RESEARCH ARTICLE

ANALYSIS OF NASSAR'S ARABIC TRANSLATION OF FRENCH CULTURE-SPECIFIC ITEMS IN HEMINGWAY'S NOVEL "THE SUN ALSO RISES"

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Abstract

Translating the cultural aspects of any source language is not easy. Translation problems may vary depending on both the cultural and linguistic gap between the two concerned languages. This study examines the translation of French Culture Specific Items henceforth (FCSIs) into Arabic. It aims to identify the strategies used by the Arabic translator Sameer Ezzat Nassar (2015) in transferring the meaning of the FCSIs in Hemingway's novel "*The Sun Also Rises*" (1926). This descriptive corpus-based research analyzes the Arabic translation of the FCSIs to examine the strategies followed in translating them. The study has found that conservation strategies (SL-oriented strategies) and substitution strategies (TL-oriented strategies) were used in translation of the FCSIs in the novel. The naturalization strategy was the most frequently followed in Nassar's translation. This indicates a tendency to create the TL culture in the Arabic translation.

Introduction

The relationship between translation and culture has been reinforced and sustained by the spread of the English language and the expansion of mass media. Nida (1964, p.130) believed that "the differences between cultures may cause many serious problems for the translator than do differences in language structure". He argued that translation problems may occur even when the source language henceforth (SL) and target language henceforth (TL) have some similar linguistic and cultural features". Hermans (1999) believed that translation should be recognized as a cultural practice. According to Al-Qurashi (2004), translation has been of great importance to all nations as it plays an essential role in transferring knowledge from one culture to another. Hermans (1999) believed that translation should be recognized as a cultural practice.

Culture-specific items are the main focus of this study. The researcher analyzed the Arabic translation of "*The Sun Also Rises*" novel by Sameer Ezzat Nassar. The translator should consider how he/she can shift the FCSIs in the most appropriate way in the target language in order for the reader to fully understand the content of the target translation.

Statement of the Problem

Translating culture-specific items is still expected to be one of the most irritating translation problems facing both English and Arabic language major translators. As a result of that, most specialists see that one of the most challenging tasks for all Arab translators is how to translate cultural expressions from SL into TL.

Aims of the Study

The present paper aims to examine the Arabic translation of the FCSIs in Hemingway's novel "*The Sun Also Rises*" and the strategies utilized to translate them. Moreover, it aims to recognize which strategy the translator of the novel more frequently used to translate the FCSIs.

Questions of the Study

1. What are the strategies used in Nassar's Arabic Translation of the FCSIs in Hemingway's novel "The Sun Also Rises"?

2. What is the strategy that utilized more to translate FCSIs into Arabic?

Significance of the Study

The study is significant due to the lack of studies that have been conducted on how French culture-specific items were rendered into Arabic in literary contexts. Therefore, this study has been conducted to reveal the strategies utilized by the translator to translate French culture-specific items into the Arabic language in Hemingawy's novel "*The Sun Also Rises*".

Literature Review

This section highlights the relationship between culture and translations. It also shows the characteristics of cultural specific items and some strategies used to render them based on the literature and similar studies.

Translation and Culture

Translation as a phenomenon is such an incredibly broad idea that it can be understood in many different ways. Therefore, not surprisingly, many different definitions have been offered, each reflecting a particular underlying theoretical model. The American theorist Lawrence Venuti, for example, defined translation as "a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation" (Venuti 1995, p.17). He indicated that the translation is:

> To bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for domestic agendas, cultural, economic, and political. (1995, p.18)

Nida (1964) argued that translation problems are likely to happen even when SL and target language TL have some similar linguistic and cultural features. Moreover, Newmark (1988, p. 95) categorized foreign cultural words into five categories and offer some typical examples. These categories are (1) Ecology (i.e. rivers, mountains…etc.), (2) Material culture i.e. food, clothes, houses and towns, transports (3) Social culture i.e. work and leisure, (4) Organizations, customs, activities, procedures, concepts i.e. political and administrative, religious and artistic (5) Gestures and habits. Those categories of cultural words could be used in the form of collocations, idioms, metaphors, and phrasal words. Ibid argues that "Now whilst some see culture as the essence of translation, I see culture as the greatest obstacle to translation, at least to the achievement of an accurate and decent translation" (2001, p. 328).

