TRANSLATING THE CULTURAL ASPECTS OF MOROCCAN FOLKTALES INTO ENGLISH[i,ii]

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Abstract:

The present article investigates how cultural aspects in Moroccan folktales are transmitted and implemented through translation. Therefore, this article sheds light on the translation of the Moroccan cultural aspects containing different Moroccan customs and values in one folktale translated by Jilali El Koudia entitled '*Qartbone*', and one folktale translated by Richard Hamilton which is '*The Red Lantern*'. The findings of this article show that El Koudia, as a Moroccan translator, tends to convey the cultural aspects of the folktale by expanding the narrative plot of the folktale to include and explain the different cultural values and practices of Moroccan culture. Transliteration is greatly used in El Koudia's translation. As for Hamilton, he prioritizes introducing a good story to read to his audience rather than describing the details of the source culture implications.

Keywords: translation, orality, culture, Moroccan folktales

ملخص

يدرس هذا المقال ترجمة الأبعاد الثقافية في الحكايات الشعبية المغربية لذلك سيتم تسليط الضوء على ترجمة الجوانب الثقافية بما فيها تقاليد وعادات وقيم الثقافة المغربية المتمثلة في حكاية شعبية واحدة ترجمها الجيلالي الكدية هي " قرطبون" وحكاية شعبية واحدة ترجمها ريتشارد هاملتون هي "القنديل الأحمر". خلصت نتائج هذا المقال إلى أن الكدية، مترجما مغربيا، يميل الى نقل الأبعاد الثقافية لهذه الحكاية عبر إعادة كتابة حبكة السرد او إعادة كتابة أحداث الحكاية وإدراج وتفسير مختلف قيم وممارسات الثقافة المغربية حيث تم استعمال النقحرة، باعتبارها تقنية للترجمة، بشكل كبير في ترجمة الكدية. أما بالنسبة لهاملتون فهو يعطي الأولوية لسرد قصة محبوكة لجمهوره بدلاً من وصف وإبراز الجوانب الثقافية للثقافة المصدر.

الكلمات المفتاحية: ترجمة، الشفاهية، ثقافة، الحكايات الشعبية المغربية

Résumé :

Cet article examine la manière dont les aspects culturels des contes populaires marocains sont transmis et mis en œuvre par la traduction. Il met en lumière la traduction des aspects culturels

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marocains et des différentes coutumes et valeurs marocaines dans un conte populaire traduit par Jilali El Koudia, intitulé « Qartbone », et dans un autre conte populaire traduit par Richard Hamilton, « La Lanterne Rouge ». Les résultats de cet article montrent qu'El Koudia, en tant que traducteur marocain, tend à transmettre les aspects culturels du conte en développant l'intrigue narrative pour inclure et expliquer les différentes valeurs et pratiques culturelles de la culture marocaine. La translittération est largement utilisée dans la traduction d'El Koudia. Quant à Hamilton, il privilégie la présentation d'une bonne histoire à son public plutôt que la description détaillée des implications culturelles de la source.

Mots-clés : traduction, oralité, culture, contes populaires marocains

1. Introduction

Many academic researchers from different subject fields, namely anthropology and translation studies, show a great interest in orality by investigating different research and studies exploring, collecting, and categorizing the different orality genres, mainly folktales, proverbs, folksongs, etc. Translators tend to textualize and translate this oral heritage from different countries and ethnic groups around the globe. In addition, both national and international initiatives have taken into consideration orality, intending to give it a new insight in the upcoming years.

Logan et al. (2016) note that safeguarding heritage is mainly perceived as safeguarding material heritage or material objects such as monuments and artifacts. The latter always visually represent a certain society's dominant class through these objects. Yet, recently, there has been a prominent shift towards saving another form of heritage, which is intangible heritage, namely folksongs and folktales, which orally represent the lower class.

The convention for the safeguarding of intangible cultural heritage, launched by UNESCO, aims to document the different forms of intangible cultural heritage. The latter is categorized into five main forms, which are oral traditions and expressions, performing arts, social practices, rituals, and festive events. The goal of the aforementioned convention is not only to safeguard, document, and inventory intangible cultural heritage, but also to keep this type of cultural heritage alive and transmissible by giving it international insights. Another goal of UNESCO's convention is to recognize, respect and be aware of the cultural importance of different societies through intangible heritage. These goals are surely implemented by various measures and processes.

