

# Maintaining Nubian Cultural Identity in Literary Translation: A Contrastive Analysis of Culture-Specific Items in two English Translations of Idris Ali's Dongola

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**DOI:** 10.21608/qarts.2025.344779.2129

مجلة كلية الآداب بقنا - جامعة جنوب الوادي - المجلد (33) العدد (67) إبريل 2025

الترقيم الدولي الموحد للنسخة المطبوعة ISSN: 1110-614X

الترقيم الدولي الموحد للنسخة الإلكترونية ISSN: 1110-709X

<https://qarts.journals.ekb.eg>

موقع المجلة الإلكتروني:

## **Maintaining Nubian Cultural Identity in Literary Translation: A Contrastive Analysis of Culture-Specific Items in two English Translations of Idris Ali's *Dongola***

### **Abstract**

The translation of culture-specific items (CSIs) in literary works plays a pivotal role in bridging cultural gaps and preserving cultural identity. This paper focuses on the translation of Idris Ali's *Dongola: A Novel of Nubia*, a seminal work in Nubian literature, into English. The novel's rich cultural context poses significant challenges for translators striving to balance cultural fidelity and audience accessibility. This paper also examines how two translators, Peter Theroux and Ahmed Hussein Khalil, rendered CSIs using domestication and foreignization strategies. It aims at analysing, comparing and contrasting the translation strategies employed by Theroux and Khalil in rendering CSIs in *Dongola*. Specifically, it identifies the types of CSIs in the novel, evaluates the translation procedures used by the translators based on Davies's (2003) taxonomy, and applies Venuti's (1995) domestication and foreignization framework to assess the cultural impact of their strategies. The study adopts a qualitative approach, analyzing a corpus of culture-specific items from *Dongola* and its two English translations. It employs Davies's taxonomy of translation procedures and Venuti's strategies to categorize and evaluate the translators' choices. Statistical tools are also used to measure the prevalence of each strategy. The analysis reveals that Theroux predominantly employs domestication, prioritizing accessibility for Western readers, whereas Khalil leans toward foreignization, preserving Nubian cultural identity. Both strategies have strengths

and limitations in effectively conveying the novel's cultural depth. This paper underscores the importance of cultural sensitivity in literary translation and highlights the role of translators' cultural familiarity in shaping identity. It contributes to the field of translating marginalized cultures and provides insights for future translations of culturally rich texts, promoting a balanced approach between fidelity and readability.

**Keywords:** Culture-Specific Items (CSIs), Translation Strategies, Nubian Identity

## 1- Context of the Study

The last two centuries have witnessed the emergence of culture as an influential area in translation studies. Durdureanu declared that "translation is seen nowadays as an important human action and the translator as a mediator between cultures" (2011, p. 1). Therefore, a successful translation can only be achieved by accurately rendering the cultural elements in the source text. Bassnett and Lefevere reported that "neither the word, nor the text, but the culture becomes the operational 'unit' of translation" (1995, p. 8). In practice, the process of translation is mainly based upon two activities: comprehension of the source text and representing or rewriting it in a different language. The deeper a translator grasps a text, the more accurate their translation will be.

In the translation process, one of the problems that the translator faces is finding a cultural equivalence for the culture-specific items and deciding which culture will prevail: The culture of the source language or the culture of the target language? According to Aghti (2005), various constraints are placed on the translators to achieve equivalence between the source and the target texts, such as the translators' poor knowledge of the two cultures involved. Examining translated works thus helps to understand the strategies adopted to solve some of the cultural problems that can be observed during the translation process.

*Dongola: A Novel of Nubia*, written by Idris Ali, is a masterpiece novel in Nubian literature that has grabbed the attention of not only Arab readers and scholars but also Western ones as well. Theroux, an American writer and translator, and Khalil, an Egyptian professor of English literature, produced two English translations of Idris Ali's *Dongola* with apparently different translation strategies. This study attempts to apply a critical

approach to the two English translations of Dongola in order to examine the translation strategies employed by the two translators in rendering culture-specific items (CSIs) and the problematic areas in the source language text (SLT). In addition, it determines to what extent each translator succeeded in transferring the intended meaning and cultural identity of the source text (ST).

## **2. Purpose and Scope of the Study**

The purpose of this paper is to examine how cultural elements unique to Nubian heritage are translated in Idris Ali's *Dongola: A Novel of Nubia*. By analyzing two English translations of the novel, the study also aims to explore the strategies employed by the translators, Peter Theroux and Ahmed Hussein Khalil, in rendering culture-specific items (CSIs). It seeks to identify the extent to which each translator prioritizes cultural fidelity or reader accessibility and to evaluate the effectiveness of their approaches in preserving the novel's cultural and emotional essence.

Thus, this paper focuses on analyzing culture-specific items in *Dongola* and their rendering in the two English translations. It categorizes these CSIs based on Newmark's taxonomy (2001) (e.g., material culture, social culture, and gestures) and evaluates the translation strategies using Davies's procedures (2003), which include preservation, addition, omission, globalization, localization, transformation, and creation. It also uses Venuti's domestication and foreignization framework (1995) to assess whether the translators adapted the cultural items for the target audience or preserved the original cultural aspect. The study is limited to comparing and contrasting the translation strategies and their impact on the cultural identity and literary integrity of the novel. It does not extend to the historical or political dimensions of

Dongola but emphasizes the cultural and linguistic aspects as they relate to translation studies.

### **3. Literature Review**

#### **3.1 Translation and Culture**

Translation is not merely transferring the direct meaning from one language into another, but more accurately, an integral process through which the translator decides to introduce his own language culture or faithfully convey the culture of the foreign language of the source, with the aim that the target language readers may enjoy reading foreign cultural aspects and offering them a ticket to travel to the source text community. Newmark (2001) argues that translation is rendering the meaning of a text into another language in the way that the author intended the text. In short, the meaning of a text should be the same as the author's aim when it is translated. On the other hand, translation, according to Shamma (2005), is the outcome of a complexity of circumstances that comprise the intervention of the translator and the choices they make in the large context of reception and the relation of the translated text to other texts in its natural environment. Applying only a linguistic approach to translation, therefore, is deemed vague since it neglects the broader aspects of translation, such as cultural and social ones.

"Translation no longer entails linguistic substitution or mere code-switching but a cultural transfer" (Snell-Hornb, 1989, p. 319). As a result, the translator should consider the act of translation more as a means of transmitting ideas, not only words, from one language to another. Focusing on the source and target cultures enables the translator to understand the cultural aspects of the SLT accurately and to represent these cultural aspects in the TLT in such a way that they are in harmony with the concerned culture in order to achieve

a good communicative message in the TLT. In short, being only bilingual is inadequate; the translator should be bicultural and supposed to be familiar with the author's intentions and readers' expectations.

