

A Comparison of Arabic Literature Translation into English and Swedish

Investigating *Domestication* in the Translation of Arabic Cultural Words- *Imarat Yaqubyan* as a case in point

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Abstract

Imarat Yaqubyan is a contemporary Arabic novel that encompasses an intensive and variable Arabic culture; this study contains a survey in tables of cultural words, according to Newmark's categories, "material culture", "social culture", "originations", and "gestures and habits", as well as their correspondences in the English and the Swedish translated novel versions. In this triple language study, Arabic, English and Swedish, I undertake a qualitative comparison between the translation strategies used by each translator of the English and Swedish versions. For this purpose I apply the taxonomy of translation strategies established by Pedersen, which is divided first into SL-oriented strategies categorized into "Retention", "Specification" and "Direct Translation", and secondly the TL-oriented that includes "Generalization", "Substitution" and "Omission", as well as the "Official Equivalent". Through my analyses process, I link Newmark's metaphors types, terminology and the seven procedures of translating metaphors with Pedersen's strategies. In this study, Pedersen's SL and TL-oriented translation strategies are considered to correspond to Venuti's terminology of domestication and foreignization. Conclusions are drawn about the use of domesticating strategies in certain cultural words categories of both English and Swedish versions. The study devises the term "False Domestication".

Keywords

Arabic Cultural Words, Arabic-English Translation, Arabic-Swedish Translation, Domestication, False Domestication, Pedersen's Strategies, The Yacoubian Building, Yacoubians Hus.

Sammanfattning

Imarat Yaqubyan är en modern arabisk roman som omfattar en intensiv och dynamisk arabisk kultur. Denna studie innehåller en undersökning, enligt Newmarks kategorier "materiell kultur", "social kultur", "uppkomst" och "gester och vanor", strukturerad i översiktstabeller av kulturella ord förankrade i den arabiska kulturen, samt deras motsvarigheter på engelska och svenska i de översatta romanerna. I denna trespråkiga studie – arabiska, engelska och svenska – åtar jag mig en kvalitativ jämförelse mellan översättningsstrategierna som används av respektive den svenska och engelska översättaren av romanen. För detta ändamål tillämpar jag Pedersens taxonomi, vilken har delats upp i översättningsstrategier gällande källkultur/text (SL-oriented), nämligen överföring (retention), specificering (specification) och direktöversättning (direct Translation), samt målkultur/text (TL-oriented), vilka inkluderar generalisering (generalization), ersättning (substitution) och utelämnning (omission). Därutöver tillämpas strategin officiell motsvarighet (official equivalent). Genom min analys länkar jag samman Newmarks metaforyper, den gällande terminologin och de sju förfaranden Newmark nämner rörande översättningar av metaforer med Pedersens strategier. I denna studie motsvarar Pedersens SL och TL-översättningsstrategier Venutis begrepp domesticering (domestication) och exotisering (foreignization). Slutsatser dras sedermera angående de strategier som avser domesticeringen av vissa specifika kulturella ord i både den engelska och den svenska versionen. I studien lanseras även begreppet falsk domesticering "False Domestication".

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1. Introduction

The Arabic Novel *Imarat Yaqubyan* was written by the Egyptian novelist Alaa al Aswany and published in 2002. This study is concerned with the English-translation under the title “The Yacoubian Building” which was translated by Humphrey Davies and published in 2007. It was followed by the Swedish- translation “Yacoubians Hus” by Tetz Rooke in 2008. The starting research point of this study is that the original Arabic cultural trends are quite obvious in the English and Swedish translations. This assumption is supported by considerable latitude for placement of words and phrases that stress on the Arab cultural identity. What distinguishes the English translation is that some typical English familiar cultural expressions jump out of the pages with striking clarity and force. The English translation could receive the impression of being labeled, according to Venuti’s (1995) terminology, as more domesticating, while the Swedish translation could be referred to as being more foreignizing.

1.1 Aims

The wide-range framework of this study is to explore the translation of Arabic cultural words, on Newmark’s cultural categories basis (1988a), adopting the Arabic Novel *Imarat Yaqubyan* as a case in point in comparison with the English and Swedish versions. Supported by Pedersen’s taxonomy of Source Language (SL) and Target Language (TL) - oriented translation, and using a qualitative approach, I undertake direct comparisons of similarities and dissimilarities in the strategies used by the translators of each of the English and Swedish versions in rendering the Arabic SL origins that are sampled according to Newmark’s cultural words categories.

After this initial research stage I move my study further to explore the formal grounds of arguing that the English translation of the novel is closer to Venuti’s (1995) domestication than the Swedish translation, in other words to investigate the process of domestication in both English and Swedish translations.

1.2 Translation into and from Arabic Literature

Domestication in the translation field generally has a negative aura as it is suspected to be responsible for covering up the cultural traces of the original text. A great deal of research in the translation field has been carried out just to determine whether or not the original text has been domesticated or foreignized. Venuti (1995: 3) recognizes the trend of the English readers to appreciate reading domesticated novels that are characterized by “fluency” and “transparency” which meet their objective of ensuring “familiarity” to the TL- translated text. Venuti based his assumptions on citations that express positive criticism of literary works that had been domestically translated into English, for example the following statement that Venuti quotes from Dickstein which merits fluent translation.

In Stuart Hood’s translation, which flows crisply despite its occasionally disconcerting British accent, Mr. Celat’s keen sense of language is rendered with precision” (Dickstein 1992:18), (quoted in Venuti 1995: 3).

Invisibility, one of the consequences of Domestication, is found particularly in translations into

English language as Venuti states that one of this phenomena characterization “is the practice of reading and evaluating translations that has long prevailed in the United Kingdom and the United States, among other cultures, both English and foreign language” (Venuti 1995: 1). However, if we consider the following statement concerning translation into Arabic we notice that domestication strategy is not an odd phenomenon in translation in Arabs circles, as is illustrated in Routledge Encyclopaedia of Translation Studies:

Al-Tahtawi translated Fénelon’s *Les aventures de Télémaque*, the first French novel to be translated into Arabic. Al-Tahtawi’s choice to ‘domesticate’ Fénelon’s text, despite his claim to the opposite in the introduction, set an example that would later be followed by translators during what came to known by cultural historians as *nahdha*, literally the revival or renaissance (Baker 1998 : 336).

Hatim (1997) in his study “Cultures in Contact” assumes that Westerners and Islamic-Arabs, who belong to different cultures, can communicate properly through texts. However, there are eventual “cross-cultural misunderstandings”. Hatim ascribes this by stating:

The root of the problem is invariably a set of misconceptions held by one party about how the other rhetorically visualizes and linguistically realizes a variety of communicative objectives (Hatim 1997: 157).

In his paper “The Cultural Encounter in Translating from Arabic” Faiq (2004) reviews a history of domesticating trends as “Venuti lists” in translating Arabic literature in the 1980s and 1990s. I quote:

The choice of what to translate from Arabic, even with a Nobel Prize in Literature, is still prisoner of the old/new ideology of ethnocentric domestication of a familiar yet foreign culture (Faiq 2004: 11).

Faiq (2004) as dealing with domestication concept in translating Arabic literature refers to the ethnocentric elements or even market publishing that interfere with the translating industry and that are not related to linguistic specifications. No doubt that Nobel Prize winner for literature award in 1988, Naguib Mahfouz, is a turning point for the Arabic literature translation, and that is what Richard Van Leeuwen refers to Naguib Mahfouz works in his paper entitled: “The Cultural Context of Translation Arabic Literature”:

The consequences of his Nobel Prize were that his works had to be reinterpreted according to the new context. The texts had lost their previous meaning and had to be invested with new meaning by a new dialogic process (Van Leeuwen 2004: 23).

Tetz Rooke (2004), the translator of Swedish version “Yacoubians Hus”, expresses his conceptions related to Arabic literature in a paper entitled: “Autobiography, Modernity and Translation”. Rooke considers Arabic and Western cultures as being integrated and he sets this notion forth in words: “Today Arab culture is a part of Western culture as much as Western culture is part of Arab culture” (ibid: 46). Rooke, in his cultural prescriptive, diminishes the “problematic differences” between the author and the TL reader to the level of “gender, class or generation” (ibid: 45). Emerging from intensive reading in Arabic, classical and modern, and from deep acquaintance with literary critics and writers, Rooke diagnoses the reasons affecting the imbalanced mutual receiving of the Arabic audience towards European novel, particularly autobiographies, from one side and of the European Audience towards the Arabic novels and autobiographies on the other side. The first reason is that “many Arabs know European languages well, but very few Europeans are able to read Arabic” (ibid: 46). This indicates the shortage in Arabic literature translation. The second reason which Rooke points out is “the prejudice of the European audience” (ibid: 46) which uses the term “*Arabness*” (ibid: 47). He explains that the Arabic novel characters are limited within familiarly-repeated patterns. Furthermore, Rooke suggests a professional solution which is the “Translation of Arabic literature is one way to challenge the clichés and promote better understanding of Arab society and culture today” (ibid: 47).

2. Theoretical Background

2.1 Venuti's Foreignization and Domestication

Lawrence Venuti contributed to the translation studies field by presenting the term “Invisibility” which describes the anonymous existence of the translator who erases every trace of any “linguistic or stylistic peculiarities” (Venuti 1995: 1) of the original SL and all that to generate smoothness in the translated text. Venuti gives figurative appellations for the translator's invisible presence such as “transparent” (ibid: 1), “entirely eclipses the translator's domesticating work” (ibid: 6) and “the translator's shadowy existence” (ibid: 8).

The core of the foreignization and domestication notions can be traced in Schleiermacher's lecture: “On the Different Methods of Translating” which was delivered on June 24, 1823 at the Berlin Royal Academy of Sciences (see Berman 1992:144). Schleiermacher's well-known rule of the conditional attitude of the translator to either “leave the author in peace” or “leave the reader in peace” (ibid: 146) inspired contemporary theorists to regenerate vital theories. For Antoine Berman it is “a process of an intersubjective encounter” (ibid: 147). For Lawrence Venuti it is the source of his coined notions of “foreignization and domestication” built up in his book “The Translator's Invisibility”.

In his lecture Schleiermacher sets this statement which implies his positive attitude towards the notion of domestication: “One should translate an author in such a way as he himself would have written in German” (ibid: 147). Berman comments on this trend as “inauthentic” because according to his analysis “it negates the profound relation that connects the author to his own language” (ibid: 147). What I am more concerned about in these arguments is that to use the word “German” indicates German language syntax and Berman also refers to that by using the word “language”. The usage of “German” limits Venuti's notions of foreignization and domestication to cover the linguistic feature of language. Another indication for this language specification is Schleiermacher's statement, as quoted in Berman (1992):

But what of the genuine translator, who wants to bring those two completely separated persons, his author and his reader, truly together, and who would like to bring the latter to an understanding and enjoyment of the former as correct and complete as possible without obliging him to leave the sphere of his mother tongue, what roads are open to him? (ibid: 146).

By such submission Schleiermacher gives the specification of domestication to languages syntax. If we consider Venuti's basic configuration of the translation process first the SL text, TL text, and their “diverse linguistic and cultural materials” (Venuti 1995: 17) and second the conflicts resulting from the “foreign writer”, “translator”, and “the work in signification”, the conclusion would be a potential multi-semantic translation. For this very reason Venuti claims that “a translation cannot be judged according to mathematics-based concepts of semantic equivalence or one-to-one correspondence” (Venuti 1995: 18). In the process of translating cultural items, the translator is confronted with many conflicted factors which exceed finding the formal equivalences or semantic potentials. For Venuti, a foreign text and its correspondent translation are two independent entities. TL text is the second part of the formula that needs to receive the same balance as the original foreign text.

But Venuti attracts attention to a deeper consideration regarding foreignization as he relates this notion to ethical aspects. He states: “Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (Venuti 1995: 20). In fact; these two strategies, domesticating and foreignizing, have transcended the linguistic limitations; as they concern “ethnic discrimination, geopolitical confrontations, colonialism, terrorism, war” (ibid: 19).

Venuti’s own theoretical efforts that related to these two terms are distinguishing the domestication methods with “transparent” and “fluent”, which offer the TL reader the advantage of formality. Domesticating text takes the TL reader to the foreign cultural values through a means of access that pass through TL cultural values. In his book “The Scandals of Translation” Venuti (1998) argues that the ethical issues in the inevitable loss of the cultural values could have been reserved by utilizing foreignizing method in “the formation of cultural identities” (1998: 67). Venuti believes domesticating translation, is the “greatest potential source of scandal” (Venuti 1998: 67). Venuti considers Nida’s methods of formal and dynamic equivalence and classifies dynamic equivalence as a support to domestication translation and he quotes Nida’s justification as “a translation of dynamic equivalence aims at complete naturalness of expression” (quoted in Venuti 1995: 21). But if we consider this statement of Nida’s as “A natural translation involves two principal areas of adaptation, namely, grammar and lexicon” (Nida 1964: 136), Nida here is referring to two linguistic features “grammar” and “lexicon” and that explains his positive attitude towards what he calls “A natural translation”.

2.2 Jan Pedersen’s Taxonomy

2.2.1 Determining Analytical Strategies

To determine which strategies can be related efficiently to domestication and foreignization analysis, I needed, first of all, kinds of strategies that can be applicable on combinations of distant languages Arabic, English and Swedish. In my paper I have two translated texts one in English and the other in Swedish, and both of these Germanic languages will be compared to the original Arabic text language. English language belongs to the Germanic languages branch of the Indo-European language family, and Swedish belongs to the East Scandinavian group of the Germanic languages and is closely related to Norwegian and Danish. Arabic as Baker points out “is a southern-central Semitic language spoken by a large population in the Arab and Islamic worlds” (Baker 1998: 328). The Novel *Imarat Yaqubyan* contains all three diverse forms of classical Arabic or Qur’anic Arabic, formal or modern Standard Arabic and spoken or colloquial Arabic. This kind of translation combinations is described by Nida as: “a translation may involve not only differences of linguistic affiliation but also highly diverse cultures” (Nida 1964: 130). In dealing with, what Hatim (1997) terms, as a “relatively distant language such as Arabic, seen vis-à-vis a European language (e.g. English)”, he categorizes Arabic as “highly explicative language” and English as “an intrinsically implicative language” (1997: xiv).

Arabic language often explicitly marks the finest fluctuations in context, be they related to socio-cultural factors, to intentions or to general communicative matters such as the formality of a given text. This occurs not only at the lexical/semantic level (rich, flowery lexis to cater for every minute nuance), but also, and perhaps more interestingly, at the grammatical/syntactic level (Hatim 1997: xiv).

Arabic is of especial stylistic and grammatical nature with special strategy requirement. Fundamentally the word for word translation analyses is not sufficient in this respect. Accordingly my prior concern is to analyze cultural words basically semantically and not syntactically, and that feature

is available in Pedersen's taxonomy of strategies as Pedersen illustrates their empirical efficiency in analyzing the Scandinavian subtitles project:

The taxonomy has been constructed primarily for the present project, but it could be modified to function as a tool for analyzing other phenomena as well. It should be pointed out, however, that the taxonomy is based primarily on semantic operations, and would not be of much help for analyzing syntactic shifts between ST and TT (Pedersen 2007b: 128).

My second academic concern is attempting to explore Pedersen's taxonomy in relation to Venuti's domestication and foreignization. As I conclude from Pedersen's following quotation that "Source Language (SL) oriented" is meant to be fundamentally equal to Venuti's foreignization, and "Target Language (TL) oriented" is Venuti's domestication. Principally, I assume that it can be applied on distant languages, in relation to Swedish and English, as Arabic.

In this model, the strategies for rendering ECRs into a Target Language are arranged on what might be called a Venutian scale, ranging from the most foreignizing to the most domesticating strategies (cf. Venuti 1995). Having said that, however, the Venutian terms will be abandoned, as they are somewhat counterproductive when translating from English into smaller languages such as the Scandinavian ones. Instead, the more neutral labels 'Source Language (SL) oriented' and 'Target Language (TL) oriented' will be used (Pedersen 2007a: 3).

Pedersen points out that the essential principle to call his strategies as "source-oriented" and "target-oriented" is because they can be more described as "neutral terms" (2007b: 112). At the same time Pedersen acknowledges that, in view to the following quotations, Source Language (SL) oriented corresponds to "foreignizing (Venuti 1995), exotic (Gottlieb: forthcoming), adequate (Toury 1995), literal, or formal (Nida 1964)" (quoted in Pedersen 2007b: 112). While "Target Language (TL) oriented" corresponds to "domesticating (Venuti 1995), acceptable (Toury 1995), free or dynamic (Nida 1964)" (ibid: 112). Pedersen's taxonomy is a selective combination of taxonomies coined by several pioneer and contemporary scholars in the translation field and his categories are derived from individual empirical results. Pedersen defines the translation strategies that are involved in rendering the ECR, i.e. the "Extralinguistic Cultural References", as "reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process" (Pedersen 2007b: 91). However, Pedersen sets broader comprehensive applications for his taxonomy as "translation strategies for cultural phenomena" (ibid: 117).

2.2.2 Pedersen's Taxonomy of Strategies

In my study I have predominantly adopted the translation strategies taxonomy presented by Pedersen (2007a: 3-9) in his article "How is Culture Rendered in Subtitles?" which is accessible as an online resource. In order to get a wider image I have incorporated them with the more detailed explanations and applications in his "slightly different" (Pedersen 2007b: 127) taxonomy of his doctoral thesis. In his thesis footnote Pedersen points out that "This taxonomy is described in Pedersen (2007), on which much of the present section is based" (2007b: 127). The primary six strategies are the same, the distinction occurs in the subcategories as they were adjusted due to Pedersen's doctoral project requirements.

Basically Pedersen's taxonomy is divided into Source-oriented and Target-oriented strategies which in turn are divided into more specific purviews, as well as the Official Equivalent strategy.

2.2.2.1 Official Equivalent

Official Equivalent is an inflexible strategy that involves taking the decision for usage by the authorized bodies.