Orality has gained notable interest in different areas of study. Folktales, as one of the oral genres, have a prestigious status among scholars and researchers as the latter study, investigate and translate the different aspects of folktales. The set of different tangible and intangible heritage falls under the broad categorization of folklore. Leach (1996) introduces different definitions of folklore, such as Balys[iv] who defines folklore as a set of human creations which include beliefs, customs, dances, and performances. These creations are woven by means of rhythmic words and sounds. As for Barbeau[v], he defines folklore by

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[iv] Jonas Balys is a Lithuanian ethnologist and folklorist. He is the founder of the Lithuanian folklore archive.
[v] Barbeau is a Canadian ethnographer and folklorist.

extensively introducing its genres. He mentions that folklore involves folktales, folksongs, lullabies, embroidery or different types of craftsmanship, fables, wisdom or any type of knowledge verbally transmitted with no reference to a written document. Antons (2009) claims that the term folklore is associated with underestimating connotations which are rooted in colonialism. In colonial times, folklore was considered ancient and prehistoric. The WIPO, the world intellectual property organization, tends to change the notion of 'folklore' to traditional cultural expressions (p.112). The definition of this term refers to all types of traditional culture and knowledge, namely, tangible and intangible.

Forrester (2019) notes a few reasons which make folktales the best choice among other oral genres. He said that the fascinating connection between folktales around the globe as well as the similarities among them, opens different studies that explore the origin, type, and translation of folktales. Another reason is the success of the Grimm brothers' project in Europe in implementing the German culture through folktales (pp.258-260).

This article is going to shed light on how translation, as a measure to document orality, renders the cultural aspects in oral traditions through a close examination of the translation strategies used to transmit these cultural aspects in Moroccan orature, specifically the Moroccan folktales translated by Jilali El Koudia and Richard Hamilton. In addition, the present article extends the understanding of how translation studies deal with rendering and empowering the cultural load of orality as a rich cultural heritage. Furthermore, the findings of this article inform the strategies used when translating Moroccan orature.

2. Review of literature

2.1 How do cultural diversity and linguistic heritage embedded in oral traditions survive through translation?

One main feature of orality is dynamicity. As orality is not committed to writing in the first place, it is always verbally transmitted and communicated from generation to generation around the globe without any borders. One may say that safeguarding orality can lead to freezing it in modern ways of expression, such as writing and recording. Yet, translation can do the job of documenting orality without losing its living and transmitting aspects, as translating orality intends to render the whole cultural load from one language to another, which implies moving a specific oral heritage from a local milieu to the global one. Therefore, Translation makes the different genres of oral traditions, such as folktales and songs, accessible to foreign readers to get to know a new culture, since oral traditions or intangible heritage are generally a reflection of a certain society and its culture. This is implemented by Mirdha (2021), who shows that oral traditions hold a pivotal load of social values and rituals of societies and cultures (p.31). This idea is also demonstrated by Korn-Bursztyn (1997), as she mentions that stories of a certain society reflect its cultural beliefs. Therefore, the latter are kept and saved through oral traditions, which are considered a repository of cultural beliefs and traditions (p.18). In addition, Forrester (2019) notes that folklore can be considered as a primary corpus to investigate the culture of societies. Forrester (2019) adds that folklore is found in every language, as it is not the case when it comes to literature; not every language has a literature (p.259).

Most forms of oral traditions or orality originate from ethnic groups and small communities which produce their orality in their native or local language. This local language of certain ethnic groups might disappear, along with the cultural aspects and history of those groups. Translating the oral heritage of these communities in a widely spoken language will safeguard that oral heritage at the level of marking the existence of these tribes and communities, their culture, and history. Therefore, as Mirdha (2021) concludes, translation safeguards both the cultural diversity and linguistic heritage. Translating orality means moving it from local to global as well as shedding light on a minor culture to align with a mainstream one. Cronin (2006) admits that translation is not an innocent transmission, but the implementation of identity (p.34).

Bassnett and Trivedi (1999) admit that translation aims not to create equality between the original and the translated text, as it is always known in translation studies that the original or source text is meant to be the superior, whereas the translation is an inferior text which is not successfully equal to the source text. This is not the case when it comes to translating oral heritage, as the latter has been translated, we come up with a written text in a widely spoken European language, which will highlight the cultural beliefs embedded in those oral materials. Bassnett and Trivedi (1999) proceed in explaining that translation is a continuous process of intercultural dialogue. The fact that translation is continuous can be projected in translating orality, which empowers minor cultures and societies, leading to enriched cultures and being part of intercultural dialogue.