### 3.2 Culture-Specific Items

CSIs are words and phrases attributable to cultural diversity. The notion of cultural diversity is undisputed; each country has its own culture that enjoys certain characteristics distinct, to a large or small degree, from that of the neighboring country. Therefore, there are so many cultures worldwide (O'Neil, 2006). There are no strict boundaries within the multiculturalism of the world's societies.

People from different cultures share common concepts but interpret them from various viewpoints and experiences, causing them to act in a way that can be considered irrational. According to Baker (1992), the source language (SL) item may express a concept that is totally unknown in the target language (TL). Such concepts can be abstract or concrete; they can be a religious term, a social tradition, or even a type of food. Thus, many CSIs appear each time two or more cultures come into contact. In this regard, Tymoczko (2002) comments that the unique features of the source culture are often encoded in specific lexical items for which there are no equivalents in the receptor culture.

CSIs conditioned by cultural diversity can be easily detected through the translations of literary writings available to a multicultural society through the numerous translations into other languages, which causes the clash between the cultures, as the reader with his own cultural identity reads the book from a slightly or completely different perspective. To identify and analyze CSIs in *Dongola: A Novel of Nubia*, it is essential to define the concept

of CSIs, outline their categories as proposed by many scholars, and bring to light their importance in literary translation.

There are various suggestions and approaches to the debates about translations of cultural units. Scholars and linguists have attempted to describe culturally associated words or phrases, even though the name of the concept is not clearly defined. Some scholars choose the term *culture-specific item* (Aixela, 1997; Davies, 2003), while others adopt the term *cultural words* (Newmark, 2001) or *culture-bound phenomena/concepts* (Baker, 1992). Other employed terms are *cultureme* (Nord, 1997), *culture-specific references* (Gambier, 2004), and *realia* (Robinson, 2003). The term "culture-specific item" (Davies, 2003, p. 68) is adopted by this study as the basic term.

Since scholars assign many different names to such cultural units, it is not surprising to know that they use various definitions that bear many similarities and differences to describe them. For example, Baker (1992) defines culture-specific concepts as "source-language words [that] express concepts totally unknown in the target culture" (p.21). Baker continues that such concepts may relate to religion, social customs, or a type of food. Nord defines CSIs as "a social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X" (1997, p. 34). Robinson argues that CSIs are "words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms—verbal or otherwise—of another" (2003, 171). Despite his widely accepted taxonomy, Newmark refrains from providing a specific definition of CSIs but reports that CSIs are seen as separate units, like items in a glossary (2010, p. 173). On the contrary,



Aixela (1997) believes that CSIs can only be identified with a clear indication of the ST.

### **3. 3. Venuti's Strategies of Domestication and Foreignization:**

The formal concepts of domestication and foreignization were introduced by Friedrich Schleiermacher in 1813. Schleiermacher argued that a translator must either "move the reader toward the author" or "move the author toward the reader" (as cited in Venuti, 2004, p. 49). These two strategies were named *Verfremdung* (foreignization) and *Entfremdung* (domestication). Foreignization aimed to deliberately retain the foreignness of the original, while domestication sought to adapt the source text to the target culture by minimizing its strangeness (Shuttleworth & Cowie, 2004, p. 59). Schleiermacher's ideas laid the foundation for contemporary debates on translation strategies.

Venuti (1995) expanded these concepts, defining domestication as filtering out foreign elements to produce a readable and accessible target text, while foreignization emphasized preserving the "exotic flavor" of the source culture. According to Venuti, domestication has dominated Anglo-American translation culture, leading to an "ethnocentric reduction" of foreign texts to align with Anglo-American values (1995, p. 20). He argued that this practice suppresses cultural diversity and reinforces cultural hegemony. Foreignization, on the other hand, challenges dominant cultural norms by highlighting cultural differences, making the translator visible as a mediator between cultures.

Venuti's critique of domestication focuses on its role in perpetuating translators' invisibility, where translators aim to create a seamless target text that hides the fact it is a translation. By

contrast, foreignization advocates for the translator's visibility, encouraging cultural change and introducing target audiences to foreign cultural norms. Schleiermacher and Venuti, despite their shared support for foreignization, differ in rationale; Schleiermacher viewed it as benefiting the target language, while Venuti emphasized its role in resisting cultural domination and promoting diversity.

The debate over domestication and foreignization also extends to ideological and cultural considerations. Nida (1964), a proponent of domestication, argued for "dynamic equivalence" to produce a natural and culturally familiar target text. In contrast, Berman and Venuti criticize domestication for erasing the foreignness of the source text and aligning it too closely with the target culture. As highlighted in the text, this debate reflects broader issues of cultural representation, where the translator must navigate competing demands of fidelity to the source text and accessibility for the target audience. This decision determines the translator's role and visibility within the target text.

### **3.4 Previous Studies Related to Venuti's Model of Foreignization and Domestication**

Translation theoretical effort is enormous. However, in comparison with theoretical ones, the empirical studies on translation are sparse. The complexity of their conduct may be a reason for this sparseness. To the best of the researcher's knowledge, numerous studies focus on Arabic-to-English translation issues and vice-versa. Given the cultural dimension of translation, it is necessary that this research demonstrate how they are related to the study with their objectives and methodologies.

The works of Aghti (2005), Al-Ghadap (2013), Obeidat and Abu-Melhim (2017), Obeidat (2019) and Abdelazeem (2019) employed the domestication and foreignization theory focusing on the problematic areas that the translators experience when they attempt to transfer language and culture from SLT into TLT. Accordingly, this section covers previous studies closely related to the nature of the current study in terms of handling CSIs.

In his study, Aghti (2005) investigated the translation of CSIs found in William Granara's translation of Tahar Wattar's novel "Az-Zilzal " from Arabic into English. The study offered a view of the cross-cultural translation process and certain strategies involved in the translation of CSIs. The objective was to shed light on cultural differences that might pose challenges when translating from Arabic into English. Moreover, the analysis was carried out with respect to translation from the target reader's point of view. Aghti utilized the SLT to identify the CSIs and classified them according to the cultural categories proposed by Nida (1964). Then, the researcher attempted to identify the translation strategies most probably selected by the translator by comparing and analyzing the CSIs collected from the SLT to their English translations. Since conceptions vary throughout cultures, the study found that, in terms of comprehension, transferring CSIs was always challenging. Thus, it could not be possible to preserve and transfer the CSIs of the SLT into the TLT without causing any distortion.

