



صعوبات الإشارات الثقافية في ترجمة الرواية الإنجليزية "واذرينغ هايتس" إلى العربية

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Doi: <https://doi.org/10.54172/z6zv3m38>

المستخلص: تُعنى هذه الدراسة بفحص صعوبات الاختلافات الثقافية في نقل الرواية الإنجليزية مرتفعات وينرنج إلى العربية، وما إذا كان المترجم حلمي مراد (2008) قد نجح في نقل الإشارات الثقافية التي قد تساهم في الترجمة الأصلية الدقيقة. وقد استخدم الباحث طريقة آيفير (1987) التي تتضمن: الاقتراض، والتعريف، والترجمة الحرفية، والإبدال، والخلق المعجمي، والإضافة، كإطار عام لتحديد الأسلوب المتبع في ترجمة هذه الإشارات من الإنجليزية إلى العربية. وتبين نتائج الدراسة بأن المترجم استخدم إجراءات آيفير جميعها في ترجمة الرواية لكن بنسب مختلفة، فعلى سبيل المثال كانت أكثر الطرق استخداماً في ترجمة الرواية هي الترجمة الحرفية بنسبة 65.7 %، في حين أن أقلها استخداماً كان الخلق المعجمي بنسبة 1.4%. وفي نهاية البحث توصي الدراسة المترجمين بأن يستخدموا طريقة آيفير في التعامل مع الإشارات الثقافية في السياقات الأدبية، والعديد من السياقات الأخرى.

الكلمات المفتاحية: استعارة، تعريف، ترجمة حرفية، إحلال، إنشاء معجم، إضافة

Difficulties of Cultural References in the Translation of the English Novel Wuthering Heights into Arabic

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Abstract: This study aims to examine the use of cultural references in the translation of the novel, Wuthering Heights, into Arabic. It also aims to investigate whether the translator, (Murad 2008), succeeded in conveying the cultural references which may contribute to accurate translation of the original. The researcher used Ivir's (1987) procedures which are: (i) borrowing; (ii) definition; (iii) literal translation; (iv) substitution; (v) lexical creation; and (vi) addition as a framework to determine the technique of translating the cultural references from English into Arabic. The findings show that the translator used all Ivir's techniques in the translation of the novel but with different percentages. For instance, literal translation is the most common procedure used with 65.7 % whereas the lexical creation is the least with 1.4 %. The study recommends that translators should use Ivir's procedures to know how to deal with the cultural references in literary contexts and in many other contexts.

Keywords: borrowing, definition, literal translation, substitution, lexical creation, addition

INTRODUCTION

For ages, translation was considered as copying the source text (ST) into the target text (TT) and the translator as a mechanical device replacing texts from one language into another. Leppihalme (1997: 19) states that: "until recent years when, under the influence of post-structuralism and functionalism, the focus of attention has been shifted to the issue of translator's agency and subjectivity".

For this reason, we should emphasize the need for rethinking the role of the translator by analyzing his intervention in the process of transfer. Wilss (1982: 3) defines translation as

“a transfer process which aims at the transformation of a written source language text into an equivalent target language text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the source language”.

The process of transferring culture is not an easy task because culture is a group of experiences which control the daily life such as history, social structure, religion, traditional customs and everyday use. Casagrande (1954: 338) says "one does not translate languages, one translates cultures". Bennett also (1968: 10) defines culture as "the reflection of the total behavior of a society". One of the main characteristics of culture is to state cultural references. Therefore, the cultural references are part of culture which add colour to the novel and help define the personalities of characters as well as they are useful to convey information in the novel. Conway (2017: 13) describes cultural translation as:

“A set of practices shaped by a series of ideas-in short, a theory-about how people act as intermediaries between different cultural groups”.

Literature Review

Wuthering Heights is a novel by Emily Bronte who was born on 30 July 1818 at 74 Market Street in Thornton, Bradford, and Yorkshire, England and died of tuberculosis in the late 1848. She published only one novel (*Wuthering Heights*) which is known for the Arab readers as *Murtfaat Wthrnj*. The novel has been chosen because it is full of cultural references which represent some differences between Arabic and British cultures and aim to establish contact between cultures. One might even claim that cultural contact as such presupposes translation and that the exchange of material and spiritual culture is not possible without translation of cultural references (Ivir, 1987).

Cultural references play an important role in the process of English into Arabic translation. Mailhac (1996: 173) states that

“by "cultural references" we mean any reference to a cultural entity which, because of its distance from the target culture, is characterized by a sufficient degree of opacity from the point of view of the target reader to constitute a translation problem. In other words, as is normally the case in such discussion, transparent cultural references will be ignored”.

1. In this context, Ivir (1987) discusses the procedures for the translation of unmatched elements of culture which consist of *borrowing, definition, literal translation, substitution, lexical creation, and addition* as well as their various combinations. It is shown that the translator's strategy in choosing a particular procedure is governed by the nature of the cultural term to be translated and the nature of the communication process in which it appears.

2. In addition, Mailhac (1996: 139-140) analyzed Ivir's procedures and suggested three modifications: (i) the concept of 'addition', which, as the name suggests, consists in adding information - to a cultural borrowing and a literal translation – will often be indistinguishable from a combination of procedures, so the two notions overlap, (ii) footnotes should be treated as separate type of procedure and not as a mere variation of the definition procedure, which is what Ivir does, and (iii) compensation does not figure on the list and should therefore be added.

3. Following Nida (1964), Newmark (1988a) categorizes cultural words into (i) ecology (flora, fauna, hills, winds, plains); (ii) material culture (food, clothes, houses and towns, transport); (iii) social culture (work and leisure); (iv) organizations customs, activities, procedures, concepts (political and administrative, religious, artistic); (v) gestures and habits as well as he proposes two opposing methods: (a) transference which gives "local color," keeping cultural names and concepts, and (b) componential analysis which excludes the culture and highlights the message.

4. In this regard, Nida (1964) claims that differences between cultures may cause more severe complications for the translator than do differences in language structure. Therefore, he pays more attention to his method, dynamic equivalence, which tries to relate the receptor to modes of behavior relevant within the context of his own culture without insisting that he understand the cultural patterns of the source-language context.

5. Elborjo (2006) investigates the translation of cultural references from English into Arabic by using Ivir's procedures. Elborjo (Ibid.) also tried to examine the nature of translation of cultural references in the context of journalistic texts. She concludes that the type of cultural reference affects the choice of procedure used to translate it.

Hypothesis

The translation of cultural references causes many problems to translators due to the cultural mismatch between people who speak different languages. The researcher will deal with the rendering of Murad of the English novel, *Wuthering Heights*, and will try to answer the following questions: did the translator succeed in conveying the cultural references in the novel? If so, did the cultural references share in the explanation of the meaning of the TT?

