



ISSN: 1812-0512 (Print) 2790-346X (online)

Wasit Journal for Human Sciences

Available online at: <https://wjfh.uowasit.edu.iq>

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Keywords:

culture- specific terms,
associations, Arab headdress
articles, source language, target
language

Article history:

Received: 2024-06-25
Accepted: 2024-09-13
Available online: 2024-10-01



Investigating Iraqi Undergraduate Translation Students` Performance in Translating Culture-Specific Terms, Translation of Arab Headdress Articles as a Case Study

A B S T R A C T

Culture- specific terms are problematic in translation as they are normally laden with a host of cultural associations and contextual components which render them challenging and difficult to translate. Hence, the current research attempts to identify and address this problem through a quantitative and a qualitative analysis of the research sample`s renderings of Arab headdress articles` terms (AHDATs) into English. The research sample consists of 25 4th grade translation students in translation department / Faculty of Arts / Wasit university. Each student is asked to translate sentences containing such terms in order to assess their renderings. The researcher designed a 10-item translation test and students are asked to translate them based on the knowledge and experience they have obtained. Later, the translations are collected to be scrutinized and analyzed quantitatively and qualitatively so as to identify the frequency of usage and the rate of occurrence of different renderings. This would assist in figuring out the types of problems faced and what remedies and solutions can be suggested for improving their performance. Likewise, the study attempts to figure out the erroneous translations and shortcomings in the rendering of them. It is concluded that Iraqi translation departments` students lack sufficient knowledge and practice on the topic and that this can be addressed through including sufficient material and theorization illustrating the techniques and strategies proposed by theorists in dealing with culture – specific terms as well as exposing students to texts containing this kind of terms.

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DOI: <https://doi.org/10.31185/wjfh.Vol20.Iss4.652>

دراسة أداء طلاب الدراسات الاولية العراقيين في أقسام الترجمة في ترجمة الكلمات المحددة ثقافياً، ترجمة القطع اللباسبية لغطاء الرأس إلى الإنكليزية كدراسة حالة

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الملخص

تعد المصطلحات المحددة ثقافياً إشكالية في الترجمة؛ لأنها عادة ما تكون محملة بمجموعة من المعاني الثقافية المصاحبة والمكونات السياقية التي تجعلها صعبة ومعقدة في الترجمة. ويحاول البحث الحالي تحديد ومعالجة هذه المشكلة من خلال تحليل كمي ونوعي لترجمات عينة البحث لمصطلحات غطاء الرأس العربي إلى اللغة الإنجليزية. تتكون عينة البحث من 25 طالباً في الصف الرابع في قسم الترجمة بكلية الآداب في جامعة واسط. يُطلب من كل طالب ترجمة جمل تحتوي على هذه المصطلحات لتقييم ترجماتهم. صمم الباحث اختبار ترجمة مكون من 10 عناصر، وطلب من الطلاب ترجمتها بناءً على المعرفة والخبرة التي اكتسبوها. ولاحقاً تُجمع الترجمات ليتم فحصها وتحليلها كمياً ونوعياً بهدف تحديد تكرار الاستخدام ونسبة حدوث الترجمات المختلفة. سيساعد هذا في معرفة أنواع المشاكل التي تواجههم، والحلول التي يمكن اقتراحها لتحسين أدائهم. كذلك، تحاول الدراسة تحديد الترجمات الخاطئة وأوجه القصور في ترجمتها. تخلص الدراسة إلى أن طلاب أقسام الترجمة في العراق يفتقرون إلى المعرفة والممارسة الكافية في هذا الموضوع، ويمكن معالجة ذلك من خلال تضمين مواد كافية ونظريات توضح التقنيات والاستراتيجيات المقترحة من قبل المنظرين في التعامل مع المصطلحات المحددة ثقافياً وكذلك تعريض الطلاب لنصوص تحتوي على هذا النوع من المصطلحات.

الكلمات المفتاحية: مصطلحات محددة ثقافياً، معانٍ مصاحبة، قطع غطاء الرأس العربية، اللغة المصدر، اللغة الهدف

1-Introduction

Linguistically speaking, while translation is not an easy task, it becomes more complex and challenging when it comes to translating culturally laden words and expressions as combinations of components come into play making the process more thorny and problematic. Culture is complex and unique in its characteristics as no two cultures share much in common except occasionally and partly. This is so due to

