presented a fresh viewpoint on translation research.

Another view by Lefevere is that translation is a rewriting process governed by poetic and ideological constraints in the target text's culture. Lefevere's notion of rewriting enables us to study translations as elements that "play an analyzable part in the

manipulation of words and concepts, which, among other things, constitute power in a culture." The idea of manipulation is associated with the rewriting process, while others see rewriting as manipulation that happens under power.

Bush stated that literary translation is a complicated process in a network of cultural and social practices (Bush, 1998: 127). The key agent in such a process is the translator, who exerts substantial efforts during the translation process (Lambert, 1998:130). That is because "literary texts are embedded in the nation's culture and are frequently full of cultural elements. Therefore, literary translators deal with culture (Landers, 2001).

The cultural approach in recent translation studies is a shift from focusing on only the language and culture of the source text to studying translation in its surrounding environment or context where extra-textual factors influence the final product of translation (Wolf, 2007:131).

Corrected text: Literary translators may be encouraged to conduct a more in-depth retroactive reading to deconstruct cultural elements foreign to their own culture when the frequency of cultural elements in a literary text increases. Therefore, translators translate cultures rather than texts. "Cultural Turns" refer to these paradigm shifts in translation studies. Because it "implicitly embraces all kinds of translation," the cultural approach has been seen to bridge the literature-to-non-literature divide (Snell-Hornby, 1990:84). Several prominent researchers, including Snell-Hornby, have taken this approach.

[Bassnett and Lefevere] were the first to propose the concept of "cultural turn" for translation studies in 1990. Following Bassnett and Lefevere, translators have become increasingly self-effacing and empowered, allowing translators to understand better the process of mediating between cultures and/or introducing new forms of the word, cultural nuances, and meanings into their own cultures (Gentzler, 1998:ix).

As mentioned earlier, the cultural shifts in the 1980s and 1990s affected translators' decision-making processes, making mediating between two cultures easier. This illustrates the theoretical and practical significance of the cultural turn in recent translation studies. Regarding the practical value of the cultural turn in translation studies, "it was precisely the formulation and recognition of this cultural turn in translation studies that served to extend and revitalize the discipline and to liberate it from the relatively mechanical tools of analysis available in linguistics" (Trivedi, 2007: 280).

## **2.3 Cultural-Specific Items**

It is crucial to demonstrate the cultural items found in literary texts due to the significance of culture in translation. The concept of "culture" generally consists of shared values, beliefs, practices, customs, traditions, creative expressions, symbols, norms (whether written or unwritten rules), artifacts, fictional characters and heroes, religious issues, cuisine, sports, and language. Larson defined culture as "a complex of beliefs, attitudes, values, and rules which a group of people shares" (Larson, 1984). However, it is also possible to feature additional specific phenomena to outline the concept of "culture." While the commonly agreed-upon elements of the term "culture" are given here, it is also crucial to understand that the culturally specific expressions of readers and translators could be encountered within literary texts.

Several scholars have defined culturally specific items according to their perspectives. One of those scholars is Mona Baker (1992), who defined a cultural element as "words in the source language culture that are used to express unknown concepts and notions in the target text culture" (Baker, 1992:74). Meanwhile, (Mikutytė, 2005) defined them as "distinctive things or experiences, spiritual and material aspects of a culture, that are unique to a particular ethnic group, nation, or region and frequently do not appear in other languages or cultures." From another perspective proposed by Gudavičius (2009), he refers to such items as "non-equivalent lexical items." He defines them as "the concepts of some cultural realities that are not translated into other languages because they are not present in other cultures due to the lack of equivalents" (Gudavičius, 2009: 94). Dealing with these cultural units requires special treatment, suggestions, and approaches.

### **2.3.1 Procedures Used in the Translation of Cultural Items**

Jeane-Pierre (1996) states that translators have several procedures for translating cultural elements. Ibid claims that these tools can bridge cultural gaps and address challenges that translators may encounter while attempting to translate distinctive features between cultures in contact.

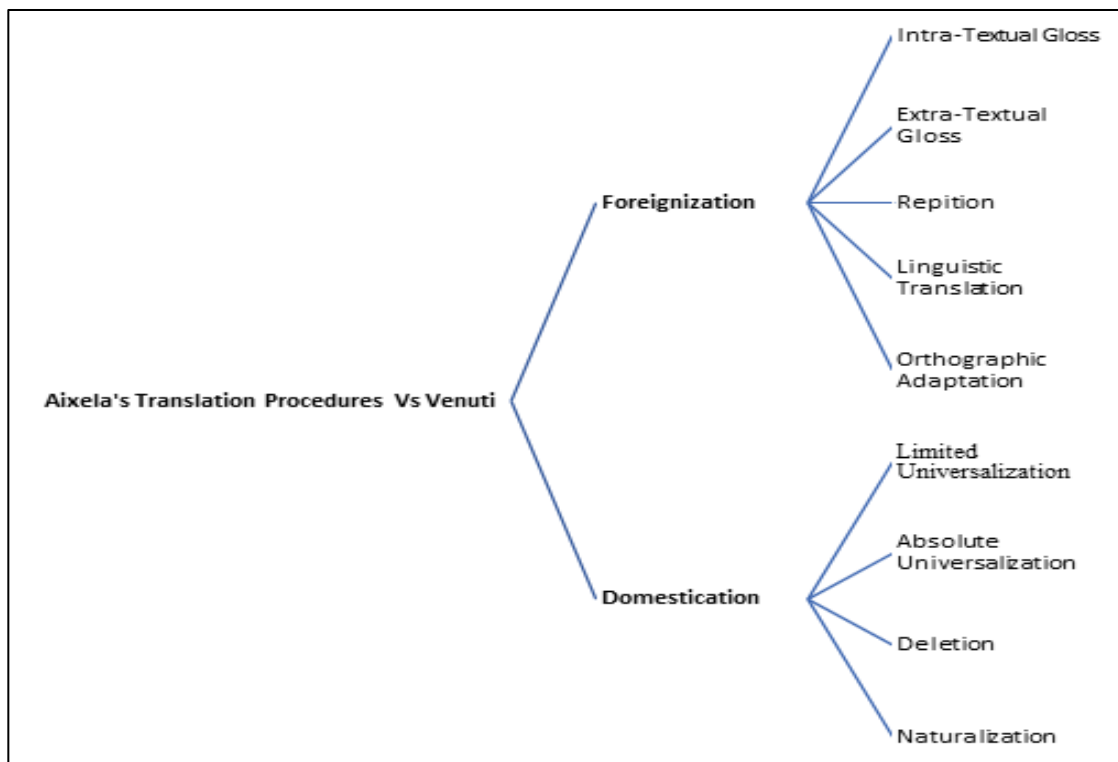
In many types of studies, there is an approach that opposes two main strategies or techniques for dealing with CSIs: domestication and foreignization, as advocated by (Venuti, 1998). Domestication involves changing the source language and making it more accessible to TL readers, while foreignization includes embedding some of the source

cultures in the target text with minimal adaptation to indicate the nature of the source text's values and foreignness to TL readers. This model is very broad since each strategy includes many techniques that are much narrower in focus and meaning.

Aixela proposed another set of possible and applicable procedures for translating these cultural elements. He attempts to rank these procedures according to the degree of intercultural manipulation. Aixela breaks down several different strategies that could be used to translate materials specific to a culture. Conservation, which includes repetition, orthographic adaptation, linguistic translation, extra-textual gloss, and intra-textual gloss, is the least manipulative method. Substitution, conversely, encompasses synonymy, naturalization, deletion, absolute universalization, limited universalization, and autonomous creation (Aixela, 1997). The repetition strategy proposed by Aixela matches the loan translation advocated by Mona Baker. However, despite the translator's efforts to preserve as much of the original text as possible, readers risk misinterpretation, and the texts may appear strange and distant. The orthographic adaptation procedure combines transcription, representing a speech sound or a foreign character, with transliteration, which is the writing or printing a letter or word using the closest comparable letters of a different alphabet or language.

**Figure (1)**

*Aixela's Translation procedures VS. Venuti'*



Following Aixela's approach, other scholars provide different procedures that may be applicable in translating culturally specific items. Among those scholars is Mona Baker (1992), who argued that words in the source language might express certain concepts that are completely foreign and odd in the target text culture. These concepts may be concrete or abstract, including food, religious conventions, or social rituals. In other words, she discussed the typical non-equivalents that a translator encounters when translating from the source language into the target language, even though both languages have unique cultures. She categorized them as follows:

1. Culture-specific elements.
2. The target language lacks lexicalization of the source language culture.
3. Sophisticated semantically-laden source language terms and concepts.
4. The meaning distinctions between the source and target language are different.
5. The target language lacks superordinate.
6. The target language is not specific enough.

Another scholar called Graelder (2000) also suggests methods and procedures for translating CSIS:

1. Creating new words.
2. Trying to clarify and explain the source text items rather than translate them.
3. Keeping the source text items or terms intact.
4. Select the words in the target text that sounds similar to or share the same meaning as the source text terms.

According to (Harvey, 2000) who defines culturally bound terminology (CBTs) as words that "refer to thoughts, ideas, institutions, and individuals that are distinctive to the source culture,". There are four techniques for translating CBTs:

1. Functional Equivalence: This technique refers to using a referent within the culture of the target language (TL) whose function is comparable to that of the referent within the source language (SL). According to (Harvey, 2000), authors have differing opinions on this method's merits. While Weston (1991) calls it "the ideal method of translation,". Sarcevic (1985) has considered it as a misleading method and should be avoided.



2. Word-for-word translation is called formal equivalence or “linguistic equivalence.”
3. Reproducing or in other term “borrowing” (i.e., transcription or transliterating the source term when necessary) occupies the tail end of SL-focused techniques. The phrase may be used alone if it is formally transparent or is defined in the context. In other cases, especially where it is assumed that the reader has no background knowledge of the SL, transcription is accompanied by a clarification or a translator's comment.
4. Descriptive and self- explanatory technique : this method includes conveying the meaning using general terms rather than cultural specific elements. It is beneficial in several situations where formal equivalency is deemed unclear. Minimizing ambiguity in a document written for a specific reader may be helpful, including the original SL word.

Newmark (1988) suggests other translation techniques as follow:

1. Transferring includes a source language word to a TL text is known as transference. It is the same as what (Harvey, 2000) called "transcription" and involves transliteration.
2. Naturalization : it adjusts the source language word to the typical TL pronunciation first, then morphological (Newmark, Textbook of Translation, 1988:83).
3. Cultural equivalent: this technique includes substituting a target language word for a cultural term in the source language . They "are not accurate," nevertheless (Newmark, 1988:83).
4. Functionally equivalent: a culture-neutral word must be used (Newmark, 1988:83).
5. Descriptive equivalent: Throughout this process, the CBT's significance is emphasized in several phrases. (Newmark, 1988: 83).
6. Componential analysis is the process of "comparing an SL term with a TL word that has a comparable meaning but is not an evident one-to-one counterpart, by first establishing their common and then their contrasting sense components." ( Newmark, 1998;114).
7. Synonymy is a "near TL equivalent." In this case, accuracy is subordinated to the economy. (Newmark, 1988: 84)

8. Through-translation: This is the literal translation of words frequently used together, such as compound and organization names. Calque or loan translations are other names for it. (Newmark, 1988: 89)
9. Shifts or transpositions: it entails a shift in grammar from SL to TL.
10. Compensation happens when a sentence's missing meaning is made up for in another area (Newmark, 1988:90).
11. Paraphrasing: The CBT's purpose is partly stated in this technique. In this instance, the explanation goes into considerably more detail than the descriptive equivalent. (Newmark, 1988: 91).

For example, switching from singular to plural, (ii) changing when a particular SL structure is missing from the TL, (iii) switching from an SL verb to a TL word, (iv) switching from an SL noun group to a TL noun, and so on. (Newmark, 1988: 86).

**Modulation:** it refers to the translator's adjustment of the message of the original text to the accepted standards of the target language, as the perspectives of the source language (SL) and target language (TL) may differ (Newmark 1988: 88). In an authorized translation, the translator usually uses the official or commonly accepted translation of any institutional term when available (Newmark,1998; 89).

