



Dedication

I dedicate this work to my mother and my sisters
Kamilia and Fatima, my brothers Nour and
Missipsa. To the memory of my brother Karim and
my father. To my lovely nephews Kaki, Dylan,
Karim, and my nieces Lea and Tanina. To my
fiancee Jugurtha. As well as to all those persons
who have contributed in the achievement of this
work.

DINANE

Dedication

I would like to dedicate my work

To my beloved parents.

To my brothers & sisters.

And to all my friends.

AREZKI



Acknowledgement

We would like to express our deepest and sincere gratitude to our supervisor Ms. **TALEB Kahina** for her exemplary support, Thanks to her valuable insights, great encouragement, and constructive pieces of advice.

List of abbreviations

CSI's: Culture Specific Items

CE: Culture Elements

SL: Source Language

TL: Target Language

ST: Source Text

TT: Target Text

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General Introduction

Introduction

Societies are known through their cultures, which can be understood thanks to translation. So translation plays an effective role in establishing contact between different world's nationalities. It has been and is still being a crucial human action. Thanks to translation, we communicate, share knowledge, and have access to information in different languages. Translation and culture are interrelated since translation strengthens intercultural exchanges between the world's communities. In our research, entitled "Translating Culture Elements from Arabic into English. The Syrian play "رحلة حنظلة" as a case study, we will deal with literary translation.

Translating texts containing cultural elements is considered as a challenge for the translator. The problem existing is in finding the equivalent of the Culture Element in the target language. This is due to the differences between languages and the specificity of each culture. This factor makes the translation from English into Arabic or vice-versa more complex. Adding to this non-linguistic factors such as politics and religion. Therefore, the translator should have a considerable mastery of both languages and cultures. That means he should be bilingual and bicultural. The aim of this paper is to analyze the problems met when translating Culture Elements from Arabic into English and outline some theories and strategies used in the process of translation.

The corpus of our dissertation is a play entitled "رحلة حنظلة" (in English "Handhala's journey") written by the Syrian famous playwright SAADALLAH WANNOUS (سعد الله ونوس) in 1978. The play reflects the suffering of Arab people from injustice and corrupt systems. HANDHALA is the main character of the play, and HARFOUSHE, his friend, is the secondary character. Handhala was living a quiet life with his wife. Surprisingly he found him self imprisoned without knowing the cause. It was staged for the first time by Sherif Abdenour (شريف عبد النور). The reasons that encouraged us to deal with this corpus are first, as we know, plays are translated through adaptation. That is why, we desire to translate this play into English. Then, we want to outline some procedures and strategies that are adequate for translating culture elements. In addition, we want to draw attention to the difficulties encountered when translating Culture Elements.

Moreover, we choose a play since plays have never been worked on in our department. In

addition, the corpus has never been translated into English. Finally, a practical element, the availability of Culture Elements inside the corpus.

In our work, we will try to answer the following problematic:

- How can we render Culture Elements from Arabic into English?

Other sub-questions emerge as follows:

- Are the chosen theories adequate to analyze Culture Elements?

-What are the procedures that can help us in translating Culture Elements?

-What are the difficulties encountered when translating Culture Elements?

The hypotheses that we may suggest are:

-Some theories of translation could be useful in translating Culture Elements from Arabic into English.

-Some words and expressions would not have their equivalence in the target language.

-Translating Culture Elements would be full of difficulties and obstacles.

-Since VENUTI's Domestication and Foreignization consider the influence of cultural and ideological factors in translation, we consider they would be appropriate theories for translating Culture Elements.

By our translation of three tableaux from the theatrical play, we will analyze fourteen (14) Culture Elements. We will explain the elements; try to find a suitable translation for them. Then, we mention the theory and procedures used relying on VENUTI's Domestication and Foreignization. Adding to this NEWMARK's procedures for translating Culture Elements.

In our translation, we will use the macrostrategies proposed by the theorist LAWRENCE VENUTI. These strategies are Domestication and Foreignization. These two strategies enable the translator to choose whether preserving the Culture Elements of the source text in the target text or replace them by elements of the receiver culture.

We will also mention which microstrategies used under the framework of these macrostrategies. This will support our theory and facilitates the understanding of the process of translating culture.

This paper is structured of three chapters: two theoretical chapters and a practical one. In the first chapter entitled ‘’Culture Elements’’, we will see the following: Culture and language, culture and translation, definition of culture elements, literary translation, definition of play, characteristics of play and theatrical text.

In the second chapter entiteled ‘‘Domestication and Foreignization’’, we will see the following: Definition of Domestication, Domestication according to VENUTI, Domestication according to NIDA, Definition of Foreignization, Foreignization according to VENUTI, Foreignization according to ANTOINE BERMAN Translation procedures related to Domestication strategy and Translation procedures related to Foreignization strategy. We will conclude the chapter by a brief conclusion.

The third chapter, entitled "Translation of culture elements in the play "رحلة حنظلة" is organized as follows: a brief introduction, biography of the author, a summary of the play, the major characters of the play, methodology of analysis, analysis of the selected elements.

In the conclusion, we will summarize the theories and strategies used in the translation of the Culture Elements selected from the corpus. We will also outline some difficulties encountered when translating Culture Elements.

Through this research, we aim to outline the theories and strategies used in translating Culture Elements. We also want to highlight the difficulties encountered when translating literary texts and Culture Elements. In addition we want to give some recommendations for future students interested in translating culture and give some perspectives.

The main reference in this thesis is VENUTI’s "The Translator Invisibility: a history of translation", we will also refer to NEWMARK’s procedures of translation. We will rely on some books that are in direct relation to our topic as,

- Jeremy MUNDAY book "*Style and Ideology in Translation*" (2008).

Introduction

- Peter NEWMARK book "*A Textbook of Translation*" (1995).
- Eugene A. NIDA & TABER, C. R. book "*The Theory and Practice of Translation*" (1969).

We would like to point to some works dedicated to translating Culture Elements in Mouloud Mammeri University of Tizi-ouzou in translation department such as:

- Foreignization and Domestication in translating culture-specific items in the Algerian novel "ريح الجنوب" by Abdelhamid BENHEDOUGA by AMARA Fadila and KHIF Ghania.

Our study was full of difficulties and obstacles. The first difficulty was that of untranslatability (absence of some words' equivalent in the target language). This means that translating some words and expressions from ST into TT poses serious problems for us. The second obstacle is that of distinguishing between denotative and connotative meaning. That means the translator should understand perfectly the word or expression of the ST to express the **'wanted to say'** of the author.

At the end and despite the difficulties we have faced, we hope our thesis will be as a reliable support for future students who want to accomplish a research in relation to our topic.

Chapter 1

Culture Elements

Chapter one: Culture Elements

When we translate we transport not only words from one language into another, but rather one culture into another, and in every culture there are some concepts, and expressions which reflect the moral values of a particular culture, that may have no equivalence in another culture.

The first chapter of our dissertation will be theoretical since the aim is an attempt to introduce the themes connected to our topic. First, we will provide definitions of culture and language, culture and translation, culture elements, literary translation; we will also give an overview of theatrical play and its characteristics. Then, we will move to introduce the two basic strategies in the field of translation that are Domestication and Foreignization we will see the definition of Domestication according to VENUTI and NIDA, then definition of Foreignization according to VENUTI and A.BERMAN, followed by translation procedures proposed by NEWMARK. The chapter ends with a conclusion that will summarize all what we have presented.

1.1- Culture and Language

Before starting to introduce the relation between culture and language, we need first to define the two notions.

According to **Reverso Dictionary**, the word culture is defined as: - The total of the inherited ideas, beliefs, values, and knowledge, which constitute the shared bases of social action.

For TAYLOR (1974:1) «culture includes beliefs, arts, skills, moralities, laws, traditions and behaviors that an individual gets from his own society ". That is to say, culture is learnt and transmitted from one generation into another in a given society.

Language is defined by **Reverso Dictionary** as follow: A system for the expression of thoughts, feelings, etc., by the use of spoken sounds or conventional symbols.

These two concepts are intertwined, a particular language reflects the culture of a belonging social group, BROWN argued that a language is a part of culture, and a culture is a part of language, the two are intricately interwoven so that one cannot separate the two without losing the significant of either language or culture. (BROWN, 2000:177).

Chapter one: Culture Elements

From the definitions, we comprehend that language conveys the beliefs and values of a particular culture. It consists not only of vocabulary but it is the basic way of communication between different world's cultures, for that, culture and language are closely related, it is difficult to understand a culture without having direct access to its language.

1.1.1- Culture and translation

TOURY states that "translation is a kind of activity which involves at least two languages and two cultures and two cultural traditions"(TOURY, 2000:207).

This statement shows that culture and translation are interrelated; the activity of translation concerns a passage between two languages and two different cultures.

NIDA (1964:103) asserts that differences between cultures may cause more severe complications for the translator than do differences in language structures.

From the statement, we conclude that translating culture is an arduous task, this is due to the complexity of this process, and the translator should be culturally competent and have a great knowledge of both source and target language

1.1.2- Definition of Culture Elements

There are various terms to refer to Culture Elements, such as Culture Specific Items, Culture Bound Expressions, Culture Loaded Words. In our research, we will use the expression "Culture Elements".

Culture Elements are words, expressions, customs, behavior, traditions, habits ...etc. That are specific and unique for certain nation of society, different scholars give definitions to the concept of culture elements. NEWMARK refers to them as Culture Specific Items, he defines them as: "Culture Specific Items, whether single unit lexemes, phrases collocations are those which are particularly tied to the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions."(NEWMARK 1998:94).

TOBIAS defines also Culture Specific Items or Culture Elements as follows "CSIs are linguistic items that cause problems for translation due to differences in cultural understanding, " he added that CSIs incorporate "proper names, objects, institutions, customs, expressions and concepts embodied in the SL that do not exist in the culture of the TL

Chapter one: Culture Elements

readership or would be perceived differently". (TOBIAS, 2006: 27).

