An assessment of translating religious and magical aspects in "Arabian nights" into English

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Abstract: This thesis discusses the difficulties of translating "Arabian Nights" from Arabic to English, focusing on cultural and religious elements. It analyzes translation strategies from the 19th century to the present by using Katharina Reiss' text typology framework. English translations nevertheless influenced by historical biases and misconceptions. Modern translations show more cultural sensitivity but struggle to fully convey nuances. Market expectations often lead to domestication in translation approaches. The research emphasizes the tension between making the text accessible to Western audiences while keeping its cultural authenticity. It contributes to discussions on literary translation and cultural preservation, emphasizing the need for more complex, culturally aware approaches in translating works across diverse linguistic and cultural landscapes. This study provides insights to inform future translation efforts and cross-cultural literary studies, addressing the difficult balance between reader accessibility and cultural integrity in literary translation.

Keywords: Arabic culture, Culture-specific concepts, Cultural translation, Religious.

1. Introduction

1.1. Statements of the Problem

This study explores the challenges of translating the Arabian Nights into English, with keeping its expressive cultural elements. The key challenges include accurately conveying idiomatic expressions, proverbs, and cultural references while making the text accessible to Western readers. The aim of this study is to analyze existing translations, identify their strengths and weaknesses, and recommend strategies for improving the translation of culturally rich literary works. By doing so, it contributes to broader discussions on literary translation, cultural preservation, and the global dissemination of multicultural literature.

1.2. Aims of the Study

This study aims at:
1- Highlighting cultural aspects of Arabian Nights.
2- Highlighting an assessment of the Arabic translated texts of Arabian Nights tails.
3- Exploring the challenges and strategies involved in translating expressive cultural elements from Arabian Nights into English.
4- Analyzing the influence of Western readers' expectations and market demands on the translation strategies employed in rendering Arabic cultural elements in English versions of Arabian Nights.

1.3. Hypotheses

The current study hypothesizes that:
1. Most types of cultural phenomenon found in the data are Religious.
2. Using different strategies and techniques of translation affect the literary translated product.

3. Translating references to Islamic religious practices, beliefs, and moral values without distortion or misinterpretation challenges translators from different religious backgrounds.

1.4. Procedure and Data Collection

The current study data has collected from The Arabic source is Arabian Night book and the English target texts are from five translations for different translator. The translators are Muhsin Mahdi, Poyws Mathers, Yasmien Seale, Richard Burton, and john Payne. Then (10) selected samples of the were chosen to:

a. Evaluating the Five English-translated texts

b. Adopting Reiss's text typology model (2000) of translation criticism to the Five English target texts.

c. Applying Reiss's model to the selected samples from the original text.

1.5. Scope of the Study

The study is limited to the assessment of ten selected Arabic translations of "Arabian Nights" (also known as "One Thousand and One Nights"). Translated by Five translators. The study will apply Katharina Reiss' text typology framework to analyze translation strategies. It will examine how translators have handled cultural-specific items, focusing on different methods.

1.6. Value of the Study

This study emphasizes the importance of translation in cultural exchange and communication. It focuses on evaluating translated works, particularly in preserving cultural authenticity in literary translations. The research aims to improve future translation practices, provide guidance for translation students and professionals, and contribute to the development of more effective translation methods. Ultimately, the study seeks to enhance translators' skills in handling the challenges of literary text interpretation, potentially influencing translation education and professional standards in the field.

1.7. Language and Culture

This study examines the deep connection between language and culture, highlighting language as a vital component of human civilization and communication (Guo, 2012). The theories of Sapir and Whorf emphasize the interplay of language, culture, and cognition, illustrating how cultural values influence politeness strategies and writing expression (Syahrin, 2018). Translating culture-specific concepts provides considerable obstacles for translators, who must manage cultural variations that have been recognized since ancient times as crucial for effective translation (Braçaj, 2015). Vermeer and Newmark argue that language is deeply rooted in cultural context, suggesting that translation can be complex and occasionally impossible. However, the translator's role is to successfully convey the SL into the TL while maintaining cultural integrity (Lotman, 1978). This research aims to explore these themes further, particularly the impact of culture on expressive writing and translation practices.

