

وزارة التعليم العالي والبحث العلمي  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
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UNIVERSITY OF MOLOUD MAMMERI TIZI OUZOU  
FACULTY OF LETTERS AND LANGUAGES  
DEPARTEMENT OF TRANSLATION AND INTERPRETING



جامعة مولود معمري - تيزي وزو  
كلية الآداب واللغات  
قسم الترجمة

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the  
Degree of Master in Translation Arabic-English-Arabic**

**DOMAIN:** Foreign Languages  
**SUBJECT:** Translation and Interpreting  
**SPECIALITY:** Translation Arabic-English-Arabic

**Title**

**Foreignization and Domestication in  
Translating Culture-Specific Items in  
the Algerian Novel "ريح الجنوب"  
by Abdelhamid Benhedouga**

**Presented by:**

AMARA Fadila  
KHIF Ghania

**Supervised by:**

NINE Halima

**Board of Examination:**

**Chairwoman:** TALEB Kahina  
**Supervisor:** NINE Halima  
**Examiner:** TOUAT Kahina

Assistant Teacher  
Assistant Teacher  
Assistant Teacher

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### **Dedication**

I dedicate my dissertation work to my family and many friends ,a special feeling of gratitude to my loving parents ,grandmother and grandfather .my only sister Abir, and my brothers .I also dedicate this dissertation to my Aunt Mona ,and to many friends who have supported me throughout the process Celia ,Samira Mariam,Lamia,Nadia,Zahra.I will always appreciate all they have done ,especially Sara for helping me .I dedicate this work and give special thanks to my close friend Rahem yahia for being there for me throughout the entire Master program .

## **Dedication**

I would love to dedicate this work

To my loving and protective parents: they are my source of inspiration and  
perseverance

To my brothers and sisters, you are my source of strength; you have always  
been my strongest supporters

To my lovely husband, how lucky I m to have you by my side

To all my family, I m lucky to be surrounded by you

To my royal friends, you are my strongest supporters.

GHANIA



## **Acknowledgment**

*We would like to express the deepest appreciation to our research supervisor miss NINE HALIMA for her support, guidance, understanding and encouragement throughout the year.*

*Besides, we would like to thank the commite memmbers, Mm TOUAT Kahina and Mm TALEB Kahina for having accepted to read and convert our research.*

*Likewise, I would like to thank my family, friends, and classmates for their prompt and valuable assistance, without your unconditional support, this work would not have been accomplished.*



# Introduction

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The activity of translation has been widely practiced throughout history. It is defined in Newmark's *"Text Book of Translation"* as follows: *"Translation is craft consisting in the attempt to replace a written message and/or statement by the same message and/or statement in another language"* (Newmark, 1988: 7) In fact, knowledge in which cultural exchanges have been widening. And the phenomenon of translation has become fundamental in several fields such as literary translation, literary works, which deal with different written literature genres like: novels, novellas, theatre and poetry. In literary translation, culture-specific items are the most important elements within two or more different languages or cultures .In this context, the most difficult task in translation is to fit the specificities of a foreign language to the native ones.

The main concern of the present study is to expose the cultural problems in the literary translation, especially when we have two languages extremely different such as Arabic and English. There has long been a point at issue over the proper translation strategies chosen for the conveyance of culture elements. It was the subject of variety of research and conflicts between theorists. Each theorist approaches it according to his viewpoint and fields of research. The two major ones are Foreignization and Domestication, the basic strategies which provide both cultural and linguistic guidance.

Our paper deals with the first Algerian novel written in Arabic language " ريج الجنوب" by Abdelhamid Benhedouga which describes the situation in the East of Algeria during the 70s. In fact the novel depicts the Algerian society after the French colonialism and the agrarian reform. The reasons which lead us to deal with this topic and corpus are:

-As far as we know the selected novel was not translated into English language,. That is why we would like to present our personal translation into English to allow English speakers to get at least a slight idea about the Algerian culture.

- It is the first Algerian literary work written in Arabic.
- The availability of culture-specific items in the novel.

In this research we will try to answer the following main question:

- How can Foreignization and Domestication serve in translating the culture-specific items in the literary work (novel)?

Other sub-questions emerge as follow:

- What are the difficulties encountered in translating culture-specific items?
- What treatment Domestication and Foreignization is given to translate the culture-specific items?
- Are there any other procedures to translate the culture-specific items?

The hypothesis that we may suggest for the asked problematic and sub-questions are:

- Foreignization and Domestication methods could be useful in translating culture- specific items.
- We may adopt Newmark's procedures in translating culture-specific items.
- Other procedures may be useful in translating culture-specific items.

In order to achieve an appropriate translation of culture-specific items ,and to give the English reader a slight idea about the Algerian culture,we will have to proceed with both translation strategies Domestication and Foreignization .under the framework of each strategy we will chose different procedures which serve appropriately our study.

The overall aim of our study is to highlight one of the crucial issues we encountered in the process of translating culture-specific items from Arabic and how to adopt appropriate strategy to translate them and overcome these difficulties.

In order to answer our research questions above mentioned and to test the validity of our hypothesis, we have divided the dissertation into three chapters. The first two chapters are theoretical, the third one is practical. Starting with the first chapter which is entitled "*Culture and literary translation*", it aims at providing a general definition of culture (1.1) and revealing the culture-specific items (1.1.1), the next point is to deal with two concepts: culture and language (1.1.2). Then, we have clarified the meaning of literary translation (1.2), after that, we move to define literature (1.2.1); this step is followed by the novel's definition. (1.2.2) from this point, it derives the characteristics of the novel (1.2.3), at the end of the chapter; we will present Newmark's cultural categories (1.2.4.). The second chapter is named "*Domestication and Foreignization*" it devotes to highlight two concepts in the field of translation. We start with a general definition of Domestication (2.1) then; we explore Nida's definition of this concept (2.1.1), after that, we present Domestication according to Venuti (2.1.2), then we try to define Foreignization (2.2) to understand more this concept, we define Foreignization according to Venuti (2.2.1.) then, we conclude with the definition of the same concept according to Berman's theory (2.2.2.). In order to explore how these methods have been used, we suggest adopting translation procedures (2.3): Borrowing (2.3.1), cultural equivalent (2.3.2).

The third chapter is centered on our attempt to translate some passages extracted from the Algerian novel entitled "*ريح الجنوب*". We will try via this chapter to present our corpus (3.1) then, we present the author's biography (3.1.1), after that, we will summarize the novel (3.1.2.) then, we will present the main characters (3.1.3.), as well, we will shed light on the analysis method we have followed (3.2.) Then we focus our attention on presenting our analytical study of translation (3.2.1.). The last step is to classify the translated culture-specific items into categories within a table (3.3).The three chapters are followed by a

general conclusion that will recapitulate all what have been discussed in the previous chapters.

# **Chapter 1**

# **Culture and Literary**

# **Translation**

## Culture and literary translation

It is known, that literature is the field concerned with subjective expressions, emotions of the author, freedom of artistic expressions, and values. Literature is the field that attracts people to feel free and read more about this domain. Our present study is an attempt to shed light on the culture-specific items. The present chapter is concerned to introduce a general definition of culture (1.1), it involves the definition of culture-specific items (1.1.1), we have also explored both concepts culture and language (1.1.2), after that we will try to define literary translation (1.2), and shed light on the definition of literature (1.2.1) Then we will focus our attention on the definition of the novel (1.2.2.) followed by the characteristics of novel (1.2.3.). The last point is to present Newmark's Categorization (1.2.4), this chapter is followed by a conclusion that summarizes the whole ideas and definitions.