Aims of the Study

The aim of this study is to:

1. Examine the use of cultural references in the translation of the novel.
2. Investigate whether the translator succeeded in conveying the cultural references of the ST into the TT or not.

Methodology

The present study will adopt Ivir's procedures (1987) for translating cultural references from the source text into the target text. They are: (i) borrowing; (ii) definition; (iii) literal translation; (iv) Substitution; (v) lexical creation; and (vi) addition. These procedures are used in the analysis of cultural references in the original novel *Wuthering Heights* by Bronte (2007) and their Arabic equivalent in the translated version *Murtfaat Wthrnj* by Murad (2008).

Cultural References

Cultural translation and cultural references share almost the same meaning and they are considered as part of culture which means "all learned behavior which is socially acquired, that is, the material and nonmaterial traits which are passed on from one generation to another" (Nida, 1975: 28). Culture can also be broadly defined as "a set of beliefs which governs the behavior patterns of society." (Aziz, 2000: 85). Thus, language is an integral part of culture, and translation involves two cultures, the culture of the (SL) and that of (TL) (Ibid.). In this context, Risager (2006: 165) claims that cultural references belong to the textual micro-level. He states that

“Cultural references are normally undertaken by the language user with the aid of referring expressions, often nominal or adverbial phrases filled out with lexical words, possibly proper names (the head of the Roman Catholic Church, the Pope, the Vatican State, in Rome)”.

He also (Ibid.) adds: "they can in principle be expressed or explained in any language; there is a difference in how 'easily' this can be done, depending on which language and which references one is thinking". These are some examples of cultural references, the terms: *griffins*, *bulldog*, *mug*, *brandy*, *dresser*, and *glees* need consideration. Transferring these terms taken from the novel using formal equivalence would have little cultural effect on an Arab-speaking reader and can be of no value considering the text-type and the definition of the ideal TT reader. The above Arabic translations of these terms taken from the novel may lack the accurate meaning because the cultural implications for translation require a full understanding of the notion rather than an emphasis on the original SL reference (James, 2002).

However, the following are the techniques adopted to determine the nature of cultural references in the translation of the novel, *Wuthering Heights*, is: (i) borrowing; (ii) definition; (iii) literal translation; (iv) substitution; (v) lexical creation and (vi) addition.

1. Borrowing

Cultural borrowing is a loanword that was adopted to express a concept that is new to the recipient language speakers' culture (Scotton, 2006: 212). She also explains that "cultural borrowings are words that fill gaps in the recipient language's store of words because they stand for objects or concepts new to the language's culture" (Ibid.).

According to Ivir (1987: 37-38) "Borrowing, or importation, of the source-language expression is a frequently used procedure and one that assures a very precise transmission of cultural information". The borrowed expression which enters the target culture can be used freely in all the contexts and collocations in which it is used in the source culture. As for its effectiveness as a vehicle for the transmission of cultural information, the borrowed expression is neither better nor worse than the native-culture expression (Ibid.).

Venuti and Baker (2000: 85) also describe borrowing as "the simplest of all translation methods". They (Ibid.) add that "it would not even merit discussion in this context if translators did not occasionally need to use it in order to create a stylistic effect". For instance, in order to introduce the flavor of the SL culture into a translation, foreign terms may be used, for example, Arabic borrowed many words and expressions such as "bulldog", "caricature" and "shilling" from English.

Dickins (2002: 32) argues that "borrowing introduces a foreign element into the TT". Something foreign is by definition exotic. But cultural borrowing is different from exoticism proper, as defined above: unlike exoticism, cultural borrowing does not involve adaptation of the SL expression into TL forms.

Higgins and Hervey (1992: 31) claim that "cultural borrowing presents translators with an open and free choice in cases where previous translation practice has not established a precedent for the verbatim borrowing of the ST expression".

An example of cultural borrowing would be the rendering of a culturally specific term by transliteration, without further explanation. Thus, for example, *caricature*, as used in Arabic, would be rendered by كاريكاتور, rather than, say, by رسوم ساخرة.

Cultural borrowings divided into: (i) forms which were originally borrowed, but are no longer regarded as foreign for example, 'البلدوج' (a breed of dogs); (ii) forms which have been borrowed, but have shifted meaning in the course of borrowing, for example, 'رسم كاريكاتوري' (from caricature, drawing or description of a person that ex-

aggerates features for comic effect) and (iii) forms which have been borrowed, but have a sense in the TL which is not the normal sense in the SL, for example, 'الجرانج' (from Grange, a place mentioned in the novel) (Dickins, 2002).

Borrowing is easier from a language in which borrowing is rare: for instance, *garage* can be borrowed as "جراج" or the Arabic term "مستودع", *radical* as "راديكالي" or the Arabic "متطرف", *fax* as "فاكس" or the Arabic terms "بريد مصور" and "ناسوخ", and *ideology* as "أيديولوجية" or "عقيدة" in Arabic. In the early days, Arab translators did not hesitate to borrow from other languages: they borrowed أريثماتيكا, الجغرافيا, القسطاس, أريثماتيكا and many other terms. Some of these have survived and the others were replaced by new terms, for instance, أريثماتيكا has been replaced by الرياضيات and أريثماتيكا by الأصناف (Aziz, 2000).

2. Definition (Paraphrasing)

Paraphrasing and translation are treated as unconnected natural language processing tasks: Whereas translation represents the preservation of meaning when an idea is rendered in the words in a different language, paraphrasing represents the preservation of meaning when an idea is expressed using different words in the same language (Callison, 2007). In addition, Ivir (1987: 38-39) says that "defining the elements of culture that are to be transmitted is a procedure that relies on what members of the target culture know in an attempt to make them aware of what they do not know".

Depending on how the definition is made, it can quite accurately transmit the necessary cultural information, but it is important to realize that no definition can give all the information (Ibid).

Similarly, Baker (2001: 220) explains that "intralinguistic translation or rewording is 'an interpretation of verbal signs by means of other signs of the same language'. One could say that in intralinguistic translation, or paraphrasing, the concern is with translating content form into content form: by paraphrasing, for instance, *dogs are man's best friend* الكلاب أفضل أصدقاء للبشر as *canine animals are faithful to their masters* حيوانات كلبية مخصصة لأصحابها, any term-to-term relation is disregarded, only issues of content are taken into account (Ibid.).

Ray (2002: 15) says "free translation or paraphrasing is another mode. In this type of translation, the original should be retained". He (Ibid.) adds that "paraphrasing is a restatement of the original passage, in other words, here language is less important than the matter."