Al-Ghadap (2013) examined the English translation of Zayd Muttee Dammaj's novel "ARRAHINAH". He focused on the translation of CSIs to highlight the cultural gaps that might be challenging in the translation process. In this study, 100 cultural items were identified from the ST and the TT. They were classified into six categories, including culture-specific terms, idioms,

metaphors, proverbs, irony, and poetry. Al-Ghadap concluded that foreignization was employed more as the most adopted approach.

In light of the translation strategies used within the framework of Venuti's foreignization and domestication, Obeidat and Abu-Melhim (2017) used Venuti's model to examine the translation of baby formula labels. The study analyzed 10 English-Arabic baby formula labels to determine which translation strategies were the most employed and to what extent such strategies were compatible with foreignization, Venuti's preferred approach. For the purpose of this study, both quantitative and qualitative methods were employed to figure out which approach was the most adopted. The findings of the study revealed that the foreignization approach was the most used through the extensive choice of literal translation, transliteration, borrowing, and transference strategies. On the contrary, translation strategies under the umbrella of domestication were demonstrated in transposition, omission, addition, and adaptation strategies.

Obeidat (2019) used Venuti's model to examine the translation of Arabic-English collocations in *Awlad Haratina* in light of domestication and foreignization strategies. The research focused on investigating the translation strategies that were frequently employed in the translation of Arabic-English collocations in *Awlad Haratina*. The study revealed that foreignization was highlighted through the heavy usage of literal translation, transliteration, borrowing, and transference. Translation strategies that belonged to domestication, on the other hand, were transposition, omission, addition, and adaptation.

Simliary, Abdelazeem (2019) adopted Venuti's model of domestication and foreignization in examining CSIs in Alaa Al-Aswany's *The Automobile Club of Egypt* with reference to Russel

Harris's translation. The study aimed to define CSIs and to find solutions to the cultural boundaries that hindered their translation from SLT to TLT. In her analysis, the researcher opted for Peter Newmark's categorization model (1988), which divides the CSIs into (material, social, political, and religious cultures), as well as Aixela's model (1997) to provide more insight into the researcher's analysis. The study reveals the most common CSI categories in addition to the most translation strategies adopted by the translator.

#### **4. Method & Procedures**

The present researchers adopted an eclectic approach to collect, categorize, and analyze the data. This approach depended on Newmark's classification of CSIs (2001), Davies's proposed translation procedures (2003), and Venuti's model of domestication and foreignization (1995). Firstly, Newmark's classification of CSIs was used to classify and collect the data. Newmark (2001) classified CSIs into five categories: 1) ecology; 2) material culture; 3) social culture; 4) organization, customs, activities, procedures, and concepts; 5) gestures and habits. Secondly, the researchers made use of Davies's suggested procedures for translating CSIs. These procedures were preservation, addition, omission, globalization, localization, transformation, and creation. The procedures were divided into two groups under the foreignization and domestication strategies proposed by Venuti. The foreignization strategy consists of two procedures, namely preservation and addition, while the domestication strategy consists of five procedures; omission, globalization, localization, transformation, and creation. Finally, the researchers determined the extent to which each translator domesticated or foreignized the target text and which one was more successful in transferring the culture of the Nubian community.

In this research, 39 culture-specific items were identified in the source language text. To determine the frequency of the strategies used and assess the translator's inclination toward either foreignization or domestication, a comparison was made between the SLT and the TLT.

## 5. Data Analysis

### 5.1 Ecological Culture Terms

#### Example (1)

SLT: (p.90)

ارتفعت أعواد الذرة العويجي

TRL: airtafaeat 'aewad aldharat aleawijiu

TLT<sub>1</sub>: (p.64)

the sorghum stalks rose up

TLT<sub>2</sub>: (p. 103)

The wrinkled corn buds started to sprout up

#### SLT Analysis:

The CSI "الذرة العويجي" (al-dhura al-'uwayji) refers to a specific type of corn or sorghum that is native to Egypt and Sudan. The term "عويجي" ('uwayji) likely describes the curved or wrinkled appearance of this variety. This crop is culturally significant as a staple food in parts of North Africa and reflects local agricultural practices.

### **TLT Analysis:**

Theroux translated the CSI as "sorghum stalks", which could be an attempt at domestication, replacing the specific Arabic term with a more general one that would be familiar to English readers. By using "sorghum" instead of "corn", Theroux maintained some of the foreignness of the original. His translation could be classified as:

- Domestication (according to Venuti's model)
- Globalization (according to Davies' procedures), as it replaces the culture-specific reference with a more neutral term.

Khalil translated the CSI as "wrinkled corn buds". This translation attempted to preserve more of the original meaning by including the concept of "wrinkled," which corresponds to "عويجي". It used "corn" rather than "sorghum", which may be more familiar to English readers. Khalil's translation could be classified as:

- A mixture of domestication and foreignization (Venuti's model)
- Preservation of content (Davies' procedures), as it attempted to convey the literal meaning of the original term

Theroux's translation was more domesticating, using a general term that English readers would easily understand. Khalil's translation attempted to preserve more of the original meaning and cultural specificity. Khalil's translation was arguably better at conveying Nubian culture, as it tried to capture the specific appearance of the crop described in the original Arabic. Theroux's translation might be easier for English readers to understand immediately, but it lost some of the cultural specificity. Khalil's

translation might require more effort from readers, but it provided a more authentic representation of the source culture.

## 5.2. Material Culture Terms

### Example (2):

ST: (p.35)

الجلابيب والعمائم

TRL: aljalabib waleamayim

TLT1: (p.22)

Robes and turbans

TLT2: (p. 46)

galabias and turbans

ST: (p.36)

جلباب وحيد يلبسه صيفًا شتاء

TRL: jilbab wahid yalbasuh syfan shita'an

TLT1: (p.23)

long shirt he wore in summer and winter

TLT2: (p. 47)

only galabia in winter and summer

### SLT Analysis:

The CSIs "الجلابيب" (plural) and "جلباب" (singular) refer to traditional garments known as galabias, worn in Upper Egypt and Nubia, which distinguish the people of these regions from the rest



of Egypt and the world. Characterized by their wide cut and long, loose sleeves, galabias are an ideal choice of clothing in Egypt, worn by both men and women for their light, breezy, and comfortable design.

Slightly different in cut from the robes worn by other Arab cultures, galabias have been the traditional choice for farming (fellahin) communities along the Nile Valley, extending to Sudan, Ethiopia, and Eritrea, for hundreds of years. They are typically worn over an undershirt (kamees) and light cotton pants (sirwal), made from lightweight cotton for the hot summer months and heavier cotton or wool for winter. A turban ('emma) often completes the look, offering protection from the sun and warmth in cooler weather, and symbolizing status and authority. Despite the influence of Ottoman and later European rule, Egyptians have faithfully adhered to their traditional dress, with the galabeya remaining an iconic part of fellahin culture. Passing through green fields lined with ficus and palm trees, one can often see farmers with their galabeyas tucked up over their knees and sleeves rolled up, ready for the hard labor of farming (Fahmy, 2021).