Armellino (2008) pointed out that one of the most challenging tasks for all translators is how to translate culturally-bound elements. Moreover, Larson defined culture as "a complex of beliefs, attitudes, values, and rules which a group of people shares" (Larson, 1984, p.431). Along the same line Davies (2003) defined culture as "a set of values, attitudes, and behaviours shared by a group and passed on by learning" (p. 68).

To support such views, Newmark (1988) believed that there will be a translation problem unless there is a cultural overlap between SL and TL. He claimed that "wherever there is a cultural gap or "distance" between the source language and the target language, as a result of "cultural focus"; there is a problem in translation" (p.103). He also recognized the problems translators face at different levels and consequently formulated certain strategies that help translators overcome such problems.

Culture-Specific Items

Various terminologies have been proposed for this concept: Aixela of culture-specific items (1996), Newmark talked about cultural words (1988), Pedersen of culture-bound references (2005), and Baker of culture-specific concepts (2011). There is no agreement with regard to the terminology and the definition or the categorization of the term. The difficulty in defining CSIs occurs because "in a language everything is culturally produced, beginning with language itself" (Aixela 1996, p. 57). Therefore, it is not easy to draw boundaries between what is considered a CSI and what is not. Thus, CSIs are identified with reference to a particular SL and a particular TL: what may be considered a CSI between English and Arabic may not be considered a CSI between English and another language. He stated that "in translation, a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different value" (p. 57). In short, a CSI is a reference in the SL that does not exist in the TL and reflects a cultural gap.

Baker (1992, p. 21) divided CSIs into abstract and concrete items. She listed many reasons for non-equivalence between languages and suggests strategies for solving these problems. Newmark (1988, p.124) distinguished cultural words from universal and personal language and mentions that, while there is no problem in translating universal words, there will be a problem in translating cultural words unless there is a cultural overlap between the SL and the TL.

Aixela's (1996, p. 61) classified the translation strategies into two major groups according to the scale, from a lesser to a greater degree of intercultural manipulation, the conversation, and substitution, and these strategies have used in this research.

Conservation

Conservation strategies are denoted with SL-oriented, and divided into five translation strategies:

Repetition

The translator in this strategy does not change the CSI but transfers it as it is to the TL. Aixela (1996, p. 61) pointed out that this strategy increases "the exotic or archaic character of the CSI."

Orthographic Adaptation

This strategy is referred to variously by translators as transference (Newmark 1988, p. 81), transcription (Harvey 2000, p. 5), transliteration (Aixela 1997, p. 61), and loan words (Baker 2011, p. 33). Orthographic adaptation means expressing the CSI in the alphabet of the TL in this case, Arabic letters to convey the sound of the CSI.

Linguistic (non-cultural) Translation

Aixela (1997, pp. 61-64) stated that in this strategy, the translator chooses to convey the denotation of the CSI. It is the second most frequently used strategy after orthographic adaptation. The translation here makes the CSI comprehensible so that it makes sense to the TL reader.

Extra-textual Gloss

Extra-textual gloss strategy refers to the use of footnotes, endnotes, glossaries, or commentaries outside the text. The translator in this strategy had written further explanations in the footnotes.

Intra-textual Gloss

Intra-textual gloss can be considered "a strategy of explicitness" of something partly revealed in the SL text (Aixela 1996, p. 62). Newmark (1988, p.82) referred to it as a "classifier". In the intra-textual gloss strategy, the translators use qualifiers to make the CSIs clearer to the TT readers.

Substitution

Substitution strategies in the translation are TL oriented, and Aixela divides this group into six translation strategies

Synonymy

"This strategy is usually based on the stylistic grounds linked with recurrence. The translator resorts to some kind of synonym or parallel reference to avoid repeating the CSI" (Aixela (1996, p. 63).

Limited Universalization

In this strategy, Aixela (1996, p. 63) stated that the translators feel that the CSI is too obscure for their reader or that there is another, more usual possibility and decide to replace it.

Absolute Universalization

"In this strategy, the translator chooses a neutral reference, not related to the SL culture, and thus with no foreign connotations" (Aixela, 1996, p. 63).

Naturalization

When using this strategy, the translator replaces the CSI with another item from the TL culture (Aixela, 1996, p. 63).

Deletion

When using a deletion strategy, the translator replaces the CSI with nothing. noting that if the CSI is not important, there is no harm in deleting it.

