The use of adaptation strategy in translating cultural expressions in "Alice in Wonderland's" into Arabic

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Abstract:

This study explores the translation of cultural expressions in "Alice in Wonderland" into Arabic, with a particular focus on the strategy of adaptation. Drawing upon theoretical frameworks from translation studies, the research investigates how cultural elements embedded in the original English text such as idioms, puns, names, customs, and references are rendered in three Arabic translations by Siham bint Sina, Nadia Al-Khouli, and Ameera Kiwan. Through comparative textual analysis, the thesis assesses the translators' approaches to maintaining cultural relevance, meaning, and stylistic integrity. The study finds that adaptation is employed to varying degrees in each version, reflecting differing priorities such as fidelity to the source text, reader accessibility, and cultural localization. The analysis reveals that while some translators preserve the foreignness of the original text, others domesticate the content to align more closely with Arabic cultural norms and the expectations of target readers. Ultimately, the thesis argues that adaptation, when used judiciously, can serve as an effective strategy for conveying culture-specific structures in literary translation. This research contributes to the broader understanding of literary translation practices and highlights the nuanced decisions involved in translating culturally rich texts for Arabic-speaking audiences.

Key Words: (cultural expressions, adaptation strategy, Alice in wonderland).

استخدام طريقة التكيف لترجمة التعابير الثقافية في رواية "أليس في بلاد العجائب" إلى اللغة العربية

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الملخص

تتناول هذه الدراسة ترجمة التعابير الثقافية في رواية أليس في بلاد العجائب إلى اللغة العربية، مع التركيز بشكل خاص على استراتيجية التكييف (الاقتباس الثقافي). وبالاستناد إلى الأطر النظرية في دراسات الترجمة، تبحث هذه الدراسة في كيفية نقل العناصر الثقافية المتجذرة في النص الإنجليزي الأصلي مثل العبارات الاصطلاحية، والتلاعبات اللغوية، والأسماء، والعادات، والإشارات الثقافية في ثلاث ترجمات عربية أنجزتها سهام بنت سينة، ونادية الخولي، وأميرة كيوان. ومن خلال تحليل نصي مقارن، تقيّم الرسالة أساليب المترجمات في الحفاظ على الصلة الثقافية والمعنى والنزاهة الأسلوبية للنص. وتُظهر نتائج الدراسة أن استراتيجية التكييف قد استُخدمت بدرجات متفاوتة في كل نسخة، مما يعكس اختلاف الأولويات بين الأمانة للنص الأصلي، وسهولة الفهم لدى القارئ، وملاءمة المحتوى للثقافة المستهدفة. ويكشف التحليل أن بعض المترجمات حافظن على الطابع الأجنبي للنص الأصلي، بينما عمدت أخريات إلى ترويض المحتوى ليتماشى مع الأعراف الثقافية العربية وتوقعات القارئ المستهدف. وتخلص الدراسة إلى أن التكييف، عند استخدامه بحكمة، يمكن أن يكون استراتيجية فعالة في نقل البنى الثقافية الخاصة في الترجمة الأدبية. وتُسهم هذه الدراسة في تعميق الفهم العام لممارسات الترجمة الأدبية، وتسلط الضوء على القرارات الدقيقة التي ينطوي عليها نقل النصوص الغنية ثقافيًا إلى الجمهور العربي.

الكلمات المفتاحية: (التعابير الثقافية، التكييف، اليس في بلاد العجائب).

1.1 The Concept of Culture

The concept of culture is multifaceted, encompassing both tangible and intangible elements that define human societies. Culture refers to the shared patterns of behavior, values, beliefs, language, and practices that are learned and passed down through socialization. These elements help define a group's identity while distinguishing it from others. Culture also includes material aspects like art, architecture, clothing, and technology, alongside non-material aspects such as norms, traditions, and social institutions like family and religion. Scholars from numerous fields have studied and defined culture in a variety of ways.

Edward Tylor, a prominent 19th-century anthropologist, defined culture as "that complex whole which includes knowledge, belief, art, morals, law,

custom, and any other capabilities and habits acquired by man as a member of society." This broad definition encompasses both material and non-material aspects of culture, recognizing its dynamic and ever-evolving nature.