1.1.3- Literary translation

Translation of literature is fundamentally different from other categories; this is because the main principle of literary translation is the dominance of poetic communicative function. It means that in addition to rendering information to the reader, literary translation has aesthetic functions. The artistic image created in the particular literary work (be it the image of a character or nature) will certainly have an impact on the reader. For this reason, the literary translation should take into account specific features of the text. (<http://WWW.POLYGLOT.lv/en/industries/literary-translations/> visited on 05/22/2019 at 9:22 pm).

From the above context, we understand that in literary translation we do not translate only language itself but we have to pay attention to the linguistic, aesthetic and the culture of the target language.

Literary translation consists of translating written genres such as theatrical plays, poetry, literary books and texts, songs, fiction, novels, stories and short stories.

1.1.4- Definition of play

Theatre is a branch of performing arts concerned with the presentation of plays and musicals. Its scopes are worldwide and its influence is profound. The art of theatre is concerned almost exclusively with live performance by actors, in which the action is precisely planned to create a coherent and significant sense of drama in a time space-audience framework. Theatre manifests in varied contents and forms as sanctioned by the socio-political and geographical milieu through human activity.

(<https://www.google.dz/url?sa=t&source=web&rct=j&url=https://pdfs.semanticscholar.org/> visited on 06/10/2019 at 3:45 am).

Play is a form of literature written by a playwright or dramatist, performed by actors on stage, people express their feelings and emotions through plays, it reflects society, and it is based on a real life or imagined event.

According to **Advanced Dictionary** play is: A dramatic work intended for performance by actors on stage.

1.1.5- Characteristics of play and theatrical text

The main characteristics of play are:

Characters: Characters play an important role in the drama whether he is major or minor one. For example, TORY MAXSON is the main character of AUGUST WILSON'S 'Fences'. Other characters like TROY's wife (ROSE) and Friend (JIM BONO) are related to the main character.

Plot: Plot comprises exposition, a rising action as well as a falling action, climax and resolution. After the exposition, the main conflict comes and finally, the resolution that provides a conclusion.

Symbol: the use of gestures, objects or persons is needed to showcase the inner meaning that is beyond the literal. The objects establish the meaning. However, to define a symbol, a particular object can be used in a brief scene that represents the symbolic strength. (<https://www.google.dz/unl?sa=t&source=web&rct=j&url=<https://medium.com/on06/11/2019at> visited on 06/30/2019 at 6:32 pm>).

The above characteristics are the main components of a play; indeed it consists of various elements such as theme, setting, music and performance.

The main characteristics of theatrical text are as follows:

Dialogues: the entire story is presented in form of dialogues; the audience comprehends the story through the actors as they talk to one another.

Characters: actors presented in the play.

Stage direction: an instruction in the theatrical text that show or indicate what the actors should do.

Theme: is the main or the central idea explored in the story that underlie message.

Conflict: struggle faced by the main character that must reach a resolution.

Chapter 2
Domestication
and
Foreignization

Chapter two: Domestication and Foreignization

Translating a text that contains Culture Elements is considered as a challenge for the translator, this is due to the specificities and uniqueness of each language and culture, to overcome this problem, we may adopt the two strategies of translation known as Domestication and Foreignization, and the translation procedures proposed by NEWMARK to deal with Culture Elements.

2.1- Definition of Domestication

According To: <https://yourdictionary.com> the word Domestication is defined as follows:

To bring (a foreign custom, word, etc.) into a region or country and make it acceptable.

SHUTTLEWORTH and COWIE have defined Domestication as term adopted by VENUTI to describe the translation strategy in which a lucid, fluent style is used in order to minimize the foreignness of foreign text for TL readers (SHUTTLEWORTH & COWIE, 1997).

Domestication in translation consists of deleting elements of the source language and replace them by elements of the target language. The translator uses fluent language and transparent style to enable the audience to decipher the message easily.

2.1.1- Domestication according to VENUTI

According to VENUTI, Domestication strategy “leaves the reader in peace, as much as possible, and move the author towards him” (VENUTI,1995:19).

From the citation above we understand that in Domestication strategy the focus is on the target reader means that to bring the foreign culture closer to that of the reader, on the other hand, the author have to search for an equivalent in the target language.

“a translated text whether prose or poetry, fiction or nonfiction is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text- the appearance, In other words, that the translation is not in fact a translation, but the original” (VENUTI, 1995:1).

Chapter two: Domestication and Foreignization

We understand from the above context, that Domestication strategy in translation is characterized by fluent language that is to say the reader does not recognize the text as a translation, and transparent, that means the translated text seems as the original. So that the translator makes the text closely conform to the culture of the target reader.

2.1.2- Domestication according to NIDA

NIDA is the representative advocate of Domestication. He puts forward the notion of the most natural equivalent. Based on the perspective of society and culture, he puts the target reader into the first place. He thinks that the rendition in the version should be completely natural, that the behavioral mode in the source language should be assimilated into the target readers' cultural sphere (EUGENE A. NIDA & CHARLES R. TABER, 1993).

From the context, we understand that unlike VENUTI, NIDA supports Domestication strategy, for him the translation should be natural and easy and should have the same effect on the target reader. He said "a good translation is one in which the source message has been so transported into the target language that the response of the target readers is essentially as that of the source readers". (NIDA, 1969:36).

2.2- Definition of Foreignization

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 convention by preserving the foreignness and specifications of the original text. (WANG, 2014:2424)

Foreignization in translation: is also called source language oriented or source oriented. This strategy is opposite to Domestication, it consists of keeping the Culture Elements of the source text in the target text and even linguistic elements. It makes the target text strange to the audience, when we adopt Foreignization strategy the receiver may encounter some difficulties to understand the final product.

Foreignization refers to a type of translation strategy whereby the translator "deliberately breaks target conventions by retaining something of the foreignness of the original"(SHUTTLEWORTH & COWIE 1997:59)

Chapter two: Domestication and Foreignization

From the definitions above, we understand that Foreignization strategy aims at keeping the specifications of the original text and leaving the traces of the source language, and expose them to the readers of the target culture.

2.2.1- Foreignization according to VENUTI

According to VENUTI, “Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language”, he adds “It is highly desirable today, a strategic cultural intervention in the current state of world affairs”. (VENUTI, 1995:20).

VENUTI argued that the aim of Foreignization “is to develop a kind of translation theory and practice to resist the trend of the dominance of the target language, so as to give prominence to the difference between the original and the version in terms of language and culture”.(VENUTI, 1995).

We understand from the above citations that Foreignization strategy in translation aims to reproduce as much as possible the foreign elements, and stay as much as possible close to the original text and keeping the local color.

VENUTI was the representative of Foreignization strategy. In his book entitled "The Translator's Invisibility: A history of translation" edited on 1995, VENUTI supports clearly Foreignization. He argued that “Foreignization translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism” (VENUTI, 1995:20).

2.2.2- Foreignization according to A.BERMAN

ANTOINE BERMAN born in 1942 died in 1991. Was a French philosopher and translator among his famous work "The experience of the Foreign (L'épreuve de l'étranger)".

BERMAN as a famous defender of Foreignization in translation believes that every foreign text should keep its foreignness in TL and no change should occur to the benefit of TL, because meaning is conveyed by form. He says that every omission, admission, any change in the writer's style, in change in language patterning, expansion and even the change in punctuation and paraphrase is distortion of ST and calls it as Text Deformation System (JAFARI, 2015:59).

Chapter two: Domestication and Foreignization

From the context above, we understand that BERMAN was supporter of the Foreignization strategy; he argued that the translated text should show elements of the foreignness of the foreign text, meaning that the translated text should retain something of the original text, so that the reader when reading the translated text feels the differences between his/her culture. We comprehend also that BERMAN focuses on the form; he said every change even in punctuation is distortion of the source text. He calls this “Text deformation System”

BERMAN has defined twelve deforming tendencies that are: Rationalization, clarification, expansion, ennoblement, qualitative impoverishment, quantitative impoverishment, the destruction of rhythms, the destruction of underlying, the destruction of linguistic patternings, the destruction of vernacular, the destruction of expressions, and the effacement of superimposition of language(JAFARI,Z.2015:60). Those deforming tendencies lead to a deformation of the original text in favor of the target text.

BERMAN’s famous article “la traduction comme épreuve de l’étranger” (1985), was translated by VENUTI into English as “Translation and trial of the foreign”. BERMAN has two descriptions for the term “trial”:

- A trial for the target culture in experiencing the strangeness of the foreign text and word.
- A trial for the foreign text in being uprooted from its original language context.(JAFARI,Z.2015:59-60)

Here BERMAN explains that translation is the trial the first how to show the original text to the reader, the second when we translate the text we make it away from its original.

2.3.1- Translation procedures related to Domestication strategy

Cultural equivalent: it means replacing a cultural word in the SL with a TL one, however, they are accurate (NEWMARK,1988:83).

Descriptive equivalent: In this procedure, the meaning of the culture bound terms is explained in several words (NEWMARK,1988:83).

Functional equivalent: it requires the use of a culture neutral word (NEWMARK,1988:83).

Chapter two: Domestication and Foreignization

Modulation: it occurs when the translator reproduce the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.(NEWMARK,1988:88)

2.3.2- Translation procedures related to Foreignization strategy

Borrowing: is a word taken directly from another language (VINAY and DARBELNET, 2008:84)

That is to say using the same word or expression, in the target text as it is in the original text, without translation.

Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL. (NEWMAK, 1988:82).

Through translation: it is the literal translation of common collocation, names of organization and components it can also called calque or loan translation (NEWMARK,1988:84).

The above procedures are the most used by the translators, indeed there are several different translation procedures related to Domestication and Foreignization strategy.

As we have seen, the first chapter was an attempt to introduce some concepts that are related to our topic, we notice that the translation of Culture Elements is the main concern of our study, considered as the most complicated task faced by the translator, especially when it concerns two languages that have nearly nothing in common as the case of Arabic and English. We have seen the definitions of culture and language, culture and translation, culture elements, literary translation, and then we have discussed the translation strategies and procedures that we have selected to overcome the difficulties that may occur while translating.