That is an administrative term instead of lexical, and it has been already coined with SL and known to the TL, e.g. “Donald Duck” (Pedersen 2007a: 3). It is a resolved translational problem.

2.2.2.2 Source-oriented Strategies

- **Retention or keeping SL elements in the TT**

The non-translating strategy is the most faithful strategy to SL text. Pedersen evaluates this strategy as “the most source-oriented strategy” (2007b: 130). It involves retaining the formula of SL language so it will be pronounced according to SL system. It is the initial step for a SL word or expression to be a loan word in TL. It has two subcategories: the first being the Complete Retention which can be Unmarked or Marked by quotes or by italics. The second subcategory is adjusting the alphabetically to line the TL writing style. The same process of this strategy is called “Transliteration” by Catford (1965) as he describes it simply as “SL graphological units are replaced by TL graphological units” (Catford 1965: 66), and sets three stages to carry it out starting with the replacement of “SL phonological units” and then rendering into “TL phonological units” and the last stage into “TL letters” (ibid: 66). In evaluating the impact of this strategy within SL and TL balance Pedersen match it to Schleiermacher’s decisive citation “leaves the writer alone as much as possible and moves the reader toward the writer” (quoted in Pedersen 2007b: 131), consequently this strategy is considered as the ultimate foreignization.

- **Specification: explaining SL items**

To convey the SL ECR loaded with additional information implied within it and to explicit it to the TL reader. This strategy is divided into two subcategories, the first is “Explicitation” and that covers spelling out acronym elements or abbreviation, it is related to the linguistic side of the SL term. Pedersen in his doctoral thesis taxonomy (Pedersen 2007b) names this same sub-strategy as Completion. “The ST utterance is somewhat elliptic in nature, and the Completion in the TT is more coherent and more in line with the written code” (ibid: 132). “Space consuming” (ibid: 132) is denoted by Pedersen as a consequent disadvantage of applying this strategy. The second subcategory is “Addition”; it consists of adding details of SL terms that do exist in the original text, as the translator presents information to dispel any potential ambiguity.

Many objections go around this interfering strategy, Pedersen supports this strategy and considers it “a valid and useful subtitling strategy” and elaborates: “Venuti in particular regards this as a major drawback of all forms of interventional strategies resulting in fluent translation” (Pedersen 2007b: 135). This strategy is parallel to Newmark’s “Componential Analysis” which is dedicated to this kind of SL words that needs clarified translation so as to “produce a closer approximation of meaning” (1988a: 114), Newmark’s describes this strategy as “flexible but orderly method of bridging the numerous lexical gaps, both linguistic and cultural, between one language and another” (ibid: 123). Pedersen brings up Venuti’s “ethnocentric violence of translation” (Venuti 1995: 20) as an ethical considerations related to this strategy as an essence of “interventional strategies, but still in Pedersen methodical criteria is “a valid and useful subtitling strategy” (Pedersen 2007b: 135).

- **Direct translation strategy**

What distinguishes this strategy is that it conveys the semantic SL total entity. What is subjected to be changed is the syntactic structure and word class of the SL term. This feature is perfectly applicable to a distant language of diverse linguistic specifics. It has two subcategories: the first is Calque and the second is Shifted Direct Translation. The Calque is the exotic term that is common between SL and TL. The Calque strategy is presented in Vinay & Darbelnet (2000) as a sort of borrowing, and its importance is recognized in this statement “As with borrowings, there are many fixed calques which, after a period of time, become an integral part of the language” (2000: 85). So this strategy is a potential source of vocabulary enrichment between languages. Newmark refers to this strategy by the name “*Through-translation* (‘loan-translation’, *calque*)” (Newmark 1988b: 76).

2.2.2.3 Target-oriented Strategies

- **Generalization: replacing the specific with the general.**

The Generalization involves moving the ECR to a broader meaning and abstracting it from its individuality. The subcategory Hyponymy is to replace the SL cultural element by a parallel alternative that has a common feature with the SL origin or a TL element that shares a type of relationship with the SL. Pedersen illustrates this strategy by this statement “In Generalization, there is an upward movement on a hyponymy scale, producing a TT item that is less specific than the ST ECR” (Pedersen 2007a: 6). The first distinction of Pedersen’s taxonomies in (2007a) and (2007b) occurs in Generalization subcategory, as in the first it is called Hyponymy while in the second it is called Superordinate Term. Pedersen spot-lights this distinction as he states “Superordinate term not surprisingly corresponds to what Chesterman would call hyponymy” (Pedersen 2007b: 122).

- **Substitution: replacing culture with culture**

The approach of Substitution entails switching partially or totally the SL cultural reference with TL alternative. In illustrating this strategy headlines Pedersen’s own words are “This strategy is mainly used for solving ECR crisis points that are too complex for Specification or Generalization using a Superordinate Term” (Pedersen 2007b: 140). Two subcategories are attached to this strategy the first is the Cultural Substitution. What can be said about this strategy is that it is indeed the pure domesticating strategy as it replaces the ECR by an alternative culturally familiar to TL reader and in the same time is capable to convey the SL message. The second is Paraphrase; it is to reformulate the ECR in new template that can be accompanied by less sense as in the subcategory “Sense transfer” (Pedersen 2007a: 8) or with totally different sense as in the subcategory “Situational Paraphrase” (ibid: 9).

- **Omission**

The essential principle of Omission is to leave out the ECR. It is not that simple translation procedure. Deletion is a subcategory strategy that is listed under Aixelà taxonomy translating CSI i.e. “Cultural-Specific Items”. Aixelà (1996) divides Cultural-Specific strategies into two groups: the first “Conservation” and the second is “Substitution” to which Deletion belongs (Aixelà 1996: 61). Aixelà expresses: “The translators consider the CSI unacceptable on ideological or stylistic grounds, or they think that it is not relevant enough for the effort of comprehension required of their readers, or that it is too obscure and they are not allowed or do not want to use procedures such as the gloss, etc.” (ibid: 64). Pedersen (2007a: 9) in dealing with Omission strategy reviews translation theorist points of view

about this strategy, Toury’s statement “Omission is a valid translation strategy” (quoted in 2007a: 9) and Leppihalme’s statement “a translator may choose omission responsibly, after rejecting all alternative strategies, or irresponsibly, to save him/herself the trouble of looking up something s/he does not know” (quoted in 2007a: 9). Newmark’s condition to apply the Deletion strategy is the term to be omitted is “of little importance in the TL culture” or as he express “is marginal to the text” (1988b: 77).

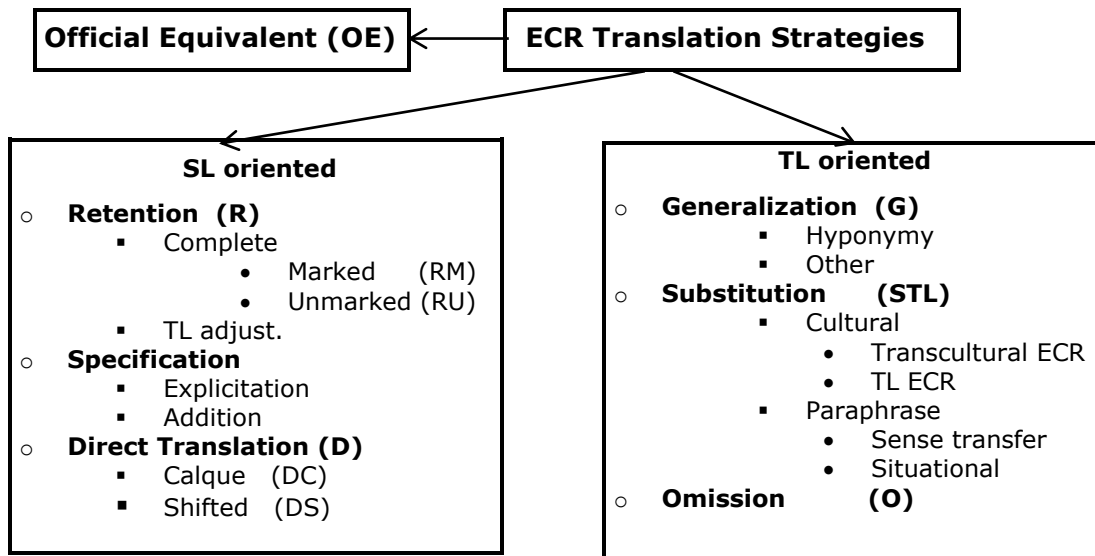


Figure 1: Pedersen’s Taxonomy and abbreviations

Figure 1 illustrates the diagram Pedersen’s (2007a: 4) Taxonomy of translation strategies, coined with some of strategies abbreviations he sets in his doctoral thesis (Pedersen 2007b: 301).

2.3 Newmark’s Taxonomies of Cultural categories

When it comes to the role of culture in translation Nida’s well-known statement comes to mind: “In fact, differences between cultures cause many more severe complications for the translator than do differences in language structure” (Nida 1964: 130). Nida links culture and language in an equation that inevitably depends on the distance between them. “Operationally I do not regard language as a component or feature of culture” (Newmark 1988a: 95), with this statement Newmark defines clearly his attitude towards the indecisive arguments in the translation theories field on the relation between “language” and “culture”. Nevertheless Newmark considers as cultural a word that forms a “cultural overlap”. “Frequently where there is cultural focus, there is a translation problem due to the cultural “gap” or “distance” between the source and target language (Newmark 1988a: 94).

In spite of their differentiated attitudes, Newmark (see 1988a: 95) sets the comprehensive cultural categories according to Nida’s divisions. The first category is “ecology” which concerns the geographical surrounding of nature. The second is the “material culture”, this category includes what is related to every day supplies for instance foods, drinks, clothes etc. The third category is the “social culture” and it concerns “work and leisure”. The fourth category ranges through a large base of political, religious, artistic activists, concepts and activities. The fifth category is concerned with “gestures” and “habits”. I adopt the above-mentioned cultural categories in my in my selection of units, the translation of which I will compare.

2.4 Newmark's Approaches to Metaphor Translation

Each language has its own set of metaphors that emerges from many known and unknown cultural and linguistic sources. It could be cultural and universal.

The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language (Newmark 1988a: 104).

Metaphor is categorized within the novel's cultural words. I analyze metaphoric cultural words according to Pedersen's strategies, in addition to this I adopt Newmark's metaphor translation terminology "Image", "Object", "Sense", "Metaphor" and the "Metonym" i.e. a one-word image which replaces the object" (Newmark 1988a:105). Practically, Pedersen (2007b) does not consider Newmark's strategies of translating metaphor as "actual strategies", and states that "metaphor is another type of TCP (Translation Crisis Point) not a strategy" (ibid: 118). Newmark's seven procedures of translating metaphors (Newmark 1988b: 88-95), are listed as follows:

1. Reproducing the same image in the TL
2. Replace the image in the SL with a standard TL image.
3. Translation of metaphor by simile.
4. Translation of metaphor (or simile) by simile plus sense.
5. Conversion of metaphor to sense.
6. Deletion
7. Same metaphor combined with sense.

In my study I broaden my metaphors analyses range by attempting, in several excerpts, to define the type of the metaphor assisted by what Newmark describes (1988a: 106-113). In the following a brief presentation of the types of metaphor:

1. Dead metaphors: In this type of metaphor there is no clear existence of the image and it consists of "universal terms of space and time, the main part of the body, general ecological features and the main human activities" (Newmark 1988a: 106). An Example that illustrates this kind of metaphor is "at the bottom of the hill" (ibid: 107).
2. Cliché metaphors: are utilized as a "substitute for clear thought", e.g. "use up every ounce of energy" (ibid: 107).
3. Stock or standard metaphors: Newmark describes this kind of metaphor as "an efficient and concise method of covering a physical and/or mental situation", and it can be "single universal metaphor" e.g. "wooden face" (ibid: 108) or as a phrase as "I can read him like a book" (ibid: 109).
4. Adapted metaphors: e.g. "the ball is little in their court" (ibid: 111).
5. Recent metaphors: metaphorical neologism, e.g. "womanizer" i.e. "woman chaser" (ibid: 112).
6. Original metaphors or bizarre metaphor, this is the metaphor "created or quoted by the SL writer" and it has two features the first it is "an important writer's message" and the second is the "source of enrichment for the target language" (ibid: 112).

However, Newmark (1988b) indicates at "animal metaphors or metonyms" (Newmark 1988b: 88), this kind of metaphor involves projecting the most appealing feature in an animal, positive or negative, on a certain object. A certain number of these animal metaphors are universal, and some others are cultural. Let's have a look at the "domestic animals" division and see what the horses can stand for, "Horses, the royal animal, are strong in English, healthy and diligent in French, and possibly hard-working in German" (1988b: 88). However, Newmark refers to what he claims to be a "special case of animal abuse" e.g. "you son of a bitch" (ibid: 88). I utilize Newmark's division of metaphors in my analyses of selected translations.

3. Materials

3.1 The *Imarat Yaqubyan* Novel

The Arabic Novel *Imarat Yaqubyan* was first published in 2002 and was written by an Egyptian novelist Alaa Al Aswany and translated into English as “The Yacoubian Building” by Humphrey Davies and published in 2007. It was translated into Swedish by Tetz Rooke and was published in 2008 under the title “Yacoubians Hus”. It is a contemporary novel because of its cultural and social importance. It reveals many aspects of Egyptian society throughout the period (1952-2002). Al Aswany’s writing style belongs to the literary school of the Nobel Prize for literature holder, the late Naguib Mahfouz. Undoubtedly the author’s style resembles Mahfouz’s techniques and tools of detailed colored descriptive language that is full of life and which gives the opportunity to any reader, even those with a narrow imagination, to live the moment under description. This is why I have chosen this novel in particular.

The novel is about a building in Cairo that was built in 1934 and is brimming with people and their different lives. It used to be a symbol of aristocracy in a bygone and different society. The building inhabitants range from the intellectual high class to the lowest class with poor, simple mentalities and miserable environment. Year after year and due to the political and economic changes the situation of the high class families has deteriorated and the low class families’ turn had come to dominate. It is very difficult to imagine the differences in the language used in this novel. The language variations show very clearly the global style of the ignorant and the corrupt and idealistic people at the same time. Novel characters communicate within economic, religious, psychological and political circumstances. It is rich of cultural varieties and at the same time the language tackles non-conservative issues in Arab societies. The people living in this building reflect the ultimate struggle of human beings. The struggle of materialistic, honor and human aggressive concepts in different societies that is very obvious in every occasion and scene. The novel is rich in cultural varieties that cover almost all life aspects in Egypt. The most distinguishing feature is that cultural words are not limited to the novel scale but, on the contrary, they can be common in many other novels, films and everyday life. The novelist’s main style is in a narrative tone which is written in standard modern Arabic. The dialogue is divided mainly into Egyptian dialect and sub-dialects from different parts of Egypt. Dialect is an essential element in *Imarat Yaqubyan* dialogue. The main dialect of the novel is Egyptian which is subdivided into many dialects each within provinces or cities. As a reader I can distinguish between the dialects of Cairo, Alexandria, and upper Egyptian Sa'aidi. The second type is a temporal dialect that determines in which time or period the dialect is spoken in, and that is the contemporary Egyptian dialect. In any language *Imarat Yaqubyan* will be translated it will reflect the soul of what the writer wanted to create if the translation was given a professional treatment.

3.1.1 *Imarat Yaqubyan* Translators

Following a brief presentation of the novel translators I quoted, which most focus on their connection to the Arabic literature circles.

3.1.1.1 English Version “The Yacoubian Building” Translator

This presentation of the translator is published in the formal website of The Adham Center for Television Journalism (2011):

Humphrey Davies is Publications Manager at the Adham Center for Television Journalism. He studied as an undergraduate at the University of Cambridge, United Kingdom, where he was awarded 1st class honors in the Arabic Tripos (1968). In 1972 he returned to join the team that produced the Hinds-Badawi Dictionary of Egyptian Arabic. He pursued his studies in the United States and obtained a Ph.D. in Near East Studies from the University of California at Berkeley in 1981, his dissertation dealing with the Egyptian Arabic of the 17th century. Davies also translates Arabic literature into English, and has a special interest in Egyptian colloquial literature. Davies also translated Naguib Mahfouz's *Kifah Tiba* (Thebes at War) in 2002.

3.1.1.2 Swedish Version “Yacoubians Hus” Translator

This presentation is quoted from “Cultural Encounters in Translation from Arabic” (Faiq 2004):

Tetz Rooke teaches Arabic language and literature at Uppsala University in Sweden. His research interests focus on modern Arabic literature, especially on autobiographical writing. He is an award winning literary translator of Arabic novels into Swedish. In *My Childhood: A Study of Arabic Autobiography* (1997) was his published doctoral dissertation. He has also published a number of articles in books (*ibid*: xii).

3.2 Selecting Cultural Words

I adopted selective bases in obtaining the cultural words which I have copied directly from the original Arabic novel, the English version “The Yacoubian Building”, and the Swedish translated version “Yacoubians Hus”. The essential principle of my work in this section is to make a survey that consists of the most deeply-rooted and original cultural words in the whole novel. The particular framework of the present study, therefore, draws upon a prior choice of the way cultural words are used in the novel context and of the ways in which translators can render both in situations and the language usage itself, as well as the comparison between the two-version translations. Another qualified aspect of these selective cultural words is that they are not restricted only to *Imarat Yaqubyan*; they can be familiar in many other literary works. For these reasons I have selected my study material. The second step is my attempt to organize them according to Newmark’s Cultural categories. The cultural words of the novel cover four categories: Material culture, Social culture, Organizations and Gestures and Habits. The cultural words are organized in **33** Tables.