### **TLT Analysis:**

In the first example, Theroux translated "الجلابيب" as "robes", as a case of domestication using a globalization strategy, where the specific cultural term was replaced with a more general, neutral word familiar to the target audience. However, "robes" did not fully capture the distinctive style of galabias.

In the second example, Theroux translated the singular "جلباب" as "long shirt" - a localization strategy that tried to find a roughly equivalent garment in the target culture. While closer than

"robes", "long shirt" still did not convey the unique cut and cultural significance of a galabia.

In contrast, Khalil preserved the original term in both instances, transliterating "الجلابيب" as "galabias" and "جلباب" as "galabia". This foreignization approach, using Davies' preservation strategy, kept the text closer to the source culture. This method retained the original cultural term, aiming to bring the reader closer to the source culture. While this approach maintained cultural specificity, it might introduce a level of strangeness to the text, as the term "galabia" might not be immediately understood by the target reader. To enhance comprehension, an additional explanation could be provided to clarify the cultural significance of the garment.

Comparing the two translations, Khalil's use of "galabias" and "galabia" better preserved the cultural integrity and specificity of the source text. Theroux's translations, while more accessible, did not accurately reflect the traditional garment's cultural context and appearance. Khalil's translations, though potentially less familiar to the target reader, maintained cultural nuance and significance, aligning more closely with Venuti's goal of foreignization, which seeks to bring the reader closer to the source culture. Adding an explanatory note or a brief description could further aid in conveying the cultural context without losing the term's authenticity.

### **Example (3):**

ST: (p.96)

جلست فوق العنجرىب تفرک عينها مبسمة

TRL: jalast fawq aleanjarib tafaruk eaynuha mubasmala

TLT<sub>1</sub>: (p.70)

She sat on her palm-frond bed, called an *anjareeb* in Nubia, rubbed her eye, and said a brief prayer.

TLT<sub>2</sub>: (p.110)

She sat on the *angareb*\* and started to rub her eyes with her palms.

\* *Nubian bed made of ropes*. (a footnote provided by the translator)

### **SLT Analysis:**

The term “العنcriب” refers to a bed commonly used in Nubia and Upper Egypt, crafted from palm fronds. This bed is not merely a piece of furniture; it represents a significant aspect of the cultural heritage and craftsmanship of these regions. The practice of crafting items from palm fronds is widespread in Upper Egypt and Nubia due to the extensive cultivation of palm trees. These fronds are utilized not only for making beds but also for producing chairs, cages, and various other items.

### **TLT Analysis:**

Theroux translated this as "palm-frond bed, called an *anjareeb* in Nubia". He opted for a foreignization approach through Davies's addition strategy, retaining the original term "*anjareeb*" while providing an explanation within the text itself. This allowed readers to immediately understand what the item is without disrupting the flow of the narrative. Theroux's translation accurately conveyed both the material (palm fronds) and the cultural context (its use in Nubia).

Khalil, on the other hand, translated it simply as "*angareb*" and provided a footnote explaining it as a "Nubian bed made of ropes". Like Theroux, Khalil used a foreignization approach, but he

chose addition outside the text, using a footnote to provide the explanation. However, Khalil's footnote was inaccurate, as the bed is made of palm fronds, not ropes. It risks giving readers a misleading impression of the actual nature of the item.

As is clear from the two translations, Theroux's version was more effective in conveying cultural information accurately and smoothly within the text. His addition strategy allowed for an unobtrusive explanation that enhanced reader understanding. Khalil's choice of a footnote, while also aiming to preserve the cultural term, unfortunately introduced inaccuracy and potential confusion.

Both translators sought to foreignize the translation to introduce the target audience to this distinct cultural element. However, Theroux's approach of integrating the explanation into the text itself was more successful in balancing cultural preservation with reader comprehension. Khalil's inaccurate footnote, despite his good intentions, risked undermining the very cultural understanding he sought to promote.

### 5.3. Social culture terms:

#### Example (4):

ST: (p.113)

في بلدنا القديمة كان الجار ما يدوق الزفر قبل ما يشوف اللي جنبه. اللي يطبخ يدي اللي  
ما عنده

TRL: fi baladina alqadimat kan aljar ma yaduq alzafr qabl ma yashuf allly janabha. allly yatbakh yadi allly ma eindah

TLT<sub>1</sub>: (p.84)

In our old land, if you sighed, your neighbor would ask you right away what the problem was. They shared food.

TLT<sub>2</sub>: (p.130)

In our old homeland, a neighbor would not dream of tasting meats before offering some of it to his neighbor.

### **SLT analysis:**

The term "الزفر" refers to a meal containing meat, which was considered a luxury in Egypt during the fifties and sixties, particularly among the poorer segments of society. This term is used to highlight the generosity and communal spirit of the Nubian people, who would share such rare and valuable food with their neighbors before even tasting it themselves. It denotes a significant cultural behavior and attitude of sharing and caring for one's community.

### **TLT analysis:**

Theroux translated "الزفر" as "food," domesticating the term through Davies' globalization strategy. This translation missed the significant connotation of altruism despite the need, generalizing the term to any food rather than specifically meat. While this did not harm the overall context or change the story's meaning, it neglected an important cultural behavior and attitude crucial to the story's idea.

Khalil translated "الزفر" as "meats", which also domesticated the term but transferred the full image of Nubian altruism. By specifying "meats", Khalil retained the cultural significance of sharing a rare and valued food item, thus better conveying the cultural context and behavior. Khalil's approach could be

categorized as localization under Davies' framework, as it found a culturally approximate reference in the TL.

Comparing the two translations, Khalil's version was more effective in preserving the cultural nuance and significance of the original term. Theroux's translation, while more accessible through globalization, oversimplified the term and lost an important aspect of the cultural behavior being described.

### Example (5)

SLT: (p.26)

ثم تحدثوا بجدية في كيفية تثوير أهل النوبة الذين يعبدون الأولياء بعد الإله.

TRL: thuma tahadathuu bijidiyat fi kayfiat tathwir 'ahl alnuwbat aladhin yaebudun al'awlia' baed al'ilahi.

TLT<sub>1</sub>: (p.15)

Then talked seriously about how best to get the people of Nubia to rebel – they worshiped their masters after only the deity himself.