the fact that inherited experiences and present values and beliefs of a specific community or society are not the same as of those of others. Culturally charged words are many and varied and each community tends to attach additional and peculiar meanings and associations to a set of artifacts and abstract concepts more outstanding and expressive of their own social system of norms, values and their essential view of the world. Likewise, "Many cultures possess a range of concepts and experiences for which there are no exact equivalents in other cultures" (Nida & Taber ,1969: p. 4). According to Pym (2010), cultural words play a significant role in heritage preservation, and can be compared to "time capsules" whereby the unique characteristics and experiences of cultures can be preserved for future generations (p. 82). This suggests that these words are essential for maintaining a connection to cultural roots and identity. The multifaceted and complex meanings that culture-specific words carry make their translation more intricate and effort-taking. Besides, as such words are deeply ingrained in culture and derive their entire distinction and uniqueness from it, they require not to enjoy a linguistic ability alone on the part of translators but also to possess a thorough comprehension of their cultural underpinnings. According to Al-hilali (2021), taken from a functional perspective, " translation is a communicative act intended for creating specific goals and would be interpreted into acts on the part of the TT audience" (p. 534). In light of this, the choice that translators make are acts and purport to make audience feel, behave and act in some way.

The translation of cultural words is complex because the process "involves navigating through layers of meaning, socio-cultural contexts, and historical baggage, requiring significant effort and skill from translators"(Pym, 2010: p. 86). This indicates that the multifaceted nature of these words makes translation a challenging task. Hence, when encountered in a ST, cultural words, being more demanding in translation, should be paid special attention as they form an integral part of the message of the original and preserve its local flavor. AHDATs, being

closely related to the social life of Arab- Islamic communities, as imbued with cultural focus, could constitute distinguished meaning carriers preserving both the old cultural traits and creating new ones. Moreover, they can carry various messages, so they represent a mini-language with its own rules and implications that may remain concealed and incomprehensible to those unfamiliar with it whether insiders with little knowledge about their own cultural heritage or outsiders who may be understandably unacquainted with their culturally-embedded nuances and fine meanings. As Arabic and English are dissimilar and have disparities between them in the value and position of dress articles and their religious and cultural functions, cultural gaps would arise when translating AHDATs into English. Hijab, for instance, is replete with a host of cultural, social and religious associations in Arab –Islamic culture, yet, no such implications exist in most other cultures including English speaking communities in our case. In a similar vein, the `Imamah or `Immah (turban) enjoys special respect as it is the traditional headdress of Muslim religion men and students of religious institutions. The colour, shape and size of `imammah, likewise, have involved various meanings and associations variably indicating its wearer`s noble family lineage (in some cases), religious and sectarian affiliations, occupation and social status or social worth. The aforementioned cultural meanings of this type of articles do not exist in English so they would remain concealed when not conveyed, explained or manifested in translation due to the cultural distance between the source and the target language.

2- Statement of the Problem

Cultural words in general are difficult to translate between any two languages due to their culture-specificity and the multiplicity of indirect sociocultural associations deeply ingrained in every language community whose individuals share a common cultural and historical background.

The inherent differences in cultures is reflected in translation because it is by definition a process of replacing a SL text with a TL one wherein the challenge of

rendering extra-linguistic associations arises. Being one category of cultural words, dress articles in general would normally pose a difficulty in translation due to their profound linkage with the various aspects of life and its manifestations. In Arabic language, for instance, it can be easily recognized that exceptional focus is placed on dress articles in general and on headdress articles in particular. This type of cultural focus led to associating a multiplicity of associative connotations derived from various sources that range from religious, social and environmental factors. Religious beliefs, cultural practices, historical events and social norms act individually and /or collective to generate or enhance cultural associations. These points call for cultural understanding of Arab HDATs, in our case, and what additional cultural associations they have acquired over time in order to honestly render the original text message and achieve the desired equivalent effect on the TT receivers as far as possible without much loss in meaning. Translators must investigate the said cultural differences and make wise decisions in order to maintain the artistic and cultural impact and appeal to the target audience.

Cultural words are not problematic in their denotative meanings alone, rather they are equally problematic in the historic, cultural and emotional charge associated with them. Hence the effort for rendering them should not be limited to their direct dictionary meanings only but has to involve the indirect aspects of communication associating the discourse. In order to achieve effective cross-cultural communication, to promote understanding between Arab and English-speaking communities, and to preserve the cultural heritage from loss in translation, there is an obvious need to address the problem of translating cultural terms into English.

The present study aims to add insightful indications to translation studies and pedagogy as to the complexities of intercultural communication and the necessity to pay special attention to these in translation departments. This can be fulfilled through including the necessary theoretical material and practice and providing appropriate

and effective solutions for overcoming the challenges faced by translation students and novice translators through identifying and analyzing such challenges.

3- Scope of the Study

The research primarily includes providing a set of randomly selected Arabic sentences containing AHDATs and analyzes the translations given by students. Afterward, the accuracy of the translations is evaluated, common errors committed are identified and discussed and potential solutions are proposed.

4- Hypotheses

The hypotheses of this research run as follows:

1-Translating the cultural terms of AHDAs into English would encounter serious challenges by translation students due to the wide cultural gap between Arabic and English and the multiplicity and complexity of cultural associative meanings involved in these terms.