Clifford Geertz, a renowned cultural anthropologist, emphasized the symbolic nature of culture. He argued that culture is a system of symbols that people use to interpret the world and communicate with one another. Through these symbols, cultures shape our perceptions, values, and behaviors. Newmark (1988) defined culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression, so that each language group has its own culturally specific features. Consequently, each language group possesses its own culturally unique characteristics. According to Sapir, "culture can be defined as what people do and think." When examining the correlation between language and culture, linguists, anthropologists, and philosophers narrow their focus to specific aspects of culture rather than its broad interpretation as suggested by Sapir. The study of language and culture primarily centers on human ideas, conceptions, and beliefs, rather than encompassing all aspects of human behavior. This is because not all human activities exhibit a significant relationship with language. For instance, if a community lacks animals, individuals within that community may consume vegetables, but this dietary choice is not influenced by language. However, nearly all human actions can be expressed and communicated through language in diverse ways. When an individual's understanding of their actions becomes integrated into the language used to describe those actions, attention is directed towards the relationship between the individual's language and their activities (Cooper, 1979: 146).

In conclusion, language serves as the fundamental conduit for conveying a society's culture, facilitating the absorption and continuation of its values. People naturally perceive and interpret events through the framework of their own cultural background. It is important to acknowledge that language is more than just a system of words; it is deeply embedded within the culture

that shaped it. As a result, mastering a language requires an awareness of the unique cultural elements from which it emerges.

1.2 Types of Culture

Culture is an umbrella term that encompasses a vast range of things, such as tradition, language, religions, political systems, arts, etc. Culture is "all that in human society which is socially rather than biologically transmitted" (Scott, 2014).

Edward Taylor's definition serves as the foundation for most anthropological ideas about culture: "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." (1871).

The concept of culture is vast and multifaceted, it can be categorized into several types to better understand its various dimensions:

1. Material Culture:

Tangible objects: This includes physical items created by a culture, such as tools, clothing, architecture, and artwork. Reflects values and beliefs: Material culture often reflects a culture's values, beliefs, and technological advancements.

2. Non-Material Culture:

Intangible aspects: This encompasses the non-physical aspects of culture, including language, religion, customs, traditions, and beliefs. Shared understanding: Non-material culture provides a shared understanding among members of a cultural group.

3. Popular Culture

Mass-produced and consumed: Popular culture refers to cultural products and practices that are widely disseminated and consumed by the general public. Influenced by media: Media plays a significant role in shaping popular culture, often through television, movies, music, and social media.

4. Corporate Culture

Corporate culture encompasses the values and behaviors that characterize a specific organization. Terrence Deal aptly described it in 1982 as "the way things are done around here." This culture is influenced by factors such as the company's structure, leadership, historical background, and the nature of its industry. It significantly affects employee motivation and performance, which in turn contributes to the overall success of the organization. Additionally, corporate culture shapes how external parties like customers, investors, and the public—perceive the company.

5. Folk Culture

Folk culture encompasses the traditional customs and behaviors of small, often rural, communities. George Revill (2014) defines it as the cultural expressions and everyday practices of relatively uniform and isolated social groups living in rural areas. He also links it to tradition, historical continuity, identity, and a strong sense of place. Unlike mass-produced popular culture, folk culture is deeply rooted in local life and typically passed down orally. It includes elements like myths, agricultural customs, folk music, and local storytelling.

6. Global Culture

Global culture refers to the shared values, customs, and cultural products that cross national boundaries and are recognized worldwide. This global cultural identity has been largely shaped by globalization fueled by international travel, digital media, and advancements in technology like the internet. Although it fosters cross-cultural interaction, it is also linked to colonial histories and reflects global power imbalances. While global culture promotes connectivity, it can also lead to the diminishing of unique local traditions and the rise of cultural uniformity.

7. Subculture

A subculture is a cultural group that exists within a larger society but maintains distinct values, beliefs, or practices. While it often draws from the dominant culture, it modifies or reinterprets these elements in unique ways. According to Scott (2014), subcultures often emerge in response to blocked

social or economic opportunities or ambiguous societal roles. They provide belonging for those who feel alienated by mainstream norms and may challenge the dominant values. Examples include punk communities, hip-hop culture, and alternative youth groups.