TLT<sub>2</sub>: (p. 36)

... then seriously discussed how to make the Nubians, who are worshipping the saints (Sheiks) after God, revolutionary

### SLT Analysis:

The term "الأولياء" is the plural form of "ولي," which means "a friend of Allah" or "ally of Allah" in an Islamic context. A "Wali" is a devout Muslim who follows the commands of Allah with complete faith, performing continuous good deeds and worship. In Sufism, Awliya (plural) are believed to possess minor miracles

(karamats) and have spiritual authority (Wali - Banglapedia, 2021). This belief is prevalent in Egypt, especially in Upper Egypt and Nubia, where people revere Awliya for their supernatural abilities to heal, increase sustenance, and ward off evil.

### **TLT Analysis:**

Theroux opted for a domesticating translation, rendering "الأولياء" as "their masters". While this translation conveyed a sense of reverence and authority, it lacked the specific religious connotations of the original term. "Masters" could refer to any figures of authority, not necessarily religious ones. Theroux's choice aligned with Davies's globalization strategy, replacing the CSI with a more general, accessible one. However, this lost the Islamic context and nuances of the original.

Khalil also attempted a domesticating translation, using "the saints (Sheiks)". "Saints" is a term more associated with Christianity than Islam, referring to individuals recognized by the church as holy and worthy of veneration after their death. By adding "Sheiks" in parentheses, Khalil tried to bring in an Islamic dimension, as "sheikh" is a title given to those with great religious knowledge. However, the two terms are not fully equivalent - a sheik is respected for his learning, while a wali or saint is revered for their closeness to God and miraculous powers. Khalil's approach fell under Davies's globalization strategy, similar to Theroux's, but attempted to retain some cultural specificity through the addition of "Sheiks."

Comparing the two translations, neither fully captured the meaning of "awliya". Theroux's "masters" was too broad, while Khalil's "saints (Sheiks)" mixed religious traditions in a potentially confusing way. Khalil's translation could be slightly better as it tried

to retain more of the original meaning, but both translations lacked the full depth and specificity of the term "الأولياء." A more accurate translation may be "the friends of God" or "the intimates of Allah", preserving the sense of close connection to the divine that is central to the concept of awliya.

The choice between foreignization and domestication here depends on the translator's goals and intended audience. Theroux's domesticated translation may be smoother for English readers but loses important cultural and religious meanings. On the contrary, Khalil's translation provides more cultural context but still risks confusion due to the differing connotations of "saints" and "Sheiks." An expanded explanatory translation or a glossary entry on "awliya" could help bridge the cultural gap while still preserving the original term.

#### 5.4. Gestures and Habits

##### Example (6):

SLT: (p. 42)

دار حول الجالسين معدداً ... يا دائم الله يا أولادي

TRL:

TLT<sub>1</sub>: (p. 28)

moved around the seated throng several times. "Eternal god my son's"

TLT<sub>2</sub>: (p. 54)

moving about the sitting men and wailing:

"Oh, sons, no-one is eternal but Allah"



### **SLT Analysis:**

The CSI "معدداً" poses a significant challenge for translation as it refers to a complex ritualistic lamentation practice specific to Upper Egyptian and Nubian culture. It is derived from "العديد", a type of vernacular poetry expressing mourning, traditionally performed only by women in the deceased's house during the days following the death. The practice involves not only poetic recitations but also physical gestures, such as waving hands, crying, screaming, and even self-harm, like hitting one's cheek or chest. The specific poetic verses vary based on the identity of the deceased, with different poems for young girls, married women, young men, older men, and those who died at home versus away from their village.

### **TLT Analysis:**

Theroux's translation of "معدداً" as "several times" completely failed to capture any of the cultural meaning and specificity of the term. This mistranslation might arise from a misunderstanding, possibly due to unfamiliarity with Upper Egyptian and Nubian mourning customs and confusion based on orthographic similarity with another Arabic term. Theroux's rendering was a clear case of domestication, using what Davies would classify as a globalization strategy - replacing a CSI with a neutral, general phrase. However, in this case, globalization is based on a misreading and results in a total loss of meaning.

Khalil's translation of "معدداً" as "wailing" was more successful in capturing part of the meaning, conveying the sense of mournful crying associated with the practice. However, "wailing" alone did not fully encompass the complex combination of poetic recitation, physical gestures, and rituals that make up the "التعديد"

tradition. Khalil's approach could be seen as a foreignization strategy, specifically Davies's preservation, keeping the reference to the mourning practice but without cultural specificity. While this partially conveyed the emotional tone, it fell short of representing the rich cultural heritage embedded in the term.

To fully convey the meaning of "معدداً" or "التعديد" to an English reader unfamiliar with Nubian culture would likely require a more extensive explanation or detailed footnote describing the traditional practice, the poetic form, the gendered nature of the performance, the specific gestures and actions involved, and the variations based on the deceased's identity. The succinct translations provided by both Theroux and Khalil, while differing in accuracy, both failed to fully communicate the layered cultural significance to the target audience.

### Example (7)

SLT: (p. 23)

زمان كانوا يجمعون الصعايدة ويجوبون بهم الحواري وهم يهتفون (دلال حسين... حسين دلال .. الراجل الدد يحب الدد ويموت في الدد).

TRL: Zaman kanu yjma'wn alsa'ydah wyjobon bihm alhwary whum yahtifun (dlal husin... husin dlal .. alrajl aldad yhib aldad wymot fi aldad.

TLT<sub>1</sub>: (p.13)

Before, they used to gather the Upper Egyptian together and make them go around the alleys, shouting, "Who are you voting for?

**Dalal Hussien. Hussien Dalal, Men who love worms die in and get eaten by worms"**

TLT<sub>2</sub>: (p.33)

In the time, the townsmen used to gather the Upper Egyptians to march through the districts and shout: "From whom shall you

vote?... for **Dalal Hussein ...for Hussein Dalal...**,<sup>24</sup> **the serious man who lives and dies for work."**

<sup>24</sup> Some Upper Egyptians, especially the uneducated, pronounce the letter (d) instead of (g); so the name Dalal means Galal, which is a common Egyptian male name. [A footnote provided by the translator]

### **SLT Analysis:**

The SLT had a culturally loaded phrase that employed wordplay and the Sa'idi dialect to satirize the naivety of Upper Egyptians. The phrase " دلال حسين... حسين دلال .. الرجل الدد يحب الدد " mimics how some Upper Egyptians pronounce the letter "d" instead of "g". The correct phrase should be " جلال حسين... جلال حسين جلال .. الرجل الجد يحب الجد ويموت في الجد ", where "الجد" means "the serious". This wordplay is deeply rooted in Egyptian social culture. It reflects the stereotypes and ethnic jokes often directed at Upper Egyptians, who are portrayed as rural simpletons, physically strong but less intelligent than other Egyptians. The phrase mocks their dialect and naivety, suggesting they were exploited to support certain politicians due to their lack of education and understanding.