2 - Due to lack of sufficient knowledge of the strategies and procedures normally used for conveying the cultural content associating AHDATs as one kind of cultural words or due to unfamiliarity with their culture- related aspects of meaning and the significance of these in translation, translation students would fail to render them accurately into English.

5- Methodology

The study adopts an analytical approach as it attempts to identify and address this problem through a quantitative and a qualitative analysis of the research sample's renderings of Arab headdress articles' terms (AHDATs) into English. The research sample consists of 25 4th grade translation students in translation department / Faculty of Arts / Wasit university. Each student is asked to translate sentences containing such terms in order to assess their renderings. Their translation are evaluated against the high culture- specificity model which is based on the notion that there are phenomena or aspects of life realities whose direct equivalents do not exist in other languages and cultures. According to Baker (1992), this model involves "recognizing that some concepts in one culture may not have an equivalent in another, and thus should be explained or described rather than translated" (p. 35). The researcher believes that despite the multiplicity of procedures and strategies prescribed for translating cultural words, the strategy of transference plus explaining notes is the most appropriate in rendering high culture- specificity terms.

6- Literature Review

Since the topic of the present study is important and applicable to various text types and genres, the number of previous studies is many and varied. In their paper entitled, "Translating Cultural-Specific Terms in Arabic Literature: A Case Study of Naguib Mahfouz's 'The Cairo Trilogy'." Ali, S, and Salih, M. (2021), for example, discuss the difficulties and strategies of translating cultural-specific terms in Arabic literature.

Mustafa, B. (2018). "Challenges in Translating Culture-Bound Expressions from Arabic to English: A Case Study of Mahfouz's 'The Harafish'." The study includes an analysis of the difficulties faced by translators when dealing with culture-specific expressions in Arabic texts.

Another previous study in the field was conducted by Al-Hassnawi, A. R. (2004). The study is titled "Aspects of Translating Culture-Specific Items in Literary

Texts." It explores the strategies used to translate culture-specific items in Arabic literary texts.

While Gamal, M. Y. (2019), in his paper entitled "Arabic-English Translation of Culture-Bound Terms: An Evaluation of Strategies.", evaluates different strategies used in translating culture-bound terms from Arabic to English.

Al-Qinai, J. (2011). "Translating Dialect in Multimedia: Issues and Strategies." This paper addresses the translation of dialects and culture-specific terms in multimedia, relevant to understanding cultural contexts in translation.

7- Intercultural communication

Intercultural communication is a dynamic and essential field of study that examines the ways individuals from diverse cultural backgrounds interact, communicate, and perceive the world around them. Recognizing the profound impact that culture has on individuals' behaviors, beliefs, values, and communication styles, it delves into the complexities of communication across various cultures and social groups. This discipline is crucial in our interconnected and multicultural world, as it provides valuable insights into fostering understanding, respect, and effective communication across cultural boundaries.

Intercultural communication is defined as "the process of sending and receiving messages between people whose cultural background could lead them to interpret verbal and non-verbal signs differently" (Martin & Nakayama, 2022: p. 7). It involves a long list of communication processes and difficulties that would normally arise within organizations and social entities and within different contexts where individuals belonging to a diversity of religions, societies, ethnicities, and educational backgrounds interact.

Ultimately, intercultural communication seeks to recognize and respect cultural disparities and peculiarities. Therefore, it is a fact that different cultures enjoy their own distinct habits, values, beliefs, and ways of communication. According to Ting-

Toomey (1999), "Culture serves as a guide to people's behavior in terms of its accepted ideas, values, practices, and symbols"(p. 23).

In the same vein, it is aimed at developing a sense for culture and understanding towards those originating from dissimilar cultural backgrounds. When they understand and appreciate cultural differences, individuals can suppress differences and conflicts. Empathy in intercultural communication is very important as it "helps individuals understand another person's point of view and adjust their communication accordingly". (Gudykunst & Kim, 2003: p. 117)

Further, Intercultural communication plays a significant role in various disciplines. These include linguistics, anthropology, psychology, cultural studies, and communication studies. It constitutes the cornerstone for successful efficient cross-border business and international relations. Therefore, it was noted that "Culture is communication and communication is culture". (Hall, 1959: p. 17)

In order that the phenomena of intercultural communication can be understood and analyzed, many theories and frameworks have been presented. The first theory is termed the Communication Accommodation Theory. Giles (1973) indicates that it is a theory that investigates the means by which the communication styles are modified to match those of others in intercultural exchanges. (p. 92)

Cultural Convergence is a second theory which indicates that any two cultures, through interaction over time, tend to grow more analogous as a result of the increase in communication (Kiesler & Kiesler,1969: p. 542).

A third theory was provided by Orbe (1998) and it was termed the Co-Cultural Theory. It looks at the way people from marginalized groups communicate in dominant cultural settings.