3.3 Function of Tables

My basic study aims, analyses and comparisons, required comprehensive origination for the data I had collected in the three languages. The number of tables involved in my analytic process is **33**; all are in **Appendix B**. The tables contain selective cultural words. The divisions of the table entries are provided with the following abbreviations:

Ar.	Arabic
Eng.	English
Sw.	Swedish
Ar. SL.	Arabic Source Language
Eng. TL.	English Target Language
Sw. TL.	Swedish Target Language
E. S.	Strategy of the English Translation
S. S.	Strategy of the Swedish Translation
p. (-)	Page (set according to the cultural words occurrence)

The next step is to assign a table for every cultural subcategory; and then give every excerpt a serial number. For example in **A.1.6**, **A** stands for the language, the number in the middle stands for the **Table number**, and the third number stands for the **Excerpt number**. Giving each excerpt a serial number provides the advantage of being able to refer to any excerpt in the analysis process with brief details.

Official Equivalent (OE)			
SL oriented	Retention (R)	Specification (S)	Direct Translation (D)
	Complete	Explication (SE)	Calque (DC)
	Marked (RM)	Addition (SA)	Shifted (DS)
	Unmarked (RU)		
	TL adjust (RA)		
TL oriented	Generalization (G)	Substitution (S)	Omission (O)
	Hyponymy (H)	Cultural (SC)	
	Other	Transcultural ECR	
		TL ECR	
		Paraphrase (P)	
		Sense transfer (SP)	
		Situational (SS)	

Figure 2: Abbreviations of Translation Strategies

Some of the abbreviations of the translation strategies are quoted from Pedersen (2007b: 301) (see **figure 1**), and for the purpose of my study I have followed his lead in setting the abbreviations for the strategies I need (see **Figure 2**). The analysis and the comparison are based on the table contents. The systemic table division which I have devised for my study can be used sufficiently for several purposes. For example it allows the user to trace the translation of certain cultural words or phrases and to follow Pedersen SL and TL oriented and translation strategies that have been applied. I set Arabic Transliteration System by writing the Arabic materials in English letters according to Hatim's transliteration in his book "Communication across Cultures" Hatim (1997) (see **Appendix A**). The Arabic quotations of the original novel are listed in cultural words tables under the Arabic source language entry

4. Cultural Words Analyses

This novel is a great challenge to all people handling literature and it contains a rich and vast quantity of words that could really be understood and interpreted to any human being's mentality. Furthermore, it is an interesting task to those who are involved in anthropology as well. It does not only represent the Egyptian society but almost all global societies.

4.1 Material Culture

4.1.1 Dress and Cloths

The Islamic dress represents a distinguished feature in the Arabic society where the religious aspect receives sharp attention. It really takes a great deal of the Arabic culture and becomes an inseparable feature of Arabic traditions. **Table 1** lists several kinds of Islamic Dresses that occur in the novel. The context of the novel contains several situations dealing with the Muslim woman's in Arabic *al-hijab*, "veil" in English and "slöjan" in Swedish. The word *hijab* as stated in the online Oxford dictionary (2011) means: "a head covering worn in public by some Muslim women the religious code governs the wearing of the hijab".

In **A.1.1** the plural form of the *hijab* is rendered in **E.1.1** as "headscarves" and in **S.1.1** as "huvuddukar". Both English and Swedish versions translators followed Direct Translation. Three cases of Retention strategy are recorded for this word in the Swedish version in **S.1.3**, **S.1.6** and **S.1.8**. In **E.1.2** the English TL version is more accurate in presenting the religious sense, while the Swedish TL translator chose the TL oriented Generalization strategy in **S.1.2** by using the adverb "allvar" which means "serious". What supports this choice is a statement in the Oxford Encyclopedia of the Modern Islamic World "the veil for woman was regarded as a sign of respectability and high status" (1995, Vol.2: 108). In **A.1.4** the adjective *al-muhajaba*, i.e. a woman who wears *hijab*, is rendered directly regardless of the grammatical shift. Alternatively, it will be more accurate to use the verbal adjective "veiled woman" which corresponds to the Swedish verb "beslöja" as it is listed in **S.1.4**. Excerpt **A.1.8** is a book title that is rendered into English in **E.1.8** by Direct Translation as *Dress Modestly Lest Ye Be Judged*. The Swedish version translator presents this word in **S.1.8** in Direct Translation as well as in Marked Retention *Al-hijab qabla l-hisab*. Excerpt **A.1.9** speaks about a woman who covers her head, but in **E.1.9** and **S.1.9** the description is more specific as it identifies that the woman in fact covers "her hair" and that is what is called Explicated Specification. *Al-munaqaba* is the woman who wears a religious face cover called *al-niqab*, which is according to online Oxford Dictionary (2011) definition is: "a veil worn by some Muslims in public, covering all of the face apart from the eyes". Excerpt **E.1.10** is quite fair directly rendered, although adding the adverb "helt" i.e. "totally" in **S.1.10** gives the accurate image.

Table 2 shows the traditional Dress that distinguishes Egyptian people. What makes it a distinguished cultural aspect is that it is only seen in Egypt. In excerpt **A.2.1** the word *jilbab* and in **E.2.2** "gallabiya", which it is defined in English version glossary as "a full-length gown closed in front, the traditional dress worn by many Egyptians" (Al Aswany 2007: 249). The novel context refers to several situations where the *jilbab* is worn by the poor novel characters like in **A.2.1**, **A.2.2**, and **A.2.4**. The item of clothes mentioned in those above-mentioned excerpts *jilbab* belongs to standard modern Arabic, but its unmarked correspondences in English and in Swedish is retained in local Arabic dialect, which is because the cultural word is a folk dress *gallabiya*. *Gallabiya* is not a loan word and has no trace; neither in English nor in Swedish dictionaries, as far as I look it up. However, it is inflected for grammatical number as singular "gallabiya" as in **E.2.2** and **S.2.5** and plural "gallabiyas" as in **E.2.6** and "galabiyor" as in **S.2.6**. What is clear in this aspect is that it is a familiar word and it is findable in English and Swedish texts when it is Googled. So the pragmatic¹ factor emerges in this respect.

¹ Pragmatics: The domain of Intentionality or the Purposes for which utterances are used in the real contexts (Hatim, 1997: 221)

A.2.3 refers to *badlatuhu al-sha'abiya* i.e. “people’s suit”, in **E.2.3** this phrase is translated directly. Moreover it received a detailed and historical definition in the English glossary. Whereas in **S.2.3** the translator just replaces the word *al-sha'abiya* i.e. “people” with the adjective “billig” i.e. “cheap” and by this step the applied Hyponymy strategy which is not an accurate translation as this suit represents a socialist community.

4.1.2 Drinks and Foods

4.1.2.1 Drinks

In his demonstration on translating cultural words, Newmark distinguishes “Universal Words” as being common in all cultures. As it is stated; “Universal words such as ‘breakfast’, ‘embrace’, and ‘pile’ often cover the universal function, but not the cultural description of the referent” (Newmark 1988a: 94). What most distinguishes these universal words is that there are no complications in the translation process.

Newmark’s definition of universal words can be applied on “coffee”. There is nothing more universal than coffee across the world and according to Newmark’s estimation on rendering this kind of word it is supposed to be non-problematic. That seems to be true in rendering *qahwa* in excerpt **A.3.1**, in **Table 3**, as it is rendered directly in **E.3.1** and **S.3.1**. But if we consider the word “coffee” as a universal word, the variety in cultures here is the kind of traditional coffee that is popular in Egypt, in particular, and in most Arabic countries, in general, and that is the “Turkish coffee”. Both versions translators were aware of this fact which is why both of them used Specification strategy and added the word Turkish just to make sure that it is the prevailed kind of coffee. The Specification strategy is obvious in excerpts **E.3.6** and **S.3.6** as well as in **E.3.7** except that the “Turkish” is not added in **S.3.7** as the novel context is referring to a cup of coffee served to Zaki bey who was suffering of a headache. The excerpts **A.3.2** and **A.3.3** are about alcoholic drinks such as *Weski* and *Brandi* which are already calques from western culture so Direct Translation is quite recognizable. *Al-Hashish*, as in the online Oxford Dictionary (2011), is “powdered hemp leaves” and in the online Svenska Akademiens ordlista² (2011: 352) “haschish” is “rusmedel av indiska hampa”. In this case it would be an originated Arabic Calque. The word “tea”, in Arabic *al-shai*, is another universal word but the cultural Egyptian individuality is in serving the tea. The excerpt **A.3.5** the word *kubayn* which means “two cups” but in **E.3.5** it is two glasses and **S.3.5** it is “Två glas”. In the context the tea is serviced in Sheikh Shaker humble apartment in a folk area where people used to drink tea in glasses not in cups. This Explication strategy is clear in excerpt **S.3.9**, a scene in folk coffee shop; the translator adds the word “ett glas”, although it does not exist in the original text. But in **A.3.10** the scene is in a middle-class small coffee shop and the item is in standard modern Arabic so the translation of Arabic *kup* is supposed to be cup and that is true in excerpt **S.3.10**.

4.1.2.2 Food

The food category has a long history of representing the culture of any country and the strategy of Retention by all means is the prevailing way to present this specialty in both translated versions. Newmark describes the food category as “Food is for many the most sensitive and important expression of national culture” (Newmark 1988a: 97).

² Swedish Academy dictionary.

Table 4 shows the dishes that mostly attract attention in the novel. The dish mentioned in **A.4.1** *basbusa* is, as mentioned in the English version glossary, “baked semolina soaked in syrup” (Al Aswany 2007: 248). The case in this excerpt is that the Arabic novel context has no clue that this word was meant to be a dish, except of course to SL reader, and this ambiguity is transferred to both English and Swedish translations.

A.4.2 is speaking about a popular dish in Egypt and the Levant. This dish *mulukhiya* is coined, as in the SL text, with the verb “cooked” in English and “har kokat” in Swedish. Consequently, from the translations the TL readers know that *mulukhiya* is some sort of dish, but the English version readers have the privilege of reading an explanation of it in the glossary. **A.4.3** is a dish *mazza*, **E.4.3**, the generic dish “hors d’œuvre” as Newmark recommends to be “hold out” (Newmark 1988a: 97), it is rendered as French calque and not directly so it would be “salad mixture”. As for the excerpt **A.4.4** the calque *kabab* that is familiar in both TL cultures in online Oxford dictionary (2011) “kebab a dish of pieces of meat, fish or vegetables roasted or grilled on a skewer or spit”. The “kebab” is listed in online Svenska Akademiens ordlista as “orientalisk rätt av grillat lammkött” (2011: 428).

4.1.3 Furniture

The furniture category of the novel contains almost the same universal words that are common in the whole world like bed or chair which have been translated directly. The only furniture that is unique in Egypt and that is mentioned in **A.5.1**, as in **Table 5** is the *Tabliya* which is a round, low dining table used by the folk class and people in the countryside where family members gather around it and sit on the floor with no need for chairs. If we applied Newmark’s Componential Analysis (Newmark 1988a: 114), this piece of furniture sense components would be as in **E.5.1** a low and round table and in **S.5.1** only the feature of being a low table. The addition of the Specification strategy is needed in both translations to cover the aspect related to this word.

4.1.4 Geographical Names

In this category the context in this novel is of limited effect on the translation process. Retention strategy is the straightest way in rendering geographical street names, towns and areas, and Direct Translation for universal words used in this category like “street” or “square” because it could be utilized as a guide to reach the sought places in Cairo for the foreign visitor.

As **Table 6** shows and it is applicable in **A.6.1**, **A.6.5** and **A.6.8** the Arabic word *shari* شاري is rendered in **E.6.1** into its English lexical correspondence “Street” and in **S.6.1** into Swedish “gatan” except in **E.6.8** where the English Version adds a definition of *Tal* تال *alat Harb* Street in the glossary. In fact this street is involved in an address of the young man Taha who lives in Yacoubian building as he sent and received letters into this address:

Eng. (P.78) <i>To Taha Muhammad el Shazli, Citizen Yacoubian Building 34, Talaat Harb Street, Cairo</i>	Swed. (P.97) <i>Medborgaren Taha Muhammad al- Shadhili, Yacoubians Hus Talat Harb-gatan 34, Kairo</i>
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In **E.6.2** the word “Square” is the lexical meaning of the Arabic *Midan*, but in **S.6.2** the translator chooses the Unmarked Retention and that could be useful as it unites the information about places in Cairo between the SL reader and the TL reader.

But we notice in **A.6.10** that the Swedish version translator does not use Retention as in **S.6.2**, instead he follows Direct Translation by replacing the word “torget” for *Midan*, that, in my consideration, is due to the degree of popularity of the place as *midan al-tahreer* in **A.6.9** which is the well-known square especially in 2011 when it became a symbol of the Egyptian people's revolution on Jan. 25th, 2011.

The excerpt **A.6.3** *wist al-balad* semantically means “town center”, as we notice in **E.6.3** and in **E.6.6** the word “downtown” is familiar in English and that fact covers also the excerpt **S.6.3** as the word “*innerstan*” is familiar in Swedish. But in **S.6.6** the translator combined between two strategies; first Unmarked Retention by retaining *wist al-balad* as it is in SL text, and the second strategy is Cultural Substitution by using “*innerstan*”.

In **A.6.4** the word *madina*, i.e. city, is rendered by Unmarked Retention in both English and Swedish translations. In the English context comes the word area, and in the Swedish context comes the word “*stadsdelar*” so the TL would understand that *madina* is a word that is related to districts.

In **S.6.6** the translator combined between two strategies, the first is Unmarked Retention by rendering the Arabic *wisT al-balad*, i.e. center of the city, and the second strategy is the Cultural Substitution by using the Swedish “*innerstan*”. The Additional Specification strategy is quite clear in excerpt **A.6.10** as the words district in English and “*området*” in Swedish are added each on their texts.

4.1.5 Measurement

The unit of measurement, in **Table 7**, and also mentioned in **A.7.1** to indicate the area of agriculture land is *faddan*. The strategy followed in rendering this unit is Unmarked Strategy, but still the context in which this word has occurred makes it explicable, as well as the translator of the English version listed its definition in his glossary as “Faddan: a unit of land measurement equal to slightly more than an acre”(Al Aswany 2007: 249).

4.2. Social Culture-Work and Leisure

Newmark regarding this category separates between “denotative and connotative problem in translation”³ (Newmark 1988a: 98). In this case there is no problem in the translation process and the direct translation is efficient for this category.

4.2.1 Work and Jobs

Table 8 shows Jobs Titles. The first three excerpts are rendered directly. In **A.8.1** *muwazaf* is a universal one word job title. *Haris iqar* in **A.8.2** and *bawwab* in **A.8.3** are titles for the same job but the first is in standard Arabic and the second is in Egyptian dialect, so both translators directly followed their lexical correspondences. Excerpt **A.8.4** refers to *ishtaghala fi al-fael* daily-waged construction worker which directly conveyed regardless of the shift in grammar in **S.8.4**; however **E.8.4** ignores the work field.

³ *Connotation: Additional meanings which a lexical item acquires beyond its primary, referential meaning, e.g. notorious means ‘famous’ but with negative connotations. Denotations, on the other hand, cover the dictionary, contextless meaning of a given lexical item (Hatim, 1997: 214).*

4.3. Social Organization-Political and Administrative

It is really a comprehensive sector that includes organizations, customs, activities, procedures, and concepts from political, administrative, religious and artistic approaches.

4.3.1 Concepts / Islamic Concepts

4.3.1.1 *Halal*

Halal and *Haram* are two coined words that totally contrast and are widely used in Muslim societies and pragmatically utilized in Standard Arabic and in dialect; literally and figuratively. The term *Halal* in particular is known in western societies where Muslims live as minorities, as the label *Halal* is found on their allowed foods. According to online Oxford Dictionary (2011) “The Qur’an term *halal* denotes that which is lawful and allowed”. In the several occasions in **Table 9** on which that word occurs in the English versions. Its translation involves Hyponymy strategy; it is rendered into “right” in **E.9.1**, “honest” in **E.9.3** and even “okay” in **E.9.6**. All of these choices are governed by the novel context; however these translations do not hold their SL original religious appearances.

4.3.1.2 *Haram*

Table 10 shows the translations of *Haram*, the word for Islamic taboo. In English it is replaced by the Hyponymy “wrong” in **E.10.1** and “synd” in **S.10.1**, i.e. “sin” which is meant to be adultery. In **A.10.2** expresses a figurative use of *haram* literally it says “*Haram* upon you” but figuratively it expresses blaming as in **E.10.2**, **E.10.8** and **S.10.8**.

4.3.1.3 *Jihad*

According to Oxford Encyclopedia of the Modern Islamic World *al-jihad* is “a struggle against one’s evil inclinations or exertion for the sake of Islam” and “an armed struggle against the unbelievers” (1995, Vol.2: 369). *Jihad* is a word that became a loan word that entered into the English and Swedish vocabulary and dictionaries. As it is stated in online Oxford Dictionary (2011), it originates “from Arabic *jihad*, literally 'effort', expressing, in Muslim thought, struggle on behalf of God and Islam”. In online Svenska Akademiens ordlista⁴ (2011: 400) the word *Jihad* means “islam heliga kamp”. It occurs in several occasions in the novel, as shown in **Table 11**, and at time of the novel events, it is directed against the Egyptian governing regime. The English version translator chose the verb “to struggle” in **E.11.1** and in **E.11.4**. The Swedish version translator chose the verb “att sträva” i.e. “to seek” in **S.11.1** and “att kämpa” i.e. “to struggle” in **S.11.4**, as the word *Jihad* meant in these a confrontation against the political regime at the time of the novel. For this reason it is rendered into “struggle” in the above mentioned excerpts. “To struggle” in **E.11.6**, as well as “the struggle” in **E.11.7**, are followed in novel context by the phrase “military operation”. In **S.11.5** the word *jihad*, in fact is replaced by the word “ansträngning” sheds more light on the meaning to the TL reader, as it is stated. In accordance with the Oxford Encyclopedia of the Modern Islamic World the greater *jihad* “Today often used without any religious connotation, its meaning is more or less equivalent to the English word *crusade*” (1995, Vol.2 370). In both of the translated versions the Direct Calque strategy is the prevailing translation method. It is worth mentioned that the English version contains a detailed explanation of “gihad”.

⁴“Jihad” is not listed in Svenska Akademiens ordlista that was issued in 1997.