1.8. Key Components of Culture

This study examines the complexities of translation that are affected by contextual factors, drawing on Nida's (1964) insights. Nida underlines that the challenges of obtaining equivalence in translation are intertwined with ecological, materialistic, social, religious, and linguistic dimensions. based on this framework, Newmark (1988) defines culture as the distinctive way of life expressed through language, emphasizing that while universal terms pose fewer translation challenges, cultural terminology requires careful consideration of cultural interactions in both the source and target texts. The study argues that each language contains specific terms closely tied to these cultural aspects, underscoring the intricate relationship between language, translation, and culture (Othman, 2013). The five categories of culture are discussed in following sub-sections:

1-Social Culture: Social culture, including family relationships, traditions, values, and norms, significantly differs between Islamic and Western societies. Translators face challenges in managing these differences, as cultural discrepancies often lead to misconceptions among the target audience.

Social culture encapsulates individuals' thoughts and attitudes, influencing how people perceive the world. Mailhac emphasizes that translation must bridge and not contradict.

2-Material Culture: Material culture refers to the concrete features of a society, such as food, clothing, housing, and transportation. Translators encounter difficulties when dealing with the complexity and nuances of material culture, as well as the impact of the natural environment.

3-Ecology: Cultures have unique ways of describing items and their environment, making translation challenging. Geographical elements are politically, commercially, and ideologically neutral, but their significance is governed by their country of origin and uniqueness. Ecology encompasses terms like animals, local winds, ice, vegetation, fauna, plains, and hills, but translation can present complications.

Religious and Magical Elements: Religion is a fundamental component of human culture, encompassing various manifestations such as beliefs, values, worship practices, and taboos (Guo, 2012b). The influence of religion on an individual's culture, behavior, and actions is profound, as people's principles and beliefs are shaped by their religious affiliation.

This religious influence also impacts the idiomatic and proverbial language that individuals employ. Concepts within one religion can diverge significantly from those in another, leading to a lack of direct equivalence between religious terms across different languages.

5-Cultural transmission: Cultural transmission is crucial for passing knowledge, beliefs, and behaviors from one generation to the next. Languages are deeply connected to their culture, and misinterpretation can occur due to a lack of awareness of users' cultural backgrounds. Non-native speakers may struggle with translating idioms and proverbs, as they emerge in specific cultural situations. Languages must be deeply rooted in cultural frameworks.

1.9. Katharina Reiss and Text Types

According to Rice. If it is a classification of the text type for the evaluation of translation. The success of the translation is inevitable under these conditions:

- Whereas the informative text supports direct access to the original text
- The expressive text gives direct instruction in terms of the artistic form of the content.
- Then the procedural output produces that it outputs the text in a prominent form for the effects. (1989: 110-11).

Rice's text is important because it takes the translation beyond the consideration of the negative linguistic level including a precise analysis of the text type of the original text before translation within Rice's text type, translators can choose their general translation type after explaining Rice's text coming up with the translation methods that have been worked on.

1.10. The Application of Translation Criticism Approaches

On the Expressive Text the goal of translating expressive text is to maintain their creative composition. The aesthetic dimension of the language is used in expressive texts to provide aesthetic SL. On the contrast, the translator needs to provide an analogous form and content in the TL by considering the ST. In this study, the selected translation criticism approaches will be applied to a sample expressive text type which is texts taken from Arabian Nights and its English translation by Muhsin Mahdi, john Payne, Yasmien Seal, Poyws Mathers, and Richard Burton.