While the fourth theory in this respect is the theory of Cultural Fusion proposed by Berry (2005). It involves investigating how aspects of the original culture upheld by individuals are preserved and, at the same time, elements of a new culture are adopted.

To sum up, intercultural communication occupies a special and significant position in the study of several disciplines as it attempts to narrow the cultural gaps, enhance understanding, and solidify effective communication among individuals originating from different backgrounds. By the same token, living in a world characterized by multiculturalism and the complexities this would create dictates enjoying greater sensitivity and awareness to address and overcome such complexities through showing respect to cultural differences, increasing empathy towards them, and utilizing the available theoretical frameworks.

8-Models and Approaches for Translating Cultural Terms

Translating cultural terms involves the use of diverse models and approaches developed to navigate the intricacies of transferring meaning across languages and cultures. These models serve as valuable frameworks for translators to achieve precise and culturally sensitive translations.

There are several models and approaches for translating cultural terms. One of these is the *equivalence-based model* which is a significant approach in translation whose aim is finding equivalents for cultural terms capable of conveying meanings as similar as possible into the TL. It is mainly concerned with " finding a TL term that has the closest semantic and pragmatic equivalent in the SL" (Hatim & Mason, 1997: p. 161). By utilizing this model, translators endeavour to maintain the essence and cultural significance of the original term while ensuring that it resonates with the target audience.

Another method for translating cultural terms is labeled *semantic and pragmatic approaches*. This type of approaches observes not only literal meanings of terms but also the associative cultural connotations and their use in context. In this light, translators are entitled to "take into account the meanings encoded in the source-language text, and then use linguistic and cultural knowledge to decode and recode those meanings in the target language" (Nida & Taber, 1969: p. 12). In this model

and in order to convey the accurate meaning of cultural terms, it is a must to understand the cultural context shrouding them and associating their occurrences.

On the other hand, there is an important model specifically used for tackling a set of culture-related terms. It is termed *culture-specificity model* which is based on the notion that there are phenomena or aspects of life realities whose direct equivalents do not exist in other languages and cultures. According to Baker (1992), this model involves "recognizing that some concepts in one culture may not have an equivalent in another, and thus should be explained or described rather than translated" (p. 35). In this case, and in order that associative cultural nuances of meaning can be rendered into the TL, giving explanations or descriptions is required.

The last and most recent of these models is the *skopos* theory as developed by Vermeer (1989). It has gained popularity in recent years, especially in translating cultural terms. The theory is mainly focused on performing the purpose or function of the translation. Vermeer (1989) indicates that, "The purpose of the translation determines the translation methods and strategies to be employed" (p. 260). According to this model what determines the type of decisions to be taken by translators is the intended function of the translation whether to entertain, inform, or persuade.

Finally, it can be concluded that the translation of cultural words entails careful scrutinizing of the different models and approaches. While the ultimate goal of Equivalence-based models is finding equivalents that can ensure accurate rendering of meaning, semantic and pragmatic approaches focus on the context of culture. As for the cultural terms with a high level of cultural specificity, they are normally addressed by the use of the cultural specificity model due to their uniqueness. By following such a model, cultural nuances of meaning can be grasped and rendered into TL so ensuring the fulfillment of accurate translations characterized by cultural sensitivity. The Skopos Theory, on the other hand, is concerned with the purpose of translation.

According to Baker (1992), the Cultural Specificity Model recognizes "that some concepts in one culture may not have an equivalent in another, and thus should be explained or described rather than translated" (p. 35). This approach is particularly useful when dealing with terms deeply rooted in the cultural context of the source language.

9- Strategies and Procedures for Translating Cultural Terms

One common strategy within the Cultural Specificity Model is to provide explanations or descriptions of cultural terms instead of performing a direct translation. This approach to translating some cultural term requires "explaining that term in a way that will make sense in the target culture" (Baker, 1992: p. 36). When adopting this approach, translators should provide further traditional, historical or social context so that receivers can understand the cultural associations.

Obviously, AHDATs fall within the high cultural specificity terms as they have received a high degree of cultural attention and focus within the Arab-Islamic communities over ages. Hence, the cultural specificity model seems the most appropriate model as it has the ability, through the proposed strategies and procedures it involves, to convey and honestly render the ST cultural messages and their intricate multifaceted and complex meanings.

Another procedure involves that cultural notes are included within the translated text. The advantage of this procedure is providing TT receivers with the term's background information, its implications, and its SL cultural context. This would ensure maintaining cultural nuances in the TT as "Cultural notes can provide valuable insights into the cultural background of a term". (Vermeer ,1989: p. 225)

Occasionally, loanwords or transliterations are chosen by translators in order to retain the original term in the TT. This approach has the advantage of maintaining the authenticity of the term and at the same time allows TT receivers to notice its foreignness. Nida and Taber (1969) state that, "Transliteration can be a useful technique for conveying the unique sound and flavor of a cultural term"(p. 24).

