
RESEARCH ARTICLE

English –Arabic Translation of Culture-Specific Items in Laila Lalami's *The Moor's Account*: A Textual Analysis

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ABSTRACT

The main aim of this study is analyse how culture-specific items (henceforth CSIs), metaphors and idioms are translated from English into Arabic. The corpus of this study subsumes Laila Lamai's *The Moor's Account* and its Arabic version *Ma Rawahu Al Maghribi* "مارواه المغربي" translated by Nouf Al-Maymouni. Methodologically speaking, this study is based on a bunch of theories, namely Postcolonial Theory, Derrida's deconstruction, and Hans Vermeer and Katharina Reiss's Skopos Theory. In analysing thus novel, Document analysis Protocol is followed (see Appendix). It entails extracting CSIs from the source text and the target text and classifying them in an inventory according to Peter Newmark's cultural categories. Eirlys Davies' (2003) taxonomy for the translation of CSIs is applied so as to identify the micro-strategies that were adopted by the translator. Idioms and metaphors are also classified in an inventory and Mona Baker's (2018) taxonomy for the translation of idioms is applied. Lawrence Venuti's macro-strategies of foreignization and domestication are applied as well.

KEYWORDS

Culture-specific items – *The Moor's Account* – foreignization – domestication – cultural categories

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1. Introduction

The translation of culture-specific items, idioms and metaphors poses a set of problems and challenges to professional translators. These items are deployed within the cultural contexts whence they emanate, bearing layers of meanings, denotations and connotations that may not have equivalents in the target language, nor in the target culture. Different researchers suggest a bunch of definitions for CSIs. Vermeer suggests the term 'cultureme' (Vermeer, 1983, p.36), Mona Baker uses the term 'culture-specific concepts' (1992); whereas Peter Newmark (1988, p.119) defines these elements as 'cultural words'.

In grappling with these translations, translators make use of a spectrum of translation strategies and procedures. Efficiency of these strategies may vary depending on text type, target audience, and the translation skopos. By applying these translation strategies, translators may get a deep insight into how difficulties generated by CSIs can be handled. The chief concern of this study is, therefore, to reveal how Nouf Al-Maymony, translator of *The Moor's Account*, has dealt with the translation of CSIs, idioms and metaphors. Since this study is corpus-based, the following section provides an account of the background of *The Moor's Account*.

2. Background of the study corpus

In her novel, *The Moor's Account*¹ (2015), the Moroccan-American writer Laila Lalami tries to rewrite history from a postcolonial perspective. In his historical travelogue, *The Journey of Alvar Nunez Cabeza de Vaca*², Alvar Nunez Cabeza de Vaca unveils the perilous trajectory of the expedition of the conquistador Panfilo de Narvaez which cruised from Spain and landed on the coast of Florida. King Charles V delegated the Spanish conquistador Panfilo de Narvaez governor by proxy. In this context, Said Allouch (2007, p.72) affirms that Narvaez "was one of old assistants of Hernan Cortes and Ponce de Leon; he lost his right eye under their command."³ The Spanish armada comprised five ships, embarking a crew of six hundred men, colonizers, and prisoners. By the time the Narvaez expedition landed in Florida, it had faced adversity, such as illnesses, navigational errors and hunger. They were fiercely resisted by indigenous tribes. After a year of anguish, only four people were able to survive, Alvar Nunez Cabeza de Vaca, a Spanish nobleman named Alonso del Castillo Maldonado, a conquistador called Andres Dorantes de Carranza, and the Moroccan slave, Mustafa al-Zamori, also named Estebanico.

In writing back to Alvar Nunez Cabeza de Vaca's *The Journey of Alvar Nunez Cabeza de Vaca* (1542), Laila Lalami made use of a narrative technique, which entails intertwining history and historical fiction. Lalami remarked that the historical figure Estebanico had been deprived of his voice for centuries, for his name was scarcely stated in Alvar Nunez's travelogue: "Estebanico was an Arab Moor, from the town of Azamor, on the Atlantic coast of Morocco." (Nunez, op cit, p.xiii). Through historical fiction, Lalami revisits a narrative that highlights the conditions during which Mustafa was held captive and exiled to the New World. Mustafa sold himself into slavery to spare his family during the big famine that hit Morocco in 1521 as Mohammed El Kabli (2011, p.332) affirms. Taken to Spain and baptized as Estebanico, Mustafa spent a period of time in Seville in the mansion of his first master Bernardo Redriguez, then he was sold to Andres Dorantes who took him along the Narvaez expedition to the New World. Eventually, Estebanico's three companions were given the chance to deliver their testimonies in a joint report to the audiencia of Santo Domingo. Nevertheless, Estebanico's testimony was rejected and his voice was repudiated. As a reaction to this, Lalami granted him a voice and a name referring to his original descent Mustafa ibn Muhammad ibn Abdussalam al-Zamori. In so doing, Lalami historically dug up for the subaltern as Professor Abdellah Elboubkri confirms: "The most common method for historical reconstruction is the excavation of buried accounts of the subordinated subjects in society." (ElBoubekri, 2016, p.5). *The Moor's Account* is, hence, narrated from the perspective of the first person omniscient narrator, Estebanico, in order to uncover the obliteration of the Indian aboriginals and the colonization of their lands due to greed for riches. This pursuit for fortune, however, proved useless as the conquistadors did not find any gold in the city of Apalache. As the expedition moved forward, it decreased in number because of illnesses, hunger and despair. Some men resorted cannibalism to feed themselves. Undoubtedly, the encounter between the Western colonizers and the people of the Carancahua tribe questioned the colonizers' complex of superiority as their pride was hurt. For instance, Diego, Dorantes' brother, was killed by the Carancahua tribe. (Lalami, 2015:266).

Still, Laila Lalami disseminated strategies that are commonly used in Postcolonial studies, among which is the deconstructing and debunking of the Western mega-narratives or totalitarian discourses, because they are, in Jean François Lyotard's (1984: pp.120-126) perspective, teleological and reductionist. Lyotard proposes, instead, allowing small narratives to appear. Similarly, in *Culture and Imperialism*, Edward Said affirms the totalitarian aspect of human History: "Now I am temperamentally and philosophically opposed to vast system building or to totalistic theories of human history." (Said, 1994:6). By further implication, *The Moor's Account* is a re-presentation of a representation; small narratives can, hence, play an essential role in bringing to the fore unbiased representation of women.

By the same token, the representation of women cannot be set aside. Of substantial importance is the focalisation of the story of Ramatullai. Such a small narrative highlights a large number of women who belong to formerly colonized countries. Narration here functions as a strategy "to induce alternative narratives to emerge, such as narratives of liberation and emancipation." (Bouazza, 2014:38). Lalami allocated an entire chapter to 'The Story of Ramatullai' to grant her voice to tell her story, which epitomizes the torment of a large number of women who were held enslaved, deported from different areas of Africa to Seville and other European cities, and were then coercively exiled in tragic conditions on board of inhumanly cramped ships to the New World; a case in point here is an instance of bondslave auction in the city of Seville:

¹ - This section which discusses issues related to the themes, plot and background of *The Moor's Account* was elaborated and published in this article:

Hamid Issafi, "The Subaltern's Prerogative: A Postcolonial Reading of Laila Lalami's *The Moor's Account*." IISTE- Journal of Education and Practice. Vol. 10, N°23, 2019. ISSN 2222-1735 (Paper) ISSN 2222-288X (Online) DOI: 10.7176/JEP. August 31st, 2019.