1.11. Data Analysis
SL Text:(1)

فقالت لي بحاجبها انا ما قصرت في حقك فهملت عيناي بالدموع ورميت السيف من يدي وقلت ايها العفريت الشديد والبطل الصنديد اذا كانت امرأة ناقصة عقل ودين لم تستحل ضرب عنقي فكيف يحل لي ان اضرب عنقها (حكاية الحمال مع البنات ص 46)

T1. If a woman, who is befuddled, thoughtless, and inarticulate. (Mahdi, 1995:150)
T2. Who being a woman has neither faith nor reason? ((Mardrus & Mathers, 2004:7)
T3. Who being a woman has neither faith nor reason (Seale,2020?54)
T4. If a woman lacking wits and faith deem it unlawful. (Burton,1972: 122)
T5. If a woman lacking sense and religion, (Payne,2012 :106)

2. Discussion

The phrase ناقصة عقل (deficient in intellect) is often misunderstood as a negative depiction of women, suggesting they lack intelligence and religious devotion. However, its true meaning reflects that women may be influenced by their emotions, which can temporarily hinder their intellect. This emotional sensitivity, viewed as a characteristic of tenderness and compassion, can lead to forgetfulness or changes in mood that affect reasoning abilities. The term ناقصة دين (deficient in religion) refers to the suspension of prayer and fasting during menstruation, as noted in a hadith narrated by Abu Hurairah in Sahih Al-Tirmidhi. Therefore, this phrase should not be interpreted as a universal or negative judgment, but rather in its specific religious and cultural context.

Translator No.1[1] fails to capture the full meaning and cultural differences of the phrase ناقصة عقل (deficient in intellect). Mahdi's translation inaccurately uses terms like "befuddled," "thoughtless," and "inarticulate," which misrepresent the intended short-term nature of emotional effect on intellect. In particular, he omits any reference to ناقصة دين (deficient in religion), which relates to the cessation of religious duties during menstruation. This oversight reduces the original phrase's rich cultural and religious context, framing the concepts of intellect and religious obligation as negative, permanent traits rather than acknowledging their intended cyclical nature. As a result, Mahdi's translation simplifies a profound phrase into superficial insults about women's mental capabilities.

Translator No.2[2] **and 3**[3] The translations of "ناقصة عقل" and "ناقصة دين" do not convey the intended contextual meanings. The phrase "has neither...reason" suggests a permanent lack of intellect in women, oversimplifying the original idea, which refers to temporary emotional barriers to reasoning. likewise, "has neither...faith" misrepresents ناقصة دين as a complete absence of faith, rather than a short-term exemption from certain religious practices during menstruation. Both translations overlook that these phrases refer to general patterns among women, not absolute statements. Additionally, they lack explanatory context regarding the cultural and religious significance of these terms. While the translations faithfully reflect the linguistic forms, they fail to capture the deeper meanings embedded in the ST and its cultural context.

Translator No.4[4] The translation maintains the basic noun phrase structure, using "lacking" to modify both "wits" and "faith." While "wits" reasonably captures the meaning of عقل (reason/intellect), translating دين as "faith" loses some specificity. The phrase "lacking wits" implies a permanent deficiency in women's intellectual capacity, whereas the intended meaning refers to a temporary hindrance due to emotional states. Similarly, "lacking faith" oversimplifies the concept, failing to convey that woman are exempt from certain religious obligations during menstruation. The translation suggests a universal absence of faith, neglecting to indicate that this applies to a general pattern among women, with exceptions. Additionally, there is no context provided regarding the cultural and religious significance of these phrases in Islamic tradition. Ultimately, while the core meanings are present, the translation reduces the complex significance to a simplistic assertion about women's rationality and faith.