In conclusion, the Cultural Specificity Model involves effective strategies and procedures whereby the cultural terms lacking direct equivalents in the TL can be rendered accurately. By employing approaches like explanatory translation, notes, and transliteration, translators can ensure that the culture-specific nuances and meanings are conveyed accurately to the target audience.

In our case, since AHDA's are replete with cultural associations, it seems obvious that a combination of a transliteration of the terms denoting these articles plus notes explaining their associative and contextual meanings is the most effective procedure. This is so because this would preserve both their cultural value and provide a full account of their contextual associations derived from their own cultural status as well.

10- Foreignization and Domestication

When translating cultural contents, the translator is apt to choose between two strategies for rendering the SL text into the TL, i.e. foreignization and domestication. The foreignizing strategy, according to Venuti (1995), involves a shift in "the axis of evaluation" through its endeavor "to dominate the target language and culture" and attempts to impose "the norms of the source language and culture" (p. 20). By contrast, domesticating translation involves a minimization of "the strangeness of the foreign text" so that it becomes comprehensible and easily acceptable by the TL readers. (Venuti, 1998: p. 15)

Besides, foreignization is optionally or obligatorily employed by the translator through selecting a SL text for translation such that its foreignness is passed over and preserved in the TL and the text can be recognized as foreign. (Venuti, 2008: p. 20)

Additionally, according to Venuti (1995). "The principle of foreignization insists that translators should leave the author in peace, as much as possible, and move the reader toward the author, conceding the inevitability of difference in language and culture." (p. 20). Yet, domesticating translation, also in Venuti's (1998) view, "operates in

terms of a target-language cultural habit, adjusting the foreign text to target-language conventions and thus bringing the author back to life in the receptor culture." (p. 15)

Moreover, unlike foreignization which aims to convey not only the SL linguistic and cultural differences but also its textual and discursive structure along with the context of its production (Venuti, 2008: p. 20), domestication tends to use TL equivalent terms to take the place of SL high specificity cultural words with the purpose of making translation simple and accessible to the SL readers. (Venuti, 2008: p. 65)

In our case, AHDATs can be classified as high specificity cultural terms due to the diversity and complexity of the messages they convey and the multi-faceted cultural associations they carry. Accordingly, and as Venuti (1995) confirms, "Foreignization is particularly effective in translating high specificity cultural terms because it preserves the foreignness and uniqueness of the cultural concept, allowing the target-language reader to experience the richness of the source culture." (p. 45)

11- A Historical and Cultural Account of Some Arab HDAs

Arab headdress articles, such as the immamah, the kuffiyah and the hijab, have great cultural, social, political and religious importance in the life of Arab-Islamic peoples. They represent more than mere pieces of dress, but symbols that indicate and maintain identity, traditional heritage, and religious values. Scholars and researchers both past and present have conveyed valuable accounts as to the reasons behind the high status headdress articles occupy in these communities.

11-1 The Turban(Imamah)

The term "Imamah" or "immah" in Arabic, synonymous with the word turban, refers to a length of cloth wound multiple times around a taqiyah, a type of cap (Dozi, 1971: p. 250). This tradition traces its roots back to the pre-Islamic era (Stillman, 2003: p. 16) and holds significant cultural and religious value among Arabs and Muslims. Turbans were used as a means of identifying social status, a practice

observed by Muslims in general and jurists in particular. Additionally, it was closely associated with the Arab identity. (Dozi, 1971: p. 251)

Having originated in pre-Islamic times, the Arab turban served as a symbol through which the status and worth of individuals are communicated. Its importance is evident in the frequent mentions of it in Arab poetry and the profound respect it garnered in Arab society (Al-Jadir, 1979: p. 84). Al-Jahiz further underscores its significance, stating that wearing a turban bestowed dignity, respect, and even a sense of heightened stature (Al-Jahiz as cited in Harun, 1988: p. 100). Additionally, according to Shiite tradition, the Prophet (pbuh) willed his turban to Ali (pbuh). (Stillman, 2003: p. 17)

Despite its ancient origins, the turban continued to be widely used up to the present day. In early and late Islamic periods, a man not wearing a turban risked ridicule and verbal attacks, as it was considered an improper and offensive behavior. Only during religious ceremonies was it acceptable to remove the turban, as a form of showing humility to Allah (Al-Jadir, 1979: p. 83).