Translating this phrase presents a significant challenge due to the wordplay and the use of the Sa'idi dialect. The purpose of this wordplay is to satirize the naivety of Upper Egyptians, adding a layer of implied meaning to the text. Conveying both the direct and implied meanings requires a deep understanding of the culture and local dialect of the source text.

### **TLT Analysis:**

Theroux, despite his extensive experience in translating Arabic literature, did not grasp the wordplay correctly. He

mistranslated "الدد" (meaning "the serious") as "worms", resulting in a translation that completely missed the intended meaning and sarcasm of the original: "Men who love worms die in and get eaten by worms". This mistranslation highlighted the difficulty of conveying cultural and implicit meanings that might not be apparent to readers unfamiliar with the source culture.

Theroux's translation, while aiming for readability through a domesticating approach (Davies's transformation strategy), failed due to his misinterpretation of the key cultural element. This underscored the limitations of Theroux's approach, demonstrating sometimes a lack of cultural depth despite its readability.

On the other hand, Khalil, being from Upper Egypt himself, accurately grasped the wordplay and the intended meaning. He translated the phrase as "the serious man who lives and dies for work", correctly conveying the sense of "الجد". Khalil's deep understanding of the Sa'idi dialect and culture allowed him to decode and convey the nuances of the source text accurately.

Khalil adopted a foreignizing approach, preserving the cultural specificity of the phrase. He further employed the strategy of clarification by adding a footnote that explained the dialectal pronunciation and the meaning of the name "Dalal" as a mispronunciation of "Galal". This footnote helped the target reader understand the linguistic and cultural nuances at play in the original text, preserving both the satire and the underlying meaning.

Khalil's translation, with its combination of preservation and addition strategies, offered a model for how such culturally loaded phrases could be effectively conveyed to a target audience while retaining their cultural richness and nuance. His approach aligned with his noted strength in providing culturally accurate translations supplemented by explanatory footnotes.

Obviously, Khalil's approach proved far more effective in conveying both the literal meaning and the cultural implications of the source text. His translation accurately represented the content of the phrase, while his explanatory footnote provided the necessary context for the target reader to appreciate the social and linguistic dynamics being mocked. Theroux's translation, in contrast, fundamentally misrepresented the meaning due to his misunderstanding of the key term and thus failed to convey the cultural significance and sarcasm of the original.

## **6.. Statistical Data Analysis:**

The preceding qualitative analysis of the CSIs in Ali's *Dongola: A Novel of Nubia* and their translations by Theroux and Khalil revealed significant differences in the translators' approaches and effects on conveying Nubian culture to the target readers. To further substantiate these findings, the section presents a quantitative analysis of the translation procedures employed by each translator, drawing on Davies's taxonomy of preservation, addition, omission, globalization, localization, transformation, and creation.

By examining the frequency with which Theroux and Khalil utilized these various strategies, the study aims to identify clear patterns in their translation tendencies and preferences. This statistical analysis provides empirical evidence of each translator's inclination towards either foreignization or domestication, as conceptualized by Venuti.

By quantifying the usage of specific procedures, such as omission or addition, we can gain insights into how these choices shape the target readers' encounter with the SLC. A high frequency of omission, for example, may suggest a tendency to erase cultural

specificity, while frequent use of addition through footnotes or in-text explanations can enhance the target readers' understanding of CSIs.

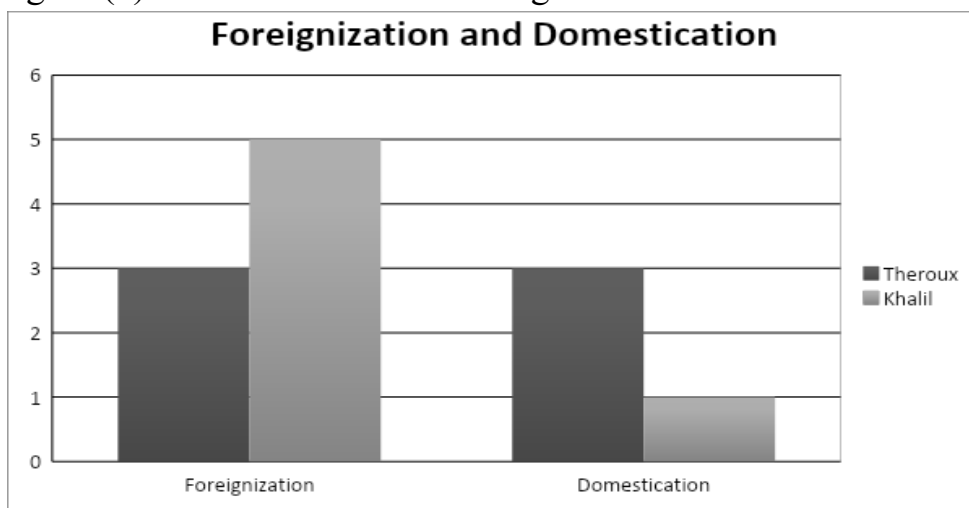
The statistical data also allows for a more precise comparison of Theroux and Khalil's approaches, highlighting the extent to which their cultural backgrounds and translation philosophies manifest in their work. As an American translator, Theroux's choices may reflect a greater need to bridge cultural gaps for a Western audience. At the same time, Khalil's Egyptian heritage may afford him more latitude in preserving cultural nuance.

Ultimately, by supplementing the qualitative analysis with quantitative data, the study aims to provide a more comprehensive and nuanced picture of how translation choices mediate cultural understanding. The statistical findings underscore the critical role of translators as cultural mediators and the impact of their strategies on shaping target readers' perceptions of the SLC.

### Foreignization vs. Domestication

Translator	Foreignization	Domestication	Mixed	Total
Theroux	10 instances	28 instances	1 instance	39 instances
Khalil	21 instances	17 instances	1 instance	39 instances

Figure (1): Utilization Rate of Foreignization and Domestication



### Quantitative Breakdown of Translation Procedures

Using Davies's taxonomy, which includes preservation, addition, omission, globalization, localization, transformation, and creation, we can further analyze the specific strategies employed by each translator.

Table (1): Translators' Translation Procedures Adopted

Strategy	Theourx (Frequency)	Theourx (%)	Khalil (Frequency)	Khalil (%)
<b>Preservation</b>	11	28.2%	12	30.8%
<b>Addition</b>	3	7.6%	5	12.8%
<b>Omission</b>	3	7.7%	2	5.1%
<b>Globalization</b>	13	33.3%	3	7.7%
<b>Localization</b>	7	17.9%	13	33.3%
<b>Transformation</b>	2	5.1%	0	0%
<b>Creation</b>	0	0	0	0%

## 7 . Findings

This section highlights the findings of the study based on the analysis.