This means to make the meaning of foreign language thoroughly intelligible to the spirit of language desired. Thus, the translator proceeds as much from his mind as from the mind of the original writer. "However, paraphrasing is good for rewording difficult or obscure texts in plain language. In it there is no scope for linguistic objectivity" (Ibid.).

Newmark (1988a) says that free translation reproduces the matter without the manner, or the content without the form of the original. In other words, the content is more important than the form. It is also called paraphrasing. He (1998: 203) explains that

“the good kind of paraphrase is when the translator has to 'circumscribe' the meaning because the target language does not have the words or the target culture does not have the object and customs that translate the source text adequacy”.

For example, in translating *knee-breeches* as:

السراويل المحكمة الضيقة عند الركبتين, the translator has translated the sense, but split it into unrelated words.

3. Literal Translation

"Literal Translation is often regarded as the procedure for the filling of the cultural and lexical gaps in translation and is the commonest method of cultural transference and spread of influence from one culture to another". (Ivir, 1987: 39-40).

Literal translation is also close to word-for-word translation, but has more flexibility towards TL grammar. That is to say, the words are translated out of context (singly) but the grammatical structure and word order change to their nearest TL equivalent. Literal translation is also used as pre-translation process.

Venuti and baker (2000: 86) assert that

“literal translation or word for word, translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translator's task is limited to observing the adherence to the linguistic servitudes of the TL. In principle, a literal translation is a unique solution which is reversible complete in itself. It is most common when translating between two languages of the same family (e.g. between French and Italian), and even more so when they also share the same culture”.

Literal translation can show up the depth of one nation's culture by converting it into words where emotions that have no target language connotations are exposed in their absurdity and grotesqueness (Newmark, 1991).

This kind of translation focuses on linguistic structure of the source text. It actually ignores the semiotic, pragmatic and contextual connotations of text-structure, while taking into account the linguistic conventions of the target language. While literal translation is not commonly used in translating texts, it is crucial for the study of language structures. It is not recommended for the average reader where adequacy

and clarity of meaning are involved. For example, in translating religious texts, adherence to the word order of the ST and idiomatic expressions may make the translation difficult to understand. Therefore, interpreting or explaining the word may result in the clarity of meaning (Shiyab, 2006).

The conditions for literal translation are not always so favourable. When the extra-linguistic realities of the two cultures differ at a particular point the literal translation of an expression will not in itself be sufficiently transparent to fill the gap (Ivir, 1987: 40).

In Arabic, people usually use some expressions to describe an event or a person. But Arabic expressions are unintelligible in western countries. In these situations, if translating literally, they would have bad effect and be unacceptable. For example, the Arabic expression 'رجع بخفي حنين' is translated into English as '*he came back with the shoes of Hunayn*', when the target language reader reads this expression, he could not know the exact meaning of the source language, because the message which the target language expression is vague.

The main value of literal translation is its faithfulness to the source culture expression and its transparency in the target culture. Take for instance the following sentence from the novel:

'slap me on the cheek, I'd not only turn the other, but I'd ask pardon for provoking it' which is translated into Arabic as:

فلو صفعني أقل مخلوق على قيد الحياة على خدي ما اكتفيت بأن أدير الخد الآخر، بل لسألته
الصفح عن إثارتي إياه.

4. Substitution

This procedure involves removing the source culture-bound term and replacing it in TL with something which does not necessarily involve a cultural term. For example, the English expression the *harvest moon* is translated into Arabic as قمر الخريف, this means that the source culture-specific expression is removed, and replaced by a different cultural expression (Stevens & Daniel, 2003).

Ivir (1987: 41-42) defines substitution as "a procedure that is available to the translator in cases in which the two cultures display a partial overlap rather than a clear-cut presence vs. absence of a particular element of culture". In this regard, the translator is tempted to exploit and use the corresponding target culture expression as a full equivalent.

The strategy of cultural substitution means that the ST cultural references are removed, and replaced by different cultural references. In these cases, the cultural reference would be a cultural reference that could be expected to be known by the TT audience (Leppihalme, 1997).

Cultural substitution refers to the case where the translator uses equivalent words that are ready-made in the TL, and serve the same goal as those of the SL. In other words, the translator substitutes cultural words of the SL by cultural words of

the TL. An example of cultural substitution is clearly seen in the translation of the English expression '*dog in the manager*' into Arabic as 'أناثية', the translator substitutes the ST by an expression which is culturally specific in the TT. (www.translationdirectory)

Substitution also applies to a large number of terms and expressions. In such a case, when there are terms or expressions available in the TL, these would seem to be the translator's first and natural choice. For example, the following are terms taken from the novel and rendered as follow: *skylight*, as 'إحدى العليات', *parish* as 'المنطقة', and *fairies* as 'العفاريت'.

5. Lexical Creation (Neologisms)

According to Ivir (1987: 43-44), lexical creation or neologisms is

“a newly coined word which is at best semi-transparent: more transparent, to be sure, than the borrowed foreign word, but less easily and fully understood than a word that has sprung up naturally in response to the communicative needs of the linguistic community of members of the native culture”.

Lexical creation takes a variety of forms from lexical invention and word formation through regularly formed words that are semantically close to the source culture word to the semantic extension. The most frequent form of lexical creativity involves new collocations and combinations of words to refer to new elements of culture (Ibid).

Neologisms are defined by Newmark (1988b: 140) as "newly coined lexical units or existing lexical units that acquire a new sense". He lists the types of neologisms: old words with new senses, new coinages, derived words, abbreviations, collocations, eponyms, phrasal words, transferred words, acronyms and pseudo-neologisms.

Vermes (2003: 93) also uses lexical creation in a different sense. He describes this operation as "cases where the graphological units of the SL name are replaced by TL graphological units", and he adds that the term "graphological substitution" can also be used.

Aziz (2000: 118-119) argues that "coining new terms means creating new names for newly-born ideas and inventions". This process may take any one of the three forms: (i) borrowing is the term of the SL which may be borrowed directly into the TL, with certain phonological changes to help the "foreign" term to merge into the system of the TL. This method is widely used especially in spoken language, for instance, *garage* is جراج, (ii) neologisms are old terms which may be given a new sense, for instance, غليون is used in modern Arabic as equivalent of *pipe* in English, and (iii) translation is a term which may be coined in the target language by translating the sense

and structure of the term in the source language, for example, *pia mater* is used by the old Arab translators as الأم الحنون (Ibid).

Lexical creation is attempted by the translator when the communicative situation rules out a definition or literal translation, when borrowing is sociolinguistically discouraged, and substitution is not available for communicative reasons (Ivir, 1987).

6. Addition

According to Ivir (1987: 45), "the addition of cultural information may turn out to be a necessary procedure in the translation of the implicit elements of culture". The translator sometimes addresses an out-group, which lacks that knowledge and requires explicit cultural information. Without it, communication would be impossible or at best defective.