11-2 Kuffiyah and Iqal

The kuffiyah, as defined by Matvsit (2015), is "a square scarf, typically cotton" (p. xiii), with dimensions of one arm's length and width. It comes in various colors such as bright green, dark or bright red, and yellow, often featuring small or large checkered patterns (Dozi, 1971: p. 315). Its earliest documented use dates back to the Abbasid era when it was worn as a headgear by "Adid-ad-Dawla," an Abbasid caliph, in 355 A.H. (Awad, 1986: pp. 96-97). While Bartlett (1973) suggests that its origins may have stemmed from ancient Mesopotamian representations of fishing nets or ears of grain, its precise origin remains unknown (p. 246). At the present, the kuffiyah with its distinctive shape has become more than just a male headdress article, but it came to be a Palestinian symbol of identity and national resistance (Abu- Lughod ,1993: p. 115). Abu-Lughod (1993) also explains the religious significance of the kuffiyah saying, "The kuffiyah is worn by many Muslim men as a symbol of their adherence to Islamic traditions" (p. 117). This emphasizes that the kuffiyah, in addition to the cultural symbolism it carries, also enjoys religious significance for Muslims.

The "iqal" is another component often worn with the kuffiyah to secure it in place. Initially, it served as a rope for camel herders to tether camel legs and was placed over the head. Over time, it evolved into a garment complementing the kuffiyah and has been used to fix it on the head. This new article was also referred to as "iqal," given its resemblance to the original rope. (Al-Jadir, 1979: p. 102)

11-3 Hijab(veil)

Regarding the hijab, the practice of veiling, while commonly associated with Arab-Islamic society, it is believed by some contemporary scholars to have ancient roots. They argue that veiling was not exclusive to the ancient Sasanian society (224-651 CE) but was also present in ancient Christian and Mediterranean practices during the early days of Islam (Cakmak, 2015: p. 1623). Ancient Assyrian law used veiling as

a symbol of respectability among the upper class and as a means for women to signify their status under male protection (Cakmak, 2015: p. 1623).

In Arab-Islamic culture, the term "hijab" encompasses more than just a specific garment. It signifies the adherence to the modesty requirements outlined in Islamic teachings for Muslim women. As a result, various articles of clothing, differing in size, color, and body coverage, fall under this broad term. It serves as a general descriptor for the head and body coverings worn by Muslim women, including items like the abaya, burqa, chador, headscarf, hijab, and niqab, among others, each taking different forms (Cakmak, 2015: p. 1623). Furthermore, Ad-Damuni (2007) points out that specific cultural terms are used to describe variations of the hijab, such as the Afghan hijab, Iranian shadur, Iraqi abaya, Saudi aba`a, Egyptian jallabiya, and Syrian millaya, indicating the diverse interpretations and applications of hijab across various cultural and national contexts (p. 12). This demonstrates that the Islamic dress code of hijab can manifest itself through a range of clothing pieces based on the wearer's cultural and national background. In a similar vein, Ahmed (2011)

points out that "The hijab is not simply a piece of clothing; it is a symbol of Muslim women's identity, modesty, and commitment to their faith"(p. 64).

Hence, the hijab has deep meanings for Muslim women, as it symbolizes their commitment to Islamic teachings. Likewise, El Guindi (1999) states that "The headscarf is an essential part of Muslim women's modest dress code, as prescribed by Islamic teachings"(p. 78). This statement stresses the religious status of the hijab in the Islamic faith, wherein wearing modest clothes is among the fundamental principles. Through Ahmed's (2011) statement that "For many Muslim women, wearing the hijab is an act of solidarity with their faith and a statement against Islamophobia"(p. 67), we can realize the importance of hijab as a sign for expressing solidarity with Islamic faith. This highlights how the hijab can serve as a tool of resistance and a means for declaring Islamic identity.

12-Data Analysis

The quantitative data obtained from the students' translations are analyzed through the descriptive statistics. This involves calculating AHDATs' frequency of occurrence in translations as well as their percentages.

1- فبكى الشيخ ورمى عمامته، ورفع رأسه إلى السماء، وقال: اللهم إني أبرأ إليك من عدو آل محمد صلى الله عليه وآله من الجن والإنس.

2- فنزع علي (عليه السلام) عمامته فعمم بها الأعرابي.

3- فلا حرج في خلع المرأة حجابها عند النساء كالخمار الذي على رأسها أو العباة التي عليها ونحو ذلك لا بأس بذلك.

4- اعتمر كوفيتك واتبعني

- 5- فكرة خلع الحجاب لم تزرني وحدي بل راودت الكثيرات، وأنا على يقين أن كل واحدة منا نحن المحجبات تنظر إلى نفسها في المرآة وتقول "جميلة أنا بدون حجاب".
- 6- النقاب هو قطعة قماش تغطي الوجه غالباً ما يكون أسود اللون، ترتديه بعض النساء المسلمات كجزء من الحجاب مع العباءة لكي يخفي معالم جسد المرأة بالكامل عدا العينين.
- 7- في الايام التالية تخلت ليلي عن الحجاب كلياً واصبحت ازيائها جريئة بدرجة كانت تتبالغ فيها.
- 8- كان لابد من اخبار الاب المنتظر الذي رمى عقاله عن راسه و حلف الا يعيده الا بعد معرفة سبب اختفاء ابنته.
- 9- ولكن ما لا يستطيع ان افسره هو ان تتفنن المرأة في اختيار الموديل المطرز والتصميم الضيق والشكل الجديد لعباءتها وحجابها.
- 10- يتم تدريب الجنود الاسرائيليين على اطلاق النار على صور لاشخاص يعتمرون الكوفية.