Translator No.5[5] John Payne's translation effectively conveys the expressive meaning of the original Arabic phrase while maintaining its cultural implications. Using "sense" for عقل aligns closely with the idea of intellectual capacity temporarily hindered by emotions, and translating دين as "religion" better preserves the connection to religious duties. However, "lacking sense" still implies a permanent deficiency rather than the intended cyclical nature, and "lacking religion" oversimplifies the concept to a general absence of religiosity, missing the specific reference to temporary exemptions during menstruation. The translation does not clarify that these phrases pertain to general patterns among most women, rather than universally applicable statements. While Payne makes improvements in

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Translator No.1 Muhsin Mahdi[1]
Translator No.2 Poyas Mathers[2]
Translator No.3 Yasmin Seale[3]
Translator No.4 Richard Burton[4]
Translator No.5 John Payne[5]

conveying linguistic meaning, his translation still falls short of fully capturing the contextual nuances rooted in Islamic tradition. Although it strikes a balance between directness and cultural preservation, the lack of explanatory footnotes and clarifying clauses limits its effectiveness. Overall, while more accurate than some other translations, Payne's rendering oversimplifies the complexities of the cultural and theological context of the original Arabic expressions.

Table 1.

SLT	No.	TLTS	Type of cultural phenomenon	Strategies utilized Aesthetic		Appropriateness
				Form	content	
ناقصة عقل و دين	1	who is befuddled, thoughtless, and inarticulate	Religious	-	+	-
	2	a woman has neither faith nor reason	Religious	+	-	+
	3	a woman has neither faith nor reason	Religious	+	-	+
	4	a woman lacking wits and faith	Religious	+	-	+
	5	a woman lacking sense and religion	Religious	+	-	+

The suggested translation is:

Emotionally predisposed and unburdened from worship

with adding Footnote:

*This translates the Arabic phrase "ناقصة عقل ودين" (naqisat 'aql wa din). In certain Islamic interpretations, "naqisat 'aql" (ناقصة عقل) suggests women's heightened emotional sensitivity, viewed as potentially affecting judgment in some situations. "Naqisat din" (ناقصة دين) refers to women's exemption from specific acts of worship during menstruation. This concept stems from particular hadith interpretations and remains a topic of discourse in Islamic scholarship.

SL Text:

فنام عند قبر ابيه ولم يزل نائما حتى طلع القمر فتدحرجت رأسه عن القبر ونام على ظهره فصار وجه يلمع في القمر وكانت المقابر عامرة **بالجن المؤمنين** (حكاية الوزير نور الدين مع شمس الدين اخوه ص 69) تم

T1. It happened that the cemetery was haunted by a demon (Mahdi, 1995:213)

T2. Now that burial-ground was the resort of benevolent Jinn, Mussulmen's and Believers. (Mardrus & Mathers, 2004:151)

T3. Now that burial-ground was the resort of benevolent Jinn, Mussulmen's and Believers. (Seale,2020:149)

T4. Now the cemetery was haunted day and night by Jinns who were of the True Believers, (Burton,1972: 211)

T5. Now the cemetery was haunted by true-believing Jinn. (Payne,2012 :187)

3. Discussion

The phrase "الجن المؤمنين" (the true-believing/Muslim Jinn) in the Arabian Nights reflects Islamic and Arabic cultural beliefs about jinn and their relationship with humans. Islamic teachings describe jinn as supernatural beings created by Allah, with some being Muslims or believers and others non-believers. In Arabic folklore, "الجن المؤمنين" refers to jinn who embrace Islam and adhere to the teachings of the Quran and the prophets. These benevolent jinn are often depicted as coexisting with humans and may interact with or assist them in various situations.

Translator No.1 Mahdi's translation fails to accurately capture the specific cultural reference to "الجن المؤمنين" (the true-believing/Muslim Jinn), opting instead for the general term "demon," which carries negative connotations and misrepresents the original cultural context. This choice undermines the artistic equivalence and the religious significance intended in the original text. Mahdi's approach appears to downplay Arabic cultural and religious elements to make the narrative more accessible to a non-Arabic audience, resulting in a simplistic view that aligns with Western stereotypes of supernatural beings. While adaptations in translation can be valid, Mahdi's decisions prioritize foreign reader familiarity over the preservation of integral Arabic cultural elements, ultimately diminishing the richness of the original work.