Addition is also extra information which is added to the SL item so that it can be more understandable and desirable to the target readers. As a matter of fact, this method may also be used to remove ambiguities in the TT. This means that the added material is latent in the source culture-bound term, as part of the sense or connotations of the term. By using this procedure, the translator intervenes to give guidance to the target audience. (www.translationdirectory.com).

Addition also means adding anything that is needed, such as a word, a phrase, or even a clause, in order to make the translated text appear natural, either grammatically or semantically, in the target language. This is a procedure a translator frequently resorts to when following the original pattern of information flow results in a tension between syntactic and communicative functions in the TT (Baker, 1992).

A similar example, which involves the specific context, rather than general considerations of usage, is the following term *glees* taken from the novel. This has been translated as:

القطع الموسيقية المسرحية التي يشترك في غنائها الكثيرون كل بدوره. the translator has chosen to add التي يشترك في غنائها الكثيرون كل بدوره, since this is an obvious idiomatic means of expressing the nature of what is involved. There is, however, no equivalent of *glees* in the Arabic ST (although it would be perfectly possible to have one); nor is any dictionary likely to list التي يشترك في غنائها الكثيرون كل بدوره as an equivalent of *glees*. Accordingly, it is justifiable to identify this as a case of translation by addition.

Data Collection and Analysis

1. Data Collection

The present study mixes qualitative and quantitative research together. Qualitative research is collecting, analyzing, and interpreting data by observing what people do and say. Whereas, quantitative research refers to counts and measures of things, qualitative research refers to the meanings, concepts, definitions, characteristics, metaphors, symbols, and descriptions of things.

Qualitative research is much more subjective than quantitative research and uses very different methods of collecting information, mainly individual, in-depth interviews and focus groups. The nature of this type of research is exploratory and open-ended. Small numbers of people are interviewed in-depth and/or a relatively small number of focus groups are conducted.

Basically, quantitative research is objective; qualitative is subjective. Quantitative research seeks explanatory laws; qualitative research aims at in-depth description. Qualitative research measures what it assumes to be a static reality in hopes of developing universal laws. Qualitative research is an exploration of what is assumed to be a dynamic reality (Thyler, 2009). In general, qualitative research generates rich, detailed and valid (process) data that contribute to in-depth understanding of the context. Quantitative research generates reliable population based and generalizable data and is well suited to establishing cause-and-effect relationships.

The decision of whether to choose a quantitative or a qualitative design is a philosophical question. Which methods to choose will depend on the nature of the project, the type of information needed the context of the study and the availability of recourses.

Advantages of combining both types of research include: (i) research development (one approach is used to inform the other, such as using qualitative research to develop an instrument to be used in quantitative research), (ii) increased validity (confirmation of results by means of different data sources), (iii) complementarity (adding information, i.e. words to numbers and vice versa), and (iv) creating new lines of thinking by the emergence of fresh perspectives and contradictions (Thyler, 2009).

However, some methods in the translation research could be used when conducting an empirical research. According to Williams and Chesterman (2002), translation research can be used as (a) case studies which focus on limited situations in a natural context, (b) corpus studies which use a wide range of textual data, or (c) survey studies that are used for collecting data about a phenomenon suspected to spread within a certain population.

Case studies have been used in many investigations, particularly in sociological studies, but increasingly, in instruction. Case studies also are designed to bring out the details from the viewpoint of the participants by using multiple sources of data. The method used in this research is a case study which examines the translation of Murad (2008) of *Wuthering Heights* by Emily Bronte.

Some specific types of case studies are identified: exploratory, explanatory, and descriptive. Exploratory case study is sometimes considered as a prelude to social research. Explanatory case studies may be used for doing or causal investigations. Descriptive cases require a descriptive theory to be developed before starting the project.

The present study is exploratory, i.e., what can we find out about X? In exploratory case studies, fieldwork and data collection are undertaken prior to definition of the research questions and hypotheses. However, the framework of the study is created ahead of time.

2. Data Analysis

6. The following is the applications of Ivir's procedures on the two versions of the novel in order to see whether the translator has succeeded in conveying the references of ST into the TT. It is worth mentioning that only samples of the references are to be analyzed. See Chapter Four for all cultural references in the novel and their translations.

2.1 Borrowing

Example One

ST At the top of an extra page (quite a treasure, probably, when first lighted on) I was greatly amused to behold an excellent caricature of my friend Joseph, (p. 16)

TT وشد ما ابتهجت عندما رأيت في الجزء العلوي من ورقة بيضاء خالية من الكتابة، (لعلها اعتبرت كنزا ثمينا عندما اكتشف أمرها أول مرة)، رسما كاريكاتوريا بديعا لصديقنا جوزيف، ... (ص. 23)

In this example, the translator borrowed the word *caricature* which is already familiar to the Arab reader. However, the translator should have used the Arabic equivalent which is the phrase رسم ساخر (comic drawing).

Example Two

ST ...'They have let the bulldog loose, and he holds me! ... (p. 39)

TT ... لقد أطلقوا البولدوج في أثرنا وها هو يمسك بي! ... (ص. 47)

In Arabic culture *bulldog* is not well known for two reasons: first, the breeds of dogs in Britain differ from those in the Arab world. This is due to the different environment. Second, the Arab culture is religiously oriented; i.e. the dominance of Islamic teaching in the Arab world which prohibits dogs from living with people in the same house. Accordingly, the translator should go for *definition* rather than *borrowing*. Therefore, he should say that البلدوج نوع خاص من الكلاب له أرجل قصيرة (a special breed of dogs which has short legs and big head).

Example Three

ST ..., and call me a cant lass, and slip a shilling into my hand as a Christmas-box; ... (p. 44)

TT ...، فيدعوني بـ "البننت المستهتره"! ثم يدس في يدي "شائنا"، كمنحة عيد الميلاد ... (ص. 52)

In this example, *shilling*, which is a British coin, is borrowed as شلن which is not well known to Arab communities. Here a definition of *shilling* may be needed, i.e., to state the equivalent of shilling in current currency.

Example Four

ST ... and it struck me that plotted another midnight excursion, which he had rather we had no suspicion of. 'Is he a ghoul or a vampire?' I amused. (p. 273).

TT ... فطراً على فكرته أنه يدبّر رحلة أخرى من رحلات منتصف الليل، لا يريد أن نشك في أمرها أو نعرفها .. قلت لنفسي: 'أبكون غولا أم من مصاصي الدماء؟' ... (ص. 278)

The term *ghoul* is often used to describe anyone who is generally distasteful or socially unacceptable. This tells only a small part of the story. *Ghouls* have their roots in Arabic as *ghul* masculine and *ghula* feminine. They refer to a number of creatures in the Arab folklore that have a greedy hunger and feed on human flesh. It is clear from the context that both terms exist in English and Arabic but with different meanings.