Table (1): Frequencies and percentages of the students' renderings of AHDATs

| Sentence No. | AHDAT | Number of Participants: 25 | | | | | | | Percentage (%) | | | |
|--------------|-------|----------------------------|------------------|-------|------------------|----|------------------|---------------------|--------------------------|---------------|---------------------------|----------------------------|
| | | T1 | N0. Of Stud ents | T2 | N0. Of Stud ents | T3 | N0. of stud ents | Appropriat Strategy | Inappr opriate Strateg y | Untran slated | Approp riate translation% | Inappropriate Translation% |
| 1 | عمامة | Turban | 24 | / | / | / | 0 | 24 | 1 | 0% | 96% | 4% |
| 2 | عمامة | Turban | 23 | / | / | / | 0 | 23 | 2 | 0% | 92% | 8% |
| 3 | خمار | Hijab | 15 Veil | | 8 Head scarf | 2 | 0 | 25 | 0 | 0% | 100% | 0% |
| 4 | كوفية | Kuffiyal | 17 coat | 7 | / | | 0 | 24 | 1 | 0% | 96% | 4% |
| 5 | حجاب | Hijab | 25 | / | / | / | 0 | 25 | 0 | 0% | 100% | 0% |
| 6 | نقاب | Niqab | 20 veil | 5 | / | | 0 | 25 | 0 | 80% | 20% | 0% |
| 7 | حجاب | Hijab | 22 Veil | 3 | / | | 0 | 25 | 2.5 | 0% | 20% | 10% |
| 8 | عقال | Head band | 15urbar | 8 | / | | 0 | 23 | 2 | 0% | 92% | 8% |
| 9 | عباءة | abaya | 15Cloal | 8Mant | 2 | | 0 | 25 | 0 | 0% | 100% | 0% |
| 10 | كوفية | Kuffiy | 17adband | 3coat | 4 | | 0 | 24 | 1 | 0% | 96% | 4% |

Table (2): Frequencies and percentages of the students' renderings of AHDATs in terms of foreignization and domestication strategies

| Sentence No. | AHDAT | T1 | No. of students | T2 | No of students | T3 | No of students | Number of Participants : 25 | | | Percentage (%) | | |
|--------------|-------|----------|-----------------|----------|----------------|-----------|----------------|-----------------------------|---------------|--------------|----------------|---------|--------------|
| | | | | | | | | Foreignization | Domestication | Untranslated | Foreign. | Domest. | Untranslated |
| 1 | عمامة | Turban | 24 | / | / | / | / | 0 | 24 | 1 | 0% | 96% | 4% |
| 2 | عمامة | Turban | 23 | / | / | / | / | 0 | 23 | 2 | 0% | 92% | 8% |
| 3 | خمار | Hijab | 15 | Veil | 8 | Headscarf | 2 | 15 | 10 | 0 | 60% | 40% | 0% |
| 4 | كوفية | Kuffiyah | 17 | Coat | 7 | / | / | 17 | 7 | 1 | 68% | 28% | 4% |
| 5 | حجاب | Hijab | 25 | / | / | / | / | 25 | 0 | 0 | 100% | 0% | 0% |
| 6 | نقاب | Niqab | 20 | Veil | 5 | / | / | 20 | 5 | 0 | 80% | 20% | 0% |
| 7 | حجاب | Hijab | 22 | Veil | 3 | / | / | 22 | 3 | 0 | 88% | 12% | 0% |
| 8 | عقال | Headband | 15 | Turban | 8 | / | / | 0 | 23 | 2 | 0% | 92% | 8% |
| 9 | عباءة | Abaya | 15 | Cloak | 8 | Mantle | 2 | 15 | 10 | 0 | 60% | 40% | 0% |
| 10 | كوفية | Kuffiyah | 17 | Headband | 3 | coat | 4 | 17 | 7 | 1 | 68% | 28% | 4% |

Table (1) shows that the sample students, generally speaking, fail to select appropriate translations of the AHDATs, as they tend to consult dictionaries for equivalents which is not the norm in rendering cultural words in general and the high culture specificity ones in particular. For example, some students tend to select some TL functional and/or cultural equivalents which indicates lack of sufficient knowledge as to the strategies proposed for translating this type of words. And as the numbers and percentages of the table show, none of them succeeded in providing an appropriate strategy for rendering any of the AHDATs occurring in the ten sentences that they were told to translate into English. Besides, others provided erroneous renderings altogether or skipped them in their translation.