Several researchers have classified cultural components in literary texts to provide a better understanding to literary translators. One of these classifications is Newmark's (1988), whose initial classification of culturally specific items dates back to 1988 but was finalized in 2010. This latter version is used to gather data from the source text for this study.

In Newmark's book, *A Textbook of Translation*, several taxonomies for cultural items are proposed to bridge cultural gaps between two different cultures (Newmark 1988; (Baker, 1992:74); (Katan, 1999), among others). According to him, culture is "the style of life and its manifestations, which are unique to a certain society that uses a particular language as a means of expression and has a particular culture," as he defines it. Additionally, Newmark suggests that most culturally specific items belong to their respective languages or cultures, making literal translation challenging unless there is a cultural overlap between the target and source languages (Ibid, 94-95). He divides cultural items into five domains:

1. Ecology is divided into flora, fauna, winds, plains, and hills.
2. Materialestic items include clothes, food, transport, houses, and towns.
3. Social culture elements include leisure and work.
4. Organizations, customs, activates, procedures, and political, religious, artistic concepts.
5. Gestures and habits.

These are the different types of cultural expressions in the text based on Newmark's (1988) taxonomy:

**Religious cultural terms:** They mainly refer to concepts in religion, religious aspects, and words representing what people believe in, such as;

- This Arabic expression "حبات المسبحة" (p.13) is translated by Trevor le Gassick (p. 18) as "worry-beads" The word "beads" is not equivalent to the Arabic word "مسبحة"; Roman Catholics use beads to count their prayers as they are said. Adding words or expressions to demonstrate cultural and religious meaning is better. The word "rosary" lexically means "مسبحة." The verb used to express prayers done by beads is "play," which does not convey the intended meaning, but the translator seems to use the loan strategy to suit the target culture.
- The Arabic expression "سيدي ومولاي" is translated as "lord and master" (p.22). In the Arabic context, the word "سيدي ومولاي" is used as a title for a "Sheikh" as a sign of respect and honor, and it is just considered as a greeting words for a religious man.

**Historical cultural elements;** including names, places, and historical events which require the reader to have profound knowledge about the history to recognize them, such as;

- All names of places or locations are transliterated into the English language, and these names are well known by the lower class in Egyptian society, such as "ميدان العباسية," which is transliterated as "Abbasiya Square" and "باكية الصيرفي," which is transliterated as "Al-Seirafi Lane." There are some places related to the entertainment aspect of Egyptian society, such as "سرك الزيات," which is transliterated as "Al-Zayat Circus."

**Material cultural expressions:** include the most widespread cultural elements. Newmark (1988: 97) proposes four main sub-elements under material culture: clothes, food, houses, towns, and transport. However, in this context, all these elements were related to Egyptian cultures, such as:

- The Egyptian coin "مليم" is translated into English as "penny," while in reality, "مليم" is worth less than a penny. In other contexts, it is translated as the smallest coin rather than a penny. In the Egyptian cultural context, it was considered the second-smallest currency during the reign of Sultan Hussein Kamel in 1917, and people continued to use it for decades. The penny, on the other hand, was introduced around 790 A.D. by the Anglo-Saxon king and is more valuable than the Egyptian coin "مليم."
- The expression "الدكاكين والبيوت" is one of the terms used in Egyptian culture, and it does not have an equivalent in the target culture. Therefore, the translator does not use any words such as "shops" or "houses" to translate it.

**Ecological cultural terms:** This refers to specific geographical features in certain original countries that are politically and commercially value-free (Newmark 1988:96).

Several Egyptian cultural terms are related to the environment or ecology, such as "work" and "leisure." The novel contains many examples of these terms to provide additional insight into the Egyptian cultural context.

- Regarding the translation of the Arabic expression "تعالى للدكان نشربك شربات" into English, it is rendered as "come to the shop and have some cold drink" (p. 14). However, in the Egyptian cultural context, the word "دكان" likely refers to a small shop in a poor area where basic services are provided. In contrast, in the English cultural scene represented in the translation, shops are often part of a building or a standalone structure where goods and services are available without any reference to the area's socioeconomic status. It can be translated as a corner store or grocery store to maintain the cultural values of this place in Egyptian culture for Egyptian people.
- The Arabic expression "يا كسوفي" is rendered as "I'm sorry" (p. 57), which is marked as an apology, but in the Egyptian context, it means "I'm ashamed of."
- The Arabic phrase "حتى تهدأ الزوبعة" (p.122) refers to the situation where Saied Mahran (the main character) should hide until the police forget his case by working on another case, which is transmitted as "wait for the storm to blow over."

This thesis identifies *The Thief and the Dogs'* ecological and material cultural elements. To illustrate, let us examine some examples of each of Newmark's (1988) classifications of ecological and material cultural aspects that can be found in this novel:

Ecology pertains to various geographical features such as flora, fauna, weather, winds, plains, and hills. Newmark contends that these features are particular to their respective countries and devoid of political or commercial value (ibid, 96). The novel includes many culturally specific elements related to the environment or associated with Egyptian ecology, including work and leisure. To provide further insight into the Egyptian cultural context, let us examine the following examples:

- The expression “ألف نهار أبيض” is an expression that conveys joy and happiness in Egyptian culture. This expression is translated in the target text as "how marvelous... (TLG, p. 11)". It is also translated as “what a pleasant day” in other places.
- Material cultural expressions can be divided into four main minor categories: food, clothing, houses, towns, and transportations. However, food-related terminologies are commonly used in various contexts. In this case, they are culturally specific expressions that relate to Egyptian cuisine, food, clothing, houses, etc. Examples of such expressions are:

The term “دقيق العيد” is only used during the feast, and the translator translates it as “flour to make nsweetmeats for the feast TLG, p. 10).

#### **2.4 Venuti's Modal (Domestication and Foreignization Strategies)**

In 1995, the American scholar Lawrence Venuti introduced the concept of foreignization and domestication in the field of translation in his famous book *"The Translator's Invisibility"*. This was to help classify the types of strategic choices and decisions made by translators. The translator's function as an intermediary and their level of "visibility" remain essential components in translation theory. The debate was further developed with the contributions of Friedrich Schleiermacher, who is often credited with originating the concepts of domestication and foreignization. Schleiermacher's famous book *On the Different Methods of Translating* stated that the translator has to choose between leaving the author of the original text in peace as much as possible and moving the reader towards them or leaving the reader in peace as much as possible and moving the writer of the original text towards them (Venuti, 2004: 49). Schleiermacher believed that these two

options were mutually exclusive. Any attempt to combine them would result in an unreliable translation. There is no possibility for full separation between author and reader (Venuti, 2004: 49). Schleiermacher tended to use the "alienating" approach to translating, orienting themselves by the content and language of the source text to draw the reader closer to the author. They needed to translate the foreign into the target language and value it (Munday, 2008: 29). Lawrence Venuti, a prominent translation theorist, adopted Schleiermacher's ideas, renamed them foreignizing and domesticating, and pushed them towards other goals (Schleiermacher, 1813/1992).

According to Feng and Jianwen (1993), foreignization is a strategy that aims to translate the source culture into the target culture to maintain an exotic flavor. Shuttleworth and Cowie note that Venuti uses the term "foreignization" to describe the type of translation that intentionally deviates from the target conventions while maintaining some of the original's strangeness or foreignness (Shuttleworth & Cowie, 1997). In other words, applying a foreignization strategy breaks the norms and conventions of the target language by preserving something of the foreignness of the source text.

Wang (as cited in Baker, 1998) has argued that domestication strategies have been used since the era of Rome. Latin translators eliminated culturally specific words after Rome invaded Greece in 300 BC because the Roman Empire regarded the act of translation as a form of conquest. In addition, Venuti (2001) correlates Nietzsche's argument that translation is a form of "conquest" with domesticating strategies (p.241). Thus, the domesticating approach could be seen as a translation of the traditions of cultures with global hegemony to demonstrate their superiority over others.

Markers even replaced the Greek poet's name with their own, trying to make the book seem to have been written in Latin. Cicero, a proponent of ancient western translation theory, asserted in 46 BC that he translated the speeches of the Attic orators Aeschines and Demosthenes as an orator, maintaining the same ideas and forms without necessarily rendering them word for word and retaining the general style and sense of the language.

Venuti (2001) further said that political and cultural reasons for domesticating strategies greatly outweigh economic ones and that the motives to domesticate the text into the translators' own cultures influence the choice of a text for translation. These assertions make it clear that the domesticating approach removes cultural values and items from a

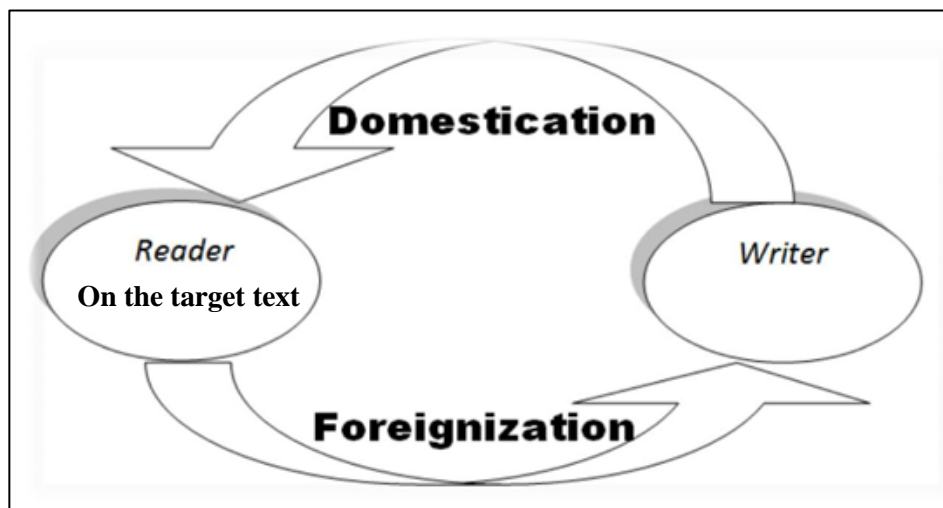
source text culture and adapts it to a target text culture by adding cultural elements specific to the target culture, making the text appear as though it were written in the target culture (p.241).

Venuti, on the other hand, is a major advocate and strong supporter of foreignization strategies. He consistently states that the purpose of foreignization in establishing a particular translation theory and practice is to resist the tendency of the dominance of the target language and to stress the distinctions between the original and the version in terms of language and culture Venuti (1995). Keeping the values and references of the source text (ST) and exposing the audience to these features in the target text (TT) with minimal adaptation is called foreignizing, and it is used to indicate the nature of the ST values and references and their strangeness and foreignness to the target culture reader. Domestication, on the other hand, is defined as "an ethnocentric reduction of foreignness in the values of the target language culture, bringing the author back into a home or his own original culture" (Venuti,1995: 20).

Shuttleworth and Cowie have outlined domestication as a strategy proposed by Venuti to describe the interpretation strategy during which an obvious, fluent style is employed to reduce the strangeness of the foreign text for readers in the target language (Shuttleworth & Cowie, 1997). Accordingly, Venuti (2001) seems to imply that foreignizing translation strategies go above and beyond to reshape the literary culture and system of the target culture, in contrast to domesticating translation strategies, in which translators make ethnocentric decisions for several reasons.

**Figure (2)**

*Domestication and Foreignization approach by Schleiermacher*



Venuti (1995) argued that a translated text should resemble the original text more than the translation itself to be deemed acceptable and reasonable by most reviewers, publishers, and readers. It should read fluently and convey the author's identity, intention, and personality. The concept of fluency renders the translators invisible while the writers become more visible. Sela and Sheffy (2005) pointed out that this invisibility and marginalization of translators as professionals contribute to their heteronomous status in translation studies.

## **2.5 Criticism Regarding Venuti's Theory of Domestication and Foreignization**

Translation theorists have long been interested in the debate over whether a text should be domesticated or foreignized during the translation process. According to Yang (2010), in the well-known lecture that Friedrich Schleiermacher gave titled "*On the Different Methods of Translating*" in 1813, the process of translation from various languages into German ought to read and sound differently. He asserts that the source text's identity would be lost if all translations read and sounded the same.