8. Counterculture

Counterculture is a specific kind of subculture that actively rejects and opposes the core values of the dominant society. It seeks to promote radically different ideals and lifestyles. The term "counterculture" gained prominence in reference to the student and hippie movements of the 1968 global protests. Countercultures often advocate for profound social or political change, and while they can influence mainstream culture, they are frequently met with resistance from authorities and institutions. Examples include the Beat Generation and Bohemian movements.

9. Youth Culture

Youth culture represents the unique beliefs, styles, and behaviors of young people—children, teens, and young adults. Scholars debate whether it constitutes a distinct cultural group, but proponents argue that youth distinguish themselves through fashion, music, slang, and social behaviors (Fasick, 1984). It often emphasizes individuality, rebellion, and creative self-expression. Young people are also typically early adopters of new technology. Youth culture manifests in communities such as gamer groups, music fans, and online influencers.

10. High Culture

High culture denotes the refined cultural achievements considered to represent the peak of human artistic expression, typically associated with society's elites. Philosopher Matthew Arnold (1869) described it as the pursuit of human excellence through the appreciation of "the best that has been thought and said." High culture includes fine arts, classical literature, opera, and other intellectually esteemed works, often appreciated by well-educated or affluent individuals.

11. Low Culture

Low culture refers to popular forms of entertainment and expression that appeal to the general public. Herbert Gans (1958) explains that it emphasizes content over form and typically lacks abstract or intellectual depth. Examples include television soap operas, popular music, and blockbuster films. Unlike high culture, low culture is accessible to everyone and often reflects everyday concerns and experiences.

12. National Culture

National culture encompasses the shared customs, beliefs, and values that define a nation's identity. It is shaped by a country's historical experiences, language, political systems, and societal norms. This collective cultural expression includes aspects like cuisine, religious practices, national holidays, and social etiquette. For example, Japanese national culture includes elements such as traditional tea ceremonies, martial arts, and respect for elders.

1.3 Culture and Translation

Different nations possess distinct cultures, but what exactly is culture? In simple terms, culture can be defined as "the entire way of life of a people." This broad definition encompasses the customs, traditions, social norms, values, beliefs, and language that characterize a society. Among these, language and culture are intimately connected. When exploring the link between culture and translation, it becomes essential to consider translation approaches such as semantic equivalence and pragmatic equivalence, especially when translating culturally embedded terms.

Shuttleworth and Cowie (1997, p. 181) describe translation as a broad and flexible concept that can be interpreted in multiple ways. This versatility allows for the understanding of translation both as a process and a product. Moreover, translation encompasses various subfields, including literary translation, technical translation, subtitling, and machine translation.

Similarly, Ghazala (2006, p. 1) defines translation as "all processes and methods used to transfer the meaning of the source language text into the target language." This definition emphasizes meaning transfer as the core objective of translation. Nida (1964, p. 153) outlines the ideal competencies

of a translator: a comprehensive command of both the source and target languages, deep familiarity with the subject matter, empathy with the original author's intent, and stylistic fluency in the target language. However, in practice, translators often fall short of these ideals, leading to noticeable discrepancies between original texts and their translations. As a result, most translations strive to remain as faithful as possible to the core meaning of the original message. Bassnett (1980) also proposed five guiding principles for effective translation, which emphasize the translator's responsibility in accurately conveying meaning across languages and cultures (see Bassnett, 1980). In any translation, some degree of loss or gain is inevitable. Farghal (1994, p. 56) explains that "equivalence" involves creating a similar effect on the target audience as the source text does on its original audience. However, achieving complete equivalence is rarely possible due to variables such as informativity, creativity, and expressivity, as well as cultural and linguistic differences between the source and target languages.

Translators must also recognize the cultural dimension of translation, which, while difficult to precisely define, is crucial to the translation process. A deep understanding of the target culture is essential for effective cross-cultural communication. As Mona Baker (1996, p. 11) notes, culture is shaped by historical developments and carries contextual significance. Because historical and cultural frameworks vary widely across regions and societies, communication challenges often emerge, particularly in intercultural contexts (Guo, 2012, p. 345).

1.4 Culture in Arabic

Arabic is one of the world's major language with roughly 300 million speakers in twenty two Arab countries. In 1974, Arabic was attested as one of the sixth United Nation's official language alongside Chinese, Russian, English, French and Spanish.

