A Critical Analysis of the English Translation of Raja Alem's Novel, *The Dove's Necklace*

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In partial fulfillment of the Requirements for the Degree of Master

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By

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THESIS APPROVAL FORM

A Critical Analysis of the English Translation of Raja Alem's Novel *The Dove's Necklace*

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Dedication

First of all, I thank Allah for His bless and guidance. I then dedicate this thesis to my parents who love me unconditionally and who taught me that hard work is the essence of success. I am truly grateful and thankful to them for inspiring me to achieve my goal which would have not been attainable without their support. Also, this work is dedicated to my wonderful sisters who have always encouraged me and believed in my capabilities.

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Declaration

I hereby declare the thesis entitled:

A Critical Analysis of the English Translation of Raja Alem's Novel, *The Dove's Necklace*

is the researcher's own work. No part of this thesis is copied from any previous work. I confirm that the thesis has not been submitted elsewhere for any other degree or qualification. I confirm that I have read and understood Effat University Research Ethics. I understand that failure to comply with these ethics can lead to the university commencing proceedings against me for potential student misconduct.

Name: …….

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List of Abbreviations

CSE Culture-specific Expressions

PN Proper Name

ST Source Text

TT Target Text

TR Target Reader

SL Source Language

TL Target Language

ECR Extralinguistic culture-bound references

Glossary and Key Terms

Cultural translation is the practice of translation, which involves cultural differences; its aim is to present another culture via translation (Bassnett, 2002, p. 17).

Culture-specific expressions are words and phrases that refer to cultural entities. Some theorists refer to them as “culture-specific concepts”. According to Newmark (2010), they are *cultural words* (p. 173).

Untranslatability is any utterance in the source language (SL) that has no equivalent in the target language (TL). Hatim and Munday (2004: p.15) describe it as "a relative notion" that results from different factors such as grammar, vocabulary, culture, etc.

Cultural Untranslatability occurs when the cultural difference between the source text (ST) and the target text (TT) is great. Nord (1997) suggests the interference of translators to attain 'naturalness' (p. 27).

Transliteration is defined in *Longman Advanced American Dictionary* (2000) as writing “a word, sentence, etc. in the alphabet of a different language or writing system” (p. 1547).

Abstract

It is commonly perceived that the language people use is the product of their culture. The focus on culture is reflected in the field of literary translation, so cultural translation is recommended for full understanding of a literary source text (ST). Dealing with the problems related to cultural translation, Lawrence Venuti (1992) emphasizes the importance of linking the culture and ideology of the ST to the target text (TT). The researcher hypothesizes that the translators face difficulties in finding cultural equivalence based on the fact that no two languages are identical to each other. This conflict raises the question of what strategies translators should apply when they interpret cultural terms. This research aims at examining the English translation of Raja Alem's Novel, *The Dove's Necklace* (2012) based House's (2015) Model of Translation Quality Assessment and Ghazala's (2014) strategies of translating culture-specific concepts in order to identify the strategies that the translators applied in order to overcome the problems of untranslatability and culture-specific expressions.

Keywords: Culture-specific expressions, Untranslatability, Cultural Translation, Ideology, Transliteration.

الملخص

من المعروف أن اللغة التي يستخدمها الناس هي نتاج ثقافتهم ولذلك يُوصى الباحثون في مجال الترجمة بالترجمة الثقافية لفهم كامل للنص الأدبي المصدر. يؤكد لورنس فنوتي (1992) على أهمية ربط ثقافة وإيديولوجية النص المصدر وإظهارها في النص الهدف كوسيلة لمعالجة المشاكل الخاصة بالترجمة الثقافية. تفترض الباحثة أن المترجمين يواجهون صعوبات في إيجاد المكافئ الثقافي استناداً إلى حقيقة أنه لا توجد لغتان متطابقتان ، وتثير هذه المشكلة السؤال عن الاستراتيجيات المستخدمة في ترجمة التعبيرات الثقافية. تُقيِّم الباحثة ترجمة رواية رجاء عالم "طوق الحمام" (٢٠١٢) بناء على استراتيجيات ترجمة التعبيرات الخاصة بالثقافة والمقترحة من قِبل غزالة (٢٠١٤) ونموذج هاوس (٢٠١٥) لتقييم جودة الترجمة لتحديد الاستراتيجيات التي طبقها المترجمان لحل مشكلة عدم إيجاد مكافئ في اللغة الهدف.

الكلمات المفتاحية: تعبيرات ذات خصوصية ثقافية ، عدم قابلية الترجمة ، الترجمة الثقافية ،الإيديولوجيا في الترجمة.

Introduction

This thesis evaluates the English translation of Raja Alem's (2012) Arabic novel, *The Dove's Neklace*. The novel is translated by two lecturers, one graduated from Oxford University and the other one graduated from Manchester University. The translation is analyzed and evaluated by applying House's Model of Translation Quality Assessment. Translating literary texts requires distinctive approaches that reflect the culture of the ST in the TT. The ideal translation is the one that transfers the meaning and effect adequately without loss or addition. According to Mona Baker (2011), equivalence has five levels: the word-level, above the word-level, grammatical level, textual level and pragmatic level. Problems arise in translation when there is lack of equivalence at any of these levels. Culture-specific expressions have no equivalents in the target language at the word level.

Statement of the Problem

Cultural Translation is an essential means through which people can get access to the cultures of other nations. Translating literary works which won international prizes can enhance a better understanding of the culture that they introduce and can enrich the field of translation studies. This research aims at examining the English translation of Alem's Novel, *The Dove's Necklace* to identify the strategies that the translators applied in order to overcome the problems of untranslatability and culture-specific expressions.

Research Significance

The main objective of this research is to discuss problems in cultural translation and examine how the translators solved these problems, particularly those of untranslatability and culture-specific expressions. The novel selected for this research is full of Arabic lexical items that have no equivalents in English; these words do not have similar concepts in the English-speaking culture as they are culture-bound terms. The novel also contains many proverbs used in Mecca that even Saudi people in other regions are not familiar with. Thus, the rationale behind choosing this topic is to explore cultural issues in translation and investigate the solutions that the translators applied.

The gap in evaluating literary translation from Arabic to English is the rationale behind choosing this topic. Translating cultural terms and religious expressions raises problems in translation and it would help future translators if these problems are solved. There are many models to assess translation quality; however, each model has drawbacks, so translation assessors do not have a systematic way to follow when they evaluate the translation of literary texts that are teemed with cultural words and expressions. This thesis identifies effective strategies used by the translators to translate these words and expressions.

There are several reasons for choosing Raja Alem's novel *The Dove's Necklace*. First, the author is from Saudi Arabia, and she is the first woman to win the Booker prize for Arabic Fiction. Moreover, the novel includes historical events, symbols, and myths of Mecca and Hejaz to expose the struggle between those who are trying to maintain the historic city of Mecca and those who are trying to destroy it in the name of modernity. The novel is all about Mecca; it discloses the incongruities in Mecca and its customs that contradict with the contemporary traditions. When a naked body of a young woman is discovered in the lane of Many Heads, in Mecca, no one claims it as all people in the lane are ashamed of her

nakedness. The whole story is about knowing the killer and throughout the story layers of facts and fictions about Mecca and its culture are disclosed. Although the novel is a detective story, it is full of cultural and religious expressions. The significance of the thesis lurks in the opportunities it provides to examine the effectiveness of strategies that can be applied in translating literary works with their cultural terms.

Research Questions

Based on the discussion above, the main research questions that the proposed thesis seeks to answer are:

- Can the quality of literary translation be assessed?
- If so how can the quality of the English translation of Alem's *The Dove's Necklace* be assessed?
- What strategies did the translators of Alem's *The Dove's Necklace* apply to transfer the meaning and the effect of culture-specific expressions, especially the untranslatable lexis and proverbs?

Research Hypotheses

The underlying hypotheses, guided by previous research, are:

1. It is possible to evaluate a translation by examining the lexis, syntax, coherence and cohesion and how they are conveyed from the ST to the TT (House, 2015, p. 115).

2. The most common problems in cultural translation are style, proverbs and idioms (Ghazala, 2014, p. 144).

3. Transliteration is a source-oriented strategy pronounced according to SL system to retain the SL elements in the TT (Pedersen, 2007, 130).

4. Translating culture reflects the ethics, religions and ideologies of the society of the ST; translating religious terms is more "interpretation than translation" (Ruthven, 2006, p. 90).

The Structure of the Thesis

This thesis consists of four chapters. Chapter one, the literature review, defines literary translation and the evolving of translation from linguistic translation, cultural turn and then to cultural translation. The first chapter also discusses the problems that emerge in cultural translation, and it mentions some problems such as plurality, dress code, food habits, customs and tradition, beliefs and feelings, and religious elements. The literature review chapter introduces three models to assess cultural translation: House's model of Translation Quality Assessment (2015), Jan Pedersen's Taxonomy Extralinguistic Culture-bound References (2007), and Newmark's Taxonomies of Cultural Categories (1988). It also includes Ghazala's (2014) suggested strategies to translate cultural-specific expressions. Chapter two is the methodology. It gives a description of the theoretical framework of the thesis, and it recommends the cultural theory in translation as a framework to investigate the reliability of the strategies applied by the translators. The chapter also suggests using House's model to assess the translation and to compare the lexis, syntax coherence and cohesion of both texts. Chapter three applies the theories presented in the literature review. It examines the two texts and discusses the problems and solutions that the translators relied on; it also suggests a more appropriate translation of certain culture-specific expressions. Chapter four gives the results and discusses the findings in relation to the research questions; it discusses the research limitations and recommends topics for further research.

Chapter One: Literature Review

1.1 Literary Translation

Literary translation involves translating literary works such as novels, poems, short stories and drama. The language used in a literary work shows the aesthetic aspects of the text: its beauty and style, as well as its marks (lexical, grammatical, or phonological). Shabnam Shakernia (2014, pp. 8-14) argues that the quality of literary translation can be assessed by analyzing the translation (TT), and she recommends applying House's model of Translation Quality Assessment. Shakernia differentiates between overt and covert translation identifying "covert translation" as the translation that is made to appear as a second original (p. 29). She recommends covert translation because the ST is viewed "through the glass of a target culture member" (p. 14). Also, Tamara A. Kazakova (2015) states that literary translators apply a "covertly regulated process" (p. 2842). Therefore, receivers of the TT conceive the translation as an original entity, so the original text, which has its own cultural and linguistic context, is not tied to the target culture.

Translating literary works necessitates interpreting not only the stated meaning but also the implied one. House emphasizes three aspects of meaning: "semantic, pragmatic and textual" (cited in Shakernia, p. 9). Literary translators are supposed to understand the conceptual meaning of the words and the meaning according to the grammar and vocabulary. They are also required to convey the inferred meaning that the ST reader can understand from what is written. Juliane House advises literary translators to apply House's model in order to analyze literary translation. She praises the model saying that it enlightens the translators' mental process as it sheds light on the problematic areas in the ST, and it focuses on the importance of selecting effective lexis, adequate and suitable to the topics of the ST.

The major part in literary translation is transferring the message. If the culture of the

ST is different from that of the TT, the problem of finding the language that expresses the highest level of faithfulness comes up (Ghazala, p. 19). This problem takes place in translating puns and metaphors, as it is difficult to find a proper equivalent in the target language, which may cause ambiguity in the TT. Therefore, the most important thing in literary translation is finding the appropriate equivalents that transfer the same meaning, sense and effect of the ST to the TT.

1.2 Cultural Turn

Bassnett and Lefevere (1990) coined the term *Cultural Turn* and introduced the idea of cultural translation (p.45). The focus of translation has turned from the linguistic/word-to-word approach in translation to the cultural approach, in which culture is the main translational unit. The eagerness of literary translators to transfer the culture of the source text and its effect results in problematic issues. Believing that the language people use is determined by their culture, Bassnett (2002) agrees that when translators apply cultural translation, they sometimes face the problem of untranslatability (p. 137). Translating culture-specific concepts, or culture-bound terms that do not have equivalents in the TL, necessitates spotting the problematic concepts, choosing the proper strategy to convey the meaning and effect of the original concept and finding the cultural correspondence (Ghazala, pp. 195-6). I believe that these three steps are essential in the process of cultural translation.