According to Venuti (1995), those who advocate for foreignizing translation consider Lawrence Venuti, a spokesperson for those who base and develop their method on Schleiermacher's ideas and thoughts. Venuti claims that a translator has to emphasize foreign items to convey a text's linguistic and cultural norms, characteristics, and features (ibid, 20). Foreignization is advocated by scholars Schleiermacher and Venuti for distinct reasons. Schleiermacher supports the foreignizing strategy because the intended audience can benefit from exposure to the target language. Venuti, on the other hand, sees the foreignizing strategy as a means of resisting violent cultural norms (Schmidt, 2013:538-548).

Eugene Nida is considered the representative of those who favors the domestication strategy. He asserts that domestication is the strategy that achieves complete naturalness of expression by employing "dynamic equivalence" and rendering the translator invisible (Nida, 1964). He focuses on the response from the reader. Nida believes that the selection of words and the need for adaptation depend on the preferences of various readers.

One of the scholars involved in the debate about the theory of domestication and foreignization is the Chinese linguist Xixiang Suo. The foundation of his argument is based on a functional approach, particularly the Skopos theory. He emphasizes the



necessity of considering the translation process's purpose when selecting translation strategies (Suo, 2015:181). He also argues that a foreignization strategy should be applied if the translation aims to introduce the intended readers to a foreign culture. Domestication strategies, on the other hand, may be more effective in this case if the goal is to instill a sense of familiarity and acceptance in the intended audience. As a result, domestication and foreignization strategies have distinct roles to play in the culture of the target.

Domestication and foreignization both have advantages and disadvantages, as the previous debate demonstrated. Despite this, the translators use both approaches in a way that complements and enhances one another and is significant in their claim-making methods.

## **2.6 Studies on Domestication and Foreignization Translation Strategies**

Several types of research have been conducted that apply both domestication and foreignization approaches. In a case study of domestication and foreignization in the English translation of Indonesian poetry, (Machali, 2012) employs the domestication and foreignization model as an initial inquiry. He intended to investigate how cultural transference is related to the domestication and foreignization approach as well as the power of the translator and publisher in his research. A collection of English-translated Indonesian poems was his intended source of information. Machali compared the source and target texts using a comparative corpus approach. His research revealed that the translation is smooth and readable when the translator has the authority or is a member of the publication team, particularly when choosing to domesticate the meaning. However, when publishers interfere with the translation process, the translator may resort to the foreignization strategy.

Zare-Behtas and Firoozkoobi, 2009 are scientists who have worked with domestication and foreignization techniques. Their review, entitled *A Diachronic Investigation of Domestication and Foreignization Approaches of Culture-Explicit Things: An English-Persian Translation of Six of Hemingway's works*, analyzed six of Hemingway's short stories written between the 1950s and the 2000s. The stories were originally written in English and translated into several dialects, including Persian. The authors investigated which methodology was more prevalent in the translations, whether domestication or

foreignization. The study results showed that both approaches were used, but domestication was the most common method for cultural interpretation from the 1950s to the 2000s.

(Validashti, 2008) examined the relationship between domestication and foreignization in five Farsi translations of Harry Potter novels. The researcher found that 77.5% of the procedures had been domesticated, while only 22.5% had been foreignized. Akef and Vakili (2010) conducted a case study and qualitative analysis of the Iranian novel "*Savushun*." They compared the cultural and linguistic translation strategies used in two English translations of the novel from Persian. Their study showed that one translator relied heavily on extra-textual gloss, while the other employed a linguistic (non-cultural) translation approach as their primary method.

In 2013, Schmidt conducted a study on the translation of Oscar Wilde's *The Picture of Dorian Gray* into three different Croatian dialects. The study aimed to identify the domestication and foreignization translation strategies used in the translations. Schmidt compared the three translations to determine the extent to which each strategy was applied and whether there had been any changes over time. The study found that foreignization was more frequently employed than domestication in all three translations. However, there was a tendency toward domestication over time.

Siregar et al. (2015) conducted research that found domestication was the most commonly used approach for translating culturally specific items. They analyzed both domestication and foreignization strategies in the work *The 8th Habit*. Sobhan and Ketabi (2015) also conducted a case study on domestication and foreignization strategies in translating culturally specific elements from the book *Shazdeh Ehtejab*. Their study revealed that domestication represented 82% of the major translation strategy used for CSIs.

Another paper titled *Taming the Stranger: Domestication and Foreignization in Literary Translation* was published by Zsuzsanna Ajtony (2017). In this paper, the researcher examined the cultural elements in G.B. Shaw's *Pygmalion* and their Hungarian translation. The translation included a wide range of British cultural aspects such as food, geographical names, currency names, and lyrical texts. The results of the study showed that the translator was successful in taming the foreign text in a way that is comprehensible and visible to the target audience. The study also revealed that both

domestication and foreignization strategies were used. However, domestication was primarily used for cultural elements emphasized by the author and considered non-essential, as their translation was deemed overburdening for the text recipient. On the other hand, foreignization strategies were employed to retain the atmosphere of London in the 1920s by keeping the names of currencies, foods, and certain British notions. The term "taming" of English texts demonstrates that translation is viewed as a role model for the hospitality of foreignness or strangeness, and this hospitality can be used as a guide for alternative ways to accommodate the other in their cultural context.

## **2.7 An Emic-Etic approach**

A linguist, Kenneth Pike, was the first to use the terms "etic" and "emic" in 1954. These two opposing terms were created in response to the "need to include nonverbal behavior in linguistic description." The term "etic" is derived from "phonetic," and "emic" is derived from "phonemic" (Pike, 1990); see also (Al-Masri, 2004:35); (Almanna, 2014:56). Pike believed that two perspectives could be used in studying a society's cultural system. The etic approach shifts the focus of attention from local observations to those of scientists, while the emic approach investigates how local people perceive, think, and map sociocultural experiences, behave, imagine, etc.

The two terms, etic and emic rely on two different perspectives. The etic perspective is based on extrinsic notions, concepts, and categories that make sense to scientific observers, and it has little to do with the reactions of native speaker or society members. Therefore, the study of the intrinsic cultural distinctions that are considered meaningful to the native speaker of a language, one needs to conduct a phonemic analysis. The same applies to studying intrinsic cultural variation and distinctions that make sense to the members of a society; one needs to adopt an emic or insider perspective (Almanna & Farghal, 2015).

(Mason, 2014) states that the Emic approach involves examining and analyzing cultural trends from the perspective of an individual who has integrated into society. On the other hand, the etic approach examines cultural phenomena from the perspective of an individual not participating in the culture being examined (Ibid.1).

## 2.8 Studies related to Emic- The etic approach

In a book titled *The Difficulty in Translating Arabic Modern Literature for the Western World*, it is written according to Hanada Al Masri's (2010) book *Translation from a Semiotic Perspective*, the best way for a translator to translate it into the language of the person who uses it the most. For instance, Al Masri argues that a translator should perform their best translation into the language of a regular user, which was the subject of her investigation. She examined the output of two different translators who translated many short stories from Arabic into English. The first group consisted of native English speakers and Arabic-speaking translators. The results of (Al-Masri, 2010) study supported the assertion that English translators who are native speakers are more authentic than their Arab counterparts (Ibid.1).

Al-Masri (2007) also examined how the translator's linguistic and cultural background influenced the final outcome of the translation. The participants consisted of a number of Arabic-speaking translators known for their professionalism, accuracy, and naturalness in translation. The data sample was taken from the novel *The Sun Also Rises* by Ernest Hemingway, translated into Arabic by the translator Badi Haqqi. Two groups of participants were involved: those who translated into Arabic and those who translated into English. Al-Masri (2017) wanted to see if the translator's linguistic background affected the final product and how different the translation product would be, depending on whether the translator translated within or outside the language of regular use. It is important to note that the study's participants had lived the majority of their lives in the Arab world, making them insiders of the target culture (Arab culture). The findings show that before arriving at their final product, the translators began their translation process by acquiring an insider's perspective of the source text. To accomplish this, they tried to investigate and understand the ST's world (its values, culture, and characteristics). As a result, they were able to use their emic knowledge to find the closest cultural equivalent, providing the target text with local flavor. Al-Masri (2017) found that her findings supported the idea that the translator usually performs best when translating into the language they are most familiar with.

Community-based research was the focus of a project carried out by Kerstetter (2012). The project involved 18 researchers from both within and outside the Mississippi Delta. The goal was to examine how healthcare was provided in the area. The participants in the

research project were categorized based on their multidimensional identities, life experiences, socioeconomic status, and demographic characteristics. They were asked about the importance they placed on their identities as insiders, outsiders, or a combination of the two. Most of those who participated in the study described themselves as researchers living somewhere in between. Several participants believed that the status of the researchers did not affect data analysis and that asking good questions and taking notes was more important than whether the researcher was an insider or an outsider (Ibid: 104–1012).

Hanada Al-Masri researched a collection of three short stories (*Thalath Qisas Misriyah*): *Farahat's Republic*, *The Wallet*, and *Abu Sayyid*. This collection was translated into English by Saad El-Gabalawy, a native Arabic speaker known for producing accurate, clear, and natural translations. The Arabic collection combines dialectical Egyptian Arabic with modern Standard Arabic, which is significant given Arabic's diglossic nature. The study examined specific cultural losses, and according to Al-Masri, these losses can be categorized into four fundamental categories that make up a hierarchy: explicit, implicit, modified, and complete losses. The classification is determined based on the amount of cultural information missed, affecting the source language text at both surface and deep levels.

To sum up, Ventui's modal of domestication and foreignization was used as the foundation of all previous studies. Additionally, they have all discussed issues that are particular to certain culture. While most of them expanded their topic by referencing many taxonomies of cultural elements. Interestingly, this study likewise used Venuti's modal (1995) and examined ecological and material culture element; however, it differs from the earlier studies in that it focused its analysis on the Newmark categorization (1988) for classifying cultural elements especially ecology and material. By doing this, several translation techniques used by the translator, Trevor Le Gassick to translate the ST from Arabic to English. These techniques contribute in one way or another to numerous cultural losses and insufficiently expressed messages, which in turn result in a misunderstandings in the target text. Cultural losses are due to application of certain translation techniques that used in translating ecological and material element based on the perspective of the etic-emic approach.

In light of this, the translator is expected to operate as an “insiders” in both ST and TT. This study considers both perspectives, with a special focus on the “emic” perspective. Similar to this, the translator must be familiar with the symbolic connotations of the ST in order to communicate them to the readership of TT with a similar aesthetic impact. According to Gobo (2008), “emic knowledge is essential for understanding a culture.”. “Etic” and “Emic” views are applied to a variety of examples that are taken from both ST and the English TT in order to put these definitions in a practical framework.

## **Chapter Three**

### **Methodology and Data Collection**

#### **3.1 Introduction**

This chapter describes the methodology of the study, the data samples, data collection and procedures used. This analysis revealed how some translation methodologies distorted the meaning intended in the source text, leading to an inaccurate translation of both the source and target texts.

#### **3.2 Methodology**

In this thesis, the researcher applies a descriptive and qualitative approach because the nature of the data is based on words, phrases, and clauses. According to (William & Chesterman, 2002), a qualitative approach can result in a possible conclusion about what can happen, but it does not lead to a conclusion based on what is probable or general. It also allows the researcher to list the data, mainly Egyptian cultural elements. Cultural-specific items in this research paper were classified into different categories according to Newmark (1988). The descriptive method describes the translation of the material and ecological items in terms of accuracy.

1. In this study, we analyze the use of domestication and foreignization strategies proposed by Venuti to classify the ecological and material cultural elements in a novel. Specifically, we aim to answer the question: What are the different kinds of ecological and material cultural elements in the novel? By applying this approach, we hope to gain insight into how the author employs cultural elements and how they contribute to the text's overall meaning.
2. In our analysis of Trevor Le Gassick's work, we aim to determine how much he has employed domestication and foreignization strategies using ecological and material cultural elements. Specifically, we will examine how Le Gassick has either adapted cultural elements to make them more accessible to a target audience (domestication) or retained their original cultural context (foreignization). By understanding the degree to which these strategies are employed, we hope to gain insight into the author's stylistic choices and their effect on interpreting the text.
3. In our study of cultural translation, we aim to identify the local strategies employed in adapting cultural elements. Specifically, we will examine the use of literal and

borrowing strategies, as well as any other local strategies that may have been utilized. By understanding the different approaches taken in the translation process, we hope to gain insight into the cultural significance of the adapted elements and their impact on interpreting the text.