As a Semitic language, Arabic possesses many different linguistic characteristics from other languages, such as writing from the right to the left, the dual number of the nouns which is not found in English, the two genders,

feminine and masculine, beside the root, the most salient feature of Semitic languages. Versteegh (1997)

Standard Arabic serves as a lingua franca for many Muslim and Middle Eastern nations, functioning as a regular means of communication among different linguistic groups within multilingual speech communities, as described by Holmes (2001:78). The Islamic social structure significantly influences the Arabic language.

For Example, "رجع بخفي حنين" The Literal translation: "He returned with the two shoes of Hunayn." But the cultural meaning is this expression refers to someone who returns empty-handed and disappointed after failing to achieve a goal. It stems from a classical Arabic tale about a shoemaker named Hunayn and a customer who tried to cheat him. The idiom encapsulates Arab storytelling traditions, where proverbs often come from historical or anecdotal roots.

In contrast, English holds prominence as the primary language used in international academic, political, and economic conferences. It serves as a second or foreign language for many individuals and functions as the official language in numerous countries. English is a compulsory subject in education systems worldwide, from elementary to university levels, albeit with varying proficiency levels (Al-Khatib in Harbi, 2007:108).

Cultural Significance of the Arabic Language is more than a means of communication; it is a repository of cultural identity and intellectual heritage. Historically, it has been the lingua franca of the Islamic Golden Age, facilitating advancements in science, philosophy, medicine, and the arts. The language's rich vocabulary and nuanced expressions have enabled scholars to articulate complex ideas and preserve them in written form. The development of the Arabic script, as detailed by Beatrice Gründler in her work "The Development of the Arabic Scripts".

1.5 Translating Culture-Specific Expressions

While translation has long served as a bridge for communication and idea exchange across linguistic communities, it was only in the mid-20th century

that it emerged as an independent academic discipline, rather than merely a branch of linguistics. One of the most challenging aspects of translation has been the rendering of culture-specific expressions (CSEs) those elements that are deeply rooted in a particular cultural context. Scholars have attempted to define the notion of culture and explore its intrinsic link to language, leading to the development of specific strategies for translating CSEs.

Although much of the research on CSEs has focused on literary translation, it is now widely recognized that cultural elements are present across a variety of text types and genres. Mona Baker (1992) identifies CSE's what she terms culture-specific concepts—as instances of non-equivalence at the word level, where a term in the source language lacks a direct counterpart in the target language. She proposes several strategies for dealing with such challenges, including translation by:

- A more general word
- A more neutral or less emotionally charged word
- A related term
- Paraphrasing

However, when translating culture-specific expressions specifically, Baker recommends approaches such as, Cultural substitution: replacing the source culture item with a culturally equivalent item from the target culture. Although the exact meaning may differ, the substituted item is intended to create a similar effect for the target audience. Loan words with or without explanation: a source term may be retained in its original form, possibly accompanied by a brief explanation. Once introduced and explained, the loan word can then be reused independently throughout the text (Baker, 1992).

Orthographic adaptation includes both transcription (representing foreign sounds or characters phonetically) and transliteration (representing words from one script in another using corresponding letters). Although numerous scholars have addressed the translation of CSIs, some have deliberately avoided defining the concept of cultural. For example, Peter Newmark (1988) refers to cultural words but does not explicitly define the term. Nevertheless,

his practical taxonomy of cultural categories has been widely adopted in translation studies. He identifies five primary categories of CSIs:

a) Ecology (e.g., flora, fauna, climate)
b) Material culture (e.g., food, clothes, tools)
c) Social culture (e.g., work, leisure)
d) Organizations, customs, and ideas (e.g., institutions, historical terms)
e) Gestures and habits (Newmark, 1988, p. 95)

1.6 The Language of Literary Text

The language of literature is highly innovative and creative, and represents the most delightful and unique expression of the human soul. It is "a conspicuous departure from what competent users of a language apprehend as the standard meaning of the words, or else the standard order of words, in order to achieve some special meaning or effect" (Abrams 107). The language of literary texts is a distinctive mode of communication that transcends the functional use of language found in everyday discourse. It is often characterized by artistic manipulation of linguistic elements to evoke aesthetic, emotional, and intellectual responses. Literary language, thus, is not merely a vehicle for conveying information; it is an art form in itself that plays a crucial role in shaping meaning, mood, and reader engagement (Eagleton, 2011). The language of a literary text is often deeply embedded in its cultural and historical context. This includes the use of dialects, archaisms, idiomatic expressions, and culturally bound metaphors (Bassnett, 2014). These elements are not only stylistic choices but also carriers of cultural identity, values, and worldviews. Understanding the language of a literary text thus necessitates a nuanced grasp of its socio-cultural background.