Chapter 3

Translation of Culture Elements in the Syrian play

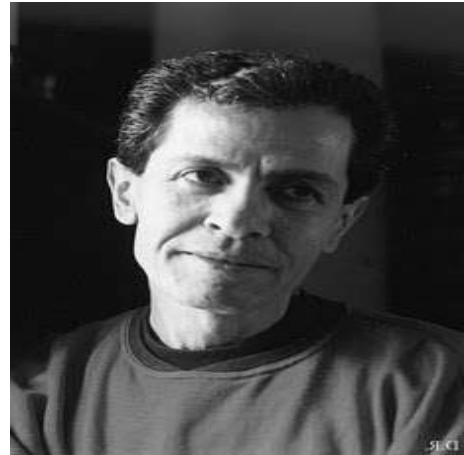
"رحلة حنظلة"

In this practical chapter, we have chosen the play "رحلة حنظلة" as the framework we are going to rely on.

We will begin with the author's biography, followed by a brief summary of the play. After that we will introduce the major characters, then we will suggest an English translation for three tableaux of the play 'رحلة حنظلة', at the last we will focus on fourteen culture elements selected to be analyzed, we will try to explain them, and mention the theories and procedures used in their translation process.

3.1-The author's biography:

SAADALLAH WANNOUS was a dramatist, theatre producer and playwright. He was born in March 27th, 1941 in a village called Hussein al-bahr, near Tartous in Syria. He received his early education in Latakia. Then he got a scholarship to study journalism in Cairo (Egypt). He edited many articles in Syrian and Lebanese newspapers. He chaired the Music and Theatre Administration of Syria. In 1960, he went to France to study theatre. After coming back from France, he



participated with other Arabic playwright, in founding an Arab Festival of Theatre Arts hosted in Damascus. In 1996, the UNESCO and the International Institute of Theatre designated him to address to the world theatre community in its celebration of International Theatre Day. His plays were mainly thematized in the dictatorial Arabic political systems and sufferings of Arabic people in their countries. He wrote many plays such as: "soirée of June 5th" in 1968, "The king of all time" in 1969, "The king is the King" in 1973, "Handhala's Journey from Slumber to Consciousness" in 1978, "The rape" in 1990, "Fragments from History" in 1994, "Rituals of signs and Transformation" In 1994, "Miserable Dreams" in 1995, "A Day of our Time" in 1995, and "Mirage Epic" in 1996. Saadallah Wannous wrote in Arabic and some of his plays were translated into French, English and German. He died of cancer in May 15th, 1997.

3.1.1-Summary of the play "رحلة حنظلة":

"رحلة حنظلة" or "Handhala's Journey" is a play written by the Syrian dramatist and playwright SAADALLAH WANNOUS in 1978. It is a political play that analyses the authoritarian systems that were reigning at that time in the Arab world. The story was about "HANDHALA" who was living a peaceful life with his wife, he was an accountant in a bank; but the dictatorial regime of that country privated him to enjoy his quite life, he has been arrested arbitrarily and put in jail; he tried to know the cause of his detention but no one explained to him, his persistence to get his freedom makes him lose all his money, he loose also his work, wife and dignity. After a long fight against this injustice, HANDHALA regains his freedom. His release was thanks to his friend HARFOUSHE.

3.1.2-The major characters:

HANDHALA: He was the main character in the play. He worked as an accountant in a bank; but he found him self imprisoned without knowing the cause. He suffered a lot in jail from whipping and bad detention conditions. He succeeded in leaving the prison with the assistance of a warden. This last accepted a bribe and arranged things to help HANDHALA getting out of the prison. He came back to his house and found his wife betraying him with her lover. She expelled him from the house. He went to work and his director was ignorant of him. He lost his work and could do nothing. After that, his friend HARFOUSHE proposed to him to go to the dervish. This last gave him a useless amulet. Now, he decided to go to a social association where a woman told him about the necessity of social forgiveness. Seeing that, HARFOUSHE asked him to go to the national newspaper; however, they came back disappointed. The last institution he visited was Government. This institution gave him no importance. Finally, after a rude trip, HANDHALA found that the only one who can solve all the problems he faced is he him self.

HARFOUSHE: He was a smart and faithful man. He was a friend of Handhala; he accompanied him to all the places he visited after he got out of the prison. He wanted Handhala to come round of his unconsciousness. He sees the society as full of injustice and marginalization, that's why he had pity on Handhala. He guided Handhala until he was satisfied that the only person who can solve the problems he was facing is he him self.

Chapter three: Translation of culture elements in the play

(تتدلى من سقف المسرح حلقة معدنية واسعة. يمكن ان تتحرك في فضاء المسرح جيئة وذهابا. ويتغير
توظيفها بين مشهد واخر. في طرف قصي يقف حنظلة الى جوارها متهدل الهيئة. حرفوش يتأرجح فوق
(.

حرفوش : (كالمعلنين عن العاب الحواة، وهو يروح ويجيء داخل الحلقة) بؤس وتعاسة. انظروا أيها
السيدات والسادة. هذا الرجل الضامر سيكون بطل السهرة. لا تشعروا بالخيبة، فقد ولى عهد الابطال
ة شخصيتها، وهذا الرجل الضامر (تزداد لهجته إعلانية) هو بطل هذه المرحلة.

(يقفز بحركة خفيفة من الحلقة، ويقترب من

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حرفوش: مكان وتاريخ الميلاد

ويشوية وسنة الميلاد ضائعة :

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حرفوش: المهنة

حنظلة: عداد فراطة في بنك الازدهار والعمارة

حرفوش: الزمرة الدموية

:

:

:

: ما هو مبدأك في الحياة؟

: الحيط الحيط و قل يا ربي السترة.

حرفوش:(متسارع اللهجة) المبدأ؟

: خبئ قرشك الأبيض ليومك الأسود.

:

: بينك وبين الجار .

:

: الطاقة التي يأتيك منها الريح سدها وأستريح.

اثناء الحوار السابق. يدخل ممثل ويقيد رجل حنظلة بسلسلة مثبتة بالأرض. ثم يدفع امامه حاجزا من القضبان هو جدار الزنزانة. مع اخر عبارة في تقديم الشخصية يضطجع حنظلة على الدكة الخشبية يتدثر بغطاء ممزق اشبه بالخرق. يخفت عليه الضوء. ويغرق في النوم...).

حرفوش:(وهو يرتد عنه. يقفز بخفة مواجهها الجمهور.) بؤس وتعاسة. هذا هو طالع صاحبنا حنظلة. يعيش الان في محنة. وستشدد عليه المحن، وتزيد. انه لا يعرف سبب مصائبه، ولا يدرك سر محنته. اذن عليه ان يتحمل العذاب فوق العذاب، وان يمشي طويلا على درب الالام. لا أحب الشماتة .
ان يكون المر اعى فهذا شيء. وان تكون له عينان سليمتان ولا يبصر فهذا شيء اخر. لكن لنبدأ القصة من أولها.

(لهجة إعلانية) اول القصة في السجن.

Chapter three: Translation of culture elements in the play رحلة حنضلة

(A large metallic circle lays down the theater roof. It moves on the theater's space back and forth, its use changes in a scene into another. In the far edge, Handhala stands near the wooden seat with his baggy clothes. Harfoushe swings on the metallic circle fun and tampered.)

Harfouche :(He goes and comes inside the circle as the magicians do). Misery and happiness. Ladies and gentlemen, this skinny man will be the night's hero. Do not feel disappointed. Great heroes have come back. Each period has its personality, and this skinny man (rising his tone) is the personality of this period.

(He gets out of the circle by a little move and approaches Handhala).

Harfoushe: The name.

Handhala: Handhala.

Harfoushe: Father's name.

Handhala: Hamed Handhali.

Harfoushe: Mother's name.

Handhala: Zenoub Safraoui.

Harfoushe: Place and date of birth.

Handhala: Darouichia and the year of birth is lost.

Harfoushe: Family status.

Handhala: Married without children.

Harfoushe: Job.

Handhala: Accountant at the Growth and Architecture Bank.

Harfoushe: Blood type.

Handhala: Negative...

Harfoushe: Principle.

Handhala: Principle?

Harfoushe: What is your principle in life?

Handhala: **Play it safe and ask for God's protection.**

Harfoushe (in a rapid tone): the principle.

Handhala: **Save it for a rainy day.**

Harfoushe: The principle.

Harfoushe (in a rapid tone): the principle.

Handhala: **Good fences make good neighbors.**

Harfoushe: The principle.

Handhala: **Open not the door when the devil knocks.**

(During the previous dialogue, an actor enters and enchains Handhala's foot to the ground. Then he pushes a barrier of rails in front of Handhala. It is the dungeon's door. By the last expression in presenting the personality, Handhala lies on the wooden bench and cover himself by a ripped cover as a rag... The light dimes on him and falls asleep...)

Harfoushe: (And he bounces off him .He jumps briskly facing the public.) Misery and unhappiness. This is the luck of our friend Handhala. He lives now in a distress and his distress will get hard and increase. He does not know neither the cause nor the secret of his misfortunes. Therefore, he has to endure suffering over suffering, and walk a long troubles' path. I do not like gloating, as I do not like pity. To be blind is one thing and to have intact eyes and see nothing is another thing. However, let's start the story from the beginning.

(Announcing tone) the beginning of the story in the prison.

(حنظلة متمدن على الدكة ونائم. بين حين وآخر ينتفض زافرا او متنهدا. يأتي الشرطي، يفتح باب الزرانة محدثا ضجة معدنية صاخبة. يدخل هو يهز هراوته).

:_____ السيد لا يصحوا قبل الضحى. كان ينبغي اب احضر فرقة الموسيقى.
هيا ايتها الفارة. اضغط على عجيزتك وانهض. (مشيرا الى قطعة الخبز اليابس)
يعجبك طعامنا سأرش عليه قليلا من التوابل كي يصبح أشهى. (يبصق في يعلو النفور وجهه
ويغمض عينيه) تقلب سحنك كل المساجين يعرفون جودة توابلي. يا الله. انهض
(يرتعد ينهض . يرتدي سرو ضيقا. وفوقه صديري من
القديم. ف إحدى قدميه اما الثانية فعارية ومقيدة بالسلسلة المعدني).