²- Alvar Nunez Cabeza de Vaca, *The Journey of Alvar Nunez Cabeza de Vaca* (1542), translated from his Own Narrative by Fanny Bandelier, New York: A. S. Barnes and Company, 1905.

N.B: Basically, Alvar Nunez Cabeza de Vaca wrote the original text of his historical travelogue in Spanish, which was published 1542 under the title: *La Region*. Decades afterwards, it was translated into English and published by Fanny Fandelier in 1905.

³ - Said Allouch, 2007 :72. The original quote is in Arabic :

"وكان أحد قدماء مساعدي هيرنان كورتيس وبونس دوليون، فقد عينه اليمنى تحت قيادتهما". My translation

"Swatting flies, the auctioneer looked displeased with the price he had received. He called out for the first of the four women in our group. Without warning, he lifted her dress up. He held her breast in his palm and said she was young and healthy and could bear many children. In her shame, she could only stare at the ground as the boys in the crowd jeered and the girls muffled their giggles. At that moment, I gave many thanks to God that I was not born a woman and did not have to suffer her humiliation." (Lalami, 2015, p.140).

In the same line of thought, the story of Ramatullai is the embodiment of the female 'double colonization'; Bill Ashcroft proclaims that the term refers to "both the colonial domination of empire and the male domination of patriarchy." (Ashcroft et al., 2007:66). Ramatullai was, hence, denied any human existence as her master Rodriguez treated her as a sex object. On her part, Dorotea Rodriguez, her master's wife, rebukes Ramatullai at the slightest mistake.

As far as the form and narrative techniques are concerned, Lalami constructed this novel in the form of a historical travelogue or scripture to lead readers to the belief that it belongs to the sixteenth century. She adopted a bunch of strategies, some of which are as follows: First, she began the novel prelude with the phrase 'In the name of God' or 'bassmala', a formal procedure whereby most ancient Arab scriptures and manuscripts commenced. Second, she deleted inverted commas in dialogues of the novel. Third, as for the parts of the novel, Lalami opted for the designation 'stories' instead of 'chapters'; throughout his account, Mustafa adopted the Islamic (Higri) calendar instead of the Gregorian one. Besides, Lalami deliberately disseminates some late middle English words within the novel that were used in the sixteenth century. Examples of such lexical items are: Barbary, cacique, chocolatl, Moor, musket, Nadir, page, shaman, and viceroy.

Moreover, Lalami has broken the linearity of traditional narration, because she does not follow the chronological order of beginning, climax and denouement; instead, she opted for *in medias res* technique, which means that the beginning is in the middle as the first chapter 'The Story of La Florida' starts with the arrival of Narvaez expedition in Florida with much emphasis on the brutal massacre of the Castillians against the Indian aboriginals. By the same token, Lalami interweaves two different settings through flashback and flashforward to shape the narrative framework of the novel. In the second chapter 'The Story of My Birth', Mustafa tells the story of how his family moved to Azemmur and the circumstances of his birth. The third chapter 'The Story of Illusion' begins with the scene of the burial of the three soldiers who were killed in the battle of Rio Oscuro; whereas the fourth chapter is devoted to 'The Story of Azemmur'. Therefore, the trajectory of narration alternates between two settings with different times and places. The first is about the narrator's birth homeland Azemmur, and the second one is devoted to his exile in the New World.

Along with these narrative techniques, Lalami utilises a stream of consciousness in order to disclose what is going on in the mind of the protagonist Mustafa. An instance of this is a scene of abduction of Apalachan women and children by the Castellan soldiers; this led to an attack by Indian men to free their wives and children. At that frightening moment, Mustafa spoke out loud his monologue:

"Return their women, I silently begged. Return their women. Dorantes turned toward me. What did you say, Moor? I had not realized that I had spoken out loud, so for a moment I looked uncomprehendingly at my master's surprised face." (Laila Lalami, op cit, p.121).

Last but not least, of fundamental importance to Postcolonial theory is the notion of hybridity. It implies that there are no clearly demarcated boundaries between the culture of the Self and that of the Other. In this context, Homi Bhabha defines it in his book *The Location of Culture* as follows:

"Colonial hybridity is not a *problem* of genealogy or identity between two *different* cultures which can then be resolved as an issue of cultural relativism. Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other 'denied' knowledges enter upon the dominant discourse and estrange the basis of its authority – its rules of recognition." (Bhabha, 1994, p.114).

Given the fact that hybridity entails being located in a third space, Mustafa is a hybrid figure, because he has become knowledgeable about the languages and cultures of the Spanish society and those of the Indian tribes as well, and at the same time, he adheres to his Moroccan culture. His mastery of the Carancahua language and the Capoque tongue has enabled him to break free from the yoke of subalternity and assume the role of interpreter between the Indians and the Castilians: "As for me, I stood in the space between the Castilians and the Carancahuas, waiting to translate." (Lalami, 2015, p.294-5). Mustafa's notoriety has spread all over the Indian tribes. What follows is a literature review of the main studies that tackled the issue of the translation of CSIs.

3. Literature Review

Translation of CSIs, idioms and metaphors present a hindrance against the translation process. To handle these problems and challenges, translators are researchers have developed and applied a myriad of taxonomies for the translation of CSIs. Such scholars include Eirlys Davies (2003), Peter Newmark (1988), Javier Aixela (1996), Vinay Darbalnet, and Mona Baker. In her article titled "A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of the Harry Potter Books", Eirlys Davies (2003) analyses problems posed by the translation of CSIs. With that in mind, she proposes a taxonomy of micro-translation strategies that comprises preservation, addition, omission, globalization, localization, transformation, and creation. Before dealing with the challenges caused by the translation of CSIs, Davies suggests assessing the significance of such cultural elements by classifying them into clusters or networks. A case in point here involves terms related to the British daily life such as food, traditions, and school customs. All in all, the outcome of this study reveals that there seems to be no general consensus among different translators about translation procedures that might be used in a particular case. (Davies, 2003, p.96).

By the same token, in another study, Natalia Borynsenko et al. (2024) analyse Ukrainian – English translation of culture-specific items that are deployed in Jojo Moyes novels *Me After You* (2012) and *After You* (2016). Authors of this study adopted Peter Newmark's (1988) taxonomy for the translation of CSIs and Lawrence Venuti's (1995) foreignization and domestication. Findings of this study prove that CSIs used by Jojo Moyes represent phenomena that make the characters and a plot a fact of the British culture (p.12). Results also show that foreignization is implemented with the help of these strategies: transference, direct borrowing, transcoding, transcoded substitution, and calque; whereas domesticating strategy is accompanied by generalization and descriptive periphrasis.