### 1.1- Definition of Culture

It is known that culture is important to understand the implications for a literary translation and its specifications, many theorists have dealt with this concept among them Larson who defines culture as *“a complex of beliefs, attitudes, values and rules which a group of people share”* (Larson 1984:431).

In this statement we notice that Larson gives a simple definition to culture which is a series of beliefs, attitudes, morals, values, customs and all the cultural aspects and activities shared in a given society.

Newmark also defines culture as *“the way of life and its manifestations that are peculiar to a community that uses a particular language as it means of expression”* (Newmark 1988:94).

In the above statement we conclude that culture is the way of life and its presentations in a certain community which uses its own language as a medium

of communication. Newmark here is based on the way or the means people use to facilitate their communication, exchanging their customs, traditions, values, and all their activities through language which is particular and different from one community to another.

### **1.1.1-Culture-specific items**

Culture -specific items are specific concepts which characterized each culture. These concepts can be classified into different categories like food, clothes, housing, work and leisure, politics, law and religion. If translators are familiar with those concepts it would not be a problematic in translation, however if there is a lexical gap, i.e. If the specific elements and terms are unknown or the suitable equivalent of the meaning in the target culture and language does not exist, in this case these concepts would pose difficulties in translation.(Ulrika Persson.2015:1).

### **1.1.2- Culture and language**

It is generally agreed that culture and language are connected together in a close relationship and classified among the complicated tasks the translator might face, basically human being use language as the most important means to communicate and to express their cultural differences customs, habits, and traditions. Krober states that: *“culture, then, began when speech was present, and from then on, the enrichment of either means the further development of the other”*. (A.L.Krober1993:102).

This statement shows that language and culture are completing each other in a solid relationship and there is no presence of culture without the presence of language. In the same context Edward Sapir (1929: 69) adds that:

*“The real world is to a large extent unconsciously built up*

*On the language habits of the group .No two languages are ever\*  
*Sufficiently similar to be considered as representing the same social*  
*reality .the worlds in which different societies live are distinct*  
*worlds, not merely the same with different label attached”.*

Depending on the above quotation, we understand that societies and civilizations based their understanding and communication on the language habits as a medium. To understanding a language, there is a need for culture because culture and language are complementary to each other in homologous mental realities.

## **1.2- Literary Translation**

Literary works consist of various written genres such as plays, novels and novellas. Literary texts characteristics involve different cultural aspects, subjectivity, emotions and expression of the author. Newmark states that: *“literary texts are distinguished from the rest in being more important in their mental and imaginative connotations than their factual denotations”* (Newmark, 1988:44).

We understand that Newmark’s quotation emphasizes on the “connotative” side with its imagination rather than factual denotations in the literary texts which make it special from the rest.

Based on the artistic mood in the literary texts, the translator’s role is not only to change one language into another, but also to know perfectly how to introduce culture into another and to allow the target receiver get nearly the same feeling as if he is reading the original version.

### **1.2.1-Definition of literature**

Literature is defined by Wellek and Warren (1963:22) as:

*“The term literature seems best if we limit it to the art of literature, that is, to imaginative literature. Literature is also produced by imagination of the author. Literature is not just a document of facts; it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the ultimate imagination”*

Depending on Wellek and Warren’s definition, we conclude that literature includes all writings in prose or verse produced by the imagination of the author. It is not just a documentation of real events and facts, but it refers to unlimited imagination and creativity. Literature consists of works produced by a community to define itself through history.

### **1.2.2-Definition of the novel**

According to **Oxford Learners Dictionary** the word **novel** is defined as follows:

- A story long enough to fill a complete book, in which the characters and events are usually imaginary.

The word origin:

- Noun mid 16<sup>th</sup> cent. From Italian *novella (storia)*, new (story), feminine of *novella* ‘new’, from Latin *Novellus*, from *novus* ‘new’. The word is also found from late Middle English until the 18<sup>th</sup> cent. In the sense of ‘a novelty, a piece of news, from Old French *novelle*, from Latin *novellus*, from *novus* ‘new’.

### **1.2.3-Characteristics of the novel**

Novels have been classified among the issues which have become a heated debate. A novel is defined as a fictional story with a considerable length. It has its own characteristics that help readers to distinguish this literary genre from the many others starting with: innovation, length, content, characters, plot and publication practices; novels are also arranged into different literary genres such

as romance, horror, mystery, satire, comedy, historical romance, science fiction and fantasy, etc.

([Study.com/academy/lesson/novels-definition-characteristics-examples.html](http://Study.com/academy/lesson/novels-definition-characteristics-examples.html).)

As Ian Watts pointed “*Realism of the novel allows a more immediate imitation of individual experience.*”(Watt, 1957:228).

For that reason readers find a close relationship between the real life and art because art is the mirror which reflects the events and experiences, also authors through art they could pass their inner intentions.

#### **1.2.4- Newmark’s cultural categories**

Newmark describes his five “*cultural categories*” and their sub-categories that culture specific items may come from (Newmark, 1988:94-103). He proposed a classification for foreign cultural words. These five categories are:

- 1) Ecology: depending on Newmark this category involves (animals, plants, local wind, mountains, plains, ice...etc)
- 2) Material culture includes terms related to (food, clothes, housing, transport and communications)
- 3) Social culture this category gathers all concepts related to (work and leisure)
- 4) Organizations, customs, activities, procedures, concepts (political and administrative, religious, artistic)
- 5) Gesture and habits

As we have seen in this chapter, literature is the field that has tackled a lot in the translation field. One point has to be mentioned in this field is the culture-specific items. According to scholars’ view we have dealt with, we recognize that literary works contain specification and culture items, which are basic points to be taken into consideration when translating. These concepts are the main concern in our study. We have gave the meaning of literary translation

which is related to all what are called literary genres or literary texts, novels, novellas, theatre poetry. As well the chapter involves the concept of culture and language to show the relationships between them. We also focused on the cultural differences in the translation which create what are called culture-specific items that are problems existing between different cultures. After all what we have discussed, we came to the conclusion that our basic role is how to render the same meaning and the same effects of the source text. We have dealt with some cultural problems and we try to overcome them by selecting appropriate strategies, in order to achieve this we have chosen the Algerian novel "ريح الجنوب" written by Abdelhamid Benhedouga.

# **Chapter 2**

# **Domestication and Foreignization**

## **Domestication and Foreignization**

The current chapter discusses the presence of two basic strategies in the field of translation, particularly in translating literary works; we will shed light on distinctive theorists' view about Domestication strategy which appears in changing the specifications of the source culture in order to make the same effect on the target reader. And make them understandable for the target language audience while Foreignization is the strategy that keeps the values of the original culture to make them known by the target audience.

This chapter aims to define the notion of domestication approach (2.1); it involves Nida's definition of domestication (2.1.1) then, Venuti's viewpoint concerning this concept (2.1.2). After that we move to the definition of foreignization (2.2.) then, we explore this concept according to Venuti (2.2.1) then, Nida's definition of domestication (2.2.2). To know how these methods take forms in translation, translation procedures will be supplemented in the study (2.3): Borrowing (2.3.1) Cultural equivalent (2.3.2). The chapter ends with a conclusion that sum up all what we have presented.

### **2.1-Definition of Domestication**

According to: [www.dictionary.com/browse](http://www.dictionary.com/browse), the term Domestication is defined as follow:

5. to take (something foreign, unfamiliar, etc.) for one's own use or purposes adopt.
6. to make more ordinary, familiar, acceptable, or the like:

Ex: To domesticate radical ideas.