4. In our analysis of cultural translation, we aim to identify any losses that may have occurred in translating cultural elements due to applying certain translation strategies. Specifically, we will examine how the use of domestication or foreignization strategies, as well as other translation procedures, may have resulted in the loss of cultural nuance, meaning, or context. By understanding the potential losses that can occur during the translation process, we hope to gain insight into the challenges and opportunities presented by cultural translation and how they can be addressed in future translations.

These losses will be examined in the view of etic-emic approach which is another theoretical framework to test the validity of translation strategies that used in translating ecological and material culture element in the novel.

The use of etic – emic in the translation of ecological and material culture items is useful in understanding the implied meanings and perspectives of a culture. It also provides a wide range of external observations that can help readers understand the culture.

In our analysis of Naguib Mahfouz's novel *The Thief and the Dogs*, we have identified several ecological and material cultural elements of particular significance to the text. To facilitate our analysis, we will list these elements in a table and classify them according to Newmark's classification system (1988), which allows us to identify the type of cultural-specific item and its potential significance for interpreting the text. By utilizing this classification system, we hope to gain insight into how these cultural elements contribute to the overall meaning of the text and how they have been adapted for a target audience:

- A. Organizations, activities, customs, procedures, and concepts.
- B. Gestures and habits.

However, this paper will mainly focus on ecological and cultural items. Ecological items refer to specific geographical features in certain native countries and hold no political or



commercial value (Newmark, 1988: 96). Work and leisure are just two examples of cultural words connected to the environment or Egyptian ecology, and these cases are prevalent throughout the novel. To further illustrate the cultural setting of Egypt, the expression “الزوبعة تهدأ حتى” (p. 122) is used, which means that the main character, Said Mahran, should hide until the police forget his case and work on another one. The translator renders the expression as "wait for the storm to blow over." The expression "يا كسوفي" (p.92) means "I am ashamed" in Egyptian culture. It is considered an apology, which is different in the Egyptian context compared to the exact meaning, and the translator renders it as "I am sorry."

Material cultural items are the most widespread cultural elements. Newmark (1988) divides material culture into four basic sub-elements: clothing, food, housing, towns, and transportation (p.97). The Arabic phrase "العيد دقيق" is translated by Le Gassick as “flour to make sweetmeat after the feast” (p. 10).

### **3.3 Data Collection**

Data can be gathered and collected at different levels, namely micro and macro levels. Data at the macro level are collected from broader sources and encompass interactions at the broadest level, such as the interactions between and across nations, states, and cultural systems, including the language and translation of laws in certain countries. In contrast, data at the micro-level are gathered at the word or text level and can include translation strategies individuals use (Saldanha & O'Brien, 2013:23).

The researcher examined ecological and material culture elements in translating *The Thief and the Dogs* from Arabic to English to determine whether the translator had domesticated or foreignized these elements. These cultural elements were classified according to Newmark's categorization, which was previously mentioned, and the focus was narrowed to only the categories of ecological and material elements. The researcher evaluated and compared the elements of these categories with their equivalents in the target text to identify which local strategies were most commonly applied by the translator in translating these elements. In this chapter, the researcher attempts to discuss the ecological and material cultural items found in the novel and to determine the primary local strategies used by the translator, providing an answer to the research question: which local strategies are more prevalent in the target text and why? After providing a general

overview of the etic-emic approach, the discussion moves on to examine and discuss cultural losses.

### **3.4 Criteria for selecting data sample**

*The Thief and the Dogs* is a surrealist and existentialist novel by Egyptian author Naguib Mahfouz in 1961. It is published nearly a decade after the Egyptian Revolution of 1952. The novel expresses disappointment and disillusionment with the new Egyptian government. The novel was selected for its richly specific cultural items, which could be challenging for a translator to transfer into another language. Vinay (1995) argues that the context of the text should be prevalent and clear to overcome translation problems and to find the exact equivalent that arises from a good understanding of the cultural situation in which the text originated. Therefore, this study was conducted to shed light on the cultural elements, especially ecological and material ones, in Naguib Mahfouz's selected novel, based on the classification provided by Newmark (1988). Subsequently, an analysis and discussion of cultural losses by applying the etic-emic approach followed.

### **3.5 Procedures**

Any study should have a theoretical framework, whether explicit or implicit. According to William and Chesterman (2002) there are three types of research models: process, comparative, and causal research (p.48-57). The first type is mainly connected to the translation process, which is about transferring from the source text (ST) to the target text (TT), and this research helps readers understand the factors that motivate and influence translators' decisions to include or exclude certain local strategies. The second type is comparative research, which explores the relationship between the ST and the TT, while the third type reflects the factors that might affect the translator and the results of their translation.

The current study is process research since it determines which strategies were applied in translating Egyptian cultural elements in *The Thief and the Dogs*.

In the process of analyzing the data in this novel, different steps were followed:

1. Reading the novel and identifying the ecological and material cultural elements according to Newmark's (1988) classification.

2. Reading the translated version of the novel by Trevor le Gassick and identifying how these cultural elements were translated.
3. Tabulating ecological and material cultural elements in the source text (ST) with their translation in the target text (TT).
4. Based on Venuti's theory of domestication and foreignization, analyzing the source text ecological and material culture elements and identifying the main local strategies used for their translation.
5. Discuss cultural loss by applying the Etic-Emic approach.

The data obtained in this research are from the Arabic-English versions of Mahfouz's novel *The Thief and the Dogs*. Several ecological and material cultural elements characterize Egyptian societies and are translated using various translation strategies. (Vinay & Darbelnet, 1958/1995) and House (1977) state that the context of these cultural elements should be identified and shown to overcome translation constraints and find the right equivalents that come from good recognition of the situation in the source text (ST).

To represent the phenomena of the source language in the target culture and to achieve cultural equivalence in translation, the translator begins with an emic understanding of his own cultural experience and knowledge. Cultural losses are often regarded as the loss of social norms, religious beliefs, proverbial wisdom, and cultural practices transmitted through the generations and are vital to the identity of the source culture.

Cultural losses can also be complete (deleting cultural characteristics that are unique to the source language) or explicit (constructing a loss of the cultural meaning of the source text on both the surface and deep levels), or modified (causing a loss on the deep level or concealing cultural information).

The table below demonstrates the selected examples of the ecological and material of CSIs found in the novel, along with their English translation. The table below presents the category of each item and the strategy adopted.

**Table (1)***Ecological culture items*

Category	Examples of CSIS Detected in the Novel		Local strategy adopted	Strategy	
	Source Text (ST)	Target Text (TT)		Domestication	Foreignization
Ecology	يا كسوفي	I'm sorry	Adaptation	*	
	حتى تهدأ الزوبعة	Wait for the storm to blow over	Literal translation		*
	في الجو غبار خائق وحر لا يطاق	There was stifling dust in the air / almost unbearably heat	Literal translation		*
	ليلة بيضا بالصلاة على النبي	≠	Omission	*	
	ألف نهار الأبيض	How marvelous...	Adaptation		*
	دقيق العيد	Flour to make sweetmeats for the feast...	Paraphrasing	*	
	صحاري زينهم	Zeinhom desert	Borrowing		*

According to Newmark (1988) ecology is the study of geographical features that have no political or commercial value and are unique to their original countries (p.96). Work and leisure are culturally bound terms that refer to the environment or Egyptian ecology. The novel contains 74 of these examples. Consider the following scenario to learn more about the Egyptian cultural context:

- In the title 'معلم' (NM, p. 10), this term refers to an elderly man who works in a café and holds a low social status in Egyptian Arab society. In contrast, the English word 'Mr.' is a honorific title that typically precedes a one's family name or is used to address a man in formal work positions."
- This Egyptian saying "ألف نهار ابيض" (NM, p. 10), which could be rendered as "white day," expresses joy and happiness in the Egyptian culture. Le Gassick transfers this to the target audience as "how marvelous" (TLG, p.11). When the translator considers the context of this saying, the literal translation of this expression, which is "one thousand white days," will make no sense. Therefore, "How marvelous" or "What a pleasant day" is better.
- The English translation for this phrase "تعالى للدكان نشرب الشربات" (NM, p. 11) is translated as "come to the shop and have a cold drink" (p. 41). In Egyptian Arab culture, the term "دكان" refers to a small shop in a very poor area. In the target

translation, “shop” refers to “a building or part of a building where you can purchase goods or services” without referring to the area's wealth or poverty. The distinction between “cold drink” and “شربات” is also important. While the former is only drunk on happy occasions, the latter is used on every special event and occasion. Because of this, the translator added the verb "to celebrate" to indicate that the event is pleased with the circumstance and requires celebration. This word "شربات" can be rendered as “sorbet” which is better than a "cold drink" in this context.

- The Egyptian saying “لا يعيب الرجل إلا العيب” (NM, p. 13) is rendered as “only harmful deeds can shame a man” (TLG, p. 13). The term "harmful" refers to actions that cause harm or injury to someone or something, especially to a person's health or the environment, which is a way of putting oneself in a bad light or doing something immoral in Arabic culture. This Arabic expression defends the social identity of men. In the context of the novel, "العيب" refers to being corrupted solely to become a thief. Since harmful acts and behaviors are not defined or referred to in English, any act is considered acceptable by English society.
- The following phrase, “الحال ما يسّر لا عدو ولا حبيب” (NM, p. 15), indicates an awful situation or a bad condition and may be referred to the state of sadness rendered by Le Gassick as “she was in a terrible predicament” (TLG, p. 14), which can also mean "sad" in a difficult or unpleasant circumstance, particularly one in which it is challenging to determine what to do, in the English translation.
- “شاطره” (NM, p. 17) is translated for the target audience as “child,” which in English is defined as “a young human who is not yet an adult and who is not recognized as a girl or a boy or as poor or rich” However, in the Egyptian context, it refers to a girl from a lower social status.
- The phrase “الله يبضع سره في أضعف خلقه” (NM, p. 25) is translated as “God reveals his secrets to his tiniest creatures,” which has a significantly different connotation than the original Egyptian statement. In the Egyptian context, the phrase suggests that the weakest person can help the strongest person.
- This statement was made by Noor (a secondary character): “أعيش بعرقى وكدى” (NM, p. 42), which translates to “I live by the sweat on my brow,” which means that I work hard for a living. In Egyptian culture, sweat could result from hard labor or a difficult situation, so the translator accurately conveyed the phrase's meaning.

- “لقطه” (NM, p. 65) signifies a very valuable and precious thing that is found again and is translated idiomatically by Trevor le Gassick as “a real catch” or “a poor fish.” (TLG, p. 42)".
- The given phrase is “خلو رجل” (NM, p. 86). In Egyptian culture, it implies receiving financial compensation for leaving one's home. The translation was unsuccessful because the translator could not find an equivalent expression. Therefore, the phrase “having an amount of money in return for leaving the place one lives in” was not translated.
- The expression “يا كسوفي” (NM, p. 92) signifies that “I am ashamed,” which is rendered to the target culture as "I'm sorry ... (TLG, p. 57)" which is regarded as an apology in English different from the real meaning, so it could be rendered as “shame” to deliver the meaning successfully.
- The following statement was uttered by Noor to Saied: “حَظِّطْكَ فِي عَيْونِي وَاتكحلْ عَلَيْكَ” (NM, p. 95). This expression means to care for someone well in Arabic, which is rendered as “keep you hidden all right” (TLG, p. 59) in the English translation. However, the real meaning of the expression is that Noor is in love with Saied and will give him her true love, attention, and care because, at the time, she did not know he was running away. The translator's interpretation was based on the context, which led to an incorrect translation of the phrase.
- The expression “لا عاجبه العجب ولا الصّيام برجب” (NM, p. 116) indicates that someone is unhappy about their surroundings' actions or it is hard to please someone. This is rendered for foreign readers as “nothing impress the police” (TLG, p. 73). The verb “impress” signifies admiration toward someone or something. However, in this context, the actual meaning is that no one can mislead or deceive the police because they know every trick thief can do.
- The phrase “حتى تهدأ الزوبعة” (NM, p. 122) means that Saied should hide until the police forget the case and become preoccupied with something else. It is translated literally as “wait for the storm to blow over...” (TLG, p. 76)".
- The following statement, “في الجوّ غبار خائق و حرّ لا يطاق” (NM, p. 7) is translated as “There was stifling dust in the air/ almost unbearable heat” in *The Thief and the Dogs* (TLG, p. 13). This not only describes the climate of Egypt at that time of year but

also conveys the sensation of a man being released from prison and breathing freely. The contrast between the feeling of dust and heat represents the betrayal of his friend, wife, and daughter Sana, representing the air of freedom in his life.