### **Translators' Choices of Different Strategies**

Theroux demonstrated a strong preference for domestication, employing this approach in 71.79% of instances. Domestication was evident in his tendency to generalize or adapt cultural references to make them more accessible to the target audience. For example, Theroux translated "galabia" to "long shirt," prioritizing reader comprehension over cultural specificity. Theroux's approach often resulted in a smoother reading experience for those unfamiliar with the Nubian culture but at the cost of some cultural richness and authenticity.

Theroux's choices reflected a focus on globalization (8 instances) and preservation (5 instances) as primary procedures. This suggests a strategy aimed at making the text more universally understandable while retaining some original cultural elements. However, Theroux's tendency to generalize or omit certain cultural nuances indicated a possible lack of deep understanding of some Nubian cultural concepts, or a deliberate choice to prioritize readability for the target audience.

In contrast, Khalil adopted a more balanced strategy, with a slight inclination towards foreignization (53.85% of instances). This approach was characterized by a heavy reliance on preservation (11 instances) and a balanced use of globalization and localization (5 instances each). Khalil often retained original terms, sometimes accompanied by explanatory footnotes, as seen in the preservation of words like "galabia" or "angareb".



Khalil's choices demonstrated a more nuanced understanding of Nubian culture and a commitment to preserving cultural authenticity. His use of explanatory footnotes and careful handling of religious and social customs indicated an effort to bridge the cultural gap while maintaining the integrity of the SLT.

### **Cultural Preservation**

The issue of cultural preservation is central to the comparison of Theroux and Khalil's translations. Theroux's strong preference for domestication often resulted in the generalization or adaptation of cultural references, potentially leading to some loss of cultural specificity and richness. This approach, while making the text more immediately accessible to the target audience, risked erasing some of the unique cultural elements that define the Nubian experience portrayed in the novel.

For example, Theroux's translation of " في بلدنا القديمة كان الجار " to "They shared food." and the translation of "دخلت الكانون، حملت بقايا دجاجة وعيش ملتوت" to "She went into the kitchen and carried out the leftover chicken and bread and a bottle of cold water." removed the specific cultural connotations associated with traditional cuisine. Similarly, his handling of religious and social customs often involves generalizing or explaining concepts rather than preserving original terms, such as the translation of "السلام عليكم يا عرب" to "Greetings, Arab", which may result in a flattening of the cultural landscape presented in the text.

Khalil's approach, with its slight inclination towards foreignization, tended to retain more of the original cultural nuances, as demonstrated in the translation of "جلباب وحيد يلبسه صيفاً" to "only galabia in winter and summer" and the translation of "شتاء

“جلست فوق العنجريب تفرك عينها بمسمله” to “She sat on the angareb\* and started to rub her eyes with her palms” while adding “Nubian bed made of ropes” as a footnote. By preserving original terms like "galabia" and "angareb," and providing explanatory footnotes, Khalil ensured that the cultural and linguistic uniqueness of the SLT was maintained. This strategy allowed readers to engage more directly with Nubian cultural concepts, potentially offering a richer and more authentic cultural experience.

Khalil's preservation of religious and social customs in their original form, with explanations where necessary, reflected a deeper commitment to cultural authenticity, i.e., his translation of “السلام عليكم يا عرب” to “Arab, Peace be upon you”. This approach might require greater efforts from readers but offered a more nuanced portrayal of Nubian culture and society.

### **The Impact of Translators' Background Knowledge of the SL Culture on their Choices**

The translators' understanding of CSIs in the SLT is reflected in their translation choices. Theroux's tendency to domesticate CSIs suggested a possible lack of understanding of some Nubian cultural nuances or a deliberate choice to prioritize accessibility for the target audience. This was evident in instances where cultural elements were generalized or omitted, potentially resulting in a loss of cultural depth.

For example, Theroux's translation of idiomatic expressions often involved finding English equivalents or explanations or even misunderstanding of the CSI, which might not fully capture the cultural connotations of the original. This was clearly demonstrated in his translation of "دار حول الجالسين معدداً ... يا دايم الله يا أولادي" into "moved around the seated throng several times. 'Eternal god my

son's". Here, Theroux misunderstood the term "معدداً" (mu'addidan), which in this context means "reciting" or "chanting," and translated it as "several times". This mistranslation failed to convey the ritualistic nature of the action described in the original text.

His translations sometimes failed to capture the full cultural and contextual meaning of the original text, potentially leading to misunderstandings or misrepresentations of Nubian culture for the target audience. Another striking example was Theroux's translation of "زمان كانوا يجمعون الصعايدة ويجوبون بهم الحواري وهم يهتفون" ((دلال حسين... حسين دلال .. الراجل الدد يحب الدد ويموت في الدد)). He rendered it as "Before, they used to gather the Upper Egyptian together and make them go around the alleys, shouting, 'Who are you voting for? Dalal Hussien. Hussien Dalal, Men who love worms die in and get eaten by worms'". This translation completely missed the entire meaning of the original text, particularly the wordplay and cultural references embedded in the chant. The original text described a political chant with rhyming elements, which Theroux failed to capture, instead creating a nonsensical translation that had no relation to the SLT.

Theroux's handling of religious and social customs through generalization or explanation rather than preservation might also indicate a limited grasp of their significance in Nubian culture. A prime example of this was his translation of "ثم تحدثوا بجدية في كيفية" into "Then talked seriously about how best to get the people of Nubia to rebel – they worshiped their masters after only the deity himself." Theroux translated the CSI "الأولياء" (al-awliya) into "masters", demonstrating a significant mistranslation. In Islamic and Nubian culture, "الأولياء" refers to saints or holy figures, not masters. This mistranslation not only failed to convey the religious aspect of the original text but also

introduced a completely different concept that altered the meaning of the sentence.

Khalil's balanced approach and frequent use of preservation indicated a more nuanced understanding of Nubian culture. This is supported by his use of explanatory footnotes and careful handling of religious and social customs. Khalil's method of preserving original terms while providing explanations demonstrated a deeper grasp of the cultural significance of these items and a commitment to conveying this significance to the target audience.

For instance, Khalil translated "دار حول الجالسين معدداً ... يا دايم" into "moving about the sitting men and wailing: 'Oh, sons, no-one is eternal but Allah'". Here, Khalil accurately captured the ritualistic nature of the action described in the original text. By preserving the term "معدداً" (mu'addidan) as "wailing" rather than misinterpreting it, Khalil conveyed the cultural and emotional weight of the scene. This careful preservation and translation of the term maintained the cultural authenticity of the original text, allowing the target audience to grasp the significance of the ritual.