Domestication is a translation strategy introduced by the American scholar Lawrence Venuti, this strategy is oriented to the target culture in which unfamiliar expressions and phrases are changed into some close ones which give

nearly the same meaning, and this task is done for the sake of making the translated version perfectly understandable to the target readers. In the same context the two scholars Shuttleworth and Cowie have defined this strategy as a concept adopted by Venuti to describe the translation strategy with the transparent and fluent style in order to reduce the strangeness of the foreign text for the target readers.

From a linguistic point of view, it seems to us that domestication here is based on the target culture. Domestication is a type of translation in which the translator adopted the culture of the original text to make it conform to the target readers by choosing suitable words, phrases. (Wang, F.2014:2424).

### **2.1.1- Domestication according to NIDA**

Domestication strategy was represented by the American theorist Eugene Nida. He puts ahead the concept of the most natural equivalent. He gives the main concern to the target reader based on the view of society and culture. He believes that the rendition in the version should be completely natural i.e. (the target text should be readable and has the same effect on target reader), that the behavioral style in the source language should be assimilated into the target readers' cultural field. And such a translational notion doesn't focus on the concept that the target readers should believe on the behavioral concept in the source language. (Eugene A. Nida & Charles R. Taber cited in Wang,F, 2014:2423)

Nida's support of domesticating translation is openly grounded on a transcendental concept of humanity as an essence that remains unchanged over time as linguists and anthropologists have discovered. Nida states that: "*which unites mankind is much greater than that which divides, and hence there is, even in cases of very disparate languages and cultures, a basis for communication*" (Nida 1964:2).

In this context we understand that communication is the basic element to gather humanity even the differences exist within languages and cultures. Nida here says that domestication strategy in translation process may have the same effect on the target reader.

### **2.1.2- Domestication according to VENUTI**

In his critic to Nida's statement "*that which unites mankind is much greater than that which divides, and hence there is, even in cases of very disparate languages and cultures, a basis for communication*" (Nida 1964:2). Venuti portrays his statement as "Democratic" which means equality, he then mentions that this statement is "*contradicted by the more exclusionary values that inform his theory of translation, specifically Christian evangelism and cultural elitism*" (Venuti, cited in H.Shureteh:81)

Venuti criticized Nida by giving his opinion about foreignization strategy which defends and protects the cultural values and the linguistic features of the source language which is against domesticating. Venuti yet in his criticism went also to the extent of making Nida's explanation of the translator's task and his approaches to translation equal, mostly his dynamic equivalence, with the task and approaches of the missionary: Nida's concept of dynamic equivalence in the Bible translation goes to impose on the English-language readers a specific dialect as well as a clearly Christian understanding of the Bible. When Nida's translator identifies with the target language reader to communicate the foreign text, he simultaneously keeps out the target language culture (ibid).

From the criticism of Venuti to Nida's statement, we understand that Venuti was absolutely against Nida's domesticating strategy which put the target reader at the first place, and favored the target culture. He criticized him by giving Nida's concept of dynamic Equivalence which imposes a dialect and Christian accepting of the Bible.

## **2.2- Definition of Foreignization**

Foreignization is a source-culture-oriented translation strategy presented by the American scholar Lawrence Venuti, this strategy aims to translate the source language and culture into the target text in order to produce a type of text preserve its cultural values with an exotic touch and a local color. (Wang.F, 2014:2424)

From the above context we understand that the theorist Venuti through this strategy claims and emphasizes much more to keep the local color, the exotic touch, and the specification of the source text during the translation process into the target culture.

Shuttleworth and Cowie have defined Foreignization as a term used by Venuti to express a kind of translation when the produced text is totally deliberate from target conventions by preserving the foreignness and specifications of the original text. (Wang.F, 2014:2424)

Generally speaking, it seems that Foreignization aims at showing a degree of foreignness of the original text, thus the production of the target text is an intentional departure from the target conventions.

### **2.2.1-Foreignization according to VENUTI**

Lawrence Venuti is known as the representative of Foreignization, he declares that this strategy aims to ameliorate a type of translation theory as well practice to withstand the trend of the influence of the target language. This task is done to give a prominence to the difference between the original text and the version in terms of language and culture. (Wang, F.2014:2424).

From this context we understand that Venuti is the delegate of Foreignization. He draws his attention on developing a kind of translation theory and practice in order to resist the effects of the target culture, as well as providing a certain

importance to the differences between the original and the version regarding the two concepts: language and culture.

Domestication and Foreignization were defined by Lawrence Venuti as the ethical attitudes in the translation field; the ethical feature of Foreignization appears in the effects on the translation's relationship with the source culture, the target culture, as well as the individual reader. (Kjetli, M. 2013:5).

Lawrence Venuti sees Foreignization and Domestication as a kind of ethical operation; he explains how Foreignization appears with regard to three basic concepts: the source culture, the target culture and the individual reader.

In connection with the source culture, Venuti views translation as an inherent process which involves violence: the translator's role here is to "*eliminate*" "*disarrange*" and replace the source language text. (ibid).

This clearly shows that the emphasis is on the source language and how to keep it as it is and preserve its specifications by doing a violent action through the translation process.

### **2.2.2- Foreignization in A. Berman's theory**

The French philosopher Antoine Berman proposed his view in translation by criticizing different translators. He was a defender of Foreignization, he suggests that in translation process, the foreign message should keep its foreignness in the receptor language and protect the values of the source text. He says that meaning is transferred by form. He suggests that every change even in punctuation in the source text is considered as a misrepresentation of the source culture, he calls it "Text Deformation System." Jafari.Z (2015:59).

The term Foreignization is called resistance by Venuti. It is a strange translation which aims to make the presence of the translator evident by keeping the foreign

identity and protecting the values of source language. It also keeps it away from the dominance of the target culture.

The famous article of Berman “*La traduction comme epreuve de l’etranger*” was translated by Venuti as “*translation and trial of the foreign.*”

Berman has given two meanings for the word trial:

-A trial for the target culture in experiencing the strangeness of the foreign text and word, he means by a test how the target culture would receive the source culture.

- A trial for the foreign text in being uprooted from its original language context.

When we translate the original text we deprive it of its original linguistic context.

Venuti was influenced by Berman’s definition of the translation process aim which is to receive the foreign as foreign. He identifies twelve deforming tendencies that are:

Rationalization, Clarification, expansion, Ennoblement, Qualitative

impoverishment, Quantitative, The destruction of rhythms, the destruction of underlying networks of signification, the destruction of linguistic patterning, the destruction of vernacular networks or their exoticization, the destruction of expressions and idioms, and the effacement of the superimposition of languages  
Jafari.Z (2015:59-60)

### **2.3- Translation Procedures**

Below follows a description of the procedures that we have used in the translation that will be relevant for translating the cultural items: Borrowing and Cultural equivalent,

#### **2.3.1- Borrowing**

Is the simplest translation strategy of all translation procedures involves using foreign expressions in the target text. One of the reasons for using borrowing technique is the unavailability of the cultural concept of the source text in the target one (Vinay and Darbelnet cited in walinski .T.J:58) .

### **2.3.2-Cultural equivalent**

This strategy is “an approximate translation .Where a SL culture word is translated by a TL cultural word” (Newmark 1988: 83).

As conclusion, this chapter presented an overview of what have been discussed concerning the two translation strategies that we have selected in our study. Depending on the definition of the two strategies,it seems that translation of cultural items is not an easy task or a simple message transferred between two different languages ,this process needs to understand the original culture specification and language features ,to interpret it to the target reader .

In order to highlight their presence, their using and how these two methods operate, we decided to adopt Newmark’s strategies that we have already mentioned, to analyze our translation in the next chapter.