Table (2), on the other hand, shows that even those students who opted to foreignize, they failed to apply the appropriate strategy fully and in the right manner as far as high culture-

specificity terms are concerned, where their translations are limited to the sole strategy of transference without including defining or explanatory notes necessary to be used for acquainting TL audience with totally foreign objects in terms of their physical features and their cultural indications and associations.

Additionally, there are some cultural indications to traditional and social implications which derive their contextual meanings from the AHDATs occurring along them in the sentences. Such occurrences of these indications can be seen in the Arabic sentences that translate as follows:

- 1- The Sheikh wept, *tossed his Immamah (turban)* and raised his head to the sky saying: "O Allah, I dissociate myself from the enemy of the family of Muhammad, peace be upon him and his family, from among the jinn and humans."

The act of tossing the imammah according to Arab –Islamic traditions is an exceptional conduct usually done only in response to catastrophic or deeply sorrowful events or doings. Hence, in the translation of this and similar culturally laden incidents or doings, the translator is entitled to translate and clarify to the TL audience through using footnotes explaining what they mean in their own cultural community.

- 8- The awaiting father, who *threw his iqal (headband) off his head* and swore not to put it back on until he knew the reason for his daughter's disappearance, had to be informed.

Throwing the iqal off one's head is a deep –rooted act in tribal tradition. As this headdress article carries symbolic significance among tribal and Bedouin communities signifying its wearer's manliness and honour. It is not thrown off or taken off publicly except when the man who wears it comes under insulting or disrespectful circumstances threatening his face among people. So, when doing this, the doer of this action wants to tell the public and his own community that he accepts the challenge and would not put it back again on his head unless he takes his revenge from a murderer of one of his own kins or tribesmen, punishes or even murders a transgressor on his own reputation and/ or on the virtue of his family or tribe women whether verbally or physically. Likewise, none of the students rendered this or made any reference to it in translations.

10- Israeli soldiers are trained to shoot pictures of people wearing kuffiyah.

The headdress article of kuffiyah has become over the past decades of conflict between the Zionist entity and the Palestinian people as a symbol of the Palestinian people and their struggle to achieve their freedom and independence. Accordingly, this should be explained when translating the Arabic sentence above, a question that none of the students observed or mentioned in their translations.

These are totally overlooked by the sample students either because they ignore their importance to the total meaning of the text, they have no sufficient knowledge as to what they exactly mean or they have no idea that they can and are allowed to interfere and add their own notes to describe and define these objects and the acts and conducts associated with them.

13- Conclusion

Based on the analysis of the translations of the 25 fourth-stage students in translation department/ faculty of arts / university of Wassit, the researcher reached the following conclusions:

- 1- Students faced clear difficulty in rendering AHDATs into English in spite of the fact that the articles are part of their own cultural and traditional heritage and they are supposedly in touch with and have sufficient knowledge of their cultural associations.
- 2- The results have also highlighted failure, errors, shortcomings and inappropriate renderings, on the part of the sample students, in rendering the terms. This can be mainly attributed to the absence or scarcity of sufficient theoretical material in the curricula of translation departments as well as in the practical part of their study. As no such items are included in the departments` study filling this theoretical and practical gap.

To sum up translating cultural words includes linguistic and cultural challenges for translation students. These challenges can be properly addressed through the provision of sufficient material on the topic and improving the cultural sensitivity in the field through practical training, as well as making the necessary instructional resources available in

translation education. The said steps and procedures would help equip students with the necessary skills for introducing accurate and effective renderings of culture-specific terms, so that the linguistic and cultural gaps between languages can be filled and cross-cultural understanding in translation practice is achieved.

14- Recommendations

Based on the findings reached in our research, it seems necessary to:

- 1- Integrate the translation of culture-specific terms and other similar issues of cultural communication in the educational programs of translation departments. Designing courses, therefore, should take the above-mentioned problem into consideration through dedicating courses or even chapters of some curricular books for discussing and practicing the translation of culture-specific terms and their unique challenges and what strategies and procedures can be used for overcoming the difficulties they pose in translation.
- 2- Make such proposed material mainly focus on explaining the relation that holds between language and culture and how the latter can influence language and consequently arise as problematic in translation. Moreover, a sufficient account and elaboration on the strategies, techniques and procedures proposed by translation theorists for rendering those culture-specific terms should be included in such courses.
- 3- Translation students should be culturally immersed in and familiarized with both SL and TL cultures through specific programs that can enhance their cultural knowledge so that they can enjoy the necessary sensitivity and understanding. Through designing such programs, translation students would have better experience in SL and TL cultures and have greater ability to understand cultural contexts and nuances of meaning that dictionaries could fall short of resolving or providing appropriate equivalents to. In the same vein, this can assist in providing better understanding of culture – specific terms and their cultural significance, which in turn would enable to perform more accurate and culturally appropriate renderings.

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