1.7 Methodology

The research design outlines the theoretical and methodological framework of the current study. This paper adopts a descriptive qualitative approach, as it seeks to explore and explain how culture-specific expressions in a literary text are translated and adapted into Arabic. Through the application of translation models such as Larson's Translation Quality Assessment, Nida's dynamic

equivalence, and Vinay and Darbelnet's translation procedures, the study investigates how adaptation functions as a key strategy in rendering cultural meaning. This qualitative method allows for a detailed interpretation of translation choices and the implications they have on meaning, cultural relevance, and textual naturalness in the target language.

1.8 The Model Adopted

There are three models adopted for this study, as clarified in the following subsections:

1.8.1 The Linguistic Model

Eugene Nida's translation theory underscores the idea that language is a reflection of both individual expression and cultural identity. While universal elements such as scientific terminology or proper nouns tend to pose fewer translation challenges, culturally embedded expressions often require the translator to navigate a complex interplay between the source and target cultures. Nida highlights the intrinsic link between language, culture, and translation, suggesting that each language contains specific lexical items deeply rooted in key aspects of its cultural context (Othman, 2013, p. 31).

1.8.2 Translation Model

Vinay and Darbelnet focus on the importance of translation strategies which may direct the whole translation process. They assert that "translators can choose from two methods of translating, namely direct, or literal translation and oblique translation" (Vinay and Darbelnet, 84). Vinay and Darbelnet mentioned three possible strategies for direct (literal) translation indicated below: Borrowing, calque and literal translation. While four possible strategies for oblique translation indicated below: Transposition, modulation, equivalence and adaptation.

1.8.3 Larson's Model

Larson's Model is widely employed in Translation Quality Assessment (TQA) to evaluate the effectiveness of translated texts. To assess the quality of a translation, a translator must thoroughly review the text either independently or through feedback from others. If the translation fails to

convey the intended message of the source text (ST), it implies that the translator has not ensured the message is accurately conveyed (Larson, 1998). Larson's model presents a linguistic approach to translation evaluation, relying on three main criteria that can be applied by translators, reviewers, or other stakeholders: Accuracy, clarity and naturalness.

1.9 Data Analysis

This section presents the practical aspect of the paper through analyzing the relevant data to reach the desired objectives.

SL Text (1):

"Have some wine" The March Hare said in an engorging tone. Chapter 7, P96

TL Text:

T1: (نادية الخولي) قال أرنب مارس البري بحفاوة: تفضلي شيئا من النبيذ

T2: (أميرة كيوان) قال أرنب مارس الوحشي بنبرة مشجعة: تفضلي شيئا من النبيذ

T3: (سهام بنت سينة) قال الارنب البري بصوت مشجع: تفضلي بتناول بعض النبيذ

Context:

"March Hare" is a most famous character appeared in the tea-party scene in Lewis Carroll's book 1865, Alice Adventure in Wonderland. Also it's a common British English phrase. The word "March" is adjective while "Hare" is a wild animal related to a rabbit mostly. Together "March Hare" refer to a specific cultural idioms in British English, means someone who behaves madly.

Discussion:

Translator (1):

According to the linguistics perspective, "March" is adjective-modifier, it is a word for word translated, grammatically correct but semantically awkward in Arabic. While cultural perspective, there's no equivalent idiomatic meaning of madness with "March Hare", so there's a risk of confusing for the Arabic readers. Based on Vinay and Darbelnet's model procedures, the translation of "March Hare" for the first translator is a literal translation which is a branch of "Direct Translation", which gave the similar word meaning to the source

language. On the other hand, it doesn't help the target reader to understand the intended characterization. the English phrase carries a strong idiomatic association with madness, rooted in British folklore that describes the erratic mating behavior of hares in March.