4.3.2 Words and Expressions in French

The influence of the French language on the Egyptian society is so clear; Richard Jacquemond refers to the influence of the French language on Egypt in particular, he points out:

English and French, each with its zone of influence which maps very precisely, even today, onto former colonial partitions: French in Lebanon, Syria and the Maghreb, English in Iraq, Jordan and the Arabian Peninsula. Egypt is a special case, in that the British occupation, from 1882, did not stop the continuation of a certain French influence (Jacquemond 2004: 125).

That French influence is extended to the conversations of *Imarat Yaqubyan* characters. *Zacki Bey el Dessouki*, one of the novel main characters, belongs to the rich aristocratic class before the Egyptian Revolution of 1952, he studied engineering in Paris, and so many French expressions interfere with his speech, as shown in **Table 12**.

This French overlap is conveyed directly to both translations. **A.12.1** *be al-faransya* the explanations that the author states in Arabic “in French” or as **A.12.2** and **A.12.6** *qal be al-faransya* i.e. “as Zacki Bey said in French” as well as in **A.12.9** *Saha be al-faransya* i.e. “cried in French”. All of these indirect speeches are translated directly into English and into Swedish. Some of the French phrases are already retained in Arabic in the original text, for example the **A.12.3** is composed first of the French expression [chez nous] in Arabic retention, it is the name of a coffee shop, followed by the original French and at last with the explanation of its meaning in Arabic. In **E.12.3** only the original French and in **S.12.3** the French phrase as well as its meaning is directly rendered. **A.12.5** is another kind of combination, first *Sabah al-khair*, the Arabic expression for “good morning”, accompanied by its French lexical correspondent. In **E.12.5** and **S.12.5** *Sabah al-khair* is directly rendered into English and into Swedish followed by the French lexical correspondent “Bon jour”. That method is applied also in **A.12.8** and in **E.12.8** where only the French phrase exists. To go through the novel the SL reader comes across several French expressions some of them are first in French, translated in Arabic and then written in French like in **A.12.3** and **A.12.5**. In this case they would be Direct Calque, or the phrase in Arabic followed by the expression in French as in **A.12.8**. Excerpts **A.12.10** and **A.12.11** are stanzas of two songs of French legend Edith Piaf that are translated into Arabic, and corresponding versions contain the original French scripts.

4.3.3 Institutions

Institutions, as shown in **Table 13**, have their own formal titles as in **A.13.1** that literally state; “The College of police” but a simple check on its formal website shows that the title “Police Academy”⁵ is its official correspondence in English. That covers also excerpt **A.13.2**⁶. The “riot police” the meaning of the phrase in **S.13.3** is an Explication of the task that Central Security forces undertakes in the novel context. **A.13.4** concerns rendering a recognized Egyptian bank which has already an official English title as “National Bank of Egypt”⁷, as it is kept in **E.13.4** by Retention strategy, while Hyponymy is the used strategy to render *Ahli*, which means “people”, into “Kooperativa” i.e. cooperative. The title of the newspaper *Luker* in **A.13.5** i.e. “Cairo”, is the Retention of the French “Le Caire” into which is back retained in **E.13.5** and **S.13.5**.

⁵<http://www.moiegypt.gov.eg/Arabic/Departments+Sites/Police+Academy>[Accessed 2011]

⁶<http://www.feps.eun.eg/>[Accessed 2011]

⁷ <http://www.nbe.com.eg/>[Accessed 2011]

4.3.4 Marriage Contract

Marriage validity in Arabic legislations is based essentially on fundamental legislations and financial obligations that should be documented in a formal contract. One of these is to define the dowry amount which has no correspondence in European civil marriage contract, as shown in **Table 14**. The excerpt in **A.14.1** *Mahr* is an item in a marriage contract between *Hajj Azzam*, the aged millionaire, and Souad the poor divorced working girl who struggle in life to support her child. It is indeed an unequal marriage based on many mutual interests that are far away from love. Nevertheless, whatever reasons are behind that marriage it is a legal marriage based on valid contract. The word *mahr* in **A.14.1** is rendered into “bride price” in **E.14.1**. The concept of *Mahr* is explained in Oxford Encyclopedia of the Modern Islamic World:

The marriage contract usually stipulated the *mahr*, an amount of money or property that must be given by prospective husband in order legally to validate the marriage. The *mahr* may be given all at once or may be divided into two parts, one to be paid before consummation and the other stipulated for future payment in the event of divorce or death. Ideally and by law the *mahr* is intended as a gift to the bride from her husband for a purpose of her choice, whether to furnish her marital home or to establish her financial independence (1995, Vol. 3: 51).

“Dowry” is a lexical correspondent for the Arabic *mahr* and it can be located in any Arabic-English dictionary or in certified translated marriage contracts. The Swedish version translator chooses the lexical equivalence “hemgift” i.e. “home present”, as for instance is stated in the Arabic-Swedish dictionary “Michaels Lexikon” (Michael 2006: 691). Their translation of *mahr* or *al-sadaq*, in the Qur’an translation Arberry is “dowry” (Arberry 1980: 100), and in the Swedish translation “koranens budskap Knut” is “brudgåva” (Bernström 2000: 97) i.e. “bride present” as well as it occurs in the Swedish marriages contracts that are issued from the Islamiska Förbundet in Sweden. Excerpts **A.14.2** and **A.14.3** are referring to the delayed part of *al-sadaq*, i.e. the “dowry” which is paid by the husband in case of divorce or from the inheritance in case the husband dies. *Al-nafaqa* in **A.14.4** corresponds to the legal term “alimony” in the Personal statute law. It is rendered by using Paraphrased strategy into “supported money” in **E.14.4**. In **S.14.4** this term is directly rendered into its legal Swedish correspondent “Underhållet”.

4.3.5 Material Status of Woman

The word *Harem* in **A.15.1** and **A.15.2** is an Arabic original loan word in English and according to online Oxford Dictionary (2011), it refers to “the wives (or concubines) of a polygamous man” and in online Svenska Akademiens ordlista is “kvinnorna i månggift Muslims Hus” (2011: 342). Although not retained as a Calque, but is rendered directly in both translations, **A.15.3** refers to the word *bakr* i.e. “virgin” as in **E.15.3** and “oskuld” in **S.15.3**. The virginity as a concept which strictly prevails in the Arabic society and its translation strategy in both versions is Direct. **A.15.4** the word *bint* literally means “girl” but it can be concluded from the novel context that it means “virgin”, so the translation in **E.15.4** is more specific than the original text, in **S.15.4** it is directly rendered but still is quite explicable.

The issue of translating polygamous marriages that relate to the Islamic legislation has been a pontifical translation misunderstanding for the TL reader. In the novel context the polygamist *Hagg Azzam* did not take the permission of his first and current wife to have a co-wife. *Zawjatuhu al-ola* and *zawajihhi al-thani* i.e. the first and the second wife in **A.15.5** is rendered directly in **E.15.5** and yet its translation gives the impression to the TL reader that his ex-wife does not know about his second marriage. That is applied likewise on “his first wife did not know also that he was married with another”. Meant by the one word *al-thayib* in **A.15.7** is the woman who is previously married and for

the time being either divorced or widowed i.e. not a virgin, and this term is rendered by Specification/Explicitation in **E.15.7** and **S.15.7** because it has no one word lexical correspondence.

4.3.6 Metaphor

In this category I attempt to select the frequently-used metaphors in the Egyptian society as shown in **Table 16** and sort them into types of metaphors which I have mentioned in Section **2.4** of this study.

The metaphoric image of **A.16.1** represents an image of a mother who bends her back over her two sons. This is a common-stock metaphor in Arabic society and it is in standard Arabic. Although paraphrased by using the verb “to devote” in **E.16.1** yet it seems to be sensible to embody the motherhood commitment. In **S.16.1** the Swedish verb “att uppfostra” i.e. “to bring up” does not cover the whole image of devoted maternity in the original metaphor. In both translations the metaphor image is converting to a sense. The slang metaphor in **A.16.2** expresses heavy responsibilities and its vague literal translation is “there is a pile of flesh on my neck”. It is inevitable to seek another translation strategy than direct to convey the image of a person who supports a large family and many children of his own, so “parcel of children”, although not identical image but it is a reasonable cultural substantial which gives the same SL sense of abundance. In **S.16.2** the Generalization strategy removes any obvious existence of metaphor in the phrase “with heavy family obligations”, unless we consider “heavy” as a dead metaphor. The spectator of the Egyptian’s movies and series often hears someone mocking or a suspecting woman by calling her *khadra al-sharefa* i.e. “the honest woman khadra” as it is rendered directly in **S.16.3**. In the novel context this metaphor is directed to Buthaina, the poor working girl who fights back her employees’ harassments. In **E.16.3** this metaphor is retained, but in corresponding to this Retention the translator presented a definition in his translation glossary.

The metaphor *Halawat ruh* in **A.16.4** is literally translated into “the sweetness of the soul”, but the actual meaning of it is far from this literal translation. This cliché metaphor is used to describe the following situation, a person on his death bed who suddenly becomes vital as if his strength will come back to him and all around him think that he will not die, that awakening does not last long and he/she dies. This moment of awakening can be described as the drive of survival. This metaphor occurs in the novel text as an old man is telling his friends about the strong sex drive which draped him recently, so his friends explain his situation by this metaphor. According to the above-mentioned details it is clear that translation in **E.16.4** gives only partial sense of the metaphor. As for **S.16.4**, it literally means “It is a pleasure that will soon be history” and it is a metaphoric phrase that contains part of the SL sense, but with another image, and the word history has produced a dead metaphor.

The stock metaphor in **A.16.5** simply means “to look like the moon”, lexically it is problem-free and translated as *zay* into “look like” and *qamar* into “moon” as it is the very universal word, as there is only one moon for our planet. What is non-universal is the sense of moon and what it is stands for in the earthly cultures. The direct translation would be ambiguous, for in the western cultures, generally-speaking, the moon stands for gloomy, wilderness and even evil while in Middle Eastern cultures the full moon expresses the perfect beauty and the new moon dates the Islamic calendar and fests. This contrast in moon background concepts led the English version translator to use familiar beauty expressions in **E.16.5.1** and **E.16.5.2** with no mention of the “moon”, so in this case no image is reproduced, while in **S.16.5.1** and **S.16.5.2** the translator adds the adjective “vackar som en måne” i.e. “beautiful like a moon” which indicates that the moon is a symbol of beauty in Arabic culture.

To describe someone with this stock metaphor as *nabahu azraq* i.e. “his fang is blue” as in excerpt **A.16.6** from the Arabic local outlook forms a warning against that person who is capable of committing fatal harm exactly like the snake which bites its prey. Only those who know the Arabic language would get the message of image. The translation in **E.16.6** limited the danger of novel character *Al Fouli*, the mistrusted business man to whom this metaphor is directed at him, by using generalization strategy in **E.16.6** “He’s cunning”. In **S.16.6** the feature of biting is reproduced.

The imam in Friday Prayers, which are offered in congregation, urges the attendants to deliver their souls irreversibly from the pleasures of this world and to devote themselves to sacrifice for the sake of God by, as mentioned in **A.16.7** *Taliq hathihi al-donya thalathan* i.e. “to divorce this world three times”. The element “three” sounds strange and needs explanation, and this explanation has its legal foundation in The Oxford Encyclopedia of the Modern Islamic World:

A man is entitled to repudiate his wife without cause in *talaq* divorce, by which a man repeats the formula “I divorce you” three times before witnesses, constituting a formal termination of the marriage relationship (1995, Vol.3: 51).

The verb “divorce” gives semantically the meaning of separation in **E.16.7**, so the sense and the image is understandable, but in **S.16.7** the paraphrased translation “Take triple distances from this world” the number three element still exists but no trace for the verb “to divorce”.

Excerpt **A.16.8** is speaking about *Al-Si’idis* as stated in English version glossary who are “upper Egyptian” (Al Aswany 2007: 251). They ironically get the reputation of being not witty enough. The Arabic metaphor in the above-mentioned excerpt concerning this feature literally means “you *Si’idi*, your brain is locked”. In **E.16.8** this metaphor is replaced by English Cultural Substitution that contains the word “plank”, according to The Advanced Learner’s Dictionary (1963: 738) is “long, flat piece of timber, 2 to 6 inches thick, 9 or more inches wide”. By this procedure the translator changes the metaphoric image, but keeps the sense of having a similar mental ability to a piece of wood. In **S.16.8** the translation is free of metaphor and contains the adjective “slow-minded”.

Excerpt **A.16.9** *jas nabaD* literally means “pulse checking”, figuratively means testing the opposite party reaction. This universal metaphor in novel context is utilized as an overture of business negotiation between two businessmen. In **E.16.9** it is directly translated as this expression is pragmatically familiar in English. In **S.16.9** the translator adds explication “people know each other by pulse”. Both translations reproduce SL image and sense.

The cliché metaphor in **A.16.10** describes cruel people and in the novel context they are meant to be the official staff who savagely tortured Taha the political prisoner as they are described as *awlaysa ladayhum tharat min raHma*. Excerpt **E.16.10** “Wouldn’t they have an atom of mercy” directly conveys the image and the sense of the cliché SL metaphor. That explanation also goes to excerpt **S.16.10**.

A.16.11 involves *takahrab aljaw* i.e. “electrified atmosphere” as expression of tension in business appointed between two disagreed parties. The paraphrased word “tense” is a good choice to convey the metaphor sense. The word “laddad” i.e. “loaded” in **S.16.10** produces is closer image.

4.3.7 Quotes and Sayings in Dialects

A great deal of *Imarat Yaqubyan* novel context is composed of Egyptian dialect of which the metaphoric quotes and even every day conversations which are spontaneously said by all society classes, as shown in **Table 17**.

Excerpt **A.17.1** states *wa Hyati* and in English directly “I adjure you by my life”, it is often said when adjuring or asking someone close, this sense is conveyed by Cultural Substitution strategy in **E.17.1** and **S.17.1**. Excerpt **A.17.2** is what Newmark names “animal metaphors” (Newmark 1988b: 88) which basically involves utilizing the most appealing feature of animals to describe a person or object. In the Egyptian dialect, *arnab*, the rabbit is a figure of speech of one million in money currency whether it could be pounds or dollars. In **E.17.2** and **S.17.2** the Direct translation is fairly capable of conveying the sense with the aid of the followed phrase that the already-existing context explains the purpose of the metaphor.

Al-jin al-azraq i.e. “blue jinni” in **A.17.3** is a stock metaphor used to call someone who is skillful, cunning and capable of undertaking hard tasks. In **E.17.3** the “devil” is a Cultural Substitution that holds the same image and sense, while in **S.17.3** it is directly translated, and when reading the phrase that contains this metaphor its purpose is assumed by the TL reader.

The quotation in **A.17.4** *Al-badi aZlam*, well-known traditionally, originated from the code of Hammurabi, King of Babylon in Mesopotamia. Its first part is a universal quote but it is not mentioned in the novel. It states: “An eye for an eye and a tooth for a tooth”. The mentioned part is pragmatically used in dialect and in standard modern Arabic. Literally, it states that “the starter is more unjust” and its explanation is confusing even for the Arabic native speaker due to its language syntax. This metaphor is used usually on the one who starts with evil will and receives severer punishment. Neither **E.17.4** is an accurate translation nor the expression in **S.17.4** “to blame himself” they only generate the quotation.

Excerpt **A.17.5** *ruh ummak* is pure Egyptian slang which literally means “your mom’s soul” and figuratively “mom’s spoiled boy”. In general it is a universal metaphor used for irony purpose so translating it into English cultural correspondent is a sound procedure. In Swedish there is also the Cultural Correspondent that the translator used like the old Swedish “Gullgosse” in **A.17.5.2** which means “darling”.

When the cultural metaphor in **A.17.6** *ana kilmiti ala raqabti* is translated directly; its image and sense would be vague to TL reader as it shows here “my word is on my neck”. The illegible choice for the translator would be rendering it to Cultural Substitution “I stand by my word”, so both translations reproduce similar sense to the original metaphor but with different image. To adjure someone with bread and salt as stated in **A.17.7**, *Wa Hyat al-ish wa al-malh*, is a familiar saying in Egyptian society as the bread and salt can be a symbol for love, friendship and brotherhood. In both excerpts **E.17.7** and **S.17.7** these symbols have been reproduced with specification in English “we’ve eaten together” and in Swedish “we share”.

The metaphoric saying in **A.17.8** *Bilu wa ishrab mayuto* covers all kind of formal papers or contacts, and in the novel context it is a bank check in particular, instead of saying that paper is worthless the novel character Hatim says “add water to it and drink it”. In **E.17.8** the translator directly conveys the metaphoric image directly, although he uses the verb “boil”, but the sense of worthlessness is obvious. In **S.17.8** the translator used a cultural Substitution related to paper by stating: “maybe you can use it to confetti”.

In **A.17.9** *Kul shay’ qesma wa naseeb*, the belief in fate justifies many of the novel events, ill-fated Souad’s husband death in Iraq, Abdu’s limited share of education, and Souad’s divorce. The translator of the English version spreads three slightly different quote translations over the three varieties in contextual situations in **E.17.9.1**, **E.17.9.2**, and **E.17.9.3** in spite of the unchangeable original quote. The translator in the Swedish version follows the same procedure except in **S.17.9.1**, **S.17.9.2** and

S.17.9.3. In three contextual situations this threat is delivered in **A.17.10**, *ana Ha awadekum fi siteen dahya*, i.e. “I will take you to sixty catastrophes”. In the three correspondent English translations in **E.17.10.1**, **E.17.10.2** and **E.17.10.3** “the hell” is the Cultural Substitution the same sense but another image. That goes also in Swedish translations in **S.17.10.1**, **S.17.10.2** and **S.17.10.3** as the sense of “hell” is mentioned. **A.17.11** literary says “after he became an old man with gray hair they bring him back to school”. The English Cultural Substitution in **E.17.11** is clear with the metaphor sense, and so is the one in **S.17.11** which means “When one is big and long, the school bunk would be too small for him”.