Within the same vein, Zuo et al. (2023) conducted a study on the translation of CSIs from Chinese into English. The corpus of this study targets the Chinese novel *Big Breast and wide Hips* by Mo Yan. Researchers of this study adopt the classification of CSIs set forth by Eugene Nida (2007) for its relevance to this study. Results show that some CSIs exist only in one culture. So, the substitution strategy is used. Transliteration is resorted to so as to enable target readers to understand foreign cultural elements.

In a similar study, Chibani and Hsoun (2022) conducted a textual analysis on the translation of the novel *Lu'bat al-nisyan (The Game of Forgetting)* by the Moroccan novelist Mohamed Berrada. The main focus of this study was to reveal how culture-specific items were translated and what strategies were used to overcome cultural barriers. This study adopted Peter Newmark's (1988) model for cultural translation, which subsumes cultural categories and translation procedures. Findings of this study reveal that modulation, functional equivalent, and cultural equivalent are the most used. Authors of this article conclude that there is some kind of correlation between the cultural category and the translation procedure. The following section provides a detailed account the methodology adopted in this study.

4. Methodology

4.1 Research design

As far as the research design is concerned, this study is qualitative as it targets textual analysis of the English- Arabic translation of culture-specific items, idioms and metaphors inscribed Laila Lalami's *The Moor's Account*, which constitutes the corpus of this study. In analysing thus novel, Document analysis Protocol is followed (see Appendix). It entails extracting CSIs from the source text and the target text and classifying them in an inventory according to Peter Newmark's cultural categories. Eirlys Davies' (2003) taxonomy for the translation of CSIs is applied so as to identify the micro-strategies which are adopted by the translator. Idioms and metaphors are also classified in an inventory and Mona Baker's (2018) taxonomy for the translation of idioms is applied. Lawrence Venuti's macro-strategies of foreignization and domestication are applied as well. The present study, therefore, seeks to answer the following research questions:

RQ1: What strategies does the translator of *The Moor's Account* opt for when rendering CSIs from English into Arabic?

RQ2: Does the translator of this novel adopt the macro-strategy of domestication or foreignization?

RQ3: How does the translator deal with the translation of idioms and metaphors inscribed in *The Moor's Account*?

To answer these research questions, Laila Lalami's *The Moor's Account*, which constitutes the corpus of this study is analysed.

4.2 Data Collection

Table 1 below displays the corpus of this study, which includes the English version of Lalami's *The Moor's Account* and its Arabic translation. CSIs, idioms, and metaphors are extracted from the source text and the target text and classified in an inventory according to Peter Newmark's (1988) cultural categories.

Table 1: Corpus of the study

SOURCE TEXT :					
Author	Title :	Year of publication :	Publisher/ house of publication	Number of pages :	
Laila Lalami	<i>The Moor's Account</i>	2015	Periscope Edition	430	
TARGET TEXT (Arabic translations):					
Author	Title :	Translator :	Year of Publication :	Publisher/ House of publication :	Number of pages :
ليلى العلمي	ما رواه المغربي	نوف الميموني	2017	أثر	415

5. Theoretical Framework

5.1 Postcolonialism: Conceptualization

Since the present research deals with literary translation in its Postcolonial contexts, it is worth clarifying the concepts that are closely bound up with Postcolonialism as discussed earlier in the literature review chapter. Initially written with a hyphen between 'Post' and 'colonialism' as a term that denotes chronology, the concept was primarily designated to convey a historical change in the political condition of a country – an era coming after Colonialism. In the 1980s, it emerged as a theory and methodology of interpretation that scrutinizes the nature of the Euro- American conquests, domination and exploitation of a spectrum of countries, namely South America, Asia and Africa. The Postcolonial inquiry tracks the period of European Empires and the contemporary neo-colonialism. In this respect, Pramod K. Najar (2015, p.122) defines Postcolonialism as follows:

Postcolonialism is the academic-cultural component of the condition of Postcoloniality. It represents a theoretical approach on the part of the formerly colonized, the subaltern and the historically oppressed, in the literary-cultural studies informed by a particular political stance. (Najar, 2015, p.122).

Still, Postcoloniality refers to the material, economic, geographical and social contexts and conditions of countries that gained political independence from European colonizing countries throughout the twentieth century (ibid, 124). On the other hand, decolonization, from Ashcroft *et al.*'s perspective, stands for "the process of revealing and dismantling colonialist power in all its forms" (Ashcroft et al., 2007, p.56).

5.2 Jacques Derrida's Deconstruction

In assessing the Arabic translations of the aforementioned Afro-Anglophone novels that form the corpus of this thesis, I will be using deconstruction as a tool of analysis in order to dismantle the source texts and the target texts into their smaller components, analyse and compare them. In providing an explanation of deconstruction and setting its interconnectedness with translation, Kathleen Davis draws upon Jacques Derrida's 'Des Tours de Babel'. Kathleen Davis (2001, p.2) asserts that deconstruction is ahistorical, for it does not heed the specificities of historical context, but rather claims a suprahistorical status for its discussion of language and text (Davis, ibid, 2).

In 'Des Tours de Babel', Derrida states that the myth of the tower of Babel juxtaposes the story of unavoidable multiplicity of tongues with that of a failed architectural structure (Kathleen Davis, 2001, p.10). Thus, it draws attention to the relation between language and structure. Davis adds that the Shemites try to 'make a name' by building a tower. In this respect, Davis puts forward the following arguments:

(T)hey attempt to construct a unity – one place, people and language which, if it were to succeed, would 'make a name' in the sense that it would achieve a closed system of reference. Such a closed structure would dominate meaning, imposing an unequivocal relation between signifier and signified. (Davis, 2001, p.10).

The idea that structure, be it linguistic or not, can achieve a full closure; a sealed-off identity is demystified by Derrida, and thus, an utterly determined meaning is not guaranteed (Davis, ibid, p.10).

It follows, then, that the proper name 'Babel' puts into crisis the assumption that words or signs can have a one-to-one correspondence with a referent that has a 'real' essence. Upon the Shemites' attempt to build a tower and reach heavens, God intervenes. In so doing, God cast confusion and division with their language. He scatters the Shemites and, thus, languages disperse. Within the same vein, Abdelfattah Kilito (2001, p.15-21) establishes a link between the myth of Babel and speculations

about Adam's tongue and the mysterious rise of humankind's multilingualism. Derrida argues that God's response "opens the deconstruction of the power, as of the universal language." (Derrida, 1985, p.170). Derrida goes on to argue that "translation then becomes necessary and impossible, like the effect of a struggle for the appropriation of the name, necessary and forbidden in the interval between two absolutely proper names." (ibid, p.170). Kathleen Davis sets forth her contention as follows:

Deconstruction tries to think translation *differently*, not based on meaning as presence but through *différance* (which is not a concept or a presence). (...) Deconstruction then, does not 'load' words with new and strange meanings. Rather, it 'unloads'- or deconstructs- them through an analysis that shows what they have been doing. (Kathleen Davis, op cit, p.50).