Translator (2):

Based on the linguistic perspective, it is similar to the first translator But the second translator, used the word (وحشي) instead of (بري) and this word introduce stronger, potentially violent meaning that changed the actual meaning. From the cultural perspective, "March" has no meaningful cultural relevance in Arabic, so there's misunderstanding to the target language. Based on Vinay and Darbelnet's model, this translation is modulation procedure, a branch of "Oblique Translation". It still literal but modulates (بري) into (وحشي) which changes the intensity of the meaning. The critique for this translation is that, the modulation here adds semantic distortion which changed the meaning into more violent adjective.

Translator (3):

This translator uses the Arabic expression (الارنب البري), which is more naturel and idiomatic phrase into Arabic. Although there's no direct mention of "March" but grammatically and semantically clean. The Third translator demonstrate a commendable effort to capture the cultural and contextual significance of the phrase "March Hare" .The translator provide a clear image and cultural context that aligns with the translation of the target text. This Translation is functionally equivalent, even though it omits the specific cultural marker (March) but it serves the same narrative purpose and most comprehensible to the Arabic readers. Based on Vinay and Darbelnet's model, the translator used the adaptation procedure to adapted the whole phrase and translated into a clear image and meaning to the Arabic readers.

The first two translations (الوحشي مارس أرنب and البري مارس أرنب) attempt a literal rendering through calque and modulation respectively, following Vinay and Darbelnet's procedures. While they maintain surface-level accuracy, they fail to convey the underlying cultural meaning, and the inclusion of the word

مارس (March) may cause confusion in the Arabic context. The third translation, الأرنب البري, opts for a culturally neutral adaptation that omits the reference to "March" entirely. This approach aligns with the procedure of adaptation, as it prioritizes the target reader's comprehension by focusing on the hare's eccentric nature rather than its folkloric connotation. Thus, while it diverges from the literal form, it achieves functional equivalence, preserving the character's intended portrayal within the narrative.

In translating "The March Hare," the three translators approached the term differently. While T(1) and T(2) preserved the literal elements of the phrase, they failed to convey its cultural connotation and sounded unnatural in Arabic. T (3) on the other hand, omitted "March" but chose "الأرنب البري" to reflect the character's wild and eccentric behavior, which aligns with the original intent. Her choice is both natural and clear, making it the most effective according to Larson's model, especially in terms of naturalness and clarity.

Table 1: The linguistic and translation analysis of text (1)

ST	TTs	Nida's Equivalence Type	Vinay & Darbelnet's Procedure	Larson's Quality Dimensions	Analysis & Comments
The March Hare	أرنب مارس البري	Formal equivalence	Literal Translation	Clarity: Low Naturalness: Medium Accuracy: High	Transfers the English structure directly: sounds awkward in the Arabic; "مارس" as a literal month name is uncommon in idiomatic Arabic.
The March Hare	أرنب مارس الوحشي	Dynamic equivalence	Modulation	Clarity: High Naturalness: Medium Accuracy: Medium	"الوحشي" Introduce a strong connotation "wild" instead of "mad" is more dramatic and expressive

The March Hare	الارنب البري	Dynamic equivalence	Adaptation	Clarity: Naturalness: Accuracy:	Omit the reference to "March", thus loses the cultural and literary allusion to the madness associated with "March Hare"

ST Text (2):

"I must be kind to them," thought Alice, "or perhaps they won't walk the way I want to go! Let me see: I'll give them a new pair of boots <u>every Christmas."</u>

TL Text:

T1: لا بد ان اكون رحيمة بهما او ربما لن ترغبا بالسير في الطريق الذي اود السير فيه! فلأرى، سأمنحكما زوجا جديدا من الاحذية ذات الرقبة <u>في كل عيد من اعياد كريسماس.</u> ترجمة سهام بنت سينة

T2: لكن علي ان اكون لطيفة معهما والا أن تمشيا حيثما اريد ان اذهب! دعوني أفكر: سأقدم لهما زوجا جديدا من الاحذية <u>في كل عيد ميلاد.</u> ترجمة نادية الخولي

T3: لكن علي ان اكون لطيفة معهما، أخذت اليس تفكر، والا لربما لن يمشيا حيثما اريد ان اذهب! دعوني افكر: سأقدم لهما زوجا جديدا من الاحذية <u>في كل عيد ميلاد.</u> ترجمة أميرة كيوان

Context:

In Lewis Carroll's Alice's Adventures in Wonderland, the phrase "Every Christmas" carries strong cultural significance rooted in British traditions. It refers s to the Christian holiday celebrated annually on December 25th. It is religious and cultural, and is associated with gift-giving, festivities, and certain customs. The cultural connotation is deeply rooted in Western (specifically Christian) traditions.