2.2 Definition

Example One

ST Before passing the threshold, I passed to admire a quantity of grotesque carving lavished over the front, and especially about the principle door; above which, among a wilderness of crumbling griffins ... (p. 2)

TT وقبل أن أجتاز عتبة الدار تمهلت قليلا لأتأمل في إعجاب عددا من النقوش الغربية الشكل المتناثرة فوق الواجهة، وعلى الأخص فوق الباب الرئيسي، حيث تبيّنُ – وسط غمرة من الرسوم تمثل سباعا ذات أجنحة ومناقير ... (ص. 9)

In this example, the term *griffins* is not familiar to the target reader so it needs to be defined and paraphrased because it is alien to Arab culture. *Griffin* in English is a legendary creature with the body of a lion, the head of an eagle and the wings of a dragon. As the lion was traditionally considered the king of the beasts and the eagle was the king of the birds, the griffin was thought to be an especially powerful and majestic creature. *Griffins* also are normally known for guarding treasures. In antiquity it was a symbol of divine power and a guardian of the divine. Here the translator succeeded in choosing the appropriate cultural reference. (en.wikipedia.org).

Example Two

ST ... we could not go to church, so Joseph must needs get up a congregation in the garret; ... (p. 16)

TT ... فلم نستطع الذهاب إلى الكنيسة، ومن ثم كان لا بد لجوزيف من أن يجمعنا للصلاة في المخزن العلوي الصغير ... (ص. 23)

The English noun *garret* is not known to the Arab readers. *Garret* is a room under the roof of a house. Nida (1964) calls this "material culture" as design of buildings in England is quite different from that in the Arab world. This can be attributed to the different climate and environment between Britain and the Arab world. Therefore, the translator succeeded in using *definition* technique to convey the accurate meaning of the English term *garret*.

Example Three

ST Then the woman – servant brought a basin of warm water, and washed her feet; and Mr. Linton mixed a tumbler of negus, ... (p. 41)

TT أحضرت الخادمة وعاء به ماء دافئ، وراحت تغسل قدميها، على حين وقف السيد لينتون يعد لها شرابا ساخنا، هو مزيج من الليمونادة والشراب، ... (ص. 49)

The definition of the English term *negus* provided by the translator clarifies its meaning which is unknown to the Arab reader. The translator should also clarify شراب in the Arabic phrase الليمونادة والشراب. Here شراب means alcoholic beverage; therefore, he should translate it as الليمونادة والخمر. On the other hand, ليمونادة is not an Arabic word because it is derived from lemon الليمون. Accordingly, the translator should also go for defining and paraphrasing the word ليمونادة as عصير الليمون. Thus, the accurate translation could be:

شراب ساخن هو مزيج من عصير الليمون والخمر

Example Four

ST ... the polished clock, decked in holly, the silver mugs ranged on a tray ... (p. 44)

TT ... وساعة الحائط المجلوة وقد أحاطت بها أوراق شجرة عيد الميلاد، والأقداح الفضية المصفوفة فوق صفحة كبيرة، ... (ص. 52)

In English culture, *holly* often used as a Christmas decoration, so the translator explains this kind of trees to the Arab readers. This came as a result of the difference in religious cultures between Islam and Christianity.

2.3 Literal Translation

Example one

ST The walk in was uttered with closed teeth, and expressed the sentiment, "Go to the deuce": even the gate over which he leant manifested no sympathising movement to the words; ... (p. 1)

TT وقد انطلقت هذه الكلمة الأخيرة من بين أسنانه المطبقة وكأنما كانت تعبر عن رغبته في أن "أذهب إلى الشيطان"! بل إن البوابة التي كان يستند إليها لم تبد أية حركة ودّية تستجيب بها لهذه الدعوة ... (ص. 8)

The English phrase *Go to the deuce* may be close to the expression *Go to hell*. However, the noun *deuce* may be more formal than *hell* as it is not widely used in spoken English.

Example Two

ST ... and a pair of grim, shaggy sheep-dogs, who shared with her a jealous guardianship over all my movements. (p. 4)

TT وقد انضم إليها اثنان من كلاب الرعاة الخشنة الشعر، البشعة المنظر، شاركها في فرض رقابة دقيقة على حركاتي. (ص. 4)

The literal meaning of *sheep-dogs* is understood by readers of the target culture as it is understood by the readers of the source culture. Both the content and form of the original expression are similar to that of the target culture. Here, it is preferable that the translator may use كلاب الرعاة rather because the noun *sheep* functions as an adjective in the original. However, the adding of the modifier *shaggy* to the compound noun *sheep-dog* made the translator render it literally as:

كلاب الرعاة خشنة الشعر وبشعة المنظر

Example Three

ST While he was speaking, Joseph returned bearing a basin of milk-porridge, and placed it before Linton. (p. 173)

TT وفيما كان يتحدث إليّ، عاد "جوزيف" يحمل طبقاً من عصيدة اللبن، وضعه أمام 'لينتون'. (ص. 188)

A *milk-porridge* is usually used in the English villages, and well known as a popular meal, beside the potato pudding. Here the explanation given by the translator عصيدة من اللبن is not accurate because the Arabic noun لبن is (sour milk). Therefore, عصيدة الحليب could be the most appropriate literal translation. Here, it can be said that the noun لبن (sour milk) is commonly used in colloquial Arabic rather than حليب (milk).

Example Four

ST Is he a ghoulish or a vampire? I mused. I had read of such hideous incarnate demons. (p. 273)

TT قلت لنفسي: 'أليكون غولاً أم من مصاصي الدماء؟' فقد سبق أن قرأت عن مثل هذه الشياطين الفظيعة المتجسدة ... (ص. 278)

Vampires do not exist in the Arab culture. They are part of the European Christian culture or just as a result of the horror books authoring that arose at the beginning of the last century. Sucking people's blood is just a fable story and no one would believe it. The translator succeeded in applying literal translation.

2.4 Substitution

Example One

ST He told Zillah to give me a glass of brandy and then passed on to the inner room; ... (p. 14)

TT ... وأما هو فقد أمر "زيللا" بأن تعطيني كأساً من الشراب، وما لبثت أن توارى في الحجرات الداخلية ... (ص. 21)

The translator substituted the word *brandy* into كأس من الشراب because *brandy*, a kind of alcohol, is not common in the Arab culture. The translator could go for the *borrowing* technique and translate it as براندي but he prefers *substitution* which is more appropriate in this context because

many Muslim people do not know this kind of spirit. Unlike English, the word شراب may not mean *alcohol* in the Arabic culture. Therefore, the most acceptable translation which conveys the meaning of the original is كأس من الخمر من نوع براندي.