**Chapter 3**

**Translation of**

**Culture-Specific**

**Items in the Algerian**

**Novel "ريح الجنوب"**

## **Translation of Culture-Specific Items in the Algerian Novel "ريح الجنوب"**

As we have discussed in the previous chapter that literary works deal with the different literary genres like novel, we have chosen an Algerian novel "ريح الجنوب" as a sample for our present study which contains the concepts of culture and proverbs, believes, customs, as well a local dialect .The chapter is devoted to present the selected novel (3.1), Followed by the author's biography. (3.1.1).Then we will summarize it (3.1.2.), after that we will briefly present the characters of the novel (3.1.3), we will also introduced the analysis method that we are going to follow (3.2), next, we will focus our attention on translation which is based mainly on some extracts from the novel and shed light on their meaning (3.2.1), then we try to analyze our translation. (3.3.2), then we will classify the culture-specific items according to Newmark's categorization. The chapter ends with a conclusion that sum up all what we have presented.

### **3.1- Presentation of the novel "ريح الجنوب"**

Our chosen case study is a literary Algerian novel entitled "ريح الجنوب" written by the Algerian novelist Abelhamid Benhedouga, the first Algerian writer who wrote in Arabic language in 1971. We see in the novel's cover a woman wearing a traditional long dress, next to her there are vessels made of potter. Above, we find the novel's title written in bold with black .As well, we find the author's name written in red. In the other side of the cover, we find the author's biography, the title of the novel and the edition house El-Casabah 2012. The novel contains 317 pages divided into seven chapters, each chapter discusses events bounded each other in a chronological order. The novel is considered as an artistic mature work during the agrarian reform and the Algerian president Houari Boumedien's ruling. The novel was classified as one of the famous Arabic classical works. That is why it has been translated into many international languages among them French, Russian, Spanish and German.

Because the novel impresses the worldwide attention, it transformed into a big cin film. The style of this novel is full of metaphor citations, intertextuality, holy Quran and proverbs. The events of the story occurred in the East of Algeria; it depicted the village's situation after the French colonialism, the agrarian reform and the social and political problems on the mid 70s; this shows how the novel deeply represents the Algerian culture and society.

### **3.1.1- The author's Biography**

Abedlhamid Benhedouga, is an Algerian novelist was born on January 9<sup>th</sup>, 1925 in El Masourah, Bordj Bou Ariridj in the East of Algeria. He started his first studies in French primary school after that; he continued his studies of Arabic language in Catania's Institute, Constantine. Then, he moved to Jamaa Al-Zaytouna in Tunisia. Benhedouga also learnt the holy Quran. In 1958 he traveled to France, and joined the Algerian FLN party to fight against colonialism. After the Independence, he came back to his homeland and worked in the national radio, and in several domains as politics and administration. He died on October 1996 at the age of 71 years old.

Benhedouga is considered as a famous Algerian figure in literature, he has 90 different literary works, novels, and stories as well poetry in 224 publications translated into 9 languages and held by 669 libraries, among his works we mention:

- ( ریح الجنوب ) in 1971 the first Algerian novel written in Arabic .
- Djazia and Darawiches, a fictional Algerian novel published in 1983.
- Algerian proverbs in 1990.

### **3.1.2- Summary of the Novel**

The story takes a place in the east of Algiers, after the era of colonialism and during the agrarian reform period, the story's plot centered on the main female

character Naffisa an eighteen-year-old girl. She studies and lives with her aunt in Algiers. Naffisa returns to her parents in the village to spend the summer holidays there. She is beautiful and educated thirsty for knowledge and freedom. The village's atmosphere makes her feel uncomfortable and suffocated, especially when she hears about the marriage plan that is waiting for her. Her father is an authoritarian man; his decision was a marriage between his daughter and the mayor Malek. This marriage is based on his own benefits. Naffisa totally refuses to obey her father and his desire to stop her studies. She decides to send a letter to her aunt in Algiers to save her from her father's plan. Naffisa asks for help from Rabah who is working as a shepherd of her father, she trusts to Rabah who kindly agrees to go to the main post to send it for her. Rabah is a known flutist by all the villagers, he gives Naffisa a strange feeling of sympathy and confidence, she thinks him rather stupid and naive, but Rabah misunderstands her spontaneously which attracts him. He could not bear or ignore her beauty that is why his reaction is to enter the house of Belkadi at night without anyone noticing him. He also succeeded to enter Naffisa's room, but Naffisa gets astonished from this action she insults him and orders him to leave her room. After this event Rabah changes his job from a shepherd to wood cutter.

As the summer progresses, the death Rahma announced, all the villagers gathered in her funeral. Naffisa is still thinking about the solution to go to Algiers. Finally, she concludes that the solution is to escape from the house when her father, and all the villagers go to the Suq, as well her mother goes to visit the grave. She escapes from her home wearing her father's clothes. She walks alone and gets lost in the forest feels thirsty and tiredness. She finds the way too hard, and falls down because she is exposed to a snake bite. At that time and as usually, Rabah continues cutting wood, he sees Naffisa in unconsciousness state on the ground. He helps her, and decides to take her to his house. Naffisa's family have been looking for her for nine days after the news spread by someone that Belkadi's daughter is staying with Rabah and his mother. Immediately, her father reaction is to enter the house with a knife as he sees his daughter laughing with Rabah. At this moment, the only thing comes to his mind is to kill them all, but he takes Rabah and stabs him with a knife. Rabah is wounded lying on the ground. But his mother could not accept this action as well she hits Belkadi with a hatchet. Naffisa watches this tragic scene hoping that all this would be a terrible nightmare. The story ends with Naffisa helping her father and the widow helping her son. Naffisa's decision at the end is to return home where she should have been.

### **3.1.3-The major Characters of "ريح الجنوب"**

The main characters of the novel are the following:

#### **Naffisa**

The main character in the novel, an eighteen years old woman. She lives with her aunt in Algiers where she studies far from her parents. Naffisa's new sedentary life in the capital makes her enjoy the diversity of people, where she becomes a modern and educated woman, she is a woman of principles and values full of love and life and aspiring for freedom, in the novel Naffisa appears different than all the village's women, the only woman Naffisa feels comfortable with was the old woman Rahma.

#### **Abed Belkadi**

Naffisa's father, he is a man of power, speech, and position known by all the villagers. An authoritarian father and husband, his plan was to force his daughter Naffisa to stop her studies, and to marry Malek the mayor who was the fiancée of his died daughter Zouleikha. Abed Belkadi wants a marriage based on his own benefits since Malek is a mayor and responsible about the village's affairs he thought that he could keep his land away from lows, because it was the period of agrarian reforms.

#### **Kheira**

Naffisa's mother, and a devoted housewife illiterate woman as all the women in the village, she is loving mother, full of tenderness and sensitive, represented in the novel as a passive woman without decision with her authoritarian husband, every Friday her destination is the grave of her died daughter Zouleikha and her mother.

### **Abedlkader**

Naffisa's little brother, at the beginning of the novel he was helping his father with the shepherd Rabah. In the novel he is represented a model child and the right hand of his father.

### **Zouleikha**

Belkadi's daughter, and Naffisa's sister she was the fiancée of the mayor Malek. Zouleikha was also studying in Algiers and she died in a train accident when she was coming back to her home.

### **Malek Belkhadra**

In the novel Malek represents a strong man and fighter during the war of liberation, he is educated, honest, and tolerant. Malek is a man of law and power he has a political position in the village because he was the mayor, he was also the fiancée of Zouleikha Naffisa's sister, Malek considers Belkadi as dishonest and hypocritical man because he committed an act of cheating during the era of colonialism.