2.2 Translating the cultural aspects of folktales

Although translation plays a prominent role in safeguarding and implementing orality, the latter puts translators in a dilemma between opting to convey new cultural practices and norms of the source culture to the receiving audience or prioritize the latter in providing a culture-friendly target text which goes in line with the receiving culture. Roth (1998) answers the question of how the translation of folklore functions and what elements of the source 'text' are adapted to the receiving culture. She starts her discussion by highlighting that folkloric translation, or when it comes to translating orature, there is no room for realizing full or total equivalence between the source and target text. Translation theories have shifted their attention towards transmitting the cultural practices, values, and norms of the source culture rather than focusing on a linguistic transformation (p.244). Therefore, the different cultural aspects, as she names them, the implicit meanings and connotations of the source oral 'text' cannot be fully rendered to the target text and culture. Translators then take the lead in the translation process by interpreting or recoding the source culture. Here, the translator is a mediator and interpreter of cultures. Hence, Roth (1998) demonstrates that the translation process becomes a creative process and a product of interpretation and recontextualization of the source culture. This creative transformation of a folktale or any other oral genre involves making cultural terms accessible to the receiving audience, reducing, or adapting the cultural load of the source 'text'. These recodifications and modifications push translators to come up with another version or variant of the source 'text'.

Additionally, Roth (1998) suggests that the re-codification of orature necessitates assimilating the cultural aspects of the source culture, depending on the receiving audience's

culture, to give an effect of familiarity since most of the oral literature is usually translated from non-European languages to widely spoken European languages. Therefore, adapting and re-coding these cultural aspects makes the orature of a certain society accessible and familiar to Western cultures. However, Varma (2021) emphasizes that translators should be aware of their position as intercultural mediators in the translation process of folklore as the latter is an implementation of the source culture and its dominant stereotypes (p.57). She adds that the most challenging task of translators in rendering cultural features of folktales is filling the gap between the source culture and the target culture. This can be managed either through the domestication or the foreignization of the source culture (p.60). Interestingly, she draws attention to the status of the target reader in the translation process of folktales in choosing between domesticating or foreignizing the source culture as Venuti mentions that while a certain category of target readers would be satisfied in finding cultural terms and aspects quite familiar to theirs, others would appreciate being dragged into the source culture and its implications (Venuti 1995: 148 as cited in Varma 2021: 61).

After contrasting the different translations of the Indian folk genres, Varma (2021) mentions the differences which highlight the translation strategies adopted. She demonstrates that the move from orality towards textuality involves interpretation and meaning making of the different cultural aspects to reshape oral traditions and make them more valid and appropriate by structuring and transferring folktales as upper caste narratives while other translators opt for foreignizing the source text to introduce the readers into a new cultural milieu.

Varma (2021) notes that translators can manage translating oral traditions by balancing domestication and foreignization. In other words, while keeping the initial 'flavor' of the source text through enhancing certain cultural terms and expressions, translators can also give familiar equivalent cultural terms to the target readers orienting them to getting to know the source culture (p.69).

Forrester (2019) notes that folklore is frequently under a continuous process of editing in terms of form and content by individuals belonging to a certain community. However, he adds that the utility of translating the folklore, specifically folktales, is to highlight the source culture. To implement this idea, he mentions the Grimm Brothers' project of collecting and documenting German folktales, as their motivation is to present the German cultural heritage without polishing it up or adjusting its plot (p.260). He argues that although the translation theorists differentiate between two tendencies when translating as whether to domesticate or foreignize folktales, translating folktales will always combine between the two tendencies in the process of their translation (p.265). Furthermore, Forrester (2019) explains the applicability of this combination between domestication and foreignization when translating folktales. Using domestication as a strategy of translation, translators give the receiving audience a similar experience of fairy tales, while by foreignizing, the cultural values and aspects of the source culture are kept and transmitted. He adds that the value of translating foreign folktales is seeking and getting to know cultural differences, which can be communicated only through foreignizing these folktales (p.266).

2.3 The role of translators in folkloric translation

Katan (2014) claims that translators and interpreters should acquire a full grasp of the habits and traditions of source and target cultures to mediate between the two cultures to expand and enrich the cultural background (p.10). This implies that the role of translators moves from a traditional translator to a cultural mediator. In conclusion, the different translation theories shift translation as practice from a mere linguistic basis toward a trend of rewriting under different ideological aspects.