: . يغمض لي جفن. مضيت الليل في عد الأيام. .
لم يخطئ ان احسب كم يوما مر هنا. اقول كان ذلك يوم الجمعة. اوقفوني وقطع السيد
وهو يجلدني، فيختلط في راسي . الى البداية
ذلك يوم .

(): والا اوفتك في دار الأموات. في هذا المكان
يام .

: . لا جرما ولا خطيئة. ومع هذا
ظلمته.

الشرطي: لو لم ترتكب جرما او شبهة ما كنا حبسناك. في السجن لا يوجد أبرياء.

حنظلة: ومع هذا صدقني ايها السيد إنبيريء. رجالا لا يقرب الخمرة، واطيع كل ما تامر به

الشرطي: ما نعرفه عنك يكذب ما تدعيه. من يدري أي مخطط كنت تنوي. انسلت عبر الشوارع الخلفية،
و حين قبضنا عليك متلبسا تنوح متظاهرا بالبراءة.

Chapter three: Translation of culture elements in the play

: ضحية خطأ رهيب. لعلمهم يريدون شخصا اخر. هذا هو الامر. بالتأكيد كانوا يريدون شخصا اخر. إنك لا تعرفني أيها السيد. بعد عودتي من العمل لا اغادر ابدا دفء بيتي وزوجتي. من البيت الى العمل. ومن العمل الى البيت. هذا هو نظامنا كان الفصل ربيعا ام خريفا، صيفا ام شتاء.

: ونظامنا أيضا لا يتغير مهما تغيرت الفصول. ما دمت في السجن فانت مذنب.

فان القانون يقضي ان تكون في السجن. هذا هو شرحته لك يبدو لا تفهم الا شرح

حنظلة:ارجوك أيها السيد ان تساعدني.

الشرطي: وكيف تريدني ان اساعدك. هل للهرب، أ

حنظلة:عندي وفر صغير وضعته في البنك من اجل المرض او يوم الشدة. لا يعرف المرء ماذا تخبي الأيام.

: حذر فانت تضيف ال سجلك الحافل جريمة جديدة.

():

: موظف حكومي شريف.

: من يفتح كيسه يجد من يعينه. () .

:

حنظلة:الكلمات مازالت ترن في اذني. منذ ان سمعتها وانا اقلبها ظهرا دون التفريط بنقودي. لكن الأيام تمضي ربما كانت العدالة مشغولة عني. لهذا قررت ان افتح كيسي.

: وأخيرا جاء تكنصيحتي، اصارك منذ البداية. لم يكن الكيس ثقيلًا،

لا يمكن ان يفعل بك شيئا.

حنظلة: هو وفر صغير جمعه بالليرة والليرتي. أسهل على من تبديد قرش منه.

: كم هو وفرك. لكن في مثل قضيتك ينبغي الا يكون اقل من عشرة الاف.

حنظلة: (مبهوتا) عشرة .

: تجد المبلغ كبيرا؟

Chapter three: Translation of culture elements in the play

: (بهوته) ا

: إنيسأضعها في جيبى. ما انا الا واسطة خير. اخذها منك لأدسها في جيوب الاخرين.

حنظلة: (سأهما) قترت على نفسي طوال سنوات كي اجمع وفرا صغيرا. الان تبديده في لحظة. اليس الحق ان اطلب تعويضا عما لحق بي دون ذنب بدلا من ان ادفع كل ما املك.

الشرطي: لن يصغي إليك أحدا مهما شكوت او تذمرت. في حالتك لا جدوى من ا

حنظلة: (بحزم) أقصى ما يمكنني أن أدفعه هو ستة الاف.

: هيا أيها الجربوع. انهم ينتظرونك في غرفة التحقيق.

حنظلة: (مرتاعا) غرفة التحقيق. أرجوك.

: ما تطلبه يخرب البيت. يها السيد.

: خبئ دموعك للتحقيق. هيا. إن وقت الحكومة ثمين.

حنظلة: سأدفع ثمانية الاف. إنه كل وفري تقريبا.

: نية الاف. لا اعرف لماذا يرق قلبي لك. طبعا انت لا تعرف العملية المعقدة التي يحتاجها

مشبوها يحل مكانك. ينبغي أن ندس شيئا في

جيوب الجميع.

(يخرج ورقة من جيبه ويكتب الصك)

: ألا يمكن الإفراج عن

: في انظمتنا لا يجوز ان تكون في السجن أماكن شاغرة. شعارنا

شبهة ولا تواجه . يا

. هنا، وإياك ان يها التواء.

: (وهو يوقع) الملتوية، ولا سرت عليها.

الشرطي: (وهو يجرج)، طيب. سنرى ماذا يمكن أن نفعل.

Chapter three: Translation of culture elements in the play

حنظلة: (بعد فترة) لماذا يحدث لي ما يحدث؟ ما الذي يربط كل هذه الأمور ببعضها ببعض؟ الشقاء يمدني والغموض يتجاوز مداركي. فكيف أجد مخرجا من هذا الدرب المسدود.

(يبهلق في الفراغ ببلادة وحين تعلقو ضجة المزلاج، يقفز خانقا. يدخل الحارس وهو يحمل قجة مهلهلة).
الحارس: المدعو حنظلة الحنظلي. هل انت المتهم المسمى أعلاه، والذي نوذي عليه الان.

حنظلة: إني هو بالذات. وأقسم مجددا إني بريء.

الحارس: انت بريء، ومع هذا تأتي الى السجن وتقيم فيه دون حياء.

حنظلة: تماما أيها السيد الحارس. لقد انتزعوني دون حياء من دفء بيتي وزوجتي.

الحارس: وهل تظن ان الدولة تبني السجن كي تقدم المأوى والعلف للأبرياء. بعد أن تبين بالأدلة أنك بريء فإن مدير السجن يأمر أن تدفع ثمن إقامتك هنا. (حنظلة يفتح فمه الى أقصاه، وتجمد النظرة في عينيه. يحاول الكلام. يتحرك لسانه دون صوت.) حسبنا المبيت على سعر الفنادق المتوسطة. ثم أضفنا إليه سبأ أربع مائة وأربعا وستين ليرة. (يحاول الحارس أن يطبق فمه، ينطبق

الفيكان على اللسان، يصرخ حنظلة متوجعا، وينهار راکعا على الأرض بحركات سريعة وشبه كاريكاتيرية، يفك الحارس بقجة الأمتعة الشخصية، يساعد حنظلة على ارتداء ملابسه. يفرغ ما في محفظة نقوده، ويضعه في جيبه. ثياب حنظلة مضحكة. البنطلون واسع جدا والحزام مقطوع. أما الحذاء فإنه ضخم بصورة كاريكاتورية. يخرج الحارس. يتبعه حنظلة متأبطا حذاءه، فيتعثر، ويندفع من الباب.

Chapter two: Translation of culture elements in the theatrical play

رحلة حنضلة

IN JAIL

(Handhala lays asleep on the deck. From time to time he breathes out or sighs, the policeman comes, opens the cell's door making a metal noise. He enters shacking his baton).

The policeman: **Mashallah mashallah** ...this man doesn't awake before down. I should have brought a music band. Come on mouse. Press down your arse and stand up. (Pointing to the dry piece of bread and the bowl of soup) don't you like our food !I will sprinkle in some condiments to become more delicious.

(He spits in the plat .Repulsion filled Handhala's face, he closes his eyes).Don't turn your face, all the prisoners know the quality of my condiments. O my God, get up before I crush your head with the boot's heel. (Handhala trembled, gets up shaken. He wears a dirty pant, tight, and an old cloth made vest. In one of his feet a sock, however the second was nude and tied up with a metal chain...)

Handhala: For God's sake, don't get angry. I haven't slept a wink. I spent the night counting the days. Imagine, I'm the change counter who doesn't make one mistake. I couldn't count how many days I spent here. I say that it was on Friday. They stopped me and the guard cut my belt as he was whipping me, after that I move to Saturday, and then more Saturdays are mixed in my mind. I go back to the beginning and I say that it was on Friday, they arrested me.

The policeman: (Interrupting with anger) stop, otherwise I stop you in the dead's house. Here counting the louse is better to you and let the days forget you.

Handhala: Isn't time to free me? I haven't done anything. Neither crime nor sin. Even so, they arrested me one morning, then they led me into jail and threw me into its darkness.

The policeman: If you hadn't commit a crime or a suspicion, we wouldn't have imprisoned you. In prison there are no innocents.

Handhala: Even so, believe me sir. I'm innocent. I was and I'm still a man who doesn't touch wine, and obey the Government's orders.

The policeman: What we know about you contradicts what you are claiming. Who knows what you were planning. You sneak through the back streets, when we caught you red-handed, you started whining and pretending to be innocent.

Chapter two: Translation of culture elements in the theatrical play

رحلة حنضلة

Handhala: Me! No doubt that I'm a victim of a terrible mistake. May be they want another person. That's all. Certainly, they want another person. You don't know me sir. After coming back from my work, I don't leave my home and wife's warmth. From home to work. And from work to home. That's my organization: spring or autumn, summer or winter.

The policeman: And our system doesn't change no matter how seasons changed. As long as you are in prison, you are guilty. Moreover, as long as you are guilty, law requires to be in prison. That's our system. I explained it to you several times; but it seems you understand only by whipping.

Handhala: Please sir, help me.

The policeman: And how do you want me to help you. Do you want me to prepare you an escape plan; or adopt your registered crimes?

Handhala: I put some money in the back for illness and time of need. Man doesn't know what days hide for him.

The policeman: Be careful, you are adding a new crime to your track record.

Handhala: (Afraid and confused) what have I done?

The policeman: You are looting corruption, and trying to corrupt an honest government employee.

Handhala: But, haven't you said me? (A moment) yes. You yourself said to me heavy purse gives to a light heart!

The policeman: Have I said that?

Handhala : The words are still chiming in my ear. Since I have heard them, I'm analyzing them. I was hoping that justice will see me, without losing my money. However, the days pass, and may be justice neglected me. That's why I have decided to open my purse.

The policeman: Finally you got my advice, it's okay. But, I have to be completely honest with you from the beginning. If the purse isn't heavy, no one can do something for you.

Handhala: It's a small save which I collected pound by pound. Cutting meat from my body is easier than wasting a penny of it.