1.3 Cultural Translation

Culture is the common characteristic that people in one community have; these characteristics are religion, language, food, habits and way of living. According to *Merriam-*

Webster Dictionary (February 8, 2018), culture is "the customary beliefs, social forms, and material traits of a racial, religious, or social group". The language of a country can not be separated from its culture, which makes it complicated for translators to transfer the sense of cultural words. Newmark (1988a) argues that language is not one of the constituents of culture (p. 95); he adds that culture cannot be translated. Also, Bennett claims that some cultural words are sophisticated and they do not have equivalents in the target language. Similarly, Hans Vermeer states that language is part of culture and the texts that have a cultural focus are difficult to translate due to the cultural gap between the language of the source text and that of the target text (p. 222). I agree that the cultural differences can result in problems in translation.

Translating cultural areas shows the differences between the source and target language. Vinay and Darbelnet classify these areas of culture as "time division, jobs, positions and professions, food, drink, baking, particular aspects of social life, etc." (p. 84). Catford (1964) adds other areas such as "coins, institutions, clothing, etc." (p. 66). All these terms differentiate a community from another and are difficult to translate. Sports, dances, musical and artistic terms, "specific areas of activity which correspond in the end to actions which are unique to a person or social group, subject to a very specific place and time" (Santoyo, 2010, p. 15). The meaning of these words is largely derived from its culture. Cultural understanding depends on the translator's choice of equivalence; otherwise, the target reader does not get the intended message.

Translating the culture from a language to another is a difficult task as sometimes there are no equivalents to some words and expressions in the target language (TL). Hasan Ghazala (2014) states that culture depends on "… norms of social behavior or language usage" (p. 193); in other words, Ghazala argues that culture affects people's language. In 1980, Toury agreed with Even-Zohar and rejected the theories that focus on linguistic

translation (Toury, 1995, pp. 23-39). They emphasized the interaction between translation and culture, so translation has moved from focusing on the words to focusing on the text as a unit emphasizing its culture and politics.

1.4 Problems in Cultural Translation

Cultural translation represents the practice of translation that involves cultural differences; in other words, it presents another culture via translation. Its main role is transferring the cultural issues and cultural contexts between people in the ST to the TT. Culture plays a great role in the meaning of translation since it has a huge influence on the ideologies and politics of a country. According to Susan Bassnett (2002), culture is linked to the will to power and to the way people pretend to this power (p. 15); as a result, cultural translation deals with making a system of ideologies comprehensible for the target reader by showing the context and the personal way of thinking through a translated text.

Translating a literary work that includes cultural expressions which are understood only by the speakers of the source language can cause ambiguity to the target reader unless the translator is familiar with the cultural background of these expressions. Based on Jianquing Wu ,the failure to find equivalents takes place when a term in the source language does not have a counterpart in the target language (p. 124). Another problem arises when one word in a language can be applied to many words in the other language. Wu gives the word “brother-in-law” as an example. It could be the “sister’s husband” or the “husband’s brother”. Retaining the original cultural flavor is recommended in cultural translation in order to retain the original meaning and effect. Thus, eliminating the cultural gaps in translation requires a skilled translator who has a wide knowledge of the words in the source text, their connotation and emotive aspects.

Literary translators are encouraged to adopt the original text without being too faithful

to the limit that they translate literally. According to Gill Paul (pp. 246-250), some of the translation problems that literary translators face when translating literary works are titles, stylized language, regional dialects, strong language, colloquialisms, humor, untranslatable words and culture-specific references. To produce the best possible translation, literary translators use their knowledge and skills to interpret the original. Paul claims that some words cannot be translated, and she suggests leaving them as they are without interrupting the flow of the text or relying on footnotes. In terms of culture-specific references, the problem of finding equivalents that give the highest level of faithfulness can be solved by adding more explanation or a short description.

Literary texts are constituted not only by language, but also by culture, and this may complicate the process of translation. Sometimes great works become flattened in translation as they lose the idioms and culture-specific terms in the target text. Translating the hidden cultural meaning can be a problem if not translated correctly. literary translators seek not only the correct meaning but also the cultural implications of words from one language to another. No doubt the cultural meanings in a literary text such as a novel are disentangled in the texture of the language used in writing this text, so it is essential for literary translators to be able to capture these meanings and reflect them in the translated work. Literary translators are trapped between the need to project the local color and the need to be understood by the target reader who lives outside the original cultural and linguistic situation (Thriveni, p. 1). Thriveni states that literary translators face problems in the process of conveying cultural elements to the target text. She adds that translating the culture of the source text is important because it helps the target reader comprehend the source culture completely. Thriveni states that translating plurality, dress code, food habits, customs and tradition, beliefs and feelings, religious elements, myths, and legends are problems in cultural translation as they are major components of any culture (pp. 1-5).

1.5 Critical Analysis of Translation from Arabic to English

1.5.1 House's Approach to Translation Quality Assessment

Based on House's model of Translation Quality Assessment, good translation transmits the special cultural quality from one language to another. Cultural translation serves as a substitute for the original text to enable people who do not know the language of the source text to understand not only its meaning but also its culture. House emphasizes the fact that it is necessary for translators to know both the source language and target language as well as their cultures to be able to produce translation of good quality. She argues that knowing the vocabulary and grammar is not sufficient. Literary translators are encouraged to be familiar with both cultures before initiating the attempt to translate from one culture to the other (pp. 9-20). She emphasizes the role of translation as "one of the most important mediators between societies and cultures" (p. 2). In evaluating a translation, she stipulates taking the "culture filter" into account. In 1977, House coined this term as "a means of capturing socio-cultural differences in expectation norms and stylistic conventions between the source and target linguistic-cultural communities" (p. 68). Thus, in her model, she criticizes the translation of any work according to the lexis (words and collocations), syntax (voice and clauses), social *attitude* (the style of the text: colloquial or formal) and coherence and cohesion (pronouns and repetition). These elements can be checked to analyze "the 'hows' and the 'whys' of translated texts versus their originals" (p. 143) to decide if the translation is "adequate or not".

1.5.2 Ghazala's Strategies of Translating Cultural-specific Expressions

Ghazala (2014) lists sixteen strategies to translating culture-specific expressions .

They range from description of the letters to adding footnotes and endnotes. He states that all words and expressions including cultural ones are to be translated even if they do not have equivalence. He argues that literary translators can solve translation problems by many ways including neutralization and naturalization. In case of having specific terms that are not universal, he suggests paraphrasing or generalizing the meaning. He recommends combining strategies to reach a solution. For example, translators can use two or three strategies together to render the message in the ST. He argues that explaining the meaning of the expressions in the SL and replacing them with other expressions from the TL to convey not only the meaning but also the effect is evidence of obtaining adequate and effective translation.

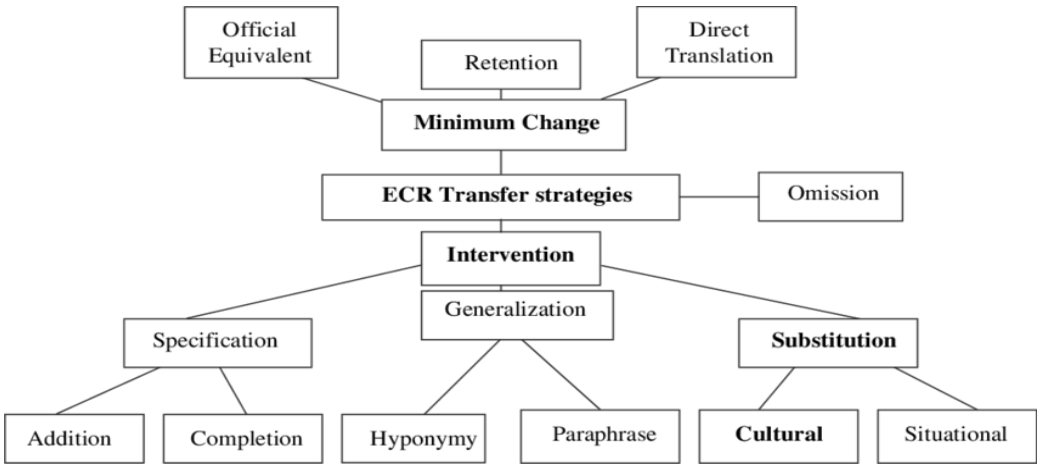
1.5.3 Jan Pedersen's Taxonomy Extralinguistic Culture-bound References

Pederson (2007) presents six strategies in evaluating translation. His study examines the translation problems caused by Extralinguistic Culture-bound References (ECR). Although he focuses on subtitling, the model can be applied to literary translation to preserve the cultural terms in the translation. The strategies are subcategorized as source-oriented or target-oriented strategies. According to Pedersen, source-oriented strategies involve retaining the formula of SL language, so the TT includes loan words, quotes or "transliteration", which is defined by Catford as "SL graphological units are replaced by TL graphological units"(p.66). It also involves specification: explaining SL items, so the translation covers spelling out acronym elements or abbreviations to preserve coherence in the TT and to eliminate ambiguity. The third element in source-oriented strategies is direct translation, which conveys the semantic SL total entity, so calque and shifted direct translation are included in the TT. Vinay & Darbelnet (2000) define calque "as an important sort of

borrowing, and … after a period of time, [many fixed calques] become an integral part of the language" (p. 85).

According to Pederson, target-oriented strategies involve generalization: replacing the specific with the general; in other words, the translator solves the problem of ECR by changing them to a broader meaning, "hyponymy" (p. 122). Also, substitution: replacing culture with culture is recommended by Pederson. "This strategy is mainly used for solving ECR crisis points that are too complex for Specification or Generalization using a Superordinate Term" (p. 140). In addition to cultural substitution, paraphrase gives a "sense transfer" (p. 8). The third strategy is omission. Pederson suggests omitting the ECR, however, when the cultural term is "of little importance in the TL culture" or as he expresses "is marginal to the text" (p. 77).

Figure 1: Pedersen's Taxonomy of Translating Extralinguistic Culture-bound References (ECR) (2007, p. 301).



1.5.4 Newmark's Taxonomies of Cultural categories (1988)

Newmark (1988b) states that metaphors emerge from culture, and literary translators face problem translating them. He classifies metaphors into six categories, suggesting seven strategies to translate them.

Table 1: Newmark's Types of Metaphors (1988a, pp. 107-113)

Types of Metaphors		Examples
Dead metaphors	Lost its imagery because of its extensive use	at the bottom of the hill
Cliché	Used so frequently that it has become common	use up every ounce of energy
Standard metaphors	Used informally to express a mental or physical situation in brief	keep the pot boiling.
Adapted metaphors	Including proverbs, playing magnificent cultural role in the TL	the pen is mightier than the sword.
Recent metaphors	Including the newly-made words	'pissed' meaning 'drunk'
Original metaphors	Invented by the writer to present important attitudes and reflect his/her personality and worldview	let's weight the night of a village, the slumber of a gazelle.

Table 2: Newmark's Strategies of Translating Metaphors (1988b, pp. 88-95)

Strategies of Translating Metaphors	
1	Reproducing the same image in the TL
2	Replacing the image in the SL with a standard TL image which does not clash with the TL culture
3	Translation of metaphor by simile, retaining the image
4	Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense
5	Conversion of metaphor to sense
6	Deletion. If the metaphor is redundant or serves no practical purpose, there is a case for its deletion, together with its sense component
7	Translation of metaphor by the same metaphor combined with sense (The addition of explanation is to ensure that the metaphor will be understood)

To sum up, the literature review summarized some translation theories and approaches in literary and cultural translation focusing on effective strategies to transfer the meaning, sense, and effect of the ST to the TT. The review discussed three models of

evaluating and criticizing the translation of culture and its elements. The reviews covered literary translation, cultural translation, Ghazala's strategies of translating cultural-specific expressions and three models of translation assessment: House's (2015) Translation Quality Assessment, Pedersen's (2007) Taxonomy Extralinguistic Culture-bound References, and Newmark's (1988) Taxonomies of Cultural Categories.

Chapter Two: Methodology

The purpose of this chapter is to set the research plan of the methods applied in this thesis to achieve the objectives and answer the questions of the research based on its hypotheses. The objectives are discussing problems in cultural translation, examining how the translators of Alem's *The Dove's Necklace* solved these problems, and recognizing the most effective strategies used in the TT. I use cultural translation as a theoretical framework of this research, and the reason for using this framework is that the literature review proves its effectiveness as an approach for translating literary works such as novels. Also, in order to answer the thesis question if literary translators transfer the effect or the meaning of the source text ST, the researcher analyzes the translation based on Venuti's strategies for translating literary texts, Susan Bassnett's (2002) approach to translating novels, Bassnett, and Lefevere's Cultural Turn. In addition, to answer the research question what strategies solve the problem of translating cultural aspects, the researcher both examines the strategies applied by the translators using Ghazala's strategies of translating culture-specific concepts and evaluates the appropriateness of these strategies through applying House's (2015) Model of Translation Quality Assessment.