Example Two

ST ... the branch of a fir-tree that touched my lattice, as the blast wailed by, and rattled its dry cones against the panes! ... (p. 19)

TT ... إنه لم يكن إلا غصنا من شجرة "شربين"، كان يمس نافذتي كلما هبت الريح، فتقرع ثماره الجافة زجاج النافذة ... (ص. 26)

In this example, the term *cones* is replaced by another expression that has similar meaning but is commonly used in Arabic which is ثمار جافة. Although the term ثمار does not give the accurate translation, it is acceptable in this context.

Example Three

ST I put the jug on the banister and hastened to admit him myself. The harvest moon shone clear outside. (p. 234)

TT فوضعت الإبريق على حافة سياج الدرج، وأسرعت أفتح الباب بنفسي.. وكان قمر الخريف مشرقا يسطع بضياهه في الخارج. (ص. 241)

In this example, the translator replaced a culture specific expression (*harvest moon*) with a target culture expression قمر الخريف which does not have an equivalent in the Arab culture, but it is likely to have a similar effect on the target reader. In Britain, the expression *harvest moon* is common because, traditionally, it helped farmers work on their crops at night. This means that moonlight shines on for longer, thus helping farmers who are still working on their crops after sundown. Other cultures considered the *harvest moon* as the last full moon before autumn started, and so it became the time mark for when all crops had to be picked up.

2.5 Lexical Creation

Example One

ST ..., towering row after row, on a vast oak dresser, to the very roof. (p. 2)

TT ... وقد رصت صفوفا طبقة بعد طبقة فوق "بوفيه" عريض حتى السقف. (ص. 9)

The term *dresser* does not have an equivalent in Arabic, but the translator uses a new word for this term which is commonly used in Arabic as بوفيه, borrowed from French. Here the translator should go for *definition*, i.e., paraphrasing, because one of the meaning of *dresser* is خزانة الأطباق. However, he substituted the English term *dresser* by the French one *buffet* بوفيه which has similar meaning but more common in colloquial Arabic.

Example Two

ST ... and stalwart limbs set out to advantage in knee-breeches and gaiters. (p. 3)

TT ... تنبض عضلاتها في السراويل المحكمة الضيقة عند الركبتين، و"الطرالق" الطويلة اللامعة. (ص. 10)

The term *gaiters* is not well known to the Arab reader. *Gaiter* is a covering of cloth, or leather for the leg below the knee to the ankle. The translator invented this phrase for a pair of gaiters because it is easier for him to go for paraphrasing. However, the Arabic word الطرالق is not

commonly used in Arabic, therefore the meaning of the original still ambiguous to the Arab reader. The translator should apply *definition* instead of *lexical creation* as follow:

قطعتان من القماش أو الجلد توضعان على الرجلين من أسفل الركبتين إلى الكاحلين.

Example Three

ST ..., and his black, short pipe in his mouth. (p. 195)

TT ...، وقد وضع غليونه الأسود القصير في ركن فمه. (ص. 201)

In this example, the translator rendered the term *pipe* as *غليون* which is used in written Arabic, but in spoken Arabic the term *ببايب* is widely used which in this case is *borrowing*.

2.6 Addition

Example One

ST After the usual carols had been sung, we set them to songs and glees. (p. 48)

TT وبعد أن فرغت الفرقة من أناشيد عيد الميلاد المعتادة، وطلبت إليها أن تشف أسماعنا بالأغاني الخفيفة و القطع الموسيقية التي يشترك في غنائها الكثيرون كل بدوره. (ص. 56)

In this example, the translator explains the term *glees* in detail because it is unknown in Arabic. Without addition, the rendering of this term would be impossible. In English culture, the term *glee* is a part of song scored for three or more usually male and unaccompanied voices that was popular in the 18th century. The *glee* also consisted of several short, individual pieces interpreting a poetic passage. Accordingly, the translator did not succeed to convey the accurate meaning which is as follows: الأغاني الخفيفة التي يشترك في غنائها الكثيرون دونما موسيقى

Example Two

TT ... I beg your pardon, Nell. If it be, he deserves flying alive for not running to welcome me, and for screaming as if I were a goblin. (p. 59)

ST ... وأرجو المعذرة يا 'نللي'، فلو أن كان 'هيرتون' لاستحق أن يسلم جلدته حياً جزاء عدم إسراره إلى الترحيب بي، وصياحه كلما رأيته كأنني عفرية من الجان!. (ص. 69)

The added information to the term *goblin* make the receiver of the translation – Arab reader – able to hold the original sender's intended meaning. *Goblin* existed in the Arabic-Islamic culture because the *goblin* was mentioned in the Holly Quran in the Solomon's story in the Surah of Ant (27: 39)

"قَالَ عَفْرِيْتُ مِّنَ الْجِنِّ أَنَا آتِيكَ بِهِ قَبْلَ أَنْ تَقُومَ مِنْ مَقَامِكَ"

"An Ifrit (strong) from the jinns said: I will bring it to you before you rise from your place (council)"

But in English culture the *goblin* is a part of folklore, often believed to be the evil or merely mischievous opposite of the more benevolent faeries and spirits of lore. *Goblins* are either simply tricksters or mischievous, like immature children, or actually malevolent, evil-doers, dangerous to human beings.

Example Three

TT The rainy night had ushered in a misty morning – half frost, half drizzle, ... (p. 195)

ST أسفرت الليلة المطيرة عن صباح تحجب ضيائه غلالة من الضباب الرطيب، كان بعضه من ندف الثلج السابحة في الهواء، وبعضه الآخر من رذاذ خفيف من قطرات المطر المعلقة في الفضاء ... (ص. 201)

The translator adds more information to the original term; *drizzle* which rarely existed in the Arab world weather. The translator conveyed the meaning by applying *addition* to give the appropriate explanation to TT readers about this climate phenomenon.

FINDINGS

The following tables represent Ivir's procedures used in the translation of cultural references in the novel.

1. Borrowing

Borrowing comes fifth on the list of procedures with 7 cultural references found in the novel. Here, the translator transplanted the source cultural references into the target culture.

Table 1: Equivalent of Cultural References in the English ST and equivalent the Arabic TT for borrowing

Cultural References in the English ST	Equivalent of Cultural References in the Arabic TT
the Grange	الجرانج
shilling	شلنا
Peniston Crag	صخرة بنستون
yards	ياردة
caricature	كاريكاتور
Bulldog	البلدوج
a ghoul	غول

2. Definition

Definition was used to translate 32 cultural references. The translator used this procedure to explain cultural references of the ST in order to ease cultural references in the target text.