- The phrase “يا ارض احفظي ما عليك” (NM, p. 57) means that someone is well-dressed and beautiful in Arabic culture. However, the translator did not provide an English translation for this phrase.
- The phrase “كان يقف بين يدي كالكلب” is translated as a “layabout” (NM, p. 15). Saeed describes Ilish as a dog because he was one of the Saied men who followed their orders obediently. Although dogs in Arabic culture are often used as a symbol of loyalty, they denote denigration and submissiveness.
- The phrase “بصراحة شمس يوليو” is translated as “with all the blank directness of a July sun” (NM, P. 20). This is because during summer, the sun shines brightly, and there is little chance of it being hidden by clouds, unlike in October when the weather begins to change and become colder.
- The phrase, “سوف أسحقك كحشرة” is translated as “I’ll squash you like an insect” (NM, P. 23). This expression is used as a threat in the context of Egyptian culture, where the word "insect" is used to denote contempt. This insult and threat from Rauf Alwan, who holds power and influence, is directed at Saeed Mahran, who belongs to the lower class. It shows the extent of the powerful control and ability to exert authority over those considered inferior.
- The expression “ليلة بيضة بالصلاة على النبي” is not translated, but it should be translated as "a night of prayer on the Prophet." In the Egyptian context, “ليلة بيضة” means a sleepless night where people spend the whole night praying and praising Allah, specifically the Prophet Muhammad. They pray and make a lot of “duaa” to achieve their wishes and dreams. In many cultures, the white color is associated with neutrality, purity, cleanliness, piety, and holiness and is frequently used in the novel to convey the abstract positive meaning of a good, fine, and worthy day. The phrase “يا خبر أبيض” (NM, p. 128) is rendered as "Dear me! Hungry" (TLG, P. 226). In Egyptian culture, the expression “يا خبر ابيض” literally means "white news" and is used to reflect a kind of astonishment or surprise about a certain piece of news. In the same context, they also say “يا خَبْر أسود” which is rendered as “black news,” referring to bad news or bad things that have happened. The translator used the

cultural substitution strategy of "dear me" as a more polite exclamation for expressing surprise and sympathy, but it has no exact equivalent in English.

- The expression 'الشوكة المنغرزة في قلبي' is translated as 'the thorn in my side' (NM, p. 31). The thorn represents the Egyptian desert environment, where thorns and plants capable of withstanding drought and high temperatures grow. Due to the painful nature of the thorns, the author likened them to his daughter Sana and explained that they were instilled in his heart. This phrase was translated as 'in my side,' perhaps to suit the context of a foreign culture.
- The phrase 'فضيحة مذاعة كالغبار الخماسيني' is translated as 'sensational doings blown in every direction as dust' (NM, p. 35). The expression 'الغبار الخماسيني' signifies Egypt's desert nature, where sand and soil are spread during March and April. In the novel's context, it refers to a scandal widely spread and talked about by many people. The scandal involved a man named 'Saied Mahran' who went to prison, and upon his release, he found that his wife, 'Nabawyia,' had married someone else named 'Ilish Sidra.' This scandal is as widespread as the Pentecostal dust that covers everything in the desert.
- The expression 'خنزيرة' is translated as 'bitch' (NM, p. 38). In Arab culture, the pig is considered one of the most hated animals and is mentioned in several verses of the Qur'an as a forbidden animal. According to the Greek historian Herodotus, the ancient Egyptians considered the pig unclean and pig herders an untouchable group in their society, barred from entering temples and only allowed to marry within their group. In the novel, Saeed Mahran describes his wife, Nabawyia, as a pig due to its symbolic association with an unclean animal and his loathing of her betrayal. The phrase was translated as 'bitch' to convey the same semantic meaning to the target culture, as the pig is not viewed in the same way in the target culture as in the source culture.
- The statement made by Saied in describing Rauf Alwan, "أنت الثعبان الكامن وراء حملة"، "الصحف" is translated by Trevor le Gassick as "you are the fox behind the newspaper campaign" (NM, p. 49). In the desert environment, the serpent is one of the reptiles associated with malice and seriousness. In this context, it is used to express the negative traits of Rauf Alwan when he publishes newspapers about Saeed Mehran's works and actions. However, it is replaced by the fox in the target text as it is



considered a symbol of cleverness and cunning and is often regarded as a trickster in some cultures. In this context, it signifies that Rauf Alwan is seen as a cunning and sly trickster. The fox can also represent difficulty, scrutiny, and challenging circumstances similar to those described by Rauf Alwan.

- The Arabic word "الحدأة" refers to an animal that catches birds and pigeons. However, the translator used the word "eagle" to convey the meaning of the sentence "You must wait until you have arranged things, then swoop like an eagle" when he said, "كالحدأة.... تدبر أمرك وتنقض" (NM, page 59).

**Table (2)**

*Material cultural elements*

Category	Example of Material CSIS		Local strategy adopted	Strategy	
	ST	TT		Domestication	Foreignization
Material	البيوت والدكاكين	Shops and houses	Literal translation		*
	حزر وفزر	Give the toy three guesses	Adaptation	*	
	الفراندا	Verandah	Borrowing		*
	لقطة	Real catch or poor fish...	paraphrasing		*
	النصبة النحاسية	-	Omission	*	

According to Newmark (1988) the most prevalent cultural items in translation fall under material culture. He proposes clothing, food, housing, towns, and transportation as the four main sub-elements of material culture. However, a variety of contexts make extensive use of food terms. They refer to culturally bound Egyptian items such as food, clothing, and homes in this context. The corpus of cultural signs consists of twenty selected items, namely:

- "البيوت والدكاكين" (NM, p. 7) is regarded as one of the culture-specific items of Egyptian life that have no equivalent in the TL, and the translator does not use any words for shops or houses, which may lead to distortion in the message.
- The expression "الترام" (NM, p. 9) reflects Egyptian culture till now; it is a network of electric trams running between the neighborhoods of Cairo, Egypt. Construction of the Cairo tram began at the beginning of the 20th century. Le Gassick used "tramcars" (TLG, p. 10).

- The expression “دقيق العيد” (p. 9) is paraphrased to the target culture as “flour to make sweetmeats for the feast” (TLG, p. 10) since there is no single word to convey the meaning of this lexical item.
- The lexical item “جلباب مقلّم” (NM, p. 12) is translated to the target text as “striped garment” (TLG, p.12). This term refers to a type of clothing worn by men, but the translator used the word “garment,” which, in Arabic, typically refers to an outer garment worn by a female.
- The expression “مليم” (NM, p. 15) is a French word that also means "millime" and is used to refer to the Egyptian currency. However, when the translator used the word "penny" to describe the value of the Egyptian coin, he used the word "penny" (TLG, p.14), which in Arabic is “قرش” and rendered the latter as the small coin in another place (TLG, p.54)
- This material item “الحصر” (NM, p. 22) is rendered to the target culture as "rush mat" (TLG, p. 17). It is a small woven rug of papyrus leaves. Papyrus is an herbal plant that grows in shallow water, thriving thousands of years ago on the sides of the Nile River and in swamps and rainwater harvesting places, and it has been known since the Pharaonic era for its varied uses, most notably in papyrus writing, the first use of papyrus in writing.
- The word "النصبة النحاسية" (NM, p. 58), which is a receptacle made of red-colored brass material and used to collect ash from the cigar smoking process, is used in the Egyptian café, the translator did not provide an equivalent term. There is also another expression that supports the meaning, which is "جامع الأعقاب." This expression describes a young Egyptian boy who cannot purchase cigarettes but collects them after people smoke.
- The following lexical item “بنر السلم” (NM, p. 78) signifies a place beneath the stairs where people can sleep and live and is interpreted in the target culture as "the space under the stairs... (TLG, p. 48)," which accurately conveys the meaning of the original Arabic term. The word “staircase” is also a successful equivalent for this term in the target culture.

- The expression “محل خردوات” (NM, p.69), which means a place selling small items according to the “Al-Almany dictionary,” is translated as “haberdashery” (NM, p.69).
- The word “حبات المسبحة” (NM, p. 13) is translated as “worry beads” (NM, p. 18). While “beads” is not a direct equivalent of “مسبحة,” it is a common term used in English to refer to a string of beads used for prayer or meditation. However, it would have been more appropriate for the translator to add an explanation or context to demonstrate the cultural and religious significance of the term. The word “rosary” is a more precise translation for “مسبحة,” and the verb “play” is not commonly used in English to describe the act of praying with beads, so a different verb such as “count” or “recite” may be more appropriate.
- All names of places or locations are transliterated into the English language, and these names are well known by the lower class in Egyptian society, such as “ميدان العباسية” and “Abbaseya Square.” “بأبكية الصيرفي,” “Al Seyarfy Lane”. There are some places related to the entertainment aspect in Egyptian society, such as “سرك الزيات” and "Al Zayat Circus.”
- The Arabic expression “تعالى للدكان نشربك شربات” is translated into English as “Come into the shop, and have some cold drinks” (p. 14). However, the term "دكان" in Egyptian culture is more likely to refer to a small shop in a poor area where one can obtain basic services, whereas, in English culture, a shop can be part of a building or a building by itself where goods and services are available without any reference to the area's socio-economic status. Additionally, the word “شربات” is translated to “cold drinks,” which refers to a social custom and a sweet drink that is only served on happy occasions and is not a soft drink like Pepsi, so it’s better to be rendered as “sorbet.” In Arabic, wine is considered a shameful drink that only corrupt people consume, whereas, in English, people may have soft drinks on happy occasions.
- The word “القرافة” is translated as "cemetery" (NM, p. 29). Death has held great significance in Egyptian culture since ancient times, representing the beginning of another eternal life. In preparation for this life, Egyptians would prepare their tombs. As Islam spread in Egypt, this idea was not overlooked; the death of Muslims is held in high regard and is treated with respect, including the choice of burial places and the status of the dead.

- The word “الخيش” is translated as "sackcloth" (NM, p.29). It is a type of coarse cloth made from jute fiber yarn and is often light-colored. It comes in various dimensions and weights and is primarily used for making bags for agricultural and industrial products. It is also used in large quantities as protective packaging for packages and as pumps.
- The expression “الكنب والمقاعد” is rendered as “sofas and chairs” in the TT (NM, p. 13), which is a more general and neutral term. However, it may not fully convey the cultural significance of these items in the lower class of Egyptian society, as they may have a different style and use compared to the upper class. A more culturally specific translation may be needed in certain contexts to accurately reflect the social and cultural norms of the target audience.

These are examples of Egyptian culture-related material and how Trevor Le Gassick translated them. The novel contains numerous additional expressions or culturally bound terms that may profoundly impact the story's message and the author's success in portraying Egyptian society. However, the translated version's message is less effective for the reader due to several reasons related to the use of inappropriate translation strategies or the absence of equivalent cultural terms.

Based on the previous data representation, the results can be presented as follows: In terms of the study corpus, bound cultural terms can be categorized into five types, but this study focuses on two basic categories according to Newmark's classification (1988). The novel deals with 70 items of ecological cultural bound terms and 30 items of material cultural items, contributing to the formation of Egyptian society.