2.1 Research Approach: Cultural Turn

The cultural turn in translation is used as the framework of this study in order to set up a standard of judgment in analyzing the literary translated text and to investigate whether or not the strategies applied by the translators are reliable. Venuti emphasizes the importance of linking the culture and ideology of the ST to the TT; he opposes the idea of considering translation as an isolated activity (p. 8). Bassnett (2002) suggests considering any literary work as an integral unit and rendering the sense of the work "idiom by idiom and intention by

intention" (p. 120). Bassnett and Lefevere (1990) confirm that the difference between a SL and a TL lies in the variation in their cultures, which makes the process of translating a real challenge. They argue that among the issues in translation are style, proverbs, and idioms (p. 51). Consequently, cultural translation can help translators overcome the difficulties of finding equivalents to cultural words and expressions.

Based on the fact that no two languages are identical to each other, I hypothesize that the translators of Alem's *The Dove's Necklace* faced difficulties in finding equivalence. I also analyzed the strategies applied by the translators of the novel in order for them to cope with specific cultural concepts. The methods applied are: reading both Arabic ST and English TT to identify the challenges in the ST, examining the translation, and then extracting the strategies used by the translators to solve the challenges of translating the untranslatable items and the culture-specific terms.

Applying cultural translation as a framework has some advantages. First, it implicates cultural differences between ST and TT as it conveys the ST culture to the target reader via translation. In other words, it familiarizes the target reader with the food, clothes, jobs, dialect and other elements of the ST culture. According to Bassnett (2002), the ideologies of any community are affected by its culture. She adds that culture is linked to the will, power and practice of people in any community; based on this assumption, literary translators should not ignore it. Cultural translation makes the systems of ideologies in the ST community understandable for the target reader. Second, the translation of culture reflects the ethics, religions and way of thinking of people in the society of the ST. Malise Ruthven states that translating religious terms is "often called an 'interpretation' rather than a translation" (p. 90). Thus, translating a literary work necessitates transferring the elements of culture such as religion, ideologies, food, work, clothes, etc. to the target reader; hence, it requires applying cultural translation.

2.2 House's (2015) Approach to Translation Quality Assessment

It appears that the method used in research is tried and tested to reach reliable results. The literature review shows that House's (2015) Model of translation Quality Assessment is an acceptable method of translation assessment. House agrees with Nida (1964) that translation is a means that represents other cultures; and is an act of "communication across cultures" (p. 3). She argues that translation is a mixture of language and culture. She confirms that the essential concept of translation is equivalence. According to Koller (2011) translation equivalence is classified under five frames: denotative equivalence, connotative equivalence, text-normative equivalence, pragmatic equivalence, and formal-aesthetic equivalence. Like Koller, House suggests that translators should make effective choices when they translate based on the type of text (p. 7). Consequently, evaluating cultural translation requires investigating the effectiveness of the equivalence. In evaluating any translation, House emphasizes the importance of resisting change in the process of translation. She reinforces the significance of "translation as cultural conservation" (p. 115) putting emphasis on the translator as a professional who is aware of the differences between SL and TL and who "preserves the norms of the target text genre" (p. 115). House's model has two functional components "an ideational and an interpersonal one" (p. 142). The two steps of evaluation are linguistic analysis and value judgment; it is a double-linkage operation that demands contrasting the ST to the TT. The model links the linguistic analysis and the comparison of texts with the cultural contexts. The model helps in deciding whether the translation is effective or not by demonstrating how and why the translation is versus the original text.

2.3 Ghazala's Strategies of Translating Culture-specific Expressions

Ghazala's suggests some strategies to translate culture-specific expressions. He

advises literary translators to use these strategies to solve the problem of the untranslatable. Ghazala believes that two or more strategies can be implemented to solve one problem. The table below summarizes his suggested strategies and gives explanation and examples.

Table 3: Strategies of Translating Culture-specific Concepts

Strategy	Explanation	Example
Transference/Transliteration الرسم اللفظي	transferring the SL word into the TL text in its original form	jihad=الجهاد
Neutralization, functional/ descriptive equivalent المكافئ الوظيفي	deculturalizing a cultural term to normalize it in the TL as a functional equivalent	heroism, Kremlin = عنتريه[1] = القصر الرئاسي الروسي
Naturalization" التطبيع	adopting English terms to Arabic grammar	Democracy ديمقراطية
Cultural equivalent المرادف/ المكافئ الثقافي	finding a cultural equivalent which maintains the same connotations	Romeo and Juliet = قيس وليلى
Cultural Correspondence التطابق الثقافي	having exactly the same correspondent term in the TL	To hit two birds with one stone يضرب عصفورين بحجر
Accepted Standard Translation الترجمة المعيارية المقبولة	established, standard terms in Arabic	roundabout دوار/جزيرة, car park/lot موقف سيارات
Literal translation الترجمة الحرفية	it can also be called *calque* or *loan translation*	superman= الرجل الخارق, Bat-man=الرجل الخفاش
General meaning or Sense المعنى العام	ignoring the cultural charge of an SL term when there is no cultural equivalent in the TL	Congress مجلس النواب, Paddy fields حقول الأرز
Translation couplet الثنائي	applying two translation procedures	Acid rain مطر أسيدي, translation + naturalization
Translation triplet الثلاثي	combining three operations at the same time	pasta dish طبق معكرونة الباستا translation + naturalization + transcription
Classifier الكلمة الشارحة	explaining an unknown cultural expression in simple general terms	rock موسيقى الروك
Componential analysis تحليل المكونات	paraphrasing in a precise way	Continental breakfast فطور أوروبي: شاي وقهوة وخبز محمص
Paraphrase الشرح المقتضب	explaining the term shortly	Ham شرائح فخد الخنزير
Translation label الترجمة المشروطة	conditional translation suggested for the first time, enclosed between square brackets […] or quotation marks "…"	love virus فيروس تخريب الحاسب [فيروس الحب]
Deletion/ omission الحذف	omitting the cultural expression	German measles الحصبة instead

[1] This word is from a pre-Islamic Arabian figure called Antara who was known for his heroism and adventures.

Strategy	Explanation	Example
	for its unimportance for the TL readers	of الحصبة الألمانية
Notes and footnotes الهوامش/الحواشي	giving long details about the cultural term	cricket الكريكت: لعبة رياضية انجليزية بين فريقين، قوامها كرة قماشية قوية صغيرة وعصا خشبية مفلطحة

Based on the literature review, the researcher relies on both House's Translation Quality Assessment model and Ghazala's strategies of translating culture-specific concepts to identify the strategies applied by the translators of Alem's *The Dove's Necklace* and to evaluate the appropriateness of these strategies. Although House's model is broadly applied, it has been criticized by some scholars. Safwan A. Aziz (2014) criticized it for many reasons. First, the core of House's model is "functional equivalence", which emphasizes the match between the ST and the TT. Therefore, the covert translation is suggested; however, House suggests covert and overt translation. Aziz states that this way the model is hard to apply. Second, Aziz agrees with Reiss and Vermeer (1984) that "functional equivalence" is not adequate in translation. Consequently, House's (1981) model is problematic as it is not sufficient to evaluate translation. In addition to the appropriateness of House's model, I believe that the strategies suggested by Ghazala (2014) to solve the problem of the untranslatability of culture-specific expressions are convenient to be used as a reference for this research.

To sum up, the methods used in this thesis are eclectic; however, the underpinning approach is the cultural theory of translation. The design of the research includes three main stages: reading the ST to identify the problematic words and expressions, examining the TT to detect the strategies applied in the translation, and evaluating the quality of translation to extract the effective strategies. The study is limited to selecting few examples of cultural words and expressions because the main focus is to criticize the strategies used to translate the cultural items in the ST. Therefore, the following chapter focusses on cultural words

including those which express food, clothes and cultural expressions such as religious concepts. Based on House's model, the translation strategies are criticized by examining the lexis especially the collocations and how they are conveyed in the TT. The syntax of both texts is investigated, and a special focus is put on the voice and clauses. Moreover, the elements of coherence and cohesion such as pronouns and repetition are analyzed.

Chapter Three: Discussion

This chapter relies on the theories presented in the methodology. It identifies the untranslatable terms and expressions in Alem's (2012) Arabic novel طوق الحمام and examines how the translators, Katharine Halls and Adam Talib (2016), rendered these expressions in the English translation, *The Dove's Necklace*. The functions and effects of the culture-bound terms are highlighted.

Furthermore, the chapter examines the appropriateness of the strategies applied in the translation. First, I identify the Arabic words and concepts related to Islam and Saudi social life. Then I apply House's model of Translation Quality Assessment to examine the translation of different types of expressions such as culture-specific and religious expressions by comparing the language of source text (ST) to that of the target text (TT): lexis, syntax, social attitude, coherence and cohesion. Then the translation is classified as overt: more closely linked with the source culture; or covert: natural target language, fairly free translation.

Finally, the effective strategies of translating the same expressions are determined based on Ghazala's strategies . Ghazala suggests maintaining the same connotations of cultural terms when translating literary works; he names this strategy as "Cultural equivalent". If the cultural term does not have an equivalent, Ghazala recommends having exactly the same correspondent term in the TL and he refers to this strategy as "Cultural Correspondence". Another strategy suggested by Ghazala to compensate for the untranslatable words and expressions is "Transliteration". Ghazala defines "Naturalization" as adopting English terms to Arabic grammar. In this chapter untranslatable terms and expressions are identified in Alem's *The Dove's Necklace,* House's model of Translation Quality Assessment is applied to examine the translation, and the effective strategies of translating the same expressions are determined based on Ghazala's strategies. .

3.1 Assessing the translation of Culture Specific Expressions

3.1.1 *The Dove's Necklace*

Alem's *The Dove's Necklace* is a complex contemporary novel. It begins with the discovery of a naked body of a young woman in the lane of Many Heads, in Mecca. People in the lane are ashamed of it, and no one claims it. The novel reveals the culture in Mecca along with a world of crime, religious extremism, exploitation of foreign workers and women. Therefore, the novel includes terms and expressions related to Mecca and its people, and the transference of these expressions to the TT can help the target reader to understand the culture of the place.

3.1.2 *The Dove's Necklace* Translators

The Dove's Necklace was translated by Katharine Halls and Adam Talib. Halls is an Arabic-to-English translator, whose point of focus is literature, challenging non-fiction texts, and occasionally interpretation (consecutive and chuchotage). She has a BA in Arabic & Hebrew from the University of Oxford, an MA in translation & interpreting from the University of Manchester, and an MA in Middle East Studies from the American University in Cairo (Halls, 2017, Apr 4). Talib is a literary translator; he has translated four novels from Arabic into English. He teaches Arabic literature at Durham University (Talib, 2016, May 10). In addition to teaching and translating, Talib is an assistant editor on the editorial board of the *Journal of World Literature*.

3.1.3 House's Model of Translation Quality Assessment

According to House's modified model, assessing the quality of translation requires examining both the ST and TT to check if the lexis, syntactic choices and coherence and cohesion are well transferred to the TT. She suggests overt translation to literary works to transfer the culture of the ST and covert translation to advertisements, technical texts,

newspaper texts to produce original texts. House states that the covert errors are related to the mismatch between the profiles of the ST and TT.

Table 4: Comparative Profiles of ST & TT

Source Text Profile			**Target Text Profile**		
Field	Subject Matter	Novel	Field	Subject Matter	Novel
	Social Action	General		Social Action	General
Tenor	Author's Provenance and Stance	**Novelist**	Tenor	Author's Provenance and Stance	**Translator**
	Social Role Relationship Symmetrical Asymmetrical	Asymmetrical		Social Role Relationship Symmetrical Asymmetrical	Asymmetrical
	Social Attitude	informal		Social Attitude	informal
Mode	Medium: Simple Complex	**Complex**	Mode	Medium: Simple Complex	**Simple**
	Participation: Simple Complex	Simple		Participation: Simple Complex	Simple

The source text genre is a novel. It has a social function as it signals relationships between people. The ST function is "ideational" since the novel is fictional. According to House, there is a "covertly erroneous error" because of the mismatch between the author's provenance and stance and that of the translators. The former is a novelist and the latters are university instructors and translators.

Overt errors are categorized in seven subcategories: Not Translated; Slight Change in Meaning; Significant Change in Meaning; Distortion of Meaning; Breach of the TL System; Creative translation and Cultural filtering. The focus in this analysis excludes the last two subcategories: "Creative translation" and "Cultural filtering". "Creative translation" includes advertisements; it requires a vital sense of language to make the TT original by reflecting not only the content of the ST but also its tone. "Cultural filtering" means domesticating translation for the TRs to match their habits and customs, so it is also applied to translating

advertisements. Therefore, the emphasis is on the first five subcategories as they suit literary translation, consequently, the novel, *The Dove's Necklace*.