The policeman: I don't know how much you saved. But, it shouldn't be less than ten thousand.

Chapter two: Translation of culture elements in the theatrical play

رحلة حنضلة

Handhala: (astonished) Ten thousand.

The policeman: Do you find the amount big?

Handhala: (still astonished) did you say ten thousand?

The policeman: Don't think that I will bring them. I'm just an intermediary. I get them from you to put them in others' pockets.

Handhala: I scrimped for many years to collect this small sum. Now, I have to waste it in a while. Am I right to ask for a compensation for what happened to me through no fault instead of paying all what I have?

The policeman: No one is going to listen to you no matter you complain and hash. In your case, hesitation is useless.

Handhala: (firmly) the best I can pay is six thousand.

The policeman: Come on, gerbil. They are waiting for you in the interrogation room.

Handhala: (appalled) Interrogation room. Please, I will pay seven thousand.

The policeman: Don't exhaust my patience.

Handhala: What you are asking for ruins the house. You are destroying me, sir.

The policeman: Hide your tears for questioning. Come on. The Government's time is precious.

Handhala: I will pay eight thousand. It's nearly all my save.

The policeman: Eight thousand. I don't know why I sympathize with you. Of course, you don't know the complex process your liberation needs. I have to change the records and find a suspect to replace you. And to do that, we must fill everyone's pocket.

(He takes a paper from his pocket and write the cheque).

Handhala: Can't you free an innocent without catching another one?

The policeman: In our regulations, it shouldn't be vacant places in prisons. Our slogan is arrest the suspicion and avoid strife. Come on, sign here and be careful to play a twisted game with me.

Handhala: I've ever knew circuitous routes in my whole life and I've never walked on.

Chapter two: Translation of culture elements in the theatrical play

رحلة حنضلة

The policeman: (going out) All right. We will see what we can do.

Handhala: (after a while) why is this happening to me? What connects these things each other? Suffering kills me and ambiguity destroys me. How can I find a way out of this impasse.(straining in the void with stupidity when he hears the latch, he jumps afraid.

The guardian: Guy named Handhala Handhali. Are you the named-above accused, whom they are calling?

Handhala: Yes I'm. I swear again that I'm innocent.

The guardian: You are innocent; however, you come to jail and stay shamelessly.

Handhala: Exactly sir. They grabbed me shamelessly from my house and wife's warmth.

The guardian: Do you think that the State build jails to give accommodation and food to innocents. After you prove your innocence with proofs, the prison's director will ask you to pay the lodging costs.(Handhala opens his mouth, his vision frozen, he tries to speak his tongue moves without sound..)We counted the lodging according to medium-size hotel's prices. Then, we added to it the three meals' price. So, the tab is four hundred and sixty four Syrian Lyra. (The guardian tries to close Handhala's mouth, the two jaws shut down on the tongue, Handhala cries painfully. He breaks down kneeling on the ground in a quick and quasi-caricatural movement. The guardian opens the clothes' bag .he helps Handhala dressing. The guardian empties Handhala's purse and put the money in his pocket. Handhala's clothes were funny. The pant was very large and the belt was cut and the shoes were huge as in caricatures. The guardian goes out and Handhala follows him taking his shoes, he trips and bursts through the door).

عند الدرويش

(.. ..) .. بعد فترة تكفي لوضع قطع الإكسسوار و تجهيز زاوية درويش.

حزمة من الضوء تتناثر على الدرويش يجلس على ما يشبه . ه جو ديني يعبد بيده _____ ضخمة جدا تتدحرج حباتها على الأرض. طاسة ماء. دواة وريشة لكتاب _____

والتعاويذ: لوحات دينية عن الخرافات الدينية. يقف حنظلة أمامه منحنيا بخشوع. بينما يقف مبعده منه، يقوم بين حين وآخر بحركات ساخرة)

: يا سيدي الدرويش

الدرويش: الاسد السيماء وسبحان من يمتحن عباده بالمحن، ويبلوهم بالبلاء.

: طريقتي لم أسلك إلا طريق

الدرويش: لا تتباه يا عبد ه لا يحب اللذين يتباهون.

: أغفر لي يا سيدي الدرويش.

الدرويش: هو وحده غفار الذنوب. الله

: (يتلثم) التباهي. لك ..كيف أقول لك يا سيدي. إ أموري في هذه الدنيا وأمور هذه

الدنيا تحيرني. م اذيت في حياتي . اطمع أبدا في مركز من هو أعلى حسدت من هو

. ما اسعى إليه هو أن أقضي حياتي مستورا وامننا. ومع هذا

مشيت . يحدث لي ما يحدث؟ لا بد أن هناك سببا

. وأنك تستطيع أن تساعدني على اكتشافه ومعرفته.

الدرويش: السؤال يؤدي إلى الضلال.

: يا سيدي الدرويش، حشريتني. أترض

وجهك؟

: () هذا ما ينبغي أن أسأله.

الدرويش: وأحم

Chapter three: Translation of culture elements in the play

: (ببلاهة، ث تصييه نوبة الضحك) أحمد الله أنني مطرود.

...

الدرويش:

:

الدرويش: (بدأ الحنق يظهر عليه) أحم .

: لأن هناك رجل يتدفاً تحت

الدرويش: أفرمها (يتوقف، يمسح بكفه على وجهه، يستعيد رواء قسماته ويتصنع الابتسام) أحم الحافظ فرجه لا المفرط به.

: () أبهى نفساً يتلألاً فيها هذا . صاحبي فإنه ينوح ويتوجع بدلاً

يتلألاً.

: (ببلاهة هو يتفرس في الدرويش وكأنه أعجوبة) ي سيدي الدرويش أ يصيبك هذا كله، ولا تسأل

لماذا يحدث لك ما يحدث؟

الدرويش: السؤال يقود إلى الشك و الرضى فيقود إلى إلى الإيمان.

: من قبل لم يكن يراودني أي سؤال، وكان الرضى يغمرني في النوم واليقظة،

أصحو بعد رقاد طويل في قفر رعب وغريب. لا.. إني مريض يا سيدي. لا أستطيع أن

. إليك أن تجد لي حلاً.

الدرويش: حل إلا أن تطهر نفسك من الشك .

: (يقفز، يحم ويدور بها بيدو في غاية الاضطراب) تطه يا عبد الله

تطهر.

الدرويش: فهي منفذ الشيطان إلى القلب.

حرفوش: تطهر يا عبد الله. تطهر.

: أن أوقفت تهاجمني الأسئلة كالحكة.

الدرويش: تلك هي حكة الشيطان.

: تطهر يا عبد الله. تطهر.

حنظلة: (يرتعد) حكة الشيطان (يرتعدش ويقفز كأن الشيطان يسمه) خلصن يا سيدي خلصني.

: تطهر يا عبد الله. تطهر.

الدرويش: سنكتب لك حرزا يلجم الشيطان، لك نفعه مع الذكر .

: الجأ يا عبد الله إلى ___ واطرد شيطانك .

الدرويش: الجأ يا عبد الله إلى شيطانك.

(يتناهى غناء الذكر، يبد حنظلة بالتمايل مع الغناء، بينم يبدأ الدرويش في كتابة ا .)

: (غامزا)الحرز أصلي يا سيدي الدرويش؟

الدرويش: (بامتعاض)لم يعرف عنا الغش أو التقليد. الرحيم. (يعلو ينغمر حنظلة

الذكر. يستمر المشهد حتى ينتهي الدرويش من كتابة الحرز. يتناوله يصيح بين حين

تدرجيا يظهر تداعي حنظلة الجسدي). << >>

At the Dervish

(Darkness. **The Mawlawi** songs start. After a sufficient moment to put the accessories and prepare the dervish corner. Beams of light splattered on the dervish who was sitting on what was like a deck. Around him a religious atmosphere that reeks of **incenses**. In his hands, a very huge **misbaha** its beads roll on the ground. A cup of water, an inkwell and a quill for writing the **amulets**. Paintings of religious superstitions. Handhala stands before the dervish while Harfoushe stands at a distance of him, making ironic movements from time to time).

Handhala: Sir dervish, my name is Handhala.

The dervish: The name in the appearance. Praise be to Him Who puts His people in trial of tribulation.

Handhala: I'm but a faithful servant. I have always been in the path of righteousness.

The dervish: Don't boast servant of God, He doesn't like boasters.

Handhala: Forgive me, sir dervish.

The dervish: Forgiveness is from the Almighty. God, forgive us our earlier and later sins.

Handhala: (started stuttering) I didn't mean boasting. But how could I tell you, sir. My affairs in this life and this life's affairs confuse me. I never hurt a person in my life. I have never shown any greediness towards my superior's post, and I have never envied someone rich than me. What I'm looking for is to spend my life protected and safe. Even this all the things are reversed. If I walk I stumble, and if I sit down, the chair is being pulled and I did a flip. Why is this happening to me? It should be a secret cause. And you can, with your vast knowledge, help me discover it.

The dervish: Don't wrap yourself in the question. Because question leads to astray. And don't miss willingness; because, willingness is the Lord's most precious favors.

Harfoushe: Sir, I hope my curiosity won't bother you. Would you rather be satisfied if they kick you out of your job and block your livelihood's source?

Handhala: (happy) Yes, that's what I should ask.

The dervish: Thank heaven I'm the expelled not the expeller.

Handhala: (with idiocy, then he got a hysterics) Thank heaven I'm expelled.

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Harfoushe: And if they arrest you without committing any crime?

The dervish: Thank heaven I'm the oppressed not the oppressor.

Harfoushe: And if they disposes you of everything you own?

The dervish: (being in rage) Thank heaven I'm the robbed not the robber.

Harfoushe: And if your wife expelles you because there is a man who warms himself under your cover?

The dervish: I will chop her (he stops, swipes his face with his hand, regains his features beauty and smiles) Thank heaven I save my wife and never part with her.

Harfoushe: (mockingly) how beautiful a soul full of acceptance is...However my friend is aching and wailing instead of glistening of satisfaction.

Handhala: (with idiocy, he stares at the dervish as being a marvel) Sir dervish, although you are afflicted by all this, you don't ask why is all this happening to you?