Autonomous creation

This is a very little-used strategy in which the translators decide that it could be interesting for their readers to put in some nonexistent cultural reference in the source text (Aixela, 1996, p. 64).

Methodology

This is a qualitative study. The researcher has analyzed the novel "*The Sun Also Rises*" and collected many FCSIs, including proper nouns and many references to French society and culture. The FCSIs were collected, classified, and grouped. For each FCSI found, a comparison was drawn between such an FCSI and its Arabic translation.

The qualitative content analysis was applied to the data collected, where it was conducted according to Aixela's (1996) classification of translation strategies. The researcher asked a colleague who understands French to verify and check the meaning of the FCSIs in order to reflect the correct translation of each item.

Data and Source of Data

The data of this research was French Culture Specific Items in the source text henceforth (ST) and their translation in the target text henceforth (TT). The data source was the original novel and the translated version. The original novel which has written in English as ST and the title is "*The Sun Also* Rises" by Ernest Hemingway who is seen as one of the great American 20th century novelists. He was renowned for novels like "The Old Man and the Sea", and "The Sun Also Rises". In 1954, Hemingway won the Nobel Prize. The

novel was published in New York in 1926 by Charles Scribner's sons Publisher. The translated version by Sameer Ezzat Nassar in Beirut as TL is Arabia, who works as a publisher and writes stories, novels and plays. Nasaar is the owner of "Dar Al Nisr" for translation and publishing.

Data Analysis

The content of the Arabic translation of "*The Sun Also Rises*" a novel by Sameer Ezzat Nassar was analyzed in comparison with the source text. The novel contains 20 examples of FCSIs, 14 of them are proper nouns and six are common expressions, as shown in the following tables. The researcher analyzed all of them.

Table 1: Number of FCSI in "*The Sun Also Rises*" novel

"The Sun Also Rises" novel		
FCSI	Number of FCSI	Percentage
Proper nouns	14	70%
Common expressions	6	30%
Total number	20	100%

Table 2: item 1 *'Pernod'*

	SLT	Origin of the FCSI	Arabic translator	TLT
1-	"Well, what will you drink?" "*Pernod*" (p. 6)	French	Sameer Ezzat Nassar (2015, p. 17)	سألت: "حسناً، ماذا تشربين؟" "**بيرنو**".

Table 2 shows that the translator transliterated *Pernod* in the source language text into the target language text بيرنو. He used the orthographic adaptation strategy that requires the use of transcription or transliteration procedures. The translator transferred FCSI using the alphabet, so he rendered the meaning of the FCSI unclearly to the Arabic reader without clarifying what *Pernod* means. It would be clear if he rendered it as مشروب بيرنو.

Table 3: item 2 *'Mademoiselle'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
2-	"I wish to present my fiancée, **Mademoiselle** Georgette Leblanc," I said (p.8)	French	Sameer Ezzat Nassar (2015, p. 20)	"أود أن أقدم خطيبتي **مدموزيل** جورجيت لوبلان".

Regarding the translation of item 2, the translator transferred the meaning of the FCSI **Mademoiselle** into مدموزيل. He used the orthographic adaptation strategy in translating the FCSI. Nassar transferred the alphabet (letters) only in Arabic without transferring the meaning, while the Arabic meaning of *Mademoiselle* is انسة.

Table 4: Item 3 *'Connais pas'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
3-	"Are you related to Georgette Leblanc, the singer?" Mrs. Braddocks asked. "**Connais pas**," Georgette answered. (p. 8)	French	Sameer Ezzat Nassar (2015, p.20)	"سألت السيدة برودكس: "هل أنت قريبة جورجيت لوبلان المغنية؟" أجابت جورجيت. "**لا أعرفها**".

As seen in Table (4), Nassar translator used the naturalization strategy (**substitution strategy**) in translating the CSI, **'Connais pas**,' into the Arabic language. The translator translated the FCSI **Connais pas** into لا أعرفها.

Table 5: Item 4 *'l'eau'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
4-	"We got the daughter of the house over and each had a fine **l'eau**." (p. 9)	French	Sameer Ezzat Nassar (2015, p. 23)	نادينا على ابنة صاحب المحل، وشرب كل منا كأس **براندي بالماء.**

Concerning item 4, the translator has used the naturalization or substitution strategy and conveyed the FCSI *l'eau* into **الماء.** He replaced the FCSI with another item from Arabic.