3.1.3.1 Not Translated

Omission is a strategy in translation; it can be applied if it does not affect the meaning. However, according to Anna Wing Bo Tso (2010), "Omission in translation is normally considered unfavorable because during the process of omission, some information or effect in the ST will be omitted and therefore lost" (p. 27). She suggests transferring the meaning, and all elements of the SL even the tone to convey the same effect to the TR.

Table 5: Words and Phrases Omitted from the TT

Ex.	ST	TT	Suggested translation
1	فاطمة كانت تنهض من سقطتها حين وقعت يد أبيه على أقرب أداة، دلة القهوة، **وسُمِعت تلك الضربة المبطنة**، ص١٨.	Fatima was getting to her feet when his father seized the first thing he could find, a coffeepot: **whack** (p. 20).	Fatima was getting to her feet when his father seized the first thing he could find, a coffeepot, and **A sound of a whack was heard**.
2	"تُصلون متوسلين أن يدخلكم **فسيح جناته**، وقد ضيقتم علينا الحياة .." ص٣١.	"You pray to ingratiate your way into **heaven** after you've gone and made our lives unbearable" (p. 32).	"You pray supplicating God to abode **His spacious heaven** after you've made our lives unbearable."
3	غمامة حر حطت على المسجد وبدأت **خطوط السجاد المقلم** تتداخل وتموج، ص٣٢	A cloud of heat settled over the mosque and the **neat lines of prayer rugs** began to sway and overlap; (p. 33).	A cloud of heat settled over the mosque and the lines of **striped prayer rugs** began to sway and overlap
4	افترشت الأرض تلملم إلى حجرها الجسد المهشم، تراجع الرجال أمام **الصدر العارم** وقد سقطت عباءته ص٣٣	**Her abaya** slipped as she knelt down to cradle Yusuf's crumpled frame in her lap and the men retreated at the sight of her **bare chest** (p. 33).	**Her abaya** slipped as she knelt down to cradle Yusuf's crumpled frame in her lap and the men retreated at the sight of her **puffing chest** (p. 33).
5	سوسة في طحين. **لعنة شؤم**، تفسد **عقول** الصغار قبل الكبار. حرصت ألا تخالط ابنتي ص٢٣٦	She's a weevil in the flour barrel, that one. She's **a curse**. She corrupts the children first and then the adults. I was always	She's a weevil in the flour barrel, that one. She's **an omen of bad luck**. She corrupts the minds of children first

Ex.	ST	TT	Suggested translation
		careful not to let her near my daughter (p. 210).	and then the adults. I was always careful not to let her near my daughter

In the first example the sentence **وسُمِعت تلك الضربة المبطنة** is translated into the word "whack" (p. 20), which sums up the meaning of the sentence in one word. There is omission of parts of the sentence. However, "A sound of a whack was heard" is suggested for better translation. In the second example the word **فسيح** is omitted, but it does not affect the meaning as it is an adjective. In the third example, **خطوط السجاد المقلم** is translated as "the neat lines of prayer rugs". The adjective "neat" describes the "lines"; however, in the ST **المقلم** describes the "rugs". Nevertheless, the main meaning is conveyed. There is omission of the adjective **العارم** in the fourth example, and addition to the adjective "puffing" in the TT. In the last example, the words عقول and **شؤم** are omitted. Although the omission of the word عقول does not affect the translation since the general meaning is conveyed, omitting the noun **شؤم** from the translation causes a loss in the meaning. To sum up, there is omission of some words mainly adjectives, but this omission does not affect the meaning that much.

3.1.3.2 Slight Change in Meaning

Translation aims at conveying the contextual and pragmatic meaning not the literal one. The focus is on the contribution of words and phrases to the meaning or function of the whole context in which these words and phrases appear. The meaning is affected by the effect required to be conveyed to the TR. Always in translation the associated meaning is recommended (Zaky, p. 1). The conceptual meaning of a word is the type of meaning deduced in isolation from any other linguistic or even non-linguistic context, while the

associative meaning is derived from the context. Translating from a language to another one with a different culture may result in slight change in the meaning.

Table 6: Words and Phrases with Slight Change in the Meaning

Ex	ST	TT	Suggested translation
1	**كونـها وكيانـها** شاشة كمبيوترها ص١٩	her computer's **her entire world**! (p. 21)	**She is obsessed with her computer.**
2	ولدي **عجن التاريخ وخبزه وهضمه** بامتياز ودرجة شرف من جامعة أم القرى. ص١٩	My son **eats, sleeps, and breathes** history, he graduated from Umm Al-Qura University with honors (p. 21).	My son kneaded, baked and digested history with honors from Umm Al-Qura University.
3	كيف تتوقعين من رجل أن يكون قصاصة بيضاء موجهة إليك. الرجل الذي وعدتك به ضاع مني، **ونُزِعَت من رأسه القوابس**. ص٢٥	How can you expect a man to be nothing more than a white scrap addressed to you? I've lost sight of the man I once promised you I'd be; **his head's been unplugged.** (p. 26)	How do you expect a man to be a white scrap addressed to you? I've lost sight of the man I once promised you I'd be; **he became unstable; plugs have been removed from his head.**
4	أهل مكة **حِدلِق بِدلِق فلفل يحرق**، تُجَّار بالسليقة يبيعون حتى الظَّل والنسمة، **ويبرقعونك بخَلاَص أمك**. ص٢٦	Meccans are **slippery and sly, hot pepper that brings tears to the eye**. They are born businessmen who'd sell you the shade and the breeze. Never mind wool, **they'll pull your own mother's placenta over your eyes**! (p. 28)	Meccans are **tricky and cunning**. They are born businessmen who'd sell you the shade and the breeze. They deceive and dupe you to buy from them.
5	**لكم أنا عطشان**، وأبوك الذي اختار في هذا القيظ ألا ينام! على أحر من الجمر للخرقة السوداء على منورك؟؟؟ (تقول لي: أبي يغيب لدهر) ص٢٧.	**God, I'm so thirsty! And for some reason** your dad chose not to take a nap today even though it's sweltering. I am desperate to see that black rag at your window telling me: My father's gone out, for … ever (p. 29).	**I yearn for a glimpse of you,** and your dad chose not to take a nap today even though it's sweltering. I am desperate to see that black rag at your window telling me: My father's gone out, for … ever.
6	رمقتني العصا بخوف ربما أو(قرأت الفاتحة على روح أبي)، **بينما انتشلتها من رقدتها بالماء** لأتركها على الرف هناك يمين المدخل تتشقق عطشاً **ص٥٤**	Maybe the cane gave me a frightful look (or maybe it recited the fatiha for my father's soul) **as I walked over**, picked it up out of the water, and set it on the shelf to the right of the entrance,	**Maybe** the cane gave me a frightful look (or maybe it recited the fatiha for my father's soul) **when I picked it up out of the water**, and set it on the shelf to

Ex	ST	TT	Suggested translation
		leaving it panting with thirst (p. 52).	the right of the entrance, leaving it panting with thirst.
7	**خيمة سوداء في عباءتها المُسدلة من الرأس إلى القدم، تنتهي بجوارب فاحمة للركبتين وقفازات للمرفقين،** ص٥٧	She looked like **a tent of black in the abaya**, which hung from her head right down to her feet, and the black knee-length socks and elbow-length gloves, **which picked up where the abaya left off** (p. 239).	**She looked like a black tent in her abaya, which hung from her head right down to her feet, and the black knee-length socks and elbow-length gloves.**
8	لكن أنا وبعد الحريق زهدت هذه الدنيا الجديدة، ما لي فيها جلد، قلت **أركع وأسجد** وأخدم أخواتي. ص١٨٠	but after the fire I forswore this new world-I just couldn't endure it. I decided I'd **kneel and pray** and serve my sisters instead (p. 162).	but after the fire I became austere in this new world-I just couldn't endure it. **I found comfort in worshipping and serving my sisters in the home for the destitute.**
9	ها أنا عزباء، لا تزوجت **ولا دخلت دنيا** ص١٨١	And here I am, a spinster (p.163). I never married **and never ever went out into the world** (p. 163).	I am spinster. I never married **nor did I see the world.**

In the first example, although the TT almost captures the cultural tone --similar to what Ghazala suggests in first using a "cultural equivalent"-- so a better strategy than the one used in the TT is to find an equivalent proverb. However, what is applied is the "cultural correspondence" in the TT when saying "her entire world". This strategy is recommended if there is no "cultural equivalent". The translation of the second example is neither "cultural equivalent" nor "cultural correspondence". It is preferable to apply literal translation to solve this problem of the untranslatable. In example number 3 **.ونُزِعَت من رأسه القوابس**, the translation of the TT is literal, but it does not convey the meaning completely, **his head's been unplugged** (p. 26). Therefore, it is suggested to add an explanation to make the meaning clearer, as in "**he became unstable; plugs have been removed from his head".**

The fourth example أهل مكة **حِدلِق بِدلِق فلفل يحرق** is translated ineffectively as the addition in the TT does not serve the meaning, as in "Meccans are **slippery and sly, hot pepper that brings tears to the eye" (p. 28)**. What is meant is that "Meccans are **tricky and cunning"**.

In the fifth example the expression لكم أنا عطشان is translated literally, and it does not transfer the meaning "**God, I'm so thirsty!"** (p. 29). The intended meaning is "**I yearn for a glimpse of you".** In example number 6 **بينما انتشلتها من رقدتها بالماء ,** the translation in the TT again has addition "**as I walked over**, picked it up out of the water" (p. 52). In example number 7 **تنتهي بجوارب فاحمة للركبتين وقفازات للمرفقين،** is translated as "and the black knee-length socks and elbow-length gloves, **which picked up where the abaya left off"** (p. 239). The part in bold can be eliminated from the translation without causing any loss or change in the meaning. The expression قلت **أركع وأسجد** وأخدم أخواتي. is meant figuratively as it means worshipping; however, it is translated literally "I decided I'd **kneel and pray** and serve my sisters instead" (p. 162). A better translation is "I **found comfort** in **worshipping** and serving my sisters in the **home for the destitute"**. The expression أخواتي needs to be explained in the TT, as they are not real sisters but those who live with her in "the home for the destitute", الرباط in the Arabic version. It is a cultural expression used to describe the home in which live women who are not married and who are poor and do no have someone to support them, so omitting this cultural piece of information can stop the TR from understanding the message. In the last example, the expression **دخلت دنيا** is not meant literally, but it is translated literally. Thus, it can be concluded that some expressions are translated literally, others are not transferred correctly to the TT and others are translated with additions which do not serve the meaning.

3.1.3.3 Significant Change in Meaning

The main purpose of translation is to transfer the meaning of the ST to the TT. Basil Hatim and Jeremy Munday define translation as "the process of transferring a written text from the source language (SL) to the target language (TL)" (p. 6). Rendering the meaning involves transferring the grammar, structure, and culture of the ST. In some cases, with lack of equivalence, there can be no absolute correspondence between the language of the ST and that of the TT. However, significant change in meaning reduces the quality of translation. Translators pay attention to the intended meaning whether it is denotative or connotative. Comparing the ST, طوق الحمام to the TT, *The Dove's Necklace*, results in finding no significant change in meaning between the two texts.

3.1.3.4 Distortion of Meaning

Translating deictic expressions is a challenge. The types of deixis are person, time, place, social and discourse. Based on Siska Pratiwi "Deixis concerns the ways in which language encodes or grammaticalizes features of the context of utterance or speech event, and thus also concerns ways in which the interpretation of utterance depends on the analysis of that context of utterance" (p. 40). Pratiwi confirms that person deixis is commonly used in English translation and its types are first person deixis, second person deixis, and third person deixis.