### **Rahma**

Is an old respectful and wise woman known by all the villagers because of the wonderful pottery pieces she made for them, Rahma was too much inspired by the land, she is the only woman Naffisa feels comfortable with because she is a hopeful woman, Rahma is a widow, her husband died since thirty six years ago, her only destination in Friday morning is his grave. Rahma is considered as the villag's memory. In the novel the old woman Rahma died after she left many memories behind, her death was so hard and tragedy to the villagers.

### **Rabah**

A young shepherd, who devoted good years from his life to rearing the sheep of Abed Belkadi as a job to live with his mother. Rabeh is known by the villagers because of his sweet melodies, his skillful fingers and deep breath make him a

talented flutist who gives Naffisa a strange feeling of sympathy and confidence he helps her to send a letter to her aunt in Algiers, but Rabah had misinterpreted the spontaneously of Naffisa which lead him to enter her room at night. As a result, she insults him that is why he changes his job from shepherd to a wood cutter; at the end of the story he saved Naffisa from death.

### **Rabah's mother**

A widow and the mother of the shepherd Rabah, she is deaf-mute woman.

### **Tahar**

He is a wise teacher in the central village and the closer friend to Malek, he is always convinced that knowledge will be the key to emancipation and the freedom of humanity, whether we like it or not.

### **Sheikh said**

He is a resident in the village; he lives near Abed Belkadi 'S house.

### **Sheikh Hamouda**

He is a renewed exorcist in the village.

### **El hadj kuider**

A coffee maker, he is known by his delicious coffee all the villagers go to enjoy their coffee, play cards and discussed the latest news circulating in the village.

## **3.2- Presentation of the analysis method**

The theoretical framework for our analysis is based on Peter Newark's (1988) *A Textbook of Translation*. Newmark (1988: 103). He divides CSIs into five categories, and lists twelve different translation procedures that are relevant when translating them.

In our study we have chosen 10 cultural specific items which are going to be a sample of our analysis under the light of foreignization and domestication

strategies. The study contains as well our attempt to translate some passages from the Algerian novel "ريح الجنوب" written by Abdelhamid Benhedouga. The translated passages from the novel are followed by the analysis of culture-specific items put in bold. In our analysis, we started by giving the original text which includes the CSIs. Then, we explained the context after having presented our translation. In the next process, we defined the CSIs according to dictionaries and other sources in the source culture as well as in the target culture. Then, we have chosen the equivalent and justified our choice.

### 3.2.1- The presentation and the analysis our translation

We have translated ten (10) passages chosen from the novel, followed by the analytical study in light of Foreignization and Domestication.

#### The first example

#### The original text

"يجب أن تذهب معنا نفيسة يا خيرة. الدار أغلقها كما فعلت أنا. اليوم السوق, الدشرة خالية. كل الناس تسوقوا... يجب أن تذهب معنا, على الأقل لتسرح رجليها... أليس كذلك يا نفيسة؟" ص 21

#### Our translation

"Kheira, you must allow Naffissa to come with us; keep the door closed as I did. The village is empty, everyone is at the **Suq**, she should come with us, at least to stretch her legs. Is not it, Naffissa?"

#### Analysis

The old woman Rahma asks Kheira's permission for taking Naffissa with them to the cemetery, she said that everyone will be at the **Suq**, At this time the village is empty because the villagers are busy in the **Suq** to buy all what they need.

In this example we have the word **Suq** that reflects the Arabian culture in general and the Algerian especially, this word it refers to place where people buy and sell.

“The Souk is the commercial and market streets which surround the Great Mosque and also extend to form the main streets arranged with aligned “shops” grouped according to the symbolic values given to the nature of goods being traded. These symbolic values consist of the more sacred to the less sacred, working outward from the vicinity of the great Mosque to the edges of the city.”(Al-Hassan, 2013:6)

According to **Reverso Dictionary** the word **Suq** is defined as follows:

**Souk, Suq** (noun): (in Muslim countries, esp. North Africa and Middle East) an open-air market place.

In our translation we have chosen to keep the word “السوق” as it is **Suq** to protect its value in the source language. This is termed foreignization which enabled us to transfer the cultural aspects as they are in the target language and giving a color to the translation though at the expense of the meaning. This is applied when there is no suitable equivalent in the target culture. We have used borrowing technique to the word **Suq**. Since the **Suq** is a place where the Algerians do their activities we classify it into Newmark’s *social culture* category.

## **The second example**

### **The original text**

"نعم يا خالة... هناك كتب تباع خاصة بالطبخ, بها كل التفاصيل التي تتعلق بإعداد أي نوع من أنواع الطبخ لكن ليس بها ذكر لما يصنع بالبادية من طعام ما عدا "الكسكسي". و لذلك أحببت أن تحدثيني عنها و أنا أكتب كيفية اعداد كل صنف. "

"هل تستطيعين صنع الأواني إن حدّثتك عن كيفيّات صنعها كلا يا عزيزتي. إنّ الحديث لا يكفي..."  
ص 40

### **Our translation**

"Yes aunt, there are cooking books full of details, but the dishes of the countryside are absent except **Couscous**. For that reason I would like you to tell me about each dish and I will write how to prepare each one."

"Oh my dear words are not enough can you make pots, if I tell you how to make them? Of course not!"

### **Analysis**

In this example, Naffissa talks with the old woman Rahma about cooking books with details of different recipes as **Couscous** except the recipes of the countryside, she asks her aunt about the recipes, but the old woman answered that the recipes are not enough without practice and the woman has to know cooking different dishes before she gets married.

According to **Cambridge dictionary** the word **couscous** defined as follow:

- a food, originally from North Africa, consisting of crushed wheat, that is often served with meat or vegetables.

In our translation we have suggest to translate the word "الكسكسي" by using the same word **Couscous** in the target text as it is in the source text because it has not an adequate equivalent and it does not exist in the receptor language.

We have borrowed the word **Couscous** to the foreign reader, to keep the value of a famous Algerian food and the importance of this dish in the Algerian culture. We have chosen to use foreignization strategy and the borrowing procedure to make the reader know this delicious dish of the source culture. The word **Couscous** is a kind of food, so, it falls into the sub-categories of *material culture*.

## The third example

### The original text

"إنتصف النَّهار وهي ما تزال منبطحة في الفراش من يرضى بالزَّواج من امرأة نؤوم، أبوها يجهد نفسه و يبذل أمواله لكي يخطبها منه "شيخ البلدية"... يظنُّ أنّ إبنته لا تجاريتها فتاة... ما فائدة قراءتها بالنسبة لزوجها إذا لم تكن تحسن كل ما يتعلق بالمنزل؟..." ص 11

### Our translation

It is noon, and she is still lying down on her bed. Who would like to marry a woman who is so sleepy? her father did everything for the sick of making her wife of **the Mayor** ! He believes that his daughter is different than the other girls; what is the utility of her studies if she is not a good housewife?

### Analysis

In this example, Nafissa's father wants to see her daughter married with the mayor, who is a respectful man of value and position in society

In our translation we have chosen to translate the word **sheikh** by giving its equivalent in the target language. We domesticate the word, because when we searched about **Sheikh** in the target language we found that it means an elder man, so it has a different meaning.

According to **the free dictionary**: the word **Sheikh** is defined as follow:

1. ( Government, Politics & Diplomacy) the head of an Arab tribe, village, etc
2. A venerable old man
3. (Islam) a high priest or religious leader, esp. a Sufi master

According to **Oxford Learner's Dictionaries** the word mayor is defined as follows:

(In England, Wales and Northern Ireland) the head of a town, borough or country council, chosen by other members of the council to represent them at official ceremonies, etc.)