Table 6: Items 5 and 6 **'C'est entendu** and **Monsieur'**

No.	SLT	Origin of the FCSI	Arabic translator	TLT
5,6-	"**C'est entendu**, **Monsieur**," the patronne said. "You go now? So early." (p.11)	French	Sameer Ezzat Nassar (2015, p. 23)	"مفهوم تماماً **يا مسيو**، ستذهب الآن مبكراً جداً؟" قلت: "نعم."

As shown in Table 6, the translator has used two strategies the naturalization and orthographic adaptation strategy in transferring the meaning of the FCSIs *C'est entendu, Monsieur* into Arabic. The translator translated the first FCSIs *C'est entendu* مفهوم تماما. He used the naturalization strategy in translating the first FCSI, while he translated the second FCSI **Monsieur** into مسيو, **where** he used the orthographic adaptation strategy and this translation was unclear to the Arabic reader, while the Arabic translation of the **Monsieur** is **سيدي.**

Table 7: Item 7 *'Crillon'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
7 -	"Good. I'll be at the **Crillon** at five" P. (14)	French	Sameer Ezzat Nassar (2015) P. (30)	"حسناً، ساكون في **كريون** في الخامسة."

The translator utilized the orthographic adaptation strategy in translating the FCSI *Crillon* into Arabic. The translator only transcribed the French name *Crillon* FCSI into كريون without clarifying what is it and here the target reader (Arabic reader) did not have any idea about this place كريون. Thus, such a strategy is not suitable in this situation, but the intratextual gloss strategy will work in this example. The Arabic meaning of the FCSI *Crillon* is **فندق كريون (في باريس).**

Table 8: Item 8 *'Mumms'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
8-	"I Got it all at Zelli's. Dozen bottles of *Mumms*. Tempt you?" (p. 16)	French	Sameer Ezzat Nassar (2015, pp. 34-35)	"جلبها كلها من مطعم زيلي. ودزينة من زجاجات ال **ممز**. تغريك؟"

The strategy that the translator used in translating the FCSI, that is *Mumms*, is the orthographic adaptation strategy. He transliterated the FCSI *Mumms* from the SL into the TL ممز. Here he rendered the meaning of the FCSI unclearly to the target reader because the word ممز is meaningless in the TL.

Table 9: Item 9 *'Sorbonne'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
9-	Students went by going up to the law school, or down to the *Sorbonne*. (p.17)	French	Sameer Ezzat Nassar (2015, p. 36)	مـر طلاب متجهين الى كلية الحقوق، أو الى **جامعة الـ سوربون.**

In Table 9, the translator used the intratextual gloss strategy (strategy of explicitness) in rendering the meaning of the FCSI *Sorbonne* in the Arabic language. He rendered *Sorbonne* into **جامعة الـ سوربون.** The meaning here is clear to the Arabic reader.

Table 10: Item 10 *'très, très gentile'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
10-	She is **très, très gentille.** (p. 26)	French	Sameer Ezzat Nassar (2015, p.51)	إسمع ما أقوله لك إنها **très, très gentile.**

Regarding item 10, the translator used the repetition strategy in translating the FCSI into the Arabic language. The translator did not translate the FCSIs *très, très gentile* but transferred the words as they are to the TL *très, très gentille*. He did not transfer the meaning clearly to the Arabic reader. The Arabic translation of the FCSI in this example is **جميلة جدا جدا**.

Table 11: Item 11 *'quelqu'une, quelqu'une!'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
11-	"Yes, Monsieur Barnes. And that lady, that lady there is someone. An eccentric, perhaps, but **quelqu'une, quelqu'une!**" (p. 26)	French	Sameer Ezzat Nassar (2015, p.51)	"نعم مسيو بارنس. وتلك السيدة هي شخصية شاذة ربما، لكن يا لها من واحدة **يا لها من واحدة.**"

As displayed in Table 11, the translator employed the naturalization strategy in translating the FCSIs *quelqu'une, quelqu'une* into Arabic. He transferred the meaning of the **quelqu'une** into **يا لها من واحدة.** He conveyed the meaning of the FCSI clearly to the Arabic reader.

Table 12: Item 12 *'Circe'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
12-	"He calls her **Circe´**," Mike said. "He claims she turns men into swine." (p. 74)	French	Sameer Ezzat Nassar (2015, p.126)	قال مايك: "يدعوها **سيرسة**. يدعي بأنها تحول الرجال الى خنازير."