Table 7: Mistranslation of Deixis

Ex.	ST	TT	Suggested Translation
1	في **هذه اليوميات** دعيني اخاطب نفسي أكثر من مخاطبتك. ص٢٧	On **days** like this, allow me talk to myself rather than to you (p. 29).	In these **diaries**, allow me to talk to myself rather than to you.
2	أشعر بأنني مسكونة بامرأة من حجر. نجاتي في الكتابة **إليك.**	I feel like there's a woman made of stone	I feel that I am haunted by a woman

Ex.	ST	TT	Suggested Translation
	ص٥٤	inside of me. My salvation lies in writing **to her** (p. 52).	made of stone. My salvation lies in writing **to you.**
3	أنت أملي الوحيد في الفرار من هذا الإذلال، مقيداً إلى السرير أرقد مثل حيوان على مخلفاتي. في حظيرة تتبول **حيواناتها** وتتبرز في نومها ص٣٥	You are my only hope of escaping this wretchedness. I'm strapped to the bed, I lie in my own shit like an animal, in a paddock with **other animals** pissing and shitting in their sleep" (p. 35).	You are my only hope of escaping this wretchedness. I'm strapped to the bed, I lie in my own shit like an animal, in a paddock **whose animals** piss and shit in their sleep".
4	**لا تدل البديوي على بابك يا عذابك.** ص٣٧٣	**I've obviously spoiled you then** (p. 325).	**You give the little Bedouin an inch, he takes a yard** **or** **You've mistaken my kindness for weakness.**

In the first example, the plural reference is translated as singular **هذه اليوميات** becomes "On **days** like this" (p. 29) although it refers to diaries. It is suggested to be "In these **diaries".** In the second example, the translators used the wrong deixis for **إليك.** It is supposed to be translated as "to you", but it is translated as "to her", which is a wrong translation. In the third example, **حيواناتها** is translated as "other animals"; incorrect reference is used in the translation. The translation in the last example includes the time deixis "then", which is not included in the ST. In the source text, the sentence **لا تدل البديوي على بابك يا عذابك** has no equivalent in the TT, so the translators are supposed to transfer the meaning and effect by applying "cultural correspondence", "literal translation" or "sense". Nevertheless, the translation in the TT distorts the meaning. It is suggested to be translated as "You give the little Bedouin an inch, he takes a yard" or "You've mistaken my kindness for weakness". To

conclude, very few deixis are mistranslated; four mistakes in a novel that has 474 pages is negligible; however, it is not assumed to have any mistakes in the TT.

3.1.3.5 Breach of the TL System

The English language consists of skills and systems. Based on the views of Vulf Plotkin (p. 7-38) the English language systems are grammar, vocabulary, phonology and discourse. Failing to convey the tense, the meaning of words or the unity and purpose of the discourse from the ST to the TL is considered a breach of the TL in translation. Hence, the translator is expected to convey the same sense or aspect and to use proper cohesive and coherent tools to give unity to the TT.

Table 8: Breach of the TL System

Ex.	ST	TT	Suggested Translation
1	لا يفارقه وجه فاطمة بصنبور الدلة يغور في جبهتها، وقناع الدم الذي سقط فجأة ليغطي الوجه والعنق، **وسبابة أبيه** مهددة: "أختكم ماتت بأزمة ربو .." أعقب ذلك قيام والده بحرق ثوبه، ثوب الأعياد وصلوات الجمعة. ص١٨	Nasser had never been able to shake the sight of the coffeepot spout piercing Fatima's forehead, the channel of blood that suddenly sprouted out over her face and neck**, his** father's threatening finger: "Your sister died of an asthma attack …" His father burned that robe, the one he used to wear for holidays and Friday prayers (p. 20).	Nasser had never been able to shake the sight of the coffeepot spout piercing Fatima's forehead, the channel of blood that suddenly sprouted out over her face and neck**, and his** father's threatening forefinger: "Your sister died of an asthma attack …" His father burned that robe, the one he used to wear for holidays and Friday prayers.
2	هذا هو الشيطان الرجيم يتكلم. هذا الولد **ممسوس**. ص٣١	That's the voice of Satan **himself** speaking! This **kid**'s **crazy** (p. 32)	That's the voice of **Satan** speaking! This **fellow** is **possessed**.
3	**"قواكم الله، لا تدعوا إبليس يفزعكم ويضعضع إيمانكم** .." ص ٣٢.	"**God give you strength! Don't be frightened by the devil. Don't let him weaken your faith!"** (p. 33).	**"God give you strength! Don't let the devil frighten you and weaken your**

Ex.	ST	TT	Suggested Translation
			faith!"
4	**"تأملوا في الصفقة التي عقدتموها: سجن للحياة وفردوس للموت"** ص٣٢.	**"Look at the deal you've made**!" Amplified by the loudspeaker, his shriek tore through every breast in the Lane of Many Heads. "**A prison in life and a paradise in death!"** (p. 33).	**"Look at the deal you've made! A prison for life and a paradise for death".**
5	خليل انعجن بالقسوة، حتى حبه قسوة، في هذا العمر أراد أن **يحبسني (حار بارد)**. ص١٨٠	Khalil was ground down hard. He's severe in his affection, too, though. Even at that age, he wanted to **imprison me hot cold** (p. 162).	Khalil was ground down hard. He's severe even in his affection. At that age, he wanted to **imprison me. He is cruel.**
6	"خذي صوني هذا المفتاح، **أنت وريثتي** حُبَّي." "لا أقدر **على السدانة**، فأنا قائمة على قلب قُصَيّ." "تتنازلين عن مفتاحها لابن غبشان؟!" "لكنه سكير .." "يبيعه مقابل زق خمر فيشتريه زوجكُ قُصَيّ **الأهل للسيادة**، لينتقل من سيد لسيد ..." ص٤٠١.	"Take this key and keep it safe. Hobba, **you are my *only* heir**." "Father, **how I can assume responsibility for the Kaaba** when I am already responsible for Qusayy's heart?" "You would allow Ibn Ghabshan to take custody of it then?" "No. He's a drunk." "But he'll sell the key for a jar of wine; your husband Qusayy, **who's worthy of it**, will buy it. That way the key will pass from master to master" (p. 347).	"Take this key and keep it safe. Hobba, **you are my heir**." "Father, **I can not be the custodian of the Kaaba** as I am already responsible for Qusayy's heart." "You would allow Ibn Ghabshan to take custody of it then?" "But he's a drunk." "He'll sell the key for a jar of wine; so your husband Qusayy, **who's worthy of it**, will buy it. That way the key will pass from master to master"

In the first example, the translators violate the grammar of the sentence and do not connect the verbs with "and". In the system of the English language, you need to join two verbs without a connector, so it is a breach of the TL. In the second example, the translators use the reflexive pronoun "himself" for emphasis, and they use the word "kid" for Yusuf who is 28. The choices made by the translators in this example are not effective. In the third example, قواكم الله، لا تدعوا إبليس يفزعكم ويضعضع إيمانكم the translators change the two verbs

in the active voice to one in the active and one in the passive “God give you strength! Don’t be frightened by the devil. Don’t let him weaken your faith!” (p. 33), which violates the parallel structure of the TL. Even though the reported speech in the TL can be divided, breaching the flow of the sentence in the fourth example makes it lose its meaning: "تأملوا في الصفقة التي عقدتموها: سجن للحياة وفردوس للموت" is translated as **“Look at the deal you’ve made**!” Amplified by the loudspeaker, his shriek tore through every breast in the Lane of Many Heads. “**A prison for life and a paradise for death!”** (p. 33). The translation has addition which is not needed; a better translation is: “Look at the deal you’ve made! A prison in life and a paradise in death”.

The translators change the meaning in the fifth example; the meaning of **(حار بارد)** in Arabic is used to describe a person as “cruel”, but it is translated as “hot cold” (p. 162). The last example has expressions that breach the system of the TL. For example, the word “only” can be neglected without any difference in the meaning. Changing a sentence into a question without applying the rules of forming a question is considered a violation of the structure of the TL.لا أقدر على السدانة، فأنا قائمة على قلب قُصَيّ is a declaration sentence, but “how I can assume responsibility for the Kaaba when I am already responsible for Qusayy’s heart?” is a question that does not follow the correct structure of a question. Consequently, the translation breaches the system of the TL by either changing the voice, breaching the structure, selecting ineffective choices or adding unwanted adverbs.

3.2 Assessing the Strategies Applied in Translating Culture Specific Expressions

3.2.1 Ghazala’s Strategies of Translating Culture-specific Expressions

Cultural translation aims at rendering the ST transferring the same effect on the target reader. Translators face many challenges as the SL and TL are different in their cultures; the

dissimilarity in the cultures of the two languages makes the process of translating difficult. The most common problems in cultural translation are style, proverbs and idioms (Ghazala, 2014, p. 144). Translators can select the effective strategy for the target readers to enjoy the text as much as the readers of the ST; translators can also combine two procedures or more to transfer the same meaning and effect.

3.2.2 Idioms and Proverbs

Idioms and proverbs are special and fixed phrases. They have a special meaning that cannot be understood from the direct, surface meaning of their words, nor from their total meaning when taken together. They have a single lexical and grammatical form and word order that cannot be changed (Ghazala, p. 128). According to Ghazala's, if idioms are translated directly, they should be understood indirectly. He adds that if indirect idioms are translated literally, they are funny or quite strange. Baker states that many idioms and proverbs are a part of figurative language, and they are not meant to be taken literally and directly, but non-literally and indirectly. Baker defines idioms as frozen patterns and their meaning cannot be deduced from the words, while that proverbs have fairly transparent meanings. Therefore, these expressions have to be taken as one unit to establish meaning. The table below shows the strategies applied in translating idioms and proverbs in Alem's *The Dove's Necklace.*

Table 9: Strategies of Translating Cultural Expressions

	Expression ST	**Translation TT**	**Strategy**
1	صبابة الشاي ص١٥	The tea lady (p. 18)	Paraphrase
2	فاطمة كانت تنهض من سقطتها حين وقعت يد أبيه على أقرب أداة، دلة القهوة، **وسُمِعت تلك الضربة المبطنة**، ص١٨.	Fatima was getting to her feet when his father seized the first thing he could find, a coffeepot: **whack** (p. 20).	Omission

	Expression ST	Translation TT	Strategy
3	يوسف **قلبه خفيف**، رأى الموت تحت جداره وطار. ص١٩	Yusuf **gets scared easily**, that's all. He caught a glimpse of death on his doorstep and ran away (p. 21).	Cultural correspondence
4	ولدي **عجن التاريخ وخبزه وهضمه** بامتياز ودرجة شرف من جامعة أم القرى. ص١٩	My son **eats, sleeps, and breathes history**, he graduated from Umm Al-Qura University with honors (p. 21).	Cultural correspondence
5	مشبب رفيقة **دينه وديدنه** مكة وخوافيها. ص١٩	Mushabbab's one of his friends. That boy's **all about** Mecca and its secret (p. 21).	Cultural correspondence
6	ادخل على عائشة، في علبة بجوف علبة، **كونها وكيانها** شاشة كمبيوترها. ص١٩	Whenever I visit Aisha, I see her sitting clammed up with her computer in that tiny room of hers- as if it's **her entire world**! (p. 21)	Cultural correspondence
7	**كيف تتوقعين من رجل أن يكون قصاصة بيضاء موجهة إليك.** الرجل الذي وعدتك به ضاع مني، ونُزِعَت من رأسه القوابس. ص٢٥	**How can you expect a man to be nothing more than a white scrap addressed to you?** I've lost sight of the man I once promised you I'd be; his head's been unplugged. (p. 26)	literal
8	أهل مكة **حِدلِق بِدلِق فلفل يحرق،** تُجَّار بالسليقة يبيعون حتى الظِّل والنسمة، **ويبرقعونك بخَلاَص أمك**. ص ٢٦	Meccans are **slippery and sly, hot pepper that brings tears to the eye**. They are born businessmen who'd sell you the shade and the breeze. Never mind wool, **they'll pull your own mother's placenta over your eyes**! (p. 28)	Paraphrase
9	**لكم أنا عطشان، وأبوك الذي اختار في هذا القيظ ألا ينام!** على أحر من الجمر للخرقة السوداء على منورك؟؟؟ (تقول لي: أبي يغيب	**God, I'm so thirsty! And for some reason your dad chose not to take a nap today even though it's**	Addition