But in our example we have the word **البلدية** which means municipality, that is make us think about an equivalent which exists in the receptor language **the Mayor**. This equivalent makes the word have the same effect in the source text. Here we deal with Newmark's political and administrative sub-category from *social organization* category.

### **The fourth example**

#### **The original text**

"إذا تحركت ريح الجنوب التي يسميها سكان القرية "القبلي". و كان الفصل صيفا فإن القرية المركزية تمثل للزائر الأجنبي مشهدا حزينا يؤلم النفس و النظر. تشبه القرى التي تصورها عدسات المصورين بعد النكبات الحربية أو الكوارث الطبيعية. و لو رئيت القرية حينئذ من طائرة "هليكوبتر" لمتلت واديا كثير التعاريج. لا يسيل فيه الماء و لكن يمتلىء بالغبار و اللهب." ص89

#### **Our translation**

"When the southern wind as it called by the villagers **El Ghibli** begins to blow in the summer, the central town becomes a depressed place as the towns recorded by photographers, after a disasters war or natural catastrophes. And if you watch it from the helicopter, it will represent a valley turns where water does not flow in because it is full of dust and flame"

#### **Analysis**

In this example, the author describes the southern wind which is called **El Ghibli** by the villagers. He used a metaphor to describe the dangerous of the hot southern wind when it starts to blow. It looks like a disaster after a war.

According to **Collins dictionary** the word **Ghibli** is defined as follows:

Noun: a fiercely hot wind of North Africa.

The name **El Ghibli** is given to a very hot and dangerous wind. It is named **Ghibli** by the villagers because it concerns their own culture and their own environment.

Foreignization in this example is the only way to keep the value of the word **Ghibli** which concern the North African's environment. This example falls into Newmark's ecology category

### **The fifth example**

#### **The original text**

"...و كانت العجوز بالرغم من وهنها يبدو على ملامحها و حركاتها سرور و خفة. و لاحظ رابح أنها كانت تلبس عباءة زرقاء اخذ لونها يحول و تتجلل جلا من صوف مشدودا على صدرها بإبزيم من فضة. أمّا رأسها فكان مغطى بعدد من المناديل و عمّة دكّاء من فوق تمسك كل ذلك." ص 146

#### **Our translation:**

Despite of her old age; the old woman Rahma is still happy and active. Rabah noticed that she was wearing a blue discolored **Abaya** and woolen shawl tied by a silver clip; her head was covered with scarves that held by a black turban.

#### **Analysis**

In this example the author gave an image about the old woman Rahma. He describes her by saying that even her age; the old woman was still courageous and happy. She wears a blue **Abaya** which is a traditional clothe wore by the Arabian women and silver clip which is also a traditional jewelry exist since years in the Berber culture.

The word **Abaya** is a very famous clothe in the Algerian culture existed since years, it is defined according to **Cambridge British Dictionary** as follow:

- A long piece of clothing that reaches to the ground, covering the whole of the body except the head, feet and hands, worn by some Muslim women.

According to this definition we understand that the word **Abaya** is concerning the Muslim countries including North Africa, among them Algeria. Thus, we applied foreignization strategy by the borrowing technique since it has no

equivalent in the foreign culture. Since it is related to *clothes*, it is classified into (*material culture category*).

### The sixth example

#### The original text

"أعددت الفطير وقسول ( رقائق يطبخ في مرق الطماطم والبصل) وأخذن يأكلن وكان الطعام لذيذا  
مقاوما ومناسبا لحرارة الطقس التي كانت تسعر استعارا في ذلك اليوم "ص45

#### Our translation

I prepared **Aftir oukesoul** (pasta made with tomato and onion). They started eating the delicious dish which was suitable for a hot day.

#### Analysis

The old woman Rahma was sitting with Nafissa while Kheira was preparing a meal called **Aftir oukesoul**, she brought it to them, and they started eating the dish which was suitable for a hot day.

This example **الفطير وقسول** refers to "an Algerian traditional food (it is a meal based on pasta cuts into lengths of three and four cm approximately, and then it will plunged into a broth made of tomato, onion ,salt, meat, black pepper, carrots." [www.vitaminedz.org](http://www.vitaminedz.org).

This kind of food doesn't exist in the target culture and there is no equivalent for this food. In this case we preferred to keep this expression as it is **Aftir oukesoul** since it is not available we avoided also to use words or expressions that do not evince the same meaning, therefore, foreignization is the appropriate strategy and the borrowing technique is the only way to protect the meaning.

We also notice in the source text that the author puts between two brackets an expression to explain what does **الفطير وقسول** mean because this kind of food is not known by all the Algerians. This example falls into Newmark's, (*material culture category*) because **Aftir oukesoul** is a name of food which is one of the sub-categories of *material culture*.

## The seventh example

### The original text

"وحاولت نفيسة أن تنام عبثا كانت تشعر بدوار شديد من جراء الهرج وعدم النوم ليلتين متواليتين، وكانت تحس أيضا بنوع من الحيرة وضيق النفس لم تعرف أسبابهما، بيد أن أسباب ضيق نفسها هي أحاديث النساء المختلفة التي سمعتها في تلك الليلة، والتي كانت في جملتها تدور حول موضوع الزواج، فقد سمعت إحداهن تحكي عن فتاة في السابعة عشر من العمر، أعطاهما أبوها مقابل مهر يتركب من قنطارين برّا وكبشين وعشرة لترات من الزيت وخمسة سمنا وألف دينار، واشترط سوارين وحزاما من فضة وقرطين وخاتما وسلسلة من ذهب...". الخ ص 221

### Our translation

"Nafisa tried to sleep in vain. She felt very dizzy because of the noise. she does not have enough sleep in two previous nights. However, the reasons were propably the various women's talk that night. One of them was a story about seventeen year's old girl. Her father gave her in exchange for a large **dowry**.

### Analysis

It was a conversation between women about marriage they were together in the house of the old woman Rahma the night of her death they were talking about a girl who got married and her father demanded an expensive **dowry**.

-According to **معجم المعاني عربي-عربي** the word **المهر** is defined as follows:

- مهر (فعل):

مهر المرأة أعطاهما مهرا، أي صداقا، دفع لها مالا تنتفع به بعقد زواج.

-مهر (اسم):

المهر صداق المرأة ما يدفعه الزوج إلى زوجته بعقد الزواج والجمع مهور ومهوره.

- وله عدة أسماء في القرآن الكريم منها:

النحلة، الفريضة، الأجر، لقوله سبحانه وتعالى "واتوا النساء صدقاتهن نحلة" سورة النساء الآية 4.

We also find the definition الكوّة according to **the electronic dictionary El Maani Arabic-English:**

- Money and/ or property that, in some societies a wife or her family must give to her husband when they get married.
- Money and /or property that in some societies a husband must give to his wife's family when they get married.
- A dower; **dowry** (noun): **a dowry** given by the man to the woman he is about to marry. It is a part of the Muslims marriage contract. It can never be demanded back under any circumstances.

As **Immam Abu Zahra** said: *“it is a gift to bring the heart closer”* our translation.(Abu Zahra,1950:170).

It is also included in the English translation of **the holy Quran in Surah El Nisà**. (The women: 04).

4:5 “and give women their dowries as a free gift .But if they of themselves be pleased to give you a portion thereof, consume it with enjoyment and pleasure”.

We understand from these verses the obligation of the dowry in the Islamic societies which is considered as a basic condition in the marriage.