Table 2: Equivalent of Cultural References in the English ST and equivalent the Arabic TT for definition

Cultural References in the English ST	Equivalent of Cultural References in the Arabic TT
griffins	سباع ذات أجنحة ومناقير
oat-cakes	فطائر دقيق الشوفان المجففة
horse-pistols	مسدسان هائلان داخل جرابين من الجلد
knee-breeches	السرراويل المحكمة الضيقة عند الركبتين
flakes of a snow-shower	ندف الثلج الذي بدأ ينهمر
King Lear	الملك لير "بطل شكسبير" المعروف
a three-inch pipe	غليونه القصير الذي لا يعدو الثلاث البوصات طولا
a smoking basin	إناء ينبعث منه البخار
delf-case	خزانة الخزف
negus	شرابا ساخنا، هو مزيج من الليمونادة والشراب
holly	أوراق شجرة عيد الميلاد
bassoons	كمان كبيرة ذات أنغام عميقة حزينة
whely	اللبن المخضوض
grouse	بط المستنقعات
honeysuckles	زهور اللبلاب المتسلقة
the chapel	الكنيسة الصغيرة
a bludgeon	هراوة غليظة
a relish	شهية وتلذذ
Moorcock	إوز الأحرار
elf-bolts	السهم ذات الرؤوس الصخرية المدببة
oatmeal	دقيق الشوفان
drawing-room	حجرة الاستقبال الكبرى
an easy chair	مقعد مريح
the casement	مصراع إحدى النوافذ الضيقة
wide-brimmed hat and gauze veil	قبعته ذات الحافة العريضة والنقاب الحريري الخفيف
a footstool	مقعدا منخفضا
bacca pipe	دخان الطباقي في غليون (جوزيف)

clown
Michaelmas
the arm-chair
plain as a Quaker
a basin

مهرجي الملاعب
عيد القديس "ميخائيل"
المقعد الكبير ذي الوسادتين
واحدة من المتدينيات المتمزمتات
قدحا كبيرا

3. Literal Translation

Literal translation is at the top of the list with 136 cultural references found in the TT. Here literal translation comes as the first procedure used to translate cultural references. The translator focused on the literal translation in the novel for these reasons: (i) to keep the original cultural references form in the TT and (ii) to show the differences between the two cultures.

Table 3: Equivalent of Cultural References in the English ST and equivalent the Arabic TT for literal translation

Cultural References in the English ST	Equivalent of Cultural References in the Arabic TT
landlord	مالك الدار
waistcoat	صدريته
"Go to the deuce"	"أذهب إلى الشيطان"
firs	أشجار الشربين
fire-place	الموقد
Chimney (stove)	المدفأة
gentleman	سيد مهذب
hearthstone	طرف المدفأة
sheep-dogs	كلاب الرعاة
coat-laps	أطراف سترتي
the poker	محرك النار
the hearth	منطقة المدفأة
peat	شرايح الحطب
pint	إناء
closet	مخدع
the garret	المخزن العلوي الصغير
pinnafores	مريلتينا
Sabbath	يوم الأحد المقدس
Seventy Times Seven	سبعون في سبعة
pilgrim's staff	عكاز الحاج
sotto voce	غمغمة خافتة
bellows	منفاخ
whinstone	الصخر الصلد
curate	قسيسنا
high-water mark	ذروة ارتفاعهما
pewter dishes	صحاف القصدير الواسعة
dog-kennel	وجار الكلب
wash-house	حجرة الغسيل
frock	ثوب
trousers	سراويل
mugs	الأقداح
mulled ale	الجعة الساخنة
Christmas-box	منحة عيد الميلاد
trumpet	بوق
trombone	مزمار
clarionets	ناي
bass viol	المغنين
Christmas	عيد الميلاد
carols (Christmas carols)	أناشيد عيد الميلاد
garret	الكوّة الصغيرة
cherub	الملاك الصغير

lottery ticket	ورقة نصيب
a trifle	أتفه
layloft	الدريس
The Jonah	يونان (يونس)
the lattice	النافذة
water-gruel	ثريد الماء
cottage	كوخ
hermit	النسك (الناسك)
sizar	درجة (من الجامعة)
handed their chairs forward	بتقريب مقاعدهم إلى المائدة
saucer	الطبق
slap me on the cheek, I'd not only turn the	فلو صفعني أقل مخلوق على قيد الحياة على خدي ما اكتفيت بأن أدير
other	الخد الآخر
bonnet	قلنسوتي
pitcher and decanter	الأباريق
a basin of gruel	الثريد
a lapwing	القُمري
the down	الريش
blacksmith's shop	حانوت الحداد
sovereign	جنيتها ذهبيا
bridles	عنان الجواد
golden crocuses	زهور الأقحوان الذهبية
the larks	القنابر
the becks and brooks	الجداول والنهيرات
gripe	قبضة (شخص غريب)
a dip candle	(ضوء) الشمعة الخافت
a wicket	كوة صغيرة
settle	المقعد
a mug	قدح
the garrets	الحجرات العلوية
quilt	لحاف
the hearth	حول الموقد
pocket-book	مفكره
Labour of Hercules	قوة هرقل
pistols	المسدس
the becks	قنوات (الوادي)
porch	باب (كنيسة)
the blinds	مصاريع نوافذ (الحجرة)
(a pair of) ouzels	طائرين
(her) coffin	نعشها
drapery	الغطاء
trinket	القلادة
heath	الموضع
bilberry	التوت البري
headstone	شاهد
parlour	حجرة الجلوس
the carriage	العربة
goblin	الشيطان (عفريت)
pincers	ملاقط
a constable	شرطي
my nook	ركني المعهود
kirkyard	فناء الكنيسة
snuffers	المقراض
the stanchions	القضبان الحديدية
asylum	مستشفى الأمراض العقلية
brandy	الكحول
basilisk (eyes)	(عيناه) الثعبانينتان
dinner-knife	سكيننا من فوق المائدة (سكين المائدة)
settle	الأريكة