Another example is Khalil's translation of "زمان كانوا يجمعون الصعايدة ويجوبون بهم الحواري وهم يهتفون (دلال حسين... حسين دلال .. الرجل الدد (يحب الدد ويموت في الدد)". He rendered it as "In the time, the townsmen used to gather the Upper Egyptians to march through the districts and shout: 'From whom shall you vote?... for Dalal Hussein ...for Hussein Dalal..., the serious man who lives and dies for work.'" Khalil further employed the strategy of clarification by adding a footnote that explained the dialectal pronunciation and the meaning of the name "Dalal" as a mispronunciation of "Galal." This footnote helped the target reader understand the linguistic and cultural nuances at play in the original text, preserving both the satire and the underlying meaning. By doing so, Khalil ensured that the

cultural context and the humor embedded in the chant were not lost in translation.

Khalil's handling of religious and social customs also reflected his nuanced understanding of Nubian culture. For example, he translated "ثم تحدثوا بجدية في كيفية تنوير أهل النوبة الذين يعبدون "الأولياء بعد الإله" into "... then seriously discussed how to make the Nubians, who are worshipping the saints (Sheiks) after God, revolutionary." By preserving the term "الأولياء" (al-awliya) as "saints (Sheiks)" rather than generalizing it to "masters," Khalil accurately conveyed the religious significance of the term. This preservation of the original term, along with the explanatory addition of "Sheiks," helped the target audience understand the cultural and religious context of the original text.

These examples illustrated how Khalil's approach to translation, characterized by preservation and explanation, demonstrated a deeper understanding of Nubian culture. His translations maintained the cultural and contextual meaning of the original text, allowing the target audience to engage more fully with the cultural nuances and significance of the source material. By preserving original terms and providing explanations, Khalil ensured that the cultural richness and depth of the Nubian experience were conveyed to the target audience, offering a more authentic and immersive reading experience.

## **8. Conclusion**

The different approaches adopted by Theroux and Khalil may significantly affect the reader's experience of the translated text. Theroux's translations likely offered a smoother reading experience for those unfamiliar with Nubian culture. The domestication approach he adopted made the text more immediately accessible, requiring less effort from readers to

understand cultural references and concepts. This strategy might be particularly effective for readers with limited knowledge of Nubian culture, allowing them to engage with the narrative without frequent interruptions to process unfamiliar terms or concepts. However, Theroux's approach might result in some loss of cultural learning opportunities. By generalizing or adapting cultural references, readers might miss out on the richness and specificity of Nubian culture as portrayed in the original text. This could potentially lead to a flattened or homogenized representation of the culture, losing some of the nuances that make the Nubian experience unique.

In contrast, Khalil's approach might require more effort from readers, but potentially provided deeper cultural insights. By preserving original terms and providing explanatory footnotes, Khalil's translation invited readers to engage more actively with Nubian cultural concepts. While this may interrupt the flow of reading at times, it offers opportunities for cultural learning and a more authentic engagement with the source culture.

Readers of Khalil's translation are likely to gain a richer understanding of Nubian culture and customs. The preservation of original terms, coupled with explanations, allows readers to build a more nuanced vocabulary of Nubian cultural concepts. This approach may be particularly rewarding for readers interested in cultural exploration and willing to invest more effort in understanding the cultural context of the narrative.

In sum, the analysis of Theroux and Khalil's translations of *"Dongola: A Novel of Nubia"* reveals the complex decisions translators face when dealing with CSIs and the significant impact these decisions have on the representation of culture in translated literature. While both approaches have their merits, they ultimately shape the reader's experience and understanding of Nubian culture in distinct ways.

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## الحفاظ على الهوية الثقافية النوبية في الترجمة الأدبية: تحليل تقابلي للمفردات ذات الخصوصية الثقافية في ترجمتين إنجليزيتين لرواية "دنقلا" لإدريس علي

### الملخص:

تشكل ترجمة المفردات ذات الخصوصية الثقافية في الأعمال الأدبية عنصراً جوهرياً في بناء جسور التفاهم بين الثقافات والحفاظ على الهوية الثقافية. تركز هذه الدراسة على ترجمة رواية إدريس علي "دنقلا: رواية نوبية"، وهي علامة فارقة في الأدب النوبي، إلى اللغة الإنجليزية. وتمثل ثراء الرواية بسياقاتها الثقافية تحدياً كبيراً أمام المترجمين، الذين يسعون جاهدين للتوفيق بين الوفاء للثقافة الأصلية وجعل النص مقبولاً وسهلاً للقارئ.

تركز الدراسة على كيفية تعامل المترجمين بيتر ثيروكس وأحمد حسين خليل مع المفردات ذات الخصوصية الثقافية، استناداً إلى استراتيجيات التقريب والتغريب. وتسعى إلى تحليل ومقارنة استراتيجيات الترجمة التي اعتمداها في نقل تلك المفردات. تمضي الدراسة في استكشاف أنواع المفردات ذات الخصوصية الثقافية التي تتخلل الرواية، وتحليل الإجراءات الترجية التي تبناها المترجمان استناداً إلى تصنيف ديفيز (٢٠٠٣)، وتطبيق إطار التقريب والتغريب لفينوتي (١٩٩٥) بهدف تقييم الأثر الثقافي لاستراتيجياتهما.

تعتمد الدراسة منهجاً نوعياً، حيث تحلل مجموعة من المفردات ذات الخصوصية الثقافية من رواية "دنقلا" وترجمتها الإنجليزية. كما تستخدم تصنيف ديفيز للإجراءات

الترجمة واستراتيجيات فينوتي لتصنيف وتقييم اختيارات المترجمين. وتستعين كذلك أدوات إحصائية لقياس انتشار كل استراتيجية.

تكشف النتائج أن بيتر ثيروكس اعتمد بشكل رئيسي على نهج التقريب، مفضلاً جعل النص أكثر سهولة لجمهور القراء الغربيين، في حين أن أحمد حسين خليل فضّل التغريب، محافظاً بذلك على الهوية الثقافية النوبية. تؤكد هذه الدراسة على الأهمية البالغة للحساسية الثقافية في الترجمة الأدبية، وتبرز دور إمام المترجمين بالثقافة في تشكيل الهوية. تضيف الدراسة إسهاماً قيماً إلى مجال ترجمة الثقافات المهمشة، وتفتح آفاقاً أمام الترجمات المستقبلية للنصوص ذات الثراء الثقافي، داعية إلى تحقيق التوازن بين الوفاء للنص الأصلي وقابليته للقراءة والفهم للقراء.

**الكلمات المفتاحية:** المفردات ذات الخصوصية الثقافية، استراتيجيات الترجمة، الهوية النوبية.