According to the definitions above mentioned, the term **dowry** in the target culture can serve as an equivalent to the Arabic word المهر.

In this case we have chosen the domestication strategy and the cultural equivalent procedure since the term is available in the foreign culture. This example falls into Newmark's religious sub-category.

### **The eighth example**

#### **The original text**

"ما يدفع نفيسة للنوم بهذه الحجرة كلما رجعت من الجزائر شيئان أولاً الكوة الخارجية التي تفسح للنظر مشهداً خلفياً جميلاً نهايته القصوى جبال جرجراء، ثانياً هي لا تستطيع النوم مع أمها وأخيها في الفراش العائلي كما هي العادة لدى سكان القرية. فهي تفضل هذه الحجرة الضيقة على الذوبان النهائي في الأسرة. وهناك سبب ثالث يدفعها للانعزال في هذه الحجرة وهو مراجعة دروسها السنوية ومطالعة بعض الكتب والقصص التي جلبتها معها من الجزائر." ص7

### Our translation

There are two reasons which push Nafissa to sleep in this room whenever she comes back from Algiers first, **the louver** overlooking a beautiful background ended in Djurdjura Mountains. Second, she cannot bear sleeping with her mother and brother in the same room as the villagers are used to. She prefers to sleep in the small room rather than melting totally in her family. and the third reason that makes Nafissa isolated herself in this room is studying and reading some books and novels she brought with her from Algiers.

### Analysis

We find this expression الكوة at the beginning of the novel, when the author started to describe the living room of Nafissa.

We searched about the meaning of this word in the source culture

According to المعجم المعاني عربي-عربي the word الكوة is defined as follows :

- كَوَّة (اسم)

-الجمع كواء,كَوَات,كوى

-الكوة,الكوة ,خرق في الجدار , ثلمة,فتحة,نافذة للتهوية والإضاءة ونحوها.

- In the same dictionary المعاني Arabic-English we find an equivalent of the word الكوة which is a **louver**.

The word **louver** is defined according to **Oxford Learner' Dictionary** as follows:

**Louver** is one of a set of narrow strips of wood, plastic, etc. In a door or a window that are designed to let air and some light in, but to keep out strong light or rain; a door or window that has these strips across it.

In our translation the word **louver** is the appropriate equivalent to the Arabic word **كوة** which is generally accepted in target text and depending on the definition from dictionaries, the equivalent gives the same signifier. We dealt here with the domestication strategy and This example classified into the Newemark's *material culture* category.

### **The ninth example**

#### **The original text**

"انصرف رابح وأمه ولم يبق في دار العجوز رحمة إلا عائلة ابن القاضي وبعض المقربين لهم وإذ رأت خيرة زوجها ومالكا جالسين وحدهما وجاءت لتحیی مالكا ثم لتتشاور مع زوجها في موضوع **الفدية** إما نفيسة فكانت حينئذ نائمة بعدما قضت ليلة مليئة بالحيرة والقلق واستمرت ریح الجنوب في عنفه مدممة دممة رهيبة لا تبق ولا تذر." ص 233

#### **Our translation**

Rabah and his mother left and no one remained in the house of the old woman Rahma, except Belkadi's family and some relatives. kheira consults with her husband about **El Fedya** and greets Malek who was sitting with him. Naffisa asleep after spending a night full of perplexity and confusion, while the southern wind continued in violence a terrible rumble, it lets nothing remain and leaves nothing.

#### **Analysis**

Kheira consulted her husband about the food they are going to prepare for the funeral of the old woman Rahma.

In this case, the expression **الفدية** has no equivalent in the target culture due to the differences between cultures, we find that this word is very emotive sacred and religious, and does not used in the target text any more.

The Sunnah is that the relatives and neighbors prepare food for the family of the deceased that will suffice them due to **the hadith** of **Abdullah bin Ja'far** (may Allah be pleased with him) who said *“when the news of the death of Ja'far came, when he was killed, The Prophet peace be upon him, said: prepare food for the family of Ja'far because an affair which has preoccupied them has come to them “Ahkaam al –Janaa'iz”(p167).*

From the context we understand that the word **الفدية** is a food prepared and sent to the family of the deceased, which does not exist in the target culture. We preferred to use the borrowing technique and foreignization strategy to keep the term from losing its religious value **El Fedya** We also notice in the source text that the author puts its definition between brackets to clarify its meaning to the reader .This word falls in the organization category and religious sub-category.

### **The tenth example**

#### **The original text**

"هذا الكوب لكي يا نفيسة, رأيت هذه الوردة المرسومة عليه انه لكي صنعته من أجلك, وهذا الصغير لعبد القادر, أما هذا الذي رسمت فيه عرجونا فهو لسي العابد (أب نفيسة) وهذا المثرد لخيرة". ص18

#### **Our translation**

“Naffissa this cup is for you, do you see the flower painted on it? I have made it for you, and this small one for Abedelkadir, but the one with palm branch is for **Mr. Abed** (Naffisa’s father) and this bowl for Kheira”

#### **Analysis**

The old woman Rahma brought some pottery pieces she has made for each member of Naffisa’s family.

In the context we find the letter **سي** is put before the name Abed, this letter it has no meaning in Arabic language, as well it does not exist in the dictionary. If the translator does not know the Algerian culture s/he cannot translate it, because the meaning of this word exist in the Algerian dialect the translator here should have an idea about the Algerian culture in order to translate this sentence . The letter **سي** is an abbreviation derived from the Arabic word **سيد**.

According to: **الصحيفة اليومية المستقلة المصريون**

لقب "ست" و"سي السيد" هي ألقاب فرعونية عريقة ومتجذرة منذ قديم الأزل.

سي: اسم رب البيت وهو اختصار للسيد.

According to **السيد** the equivalent of **السيد** المعاني عربي- انجليزي is:

Mister; Mr.

سيد لقب الرجل:

Master; Mr.

سيد :

According to **Oxford learner's dictionary** the word Mr. is defined as follow:

-a title that comes before a man s family names together

-a title used to address a man in some official positions

This word is put before the name of someone who holds a particular official position in society, the fact that Abed is well known by the villagers he is called **سي العابد**. Here we understand that the source and the foreign cultures are use a word before the name of someone who has a position in society, the source culture uses the word **سي** and the foreign culture uses the word **Mr**.

In our translation, the word **سي** has been replaced with the equivalent **Mr**. in the target culture which is classified among the English names that are more

frequently used, so we have chosen the cultural equivalent procedure since the meaning and the signification still as they are, they don't change or lose its cultural value. This example falls into the political sub-category.

### 3.2.2- Culture-specific items

Culture-specific items are investigated according to Newmark's model:

Newemark's categories	Sub-categories	CSIs examples
<b>Ecology</b>	wind	Ghibli
<b>Material culture</b>	Food Clothes House	Couscous, Aftir okesoul Abaya Louver
<b>Social culture</b>	Work	Suq
<b>Social organization</b>	Political, administrative Religious	Mayor, Mr El Fedya, Dowry
<b>Gestures and habit</b>		

As a conclusion, this chapter introduced our attempt to translate different extracts randomly selected from the novel "ريح الجنوب" with an analytical study to our translation. The chapter exposed the difficulties that translators encounter during their translation process. The problems deal with the culture-specific items existing between two different cultures. As regards the basic translation methods we have chosen are: Foreignization and Domestication. We tended to use Foreignization method in cases we wanted to keep the values of the source language, and expose audience to them. We tended to use Domestication in case a suitable equivalent is available in the source language, to make them readable for the target language reader. We have noticed in our study that in some cases one or more strategies are suggested for each domain. It does not mean that we have to choose only a certain method or strategy of translation. It is obvious that

the translator should choose an appropriate strategy based on the situation, purpose and context. It is concluded that the translator faces many problems to render the same meaning and the same effect of the source text. We have adopted Newmark's model to classify the selected culture-specific items in a table to highlight their meaning and put them into different categories.