In *Writing and Difference* (2005), Derrida asserts that *différance* "must be conceived of in other terms than those of a calculus or mechanics of decision." (1967/1978, p.2003). In this context, Alan Bass argues that "the critic always decides on a meaning, which can be conceived only in terms of presence. Since *différance* subverts meaning and presence, it does not decide." (Bass, 1978, p.329 n.6, quoted in Davis, op cit, p.51).

Still, in a study investigating the relevance of deconstruction for translation theory, Kathleen Davis brings to the fore various implications, which are as follows. First, the meaning of any text is undecidable, because it is an effect of language which is a key factor that induces translators to make decisions in this strong sense. Hence, the decision-making process is one of the chief motives, which makes of translations performative events. The latter implication is supported by Venuti who defends the claim that "translators should receive treatment and recognition comparable to that of authors." (Davis, ibid, p.51).

Second, deconstruction puts into question the concept of intent. Language functions here as a vessel for transferred thought. For Derrida, intention is heading towards a *Telos* (end or goal) of 'plenitude'. That is to say, intention is aiming towards the accurate and complete deliverance of a meaning to a receiver (Davis, ibid, p.53-4). To clarify the relationship between meaning and intention, Kathleen Davis sheds more light on the history of the word *déconstruction*. In 'Letter to a Japanese Friend' (1987c/1988), Derrida claims that he chose the word *déconstruction* so as to translate and adapt the Heideggerian word *Destruktion* or *Abbau*, which designates in Heideggerian context "an operation bearing on the structure or traditional architecture of the fundamental concepts of ontology or of Western metaphysics." (Derrida, 1987c/1988, p.1, quoted in Davis, op cit, p.56). Derrida abstained from adopting the French 'destruction', which has negative connotations of annihilation or demolition, and instead he chose 'deconstruction', an obsolete word meaning "to disassemble the parts of a whole." (as defined in Littré) (Davis, ibid, p.56). In this context, Davis argues that deconstruction bears some opaque affiliation with structuralism. Deconstruction is, on the one hand, a structuralist gesture as it fulfils a particular need for the structuralist problematic. On the other hand, it is an anti-structuralist gesture, which would undo, decompose and desediment structures (Derrida, 1987c/1988, p.2, quoted in Davis, ibid, p.56).

To pin down the lack of correspondence of meaning among languages and cast more light on the translator's dilemma, Derrida resorts to the translation of the Greek term "Pharmakon" in Plato's *Phaedrus*. "Pharmakon" means both "remedy" and "poison" at the same time. Derrida (1981) sets forth the slippery nature of this word as follows:

Its translation by "remedy" nonetheless erases, in going outside the Greek language, the other pole reserved in the word Pharmakon. It cancels out the resources of ambiguity and makes more difficult, if not impossible, an understanding of the context. (Derrida, 1981, p.97).

This proves that the choice of meaning when translating from the source language to the target language is a daunting task for the translator. Consequently, in his critique of the long established tradition of Western philosophy, not only does Derrida interpolate and deconstruct the historically founded terms, but he also establishes the double bind of translation (Davis, ibid, p.68). However, Rosemary Arrojo (1994) criticizes Derrida for endowing the translator "with the right, even the duty to 'abuse' the source text." (Arrojo, 1994, p.156, quoted in Davis, ibid, p.89).

5.3 Skopos Theory

Skopos is a Greek word which means 'purpose' (Jabir, 2006, p.37). The chief concern of Skopos Theory is to demystify the aura of the source text (ST). Skopos theory is based on three main rules: The Skopos rule, the coherence rule, and the fidelity rule (Zhang, 2024, p.237). The Skopos rule refers to the overarching purpose of the whole translation process. It functions on the basis that the end goal justifies the means. The coherence rule implies making sure that the translated text is culturally appropriate; whereas the fidelity rule gives much importance to faithfulness to the source text. A target text, which is referred to as *translatum* by Vermeer, must be culturally adequate to the purpose. (Munday, 2016, p.127). In their book titled *Towards a General Theory of Translational Action* (1984 / 2013), Hans Vermeer and Katharina Reiss suggest a general theory of translation which aims at covering all text types.

Still, Skopos Theory is based on six underlying rules, which are as follows:

- 1- A translational action is determined by its skopos.
- 2- It is an offer of information (informationsangebot) in a target culture and TL concerning an offer of information in a source culture and SL.
- 3- A TT does not initiate an offer of information in a clearly reversible way.
- 4- A TT must be internally coherent.
- 5- A TT must be coherent with the ST.
- 6- The rules above stand in hierarchical order, with the skopos rule predominating.

(Source: Munday, 2016, p.127).

Jeremy Munday puts much emphasis on rule one which entails that the target text is determined by its skopos. For him, rule two establishes a nexus between the ST and the TT according to their function in the linguistic and cultural contexts. The translator plays a primordial role in the process of intercultural communication and the final *translatum*. The next section presents data analysis of the study corpus.

6. Data Analysis

This section displays the textual analysis of the translation of CSIs disseminated in Lalami's *The Moor's Account*. As stated in the methodology section, CSIs are extracted from the ST and the TT and classified in an inventory according to Nemark's (1988) cultural categories following Document Analysis Protocol (see Appendix). Eirlys Davies' (2003) taxonomy of translation strategies is applied. Likewise, analysis of idioms and metaphors underwent the same and Mona Baker's taxonomy for the translation of idioms is applied. For the purpose of this study, only three examples of each cultural category are displayed in this section.

I. Analysis of CIS

I.1. Ecology

I.1.1. Fauna and flora

Example 1: ST : « Along the path curious **seagulls** came to watch us and departed again in a flutter of wings.” (TMA, p.3).

TT: وعلى طول الطريق تدانت **زجاج الماء** يحدوها الفضول، فطلت ترصد حركتنا ثم ما لبثت أن طارت ترفرف بأجنحتها.” (ص 2-13).

Translation strategy : **Addition as footnote**.

Example 2: ST : «there were **three skinned deer** hanging from a rail, their blood still dripping onto the earth.” (TMA, p.3).

TT: وثلاثة غزلان معلقة من عارضة سلخت جلودها فقطرت دماؤها على الأرض.” (ص 12).

Translation strategy : **Localization** of the words 'three skinned deer' in the TL.

ST: “This animal, he announced, would be called **El Lagarto** because it looked like **a great lizard**.” (TMA, p.20).

Example 3: TT: ثم رفع صوته وقال: سيكون إسم هذه الدابة إل لغارتو لأنها تشبه العظاءة العملاقة.” (ص 28).

Translation strategies : **Localization** of the words 'a great lizard' in the TL.

-**Addition as footnote** in which the translator explains that EL LAGARTO is a Spanish word which means a lizard.

I.1.2. Geographical features and weather items

Example 1: ST: “I was so preoccupied by my transactions that news of **the earthquake** in Fes did not reach me until refugees appeared on **the other side of the Ummer-Rbi' River**, setting up their tents on the river bank.” (TMA, p.99).

TT: “وكنت منصرفا إلى الصفقات فلم يبلغني من الزلزال الذي ضرب فاس حتى رأيت الفارين منه يحتشدون على ضفة أم الربيع وينصبون خيامهم.” (ص 102).