The dervish: the question leads to doubt, and doubt into deviation from what is right.

However satisfaction leads to the praise, and praise into faith.

Handhala: I've been having any question before, and satisfaction overwhelms me day and night. However, I feel I wake up after a long sleep in the wildland. Everything around me is terrible and strange. No. I'm ill sir. I can't support more. Find me a solution, please.

The dervish: No solution, you should first purify yourself from doubt and obsession. Your illness is mental not physical.

Harfoushe: (jumps, takes the steamer and turns with over Handhala who looks very troubled). Purify yourself servant of God.

The dervish: Let the questions, it's the devil access into the heart, search for satisfaction.

Handhala: I can't. Since I was arrested without crime, questions attack me like itches.

The dervish: That is the devil's itch.

Harfoushe: Purify yourself servant of God.

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Handhala: (trembles) the devil's itch! (Twitches and jumps as the devil frightened him) free me sir, free me.

Harfoushe: Purify yourself servant of God.

The dervish: We will write you an amulet which will bridle the devil, but it will be more adequately with **dhikr** (remembrance for the sake of Allah).

Harfoushe: Remember God and fire the devil.

The dervish: Remember God and fire the devil. (He stopped saying the dhikr, Handhala started wobbling with the dhikr, while the dervish wrote the amulet).

Harfoushe: (winking) is the amulet authentic sir dervish?

The dervish: (with anger) we don't know cheating and imitation. In the name of God the Merciful. (The song rises up, and Handhala submerged in the dhikr. The scene continued until the dervish finished writing the amulet. Harfoushe eats it. He cries from time to time "God is alive". The light disappeared gradually, and Handhala falls down.

3.1.4- Methodology of analysis

The aim of this part is to examine Culture Elements by identifying which of VENUTI's strategies and NEWMARK's procedures were used to achieve our translation.

In our study we have translated three tableaux taken from the play "رحلة حنظلة" (in English Handhala's journey) written by Saadallah Wannous (سعد الله ونوس). From the translated tableaux, we have selected and underlined the most representative culture elements that will be analyzed in term of two classified categories: Proverbs, and religious references. We will suggest for each Culture Element a suitable translation in English. Then we will analyze those selected expressions, we will start by giving the original culture elements and the translation, then we will try to give an explanation to the different selected elements relying on definitions from dictionaries and other sources in some cases. After that, we will present our translation, then identify the strategies and the procedures used in the translation and justify our choice.

3.1.5- Presentation and analysis of our translation

We have selected from our translation twelve Culture Elements, each element will be analyzed and explained, we will educe proverbs first, then religious references.

Proverbs.

Example 01

”حرفوش: ما هو مبدأك في الحياة

حنظلة: امشي الحيط الحيط و قل يا ربي السترة (سعد الله ونوس, 5, 1978)

Our translation

Harfoushe: what is your principle in life?

Handhala: play it safe, and ask for GOD's protection.

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In this passage, the main character Handhala and the secondary character Harfoushe met each other, Harfoushe asks questions to Handhala in order to know him and to understand his situation, Harfoushe asked Handhala about what was his principle in life.

Handhala's answer was in form of proverb that is *امشي الحيط الحيط و قل يا ربي السترة* to say that he was innocent and he found himself in jail wrongfully.

In this example we have the expression *امشي الحيط الحيط و قل يا ربي السترة* is an Egyptian proverb, very common in Syria and Iraq, which means stay away from troubles or problems, do not take any risks and do things safely to avoid bad consequences.

أمشي الحيط الحيط أو "أمشي جنب الحيط يقال هذا المثل عندما يرغب أحدهم في تقديم نصيحة أبوية أو أخوية مفادها أن تبتعد عن وجه الرأس والمتاعب فتكون النتائج دائما في صالحك فأنت احتميت بالحيط عندما قررت أن تسير بمحاذاته"

(<https://latifahaj.wordpress.com>. Visited on 10/30/2019 at 05:44pm)

السترة: وفي اللغة العربية الفصحى "السطرة".

السطرة: الأمانة.

(<https://www.almaany.com> visited on 11/03/2019 at 03:22 pm)

In our translation we wanted to reproduce the same effect and impression by looking for comparable or similar expression in the target language culture, for that, the expression *الحيط* "الحيط" has been replaced by an adequate expression that is *play it safe*.

According to **THE FREE DICTIONARY** the expression "play it safe" is defined as:

- To not take any unwarranted risks or dangers to act with caution and prudence.

(<https://www.thefreedictionary.com> visited on 11/03/2019 at 02:43 pm)

According to the definition above mentioned, the expression "play it safe" can serve

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asan equivalent for the Arabic expression, in this first example we dealt with the Domestication strategy since we have found an equivalent expression in the target language culture .

Example 02

"حرفوش: (متسارع اللهجة) المبدأ...؟"

حنظلة: خبى قرشك الأبيض ليومك الأسود (سعد الله ونوس 5,1978)

Our translation

Harfouche (in a rapid tone): the principle...?

Handhala: save your money for a rainy day.

Here Harfoushe asks the same question again to Handhala and Handhala answers with another proverb that is خبى قرشك الأبيض ليومك الأسود to say that he was a person of principle

The expression خبى قرشك الأبيض ليومك الأسود is a Syrian proverb which means do not waste your money, you keep it for need.

"خبى قرشك الأبيض ليومك الأسود إشارة إلى ضرورة ادخار مبالغ مالية ربما سيحتاجون إليها في وقت
الضرورة".

(<http://www.alwasatnews.com>. Visited on 10/30/2019 at 09:12 pm).

In our translation, we have translated the Arabic expression خبى قرشك الأبيض ليومك الأسود by an appropriate equivalent expression in the target language culture that is "save your money for a rainy day".

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According to the **FREE DICTIONARY** the expression save your money for rainy day is defined as:

-To reserve something, especially money, for use in a time or period of unforeseen difficulty, trouble, or need.

According to the definition above the English expression ‘‘Save your money for a rainy day’’ can serve as an equivalent expression for the Arabic proverb since it gives similar meaning, we dealt here with domestication strategy and cultural equivalence procedure in order to give the same effects of the source culture expression.

Example 03

"حرفوش: المبدأ

حنظلة: بينك وبين الجار سمك الجدار (سعد الله ونوس 6,1978).

Our translation

Harfouche: the principle?

Handhala: good fences make good neighbours,

Here also the same characters the same setting where Harfouche insist on Handhala by asking him the same question, Handhala's answer was بينك و بين الجار سمك الجدار to say that he respects the privacy of others.

The Arabic expression means that people should respect other private life.

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

الجار: (مصطلحات)

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المجاور لك في السكن. (فقهية)

According to عربي-عربي المعجم the words "سمك الجدار" is defined as follows:

سمك الجدار: زاد من سمكه، جعله أكثر سماكة، جعله سميكاً.

In our translation, we have suggested to translate the Arabic proverb by another equivalent proverb in English that is good fences make good neighbours.

Good fences make good neighbours this means: that is better for people to mind their own business and to respect the privacy of others.

(<https://www.Usingenglish.com>. Visited on 11/03/2019 at 09:55 pm)

According to the definition above the English proverb good fences make good neighbours can serve as an equivalent expression to the Arabic proverb بينك و بين الجار سمك الجدار, we dealt here with Domestication strategy and the cultural equivalence since the two proverbs have the same signification.

Example 04

"حرفوش: المبدأ؟"

حنظلة: الطاقة التي يأتيك منها الريح سدها وأستريح (سعد الله ونوس 6,1978).

Our translation:

Harfouche: the principle?

Handhala: open not the door when the devil knocks.

For the fourth time Harfoushe asks Handhala the same question, Handhala answered

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with another proverb, which is *الطاقة التي يأتيك منها الريح سدها واستريح* here he wants to say that he stays away from everything that can cause trouble.

The Arabic expression *الطاقة التي يأتيك منها الريح سدها واستريح* is a Syrian proverb that means avoid problems.

الطاقة التي يأتيك منها الريح سدها واستريح بمعنى:

الطاقة: اي النافذة الصغيرة.

اي إذا وجدت شيئاً يؤدي دوماً الى ازعاجك فعالجه بسرعة وايجاد الحل لعدم مصادفته مجدداً.

(<http://www.meraatalgharb.com>. Visited on 10/31/2019 at 07:11 pm)

In our translation, we have replaced the Arabic proverb by another comparable proverb in the target language culture that is "open not the door when the devil knocks".

In this example, we dealt with Domestication strategy and the cultural equivalent since the expression is available in the foreign culture.

Example 05

" الشرطي: إنك تلوح بالرشوة، وتحاول إفساد موظف حكومي شريف "

حنظلة: ولكن ألم تقل لي؟ (لحظة) نعم. أنت نفسك قلت لي. من يفتح كيسه يجد من يعينه " (سعد الله

ونوس 10,1978).

Our translation

The police officer: you are looming corruption, and trying to corrupt an honest government employee.

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Handhala: But, haven't you said me? (A moment) yes. You yourself said to me, whoever opens his bag, finds help.

Here is another tableau where we find the main character Handhala and the police officer. Handhala proposed a sum of money to the police officer to get him out of the prison, the police officer got angry over Handhala's proposal, he thought that Handhala wants to tarnish his reputation. Handhala answered by a Syrian expression he said من يفتح كيسه يجد من يعينه the meaning of the expression is that money help us to solve life's problems.

According to معجم المعاني عربي عربي the word كيس

كيس: (اسم)

الجمع: أكياس وكيسة

الكيس: وعاء معروف يكون للدراهم والدنانير، والدر والياقوت

الكيس: صرة مقدرة من المال كانت متداولة في التعامل

يعينه

أعان صديقه في الشدة: ساعده أسعفه، أغاثه

يعين كل من احتاج إليه: يقدم مساعدة

In our translation we have dealt with Foreignization strategy since we have not found an exact equivalent to the Arabic expression, for this we have translated the expression literally which gives whoever opens his bag, finds help.

Religious references

Example 01

"الشرطي: ماشاء الله. ماشاء الله. السيد لا يصحو قبل الضحى. كان ينبغي أن أحضر معي فرقة الموسيقي.