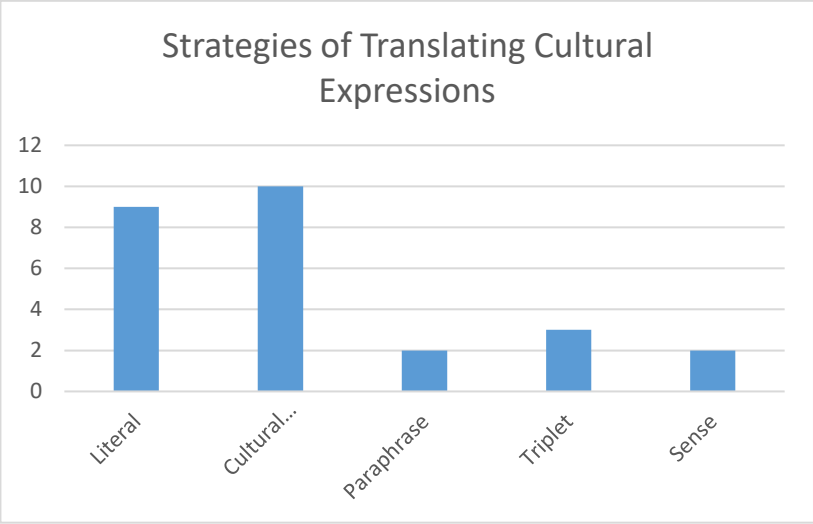
	Expression ST	Translation TT	Strategy
	لدهر) ص٢٧.	**sweltering.** I am desperate to see that black rag at your window telling me: My father's gone out, for … ever (p. 29).	
10	أشعر بأنني مسكونة بامرأة من حجر. نجاتي في الكتابة **إليك. ص٥٤**	I feel like there's a woman made of stone inside of me. My salvation lies in writing **to her** (p. 52).	literal
11	(**ورقة المحرم**: أسمح بسفرها وأتعهد بعودتها). هذه الورقة تثير كل **السلاطنة والصولجانات** في عروق الرجال. ص١٦٦	**Guardian's consent**: "I allow this woman to travel and vouch that she will return". That form gets men's blood pumping with visions of **rulership and regalia** (p. 151).	Cultural correspondence
12	أخت خليل تسكن **رباط ولايا** الحاج السلحدار. ص ١٧٥	She lives in **Hajj Silahdar's home for the destitute** (p. 158)	Sense
13	**يودها وتوده** ص ١٧٥	**He adores her and she adores him**. (p. 158)	Sense
14	خليل **انعجن بالقسوة**، حتى حبه قسوة، في هذا العمر أراد أن يحبسني (حار بارد) لكن أنا وبعد الحريق زهدت هذه الدنيا الجديدة، ما لي فيها جلد، قلت **أركع وأسجد** وأخدم أخواتي. ص١٨٠	Khalil was **ground down hard**. He's severe in his affection, too, though. Even at that age, he wanted to imprison me hot cold, but after the fire I forswore this new world-I just couldn't endure it. I decided I'd kneel and pray and serve my sisters instead (p. 162).	Cultural correspondence Literal
15	ها أنا عزباء، لا تزوجت **ولا دخلت دنيا**، وانتظر هنا في قفص خروج جنازتي، الموت ألِفَني وألِفته من ذلك العمر. ص١٨١	And here I am, a spinster (p.163). I never married **and never ever went out into the world**, and I am waiting here in my cage for my funeral procession to set off Death and I know each other pretty well after	Literal

	Expression ST	Translation TT	Strategy
		all this time (p. 163).	
16	**أنا شوري في كوري**، رحمة الله على سبحاني. ص٢٠٧	**I'm my own woman**. God have mercy on anyone who tries to tie me down (p. 185).	Paraphrase / sense
17	**يا حليلها ويا غندرتها ويا شبابها، أبو فروة بقشرتها، مولعة**. ص٢٠٧	**She is so beautiful, so sexy, so young. She's one of a kind, she's a star!** (p. 186).	sense
18	**سوسة في طحين.** لعنة شؤم، تفسد عقول الصغار قبل الكبار. حرصت ألا تخالط ابنتي. ص٢٣٦	**She's a weevil in the flour barrel**, that one. She's a curse. She corrupts the children first and then the adults. I was always careful not to let her near my daughter (p. 210).	Literal
19	**من السما للعمى**. ص٢٤٥	**From the sublime to the ridiculous (p. 217)**	Cultural correspondence
20	**يمني قام، خرق الشام، يبغاله عش بريال ونص.** ص٢٦٥	**"A Yemeni got up, his compass pointing north, he needs a nest to stick it in but he hasn't got a dime!"** (p. 236)	Triplet (translation, literal & transliteration)
21	يا هلا ويا غلا بوجه قد حلا، يا حصى الحجاز ويا ترابها **رحب بزين المكلا**. ص ٢٧٠	Welcome, priceless ornament, exquisite face, may the Hijazi earth **welcome the beauty of al-Mukalla**! (p. 239)	Triplet (translation, literal & transliteration)
22	يا ولدي لا تدخل قبرك **حطبة جافة**. ص٢٧١	Son, don't go to your grave a **dried-out stick**! (p. 241)	Literal
23	بنت المخرج ضفيرتها **جذع نخلة للكاحل، بنت العسيري** ملفوفة كغصن بان وصدرها رمان بلدي. ص٢٧٢	Al-Mukharrij's daughter, her braids are **as thick as a palm trunk and reach down to her ankles … Al-Asiri girl as curvy as a moringa branch and has breasts like home-grown pomegranates … (p. 242).**	Triplet (translation, literal & translitration)
24	**صب أم خلقة رب.** ص ٣٠٠	**Beauty sculpted by**	Paraphrase

	Expression ST	Translation TT	Strategy
		hand or by God Himself? (p. 265)	
25	**جرَّسونا**. ص٣٣٣	**"They have disgrace us!"** (p. 294)	Cultural correspondence
26	**لا تدل البديوي على بابك يا عذابك**. ص٣٧٣	**I've obviously spoiled you then (p. 325)**	Cultural correspondence
27	**أهل مكة حمام، وأهل المدينة قماري**، وأهل جدة غزال. ص ٤٤٤	**Meccan folks are doves, Medinans turtledoves, and the people of Jeddah are all gazelles … (p. 382).**	Literal

The table below summarizes some of the strategies applied to the translation of culture-specific expressions in Alem's *The Dove's Necklace:*

Literal	Cultural correspondence	Paraphrase	Triplet	Sense
9	10	2	3	2



The bar chart shows that the strategy applied most in translating culture-specific expressions is cultural correspondence, and then literal translation comes as the second commonly used strategy to compensate for the untranslatable terms and expressions. Paraphrase and sense are used equally. Triplet is used to solve the problem of unequivalent

proverbs such as .يمني قام، خرق الشام، يبغاله عش بريال ونص It can be concluded that the translators applied different methods to transfer the meaning and effect of the culture terms that have no equivalent in the TL, so they used the general sense and paraphrase to give an approximate meaning.

3.3 Assessing the Translation of Religious Expressions

Table 10: Strategies Applied to Translating Religious Expressions

	Expression ST	**Translation TT**	**Strategy**
1	هذا هو **الرحم المقدس** الذي **نذرت نفسي للذود عن شرفه**. ص١٩	**This is the sacred womb whose honor I swore I'd protect** (p. 21)	Literal Paraphrase
2	لا حول ولا قوة ص١٩	Goodness me (p. 21)	Cultural correspondence
3	لا يفارقه وجه فاطمة بصنبور الدلة يغور في جبهتها، وقناع الدم الذي سقط فجأة ليغطي الوجه والعنق، وسبابة أبيه مهددة: "أختكم ماتت بأزمة ربو .." أعقب ذلك قيام والده بحرق ثوبه، **ثوب الأعياد وصلوات الجمعة**. ص١٨	Nasser had never been able to shake the sight of the coffeepot spout piercing Fatima's forehead, the channel of blood that suddenly sprouted out over her face and neck, his father's threatening finger: "Your sister died of an asthma attack …" His father burned that robe, **the one he used to wear for holidays and Friday prayers** (p. 20).	Paraphrase
4	هذا هو **الشيطان الرجيم** يتكلم. ص٣١	That's the voice of **Satan** himself speaking! (p. 32)	Cultural correspondence
5	**"خافوا على دينكم، الشيطان يسكن في جسد هذا الولد الملعون، اقذفوه إلى الجحيم**، لا تأخذكم به رأفة." ارتجفت يده **بمسبحته السوداء** تحرض المسعفين ورجال الشرطة على **إجلاء الشيطان، ص٣٣**	**"Fear for your religion! The devil has taken over the body of this cursed boy. Cast him into hell!** Show him no mercy!" **His hand trembled as he grasped his black prayer beads,** urging	literal

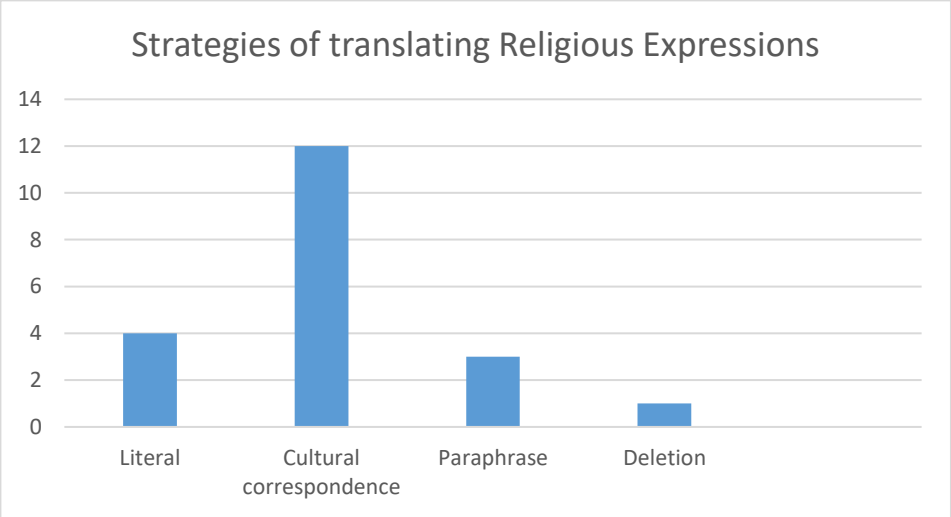
	Expression ST	Translation TT	Strategy
		the paramedics and policemen to **expunge the satanic presence (p. 33).**	
6	**"زبانية** ورجع صداه الإمام داوود: **إبليس، ومن اظلم ممن منع مساجد الله أن يذكر فيها اسمه وسعى في خرابها .. لهم في الدنيا خزي .." ص٣٣**	**"He is an angel of hell,"** echoed Imam Dawoud. **"Who is more wicked than he who seeks to destroy God's mosques and prevent worshippers mentioning His name therein? Only disgrace awaits such people …" (p. 34)**	literal
7	رمقتني العصا بخوف ربما أو(قَرَأت الفاتحة على روح أبي)، بينما انتشلتها من رقدتها بالماء لأتركها على الرف هناك يمين المدخل تتشقق عطشاً. **ص٥٤**	**Maybe** the cane gave me a frightful look (or maybe it recited the fatiha for my father's soul) as I walked over, picked it up out of the water, and set it on the shelf to the right of the entrance, leaving it panting with thirst (p. 52).	Cultural correspondence
8	**يا قيوم ص ٩٠**	**God Everlasting** (p. 84)	Cultural correspondence
9	ينفجر صوت جمعي مكتو بالوجد يستنجد: (**مدد**) ١٦٤	Then the entire group, in the painful throes of passion, prayed in one explosive voice: "**Give us strength**!" (p149).	Paraphrase
10	انا وهو كنا شحمة على نار ... وننقلب **يا نار كوني برداً** في تلك اللحظات من العقاب. ص ١٧٩-١٨٠	**The two of us got on like a house on fire, but sometimes during the punishments the fire would go out (p. 162).**	Cultural correspondence Paraphrase
11	**يا الله يا كريم**، تنكة ذهب **وبنت الحلال**. ص١٨٢	**Oh generous Lord, a pot of gold and a righteous girl (p. 164).**	Cultural correspondence Cultural correspondence

	Expression ST	Translation TT	Strategy
12	**الشياطين** تصفد في رمضان، **فأيما إثم** نرتكبه في هذا الشهر هو ثمرة عبقريتنا. نطبخه ونُسأل عنه بلا عون من **إبليس** ص٣٢٦	All the **demons** are chained up in Ramadan, so **any sin** we commit during that month stems from our own impulses. It's ours and ours alone and we'll be held accountable for it (p. 287).	Literal Literal Deletion
13	**إبليس** ص ٢٢٧	You **devil**! (p. 202)	Cultural correspondence
14	**يا الله** ص٢٥٣	**God** (p. 225)	Cultural correspondence
15	**الله اكبر** ص٢٥٣	**God is the Greatest** (p. 225).	Cultural correspondence
16	**العياذ بالله** ص٢٣٦	God help us (p. 209)	Cultural correspondence
17	**ستر الله علينا** ص٢٣٦	Lord help us (p. 210)	Cultural correspondence

Alem's *The Dove's Necklace* is all about Mecca, the city which is considered the symbol of Islam, which Muslims from all over the world visit to perform the pilgrimage. Thus, the novel is full of religious words and expressions. Most of these expressions are translated literally. For example, the expression **الرحم المقدس** is translated as the sacred womb, **زبانية إبليس** becomes "angel of hell" (p. 34), and **الشيطان يسكن في جسد هذا الولد الملعون** becomes **"**The devil has taken over the body of this cursed boy" (p. 33). Also, **يا الله يا كريم** translated into "Oh generous Lord" (p. 164). In قَرَأَت الفاتحة على روح أبي, the word الفاتحة is transliterated: "maybe it recited the *fatiha* for my father's soul" (p. 52). However, some expressions are translated by using their equivalent in Christianity. For instance, لا حول ولا قوة is translated as "Goodness me" (p. 21), **الشيطان الرجيم**, "Satan" (p. 32), and **يا قيوم ,**

“God Everlasting” (p. 84). The table below illustrates a summary of some of the strategies applied in the translation of religious expressions in Alem’s *The Dove’s Necklace:*

Literal	Cultural correspondence	Paraphrase	Deletion
4	12	3	1



The bar chart shows that the strategy applied most in translating religious expressions is cultural correspondence; then literal translation is the second highest. Paraphrase comes in the third rank to compensate with the untranslatable religious terms and expressions. Deletion is used when the omission of the word or phrase does not affect the whole meaning as it can be comprehended from the context. It can be concluded that the translators applied different methods to transfer the meaning and effect of religious terms that have no equivalent in the TL, so they used the cultural correspondence to give a near approximate meaning.