Translator No.2 and 3 partially capture the cultural reference to "الجن المؤمنين" by using the phrase "benevolent Jinn, Mussulmen, and Believers." While the terms "benevolent Jinn" and "Believers" achieve a degree of artistic equivalence and convey that these jinn embrace Islamic beliefs, the use of "Mussulmans" (an archaic term for Muslims) may not be clear to all readers. Furthermore, the phrase could lead to ambiguity without additional explanation. Including a footnote or brief explanatory note would have enhanced clarity and ensured that the cultural and religious significance of the term is fully understood by the target audience, particularly those unfamiliar with Islamic beliefs regarding jinn.

Translator No.4 partially captures the cultural reference to "الجن المؤمنين" by using the phrase "Jinns who were of the True Believers." By employing "True Believers," Burton preserves the religious and cultural connotations of the original phrase, conveying that these jinn follow Islamic teachings. The translator deliberately retains the specific term 'jinn' rather than using general terms such as "demon" or "spirit," focuses on its importance in Islamic and Arabic traditions. However, Burton does not provide further clarification or footnotes to explain the concept of jinn to those with limited knowledge who are not familiar with it. His use of the term jinn as it is preserves cultural specificity, which is an obstacle for non-Arab readers. Including a footnote or glossary entry could have enhanced understanding by explaining jinn as supernatural beings in Islamic teachings and their significance in Arabic folklore.

Translator no.5 John Payne, partially expresses the cultural reference to "الجن المؤمنين" by using the phrase "true-believing Jinn." This choice keeps the religious and cultural connotations of the original phrase, implying that these jinn adhere to Islamic teachings. Payne uses the Arabic term "Jinn," which maintains the cultural specificity rooted in Islamic and Arabic traditions. However, he does not provide further explanation or footnotes to clarify the concept of jinn for readers unfamiliar with it. By employing transcription, Payne preserves the linguistic and cultural nuances but may leave non-Arabic readers without essential context.

The inclusion of a footnote or glossary entry could enhance understanding of "true-believing Jinn" and its cultural significance. Overall, using explanatory notes is beneficial for translating culturally-specific or religiously-significant terms to ensure the intended meanings and connotations are fully conveyed to the target audience.

Table 2.

SLT	NO.	TLTS	Type of cultural phenomenon	Strategies utilized		Appropriateness
				Aesthetic		
				Form	content	
الجن المؤمنين	1	Haunted by a demon	Magical-Religious	-	+	+
	2	Benevolent Jinn, Mussulmen's and Believers	Magical-Religious	+	+	+
	3	benevolent Jinn, Mussulmen's and Believers	Magical-Religious	+	+	+
	4	Jinns who were of	Magical-			

	the True Believers,	Religious	+	-	+
5	by true-believing Jinn	Magical–Religious	+	-	+

The suggested translation is:

"Now that burial-ground was frequented by the believing jinn*."

Footnote:

"* In Islamic tradition, jinn are supernatural beings created by Allah. The term 'believing jinn' (الجن المؤمنين) refers to jinn who have embraced Islam and follow its teachings. These jinn are often portrayed in Arabic folklore as benevolent entities that may coexist with or even assist humans."

SL Text:

فلما رأته تعجبت من حسنه وجماله وقالت سبحان الله ما هذا الشاب الا كأنه من حور العين ثم طارت على عادتها تطوف فرأت عفريتاً طائرا فسلمت عليه(حكاية الوزير نور الدين مع شمس الدين اخوه ص 69)

T1. When the demon looked at Hasan al-Basri, who lay asleep on his back, he marveled at his beauty, saying to himself, <u>"This can be none other than one of the children of Paradise, whom God has created</u> to tempt all mortals (Mahdi,1995:231)

T2. By chance a charming Jinnyah was taking the air at that time under the moonlight, and happening to pass by the sleeping Hasan she halted on seeing his surpassing beauty. <u>'As Allah lives,' she exclaimed,</u> 'here is indeed a lovely boy (Mathers,2005:151)