Concerning item 12, the translator used the orthographic adaptation strategy in transferring the meaning of the FCSI *Circe´* into the Arabic language. He transliterated *Circe* into **سيرسه.** He transferred the meaning of the FCSI unclearly to the Arabic reader and added nothing of the meaning. The Arabic meaning of the FCSI **Circe´** is **ساحرة.**

Table 13: Item 13 *'Cognac'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
13-	He started to smile at me, then he saw Pedro Romero with a big glass of **cognac** in his hand. (p. 90)	French	Sameer Ezzat Nassar (2015, p.148)	وجعل يبتسم لي حين رأى الى ((بيدرو روميرو)) حاملاً قدحاً كبيراً من **الكونيك**.

Table 13 shows that the translator used the orthographic adaptation strategy in translating the FCSI **cognac** into TL, so the translator transliterated the FCSI into الكونيك. He did not translate **cognac** but only transferred the FCSI in the Arabic alphabet. He has conveyed the meaning of the FCSI unclearly to the Arabic reader. The Arabic translation of the FCSI is مشروب كحولي.

Table 14: Item 14 *'maître d'hôtel'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
14-	"Your friends have gone up-stairs," the German **maître d'hôtel** said in English." (p. 109)	French	Sameer Ezzat Nassar (2015, p. 190)	قال **رئيس الندل** الألماني بالإنجليزية. "صعد أصدقاؤكما الى الطابق العلوي.

The translator rendered the FCSIs *maître d'hôtel* into Arabic language رئيس الندل. He used the naturalization strategy in translating the FCSI into Arabic. The translator substituted the FCSIs with other items from TL. The meaning in this example has been clear to the Arabic reader.

Table 15: Item 15 *'kiosque'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
15-	"At a newspaper *kiosque* I bought a copy of the New York _Herald_ and sat in a café to read it." (p.119)	French	Sameer Ezzat Nassar (2015, p. 210)	عند **كشك** جرائد، اشتريت نسخة من نيويورك هيرالد، وجلست في مقهى لأقرها.

The translator has used the naturalization strategy in translating the above FCSI *kiosque* into Arabic. He translated the FCSI into Arabic كشك. He replaced *kiosque* with Arabic item كشك. He rendered the meaning of the FCSI to the Arabic reader clearly.

Table 16: Item 16 *'vieux marc'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
16 -	"I told him to take the flowers of the Pyrenees away and bring me a **vieux marc**." (p.120)	French	Sameer Ezzat Nassar (2015, p. 211)	طلبت منه أن يبعد زهور الـ بيرينيز ويحضر لي براندي **مارك قديم**.

As it is clear in Table 16, the translator translated the FCSI *vieux marc* into مارك قديم. This means that the translator employed the naturalization strategy in translating the *vieux marc* into Arabic**.** He conveyed the meaning of the FCSI clearly to the Arabic reader.

Table 17: Item 17 'du Pays'

No.	SLT	Origin of the FCSI	Arabic translator	TLT
17 -	"There was a bicycle-race on, the Tour **du Pays** Basque, and the riders were stopping that night in San Sebastian. (p. 120)	French	Sameer Ezzat Nassar (2015, p. 211)	كان يجري سباق دراجات، دورة **ريف** الباسك وكان المتسابقون قد توقفوا في تلك الليلة في سان سباستيان.

Concerning Item 17, the translator used the naturalization strategy in transferring the meaning of the FCSI *du Pays* into Arabic**.** He rendered the meaning of the FCSI into ريف. He conveyed the meaning of *du Pays* in Arabic as ريف **which is clear to** the reader.

Table 18: Item 18 and 19 *'sportif and Chope de Negre'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
18 - 19-	"Paris is the town the most _**sportif**_ in the world. Did I know the _**Chope de Negre**?_Did I not." (p. 121)	French	Sameer Ezzat Nassar (2015, p. 211)	باريس هي أعظم مدينة **رياضية** في العالم. هل اعرف **مقهى شوب دي بيجر**؟ أعرف بالتأكيد.

From Table (18), the translator translated the first FCSI **sportif** into رياضي**,** where he used the naturalization strategy in translating this FCSI. He also rendered item19, *Chope de Negre*, into **مقهى شوب دي بيجر** , where he employed the intratextual gloss strategy in translating this FCSI. The translator rendered meaning of the FCSIs clearly into the target language, Arabic.