4.3.8 Relations

5.3.8.1 Love Relationships

Love and relationships constitute an essential part of the human experiences, and no doubt it is a universal sector but the assortments lie in terms of endearment with love significant, as shown in **Table 18**.

The Arabic word *habib* means in English “lover” and in Swedish “älskare”. It is a universal word and lover can be called “sweetheart” as in **E.18.1**, although it is replaced by its Cultural Substitution but the message is delivered to the TL reader. In excerpt **S.18.1** the translator chooses the word “pojkvän” i.e. “boyfriend” and by using this word he gives his translation Western dimensions that did not exist basically; neither in the novel context nor in the Arabic cultural details. To call someone *ya habibi* i.e. “you my lover” as in **A.18.2** is absolutely common between lovers, married couples and even just to be kind to someone, but *habibi* in **A.18.3** is not meant to be something related to love, it could be addressed to anybody because it simply means my “fellow” or “pal” and also “lad” as in cultural substitution excerpt **E.18.3**.

5.3.8.2 Relatives Bonds and Kinship

Table 19 includes selective labels for degrees of kinships which, although universal, still form a potential source of translation confusions.

Culturally, to call a stranger a “brother” as in *ya akh* in **A.19.1** could be for many reasons. Either he does not know his name or may be to show respect, this intention is more exposed in **E.19.1**, while in **S.19.1** the Direct translation is vague in delivering this cultural sense. The degree of kinship could hold different appellations, as the word “Uncle” means the brother of one’s father or mother, while in Arabic there are two separated words consecutively “*am*” i.e. father’s brother and “*khal*” i.e. mother’s brother, and so is the case in Swedish “farbror” and “morbror”. Excerpt **A.19.2** contains these two Relative bonds as well as “father”, and **E.19.2** contains “father” and “uncle” that stand for the two bonds and the same principle is in **S.19.2** as “morbror” is omitted. *am* i.e. “Uncle” in **A.19.3** is just a neighbor to Buthaina which is why it is generalized in **E.19.3** and “khal” in **A.19.4** is used figuratively to address an old person that is why it is replaced by a hyponymy in **S.19.4**.

4.3.9 Religion

Newmark in his cultural taxonomy considers religion as a part of the Organizations category (see Newmark 1988a: 95). But the fact is that religion is common among people who belong to different cultures and languages. By that I mean to say that many people from the Western and Eastern cultures speak different languages but at the same time they share the same religion, so I assume that in this case the cultural elements will not pose problematic hindrances in translation.

4.3.9.1 Christian Terms

Christianity forms an outstanding sector in Egyptian society. Abaskharon is an Egyptian Christian character who frequently uses religious phrases in his daily conversations, as shown in **Table 20**. The translators of both versions adhere mostly to the Direct Translation all along the Christian terms of the original novel text. **A.20.3** is a personal prayer which is translated directly in **E.20.3**, but in **S.20.3** the translator makes some changes on the novel text, and takes parts of “Herrens bön- Fader Vår som är I himmelen” which is stated, for instance, in “Den Svenska Psalm boken med Tillägg” (2010: 1639) i.e. , “The Lord’s prayer, Our Father in heaven”⁸, and substitutes the word “fed” by “vårt dagliga bröd” i.e. “our daily bread”, and the word “glorified” by “Helgat varde ditt namn”. Actually the translator utilizes Direct Translation even on expressions that are not normally used pragmatic, for example the words “Herren” and “Jesus” in **S.20.11** are never occur together and the oath in **S.20.10** typically is never used.

4.3.9.2 Islamic Sciences Terminology

The first Islamic term is the *Hadith* which literally means “speech” but within religious frame it refers in general to “Prophet Muhammad’s words and deeds as well as those of many of the early Muslims” as stated in The Oxford Encyclopedia of the Modern Islamic World (1995, Vol.2: 83). The English version contains a detailed definition in glossary for this term in the glossary. **Table 21** contains the occurrences of this Islamic term in the novel. In **A.21.1** the word *Hadith* occurs in a narrative context and a student is citing a certain *Hadith* coined with Prophet blessing. In excerpts **E.21.2**, **E.21.3** and **E.21.4** the term is Unmarked retained and the ones who are referring to whatever *Hadith* could be men of religion. The Swedish translation for this Islamic term is a Specification of what it refers to. The usual adjectives that normally coined with that term as *al-sharif* in **A.21.2** and *al-Sahih* in **A.21.3** are rendered directly in the correspondent English and Swedish excerpts.

Table 22 contains the translation of the Islamic term *al-faqih* i.e. the Islamic jurisprudence. *Fuqaha*’ in **A.22.1** is the plural of Islamic jurisprudence expert, as specified in **S. 22.1.1**, while in **E.22.1.1** the translator also uses Specification strategy, but with less information. This same word is rendered inversely in the excerpts **E.22.1.2** and **S.22.1.2**. The general trends in rendering the Islamic *al-faqih* in addition to its conjunctions in Swedish and English translation, although direct, still its Swedish correspondent more accurate by the Specification strategy.

The third Islamic term is *shar’ia*. It has a huge legal base and according to online Oxford Dictionary (2011) it is “Islamic canonical law based on the teaching of the Koran and the traditions of the prophet” (2011). To consider its translation in **Table 23**, in the English version the term is rendered directly and in spite of its occurrences in the novel within religious context, but its correspondent translations have no religious aura. In Swedish version it is retained in **S.23.1** and **S.23.3** and Specified Explicitly in **S.23.6** as it is rendered with relation to the Islamic law. *Fatwa* the singular form of the word in plural in **A.23.4** is an Islamic concept that can be defined according to The Oxford Encyclopedia of the Modern Islamic World as “an issue arising about law and religion, explained in answer to questions received about it” (1995, Vol.2: 8). Actually it is a legal opinion from the religion point of view, so that makes it generalized in **E.23.4** and in **S.23.5**.

⁸(Gospel of Matthew, Chapter 6, Verse 9-13)

4.3.10 Titles

Titles are of distinguished indications for cultural appearances. In this sector I attempt to review almost all the recognized titles that are well-known in the Arabic word.

4.3.10.1 Formal Titles

Since the Egyptian revolution in 1952, all the Turkish titles *Pasha*, *Bey* and *Effendi* set by the Ottoman Empire were formally cancelled. Although such titles are no longer valid they are still used and their usage ranges from respect to irony, among strangers and close friends.

The most popular of the Turkish titles is *Pasha* which nowadays is figuratively used to address officials. In excerpts **A.24.4** and **A.24.5**, as shown in **Table 24**, this title refers to a real *Pasha* from the period prior to the Egyptian revolution of 1952. As in **A.24.7** and **A.24.8**, it is addressed to a police officer so logically the English version translator used the cultural substitution “sir” in **E.24.7** and omitted it in **E.24.8** and just translated the first part *sa’adat* directly. In **A.24.9** the *Pasha* is an influential businessman so the title is retained. On the other hand the translator in Swedish version keeps the Direct Calque strategy, and it is singular in **S.24.8** and plural in **S.24.5** and that is due to the term listed in the online Svenska Akademiens ordlista as “Pascha” is a “title för hög ämbetsman i Turkiet m.f.l. länder, person som kräver uppässning av omgivningen” (2011: 673).

The second rank title *Bey* is retained in both English and Swedish versions; there is no clue that it is a title of some sort, but along with reading the novel the reader would figure that. “Afandim” was directed to educated person, but nowadays it is used formally to show respect, exactly as the word “Sir” in **E.24.10**, and Retention in **S.24.10** gives cultural colour.

4.3.10.2 Informal and Social Titles

Table 25 shows the informal and social titles. To call a man or a woman by their son’s or daughter’s name preceded by the word *Abu* i.e. father or *Um* i.e. mother is the very traditional way of addressing people between each other. As in **A.25.1** and **A.25.3** the glossary of the English version gives a sufficient illustration for this that Retention, “Abu Wael, i.e., Father of Wael; it is polite to address a parent by his or her child’s name, preceded by “father of” or “mother of” (Al Aswany 2007: 247). The word *Mu‘alim* in **A.25.2** is given to any employer. This title is used when addressing *Hagg Azzam*, so the translator uses the title that was coined with *Azzam* along the novel context.

4.3.10.3 Islamic Title *hajj*

Hagg in **Table 26** according the English version glossary is a “title of respect to a man who has made the pilgrimage to Mecca” (Al Aswany 2007: 249). The lexical equivalent to *Hajj* in English is “pilgrim” and in Swedish is “pilgrim”. This title is retained whenever it occurs in the novel in both versions. In **E.26.2** the translator formulates the plural form by suffixing the end by –s. In **S.26.2** the translator formulates the plural indication by stating “mellan hajj Azzam och hajj Abu Hamidu” i.e. “between hajj Azzam and hajj Abu Hamidu”.

4.3.10.4 Title of Sheisk

Rendering the word *Sheikh* depends on its meaning in the novel context and its meaning. Although that word seems to be of universal meaning but in fact its usage is very cultural. To look up the word *sheikh* in an Arabic-English dictionary, for instance, the Hans Wher (1994: 580), the translator can be confronted with a long list of lexical synonyms that extend over standard Arabic and dialect, as well as the slang which also has its share of this word. That also varies from one Arabic country to another.

Sheikh can be an elderly, venerable gentleman, old man, chief, and head of a tribe besides several religious scholars' titles. In Svenska Akademiens ordlista (2011) the word is "schejk el. Shejk: variantfram till schejk eller shejk : arabisk hövding el. Leader" (2011: 801). **Table 27** shows several of these meanings. In the novel that occurs in several lexical forms. In **A.27.1** the adjective *musinan* i.e. "old" makes it clear that the old age is meant here. In **E.27.2** it is compensated by the adjective "aging". *Ya sheekh* in **A.27.4** it is said for irony and has nothing to do with religion or being old, it is typically cultural practice. *Al-Sheikh* in **A.27.3** and **A.27.5** is referring to Islamic scholar. In **A.27.6** the addressed ironically by the phrase "Our Sir the Sheikh" is the college student Taha who recently becomes strictly religious. In most excerpts it is retained as a Direct Calque.

4.3.10.5 Islamic leadership Titles

This subcategory covers several Islamic titles, as listed in **Table 28**. According to online Oxford Dictionary (2011) *Imam* in English is "a title of various Muslims leaders" and in Akademiens ordlista (2011: 370) it is a Swedish calque which means "islamisk böneledare", i.e. "Islamic prayers leader" so it is rendered as a Calque on this base. These two titles *Imam* and *Emir* are leaders' titles the first of in religious aspects and the second in ruling ranks. *Amir* or, it can be *Emir*, is listed in The Advanced Learner's dictionary of Current English (1963: 490), so it is rendered as a Calque in **E.28.3**, **E.28.4** and **E.28.6**. As for **E.28.5**, the title here is accompanied by a "military camp" in the context. As for the Swedish translation of *Amir*, it is listed in online Svenska Akademiens ordlista (2011: 180) as "emir" and it means "titel för muslimsk furste" so its translation in **S.28.6** is rendered twice, first by Direct translation and second by Direct Calque.

4.4 Gestures and Habits

4.4.1 Customs

What people accustomed to do or say in happy and sad occasions is of cultural individuality. **Table 29** shows several customs. Egyptians have their own unique sound of whooping to express joy that is often heard in weddings and both translators try to draw as close image as possible of *azaghrad* in **A.29.1** by applying Direct Translation. The Custom in **A.29.2** *yaalla niqra' al-fatih* is explained in the English version glossary, "Fatiha: the opening chapter of the Qur'an, often recited to conclude and seal a transaction" (Al Aswany 2007: 248). Congratulations of birthday in Arabic has several templates that have no specialty and the one in **A.29.3** *kul sanna wa inta Tayib* is general and it states "every year and you are good", so both templates in **E.29.3** and in **S.29.3** are suitable Cultural Substitutions. *Salamtak* in **A.29.4** literally means "your safety" and it is an utterance to address to a sick person, in **E.29.4** it is replaced by the Cultural Substitution, but **S.29.4** specifies this intention as it states "I hope that you be healthy soon". The utterance *Al-baqya fi Hayataq* in **A.29.5** states "the rest is in your life" and that is what people use to say to the deceased family in funerals. Its English correspondent in **E.29.5** is conveys a clear SL message. As for the phrase in **S.29.5** it reflects general sympathy, although the translator could use the Swedish cultural correspondent that fits this kind of occasions "beklagande".

4.4.2 Islamic Customs

Religion is a source of many customs that are applied in the Arabic society; several of these religious customs are listed in **Table 30**. *Al-ruqya* in **A.30.1** is a directly rendered practice which includes uttering verses of Quran to seek refuge from evil. In **A.30.2** the Arabic standard verb *tasawaka* which

have no lexical correspondence neither in English nor in Swedish, which required specific addition in both translations. But in **S.30.2** the translator does not retain the material *siwak* but applies Specification and adds a detailed explanation of its nature and function. The very deep-rooted custom in the Arabic society regardless of one's religion is to swear and the most common oath is to swear to Almighty *waAllah al-Dim* as in **A.30.3** which directly rendered into English in two occasions. In Swedish that oath is directly rendered in **S.30.3.1**, while in **S.30.3.2** the oath is to swear by the marked retained *Wallah* i.e. "by God". Excerpts **A.30.4**, **A.29.5** and **A.30.6** are kinds of Islamic worships and all of them are rendered directly.

4.4.3 Greetings

Table 31 shows the translations of the prevailing greetings in Arabic society. *Ahlan wsahelan* is relatively a formal greeting and it is as in **S.31.1** literally means "welcome". The context in which **A.31.1** occurs is about two persons introduced to each other, so its cultural substantial in **E.31.1** "Please to meet you" is quite appropriate. *Al-Salamu laykum* is the Islamic greeting, and nowadays its usage exceeded Muslims to be a traditional Arabic greeting. This greeting is stated in four occasions in the Arabic SL text. In excerpts **A.31.2** and **A.31.5** the situational context expresses greetings between religious novel characters consequently the direct translation of **E.31.2** and **E.31.5** are quite suitable in this context, although the Marked Retention in **S.31.2** and **S.31.5** are closer to the SL text spirit, in that case both of cases are clear. Excerpts **A.31.3** and **A.31.4** are deals of business conversions, so their translations are customized into be typical English "Goodbye" or Swedish "God morgon" to suit the occasions. This method is obvious here and this is fairly justified because *Al-Salamu laykum* is receiving and departure greeting.

4.4.4 Insults

These excerpts represent what Newmark (1988b: 88) calls "animal abuse", and that is to take what seems to be "inferior qualities" in a certain animal and project them on persons (ibid: 88). The insults in societies have their own share of distinctiveness and could by all means form a problematic piece for the translators. In the novel these insults are released by high-classed novel characters as shown in **Table 32**.

The sense of stupidity is expressed in **A.32.1** by calling Abaskharon as *Himar* i.e. "donkey" that offensive sense is conveyed in **E.32.1** through Direct Translation in **E.32.1** into "ass" which means in online Oxford Dictionary (2011) "a hoofed mammal of the horse family". *Ibn al-kalb* in excerpts **A.32.2** is concerned with dogs, in the Arabic concept positively dogs are man's best friend and negatively dogs are low. Usually, as in **A.32.2** the word *kalb* is preceded by the word *ibn* i.e. "son", it could be translated as a cultural substitution as in **E.32.2.1** and still be close to the original. In **E.32.2.2** the insult is chained with other offense "you'd strike your master, you dog of a servant?" In **S.32.2.2** it is chained with the adjective "förbannade" i.e. "cursed".

4.4.5 Variety of Values

The variety of values in culture generates diverse attitudes towards the same concept, and that forms a challenge for the translator to convey the same sense of the SL reader to the TL reader. The estimation of society values is relative and that, in one way or another, will have side effects on the translation process.

The translator is sometimes confronted with some words in SL which could cover less or more of the TL meaning. This hypothesis can be embodied in **A.33.1**, the verb *yastaHi* and the verb *khajala* in

A.33.4, as shown in **Table 33**. By checking this word in an Arabic-English dictionary, the translator can be confronted with a list of lexical meanings which range from “to be shy” and “to be embarrassed” to “to be ashamed”. This fact covers also the Arabic-Swedish dictionary which includes “var blyg” into “Skämdes”. To avoid cultural mistranslation the translator has to decide which degree of sense she/he has to choose in order to fit the translation. To illustrate my point I review the following the paragraph from the English version that relates to *yastaHi* in **A.33.1**:

Any of the men of the roof would be ashamed, like most lower-class people, to mention his wife by name in front of the others, referring to her as “Mother of So-and-so,” or “the kids” as in “the kids cooked mulukhiya today”, the company understanding that he means his wife (Al Aswany, 2007: 14).

S.33.1 contains the verb “Skämdes” i.e. “ashamed”. According to the SL original text it is meant to be in the limits of “feel shy”, “be embarrassed”. The cultural mistranslation here is to load the situation more than it can actually hold. *Al-khajal* in **A.33.2** means “shyness” and in the novel context it leads people to lose their chances of success, so **S.33.2** is clearer in this regard. There are different situational contexts but they reflex the same principle in **A.33.4**.

To follow the synonymies in dictionary the translation strategy of **E.33.1**, **E.33.2**, **E.33.4** and **S.33.1** would be a direct strategy, but according to my analyses it would be Hyponymy.

The adjective *ghayur* in **A.33.3** i.e. “to be jealous” the preposition that followed would make the difference; this word is followed by the preposition *ala* which means “to be keen on”. The translation in **E.33.3** is vague and in back translation the adjective would be *ghayur min* so it misses the accurate meaning “the officers are keen on our traditions”. **S.33.3** gives the accurate message.

5. Results and Conclusions

This section is an evolution for the analyzed data; I focus on each of the SL and TL strategies and make my comments and annotations on each of the translators’ approaches in dealing with the cultural words in the novel.