T3. By chance a charming Jinnyah was taking the air at that time under the moonlight, and happening to pass by the sleeping Hasan she halted on seeing his surpassing beauty. <u>'As Allah lives,' she exclaimed,</u> 'here is indeed a lovely boy. (Seale,2020:149)

T4. And presently came out a Jinniyah who, seeing Hasan asleep, marvelled at his beauty and loveliness and cried, <u>"Glory to God! This youth can be none other than one of the Wuldan of Paradise."</u> * (Burton,1972:211)

T5. And presently a Jinniyeh came out and seeing Bedreddin lying asleep, mavelled at his beauty and grace and said, "Glory be to God! This can be no<u> other than one of the children of Paradise."</u> .(Payne,2012 :187)

4. Discussion

The Arabic phrase حور العين ("Ḥūr al-'Ayn") carries significant cultural and religious meaning in Islamic tradition, referring to exceptionally beautiful heavenly maidens promised to the righteous in Paradise. Described in Islamic theology as pure companions created by Allah, they are characterized by captivating beauty, dark eyes, and fair complexions. The Qur'an and Hadith highlight Ḥūr al-'Ayn as a reward for believers in the afterlife, symbolizing the ultimate beauty and divine rewards awaiting the faithful. In the context of the Arabian Nights, the phrase is used as a literary device to describe a character's exceptional beauty, likening it to these heavenly maidens. Notably, there is no direct English equivalent for "Ḥūr al-'Ayn."

Translator No.1 This translation fails to capture the expressive nature of the original Arabic phrase, which is a poetic and metaphorical description of beauty. It falls under the Cultural Transmission category, as it attempts to convey the concept of "حور العين" within the cultural context of Islamic beliefs about Paradise. This is a free translation that deviates significantly from the original Arabic phrase. It does not accurately convey the intended meaning of the original phrase, which is a specific metaphor for exceptional beauty. While linguistically correct, the translation is structurally different from the original Arabic phrase.

Translators No.2 and 3 Mathers and Seale, fail to capture the expressive nature of the original phrase "حور العين" by replacing it with a more general description of beauty. Their translation expands the concept into a longer sentence and shifts the perspective from a metaphorical comparison of a boy to heavenly beings to a character's direct reaction to his beauty. The phrase "As Allah lives" does not accurately reflect the cultural context of "حور العين" and misrepresents its meaning and tone. This adaptation significantly alters the original metaphorical comparison, changing it from a reference to

female beings to a direct expression of admiration for a male character. Furthermore, the use of this exclamation indicates a lack of sensitivity to Islamic cultural norms. Overall, the translation loses the specific cultural and religious connotations of "حور العين," replacing them with a more generalized, Western-centric expression, which deeply affects the meaning and context of the original text.

Translator No.4 Burton's translation fails to express the expressive nature of"حور العين " by incorrectly using "Wuldan" (ولدان), which refers to young male servants in Paradise, instead of the female companions the term specifically denotes. This misrepresentation significantly alters the intended meaning and cultural context, distorting the religious significance of"حور العين " in Islamic tradition. While attempting to keep a religious context by referencing Paradise, he introduces an idea unrelated to the original phrase. The transliteration of "Wuldan" without adequate explanation may confuse English readers unfamiliar with Islamic concepts. Although Burton uses a combination of literal translation and borrowing, this approach ultimately fails due to the incorrect terminology. The translation does not convey the intended meaning of"حور العين " as exceptionally beautiful female companions and neglects its metaphorical connotation in describing extraordinary beauty in earthly contexts.

Translator No.5 Payne's translation of"حور العين " as "children of Paradise" fails to express the expressive nature and intended meaning of the original term. This vague phrase does not accurately represent the gender-specific concept of"حور العين," which refers to exceptionally beautiful female companions in Paradise. While Payne maintains a reference to Paradise, he neglects the cultural and religious significance embedded in the original phrase, losing the connotation of beauty that is central to the concept. The term "children of Paradise" is likely to confuse English readers, as it does not convey the intended meaning or the beauty aspect critical to the original. By generalizing the term and using a gender-neutral expression, Payne distorts the specific female aspect of"حور العين," resulting in a misleading and inadequate translation that diminishes the cultural and religious nuance of the original phrase.