Table 19: Item 20 *'Sud'*

No.	SLT	Origin of the FCSI	Arabic translator	TLT
20 -	"There is a slow train at eleven, and the *Sud* Express at ten to-night." (p.120)	French	Sameer Ezzat Nassar (2015, p. 211)	"هناك قطار بطئ في الساعة الحادية عشر والجنوب السريع في الساعة العاشر ليلاً."

As displayed in Table 19, the translator rendered the FCSI *Sud* into الجنوب, where he used a naturalization strategy. He substituted the FCSI *Sud* with another item from the Arabic الجنوب**,** and this meaning is clear to the Arabic reader.

Findings

From the analysis of the data collected, it was found that the strategies utilized by the translator in translating the FCSIs in the novel "*The Sun Also Rises*" were the substitution strategies (TL-oriented) 50%. They are represented in the naturalization strategy and the conservation strategies (SL- oriented) 50%.
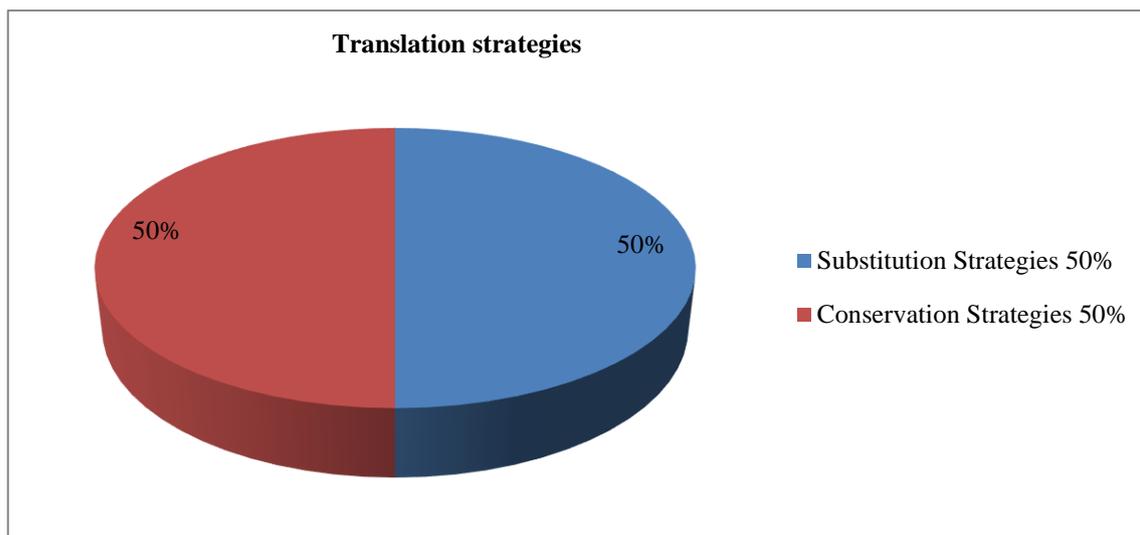
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Fig. 1: Strategies used in translating the FCSI in the novel "*The Sun Also Rises*"

It was also found that the strategy used more frequently in translating the FCSIs in the novel "*The Sun Also Rises*", as shown in Table 20, was the naturalization (substitution) where it was used 10/50).