### **3.6 Data Analysis and Discussion**

This section aims to clarify the translator's tendency to use either domestication or foreignization strategy in the novel *The Thief and the Dog*. It's important to emphasize that this text was first published in 1961, which may influence the translator's strategy choices. The collected data is divided into different groups related to cultural word categories. The researcher discusses the translator's strategies to translate these cultural elements from the Arabic version into English, using quoted lines from the source text (ST) and page numbers. While evaluating and analyzing these cultural elements and their translations into English, reference is made to the strategies of domestication and foreignization proposed by Lawrence Venuti (1995), discussed in previous sections.

### 3.7 Strategies of Translation Used in Translating *The Thief and the Dogs*

A Textbook of Translation by Newmark (1988) proposes eight translation strategies; four are oriented toward the source language text, while the other is oriented toward the target-language text.

### 3.8 Literal Translation

A literal translation is one of the most common methods translators use when translating cultural elements. This occurs when the translator converts the grammatical structure of the source language (SL) into their closest equivalents in the target language (TL). However, each word is interpreted separately again (Newmark, 1988:46). It is a method that emphasizes word rendering rather than form. The table below shows the number of ecological and material items translated using this strategy.

**Table (3)**

*Literal translation strategy*

No.	Type of Strategy	Ecological Cultural Expression	Material Cultural Expression
1	Literal translation	21	9

"In material-cultural elements, such as "جلابية," it is rendered as a "garment" in the target culture. However, the word "جلابية" is different since it is a loose gown worn by Egyptians in rural areas. The Egyptian (Jellabiya) varies from governorate to governorate. The women's jellabya in the countryside tend to be more delightful and ornate than the women's jellabya in Upper Egypt. Jellabiya is made of local Egyptian cotton in the Egyptian countryside and features a wide chest opening. The prevailing colors of men's jellabiya in Egypt are white, grey, blue, or brown. The term "garment" may refer to any piece of clothing. The translation used in "البيوت والدكاكين" (NM, p. 7) is translated as "shops and houses." However, shops in this context refer to small or individual spaces for direct consumption by the buyer, something more than a kiosk and smaller than a real shop that offers products and services. Other examples were the translation strategy used in "معلم" (NM, p. 10), which is rendered as "Mr." Literalness causes distortions in the intended meaning since the expression "معلم" refers to someone who works in the café as "Tarzan" and "bayada" personalities. They belong to lower-class social status, while in English societies, the expression "Mr." refers to an English honorific for men without a higher honorific, professional title, or any of various designations of office. "الكنب والمقاعد" is

translated as "sofas and chairs," where there is a difference between upper and lower classes. The following expression, “حتى تهدأ الزوبعة” (NM, p. 122), which means that Saied should hide until the police forget his case and are busy with another, is translated literally as “wait for the storm to blow over” (TLG, p. 76). The literal translation strategy led to the incapability of understanding the novel's context. It also miscomprehends the connotations due to the misselection in translation strategies."

### 3.9 Paraphrasing Translation Strategy

This strategy is used when a particular form is more frequent in the ST than in the TL and when the idea expressed by the source item is lexicalized differently in the TL. This method is often used when a match cannot be found in the TL or when idiomatic language cannot be used in the TT due to linguistic or cultural differences between the SL and TL. However, using this strategy may diminish the cultural significance and impact of the idiom (Baker, 1992:74).

In this strategy, the cultural elements' meaning is explained. Here the explanation is much more detailed than that of the equivalent descriptive strategy (Newmark, 1988b:91). The following table shows the number of ecological and material items that were translated by this strategy:

**Table (4)**

*Paraphrasing translation strategy*

<i>No.</i>	<i>Type of Strategy</i>	<i>Ecological Cultural Expression</i>	<i>Material Cultural Expression</i>
2	Paraphrasing	27	12

In the novel, the cultural item 'دقيق العيد' is translated by Le Gassick as “flour to make sweet meat after the feast” (NM, p. 10). The translator used a paraphrasing strategy to convey the meaning of this lexicon. Another example is 'بئر السلم' (NM, p.78), which is translated by describing its meaning in the Egyptian context as 'the bottom of the stairs' where a person can sleep and live.

The phrase “وسناء لم تَغِبْ عن باله” (NM, p. 8) is translated by paraphrasing and adding words to deliver the exact meaning in the context “she had never been out of his thought” (TLG, p. 9) rather than saying he never forgets her.

Through this strategy, the translator expresses the source item using a concept completely lexicalized in the target language context. The paraphrase may use other unrelated words for a related word to convey the semantic meaning. In several cases, the translator tries to paraphrase a concept but uses unrelated words, which causes a huge distortion in the meaning or misunderstanding of the Egyptian context of these words. For instance, the expression “عندي حساب أسويه” (MN .p, 11) is translated as “there is some business I have to settle,” which is different from the intended meaning. The statement “لا يعرف راسه من رجليه” (NM, P.64) cannot be translated as “does not know his feet from the head” because it makes no sense. The real significance is hidden from or unknown to his surroundings. The head and feet have no relation to awareness, but the entire expression conveys the actual essence of the situation.

### 3.10 Borrowing Translation Strategy

According to Vinay and Darbelnet's (1958) perspective, translators can choose between the two primary translation methods: oblique and literal. Seven subcategories of oblique translation are used when literal translation is impossible due to lexical and syntactical differences between the two languages. Borrowing is utilized to address a metalinguistic distinction. The simplest translation method includes terms from the target text's source language.

All the places and jobs in Mahfouz's work are borrowed from the target culture. For example, all the names presented in the novel are borrowed, representing members of the lower class in Egyptian society, such as Nabawiyya, Ilish, Bayada, and Sana. Places like Abaseya “ميدان العباسية”, Aseyarfy Lane “باكية الصيرفي”, the Citadel “القلعة”, Imam Way “سكة الإمام” (97, p. MN), “شارع نجم الدين علي” (NM, p. 86) transliterated as “Sharia Mohamed Ali...” (45, p. GLT), “جريدة الزهراء” “Alzahraa Journal” and Kasrelnile Bridge. Anyone who visits Egypt should be familiar with these places and other well-known locations associated with famous events. Another word for “الفراندا” is “veranda,” which refers to a platform with an open front and roof attached to the side of a ground-floor house. There are also locations in Egypt associated with cultural entertainment, such as “سرك الزيات...” (NM, p. 100), “Zayat Circus” and “صحاري زينهم” “Zeinhom Desert,” and “سيدي الأربعين” (NM, p. 103), “Sedy Alarbein” and “...جسر الجلاء,” “العجاتي وتسيباس وماتولي” (NM, p. 136) “Algallaa Bridge.” They are treated as cultural figures representing Egyptian society; each name is well-known in Egypt. The table below shows the number of ecological and

material items that were translated using this strategy:

**Table (5)**

*Borrowing translation strategy*

<i>No.</i>	<i>Type of Strategy</i>	<i>Ecological Cultural Expression</i>	<i>Material Cultural Expression</i>
3	Borrowing	4	12

It attempts to recreate the original's "message" but often distorts nuances of meaning by favoring idioms and colloquialisms where they are missing in the original. The following table shows the number of ecological and material items that were translated by this strategy:

**Table (6)**

*Adaptation translation strategy*

<i>No.</i>	<i>Type of Strategy</i>	<i>Ecological Cultural Expression</i>	<i>Material Cultural Expression</i>
4	Adaptation	13	4

This strategy has been applied in this novel to translate elements such as “ألف نهار أبيض.” The significance of the color white is peace and happiness, and this idiom refers to expressing happiness and tranquility in Egyptian culture. The translator renders this idiom as "what a pleasant day," and in other places, it has been rendered as "how marvelous" since the translator sees that rendering this idiom as "one thousand white days" is awkward and has no sense in this context. The material word "لقطة" (NM, p. 65) denotes anything highly valuable and is idiomatically rendered as "a real catch/poor fish" (TLG, p.42)". The expression "ماسحي الجوخ" (NM, P. 12) is translated as a "sycophant."

### **3.11 Translation by Omission**

As part of this strategy, the expression in the target text must be removed from the source text. It is a daring move that is typically made when the concept being eliminated does not alter the meaning of the original sentence or is irrelevant to its comprehension. The number of ecological and material items that were translated using this strategy is shown in the table below:



**Table (7)***Omission translation strategy*

<i>No.</i>	<i>Type of Strategy</i>	<i>Ecological Cultural Expression</i>	<i>Material Cultural Expression</i>
4	Omission	5	2

This strategy has been applied in this novel to translate elements such as "ألف نهار أبيض." The significance of the color. Some material elements have been omitted in the translation, such as "النصبة النحاسية" and "الدكاكين والبيوت." The former refers to a copper hookah commonly used in Egyptian coffee shops for smoking shisha. The translator omitted words that do not have exact equivalents in the target language. However, this strategy can sometimes result in a weaker and less effective English version for the reader.

In the second example, Egyptian life differs greatly from English; so many things do not have equivalents in the target culture. However, such elements are very important in Egyptian culture, and omitting them leads to a distortion in meaning. The translator did not use lexis such as "houses and shops" in rendering them to the target culture. For instance, the expression "خلو الرجل" (NM, p. 86), which refers to receiving money in exchange for relocating, is not translated since the translator was unable to locate a similar phrase. The expression "يا أرض احفظي ما عليك" (NM, p. 57), which the translator did not translate, refers to someone who is particularly lovely and well-dressed. The phrase "ها هي الدنيا هتعود" (NM, p. 7) does not translate in the context as which implies in Egyptian Arabic culture that Saied now has a new life and can start again. The expression "ليلة بيضة" (NM, P. 57) is omitted, and this distorts the religious values that the expression carries. The reader's comprehension is restricted, and this omission does not convey the intended message.

As noted, significant losses can arise from applying certain translation strategies or the lack of cultural equivalence in literary translation. According to Newmark (1991)"analyzing the linguistic differences between the translation and the original is the only way to evaluate the shortcomings and flaws of the translation."(p.163). Therefore, the researcher compares the same text (the source-language text in Arabic and the translated text in English) and then compares the emerging losses, classifying and judging them based on the translation process, strategies used by the translator, and how they cause a cultural misconception. The first strategy is the literal translation, in which the translator chooses to translate cultural expressions accurately, even though they have a

different meaning in the target culture. If these connotations are ignored, the target audience will be unable to understand the translation.

**Cultural losses** are caused by translation strategies, according to an analysis of the translated product. The first is a literal translation, when the translator chooses to translate cultural fixed expression even though they have a different meaning in the target culture. If such connotations are ignored, target readers will be unable to understand the translation. Explicit, implicit, modified, and complete losses are the four basic categories that comprise the hierarchy of cultural losses. The classification is determined by how much cultural information has been missing (impacting the source language text both on the surface and deep levels). The first loss was as follows:

### **1. Explicit losses:**

It refers to any loss of cultural information in the source text that is present both at the surface level (the verbal signs and structures, or "etics") and the deep level (the information that is concealed and culturally specific, or "emics"). It was discovered that these losses are primarily caused by literal translation, which achieves linguistic equality at the expense of cultural equality and makes it extremely difficult to decode the meaning intended in the source message. The translation follows the "principle of appropriateness" in these losses but goes against the "equivalence effect principle" (Toury, 1986:1123) (cf. (Farghal, 1995b:54) These "linguistic gaps" as Farghal (1995) refers to them, are entirely linguistics because they exist in the culture at issue's experiencing realm. However, it is suggested that such language disparities will undoubtedly impact and undermine the original text's overall cultural equivalency (p.198).

Examples of explicit losses are the loss of fixed expression and the speaker's social attitude. For example, "عند الاجل لا ينفع مخير ولا جدار" (NM, p. 12), this expression means that a person can't escape his or her destiny. In Mahran's case, when he kills a person, he will pay the consequences of his act by being jailed or dying without getting help from other people. This idiom is translated as "When your hour arrives neither detective nor walls will do you any good.... (TLG, p. 18). The word "hour" is used to indicate death in Arabic culture. It can be translated differently in the target culture if there is no lexical reference to that meaning or if it is an idiom. The words "hour," "walls," and "detective" were all translated literally. According to (Al-Masri, 2009) "when the translator fails to translate the "emics" of the source culture into the target culture due to the application of a literal

translation strategy that accounts for denotative meaning rather than symbolic or associative one.”(p.39).