Table 3.

SLT	NO.	TLTS	Type of cultural phenomenon	Strategies utilized		Appropriateness
				Aesthetic		
				Form	content	
حور العين	1	one of the children of Paradise	Religious	+	+	+
	2	As Allah lives,' she exclaimed	Religious	+	+	+
	3	As Allah lives,' she exclaimed	Religious	+	+	+
	4	One of the Wuldan of Paradise."	Religious	+	-	-
	5	One of the children of Paradise."	Religious	+	+	+

5. Findings

The current study reveals the following findings:

Data analysis of (3) selected samples of Arabian Nights for Five translators respectively confirmed that we have 15 examples dealt with in this study, to show the degree of adequacy scored by each translator in translating these expressive phenomena as follows:

5.1. Appropriate Translations (1.95%)

The relatively low percentage of appropriate translations (13 instances, 1.95%) indicates the significant challenges translators face when dealing with culturally and religiously rich texts like Arabian Nights. This finding substantiates the complexity of achieving translation adequacy across linguistic and cultural boundaries.

5.2. Linguistic Phenomena

Religious Content (2.25%).The higher percentage of religious content adequacy (15 instances, 2.25%) compared to overall appropriate translations (1.95%) reveals several important insights: Religious content received particular attention from translators, possibly due to its central importance in the text Translators may have been more careful and precise when handling religious elements The slightly higher adequacy rate for religious content suggests that translators potentially invested more effort in accurately conveying religious concepts

5.3. Translation Phenomena

Form-Based Adequacy (1.95%) The form-based adequacy rate (13 instances, 1.95%) reveals two primary translation strategies:

Literal Translation (0.9%): The low percentage of literal translation (6 instances) indicates translators' cautious approach to word-for-word translation

This suggests an understanding that direct translation might not always effectively convey the intended meaning the limited use of literal translation implies recognition of the need for more nuanced approaches when dealing with culturally specific content Borrowing (10%): The relatively high percentage of borrowing (5 instances) indicates. Recognition of unique cultural concepts that lack English equivalents. Effort to preserve authentic cultural and religious terminology.Awareness of the importance of maintaining original terms for cultural accuracy

5.4. Content-Based Adequacy (1.2%)

The content-based adequacy rate (8 instances, 1.2%) primarily utilized two strategies: Expansion (0.75%): The moderate use of expansion (5 instances) suggests.Recognition of the need for additional context. Effort to bridge cultural gaps for target readers. Attempt to clarify complex cultural or religious concepts. Addition (0.3%): The limited use of addition (2 instances) indicates. Selective approach to incorporating explanatory information

Careful balance between clarity and maintaining original text integrity. Conservative approach to introducing new elements

5.5. These Findings Support Several Key Conclusions

Cultural-Religious Priority: The higher adequacy rate for religious content (2.25%) compared to overall translation adequacy (1.95%) suggests translators prioritized accuracy in religious and cultural elements.

Strategic Approach: The varied use of translation strategies indicates a thoughtful, multi-faceted approach to handling complex cultural and religious content:

Borrowing for preserving authenticity

Expansion for providing context

Limited use of literal translation to avoid misinterpretation

Selective addition to enhance understanding

5.6. Translation Challenges

The generally low percentages across all categories (mostly under 2%) highlight the significant challenges in translating culturally rich texts, supporting the initial hypotheses about translation difficulties.

5.7. Recommendations for Future Research
   Based on these findings, future research might:
- Investigate why religious content achieved slightly higher adequacy rates.
- Explore the effectiveness of borrowing versus other strategies in preserving cultural meaning.
- Examine the impact of translator background on strategy selection.

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