Translation strategy : **Localization** of the words 'earthquake' and 'Ummer-Rbi' River' in the TL.

Example 2: ST: “ Later when I would learn that this river was called **the Guadalquivir**, the Arabic name would at once delight me with its familiarity.” (TMA, p.134).

TT: “وعندما سألت لاحقا عن إسم هذا النهر قيل لي إنه الوادي الكبير ، فسرني لفظه العربي.” (ص 134).

Translation strategies : -**Localization** of the words 'Guadalquivir' in the TL.

-**Addition as footnote** in which the translator explains that the name of this river is pronounced in Spanish as 'Guadalquivir' , which is an alteration of the Arabic words 'الوادي الكبير'.

Example 3: ST: “I learned that Senor Dorantes was from a town called Bejar del Castanar, in the province of **Gibraléon**, that he was thirty-two years old.” (TMA, p.189).

TT: “فعرفت من الحديث أن سنيور دورانتس من بلدة اسمها بيهير ديل كاستيار في ناحية جبل العيون، وأن عمره اثنان وثلاثون.” (ص 186).

Translation strategies : -**Localization** of the word 'Gibraléon' in the TL.

-**Addition as footnote** in which the translator explains that 'Gibraléon' is a word in Spanish.

I.2. Material culture

I.2.1. Food items

Example 1: ST: "They drank **mysterious concoctions** that gave them **visions**." (TMA, p.2).

TT: "وأَتهم يجرعون **مشارب عجيبة** يصنعونها فتكشف لهم **حجب الغيب**." (ص 11).

Translation strategies : - **Localization** of the words 'mysterious concoctions' in the TL.

- **Transformation** of the word 'vision' as its meaning was altered into 'حجب الغيب' in the TL.

Example 2: ST: "Now he served dinner – **grilled fish, boiled rice, cured pork and fresh and dried fruit** from the village storehouse." (TMA, p.13).

TT: "ثم أخذ الحاجب يقدم الطعام ، وكان **سمكا مشويا وأرزاً مطبوخاً ولحم خنزير ميبس وفاكهة طازجة ومبيسة** من مخزن القرية." (ص 22).

Translation strategies : - **Localization** of the words 'grilled fish, boiled rice, cured pork' and 'fresh and dried fruit' in the TL.

- **Addition** of the word 'الحاجب' in the TL.

Example 3: ST: "These dishes were a mix of Castilian and Aztec: **steamed meat of wild bird and lizard, leaf-wrapped, ground corn, mushroom** in a savoury sauce, two **kinds of baked squash and warm chocolatl** served in cups tied with gold thread." (TMA, 384).

TT: "وجمع الطعام ما بين الأصناف القشتالية والأزتيكية، فمنها **لحوم الطيور البرية والسحالي، والذرة المهروسة ملفوفة بورق الشجر، وفطر في مرق طيب المطعم، وتوعان من القرع المطبوخ ، والشكولاتل الساخن المصبوب** في أقداح ربطت حولها شرائط من ذهب." (ص 369).

Translation strategies : - **Localization** of the words 'steamed meat of wild bird and lizard, leaf-wrapped, ground corn, mushroom, kinds of baked squash and warm chocolatl' in the TL.

- **Omission** of the word 'steamed' from the TL.

I.2. 2. Clothes

Example 1: ST: « He stood up and ran a finger along **the top edge of his boots**, making sure his **breeches** were properly tucked in." (TMA, p.13).

TT: "فقام ومرر أصابعه على عنق **حذائه الطويل** حريصاً على إدخال **طرفي سرواله** فيه." (ص 21).

Translation strategy : **Localization** of the words 'top edge of his boots' and 'his breeches' in the TL.

Example 2: ST: "Take off his **turban**, it looks too tight?" (TMA, 34).

TT: "أزبحوا **عمامته** فربما يضيق بها." (ص 40).

Translation strategy : **Preservation** of the word 'turban' in the TL.

Example 3: ST: "Unwrapping the haik my mother had used to tie the wounds, he cut through **the jellaba and undershirt** with scissors." (TMA, 37).

TT: "فأزاح الطبيب **الحايك** الذي عصبت به أمي الجرح ، وقص **الجلباب والقميص** بالمقص." (ص 43).

Translation strategies : - **Preservation** of the words 'haik', 'jellaba' and 'undershirt' in the TL. - **Addition as footnote** in which the translator gives more information about the 'haik'. It is a white garment that the Moroccan woman wraps herself with it when she moves for long distances.

I.2.3. Housing

Example 1: ST: "I was reminded of the moment, many years earlier, when the flag of the Portuguese king was hoisted over **the fortress tower** in Azemmur." (TMA, p.9).

TT: "فتذكرت حينئذ راية ملك البرتغال مرفوعة فوق قمة **برج الحصن** في أزموور." (ص 17).

Translation strategy : **Localization** of the words 'the fortress of tower' in the TL.

Example 2: ST: "They met in the largest **lodge** in the village, a kind of **temple** that could have easily Accommodated a hundred people." (TMA, p.12).

TT: "فاجتمعوا في **أكبر دار** في القرية وكانت **معبدًا** أو مكاناً شبيه به بداخله مئة رجل لا يزدحمون فيه." (ص 21).

Translation strategies : - **Localization** of the words 'lodge' and 'temple' in the TL.

- **Addition** of the clause 'ولا يزدحمون فيه' in the TL.

Example 3: ST: "they led us into a village of **thatched-roof dwellings**, arranged in a half-moon against a horizon of pine trees." (TMA, p.51-2).

TT: "فدلونا إلى قرية فيها **مساكن ذات سقوف من سعف النخيل**، موزعة على هيئة الهلال، ومن وراءها غابة من أشجار الصنوبر على مد البصر." (ص 52).

Translation strategy : **Localization** of the words 'Thatched-roof dwellings' in the TL.

I.2.4. Transport and communication

Example 1: ST: "As captain of **the Gracia de Dios**, Senor Dorantes had chosen twenty men, among whom this servant of God, Mustafa ibn Muhammed, to be taken on one of the rowboats to the beach." (TMA, p.2-3).

TT: ولما كان سينيور دورانتس قائد سفينتنا غراسيا دي ديوس، فقد اختار عشرين رجلا وبمعيتهم هذا الفقير إلى ربه مصطفى بن محمد للنزول، فركبنا زوارق التجديف حتى بلغنا الشاطئ. (ص 12).

Translation strategies : - **Addition** as footnote in which the translator explains the name of the ship in Arabic 'هبة الإله' - **Addition** of the word 'سفينتنا' in the TL.

Example 2: ST : The armada was too large : from **caravels** and one **brigantine**, six hundred men and eighty horses, fifty thousand **arrobas** of supplies and weapons." (TMA, p.15).

TT: "فالأسطول بالغ الضخامة ، فيه أربعة كاريبيلات ، وجليونا ، وستمنة رجل ، وثمانون فرسا وخمسون ألف ربع من الأسلحة والمؤن." (ص 23).

Translation strategies : - **Preservation** of the words 'caravels', 'brigantine' and 'arrobas' in the TL.