3.4 Lexis

3.4.1 Material Culture

3.4.1.1 Dress and Clothes

Table 11: Dress and Clothes

	Dress and Clothes ST	Translation TT
1	ثوب الأعياد وصلوات الجمعة. ص١٨	that robe, the one he used to wear for holidays and Friday prayers (p. 20)
2	السفساري. ص ٢٨	White cloaks (p. 30)
3	غتر . ص٤٥	Headscarves (p. 43)
4	عباءتها. ص٥٧	*Abaya* (p. 55)
5	قفازات. ص٥٧	Gloves (p. 55)
6	بسطات ملابس. ص٦٢	Improvised clothing stalls (p. 58)
7	عباءتها السوداء ص٢٦٩	Black *abaya* (p. 239)
8	طرحة. ص٢٧٠	Headscarf (p. 239)
9	شرشف ص١٧٨	Scarf (p. 160)
10	زي الوحدة الأحمر الأبيض. ص١٨١	The red and white *wihda* uniform(p. 161)
11	السديريات الحجازية. ص٢٣٣	Hijazi waistcoats (p. 207)
12	الكوافي المصندقة. ص٢٣٣	Cloth caps (p. 207)
13	غترهم المرقطة بالأحمر. ص٢٣٣	Red checkered headscarves (p. 207)

Alem's *The Dove's Necklace* contains a large number of words that are used globally; however, the novel mainly represents the Saudi society, especially Mecca. The Islamic dress is inseparable from the Saudi culture. Table 11 lists several kinds of dress and clothes mentioned in the novel. For example, , the words غتر & طرحة are translated both as Headscarf (p. 239) & its plural "Headscarves" (p. 43). Also, the word شرشف which is a cover for women similar to طرحة is translated as a "scarf" (p. 160). The cultural dress for women عباءة is transliterated as *abaya* (p. 55). A translation couplet is applied in translating السديريات الحجازية as the adjective الحجازية is naturalized and the noun السديريات is translated to become Hijazi waistcoats (p. 207). Similarly, the phrase زي الوحدة الأحمر

الأبيض is translated using the same strategy: "The red and white *wihda* uniform" (p. 161). Thus, the translators use a variety of strategies in transferring the meaning of dress and drinks.

3.4.1.2 Drinks and Foods

Table 12: Drinks and Foods

	Drinks and Foods ST	Translation TT
1	الطحين. ص١٢	Flour (p. 15)
2	الأرز. ص١٢	Rice (p. 15)
3	القمح. ص١٢	Wheat (p. 15)
4	الشاي. بالحليب ص٢٦	Tea with milk (p. 27)
5	النعناع. بالصنوبر ص٢٦	Mint with pine nuts (p. 27)
6	القهوة الثقيلة. ص٢٦	Strong coffee (p. 27)
7	سڤن أب. ص٢٦	Seven-up (p. 27)
8	بوم بوم. ص٢٦	Boom boom (p. 27)
9	بايسون. ص٢٦	Bison (p. 27)
10	بيبسي. ص٢٦	Pepsi (p. 27)
11	أرز بسمتي. ص٢٦	Basmati rice (p. 27)
12	عجين رطب. ص٢٨	Damp and dough (p. 30)
13	شطيرة الجبنة. ص٥٠	Cheese sandwich (p. 49)
14	حزمة الجرجير. ص٥٠	Greens (p. 49)
15	طبق الخيار. ص٥٠	Cucumber (p. 49)
16	الخبز الصامولي. ص٥١	Baguette (p. 49)
17	لحم الشاورما. ص٥١	Shawarma (p. 49)
18	طبخات الأيدي الغريبة. ص٦٢	The cooking of strangers (p. 58)
19	جرة الفول المدمس. ص٧٧	Fava beans (p. 72)
20	السمن البلدي. ص٧٧	Homemade ghee (p. 72)
21	المعصوب. ص٧٧	Masoub (p. 72)
22	اللقيمات. ص٧٧	Doughnut (p. 72)
23	لحمة الرأس. ص٧٩	Sheep's head meat (p. 74)
24	اللسان. ص٧٩	Sheep's tongue meat (p. 74)
25	البقلاوة. ص٢٣٣	Baklava (p. 207)
26	الترمبة. ص٢٣٣	Fried doughballs (p. 207)
27	الحلقوم المعجون بالفستق. ص٢٣٣	Turkish delight along with ground pistachio (p. 207)
28	خبز الشريك. ص٢٢٦	Shurayk bread (p. 202)
29	الحلقوم. ص٢٥١	Turkish delight (p. 232)

	Drinks and Foods ST	Translation TT
30	حلوى السرايا. ص٢٥١	Halava, palaces (p. 232)
31	السمن البري. ص ٢٧٠	Butter (p. 239)
32	الجالاكسي ٢٧٠	Galaxy (p. 240)
33	قات. ٢٧٠	Qat (p. 240)
34	محلب. ٢٧٠	Mahaleb (p. 240)

In translating drinks and foods, translators find no difficulties in words like “coffee” and “tea” because they are universal words. The problems occur when some names of drinks and foods are cultural and not known to everyone. Newmark (1988) defines “Universal Words” as being common in all cultures (p. 97). Therefore, الشاي بالحليب, القهوة الثقيلة, سفن أب, and بيبسي are translated as “Tea with milk” (p. 27), “Strong coffee” (p. 27), “Seven-up” (p. 27) and “Pepsi” (p. 27), respectively. On the other hand, the drinks and foods that are related to Mecca and that are not known globally are transliterated. For example, بوم بوم, لحم الشاورما, المعصوب, البقلاوةand حلوى السرايا are transliterated as “Boom boom” (p. 27), “Shawarma” (p. 49), “Masoub” (p. 72), “Baklava” (p. 207), and “Halava, palaces” (p. 232). In translating some foods, a translation couplet is applied. شطيرة الجبنةis translated as “Cheese sandwich” (p. 49). Also, الحلقوم المعجون بالفستقis translated as “Turkish delight along with ground pistachio” (p. 207). To sum up, transliteration is applied widely in translating food and drinks related to Mecca because they are considered cultural words that are untranslatable.

3.4.1.3 Furniture

Table 13: Furniture

	Furniture Item ST	Translation TT
1	زير. ص١٤	Vat (p. 17)
2	مقعد متآكل. ص١٤	Rotten chair (p. 17)
3	أريكة منقورة. ص١٤	Soggy couch (p. 17)
4	السجاد المهتريء. ص١٤	Threadbare carpets (p. 17)
5	السجاجيد. ص٢٦	Prayer rugs (p. 27)
6	خزانة الثياب البلاستيكية. ص٤٠	A plastic wardrobe (p. 39)
7	فراش محشو بقطن صلب. ص٤٠	A hard cotton-stuffed mattress (p. 39)
8	جهاز التكييف. ص٤٤	The air conditioner (p. 43)
9	المروحة. ص٤٤	The fan (p. 43)
10	اللوحات. ص٤٦	Paintings (p. 45)
11	فوطة. ص٥٠	Towel (p. 49)
12	قطن الوسائد والملاءات ص٥٠	The cotton of the pillowcase and covers (p. 49)

Alem's *The Dove's Necklace* includes some universal furniture such as bed and chair; the phrase جهاز التكييف is translated as "The air conditioner" (p. 43), and المروحة is translated as "The fan" (p. 43). The word زير which is known in the Arab culture is translated as "Vat" (p. 17). The phrases مقعد متآكل, أريكة منقورة, السجاد المهتريء and خزانة الثياب البلاستيكية are translated as "Rotten chair" (p. 17), "Soggy couch" (p. 17), "Threadbare carpets" (p. 17), and "plastic wardrobe" (p. 39), respectively. The word السجاجيد, which is understood from the context as mats that Muslims use when they pray, is translated as "Prayer rugs" (p. 27). Table 13 lists some universal and cultural furniture items which are translated by using the equivalent in the TL.

3.4.2 Names

Table 14: Names

	Names ST	Translation TT
1	عبد اللطيف. ص٥	Abd al-Lateef (p. 9)
2	جرهم والعماليق. ص٧	The tribe of Jurhum and the Amalekites (p. 11)
3	أبو الرووس. ص٧	The Lane of Many Heads (p. 11)
4	درب المساكين. ص٨	Wretches' Lane (p. 12)
5	درب الجنائز. ص٨	Funeral Lane (p. 12)
6	متسولو اللقمة. والخرقة ص٨	Beggars (p. 12)
7	الدراويش. ص٨	Dervishes (p. 12)
8	منشدو المدائح المستجدين لحقوقهم. ص٨	Other unsavory types (p. 12)
9	آل شيبة. ص٩	The Shayba clan (p. 13)
10	الأغوات. ص٩	The attendants (p. 13)
11	سوق الصاغة. ص٩	The jewelers' market (p. 13)
12	معاذ. ص ١٢	Mu'az (p. 15)
13	كوثر. ص ١٣	Kawthar (p. 16)
14	النزاح. ص ١٣	Yabis the sewage cleaner (p. 16)
15	عزة. ص ١٣	Azza (p. 16)
16	عطرة. ص١٧	Etra (p. 19)
17	ناصر. ص١٧	Nasser (p. 19)
18	يوسف. ص٢٦	Yusuf (p. 28)
19	الحجبي. ص٢٦	al-Hujubi (p. 28)
20	مزاحم. ص٣٣	Muzahim (p. 33)
21	عائشة. ص٣٦	Aisha (p. 38)
22	مشبب. ص ٦٢	Mushabbab (p. 58)
23	يسرية. ص١٧٥	Yousriya (p. 158)
24	الحاج السلحدار. ص١٧٥	Hajj Silahdar (p. 158)
25	خليل. ص١٧٥	Khalil (p. 158)
26	تيس الاغوات. ص١٩٥	The Eunuchs' Goat (p. 174)
27	أو التركي. ص١٩٥	Turk (p. 174)
28	أو صالح. ص١٩٥	Salih (p. 174)
29	النخولي. ص١٩٥	Defiler (p. 174)
30	مرمرة. ص١٩٥	Marbleskin (p. 174)
31	حميد العشي. ص ٢٦٨	Hamid al-Ashi (p. 238)
32	أم السعد. ص٢٦٨	Umm al-Sa'd (p. 238)
33	جميلة. ص ٢٦٩	Jameela (p. 239)
34	عوج بن عنق. ص٢٩٠	Awaj ibn Anaq (p. 256)
35	الشيخ الصبيخان. ص٢٩٨	Sheikh al-Sibaykhan (p. 263)

The names mentioned in Alem's *The Dove's Necklace* are translated differently. Some names are transliterated. For example, الدراويش, الحاج السلحدار, and الشيخ الصبيخان are translated as "Dervishes" (p. 12), "Hajj Silahdar" (p. 158) and "Sheikh al-Sibaykhan" (p. 263), respectively. Some phrases are paraphrased and explained; for instance, أبو الرووس is translated as "The Lane of Many Heads" (p. 11), and النزاح is translated as "Yabis the sewage cleaner" (p. 16). Other phrases are summed up in a word or words in the TL that give the same meaning. The phrase متسولو اللقمة والخرقة is translated as "Beggars" (p. 12) and منشدو المدائح المستجدين لحقوقهم becomes Other unsavory types (p. 12). All proper nouns such as عبد اللطيف, معاذ and يوسف are transliterated "Abd al-Lateef" (p. 9), "Mu'az" (p. 15) and "Yusuf" (p. 28). Some names are translated by adding more explanation (a qualifier). For example, جرهم والعماليق becomes "The tribe of Jurhum and the Amalekites" (p. 11) and آل شيبة becomes "The Shayba clan" (p. 13). In conclusion, translating names in Alem's *The Dove's Necklace* required applying different strategies such as transliteration, and explanation.