5.1 Analytical Conclusion

5.1.1 Material Cultural Conclusion

In the English version the **Direct Translation** prevails in the material cultural category, but in Islamic attire this strategy does not convey the religious appearances. Visibly the religious trend in clothes is clearer in the Swedish novel version. As for Traditional Dress subcategory the **Retention strategy** in both versions gives the original SL local color. The Drinks and Foods subcategories are rendered completely with **SL oriented strategies Retention, Specification and direct** into both English and Swedish translations. Furniture subcategory **Specification Strategy** in English and Swedish versions gives indication to translators who are keen on the cultural appearances in the novel. Geographical names subcategory receives a considerable deal of **Retention strategy** except for a few **Cultural Substitutions** for the public places.

5.1.2 Social Culture Conclusion

The adherence to **Direct Translation** is very obvious in the Jobs titles category. The translation strategy goes with the languages varieties. That is to say that the same job has two different titles in SL, one in Arabic dialect and the second in standard Arabic and each of these jobs titles are rendered **directly** into two correspondent TL titles, in the Swedish as well as in the English version.

5.1.3 Social Origination-Political and Administrative Conclusion

The Islamic concept expressions *Halal & Haram* in several excerpts were meant figuratively and the translation strategies trend in English version mostly generalized their semantic features. The Swedish version deals with these expressions more **directly** and abides by their correspondent synonyms and retains them two times. The strong attendance of the **Direct Calque** *jihad* is clear in both translated versions. The French language appearances are distinguished in both translated versions and are even stronger than the original novel. What attracts attention in the Marriage contract category in the English version is the **Paraphrase strategy** that is used to render the legal vocabulary, which has already lexical correspondences, and that takes the English TL reader around the subject. In my consideration the best approach is to use the legal terminology that corresponds to the Arabic Marital Law as in a certified translation of marriage contracts. This principle includes, as well, *al-nafaqa*. In **A.14.4**, its legal correspondent in English is “alimony” and that is an international term. In rendering the Marital Status of women, in spite of the **Direct Translation** undertaken by both translators, the obvious images of polygamy still forms a problematic aspect of the distant cultures.

The translating of the metaphor is a challenge for the translator and a source of confusion that is important for both the SL metaphoric image and the sense or the conveying of the message to TL. The translator of the English version mostly seeks the **Cultural Substitution** to convey the metaphor messages. **Direct translation** in both versions is used in the situations where the SL metaphor is familiar in TL, for example the pulse-taking. That analysis also covers the translation of the quotes and sayings in dialects; the English novel translation contains pure English quotes as well as exotic sayings that maybe have never been heard before by the TL readers but still their translation makes sense. The Swedish translation shares this feature with the English version in addition, of course, to Swedish quotes. The Love Relationships category uses **Cultural Substitutions**.

SL strategies prevail in rendering the cultural words in the category of religion. The majority of excerpts in the religious category are rendered by **Direct Translation** even, in some cases, at the expense of their TL pragmatic usage. **Specification strategy** and **Retention strategy** also play distinguished roles. By all means, both translated versions cover the very tiny details of the religious category personal prayers, worships and scientific terminologies.

The original Arabic novel across its pages contains verses of Quran. The English version source is the “Arberry, The Koran Interpreted” (1998) as he illustrates in Translator note and the Swedish version source is the “Koranens budskap”, the translation of Knut Bernström (1998).

Titles with all their forms, which the original novel is rich with, are frequently **retained** as a **Direct Calque**, for example the Turkish title “Pasha”. The **Retention strategy** in rendering the social and Muslim titles is followed to emphasize the cultural genuine atmosphere, although there is an alternative, for example the title *Hajj*, see **Table 26**. It has the lexical correspondent “pilgrim” in English and “pilgrim” in Swedish, but still both translators’ choice is **Retention strategy**. **Direct translation** is obvious in rendering the Arabic original titles like *sheikh*; see **Table 27**.

5.1.4 Gestures and Habits Conclusion

By reading the translated versions, the TL English and Swedish readers receive a clear image of the Muslim traditions through **Direct Translation** and on several occasions by **Additional Specification strategy** which involves adding the related details. Although the Islamic greeting category excerpts are rendered **directly** into the English version; their **retained** correspondences in the Swedish versions add deeper reorganization of the Arabic atmosphere. In Insults category the English version conveys SL insults into familiar TL by using **Cultural Substitutions** and **Direct Translation**, while the Swedish version conveys them **directly**. The variety of values category shows how the translators deal with the cultural semantic meanings. The Swedish version is more accurate in dealing with the sense of “shyness” and “shame”. According to dictionaries both translations are correct, but to be judged by society values it could make a difference.

5.2 Interpretative Conclusions

In this section I outline my conclusions on the domestication processing in *Imarat Yaqubyan*. The base of my conclusions in this section is the earlier connections I have concluded in section 2.2.1 of Pedersen’s “Source Language (SL) oriented” as Venuti’s “foreignization”, and “Target Language (TL) oriented” as Venuti’s “domestication”.

To look back at the earlier impression on which my study investigation is built on and that is the English translation “The Yacoubian Building” is recognized to be more domesticating than the Swedish translation “Yacoubian hus”, I underline the following analysis.

In certain situations both of the English and the Swedish translators use foreignizing strategies, but what happens is that the English version translator uses Direct Translation while the Swedish version translator renders the same excerpt by adopting Retention strategy. For instance, in the “Greeting category”, (see section 4.4.3), one may compare the direct translation of “Peace be upon you” in the English version to its Retention *As-salamu alaykum* in the Swedish translation. Both strategies belong to Pedersen’s source-oriented which corresponds to Venuti’s foreignization. Pedersen (2007b), through presenting his taxonomy of strategies describes Retention “as the most source-oriented strategy (ibid: 130), and describes Direct strategy as the one in which “the semantic load of the ST ECR is unchanged: nothing is added, nor subtracted” (ibid: 135). I paraphrase the variable functions of these strategies, Retention spot-lights the SL cultural words, while the Direct Translation is of neutral effect. To illustrate this point further, let us consider the nature of these strategies functions in the following quotation from Pedersen’s article “How is Culture Rendered in Subtitles?”

In this model, the strategies for rendering ECRs into Target Language are arranged on what might be called a Venutian scale, ranging from the most foreignizing to the most domesticating strategies (cf. Venuti 1995), (Pedersen 2007a: 3).

As it was pointed out in section 2.2.1, Pedersen suggests that “Venutian scale” is composed of arranging the strategies lengthwise on an axis extending from point of source-oriented to an opposite point of target-oriented. Pedersen illustrates that “Strategies close to one pole are called foreignizing (Venuti 1995), exotic (Gottlieb: forthcoming), adequate (Toury 1995), literal, or formal (Nida 1964) and the ones close to the opposite pole are called domesticating, domesticating (Venuti 1995), acceptable (Toury 1995), free or dynamic (Nida 1964)” (2007b: 112). In compliance with Pedersen’s strategies positions “the source –oriented pole is invariably the left one, and the target-oriented one is most often to the right in these taxonomies” (ibid: 112).



Figure 3: False Domestication

In my case, this study’s impressionistic domestication of the English translation had resulted from the variable positions of the used translation strategies Retention and Direct Translation. I express this case, in my own words, as a “False Domestication”. I define it as “the projection of cultural image that is formed by shifting from the extreme SL-oriented Retention Strategy into the neutral direct translation”, as shown in **figure 3**. I describe it as “False” because it occurs in the foreignization zone within the Venutian scale.

It is observed that there are many domesticated cultural words both in the English and the Swedish translations, for instance in the metaphor categories. Using Source –oriented strategies may not fit to dispel vagueness of the SL cultural words semantically and linguistically. In my estimation, the translators at this point are attempting to be objective in using the suitable strategies required to render the cultural words to achieve realistic and acceptable levels of accuracy, and dealing with the cultural words from a linguistic point of view.

The most surprising observation is that there is a frequent usage of Arabic terminology in both translations; however, the English version could be noticed as more domesticating due to the recognized fluency by meddling typical English familiar cultural expressions, while the Swedish version could be referred to as more foreignizing for its rather intensive Retention strategy.

Finally, I believe the English translation “The Yacoubian Building” and the Swedish translation “Yacoubians Hus” absolutely meet the Western TL readers’ expectations to get acquainted with Arabic cultural literature.

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Appendix A

Arabic Transliteration System

In his book “Communication across Cultures” Hatim (1997) sets the following transliteration system to write the Arabic materials in English letters.

				Vowels	
Arabic	Transliteration	Arabic	Transliteration	Arabic	Transliteration
أ	a	ط	T	اَ	a
ب	b	ظ	Z	اِ	i
ت	t	ع	‘	اُ	u
ث	th	غ	GH	اَ اِ اُ	aa
ج	j	ف	f	ي	ii
ح	H	ق	q	و	uu
خ	kh	ك	k		
د	d	ل	l		
ذ	dh	م	m		
ر	r	ن	n		
ز	z	ه	h		
س	s	و	w		
ش	sh	ي	y		
ص	S	ء	,		
ض	D				

Arabic Transliteration System (1997: VI)

Appendix B

Tables

Table 1: Islamic Dress

Ar.	Ar.SL	Eng.	Eng.TL	E.S.	Sw.	Sw.TL	S.S.
A.1.1	<i>aHjiba mulawana le alra's</i> (p.122)	E.1.1	Colored headscarves (p.86)	D	S.1.1	Huvuddukar i många färger (p.106)	D
A.1.2	<i>al-iltizam be al-Hijab al-shar'i</i> (p.122)	E.1.2	religiously sanctioned dress (p.86)	D	S.1.2	att hon menade allvar (p.106)	G
A.1.3	<i>yataDaharna be anahum lam yataHajabna b'd</i> (p.123)	E.1.3	These would pretend that they had not worn modest dress before (p.86)	D	S.1.3	de låtsades att de inte bar hijab än (p.106)	RM
A.1.4	<i>al-saydat al-muHajabat asllan</i> (p.123)	E.1.4	women who already wore "modest dress" (p.86)	D	S.1.4	En del redan beslöjade kvinnor (p.106)	D
A.1.5	<i>Al-sayida allati tataHajab</i> (p.123)	E.1.5	These tricksters (p.86)	P	S.1.5	Kvinnan som ville börja bära sjal (p.107)	D
A.1.6	<i>mashro' al-Hijab</i> (p.123)	E.1.6	"modest dress" project (p.87)	D	S.1.6	<u>hijab</u> kampanjen (p.107)	<u>R</u>
A.1.7	<i>Al-zay al-islami</i> (p.161)	E.1.7	The Islamic dress (p.115)	D	S.1.7	Den islamiska klädseln (p.139)	D
A.1.8	<i>Kitab "al-Hijab qabla al-hisab"</i> (p.162)	E.1.8	the book <i>Dress Modestly Lest Ye Be Judged</i> (p.116)	D	S.1.8	boken <i>Al-hijab qabla l-hisab</i> , "Slöjan hellre än räkenskapen" (p.141)	RM &D
A.1.9	<i>Wa qad GHaTat ra'saha</i> (p.243)	E.1.9	With her hair covered (p.173)	SE	S.1.9	Nu hade hon täckt sitt hår (p.208)	SE
A.1.10	<i>al-niswa al-munaqabat</i> (p.271)	E.1.10	Veiled women (p.193)	D	S.1.10	Helt beslöjade kvinnor (p.232)	DS
A.1.11	<i>kashafat al-Hijab 'an ra'siha</i> (p.312)	E.1.11	She had taken her headscarf off (p.221)	D	S.1.11	Hon hade lyft av slöjan och blottat huvudet (p.266)	D

Table 2: Traditional Dress

Ar.	Ar.SL	Eng.	Eng.TL	E.S.	Sw.	Sw.TL	S.S.
A.2.1	<i>jilbab al-kastor al-muqalam</i> (p.17)	E.2.1	Striped flannel gallabiya (p.8)	RU	S.2.1	Galabiyyan av randig bomullsflanell (p.15)	RU
A.2.2	<i>jilbab</i> (p.39)	E.2.2	gallabiya (p.25)	RU	S.2.2	Galabiyya (p.35)	RU
A.2.3	<i>badlatuhu al-sha'bya al-dakina</i> (p.41)	E.2.3	Dark-colored "peoples suit," (p.27)	D	S.2.3	En billig mörk kostym (p.37)	H
A.2.4	<i>jalalib al-bayDa'</i> (p.44)	E.2.4	White gallabiyas (p.30)	RU	S.2.4	Vita galabiyyor (p.40)	RU
A.2.5	<i>Jalabibahum</i> (p.48)	E.2.5	their gallabiyas (p.32)	RU	S.2.5	Klädda i galabiyya (p.43)	RU
A.2.6	<i>jalalib shafafa</i> (p.182)	E.2.6	Transparent gallabiyas (p.131)	RU	S.2.6	genomskinliga galabiyyor (p.158)	RU
A.2.7	<i>Thyabahu al-franjya</i> (p.316)	E.2.7	his Western clothes (p.224)	D	S.2.7	Sina europeiska kläder (p.270)	D

Table 3: Drinks

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.3.1	<i>finjan qahwa sada min al-bun al-muHawij be juzat al-Tib</i> (p.17)	E.3.1	a cup of sugarless coffee made of beans spiced with nutmeg (p.9)	D	S.3.1	En slät kopp kapp kaffe kryddad med muskot (p.16)	D
A.3.2	<i>weski market "blak laybel"</i> (p.17)	E.3.2	Black Label Whisky (p.9)	DC	S.3.2	Whisky av märket Black Label (p.16)	DC
A.3.3	<i>Brandi</i> (p.19)	E.3.3	brandy (p.10)	DC	S.3.3	Brandy (p.17)	DC
A.3.4	<i>al-Hashish</i> (p.73)	E.3.4	hashish (p.51)	DC	S.3.4	Haschet (p.65)	DC
A.3.5	<i>kubayn min al-shay</i> (p.167)	E.3.5	two glasses of tea (p.120)	D	S.3.5	Två glas te (p.145)	D
A.3.6	<i>Finjan qahwa sada</i> (p.234)	E.3.6	A cup of Turkish coffee without sugar (p.166)	SA	S.3.6	En kopp turkiskt kaffe utan socker (p.200)	D
A.3.7	<i>Finjan qahwa sada</i> (p.262)	E.3.7	a cop of Turkish coffee without sugar (p.186)	SA	S.3.7	En sält kopp kaffe (p.224)	D
A.3.8	<i>Talab Zaki Kubayn min al-shay "compleh" (ma'a al-jatu)</i> (p.305)	E.3.8	Zaki ordered two <i>thés complets</i> (with cake) (p.216)	DC	S.3.8	Zaki beställde två koppar "te complet" (dvs. med bakelse) (p.259)	DC & SE
A.3.9	<i>uThub li shay</i> (p.326)	E.3.9	order me some tea (p.231)	D	S.3.9	Beställa ett glas te (p.278)	SA
A.3.10	<i>Kub shay</i> (p.339)	E.3.10	a glass of tea (p.240)	D	S.3.10	en kopp te (p.289)	D

Table 4: Foods

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.4.1	<i>basbusa</i> (p.14)	E.4.1	basbusa (p.6)	RU	S.4.1	<i>basbusa</i> (p.13)	RM
A.4.2	<i>mulukhiya</i> (p.25)	E.4.2	mulukhiya (p.14)	RU	S.4.2	Mulukhiyya (p.22)	RU
A.4.3	<i>mazzat barda</i> (p.151)	E.4.3	Cold <i>hors d'œuvre</i> (p.108)	DC	S.4.3	kall meze (p.131)	D
A.4.4	<i>kabab</i> (p.203)	E.4.4	Kebab (p.144)	DC	S.4.4	Kebaben (p.174)	DC

Table 5: Furniture

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.5.1	<i>al-Tabliya</i> (p.317)	E.5.1	low round table (p.225)	SA	S.5.1	det låga bordet (p.271)	SA

Table 6: Geographical Names

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.6.1	<i>Shari‘ sulayman basha</i> (p.9)	E.6.1	Suleiman Basha Street (p.3)	RU &D	S.6.1	<i>Suleiman Basha-gatans</i> (p.9)	RU &D
A.6.2	<i>Midan al-tawfikiya</i> (p.18)	E.6.2	Tawfikiya Square (p.9)	RU &D	S.6.2	<i>Midan al-Tawfiqiyya</i> (p.16)	RU
A.6.3	<i>wistT al-balad</i> (p.23)	E.6.3	downtown (p.13)	SC	S.6.3	<i>innerstan</i> (p.21)	SC
A.6.4	<i>al-muhandsiseen wa madinat nasir</i> (p.23)	E.6.4	El Mohandiseen and Maedinet Nasr (p.13)	RU	S.6.4	<i>moderna stadsdelar som Muhandisin och Madinat Nasr</i> (p.21)	RU
A.6.5	<i>shar‘ qasir al-nil</i> (p.43)	E.6.5	<i>Kasr el Nil</i> Street (p.29)	R&D	S.6.5	<i>Qasr al-Nil gatan</i> (p.39)	R&D
A.6.6	<i>wistT al-balad</i> (p.47)	E.6.6	Downtown (p.32)	SC	S.6.6	<i>Wasat al-balad</i> eller <i>innerstan</i> (p.43)	R &D
A.6.7	<i>al-mansora Hayth yuqem</i> (p.99)	E.6.7	his hometown of El-Mansoura (p.69)	SP	S.6.7	<i>Hemstaden al-Mansura</i> (p.87)	SP
A.6.8	<i>shar‘ Tal‘at Harb</i> (p.112)	E.6.8	Talaat Harb street (p.78)	RU &D	S.6.8	<i>Talat Harb-gatan</i> 34 (p.97)	RU &D
A.6.9	<i>midan al-taHreer</i> (p.130)	E.6.9	<i>Tahrir</i> Square (p.92)	RU &D	S.6.9	<i>Tahrirtorget</i> (p.113)	RU &D
A.6.10	<i>manTaqat faySal be al-haram</i> (p.337)	E.6.10	Feisal area in the Pyramids district (p.239)	SA	S.6.10	<i>Faysal</i> distriktet i pyramidområdet (p.288)	SA