Discussion:

Translator (1):

"Every" is an adjective and the function of the word "every" is used to refer to each individual item in a group, but considered one at a time. "Christmas" is a phrase that sounds a bit unusual in Arabic because Christmas is one event, not multiple feasts.

The First Translator (T1) chooses the literal procedure based on Vinay and Darbelnet's model procedures, when translating "every Christmas" into "كل عيد ميلاد من اعياد كريسماس" which strictly literally conveys the meaning translating word for word.

"Every Christmas" is a phrase which consist of two words "Every" and "Christmas". Here" Every" is an adjective meaning things intended in the course of speech and modifying the head noun "Christmas" While "Christmas" means each occasion of Christmas day. It's a religious type of culture referring to a religious event. Arabic typically treats Christmas as a singular event every year. This translation could confuse Arab readers slightly because "أعياد كريسماس" (feasts of Christmas) suggests multiple Christmases rather than the annual recurrence.

Translators (2) and (3):

The second and third translators has translated "Every Christmas" into "عيد ميلاد" while "عيد ميلاد" literally means "birthday," this is a misinterpretation. In Arabic, "عيد ميلاد" refers to an individual's birthday, not the religious holiday of Christmas. Thus, the translator loses the specific Christian cultural context of Christmas, diluting the original meaning. This is a clear case of adaptation, which Vinay and Darbelnet describe as adjusting the cultural context to fit the target culture and the translator should explain the Christmas as a gift-giving holiday or footnoting it for Arabic readers unfamiliar with it. That's shows that, the adaptation is necessary when "situations referred to in the SL text do not exist in the TL culture.

On the other hand, The expression "every Christmas" poses a cultural translation challenge. The T(1) retains the term "كريسماس," preserving the original cultural reference and maintaining accuracy, though the phrasing could be smoother. On the other hand, T(2) and T(3) opt for "عيد ميلاد", which, while clearer and more natural in Arabic, shifts the meaning from a specific Western holiday to a general birthday. According to Larson's model, T(1) best preserves accuracy, while T(2) and T(3) excel in naturalness and clarity but sacrifice some cultural precision.

Table 2: The linguistic and translation analysis of text (2)

ST	TTs	Nida's Equivalence Type	Vinay & Darbelnet's Procedure	Larson's Quality Dimensions	Analysis & Comments
Every Christmas	في كل عيد من اعياد كريسماس	Formal equivalence	Literal Translation	Clarity: Medium Naturalness: Low Accuracy: Medium	Grammatically awkward ad unnatural in Arabic. The borrowed word is"كريسماس" used, but the phrase "من اعياد كريسماس"is unfamiliar in Arabic idiom.
Every Christmas	في كل عيد ميلاد	Dynamic equivalence	Modulation	Clarity: High Naturalness: High Accuracy: Medium	More fluent and natural, but generalized the phrase. "عيد ميلاد" may be interpreted as "birthday" rather than "Christmas"
Every Christmas	في كل عيد ميلاد	Dynamic equivalence	Modulation	Clarity: High Naturalness: High Accuracy: Medium	Natural phrasing but might lack specificity without the context of "Christmas."