- **Addition as footnote** in which the translator explains the words 'caravels', 'brigantine' and 'arrobas'. 'caravels' and 'brigantine' refer to two types of sailing ships. 'Arrobas' is an old unit of measuring weights. It was used by the Spanish and Portuguese. It equals 25 pounds.

Example 3: ST: "The barge itself was not very large – the wooden platform built between **two feluccas** and towed from either side of the river could fit only a dozen passengers." (TMA, p.33).

TT: "وأما المركب فصغير لا يزيد عن فلوكتين وصل بليتهما بمنصة من خشب، يجر بين شاطئ النهر ولا يحمل أكثر من اثني عشر راكبا." (ص 39).

Translation strategy : **Preservation** of the word 'feluccas' in the TL.

I.3. Social culture – work and leisure

Example 1: ST: "She could **play the lute** and **recite poetry**, but, oh how unlucky she was in matters of matrimony!" (TMA, p.30).

TT: "وهي عازفة للعود ومنشدة للشعر. ولكن ياحسرتها. حظها في الرجال غير جليل." (ص 37).

Translation strategies : - **Localization** of the words 'lute' and 'poetry' in the TL.

- **Transformation** of the clause 'how unlucky she was in matters of matrimony'.

Example 2: ST : « because the other boys were able to run around, exploring stalls, eating **sweetmeats**, watching **a dancer** or **a snake charmer**." (TMA, p.40).

TT: "لأن بقية الصبيان يتراكضون في الأزقة ويطوفون على الدكاكين، ويأكلون الحلواء ويتفرجون على راقص أو حاوي حيات ويفعلون ما تبدا لهم." (ص 45).

Translation strategy : **Localization** of the words 'sweetmeats', 'dancer', and 'a snake charmer' in the TL.

Example 3: ST: "The girl he placed with her aunt, who was **an embroiderer**. **The aunt taught the girl everything she knew**: how to choose **fabric**, how to select **threads**, how to marry colours, how to disguise **an imperfect stitch** behind **a looped one**." (TMA, p.64).

TT: "وترك البنت عند عمته الحائكة. فعلمت العمة ابنة أخيها المهنة ودقائقها، كيف تختار القماش، وكيف تنتقي الخيوط، وكيف تمزج الألوان، وكيف تخفي قطنة سيئة وراء أخرى ملتفة." (ص 67).

Translation strategies : - **Localization** of the words 'embroiderer', 'fabric', 'threads', 'imperfect stitch', and 'a looped one' in the TL.

- **Transformation** of the clause 'the aunt taught the girl everything she knew' in the TL.

I.4. Social, legal, religious and administrative terms

I.4. 1. Political items

Example 1: ST: "**The notary of the armada**, a storky man with owl eyes by the name of Jeromino de Albaniz, stepped forward. Facing Senor Narvaez, he unrolled a scroll and began to read in a monotone voice. On behalf of the King and Queen, we wish to make it known that this land belongs to God our Lord, **Living and Eternal**. God has appointed one man, called ST Peter, to be **the governor** of all the men in the world, whatever they would live, and under whatever law, sect or belief they should be." (TMA, p.7).

TT: "تقدم كاتب الأسطول هيرنمو دي ألبانيز، وهو رجل مربوع بدين ذو عينين عيني اليوم، فوقف بين يدي الحاكم نارفاييز وفض لفافة ورق، وأنشأ يقرأ بصوت رتيب: باسم الملك والملكة، نعلن أن هذه الأرض ملك للإله ربنا الحي الباقي، وأن الإله قد كلف رجلا واحدا وهو القديس بطرس بحكم بني آدم في هذه الدنيا أينما كانوا، وأي شرع أو ملة أو دين اعتنقوا." (ص 16).

Translation strategies : **Localization** of the words 'notary of the armada', God and Lord, Living and Eternal', 'the governor' in the TL.

- **Addition** of the word 'الحاكم' in the TL.

Example 2: ST: "Therefore, we ask and require that you acknowledge the Church as **the ruler** of this world, and the priest whom we call pope, and the King and Queen, as **lords of this territory**." (TMA, p.7).

TT: "فنشهدكم أن الكنيسة هي **حاكمة** هذه البلاد، وأن القديس المسمى البابا والملك والملكة هم **حكام هذه الأرض**." (ص 16).

Translation strategy : **Localization** of the words 'the ruler' and 'lords of this territory' in the TL.

Example 3: ST: "And if this should happen, we protest that the deaths and losses will be your fault, and not that of their **Highness**, or of **the cavaliers** here present." (TMA, p.8).

TT: "ويحل عليهم منا العذاب والهلاك، فيكون الموت والخسران جزءا ما اقترفته أيديكم أنتم، لا يفعل **مولانا ومولاتنا** ولا **جندهم** الحاضرين هنا." (ص 17).

Translation strategy : **Localization** of the words 'Highness' and 'cavaliers' in the TL.

I.4. 2. Religious items

Example 1: ST: "They were **heathens** who made **human sacrifices** and worshipped **evil-looking** gods." (TMA , p.2).

TT: "وأنهم **كفار** يدفعون البشر **قرايين** لألهتهم." (ص 11).

Translation strategy : **Localization** the words 'heathens' and 'human sacrifices' , 'gods' in the TL. –**Omission** of the word 'evil-looking' from the TL.

Example 2: ST: "He was delivering a batch of candles to **the College of the Qarawiyyin** one morning when he saw my father, Muhammad, reclining against a pillar in **the main hall**." (TMA, p.30).

TT: "وبينما جدي يوصل شمعا إلى **جامع القرويين** رأى والدي محمدا مستندا إلى عمود من أعمدة **صحنه**." (ص 37).

Translation strategy : **Localization** of the words 'the College of the Qarawiyyin' and 'the main hall' in the TL.

Example 3: ST: "When I turned seven, my father bought me a jellaba made from the finest wool in Azemmur, and took me to meet **the fqih** of our mosque." (TMA, p.40).

TT: "وعندما بلغت السابعة من عمري ، اشترى لي أبي جلبابا من أحسن نسيج الصوف في أزمورة واصطحبني لمقابلة **الفيقيه** في المسجد." (ص 46).

Translation strategy : **Preservation** of the word 'fqih' in the TL.

I. 4. 3. Activities

Example 1: ST: "And nothing vexed him, either – not my brothers getting into mischief, not my aunt Aicha's terrible cooking, not even my sister playing **the tambourine**." (TMA, p.73).

TT: "وكذلك لم يكن شيء يغضبه؛ لا مشاغبة أخوي، ولا شناعة طبخ خالتي عائشة، وضرب أختي على **الدفوف**." (ص 75).

Translation strategy : **Localization** of the word 'tambourine' in the TL.

Example 2: ST: "I remembered how much she had enjoyed her work as **a bridal attendant**." (TMA, p.100).

TT: "وتذكرت أن أُمِّي كانت تفرح باشتغالها **وصيفة للعروس** في حفلات الزفاف." (ص 97).

Translation strategies : - **Localization** of the noun phrase 'bridal attendant' in the TL.