# Conclusion

All in All, through our study of the Algerian novel "ريح الجنوب" we have noticed that culture is a part of literature, thus to translate literature, culture should be known. Translators encounter many problems while translating cultural aspects within a novel. In this case understanding the original culture and interpret it through the receiver language is a task should be done by translators. The problem is what happens when cross culture contacts and interaction take place.

In this paper we have selected culture-specific items existing in the novel, we translated them by choosing the appropriate strategies to convey their meaning. Then, we classified them under different categories related to the study.

The two basic methods we have adopted are Foreignization and Domestication. We have used Foreignization method in cases we want to keep the values of the source language and exposing audience to them, this method included different strategies: Borrowing, cultural Equivalent. We have used Domestication method in cases a suitable equivalent is available in the target language to give the same effects and specifications of the text without losing the meaning. In this method, we have: cultural equivalent. We have noticed that using these strategies is effective in many cases in which we could make the translation more authentic and tangible. The analysis of examples in this research shows that we used Foreignization strategy more than domestication, In most cases have used Foreignization to cope with the lexical gap which keeps an exotic atmosphere for target language readers and make them feel the difference between cultures. The two methods should supplement and complement each other. Although in some cases, one or more strategies are suggested for each domain. It does not mean that we have to choose only a certain method or strategy of translation. It is obvious that we have to choose the appropriate strategy based on the situation, purpose and context, it can be concluded that in many cases none of these strategies can be applicable and still the translator has many problems for rendering the same meaning and the same effects of the source language. The

study shows that the difficulties we encountered through the process of translation are related to the unfamiliarity with the target culture, and the improper translation techniques and strategies, which consequently lead to poor translation. In view of above analysis of the two applied methods in translation, it seems that it is not difficult to find that Foreignization is the inevitable tendency in literature translation at the present time. To be faithful to the original works, we should keep local conditions and customs of foreign countries and satisfy readers. Domestication as another important strategy for translation can make the original text more intimate to the target readers and make up the inconvenience caused by too many difficult unfamiliar cultural factors in the original text. Thus, domestication method can better pass on the Spirit of the original works when Foreignization is awkward in fluently expressing the contents of literary works therefore, translators should adopt Foreignization as far as possible, and do not hesitate to use domestication method when it is necessary. Only when translator properly chooses Foreignization and Domestication, and combines them appropriately, they can bring a satisfactory translation to the readers at the same time fulfill the duty of intercultural communication. Finally, we came to the conclusion that translating a novel is not an easy task, it is simply impossible to transfer all the message of the original text into the target text especially when source and receptor languages represent different cultures. On the light of this study, we shall propose other relevant topics to be tackled in a dissertation, such as

“Translating the Algerian dialects within the novel "ريح الجنوب" ”

“Translating proverbs within the same novel.”

The fact that the novel has never been translated into English language or studied before makes it an interesting one.



# English-Arabic Glossary

## A

Abstract  
Addition

ملخص  
إضافة

## C

Clarification  
Cultural categories  
Cultural exchanges  
Cultural experience  
Culture-specific items

توضيح  
فئات ثقافية  
التبادلات الثقافية  
التجربة الثقافية  
الخصوصيات الثقافية

## D

Domestication  
Dynamic equivalence

التوطين  
المكافئ الديناميكي

## E

Ecology  
Expansion

بيئة  
توسيع

## F

Faithful  
Foreignization  
Foreign culture

مخلص  
التغريب  
الثقافة الغربية

Ideology  
Interaction

ايدولوجيا / اعتقاد  
تفاعل

Interpretation	تأويل
L	
Literal translation	ترجمة حرفية
M	
Material culture Mental process	ثقافة مادية عملية ذهنية
O	
Original text	النص الأصيل
p	
Patterning Procedures	تتميط خطوات
R	
Rationalization Receptor audience Receptor culture Receptor language	تبرير / ترشيد الجمهور المتلقي الثقافة المتلقية اللغة المتلقية
S	
Social culture Source culture Specification	ثقافة اجتماعية الثقافة المصدر الخصوصيات

T

Translation strategies  
Target reader

استراتيجيات الترجمة  
القارئ الهدف

V

View point

وجهة نظر

### مسرد المصطلحات عربي انجليزي

أ

Translation strategies  
Addition  
Ideology

إستراتيجيات الترجمة  
إضافة  
إيديولوجيا / إعتقاد

ب

Ecology

بيئة

ت

Interpretation	تأويل
Rationalization	تبرير / ترشيد
Literal translation	ترجمة حرفية
Interaction	تفاعل
Patterning	تنميط
Expantion	توسيع
Clarification	توضيح
Domestication	توطين
Cultural Exachanges	تبادلات ثقافية
Cultural Experience	تجربة ثقافية
Foreignization	تغريب
Social cultural	ثقافة اجتماعية
Foreigne culture	ثقافة غربية
Material culture	ثقافة مادية
Receptor culture	ثقافة متلقية
Source culture	جمهور متلقي
Receptor audience	خصوصيات
Specification	

خ

Cultural specifications  
procedures

خصوصيات ثقافية  
خطوات

ع

Mental process

عملية ذهنية

ف

Cultural categories	فئات ثقافية
ل	
The receptor language	لغة متلقية
م	
Faithful Dynamic equivalent Abstract	مخلص مكافئ ديناميكي ملخص
ن	
Original text	النص الأصيل
و	
View point	وجهة نظر

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## **Chapter One: Culture and Literary Translation**

Introduction.....	1
<b>1.1-Definition of culture.....</b>	<b>7</b>
1.1.1- Culture-specific items.....	8
1.1.2- Culture and language.....	8
<b>1.2-literary translation.....</b>	<b>9</b>
1.2.1- Definition of literature.....	9
1.2.2- Definition of novel.....	10
1.2.3- Characteristics of a novel.....	10
1.2.4- Newmark's cultural categories.....	11
Conclusion.....	11

## **Chapter two: Domestication and Foreignization**

Introduction.....	14
<b>1-Definition of Domestication.....</b>	<b>14</b>
2.1.1- Domestication according to NIDA.....	15
2.1.2- Domestication according to VINUTI.....	16
<b>2.2- Definition of Foreignization.....</b>	<b>17</b>
2.2.1-Foreignization according to VENUTI.....	17
2.2.2- Foreignization in BERMAN's theory.....	18
<b>2.3- Translation Procedures.....</b>	<b>20</b>
2.3.1- Borrowing.....	20
2.3.2-Cultural equivalent.....	20

Conclusion.....	20
-----------------	----

### **Chapter three: The Translation of Culture-Specific Items in the Algerian Novel "ريح الجنوب"**

Introduction.....	23
<b>3.1-</b> the presentation of the novel "ريح الجنوب".....	23
3.1.1- The author's Biography.....	24
3.1.2- Summary of the Novel.....	24
3.1.3- the major Characters of the novel.....	26
<b>3.2-</b> Presentation of the analysis method.....	28
3.2.1-the presentation and the analysis of our translation.....	29
3.2.2- Culture-specific items.....	42
Conclusion.....	42
General conclusion.....	45
English-Arabic Glossary.....	I
Arabic-English Glossary.....	III
References .....	VI
Annexes.....	IX
Abstract	