Applying House's Model of Translation Quality Assessment to examine the translation of different types of culture-specific and religious expressions proves that the translation is of good quality. The comparison between the language of source text (ST) and that of the target text (TT) shows that the translation is classified as covert: natural target language, fairly free translation. Identifying the strategies applied in the TT shows that the effective strategies of translating the same expressions based on Ghazala's strategies (2014) are "cultural equivalent", "cultural correspondence", "transliteration" and "paraphrase". The translators maintain the same connotations of the cultural terms.

Chapter Four: Findings and Recommendations

4.1 Findings of the Study

Literary translation is a type of translation whose STs are fiction. It includes translating novels, short stories, poems and plays. It differs from other types of translation since its main principles are the communicative and aesthetic functions. According to Bahaa-eddin Hassan (2011), "Translation plays an important role in increasing awareness and understanding among diverse cultures and nations. Literary translations in particular help these different cultures reach a compromise" (p. 2). He argues that literary translators convey linguistic, pragmatic and cultural elements from ST to the TT. However, some problems occur when they do not convey the cultural elements (pp. 2-20). Literary works are artistic, so they impact the readers, and this impact has to be transferred to the TR via translation.

Literary translators go through many stages to produce high quality of translation. They not only interpret the denotative meaning of the sentences: grammar, lexis and structure but they also render the connotative meaning: the intended meaning or the pragmatic meaning behind these elements of language. Bassnett and Lefevere argue that the focus of translation has turned to the cultural approach, which calls for the transfer of culture from the ST to the TT (p.45). They justify this turn in translation by the fact that language is determined by people's culture. Therefore, culture has to be transferred to the TR since it is part of the language.

Many scholars argue that cultural translation is problematic. Bassnett confirms that literary translators face the problem of untranslatability (p. 137). She states that the lack of equivalents of culture-specific concepts can hinder the translator from conveying the meaning and effect of these concepts. Also, Hans Vermeer says that the STs that sprout from the culture of the SL are not easy to translate. The main reason of this difficulty is the cultural

gap between the language of the source text and that of the target text (p. 222). Thus, cultural differences between the ST and the TT can result in problems in translation.

Cultural translation necessitates knowing the areas that show the differences between the SL and the TL. According to Vinay and Darbelnet , these areas are foods and drinks, clothes, jobs, titles and professions (p. 84). In addition to these materials, currency, organizations and institutions can represent elements of culture. All these terms can illustrate the differences between two communities, and sometimes they are difficult to translate because of their specific meaning in one community and not in the other. The meaning of these words is largely derived from its culture. Consequently, transferring the culture in translation is inseparably based on the translator's choice of equivalence.

The significant problems in cultural translation are, first, not finding effective equivalents. In other words, this means when words and expressions in the SL do not have counterparts in the TL. Another problem, according to Wu (p. 124), arises when one word in the SL can be applied to many words in the TL. For example, the word "uncle" could be the "brother of the mother" or the "the brother of the father". It is vital to keep the original meaning and effect of the ST in the TT to eliminate the cultural gaps in translation. Hence, effective cultural translation requires a skillful translator who is not only bilingual but also bicultural with a wide knowledge of the words in the ST, their connotation and emotive aspects.

This thesis applied House's Model of Translation Quality Assessment to evaluate the English translation of Alem's *The Dove's Necklace,* translated by Katherine Halls and Adam Talib . The two texts, ST and TT, were compared to highlight the mismatches or errors in translation. The focus of the analysis is lexical, syntactic and textual to categorize the errors as covertly erroneous errors or overtly erroneous errors. Then the translation is categorized as either overt translation or covert translation.

House's Model is known for its focus on the textual and contextual meaning. Shabnam Shakernia states that this model is the most commonly used in the field of translation as it evaluates how culture is rendered in the TT. It also assesses the transference of the pragmatic meaning to the TT. One of the advantages of House's model is that it helps the critic to shed light on the problematic area of the dimensions of a text to think of the effective choice of lexical items adequate to the ST's culture. Comparing the ST to the TT helps to recognize the function of the text through linguistic materials in the set of situational constraints. Any deviation of these limitations lead the text to have covertly erroneous errors and any mismatches of the denotative meanings of ST and TT elements cause overtly erroneous errors. Covert translation transfers the culture of the ST to the TR; however, overt translation is overtly a translation not a second original. This thesis hypothesized that novels as literary works are translated covertly and it applied House's Model to evaluate the English translation of Alem's *The Dove's Necklace.*

4.1.1 Findings Based on the Research Questions

Based on the research questions, the study arrives at the conclusion that the translators' choice of lexis affects the quality of their translation. This thesis concludes that the quality of literary translation can be assessed as there are some models in the field of translation that can be applied to evaluate translation from Arabic to English. One of the commonly applied models is House's Model of translation Quality Assessment . According to this model high quality translation conveys the special cultural quality from one language to another. This transmission of culture enables TRs to know the language of the ST. Therefore, literary translators are required to be familiar with the culture of the ST and that of the TT (House, pp. 9-20). The model compares the lexis, syntax, social attitude and tools of coherence and cohesion in both texts to identify any mismatches.

The other two models are Jan Pedersen's Taxonomy Extralinguistic Culture-bound References (2007) and Newmark's Taxonomies of Cultural categories. Pedersen's model examines the translation problems caused by Extralinguistic Culture-bound References (ECR). Pedersen's model suggests three elements in translating cultural terms. The first element is retaining the formula of SL language, so the TT includes loan words, quotes or "transliteration" (Catford, p. 66). The second one is specification: explaining SL items to eliminate ambiguity. The third element is direct translation, transferring the semantic SL by using calque and shifted direct translation. However, Newmark's model focuses mainly on translating metaphor, so it can be used more to evaluate translating poetry than novels. Some scholars argue that House's model is hard to apply, and others believe that the "functional equivalence", which the model is on, is not adequate in translation (Reiss and Vermeer, 37). However, I think the revised version of the model is a reliable guide to assess the English translation of Alem's (2012) *The Dove's Necklace* since the model considers the textual and contextual elements, which answers the second question of the thesis.

Based on House's model, it can be concluded that the English translation of Alem's (2012) *The Dove's Necklace* by Katharine Halls and Adam Talib is effective. The novel is 474 pages and only a few words were omitted from the translation. These words were mainly adjectives, the omission of which did not affect the meaning that much. Also, there were some phrases that had slight change in meaning. However, comparing the ST, طوق الحمام to the TT, *The Dove's Necklace* results in finding no significant change in meaning between the two texts, which confirms the fact that the translation strategies are effective. The only major distortion of meaning was in translating few deictic expressions, and this is not a significant error in translating this large number of pages. Even the breach of the language system did not affect transferring the meaning and effect of the ST to the TT. Although some words and

expressions can be translated more effectively if the translators selected lexis that are more expressive, the overall choice of lexis and grammar is of high quality.

The second finding is that the translators of Alem's *The Dove's Necklace* applied cultural correspondence to transfer the meaning and the effect of culture-specific expressions. They used exactly the same correspondent expressions in the TL. They also used literal translation to compensate for the untranslatable terms and expressions. In addition to cultural correspondence and literal translation, they used paraphrase and sense equally. They explained the culture-specific expressions shortly to compensate for some meanings, and in other expressions they gave the general meaning of the expression ignoring the cultural charge of an SL term. This strategy is applied when there is no cultural equivalent in the TL. The translators also applied triplet to solve the problem of proverbs that have no equivalent. Thus, the translators applied different methods to transfer the meaning and effect of the cultural terms that have no equivalent in the TL.

The third finding is that cultural correspondence was also applied to translate religious expressions. Literal translation and paraphrase were used to compensate for the untranslatable religious terms and expressions. The translators also used deletion when the omission of the word or phrase did not affect the meaning. It can be concluded that the translators used a variety of strategies to convey the meaning and effect of religious words and expressions that have no equivalents in the TL, so they used cultural correspondence, literal translation, paraphrase and deletion to give the same or approximate meaning.

The final finding is that two strategies had been applied in translating dress and clothes in Alem's *The Dove's Necklace*. First, if the item is known universally, the equivalent in the TL was used; however, the items that represent the Saudi society and Islamic dress were transliterated. In addition to these two strategies, a translation couplet was applied in translating cultural phrases as they were naturalized and translated to transfer the meaning.

Also, translating drinks and foods like “coffee” and “tea” was easy because they are universal words, so their equivalents in the TL were used. Nevertheless, cultural drinks and food were transliterated. Similarly, universal furniture such as bed and chair were translated, but the specific words that are only used in the Arab culture were either naturalized or paraphrased.

4.2 The Research Limitations

One of the limitation of this thesis is the lack of prior research studies on assessing translation cultural terms from Arabic to English. Most of the prior studies that form the basis of the literature review and help lay the foundation for understanding the research problem investigated to assess the translation from English to Arabic or to other languages. Therefore, the research design of my thesis can be considered exploratory rather than explanatory. The findings can not be generalized to all Arabic novels that have cultural terms. Another limitation is that analyzing the lexical, syntactical and textual dimensions in both ST and TT is time consuming although it is of a great value. The comparison of the two texts serves to highlight the divergences between them; however, having more time, I would have examined the strategies the translators applied to convey the effect of metaphor and irony.

4.3 Recommendations

Assessing translation quality requires applying a systematic model that can help critics identify the mismatches between the ST and TT. Applying House’s modified model can help in identifying the lexis, syntactic, cohesive and coherent errors. Being equipped with sufficient knowledge about both the SL and TL cultures, translators can solve the problems of finding equivalents.

The best strategies to translate culture-specific expressions and religious expressions are cultural correspondence, naturalization, literal transliteration and paraphrase. It is

recommended that translation quality assessment models be uncomplicated, reliable and entirely bound to the aim of assessment. Consequently, certain models can be used to evaluate one text in order to focus not only on grammar, lexis and structure but also on style and images.

Translation schools should train students to compare translated texts with one another implicitly to draw their attention to possible errors in literary translation. This way can prepare trainees to avoid making the common mistakes in translation and familiarize them with effective strategies. Also, there is a need to produce more assessment models to the market to evaluate all types of translation.

4.4 Further Research

This thesis suggests conducting further research on the following areas:

- Translating more Arabic literary works that reflect different cultures to have sufficient materials for establishing stable approaches to transfer the effect of culture-specific expressions and religious expressions,
- Developing more translation quality assessment models relying on other approaches than the functional, and
- Evaluating the English translation of metaphor and irony as the most common images used in Arab literature.

Conclusion

Since different languages have different systems and cultures, transferring the meanings from one language to another necessitates conveying not only the meaning of the words and expressions but also the culture. Therefore, literary translators should master both

languages, SL and TL and should be aware of both cultures. However, sometimes some problems arise when there are no equivalences in the target language. This problem is defined as "untranslatability", and it is dealt with differently by translators. This thesis investigates the English translation of Alem's *The Dove's Necklace* to identify the strategies applied by the translators to solve the problem of translating culture-specific words and expressions such as idioms, proverbs, names and materials. The thesis also examines the effectiveness of these strategies.

The translators used many strategies to ensure the same effect on the TR; some of these strategies are loan words, specification or more explanation, direct translation to transfer, calque, and cultural correspondence among others depending on the type of problem. The researcher was guided by Ghazala's suggested strategies that can be applied to translating culture-specific expressions. The thesis also used House's Translation Quality Assessment Model to assess the efficacy of the translation. The model proved to be a reliable guide since it is frequently used among translation critics because it considers the textual and contextual elements of translation.

The findings of this thesis can also be used as a framework for critics who assess literary translation. The model's lack of specific weight for the different types of errors and mismatches between the ST and the TT makes the assessment to some extent not an objective one. Therefore, the subjectivity of the criticism can interfere in the final assessment of the quality of the translation. In spite of the limitations and the drawbacks of the model, it can be concluded that the translation is of a high quality as it has errors that rarely interfere in transferring the meaning and effect of the ST.

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