Table 7: Measurement

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.7.1	<i>khamzat alaaf faddan min ajwad al-aTyan al-zira ya</i> (p.11)	E.7.1	Five thousand feddans of prime agricultural land (p.4)	RU	S.7.1	<i>Fem tusen feddan av den bördigaste jorden</i> (p.10)	RU

Table 8: Jobs Titles

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.8.1	<i>muwaZaf</i> (p.83)	E.8.1	Civil servant (p.58)	D	S.8.1	<i>Tjänsteman</i> (p.73)	D
A.8.2	<i>Haris iqar</i> (p.83)	E.8.2	Property guard (p.58)	D	S.8.2	<i>Fastighetsskötare</i> (p.73)	D
A.8.3	<i>bawwab</i> (p.86)	E.8.3	doorkeeper (p.59)	D	S.8.3	<i>Portvakter</i> (p.75)	D
A.8.4	<i>ishtaGhala fi al-fa‘el</i> (p.329)	E.8.4	He had worked as a day (p.233)	G	S.8.4	<i>Han hade provat att arbeta på bygge</i> (p.281)	D

Table 9: Halal

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.9.1	<i>Halal</i> (p.74)	E.9.1	Right (p.52)	H	S.9.1	Tillåtna (p.67)	D
A.9.2	<i>tazawajaha fi al-Halal</i> (p.179)	E.9.2	Married her properly (p.129)	P	S.9.2	Gift sig med henne legitimt (p.156)	D
A.9.3	<i>Fi al-Halal</i> (p.220)	E.9.3	By honest means (p.156)	P	S.9.3	Give oss ärligt förtjänta pengar (p.188)	P
A.9.4	<i>Fi al-Halal w el fi al-haram ?</i> (p.244)	E.9.4	With regard to what is right or what is wrong? (p.173)	H	S.9.4	Det som är tillåtet eller det som är förbjudet? (p.208)	D
A.9.5	<i>Halal</i> (p.246)	E.9.5	It won't be a sin (p.174)	SP	S.9.5	<i>halal</i> och rätt (p.210)	RM
A.9.6	<i>Al-ajhaD Halal?</i> (P. 246)	E.9.6	Abortion's okay? (p.175)	H	S.9.6	Abort tillåtet? (p.210)	D
A.9.7	<i>al-zawaj Halal</i> (p.277)	E.9.7	Wedlock was holy (p.196)	P	S.9.7	Äktenskapet var tillåtet enligt religionen (p.236)	D

Table 10: Haram

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.10.1	<i>Haram</i> (p.75)	E.10.1	Wrong (p.52)	H	S.10.1	Synd (p.67)	H
A.10.2	<i>Haram alyk</i> (p.92)	E.10.2	It's too bad of you(p.65)	PS	S.10.2	Fy för dig! (p.81)	PS
A.10.3	<i>Malaha al-Haram</i> (p.134)	E.10.3	Ill-gotten gains (p.95)	P	S.10.3	Syndapengar (p.117)	P
A.10.4	<i>Lanat al-Haram</i> (p.134)	E.10.4	The curse of what is forbidden (p.95)	D	S.10.4	Orättfärdighetens förbannelse (p.117)	P
A.10.5	<i>Haram</i> (p.164)	E.10.5	Sin (p.117)	H	S.10.5	Förbjudet (p.142)	D
A.10.6	<i>Al-Haram</i> (p.244)	E.10.6	Wrong (p.173)	H	S.10.6	Förbjudet (p.208)	D
A.10.7	<i>Al-ajhaD Haram</i> (p.245)	E.10.7	Abortion is a sin (p.174)	H	S.10.7	Abort är <i>haram</i> och en synd förstås (p.209)	RM
A.10.8	<i>Haram alyk</i> (p.246)	E.10.8	Sham on you (p.175)	SP	S.10.8	Du borde skämmas (p.210)	SP

Table 11: Jihad

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.11.1	<i>al-jihad fi sabil iela' kalematuhi</i> (p.133)	E.11.1	To struggle (p.95)	DC	S.11.1	Att sträva ..genom jihad (p.116)	DC
A.11.2	<i>al-jihad fariDa</i> (p.133)	E.11.2	Gihad (p.95)	DC	S.11.2	kampen (p.116)	DC
A.11.3	<i>al-jihad</i> (P.133-136) , (p.290) , (p.320), (p.336)	E.11.3	gihad (P.95-97), (p.205), (p.227), (p.238)	DC	S.11.3	Jihad (P.116-118), (p.247), (p.273), (p.278)	DC
A.11.4	<i>fa jahidu fi sabil Allah</i> (p.136)	E.11.4	Struggle then for Gods cause (p.97)	D	S.11.4	Kämpa för Guds sak (p.118)	D
A.11.5	<i>jihad al-nafes howa al-jihad al-akbar</i> (p.68)	E.11.5	the gihad of soul is the Greater Gihad (p.121)	DC	S.11.5	Själen ansträngning, det är stora jihad(p.146)	P&DC
A.11.6	<i>al-jihad fi sabil Allah</i> (p.318)	E.11.6	to struggle for God's cause (p.226)	D	S.11.6	jihad för Guds sak (p.273)	DC
A.11.7	<i>al-jihad</i> (p.320)	E.11.7	The struggle (p.226)	D	S.11.7	jihad (p.273)	DC

Table 12: Words and Expressions in French

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.12.1	<i>nisa' al-qadar</i> [<i>be al-faransya</i>] (p.15)	E.12.1	" <i>les filles de joie</i> " as Zaki Bey calls them (p.7)	D	S.12.1	<i>Les femmes fatales</i> som Zaki bey (kallade dem (p.13)	D
A.12.2	<i>qal be al-faransya</i> (p.37)	E.12.2	He said in French (p.24)	D	S.12.2	Sa han på franska (p.34)	D
A.12.3	<i>Shinu [shez nous] kalima faransya ma-naha "fi baytina"</i> (p.51)	E.12.3	The Chez Nous (p.35)	D & DC	S.12.3	Chez Nous är frans-ka och brtyder "hemma hos oss" (p.46)	DC & D
A.12.4	<i>zi madrasat "al-mer du dyu"</i> (p.94)	E.12.4	school uniform of <u>the Mère de Dieu</u> (p.66)	DC	S.12.4	skoluniform från <u>La Mère de Dieu-skolan</u> (p.82)	DC
A.12.5	<i>Sabah al-khair</i> [Bon jour] (p.110)	E.12.5	"Good morning! <i>Bonjour!</i> " (p.78)	D& DC	S.12.5	God morgon! <i>Bonjour</i> (p.96)	D& DC
A.12.6	" <i>qal be al-faransya</i> " <i>ya lahu min Sabah jamil</i> " (p.11)	E.12.6	Said to himself in French "Quelle belle journée!" (P.78)		S.12.6	"Å Gud, vilken underbar morgon!" (p.97)	D
A.12.7	<i>joyuz anivirser</i> [Joyeus anniversaire] (p.184)	E.12.7	<i>Joyeus anniversaire</i> , happy birthday (p.132)	DC	S.12.7	<i>Joyeus anniver-saire!</i> (p.160)	DC
A.12.8	<i>ta-ali min faDleki</i> [Viens s'l te plait] (p.229)	E.12.8	Christine, <i>viens s'l te plait.</i> (p.163)	D	S.12.8	kom hit är du snäll! <i>viens s'l te plait !</i> (p.197)	D& DC
A.12.9	<i>Christin, alasna Sadiqayn qadim-ayn?</i> [<i>Saha be al-faransya</i>] (p.230)	E.12.9	Zaki cried in French "Christine, we're old friends, n'est-ce pas?" (p.163)	D	S.12.9	Christine, är inte vi två gamla vänner, skrek zaki på franska (p.197)	D
A.12.10	<i>Edith Piaf's song (in Arabic) (la lastu nadima)</i> (p.231)	E.12.10	Edith Piaf's song [<i>Non, rien de rien.</i>] (p.164)	SA Fr.	S.12.10	Edith Piaf [<i>Non, rien de rien....</i>] (p.197)	SA Fr.
A.12.11	<i>Translation of Piaf 's song (in Arabic) (al-Hayat be la-wn al-ward....)</i> (p.347)	E.12.11	Piaf 's song " La Vie en Rose" <i>quand il me prend dans ses bras ...</i> (p.245)	SA Fr.	S.12.11	"La Vie en Rose" av Piaf <i>quand il me prend dans ses bras.....</i> (p.296)	SA Fr.

Table 13: Institutions

Ar	Ar.SL	Eng	Eng.TL	E.S	Sw	Sw.TL	S.S
A.13.1	<i>Kuliyat al-shurTa</i> (p.59)	E.13.1	Police Academy (p.40)	OE	S.13.1	polisexamen (p.52)	OE
A.13.2	<i>Kuliyat al-eqtisad wa al-ulom al-siyasiya</i> (p.126)	E.13.2	Faculty of Economics and Political Sciences (p.89)	OE	S.13.2	Fakulteten för nationalekonomi och statsvetenskap (p.109)	OE
A.13.3	<i>Quwat al-amn al-makazi</i> (p.199)	E.13.3	Central Security forces (p.142)	OE	S.13.3	kravallpolisen (p.171)	SE
A.13.4	<i>al-bank al-ahli</i> (p.233)	E.13.4	Ahli Bank (p.165)	R	S.13.4	Kooperativa banken (p.199)	H
A.13.5	<i>Sahifat Luker</i> [Le Caire] (p.250)	E.13.5	The newspaper <i>Le Caire</i> (p.178)	RM	S.13.5	Tidningen <i>Le Caire</i> (p.214)	RM

Table 14: Marriage Contract

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.14.1	<i>mahr</i> (p.77)	E.14.1	bride price (p.54)	SP	S.14.1	en hemgift (p.69)	D
A.14.2	<i>mu'khar al-sadaq</i> (p.77)	E.14.2	an eventual divorce (p.54)	P	S.14.2	en eventuell skilsmässa (p.69)	P
A.14.3	<i>Al-mu'khar</i> (p.275)	E.14.3	The deferred payment (p.195)	G	S.14.3	Skadeståndet (p.235)	H
A.14.4	<i>al-nafaqa</i> (p.275)	E.14.4	The support money (p.195)	P	S.14.4	Underhållet (p.235)	D
A.14.5	<i>"men estaTa'a minkom al-ba'a faleyatazawaj"</i> (p.293)	E.14.5	He among you who is capable of marriage, let him marry (p.207)	D	S.14.5	"De av er som har förmåga bör gifta sig." (p.250)	D
A.14.6	<i>Aqiid qiran</i> (p.309)	E.14.6	To perform the marriage ceremony (p.218)	D	S.14.6	att förrätta vigseln (p.263)	D
A.14.7	<i>Aqiid zawaj</i> (p.309)	E.14.7	To conclude the marriage contract (p.218)	D	S.14.7	ceremonin (p.263)	D

Table 15: Material Status of Woman

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.15.1	<i>Al-Harem</i> (102)	E.15.1	Ladies (p.71)	D	S.15.1	Kvinnorna (p.89)	D
A.15.2	<i>Harem</i> (p.143)	E.15.2	Women (p.102)	D	S.15.2	Kvinnor (p.124)	D
A.15.3	<i>bakr</i> (225)	E.15.3	A virgin (p.160)	D	S.15.3	Oskuld (p.192)	D
A.15.4	<i>Ana bint</i> (p.226)	E.15.4	I'm a virgin (p.160)	S	S.15.4	Jag är fortfarande flicka(p.193)	D
A.15.5	<i>Zawjatuhu al-ola lam t'ryf be zawajih al-thani</i> (p.241)	E.15.5	his first wife, didn't know about his second marriage (p.170)	D	S.15.5	Hans första hustru visste heller inte om att han var gift med en annan (p.205)	D
A.15.6	<i>Hiquuq zawjatuh al-shar'ya</i> (p.311)	E.15.6	His wife's rights in the Law (p.220)	D	S.15.6	makans legitima rättigheter (p.265)	D
A.15.7	<i>Al-mar'a al-thayb</i> (p.311)	E.15.7	A women who was not a virgin (p.220)	SE	S.15.7	En kvinna som inte längre var oskuld (p.265)	SE
A.15.8	<i>emra'a sabaqa laha al-zawaj</i> (p.311)	E.15.8	a woman who was previously married (p.220)	D	S.15.8	en kvinna som varit gift förut (p.265)	D

Table 16: Metaphor

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.16.1	<i>Hadbaha ala waladayha</i> (p.37)	E.16.1	with two children to whose upbringing she had devoted her life (p.24)	SP	S.16.1	mor till två pojkar som hon valt att uppfostra själv (p.33)	SP
A.16.2	<i>fi raqabati kum laHim</i> (p.47)	E.16.2	with a parcel of children to look after (p.31)	P	S.16.2	med tunga familjeplikter (p.42)	G
A.16.3	<i>khaDra al-sharefa</i> (p.61)	E.16.3	“khadra el Shareefa” (p.42)	R	S.16.3	“Dygdiga khadra” (p.54)	D
A.16.4	<i>di Halawat ruh</i> (p.73)	E.16.4	“It just an excess of good health”(p.51)	P	S.16.4	Det är ett nöje som snart är historia (p.66)	P
A.16.5	<i>zay al qamar</i> (p.80)(p.210)	E.16.5.1	Looking so cute (p.56)	SC	S.16.5.1	Vacker som en måne (p.71)	SA
		E.16.5.2	You look great (p.149)	SC	S.16.5.2	Du är vacker som en måne (p.180)	SA
A.16.6	<i>nabahu azraq</i> (p.124)	E.16.6	He’s cunning (p.88)	G	S.16.6	Han kan bitas också (p.108)	SP
A.16.7	<i>Taliq hadhihi al-donya thalathan</i> (p.136)	E.16.7	divorce _____ yourselves once and for all from this world (p.97)	D & P	S.16.7	Tag trefaldigt avstånd från denna världen (p.118)	P
A.16.8	<i>Ah ya Si’idi dimaGHak maqfula</i> (p.184)	E.16.8	You Sa’idis! Your thick as planks (p.132)	SC	S.16.8	Åh, min <i>saiidi!</i> Är du trögtänkt? (p.160)	P
A.16.9	<i>jas nabaD</i> (p.206)	E.16.9	Pulse-taking(p.147)	D	S.16.9	Man kände varandra på pulsen (p.177)	SA
A.16.10	<i>awlaysa ladayhum thara min raHma ?</i> (p.236)	E.16.10	Wouldn’t they have an atom of mercy? (p.168)	D	S.16.10	Borde de inte hysa en gnutta medlidande ändå ? (p.202)	D
A.16.11	<i>Wa qad takahrab aljaw</i> (p.298)	E.16.11	The atmosphere was tense (p.210)	P	S.16.11	Atmosfären var laddad (p.253)	D

Table 17: Quotes and Sayings in Dialects

Ar.	Ar.SL	Eng.	Eng.TL	E.S.	Sw.	Sw.TL	S.S.
A.17.1	<i>wa Hyati</i> (p.111)	E.17.1	for my sake (p.78)	SC	S.17.1	snälla du (p.97)	SC
A.17.2	<i>Arnab beHalu ? milyon jinih</i> (p.119)	E.17.2	A whole 'rabbit'? A million pound (p.84)	D	S.17.2	En hel "kanin"! En miljon pund (p.103)	D
A.17.3	<i>al-jin al-azraq</i> (p.120)	E.17.3	the devil (p.84)	SC	S.17.3	den blå jinnen (p.104)	D
A.17.4	<i>Al-badi aZlam</i> (p.275)	E.17.4	The one who begins is the more unjust (p.195)	D	S.17.4	Den som börjar får skylla sig själv(p.235)	S
A.17.5	<i>ruH umak</i> (p.287)	E.17.5.1	Sonny boy (p.71)	SC	S.17.5.1	Din mes (p.90)	SC
		E.17.5.2	Momma's boy (p.203)	SC	S.17.5.2	Gullgosse (p.245)	SC
A.17.6	<i>ana kilmiti ala raqabti</i> (p.298)	E.17.6	I stand by my word (p.210)	SC	S.17.6	Jag är en man som står vid mitt ord (p.253)	SC
A.17.7	<i>wa Hyat al-ish wa al-malH</i> (p.300)	E.17.7	By the bread and salt we've eaten together (p.212)	SA	S.17.7	Du och jag har delat bröd och salt (p.255)	SA
A.17.8	<i>Bilu wa ishrab mayuto</i> (p.334)	E.17.8	You can boil it and drink the water(p.236)	D	S.17.8	Du kanske kan använda den till konfetti (p.285)	SC
A.17.9	<i>Kul shay' qesma wa naSeeb</i> (p.177) (p.259) (p.275)	E.17.9.1	Everything is fated and decreed (p.127)	D	S.17.9.1	Allting var ödets fel (p.153)	P
		E.17.9.2	Everything's fate and destiny (P.184)	D	S.17.9.2	Allt beror på öde och tur (p.221)	D
		E.17.9.3	Everything is fated and allotted (p.195)	D	S.17.9.3	Allt är öde och tur (p.235)	D
A.17.10	<i>ana Ha awadekum fi siteen dahya</i> (p.274) (p.286) (p.333)	E.17.10.1	I'll see you get hell (p.194)	SC	S.17.10.1	Far åt helvete allihop (p.234)	SC
		E.17.10.2	I'll see you get hell (p.202)	SC	S.17.10.2	Jag ska se till att ni ryker åt helvete allihop! (p.244)	SC
		E.17.10.3	I can send you to hell (p.236)	SC	S.17.10.3	för att du ska råka illa ut(p.285)	SC
A.17.11	<i>b'd ma shab waduh al-kutab</i> (p.259)	E.17.11	"You can't teach an old dog new tricks, as the old saying goes." (p.184)	SC	S.17.11	När man är stor och lång är skolbänken för trång (p.221)	SC