Another example is where literal translation led to an explicit loss in the original text's meaning. The phrase "أعيش بعرقى وكدى" (NM, p. 42) translates as "I live by the sweat of my brow" (TLG, p. 56), which means that I earn my living through hard work. However, the translator relied solely on the "sweat from their jobs," but in Egypt, "sweat" may also be caused by a hot day or an embarrassing circumstance.

Both examples demonstrate how fixed expressions are culturally specific and context-sensitive; therefore, translating them into the target text requires a careful decoding process on the part of the translator. The literal translation of the cultural expression is problematic because it fails to convey the intended meaning reflected in the phrase's context on both a surface linguistic level and a deep cultural level. Such a literal translation produces an awkward, difficult-to-understand, and useless message. In other words, the intended readers are not particularly affected. Next, flow is an aesthetic aspect because many culturally distinctive expressions and proverbs are widely used in Egyptian society, which causes a significant distortion in style. As (Al-Masri, 2009) Al-Masri (2009) suggests, "to achieve optimal equivalence, the translator must be able to understand and translate the emics in the source text culture and the emics in the target culture and relate them both faithfully."

The translator must pay close attention to these details and take on the role of an insider to fully convey the intended meaning rather than ignoring or omitting it, or at a minimum. We must deliver a translation that is understandable and acceptable.

One method heavily employed in the translation of the work is the literal translation, which comes in second place after the paraphrasing strategy, as stated in the statistics mentioned earlier. This results in ambiguous, awkward, and unnatural translations in various contexts, particularly when translating metaphorical statements in the source text. (Al-Masri, 2009) claims that literal translation results in an explicit loss where the denotative meaning is communicated, but the connotative meaning and all cultural associations associated with this meaning are lost. This is the case in translating the word "الاجل" to "hours," which has two distinct meanings in the context where this expression is used. Denotatively, this expression refers to time, representing the etic, or outsider's

perspective of the expression.

Meanwhile, this expression's emic or symbolic perspective is death or reaching the end. However, the translator fails to be an insider in the culture of the source text and is unable to grasp all associative meanings from the culture, leading to the production of a dispersed and meaningless translation that is unsatisfying, given that the author is a Nobel winner, and his work must be appropriately translated to the intended culture. The translator should aim to find a better equivalent to guarantee that the message is successfully conveyed in the target text.

In conclusion, the translator must be careful to convey the meaning that the author of the original text intended, adopt this meaning, and transmit it to the readers in the target culture in a clear, accessible manner with the least possible loss of the original text's meaning and style.

## **2. Implicit losses**

It includes the absence of cultural information implicit in the original text. These are losses of the spirit of the original culture, which is reflected in its literary heritage. It should be noted that this kind of loss is difficult to comprehend because it falls within the lines that (Bailey, 1996:152) refers to as "reading between the lines." In other words, the desired behavior from the target audience is to "seek certain exceptional possibilities of concealed and undoubtedly culturally specific interpretations." According to Al-Masri, implicit losses involve losses to the "emics" of the source culture and are therefore culturally focused, unlike explicit losses, which emerge as a result of a loss to both the "etics" and "emics" of the source language. In the phrase "لم تغب عن باله" (NM, p. 8), it can be rendered simply as "he never forgets her," but the translator's choice was to use "she has never been out of his thoughts" (TLG, p. 9). The translator added "Sana" at the end of the translated phrase, which did not exist in the ST, to reflect Saied's worries about his daughter, to preserve the feelings and emotions from being lost, and to ensure that readers feel sympathy with the father. In another case, such as "مش عارف راسه من رجليه" (NM, P.11), it has nothing to do with the translation "dead drunk," and it is awkward if it is rendered as "does not know his feet from his head." The genuine meaning is that he is unaware of or unconscious of his surroundings.

The head and feet have no relation to awareness, but the entire expression conveys the cultural view of "the state of being drunk and unaware of surroundings" which conveys the true meaning of the situation. Some of the associative meaning has been sacrificed at the expense of the denotative meaning, and this loss of information distorts the rendition of the text (Shamasneh, 2016). In these cases, the translator successfully conveyed the conceptual meaning of most words and encoded this meaning into the target culture. The expression "لدي حساب أسويه" is full of images and emotions that target readers cannot access, and part of these images and emotions of anger are lost, which is considered a part of the context that requires more effort by readers in the target culture to grasp the meaning in such expressions. According to (Al-Masri, 2009), the rendition of these expressions did not prevent the audience from understanding the message but still required much effort from them to understand the meaning. The translator must adequately understand the emics of the source and target texts.

Cultural expressions in the source text do not adequately translate into the target text's culture; the translator adds extra language features as part of the paraphrasing method. Such an approach results in cultural loss, or what Al-Masri calls "implicit loss." The target cultural audience finds it inappropriate and confusing when these extra-linguistic features are used. The semantic level of meaning was successfully translated in this part, although certain cultural associations are not apparent from the source text. Even if the translation of the source text's expression into the target text were successful, the cultural and social meaning could not be accurately conveyed. In other words, the translator has succeeded in being an insider.

### **3. Modified losses:**

Losses occur when the target text uses expressions that are culturally equivalent to those in the source text, but they have a minimal impact on the text's central message, hence are called implicit losses. In contrast, modified losses occur when the translator uses cultural adaptation to make the source text's cultural items understandable to the target reader. These losses reflect how two cultures perceive reality and how members of one culture represent the world from their viewpoints. For example, the phrase "ولعلكما تترقبان" (NM, p. 8) is translated as "You will be watching now..." (TLG, p. 7) and is adapted to suit the context of the TL culture. The original meaning was that Saied Mahran is now free and that either Ilish or Nabawiyya are unaware of this fact or may be aware and are carefully watching events. The historical cultural symbol "المخبر" (NM, p. 12) is

transferred to TC as "detective" (TLG, p. 12), which is not the same as in Egypt, it means "informer". Also, "البخور" has a different meaning in English than in Arabic culture, as it refers to witches and magic. The Arabic expression "حزر وفزر" (NM, p. 26) is adapted from the well-known English game "Give a toy three guesses" (TLG, p. 20). The translator has successfully expressed these cultural items in the target text through adaptation strategies, where the meaning of these expressions is transmitted to the target culture despite the loss in style or the deep meaning of such expressions in the source text culture. Such losses in style and cultural values in the source text are labeled by (Al-Masri, 2009) as modified losses. The translator has successfully acted as an insider and communicates the meaning of these cultural items to the target reader by compensating for the source text's cultural expression through target equivalence. These losses are restricted in style and values in the ST.

In conclusion, even though the translated material does not have the same impact on readers as the original text, the translator successfully understood a portion of the associated meaning.

#### **4. Complete Losses:**

As the term implies, complete losses occur when a reader has no idea about the linguistic conventions of the original text. Complete losses are entirely culturally specific to the source text and lack any equivalents in the target culture. Many expressions from the lower social status are missing throughout the novel, especially in the descriptive passages where the smell of the Egyptian spirit may be detected. When there is no equivalent in the target language, the meaning of these expressions cannot be rendered. For stylistic reasons, translators can also use the omission strategy. The expression " وهو " (NM, p. 8) refers to Saied Mahran, who loses his daughter, Sana, his wife Nabawyia, his friend Rauf, and finally, his life. Other expressions are entirely dropped and omitted. Another expression, " ها هي الدنيا تعود " (NM. P. 7), is dropped even if it can be rendered as "life can be back again," or it can also be translated as "life can be back on track." This phrase can be used as a tranquilizer or a sign of hope for Saied, who is gradually losing everything in his life, starting from his daughter, his wife, his friend, and finally, himself by being caught by police members and jailed. This kind of loss happens when the associative meaning is relevant to the source text culture but absent in the target text culture (see Bahameed, 2008). In such cases, the translator is unable to translate the

context, which results in readers in the target culture being unable to understand and elicit the intended idea of the translated work.

The emics in this culture are tied to Egyptian culture, in which they are sensitive and context-dependent in their original culture. The omission of the expression in the source culture results in a complete loss in the source text's emics. The translator did not well convey the deep level of the intended meaning. To successfully express the source text's culture in the target text and maintain the desired effect for the intended audience, the translator must expand their understanding of the source text's culture. In the end, the translator was unable to convey the ST's intended meaning and was unable to grasp the significance of these expressions fully.

In summary, the omission is a translation technique that can result in complete loss and, consequently, generate several defects in the translation. The first flaw is related to cultural values, as the expression of these values is deeply rooted in the culture, and failing to represent them properly can spoil their meaning and significance.

## Chapter Four

### Findings

#### 4.1 Findings

As mentioned before, this thesis aims to examine the ecological and material cultural elements in the translated version of Naguib Mahfouz's novel *The Thief and the Dogs* by applying Venuti's modalities of domestication and foreignization. It also examines the losses in translating such cultural elements using Al-Masri's classifications (2009), which include explicit, implicit, modified, and complete losses. To determine the translation strategies used in the novel, a qualitative method has been selected to answer the research questions mentioned previously.

Before applying foreignization and domestication strategies, cultural elements are categorized according to Newmark (1988) into different categorizations, but in this research, the focus is on two categories which are:

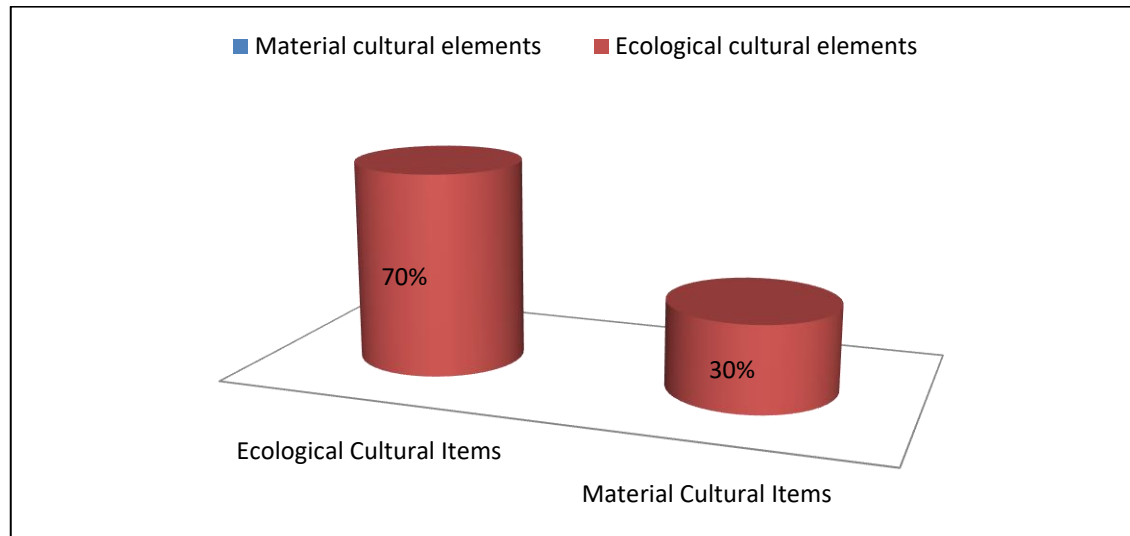
- Ecology
- Material

The cultural taxonomy frequently used in *The Thief and the Dogs* includes religious, historical, material, and ecological terms, but this study focuses mainly on ecological and material ones. The nature of the society from which the novel originates causes the variation in cultural categories that result. In other words, the book depicts every aspect of the activities in which people engage daily, including their social lives and religious practices. The chart below represents these categories selected from the data:



**Figure (3)**

*Cultural Words Categories*



This figure shows the selected categories and indicates that ecological expressions represent the majority of the data, with 70% of the ecological cultural items being employed in *The Thief and the Dogs*. The material categories come next, indicating that 30% have been used less throughout the novel.