SL Text (3):

"Curiouser and curiouser!" Cried Alice. Chapter 2, P15

TL Text:

T1: صاحت آليس: "يا للعجب لأعجوبي!" سهام بنت سينة

T2: هتفت آليس: " يا للغربة! يا للغربة!" نادية الخولي

T3: هتفت آليس: "يا لشدة الغرابة، ويا لشدة الغرابة" اميرة كيوان

Context:

The phrase "Curiouser and curiouser!" appears in Chapter 2 of Alice's Adventures in Wonderland, at the moment when Alice begins to grow unexpectedly tall after eating a cake labeled "EAT ME." Surprised by her transformation and the bizarre nature of her surroundings, Alice exclaims this grammatically incorrect sentence. Lewis Carroll, a logician and wordplay enthusiast, intentionally breaks the grammatical rules here: "curiouser" is a humorous and incorrect comparative form of "curious." Instead of the standard "more curious," Carroll creates a playful intensifier that reflects Alice's childlike sense of wonder and confusion. The phrase has since become iconic, not only for its linguistic inventiveness but also for how it encapsulates the surreal and illogical world of Wonderland.

Discussion:

Translator (1):

The translator used "يا للعجب لأعجوبي!", which reflects a strong tendency toward formal equivalence, as she invents the neologism "أعجوبي" to mirror Carroll's own creative distortion of the adjective "curious." This approach maintains not only the semantic core but also the grammatical oddity and whimsical tone of the source text. Based on Vinay and Darbelnet's model, this translation exemplifies adaptation and equivalence, especially in her invention of the word "أعجوبي." This neologism functions as a cultural and linguistic equivalent to the English "curiouser," preserving both its morphological creativity and its humorous effect. One the other hand, This version is excellent according to Larson's model, it is faithful, imaginative, and only slightly challenges naturalness in a way consistent with the source's tone.

Translation (2):

This translator used the translation, "يا للغربة! يا للغربة!" opts for dynamic equivalence by rendering the expression in a natural, idiomatic Arabic structure that conveys the emotional reaction without attempting to replicate the original's grammatical playfulness. Based on Vinay and Darbelnet's

model, ''يا للغربة! يا للغربة!'' employs modulation by shifting the perspective from a focus on curiosity to a feeling of strangeness or alienation, a semantic adjustment that retains the emotional tone but simplifies the linguistic form. Also,this translation shows clarity and naturalness, but loses accuracy in conveying the stylistic oddity and escalating surprise of the original. It's a safe and fluent interpretation, but less imaginative.

Translator (3):

This translator used ''يا لشدة الغرابة، ويا لشدة الغرابة'' which adopts a dynamic equivalence approach, emphasizing clarity and emotional intensity over the linguistic inventiveness of the original. While all three translations convey the sense of surprise and strangeness Alice experiences, only the first fully preserves Carroll's stylistic play. Based on Vinay and Darbelnet's model, this translation reflects a combination of transposition and literal translation, changing the grammatical structure of the phrase while closely translating its semantic content. However, this version does not attempt to replicate the source's unconventional grammar, instead prioritizing syntactic clarity and emphasis. While this translation excels in clarity and naturalness, with moderate accuracy. It is expressive, but doesn't capture Carroll's distinctive grammatical humor.

Table 3: the linguistic and translation analysis of text (3)

ST	TTs	Nida's Equivalence Type	Vinay & Darbelnet's Procedure	Larson's Quality Dimensions	Analysis & Comments
Curiouser and curiouser!	يا للعجب لأعجوبي!	Formal equivalence	Transposition	Clarity: Medium Naturalness: Low Accuracy: High	A bold, creative attempt to mirror the English oddity, but risks confusion.

Curiouser and curiouser!	يا للغربة! يا للغربة!"	Dynamic equivalence	Modulation	HighClarity: Naturalness: High Accuracy: Medium	Easy to read, smooth, but doesn't apply the correct tone or grammar.
Curiouser and curiouser!	يا لشدة الغرابة، ويا لشدة الغرابة	Dynamic equivalence	Adaptation	Clarity: High Naturalness: Medium Accuracy: High	Strong in meaning and style, through more elevated than childlike or playful. Closest in semantic impact.

1.10 Conclusions

Based on the theoretical framework and data analysis, this study reached the following conclusions:

1. Adaptation is a frequently used strategy for translating culture-specific structures in Alice in Wonderland into Arabic, confirming the first hypothesis.

2. Translators employed various adaptation techniques including substitution, modulation, and cultural equivalent to convey the intended meaning in the target text.

3. Literal translation was the most used procedure by the translators, followed by transposition and equivalence, which supports the second hypothesis.

4. The least frequently employed strategies were borrowing, while omission was rarely observed.

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