Table 18: Love Relationships

Ar.	Ar.SL	Eng.	Eng.TL	E.S.	Sw.	Sw.TL	S.S.
A.18.1	<i>habibaha</i> (p.68)	E.18.1	her sweetheart (p.47)	CS	S.18.1	hennes pojkvän (p.60)	CS
A.18.2	<i>ya habibi</i> (p.212)	E.18.2	My darling (p.150)	CS	S.18.2	älskling! (p.181)	D
A.18.3	<i>ismak ih ya habibi</i> (p.214)	E.18.3	"What's your name, lad?" (p.152)	CS	S.18.3	Vad heter du, <i>habibi</i> (p.183)	RM

Table 19: Relatives Bonds and Kinship

Ar.	Ar.SL	Eng.	Eng.TL	E.S.	Sw.	Sw.TL	S.S.
A.19.1	<i>ya akh</i> (p.100)	E.19.1	my friend (p.70)	SC	S.19.1	bror (p.88)	D
A.19.2	<i>ka'anahu abuha aw khalha aw amaha</i> (p.263)	E.19.2	as though he was her <u>father</u> or her <u>uncle</u> (p.187)	D	S.19.2	Som om han var hennes <u>far</u> eller <u>farbror</u> (p.225)	D&O
A.19.3	<i>ya am Malak</i> (p.265)	E.19.3	Mr.Malak (p.188)	G	S.19.3	Farbror Malak (p.227)	D
A.19.4	<i>ya khal</i> (p.296)	E.19.4	Uncle (p.210)	D	S.19.4	farbror (p.252)	H

Table 20: Christian terms

Ar.	Ar.SL	Eng.	Eng.	E.S.	Sw.	Sw.	S.S.
A.20.1	<i>al-masihi al-mu'men</i> (p.41)	E.20.1	the believing Christain (p.27)	D	S.20.1	Troende kristen (p.36)	D
A.20.2	<i>yuratel salat al-shukur</i> (p.41)	E.20.2	He has chanted the prayer of thanks to the Lord (p.27)	D	S.20.2	Han hade bett sin tacksägelsbön till Herren (p.36)	D
A.20.3	<i>Leanaka ya sayedi at mTani w aTamta awladi fa ana ahmadaka tamajada 'smaka fi al-samawat Amen</i> (p.41)	E.20.3	“Because, O Lord Thou hast fed me and fed my children; thus, I praise You as Your name is glorified in Haven. Amen ” (p.27)	D	S.20.3	“för at Du, Herre Jesus, givit mig och mina barn vårt dagliga bröd prisar jag Dig, helgat varde Ditt namn I hmmelen, amen.” (p.36)	SC
A.20.4	<i>al- thra'</i> (p.43)	E.20.4	the Virgin (p.28)	D	S.20.4	Jungfru Maria (p.38)	SA
A.20.5	<i>Yutamtim be alad ya le al-'dhra' w yasu' al-muthliS</i> (p.43)	E.20.5	To mutter prayers to the Virgin and Christ the Savior (p.29)	D	S.20.5	Mumlade böner till den Heliga Jungfrun och Jesus Frälsaren (p.39)	D & SE
A.20.6	<i>yasu' al-mukhliS</i> (p.45)	E.20.6	Christ (p.30)	S	S.20.6	Jesus Frälsaren (p.40)	D
A.20.7	<i>o'sjud shukran le al-sayd al-maseeH</i> (p.45)	E.20.7	Prostrate yourself in thanks to the Lord Jesus(p.30)	D	S.20.7	tacka Herren Jesus (p.41)	D
A.20.8	<i>al-maseeHi al-haqiqi</i> (p.45)	E.20.8	A true Christian(p.30)	D	S.20.8	en sann kristen (p.41)	D
A.20.9	<i>al-rab yubarik</i> (p.46)	E.20.9	God bless you (p.30)	D	S.20.9	Herren välsigne er(p.41)	D
A.20.10	<i>w al-maseeH alHay</i> (p.46)	E.20.10	By the Living Christ (p.31)	D	S.20.10	De svor vid den levande Kristus (p.41)	D
A.20.11	<i>law be teHeb al-sayd al-maseeH</i> (p.47)	E.20.11	If you love the Lord Christ (p.31)	D	S.20.11	Om ni älskar Herren Jesus (p.42)	D

Table 21: Hadith

Ar	Ar.SL	Eng.	Eng.TL	E.S.	Sw.	Sw.TL	S.S.
A.21.1	<i>Hadith rasul Allah (Sala allah ' layh wa salam)</i> (p.29)	E.21.1	saying of the prophet -God bless him and grant him peace- (Text of Hadith) (p.18)	SE	S.21.1	Citera en tradition efter Guds Sändebud (frid vare med honom) (p.26)	S
A.21.2	<i>al-Hadith al-sharif</i> (p.71)	E.21.2	the noble hadith (p.49)	RU	S.21.2	Profetens nobla tradition (p.63)	S
A.21.3	<i>Hadithahu al-Sahih</i> (p.244)	E.21.3	A sound hadith (p.173)	RU	S.21.3	en sann tradition (p.208)	S
A.21.4	<i>hadith</i> (p.288)	E.21.4	hadith (p.204)	RU	S.21.4	Profetens traditioner (p.245)	S

Table 22: Fiqih

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.22.1	<i>fuqaha'</i> (p.73) (p.246)	E.22.1.1	religious experts (p.51)	S	S.22.1.1	Muslimska religionsexperter (p.65)	S
		E.22.1.2	jurisprudents (p.174)	D	S.22.1.2	pålitliga experter på den islamiska rätten (p.209)	S
A.22.2	<i>al-faqeeh</i> (p.74)	E.22.2	Man of religion (p.52)	G	S.22.2	Experten på islamisk rätt (p.66)	S
A.22.3	<i>ara' fiqhiya</i> (p.245)	E.22.3	jurisprudential opinions (p.174)	D	S.22.3	Islamiska jurister (p.209)	S
A.22.4	<i>ra'yan fiqhan</i> (p.246)	E.22.4	legal point of view (p.174)	D	S.22.4	Religiös ståndpunkt (p.209)	S
A.22.5	<i>fiqih</i> (p.288)	E.22.5	Jurisprudence (p.204)	D	S.22.5	islamisk rätt (p.245)	S

Table 23: Sharia

Ar	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.23.1	<i>al-adela al-shari'a</i> (p.243)	E.23.1	the legal reasons (p.172)	D	S.23.1	bevisen enligt sharia (p.207)	RU
A.23.2	<i>shar' Allah</i> (p.244)	E.23.2	Gods's Law (p.173)	D	S.23.2	Guds lagar och regler (p.208)	P
A.23.3	<i>mulzam shar'an</i> (p. 245)	E.23.3	Be responsible legally (p.174)	D	S.23.3	enligt sharia (p.209)	RU
A.23.4	<i>fatawi</i> (p.245)	E.23.4	Legal opinions (p.174)	G	S.23.4	utlåtanden (p.209)	G
A.23.5	<i>Al-Hujaj al-shar'ya</i> (p.288)	E.23.5	legal proof (p.204)	G	S.23.5	sharia lade fram olika argument (p.246)	RU
A.23.6	<i>shar'an</i> (p.308)	E.23.6	In the eyes of the Law (p.217)	P	S.23.6	enligt den islamiska lagen (p.262)	SE

Table 24: Formal Titles

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S.
A.24.1	<i>Zaki bey al-dessouki</i> (p.9)	E.24.1	Zaki Bey el Dessouki (p.3)	R	S.24.1	Zaki bey al-Dasuqi (p.9)	R
A.24.2	<i>Zaki al-dessouki</i> (p.10)	E.24.2	Zaki Bey el Dessouki (p.3)	SA	S.24.2	Zaki al-Dasuqi(p.9)	R
A.24.3	<i>zaki bey</i> (p.10)	E.24.3	Zaki Bey (p.4)	R	S.24.3	Zaki bey (p.10)	R
A.24.4	<i>Abdul-al basha al-dessouki</i> (p.11)	E.24.4	Abd el Aal Basha el Dessouki (p.4)	R	S.24.4	Abd al-Aal pascha al-Dasuqi (p.10)	R
A.24.5	<i>bashawat</i> (p.21)	E.24.5	Bashas (p.11)	R	S.24.5	paschor (p.19)	DC
A.24.6	<i>sa'adat al-beyk</i> (p.92)	E.24.6	His lordship (p.64)	O	S.24.6	ers nåd (p.81)	R
A.24.7	<i>yasa'adat al-basha</i> (p.102)	E.24.7	My dear sir (p.71)	SC	S.24.7	Bäste pascha (p.89)	R
A.24.8	<i>sa'adat al-basha</i> (p.142)	E.24.8	Your honor (p.101)	O	S.24.8	Herr pascha (p.123)	DC
A.24.9	<i>al-basha</i> (p.323)	E.24.9	The Basha (p.229)	RU	S.24.9	Paschan (p.276)	DC
A.24.10	<i>ya afandim</i> (p.324)	E.24.10	Sir (p.229)	SC	S.24.10	Effendi (p.277)	RU
A.24.11	<i>Seyadatik</i> (p.324)	E.24.11	your Excellency's (p.229)	D	S.24.11	Ers excellens (p.277)	D

Table 25: Informal and Social Titles

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.25.1	<i>Om fulan</i> (p.25)	E.25.1	“Mother of So-and-so”(p.14)	D	S.25.1	“N:s mor” (p22)	D
A.25.2	<i>ya mu‘alim</i> (p.207)	E.25.2	Hagg (p.148)	S	S.25.2	Min vän (p.178)	SC
A.25.3	<i>Ya abu wael</i> (p.220)	E.25.3	Abu Wael (p.156)	RU	S.25.3	Abu Wail (p.188)	RU

Table 26: Islamic Titles

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.26.1	<i>al-Hajj Muhammed Azzam</i> (p.21)	E.26.1	Hagg Muhammed Azzam (p.12)	RU	S.26.1	Hajj Muhammed Azzam (p.19)	RU
A.26.2	<i>alkarahiya alHada bayna al-Haggayn Azzam wa abu-Hamida</i> (p.122)	E.26.2	the sharp dislike between the two Hags (p.86)	RU	S.26.2	den skarpa antagonismen mellan hajj Azzam och hajj Abu Hamidu (p.106)	RU

Table 27: Title of Sheisk

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.27.1	<i>Sheikhan musinan</i> (p.62)	E.27.1	Old man (p.42)	D	S.27.1	Äldre man (p.55)	D
A.27.2	<i>al-Sheikh al-miluoneir</i> (p.71)	E.27.2	aging millionaire (p.50)	O	S.27.2	shejken och miljonären(p.63)	DC
A.27.3	<i>al-Sheikh al-samman</i> (p.74)	E.27.3	sheikh El Samman (p.52)	DC	S.27.3	shejk al-Samman (p.66)	DC
A.27.4	<i>ya sheekh</i> (p.93)	E.27.4	<i>Mister?</i> (p.65)	D	S.27.4	<i>Gubbe !</i> (p.82)	D
A.27.5	<i>faDilat al-Sheikh Shakir</i> (p130)	E.27.5	Sheikh Shakir (p92)	DC	S.27.5	den gode shejk Shakir (p.113)	DC
A.27.6	<i>Ya sayedna al-Sheikh</i> (p.164)	E.27.6	Your Reverence (p.117)	O	S.27.6	herr shejk (p.142)	DC

Table 28: Islamic leadership Titles

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.28.1	<i>al-imam Ali bin a-bi Talib</i> (p.136)	E.28.1	Imam Ali ibn Abi Talib (p.97)	DC	S.28.1	imam Ali ibn Abi Talib (p.118)	DC
A.28.2	<i>ya mawlana</i> (p.138)	E.28.2	Master (p.99)	D	S.28.2	<i>Mawlana</i> (p.120)	RM
A.28.3	<i>Amir al-jama‘a</i> (p.139)	E.28.3	Emir of the Gamaa (p.99)	DC	S.28.3	Ledaren för al-Jamaa al-Islamiyya (p.121)	D
A.28.4	<i>al-amir Tahir</i> (p.200)	E.28.4	Emir Tahir (p.143)	DC	S.28.4	amir Tahir (p.172)	DC
A.28.5	<i>Amir al-mu‘asikar</i> (p.273)	E.28.5	commander of the camp (p.194)	H	S.28.5	ledaren för lägret (p.233)	H
A.28.6	<i>Amir al-majmu‘a</i> (p.338)	E.28.6	The emir of the group (p.239)	DC	S.28.6	<u>Gruppens ledare</u> och amir (p.289)	H & DC

Table 29: Customs

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.29.1	<i>azaGHrad</i> (p.79)	E.29.1	I whoop for joy (p.56)	D	S.29.1	ska jag jubla och drilla (p.71)	D
A.29.2	<i>Yaalla niqra' al-fatiha</i> (p.121)	E.29.2	let's read the Fatiha (p.85)	D	S.29.2	låt oss läsa al-Fatiha (p.105)	D
A.29.3	<i>kul sanna wa inta Tayb</i> (p.184)	E.29.3	happy birthday (p.132)	SC	S.29.3	Grattis på födelsedagen (p.160)	SC
A.29.4	<i>Salamtak</i> (p.211)	E.29.4	I'm sorry (p.150)	SC	S.29.4	Jag hoppas du blir frisk snart (p.181)	S
A.29.5	<i>Al-baqya fi Hayataq</i> (p.326)	E.29.5	My condolences (p.231)	SC	S.29.5	Du har hela livet framför dig (p.278)	G

Table 30: Islamic Customs

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.30.1	<i>fa waDat yadaha alaras ahu wa tamtamat be al-ruqya</i> (p.32)	E.30.1	She put her hand on his head muttering an incantation (p.20)	D	S.30.1	Hon lade sin hand på hans huvud och mumlade några besvärjelser (p.29)	D
A.30.2	<i>siwak tasawaka behi</i> (p.132)	E.30.2	a siwak, with which he purified and sweetened his teeth (p.93)	RU & SA	S.30.2	Ur fickan tog han en särskild pinne som han gnuggade tänderna med i enlighet med profetens sedvänja (p.114)	SA
A.30.3	<i>waAllah al- aDim</i> (p.216) (p.216)	E.30.3.1	I swear to Almighty God (p.153)	D	S.30.3.1	Jag svär vid Gud , den Allsmäktige (p.184)	D
		E.30.3.2	I swear to Almighty God (p.153)	D	S.30.3.2	<i>Wallah</i> , jag svär (p.184)	RM
A.30.4	<i>ya takif fi al-jam</i> (p.302)	E.30.4	Spending all his time at the mosque (p.213)	D	S.30.4	Stanna I moskén (p.256)	D
A.30.5	<i>al-tasbeeh</i> (p.321)	E.30.5	telling his prayer beans (p.227)	D	S.30.5	upptagen av sitt radband (p.274)	D
A.30.6	<i>tardeed al-adya</i> (p.321)	E.30.6	Saying prayers (p.227)	D	S.30.6	Rabblade böner och tacksägelse (p.274)	D
A.30.7	<i>ida' al-hajj</i> (p.329)	E.30.7	Make the pilgrimage (p.233)	D	S.30.7	göra pilgrimsfärden till Mecka (p.281)	SA
A.30.8	<i>taDu Allah alayhi</i> (p. 330)	E.30.8	Calling God's wrath down upon him (p.233)	SA	S.30.8	förbannade honom ständigt (p.281)	P

Table 31: Greetings

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S.
A.31.1	<i>Ahlan wsahelan</i> (p.56)	E.31.1	Please to meet you (p.38)	SC	S.31.1	Varmt välkommen (p.50)	D
A.31.2	<i>al-Salamu ‘laykum</i> (p.272)	E.31.2	Peace be upon you (p.193)	D	S.31.2	<i>As-salamu alaykum</i> (p.233)	RM
A.31.3	<i>al-Salamu ‘laykum</i> (p.299)	E.31.3	Goodbye (p.211)	H	S.31.3	Adjö med dig (p.254)	H
A.31.4	<i>al-Salamu ‘laykum</i> (p.301)	E.31.4	Greetings (p.212)	H	S.31.4	God morgon (p.255)	H
A.31.5	<i>al-Salamu ‘laykum wa ‘laykum al-Salam wa rahmatu Allah wa baraka-tuhu</i> (p.312)	E.31.5	-Peace be upon you -And upon you be peace and the mercy of God and His blessing (p.221)	D	S.31.5	<i>-As-salamu alaykum.. -Wa-alaykum as-salam</i> och Guds nåd och välsignelse (p.266)	RM & D

Table 32: Insults

Ar.	Ar.SL	Eng.	Eng.TL	E.S	Sw.	Sw.TL	S.S.
A.32.1	<i>Abaskharon al-Himar</i> (p.17)	E.32.1	“that ass” Abaskharon (p.9)	D	S.32.1	Abaskhrun, den åsnan (p.16)	D
A.32.2	<i>ya ibn al-kalb</i> (p.113)	E.32.2.1	son of bitch (p.79)	SC	S.32.2.1	din hund (p.98)	D
		E.32.2.2	You dog (p.236)	D	S.32.2.2	Din förbannade hund (p.285)	SA

Table 33: Variety of Values

Ar.	Ar.SL	Eng	Eng.TL	E.S	Sw.	Sw.TL	S.S
A.33.1	<i>yastaHi</i> (p.25)	E.33.1	Be ashamed (p.14)	H	S.33.1	Skämdes (p.22)	H
A.33.2	<i>Al-khajal</i> (p.181)	E.33.2	Sence of shame (p.130)	H	S.33.2	den blygsel (p.157)	D
A.33.3	<i>Al-DubbaT GHayureen ala al-taqaleed</i> (p.303)	E.33.3	The officers are jealous of our traditions (p.214)	P	S.33.3	Poliskonstaplarna här värnar nitiskt traditi-onnerna (p.257)	D
A.33.4	<i>khajala min an yaTlub thalik</i> (p.314)	E.33.4	was ashamed to ask (p.222)	P	S.33.4	var för blyg för att be om det (p.268)	D

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