-**Addition** of the phrase 'في حفلات الزفاف' in the TL.

Example 3: ST : « **A tremendous chorus of drums** interrupted him." (TMA, p.118).

TT: "وانقطع حديثه مرة ثانية **بلحة من أصوات الطبول عظيمة**." (ص 119).

Translation strategy : **Localization** of the words 'tremendous chorus of drums' in the TL.

I.5. Gestures and habits

Example 1: ST: "but he held back from saying anything, as it would only **delay the proceedings** further." (TMA, p.7).

TT: "لكنه أحجم عن الاعتراض ولو بكلمة، **فما كان سيجني من ذلك شيئا سوى إطالة زمن المراسيم** بلا معنى." (ص 16).

Translation strategies : - **Localization** of the word 'proceedings' in the TL.

-**Addition** of the phrase 'فمن كان سيجني من ذلك شيئا' in the TL.

Example 2: ST: "Their hair was glossy and long, and on their right arms and left legs, they had **tattoos** in shapes I did not recognize." (TMA, p.10).

TT: "وشعورهم مسترسلة مدهونة، وعلى أذرعهم اليمنى وسيقانهم اليسرى **وشوم** على أشكال لم أفهمها." (ص 18).

Translation strategy : **Localization** of the word 'tattoos' in the TL.

Example 3: ST: "My mother had accustomed me to **fairy tales** in which it was easy for me to imagine myself." (TMA, p.66).

TT: "عودتني أُمِّي على **حكاياتها**، فكنت أجد نفسي أجد أشخاصها." (ص 70).

Translation strategy : **Globalization** of the noun phrase 'fairy tales' into 'حكاياتها', which is a more general word, because the translator did not specify what type of tales they are.

II. Proverbs, metaphors and idioms

1-ST: "The elders teach us a living dog is better than a dead lion." (TMA, p.12).

TT: "وقد قالوا في الأمثال: الكلب الحي خير من الأسد الميت." (ص 21).

Idiom translation strategy : **Borrowing the source language idiom**.

2-ST: « The elders teach us : if you are a peg, endure the knocking, but if you

Are a mallet, proceed with the strike." (TMA, p.41).

TT: "ألم يقولوا في الأمثال: إن كنت سنداناً فاصبر، وإن كنت مطرقة فأوجع؟" (ص 47).

Idiom translation strategy : **Borrowing the source language idiom**.

3-ST: "The elders teach us: if you must drown let it be in a deep well, not a shallow pond." (TMA, p.75).

TT: "وقد قالوا في الأمثال: فليكن غرقك في بئر عميقة لا بركة ضحلة." (ص 77).

Idiom translation strategy : **Borrowing the source language idiom**.

4-ST: "From that blighted time came the saying: when bellies speak, reason is lost." (TMA, p.96).

TT: "وعن تلك المحن ظهر قولهم: إن تكلمت البطون خربت العقول." (ص 99).

Idiom translation strategy : **Borrowing source language idiom**.

5-ST: "Every story needs a villain, he said grimly;" (TMA, p.97).

TT: "فردت: كلنا نبحث عن نلومه." (ص 100).

Idiom translation strategy : **Translation by paraphrase**.

6-ST: "The elders teach us: when the cow is down, the knives came out." (TMA, p.114).

TT: "قال أجدادنا في الأمثال: إذا سقطت البقرة كثرت السكاكين." (ص 116).

Idiom translation strategy : **Borrowing the source language idiom**.

7-ST: "The elders teach us: give glory to God, who can alter all fates. One day you could be selling slaves, the next you could be sold as a slave." (TMA, p.131).

TT: "وسبحان مغير الأحوال ، فالיום تبيع العبيد ، وغدا تباع عبدا." (ص 132).

Idiom translation strategy : **Borrowing the source language idiom**.

8-ST : « To overcome my fear, I shackled myself with Pope, its links heavier than any metal known to man." (TMA, p.132).

TT: "ولم أعد ما أغلب به خوفاً إلا الأمل، فأوثقت نفسي بحباله، فكانت أثقل من أي معدن قيد به بشر." (ص 133).

Idiom translation strategy : **Borrowing the source language idiom**.

9-ST: "So once again, I was forced to drink from the bitter cup of separation." (TMA, p.192).

TT: "فتجرعت من كأس الفراق المرة ثانية." (ص 189).

Idiom Translation strategy : **Borrowing the source language idiom**.

10-ST: "I thought of what the elders teach us: love is like a camel's hump, for it cannot be disguised." (TMA, p.235).

TT: "فتذكرت قولهم في الأمثال: العشق كسنام الجمل لا يخفى." (ص 229).

Idiom translation strategy : **Borrowing the source language idiom**.

11-ST: "The elders teach us: let my friends remember me; let all others forget about me." (TMA, p.254).

TT: "إنما أريد أن يذكرني أحييتي وينساني كل الناس." (ص 250).

Idiom translation strategy : **Borrowing the source language idiom**.

All in all, this chapter has displayed a detailed analysis of the different CSIs disseminated within *The Moor's Account*. The original text has been compared to the Arabic translation and the CSIs were highlighted in bold type, the translation strategies were identified. Similarly, idioms, metaphors and proverbs were spotted and the translation strategies were specified. The following section presents the findings and discussion of this study.

7. Results and Discussion

Findings of the textual analysis of the translation of Lalami's *The Moor's Account* are presented in this section. As stated in the methodology section, CSIs, idioms and metaphors are extracted from the ST and the TT and classified in an inventory according to Newmark's cultural categories. Eirlys Davies taxonomy of translation strategies is used. As for analysis of the translation of idioms, Mona Baker's taxonomy for the translation of idioms is adopted. Authors of this study sought to answer the following questions:

RQ1: What strategies does the translator of *The Moor's Account* opt for when rendering CSIs from English into Arabic?

RQ2: Does the translator of this novel adopt the macro-strategy of domestication or foreignization?

RQ3: How does the translator deal with the translation of idioms and metaphors inscribed in *The Moor's Account*?

The first research questions focused on what strategies the translator of *The Moor's Account* opts for when rendering CSIs from English into Arabic. As Table 2 displays below, the total number of CSIs deployed in *The Moor's Account* are 1029. Findings of this study reveal that the most frequent of micro-strategy is localization with a percentage of 65.98 %, followed by preservation with a rate of 14.38 %, and addition as footnote in the third place with 6.31 %. The least frequent strategies are creation, globalization and transformation which respectively represent 0.09 %, 1.26 %, 3.11 %.

Table 2 : Frequency of CSIs in *The Moor's Account* according to Davies' taxonomy.

	Eirlys Davies Translation Strategies	Frequency / instances	Percentage %
1	Localization	679	65.98 %
2	Preservation	148	14.38 %
3	Addition as footnote	65	8.6 %
	Addition (in- text)	53	5.15 %
4	Omission	38	3.69 %
5	Transformation	32	3.11 %
6	Globalization	13	1.26 %
7	Creation	01	0.09 %
	TOTAL	1029	100 %

The second research question focused on whether the translator of this novel adopts the macro-strategy of domestication or foreignization. To answer this question, it is worth casting a glimpse on the classification of micro-strategies within the translation continuum. In categorizing Davies' (2003) strategies within a translation continuum, Venuti's foreignization and domestication are placed at the extreme polars of this continuum. (Jaleniauskiene and Cicelyte, 2009:33). Foreignization as a macro-strategy encompasses preservation and addition, while domestication covers transformation and creation (Figure 1). Yet, globalization and omission occupy a middle of the road position between foreignization and domestication.