هيا أيتها الفأرة.. إضغط على عجيزتك وانهض.. (مشيرا إلى قطعة الخبز اليابس وقصعة الحساء) الا

يعجبك طعامنا؟ سأرش عليه قليلا من التوابل كي يصبح أشهى". (سعد الله ونوس 8,1978)

Our translation

The policeman: Masha'AllahMasha'Allah ...Mr. doesn't awake before dawn I should have brought a music band with me. Come on mouse...press down your arse and stand up(pointing to the dry piece of bread and the bowl of soup)don't you like our food ?I will sprinkle in some condiments to become more delicious.

In this scene the policeman enters to the cell and finds Handhala sleep, he looked Handhala straight in the face and he said with sarcastic tone ماشاء الله.. ماشاء الله here the policeman used the expression Masha'Allah ironically to express his joylessness.

The religious expression ماشاء الله is used to express joy ,praise admiration ,satisfaction and to protect from the evil eye.

" ماشاء الله " Is an expression that is proper for Arabic world and Muslims in particular, it has different translation in English language, according to the context.

According to المعاني عربي-عربي, the expression ماشاء الله refers to:

ماشاء الله: عبارة استحسان وتعجب.

In order to give the local original color to the target language readers we preferred to let the expression as it is therefore, in this case Foreignization is the appropriate strategy, by

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using the borrowing technique.

Example 02

"حنظلة: ياسيدي الدرويش اسمي حنظلة"

الدرويش: الاسم في السماء، وسبحان من يمتحن عباده بالمحن، ويبلوهم بالبلاء". (سعد الله ونوس

(1978,44

Our translation

Handhala: Sir Dervish, my name is Handhala.

The Dervish: Aptly named, and Glory to him, who puts his people in ordeal and tests them with affliction.

Here is another tableau, when Handhala came out of the jail, he felt unwell therefore, he decided to go to the Dervish. When he arrived, he introduced himself and the Dervish answered with "وسبحان من يمتحن عباده بالمحن ويبلوهم بالبلاء" that is an expression to GOD's worship.

مَحَن : جمع مِحْنَة.

المِحْنَةُ: بلاء وشدة، ما يُمتحن الإنسانُ به من بليَّة، تجربة شديدة مؤلمة، وخاصةً تلك التي تمتحن

الشَّخصيَّة أوالقدرة على التحمُّل.

البَلَاءُ: المِحْنَةُ تنزل بالمرء ليُختَبَر به.

والبَلَاءُ الغمّ والحزن.

(<https://www.almaany.com> visited on 10/22/2019 at 10:29 am)

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In our translation we have suggest to translate the Arabic expression literally and using the Foreignization strategy in order to preserve the original expression.

Example 03

"....ظلام. تنفجر أغاني المولوية(سعد الله ونوس 5,1978)

Our translation

(Darkness. The Mawlawiya songs starts...

This example is from the stage direction or the representation written by the dramatist to describe the atmosphere surrounding the scene.

In this example, we have the word المولوية that reflects the Islamic religious.

The word "المولوية" refers to:

المولوية: أنشأها الشاعر الفارسي جلال الدين الرومي ت ٦٨٢ هـ والمدفون بقونية أصحابها يتميزون بإدخال الرقص والإيقاعات في حلقات الذكر، وقد انتشروا في تركيا وآسيا الغربية، ولم يبق لهم في الأيام الحاضرة إلا بعض التكايا في تركيا وفي حلب وفي بعض أقطار المشرق.

(www.islamweb.net.visited on 10/30/2019 at 07:16 pm).

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

مولوية: (اسم)

المولوية: فرقة من فرق الصوفية، نسبوا إلى المولى جلال الدين الرومي

When we have searched for the equivalent for the word المولوية in English, we have

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found the word whirling dervishes to refer to their ritual practice and we have found the expression order mevlevia and Mawlawiya.

In our translation we have suggested to translate the word المولوية by using the same word Almawlawiya, we suppose that it is the best translation in order to keep the value of the word, which is derived from al Mawla (Leader), attributed to mawlana Jalal-ud-Din-Rumi, therefore, Foreignization is the appropriate strategy and borrowing technique to protect the religious word.

Example 04

“حوله جو ديني يعبق بالبخور” (سعد الله ونوس 1978, 44).

Our translation

Around him a religious atmosphere reeks of incenses..

This example is from the stage direction, where we find the word بخور that is blend of herbs releases scents used by the spellcaster to protect from evil eye, and banish the demons.

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

بخور: (اسم)

الجمع: بخورات وبخورات وأبخرة.

البخور: ما يتبخّر به من عودٍ ونحوه.

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عود البخور هو عبارة عن مادة صلبة أصلها من أشجار تنبت في المناطق المرتفعة، عند احتراق هذه المادة ينتج عنها رائحة عطرية محببة.

(<https://mawdoo3.com>visited on 10/30/2019at 05 :39 pm).

In AlmaanyArabic – English dictionary, the equivalent of the word **بخور** is incense

The word **incense** is defined according to **Cambridge Dictionary** as follows :

A substance that is burnt to produce a sweet smell, especially as part of a religious ceremony.

According to the definitions above the word incense is the equivalent to the Arabic word **بخور** since it gives the same signifier, we dealt here with the Domestication strategy.

Example 05

بيده مسبحة ضخمة جداً تتدحرج حباتها على الأرض " (سعد الله ونوس, 1978, 44)

Our translation

In his hands a very huge Misbaha, its beads roll on the ground.

The example above is also from the stage direction, where we find the word **مسبحة** which is a necklace used by Muslims to recite dhikr.

According to **المعجم المعاني عربي عربي** the word **مسبحة** is defined as follows:

مسبحة: (اسم).

المسبحة: سُبْحَة، خرزات منظومة في خيط يعدّ بها المسبِّحُ أو المصلِّي مرّات التسيبِح.

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When searching for the equivalent of the word *مسبحة* in English we have found the word Rosary.

The term Rosary is defined according to **Cambridge Dictionary** as follows:

A string of beads (=little decorative balls) used especially by Roman Catholics and Buddhists to count prayers, or the players themselves.

According to the definitions above, we understand that both *مسبحة* and Rosary are used for the same function that is to worship. But Rosary is specific for Catholics, *مسبحة* or Muslims, and the origin of the two words are different. *مسبحة* is derived from the word *سُبْحَة*, which means to glorify God, and "Rosary is gotten from the Latin word "Rosarium" which means a proper collection or garland of roses"

(<https://www.google.com/url?sa=j&url=https://www.etymonline.com>. Visited on 06/22/2019 at 12:58 am)

For that in our translation we have borrowed the Arabic word Misbaha and applying Foreignization strategy in order to keep the value of the word and to expose audience to it.

Example 06

"دواة وريشة لكتابة الرقي والتعاويذ (سعد الله ونوس 1978, 44)

Our translation

An inkwell and quill for writing the exorcism.

In this example, we have two words *التعاويذ* و *الرقي*, They refer to a practice that is used by

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spellcaster, and some Imams to protect from envy, charm and evil eye.

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

رَقَى: (فعل).

رَقَى يَرَقِي، رَقِيًّا وَرُقِيًّا، فَهُوَ رَاقٍ، وَلْمَفْعُول مَرْقِي.

رَقَى الْمَرِيضَ: عَوَّذَهُ وَقَرَأَ لَهُ لِيَشْفَى، بِاسْمِ اللَّهِ أَرْقِيكَ وَاللَّهُ يَشْفِيكَ.

We searched also about the meaning of the word التعاويذ according to المعجم المعاني عربي عربي

عَوَّذَ: (فعل).

عَوَّذَ الرَّجُلَ: قَالَ لَهُ أَعِيذُكَ بِاللَّهِ.

عَوَّذَ الْمَرِيضَ: عَلَّقَ عَلَيْهِ الْعُوذَةَ، رَقَاهُ.

الرقى والتعاويذ وسائل وحيل غير طبية مختلفة الأنواع والأساليب، يستعين بها الإنسان لدرء المخاطر والأذى عنه، أو لتخفيف معاناته وعذابه من أمراض نفسية أو خبيثة.

<http://www.wata.cc/forums.com> Visited on 11/03/2019 at 08:45

From the definitions above mentioned, we notice that the two Arabic words refer to the same practice so that they are similar. We searched about the equivalent of the words الرقى in English language in different dictionaries we have found the word exorcism.

The word Exorcism is defined according to **Cambridge Dictionary** as follows:

The process of forcing an evil spirit to leave a person or place by using prayers or magic. Depending on the definition from the dictionaries, the word Exorcism is the appropriate equivalent to the Arabic words الرقى و التعاويذ we dealt here with Domestication strategy, since

the term is available in the foreign culture.

Example 07

"الدرويش: الجأ يا عبد الله إلى الذكر، واطرد شيطانك". (سعد الله ونوس 47,1978)

Our translation

The dervish: God's servant, turn to God with el Dhikr and stay away from your demon.

In this passage the dervish was preparing an amulet for Handhala and advised him to remember God and to stay away from the demon.

We have the word الذكر or ذكر which is an Islamic expression that means Allah 'remembrance.

According to المعجم العربي the word الذكر is defined as follows:

الذكر: (مصطلحات) الثناء على الله تعالى وترداد اسمه على سبيل العبادة.

الذكر: (مصطلحات) أي التلفظ بلفظ الجلالة وذكره بالقلب.

According to the electronic bab.la **Arabic-English dictionary**

ذكر [dhikr]{noun}

Dhikr: mention continuous repetition of certain words or formulas in praise of God.
Invocation of God mentioning

In our translation, we have chosen to keep the word ذكر as it is Dhikr, by using Foreignization strategy and borrowing procedure, so that the Islamic word does not lose its

Chapter three: Translation of culture elements in play "رحلة حنظلة"

value.

اقتطع من الشيء قطعةً قطعها، فصلها منه.

هدر -، وتعني بالإنجليزية: waste

قرش: جمع: قُرُوشٌ، نَوْعٌ مِنَ النَّقْدِ بِمِصْرَ وَهُوَ جُزْءٌ مِنْ مِائَةٍ مِنَ الْجُنَيْهِ أَوْ اللَّيْرَةِ.