Table 20: Translation strategies used in translating FCSIs

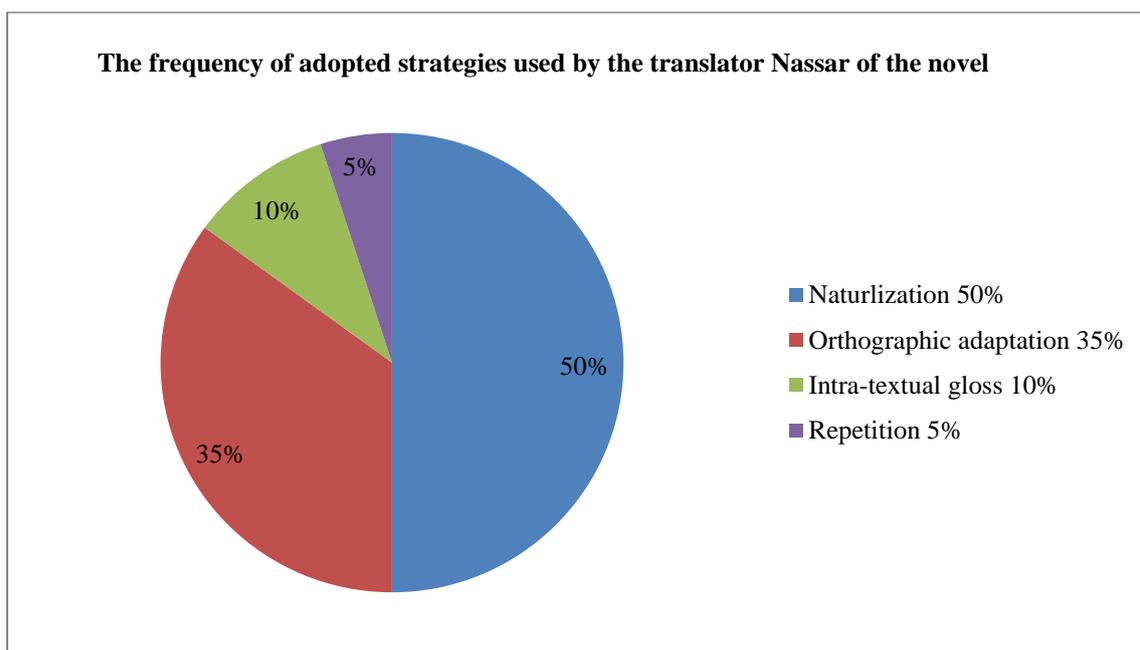| Strategies	Type of procedure	Frequency	Percentage
Conservation	Orthographic adaptation	7	35%
	Intra-textual gloss	2	10%
	Repetition	1	5%
Substitution	Naturalization	10	50%
Total		20	100%

Fig. 2: The frequency of adopted strategies used by the translator Nassar of the novel

Figure 2 shows that the FCSIs were translated by various strategies. The substitution (TL-oriented) or naturalization is 50%, and the conservation strategies (SL- oriented) is 50% which are in orthographic (35%), intra-textual (10%), and repetition strategy (5%).

Conclusion

The study has examined the translation of FCSIs in Hemingway's novel "*The Sun Also Rises*". The translator has used in his translation of the novel 50% of the SL-oriented strategies (conservation) which are represented in the orthographic adaptation, intra-textual gloss and repetition strategy and 50 percent of the TL-oriented strategies (substitution) which represent in the naturalization strategy according to Aixela's theoretical framework. The most frequently used strategy in Nassar's translation examined is the Naturalization strategy. It was the most frequently utilized in Nassar's translation and was the only strategy used of the TL-oriented strategies (substitution). The exotic features of the novel are preserved through the use of the repetition strategy. One can conclude that the Arabic translations accept the differences between the two cultures: the SL culture is preserved and reproduced in the Arabic translations.

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مقالة بحثية

تحليل ترجمة نصار في المفردات والتعابير الخاصة بالثقافة الفرنسية في رواية همنجواي "الشمس تشرق أيضاً"

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المُلخَّص

إن ترجمة الجوانب الثقافية لأي لغة مصدر ليس بالأمر السهل. قد تختلف مشاكل الترجمة اعتمادًا على الفجوة الثقافية واللغوية بين اللغتين المعنيتين. تبحث هذه الدراسة في ترجمة التعابير الخاصة بالثقافة الفرنسية (FCSIs) إلى اللغة العربية. وتهدف إلى التعرف على الاستراتيجيات التي استخدمها المترجم العربي سمير عزت نصار (2015) في نقل معنى هذه التعابير في رواية همنغواي "الشمس تشرق أيضًا" (1926) الى العربية. ويقوم هذا البحث الوصفي القائم على مجموعة الوثائق بتحليل الترجمة العربية لمعرفة الاستراتيجيات المتبعة في ترجمة هذه التعابير. ووجدت الدراسة أن استراتيجيات التغريب (استراتيجيات لغة المصدر) واستراتيجيات التوطين (استراتيجيات اللغة المستهدفة) قد استخدمت من قبل المترجم العربي في ترجمة التعابير الفرنسية. وكانت استراتيجية التوطين هي الأكثر تكراراً في ترجمة نصار. وهذا يشير إلى الميل لتوطين ثقافة لغة المصدر في الترجمات العربية.

الكلمات المفتاحية: التعابير الخاصة بالثقافة الفرنسية، الاستراتيجيات، الشمس تشرق ايضاً، التعابير العامة.

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