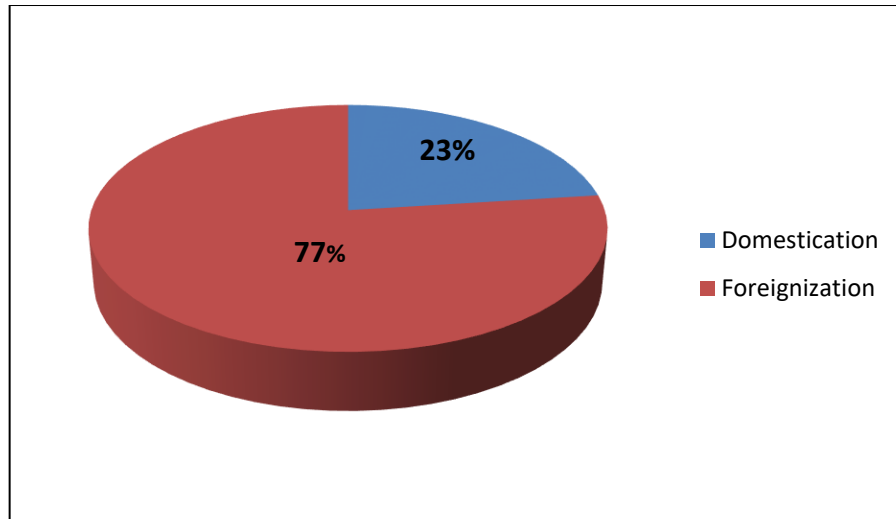
Regarding the second question, "To what extent has the translator domesticated and foreignized culture-specific elements in the translation of Mahfouz's novel *The Thief and the Dogs* from Arabic into English?"

Findings demonstrate that both domestication and foreignization strategies have been applied in translating cultural elements in the target text. However, they also show a slight preference for foreignization over domestication. Foreignization in the novel is about 77% compared to the percentage of domestication approach that used about 23%. Literal translation and paraphrasing are the two most prevalent strategies used in translating cultural elements as well as other strategies such as adaptation, omission, and borrowing. According to the data, a literal translation may occasionally lead to confusion or misunderstandings for the target reader when the cultural gap between the two cultures is too great. In other words, some cultural elements may not be conveyed through literal translation. Therefore, a literal translation may be the best strategy in such circumstances. The translator, Trevor Le Gassick, apparently tried to maintain the source culture's otherness while sometimes trying to be consistent culturally and stylistically with the ST.

Although he had the option of using equivalent terms, he opted to use the terms from the ST instead, which is known as borrowing to introduce the source culture to his readers.

**Figure (4)**

*Percentages of Domestication and Foreignization*



The thesis identified instances where the translator used foreignization and instances where the translator used domestication. However, the translator tended to favor foreignization over domestication. The foreignization strategy was employed in cases where the target culture lacked equivalents for certain words or concepts. Despite this, the translator sometimes struggled to convey the full meaning of Egyptian culture, likely due to difficulties in understanding the original author's intended meaning. In general, the study found that the translator's efforts to introduce readers to the original culture were evident, with a greater tendency towards foreignization. This suggests that the translator, Trevor Le Gassick, tried to maintain the original text's unique cultural elements.

As mentioned earlier, certain translation strategies were found unsuitable and led to losses in conveying the emics of the source text culture. The researcher discussed these losses within the Etic-Emic approach in the previous section. An analysis of the translation strategies used reveals that the translation successfully conveyed the entire message's content to the intended audience. However, the translation did not fully convey the deep/implicit meaning of the source language and the emics of the source culture. The translator should fulfill two functions: being an insider of the source culture and an outsider of the target culture. In this case, the translator neglected his role as an insider of

the source culture, failed to convey his emic knowledge, and therefore failed to complete the etic-emic-etic cycle. This means the translator was an outsider in both the source and target cultures. Despite being an insider, the translator's translation did not produce a convincing emic representation of the source culture in several cases. His lack of understanding of the emics of the source text led to various pitfalls and losses in the translation.

## Chapter Five

### Discussion and Recommendations

#### 5.1 Conclusion

As previously indicated, this thesis uses Venuti's Model of Domestication and Foreignization to investigate culturally specific elements in the English translation of *The Thief and the Dogs*. It aims to determine the translation strategies used in this case. To address these descriptive and explanatory research questions, a qualitative approach has been used to achieve this aim. These questions include:

1. Does the translator succeed in translating ecological and material elements?
2. To what extent has Trevor Le Gassick domesticated or foreignized ecological and material cultural elements?
3. What local translation strategies have been used (literal, borrowing....)
4. What cultural losses emerged in the target text due to using certain translation strategies when applying the Emic–Etic approach?

Before applying foreignization and domestication strategies, cultural elements are categorized according to Newmark's categorization (1988): ecological and materialistic items. The results demonstrate that both domestication and foreignization techniques were employed in translating ecological and material cultural items (CSIs) in the target text, with a marginal favor towards foreignization. Foreignization was used 77% of the time, while domestication was used only 23%. This study examines translation strategies for both domestication and foreignization. However, in the process of translating *The Thief and the Dogs*, the foreignization strategy was most commonly employed in dealing with culture-specific elements. Although the domestication strategy was more frequently used for translation techniques, the foreignization strategy had a slight advantage in the frequency of occurrence. Nevertheless, paraphrasing and literal translation were the most commonly used in translating ecological and materialistic elements, as shown in the previous chapters.

According to the research, literal translation can occasionally lead to misunderstandings or confusion for the intended audience when the gap between two cultural categories is too significant. In other words, certain culture-specific items' cultural and religious aspects may not be well conveyed through a literal translation. Borrowing, adaptation,

and omission are also used but are less frequent than literal and paraphrasing strategies. While adaptation helps to deliver the message despite the loss of some cultural values related to the source text culture or style, it may also result in a shift in meaning or cultural references.

The findings also show that the translator frequently chooses to domesticate when intending to convey a feeling of familiarity and resemblance to the target audience. However, when choosing to use the foreignization method, the translator constantly works to remind the readers that they are viewing another culture. In cases where the target culture lacks corresponding expressions, Trevor Le Gassick, the translator, often finds himself compelled to utilize the foreignization method.

The "etic–emic" approach has been applied as another theoretical framework to test a translator's ability to render culturally specific items in this genre. It also tested the validity of some translation strategies that Trevor le Gassick has applied in the translation of CSI in *The Thief and the Dogs*.

The cultural losses in the novel are mainly caused by the improper selection of translation strategies by the translator, a lack of equivalence, and a misunderstanding of the context of the novel. The frequency of translation strategies mentioned above indicates that paraphrasing and literal translation are the most commonly used strategies, even though the translator may fail to convey the connotative meaning of these cultural elements. These losses in the target text are classified into explicit, implicit, modified, and complete losses of cultural information according to (Al-Masri, 2009) categorization, which can occur even if the linguistic equivalent is achieved.

The aforementioned discussions also shed light on the translator's ability to capture these cultural items' cultural subtleties. It is important to note that the study shows the translator's ability to balance being an insider or outsider in the target text. In some cases, the translator has been successful in being an insider in both languages and cultures. It appears that, to some extent, the translation successfully encodes the target text with the same meaning that the source text author intended. In other words, the translator acted as an insider in both languages and cultures, capturing the cultural meaning and all associations linked to the emics in the target culture. This supports the theory that was put forward previously in the investigation. However, the findings also show that there

were certain areas where the translator fell short of comprehending the original writer's implicit meaning.

In certain areas, the translator cannot be a cultural insider in both the source and target text cultures. As a result, they may fail to capture the implied meaning of the cultural expression and encode the meaning appropriately in the target text culture. In cases of explicit and complete loss in the novel, the translator should deliver the emics associated with the cultural elements and then use this knowledge to encode the target text meaning in a way appropriate for the target audience and faithful to the source culture. A deep understanding of the source text culture expressions and the associations of these expressions will help the translator select the most suitable and appropriate translation strategies that lead to the successful transference of the source culture into the target text culture rather than conveying only denotative meaning. The final result of the translation should be fair to the target culture and easily understood by the target audience.

## **5.2 Recommendations**

As previously mentioned, this thesis examines how translators handled the translation of ecological and material culturally specific elements in the 1961 English translation of Mahfouz's *The Thief and the Dogs* by Trevor le Gassick. Newmark's (1988) classification categorizes these elements into ecological and material groups. The study investigates whether domestication or foreignization is the most common translation method and which is more in line with the source text's culture. Additionally, the study aims to investigate the cultural loss in Arabic novel translation caused by adopting specific translation strategies. After conducting a deep analysis of the data and answering the research questions, the researcher recommends that future researchers use an ideological approach to analyze the novel as it contains not only material but also historical, political, and cultural elements. The translator's beliefs, backgrounds, and assumptions influenced his employment of certain translation strategies. It appears that this novel belongs to postcolonial literature.

### Abbreviations' list

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<b>Acronym</b>	<b>Definition</b>
<b>SL</b>	Source Language
<b>ST</b>	Source text
<b>TL</b>	Target language
<b>TT</b>	Target text
<b>SLC</b>	Source language culture
<b>TLC</b>	Target language culture
<b>CSIS</b>	Cultural specific items

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جامعة النّجاح الوطنيّة  
كلية الدراسات العليا

تحليل ترجمة الملامح البيئية والمادية  
في رواية نجيب محفوظ " اللّص والكلاب "

إعداد

عدن راسم محمد نواجعة

إشراف

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قدمت هذه الرسالة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة  
بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

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## تحليل ترجمة الملامح البيئية والمادية في رواية نجيب محفوظ " اللص والكلاب "

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### الملخص

لطالما حظي الكاتب العربي المصري نجيب محفوظ بإهتمام كبير من قبل العالم العربي والغربي والذي أدى إلى استحقاقه جائزة نوبل للآداب فقد تُرجمت أعماله إلى اللغة الانجليزية، ومن أهم ما تُرجم كانت روايته اللص والكلاب والتي قدمت نموذجاً عن الثقافة المصرية الشعبية وقيمها وقدمته للعالم الخارجي منذ تم كتابتها. تناولت هذه الرسالة موضوع ترجمة الملامح الثقافية المادية والبيئية المرتبطة بالمجتمع المصري وكيفية ترجمتها ونقلها إلى الثقافة الأجنبية من قبل المترجم " تريفور لو غاسك". تم تصنيف هذه الملامح الثقافية حسب مبدأ نيومارك والذي يضم ملامح تاريخية، دينية، اجتماعية، بيئية ومادية ولكن في هذا البحث تم تسليط الضوء على كل من الملامح البيئية والمالية وتمّ البحث في استراتيجيات الترجمة المستخدمة في عملية الترجمة وتصنيفها تحت منهج التهجين والتغريب من قبل اللغوي "لورنس فينوتي". ثم تم أيضاً البحث في مواضع الإخفاق في عملية الترجمة من خلال اعتماد نهج " نظرة مقارنة داخلية وخارجية" كأطار نظري آخر يكشف الباحث من خلاله الإخفاقات في ترجمة هذه التعبيرات البيئية والمادية والتم تم تصنيفها حسب أسس "هنادي المصري"، والتي تعتمد على كمية الخسارة المعلوماتية والتي تم تقسيمها خسارة صريحة، ضمنية، المعدلة و خسارة كلية والتي تعزى الى استخدام عدد من استراتيجيات وتقنيات الترجمة كالترجمة الحرفية، والتكييف، والتوضيح، والحذف.

وبناء على ذلك، تم التوصل الى النتائج والتي أشارت أنه تم استخدام منهجي التغريب والتوطين في ترجمة الملامح البيئية والمادية في رواية نجيب محفوظ اللص والكلاب إلا أن منهج التغريب تم استخدامه بنسبة تفوق المنهج الاخر السبب الذي أدى الى خسائر واخفاقات في النص الهدف. حيث نجح المترجم في بعض

الاحيانا في نقل هذه الملامح وخفق في عدة مطارح بسبب استخدامه لبعض استراتيجيات الغير مناسبة وعدم فهمه أيضا للسياق تم تقسيم هذه الخسائر اللغوية وتحليلها بناءا على حجم المعلومات الضائعة. لذلك يجي على المترجم أن يكون مطلعاً على النص الأصلي في الثقافة الاصلية والثقافة الهدف أي المترجم لها من أجل الحصول على المعنى التي تحمله تلك الملامح الثقافية المعبرة عن الثقافة المصرية.

**الكلمات الافتتاحية:** الملامح البيئية والمادية؛ التوطين والتغريب؛ مقارنة داخلية وخارجية؛ الخسارة اللغوية؛ رواية اللص والكلاب.