(<https://www.almaany.com> Visited on 11/03/2019) at 04:34 pm

In this example, they have no comparable expression in the target language, in this case we preferred to translate the expression literally, and using Foreignization strategy in order to protect the value of the original expression.

General conclusion

CONCLUSION

To conclude, we can say that societies incorporate a huge number of words and expressions that are purely related to culture, these Culture Elements are the identity card of societies and nations. In this research, as mentioned before, we translated three tableaux from the play "رحلة حنظلة" written by SAADALLAH WANNOUS. Then, we have selected twelve Culture Elements, we analyzed them and we tried to answer the questions asked in the introduction.

After the translation and analysis of the elements selected from the corpus, we deduced the following:

- ✓ We can translate Culture Elements from Arabic into English by using theories of translation.
- ✓ VINUTI's Domestication and Foreignization are adequate for translating culture elements.
- ✓ The procedures proposed by P.NEWMARK can help us when dealing with culture elements.

When the translator wants to keep some flavor of the ST in the TT, he appeals to Foreignization. In other words, Foreignization is applied when the translator wants the final product sound strange for the target reader. In contrast, when the translator wants to make the final product familiar to the reader, he employs Domestication. This strategy is used when the source culture elements have their equivalent in the target language. This strategy uses a fluent and transparent style in order to eliminate the ambiguity and strangeness of the ST. Therefore, the translator uses the adequate theory to render the meaning.

Some difficulties encountered when translating Culture Elements:

- Difficulty to find a Culture Element equivalent in the target language.
- Difficulty to understand the meaning of some Culture Elements especially fixed expressions, idioms and proverbs.
- Absence of some equivalent proverbs in the target language.
- Difficulties to translate legendary personages, plants and birds.

CONCLUSION

- Untranslatability, which means the absence of the equivalent of some words and concepts in the TL.

- To make difference between the denotative and connotative meaning of words.

This study outlines a number of challenges that students and translators encounter when translating culture elements from Arabic into English. Therefore, for a successful translation, we recommend the following:

- ✓ Mastering both source and target language is very important in translating cultural elements.
- ✓ Students should be in permanent contact with both SC and TC to know them by heart and be in awareness of the changes that may touch them.
- ✓ Students should understand dialects when dealing with plays.
- ✓ Students should read a lot in English (books, newspapers and watching English movies).
- ✓ Students should read different literary genres such as poetry and plays.
- ✓ Using specialized dictionaries such as idioms dictionary.
- ✓ To translate idioms, the student should first decipher the idiom's meaning and then, search for its equivalent in the TL.
- ✓ Students should avoid literal translation when dealing with idioms and fixed expressions because it generally leads to nonsense.

Translating literary works is still a debatable subject, the play "رحلة حنظلة" is both political and artistic, thus we suggest the following:

- Deal with other literary genres such as poems and fiction.
- Analyze the play adopting other scholars' theories of translation.
- Analyze the differences and similarities between Arabic and English language.

Literary translation is still a fertile domain that's why more in-depth studies are recommended to explore the difficulties that students and translators face during the process of translation.

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Annexes
and
Glossaries

Glossaries

English- Arabic
glossary

English-Arabic Glossary

| A | |
|----------|-------|
| Art | فن |
| Audience | جمهور |

| B | |
|------------|---------------|
| Bilingual | ثنائي اللغات |
| Bicultural | مزدوج الثقافة |

| C | |
|-----------------------|---------------|
| Categorization | تصنيف |
| Character | شخصية |
| Climax | ذروة |
| Collocation | متلازمة لفظية |
| Communication | تواصل |
| Community | مجتمع |
| Compensation | تعويض |
| Concept | مفهوم |
| Connotative | إيحائي |
| Contact | احتكاك |
| Corpus | مدونة |
| Couplet | بيت شعري |
| Cultural element | عنصر ثقافي |
| Culture | ثقافة |
| Culture specific item | عنصر ثقافي |
| Custom | عادة |

| D | |
|--------------------|------------|
| Denotative meaning | معنى دلالي |
| Dialect | لهجة |
| Domestication | توطين |
| Drama | مسرح |
| Dramatist | كاتب مسرحي |

| E | |
|------------|-------|
| Equivalent | مكافئ |

| F | |
|------------------|------------|
| Figure of speech | محسن بديعي |
| Foreignization | تغريب |

| | | |
|---|---|---|
| Habit | H | عادة |
| Idiom Intercultural exchange Irony | I | عبارة اصطلاحية تبادل ثقافي تهكم |
| Literal translation Literary translation | L | ترجمة حرفية ترجمة أدبية |
| Main character Manifestation Metaphor Microstrategy Modulation Moral value | M | شخصية رئيسية تظاهرة استعارة استراتيجية جزئية تكيف قيمة أخلاقية |
| Naturalization | N | تجنيس |
| Omission | O | حذف |
| Play Playwright Poetry Proverb Pun | P | مسرحية كاتب مسرحي شعر مثل تورية |
| Rhyme Rhythm | R | قافية تناغم |

| | | |
|--|---|--|
| <p>Simile Society Source language Source text Specificity Strategy Synonymy</p> | S | <p>تشبيه مجتمع لغة الأصل نص أصلي خصوصية استراتيجية ترادف</p> |
| <p>Target language Target text Theory Traditions Transference Translation Translator Transposition</p> | T | <p>لغة الهدف نص الهدف نظرية تقاليد نقل ترجمة مترجم تحويل</p> |
| <p>Untranslatability</p> | U | <p>عدم القابلية للترجمة</p> |
| <p>Way of life</p> | W | <p>نمط الحياة</p> |

مسر د

المصطلحات

عربي-انجليزي

مسرد المصطلحات عربي-إنجليزي

| أ | |
|---------------|------------------|
| Couplet | بيت شعري |
| Proverb | مثل |
| Contact | احتكاك |
| Strategy | استراتيجية |
| Microstrategy | استراتيجية جزئية |
| Metaphor | استعارة |
| Connotative | إيحائي |

| ت | |
|----------------------|-------------|
| Cultural exchange | تبادل ثقافي |
| Naturalization | تجنيس |
| Transference | تحويل |
| Synonymy | ترادف |
| Translation | ترجمة |
| Literary translation | ترجمة أدبية |
| Literal translation | ترجمة حرفية |
| Simile | تشبيه |
| Categorization | تصنيف |
| Manifestation | تظاهرة |
| Foreignization | تغريب |
| Habit | تقليد |
| Modulation | تكيف |
| Rhythm | تناغم |
| Irony | تهكم |
| Communication | تواصل |
| Domestication | توطين |
| Pun | تورية |

| ث | |
|-----------|--------------|
| Culture | ثقافة |
| Bilingual | ثنائي اللغات |

| ج | |
|----------|-------|
| Audience | جمهور |

| ح | |
|----------|-----|
| Omission | حذف |

| | | |
|--|---|--|
| | خ | |
| Specificity | | خصوصية |
| | ذ | |
| Climax | | ذروة |
| | ش | |
| Character Poetry | | شخصية شعر |
| | ع | |
| Habit Idiom Untranslatability Culture specific item | | عادة عبارة اصطلاحية عدم القابلية للترجمة عنصر ثقافي |
| | ف | |
| Art | | فن |
| | ق | |
| Rhyme Moral value | | قافية قيمة أخلاقية |
| | ك | |
| Dramatist | | كاتب مسرحي |
| | ل | |
| Source language Target language Dialect | | لغة الأصل لغة الهدف لهجة |
| | م | |
| Concept Translator Collocation Society Figure of speech Corpus Bicultural Theatre Play Denotative meaning Compensation Equivalent | | مفهوم مترجم متلازمة لفظية مجتمع محسن بدعي مدونة مزيج الثقافة مسرح مسرحية معنى حقيقي تعويض مكافئ |

ن

Source text
Target text
Theory
Transference
Way of life

نص الأصل
نص الهدف
نظرية
نقل
نمط الحياة

Annexes

سعد الله ونور



رحلة حنظلة
مسرحية

دار الآداب

www.KitaboSunnat.com



سنة سنو

سنة

سنة سنو

Abstract:

Culture specific Items or Culture Elements are words or expressions of cultural significance. These words or expressions refer to the cultural part of a given society.

Translating these words and expressions poses serious problems for the translator. This is due to the differences between Arabic and English. The aim of this study is to shed light on the challenges encountered when translating culture elements and enumerate the techniques used in that process. Our corpus is a play entitled “ ” written by the Syrian playwright SAADALLAH WANNOUS .We have selected three scenes from the play. Then, we translated them focusing on culture elements. This research is carried out referring to VENUTI’s Foreignization and Domestication theory in translating culture elements. And some strategies proposed by PETER NEWMARK.

Keywords: Culture specific items, Culture elements, equivalent, Domestication and Foreignization, Theories, Strategies, Play.

:

لحات ذات الخصوصية الثقافية أو العناصر الثقافية هي كلمات أو عبارات ترمز إلى الجانب
ترجمة هذه الكلمات أو العبارات يشكل للمترجم، والسبب يعود إلى
الاختلاف بين اللغتين العربية والإنجليزية.

اخترنا لعملا هذامسرحية مكتوبة باللغة العربية للكاتب المسرحي السوري "سعد الله ونوس" تناولنا فيه
ترجمة العناصر الثقافية من العربية إلى الإنجليزية حيث ثلاث مشاهد من المسرحية
ترجمناها مع التركيز على العناصر الثقافية. إن الهدف من دراستنا هذه هو تسليط الضوء على العراقيل
التي يصادفها المترجم أثناء ترجمة هذه العناصر وذكر بعض النظريات الـ . وبما أن هذا العمل
يتمحور أساسا على ترجمة العناصر الثقافية، فقد أنجز استنادا إلى نظرية "فينوتي" المتمثلة في
التوطين والتغريب في ترجمة العناصر الثقافية، بالإضافة إلى الاستراتيجيات التي اقترحها "بيتر
نيومارك".

الكلمات المفتاحية:

المصطلحات ذات الخصوصية الثقافية، العناصر الثقافية، التوطين والتغريب، نظريات، استراتيجيات،
مسرحية.