if one tree won't grow as crooked as another, with the same wind to wist it!	إن كانت الشجرة لن تشب معوجة كالشجرة الأخرى، ما دامت الريح التي تهب عليهما وتثنيهما واحدة
gooseberry bushes	خمائل عنب الديب المتناثرة
milk-porridge	عصيدة اللبن
moor game	طيور الأحراش
the extinguisher	(مددت يدي) بقبضة الإطفاء لأحمد
a Slough of Despond	هوة من اليأس والقنوط
a quart of ale	قدح مثل الدلو ملى بالشراب
toasted oat-cake	فطير الشوفان المقدد
the shooting season	موسم الصيد
stockings	جوارب
the widow-seat	مقعد بجوار الناظفة
gingerbread	كعك الزنجبيل (خبز الزنجبيل)
larks	القنابر
blind-man's buff	الاستعمالية
tops and hoops	اللعب
battledores	المضارب
shuttle cock	السهام المريشة
the guide-stone	علامة الإرشاد الحجرية
a devil of a temper	شيطان القحة
the bog-water	(ملينا) بالوحل والماء الأسن
the sugar-candy	الحلوى
coffin	غطاء الصندوق (تابوت)
Methodists' or Baptists'	قس (إما من أتباع الكنيسة المعمدانية أو الكنيسة الإصلاحية)
Sabbath respected	(أن ترى) يوم الأحد مبجلا
Chevy Chase	مطاردة الصيد
ballad	ملحمة
to devastate the moors	ارتباد البراري
ostler	صاحب نزل ريفي
the chimney-piece	رف المدفأة
levers and mattocks	الروافع والمطارق
the fender	حاجز المدفأة
a vampire	مصاصي الدماء
a Titan	الجبابرة
(his) den	عرينه
the lattice	مصراع الناظفة
sovereign	قطعة الذهب
turf and moss	الطحالب والحشائش

4. Substitution

The procedure substitution was used to translate 14 cultural references. In this procedure, the translator replaced ST cultural references by TT cultural references.

Table 4: Equivalent of Cultural References in the English ST and equivalent the Arabic TT for substitution

Cultural References in the English ST	Equivalent of Cultural References in the Arabic TT
wine	الشراب
mug of ale	قدح الشراب
brandy	الشراب
clothespress	صوان صغير للشباب
cones	ثمار

parish	المنطقة
fairies	العفاريت
skylight	إحدى العليات
a pint bottle of brandy	زجاجة من الشراب القوية
dog in the manger	أنانية
lay nothing at the door of	حذار أن يعزوا (ذلك إلى خور في إرادتي)
the couch	الفرش
the harvest moon	قمر الخريف
harebells	الحشائش

5. Lexical Creation

The least procedure used to translate cultural references is a lexical creation with 3 occurrences. The translator invented new words and expressions to be equivalent to the source cultural references.

Table 5: Equivalent of Cultural References in the English ST and equivalent the Arabic TT for lexical creation

Cultural References in the English ST	Equivalent of Cultural References in the Arabic TT
dresser	(بوفيه)
gaiters	"الطزلق" الطويلة اللامعة
pipe	غليون

6. Addition

The third procedure used to translate cultural references was addition occurred 15 times. The translator used addition in cultural references to clarify the ambiguity in the target culture.

Table 6: Equivalent of Cultural References in the English ST and equivalent the Arabic TT for addition

Cultural References in the English ST	Equivalent of Cultural References in the Arabic TT
the three kingdom	تيجان الممالك الثلاث
long cloth habit	معطفا طويلا من القماش الفاخر
purgatory	تقاسي العذاب
glees	القطع الموسيقية المسرحية التي يشترك في غنائها الكثيرون كل بدوره
goblin	عفريت من الجان
the urn	أنية الشاي
bonny bird	الطائر الطيب الجميل
the primroses and crocuses	الأفاحي والزهور البرية
a Methodist	غلاة المتدينين (الإصلاحيين)
a larch	الشجرة الباسقة
frost	ندف الثلج السابحة في الهواء
drizzle	رذاذ خفيف من قطرات المطر المعلقة في الفضاء
rocking-chair	مقعدا هز ازا صغيرا
carving	توزيع الطعام
minister of any denomination	أحد رجال الدين- من أي مذهب

The tables show Ivir's techniques used in translating the novel. They clearly illustrate that some of these references are more common than the others. This may be attributed to the level of difficulties between the two languages (SL and TL) and to the cross-cultural mismatch between them.

This study shows that the translator used all Ivir's procedures in the rendering of the cultural references in the novel, *Wuthering Heights*, but with different percentages. This also demonstrates that Ivir's procedures in translating are proved to be useful and vital to any translator who notably deals with literary works but also deals with two incongruent cultures like English and Arabic.

Finally, the following diagram shows the percentages of Ivir's procedures used in the translation of the novel.

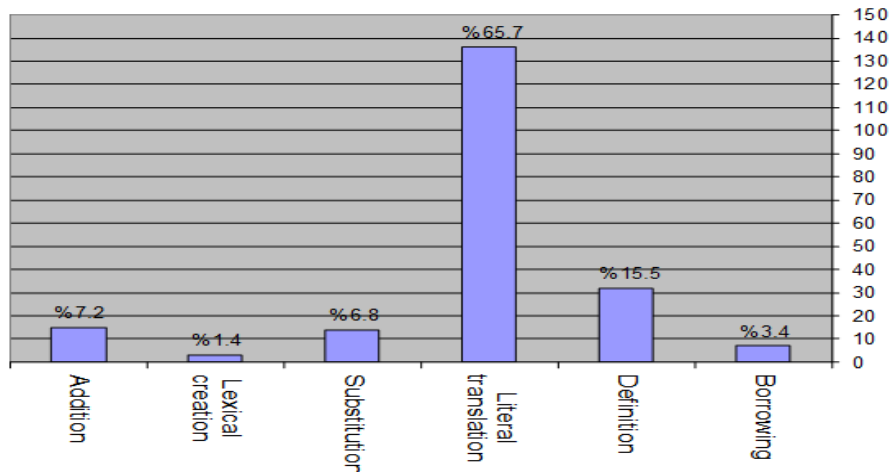


Fig 1: Percentage of each technique used in the translated version

CONCLUSION

The appropriate rendering of cultural mismatch makes the reader familiar with the specific reference in the context. Therefore, this study examines and investigates cultural references in the novel *Wuthering Heights*.

It has shown that rendering of the cultural references into Arabic play an essential role in filling the gap between English and Arabic cultures. In addition, these references depend on the translator's background and competence in this field. For this reason, the researcher uses Ivir's procedures as a vehicle to explain the cultural references to the Arab readers.

Throughout this study, the problem of cultural mismatch between the two cultures - Arabic and English - needs the application of Ivir's procedures in order to bridge the gap between the two cultures in question. The study has shown that the cultural mismatch can be significantly increased of the two languages in question are from each other. It can be said that the translator succeeded in conveying the ST cultural references into TT because he used all the techniques to render the novel easily but with different percentages.

The study concludes that the literal translation was the most important procedure used to translate cultural references in the novel with 65.7%. The other procedures such as definition was used to translate 32 cultural references with 15.5%, the addition occurred 15 times with 7.2%, substitution was used to translate 14 cultural references with 6.8%, borrowing occurred 7 times with 3.4% and lexical creation with 3 occurrences with 1.4%.

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