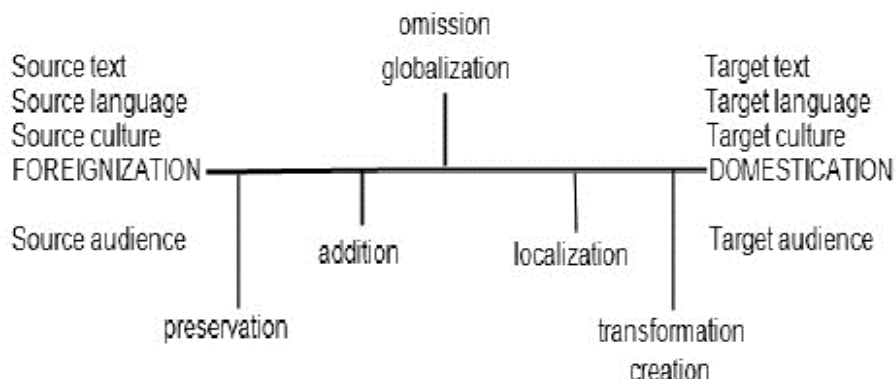


Figure 1 : Translation continuum between foreignization and domestication.

(Source: Jaleniauskiene and Cicelyte, 2009, p.33).

The translator of *The Moor's Account*, Nouf AlMaymony, has opted for domestication of CSIs with a significant percentage of 74.63 %; whereas foreignization constitutes only 25.84 % as Table 3 below shows.

Table 3: Percentage of domestication and foreignization in *The Moor's Account*.

<i>The Moor's Account</i>			
Macro-strategies	Micro-strategies (Davies)	Frequency	Percentage
Domestication (n = 763) (74.13 %)	Localization	679	65.98 %
	Transformation	32	3.11 %
	Creation	01	0.09 %
	Omission	38	3.69 %
	Globalization	13	1.26 %
Foreignization (n = 266) (25.84%)	Preservation	148	14.38 %
	Addition (in-text)	53	5.15 %
	Addition as footnote	65	6.31 %

Domestication, by further implication, entails using a lucid and transparent style in translation to guarantee fluency in reading the TT, by substituting all the foreign items with domestic concepts so as to decrease the degree of foreignness in the ST, and therefore, enable the target audience to approach it easily and familiarly (Chouit, 2019, p.72). Thus, domestication abides by the norms and constraints of the TL and TC. For instance, upon casting a look on omission, 38 CSIs were omitted from the TT, representing 3.69 %. This could be attributed to the translator's inability to get the message across, or the insertion of a problematic CSI could have caused an equivocal and inconsistent impact (Davies, 2003, p.79-80).

The findings of the data analysis of *The Moor's Account* can be compared to Leni Tiwiyanti's (2016) research titled "Foreignization and Domestication in Translating Culture-Specific Items in the English Translation of Ahmad Tohari's *Lintang Kemukus*." Tiwiyanti analyzed CSIs using Venuti's foreignization and domestication strategies. Results show that domestication prevails with a percentage of 74.64 % and foreignization represents only 23.36 % of the analyzed data. For Tiwiyanti, domestication is chosen to facilitate understandability to the target readers (Tiwiyanti, 2016, p.237).

The third research question sought to identify how the translator deals with the translation of idioms and metaphors inscribed in *The Moor's Account*. Mona Baker's (2018) taxonomy for the translation of idioms has been applied to the analysis of the translation of idioms and metaphors, as mentioned in the methodology section. Textual analysis discloses the following results: The total number of the strategies for the translation of idioms applied in the translation of *The Moor's Account* is 11 instances. The most prominent strategy applied in the translation of idioms is 'borrowing the source language idiom' as displayed in Table 4 with a frequency of 10 instances; whereas 'translation by paraphrase is used only once. Yet, none of the other strategies have been applied by Nouf Al Maymony.

Table 4 : Application of Baker's taxonomy for the translation of Idioms on *The Moor's Account*.

Laila Lalami's <i>The Moor's Account</i>	
Mona Baker's taxonomy for the translation of idioms:	Frequency:
1-Using an idiom of similar meaning and form.	00
2-Using an idiom of similar meaning but dissimilar form.	00
3-Borrowing the source language idiom.	10
4-Translation by paraphrase.	01
5-Translation by omission.	00
6-Translation by omission of entire idiom.	00
Total	11

The translator's challenge, then, entails tracing the cultural nuances and resonances and transferring them accurately into the target text. To fulfill such a mission, the translator has to have a sound and broad knowledge of the culture of Afro-Anglophone literature. Be that as it may, culture functions as a mentor guiding the translators into the realm of Postcolonial translation. By further implication, culture contributes in preserving the cultural identity and voice of the source text. The translator mediates among different cultures and avails themselves of cultural insights to strike an equilibrium amongst form, meaning and authenticity of the source text.

8. Conclusion

In a nutshell, in examining the English-Arabic translation of Lalami's *The Moor's Account*, it becomes palpable that Nouf Al Maymony, translator of this novel, employed the macro-strategy of domestication to render CSIs, idioms and metaphors more accessible to the target readers. Adaptation of this macro-strategy aligns with the principles of Skopos theory, which emphasize

the skopos or purpose of the translation as a guiding determinant in decision-making. Domestication entails substituting ST cultural elements with equivalents akin to the target culture.

Given the results of this corpus-based qualitative study, authors of this study advocate the use of foreignization as a macro-strategy for the translation of CSIs and idioms. In line with this, Venuti (2021, p.285-6) valorises translation that pins down the differences of the source text, because from the prism of Postcolonial theory, adoption of domestication may lead to the homogenisation of the source text. Consequently, the cultural identity of the ST is lost.

Authors of this study pin down a couple of limitations. On the one hand, while analysing the translation of CSIs, idioms and metaphors, application of translation strategies, namely Davies' (2003) taxonomy for the translation of CSIs and Baker's (2018) taxonomy for the translation of idioms, proved somehow challenging, due to the fact that these cultural items and idiomatic expressions are nuances, most of which do not have equivalents in the TL.

On the other hand, this study relied only on one author in one work. Maybe examining other similar works by other authors would have yielded different results, especially given the fact that the lexicon of Arabic language is very rich in idiomatic expressions and metaphors that can be exploited in different ways by different authors and translators.

In light of these limitations, authors of this study suggest considering other literary works by different authors, either from Morocco or elsewhere for future research. By the same token, applying other taxonomies for translation strategies by other theorists and scholars, such as Aixela (1997), Vinay and Darbelnet (1995), Peter Newmark (1988) and others, for future research and comparing them with the findings of the present study could have produced different results.

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