3. Data visualization and analysis

3.1 Data collection

The idea behind the present article is to investigate the process of rewriting these folktales, translation strategies taken, and alterations made specifically on the cultural level.

The present article tends to answer how Moroccan cultural aspects embodied in folktales are rendered to the English-speaking audience by exploring and investigating the translation approaches and translation strategies used by Moroccan and foreign translators. To do so, the present research is going to explore the cultural aspects contained in two translated folktales. The first one is translated by Richard Hamilton. '*The Red Lantern'* is narrated by Moulay Mohamed El Jabri. The second folktale is '*Qartbone'* translated by Jilali El Koudia.

3.1.1 Jilali El Koudia

In 2014, Jilali El Koudia, a Moroccan translator, published a collection of Moroccan folktales translated into English. The book entitled '*Moroccan tales from Fez'* contains five folktales. The translation is done by EL Koudia. He explains in the book preface that the process involves translating from French into English. El Koudia adds that these five folktales are translations from Moroccan Arabic into French by Mohamed El Fassi and Emile Dermenghem in their book entitled '*Contes Fassis'*. This dual translation process of these five folktales will surely highlight, eliminate or even domesticate the cultural aspects embedded in this oral genre.

3.1.2 Richard Hamilton

Richard Hamilton is a British journalist and correspondent in Morocco. In 2011, he published a book entitled '*The last storytellers: Tales from the heart of Morocco'*, in which he presents a collection of Moroccan Folktales translated into English. The author collects folktales from five storytellers: Moulay Mohamed El Jabri, Abderrahim El Makkouri, Ahmed Timicha, Mohamed Bariz, and Mustapha Khal Layoun. The folktales' collection and recording take place in Marrakesh, specifically Jamaa El Fna square.

Hamilton (2011) comes up with thirty-nine folktales translated into English. He described the translation process of the folktales set as on-the-spot translation from Moroccan Arabic into English with the help of Ahmed Tija, a tour guide in Marrakesh. The translations were recorded, transcribed, and then polished up by Richard Hamilton. As he states in his note that "*On occasion, I would take the liberty of adding a touch more color or flesh on the bones, but while I allowed myself this element of poetic license, I always tried to stay true to the original plot.*"

(Hamilton, 2011, author's note). Interestingly, folktales, as one of the Moroccan orature genres, represent a prominent cultural load containing values, practices, and rituals. One can ask how these cultural aspects would be transmitted to a new cultural milieu by a foreign translator unfamiliar with the source culture.

3.2. Data analysis
3.2.1 The Iceberg Theory
This theory demonstrates the hidden aspects of culture. As it is developed by Brake et al. (1995: 34-39), the iceberg theory elucidates both the explicit cultural components, such as language, food, artefacts and the embedded implicit cultural aspects. (Katan, 2014, p.29). In light of these two levels, the present article enhances the elements of culture in the different Moroccan folktales under analysis.

3.2.2 Folktale 1: *'The Red Lantern'* translated by Richard Hamilton
The folktale narrates the story of Kadour, a poor sweet seller who offers a lantern to a sultan in the neighboring tribes of Marrakesh. In return, the sultan offers a great fortune to this man. Imitating his brother to get a fortune, Said had a different experience with the sultan.

The first section of the analysis will be devoted to describing the culturally visible elements mentioned in the folktale, including the artefacts, characters' names, music, etc. Then the cultural implications of these elements will be explored and elaborated upon the translation strategies used to transmit these cultural aspects.

A. Characters and settings
Folktales are characterized by their nameless characters. Hansen (2017) identifies that folktales always introduce nameless characters in a vague location and time (p.26). Within the initial situation of the folktale under analysis, Hamilton (2011) introduces the main character, Kaddour, by describing the latter in terms of two levels: personal and physical and in a defined setting, which is Marrakesh and the Atlas Mountains. Beyond the fact that establishing the setting and describing the main characters help orienting readers and enrich the folktale in terms of the narrative level which is not the main concern of the present article, using or adding Moroccan popular names, *Said and Kaddour*, as well as the physical location, *Marrakesh*, already have given the Moroccan cultural context for the folktale.

B. Traditional artefacts
As the folktale's title shows, the events of the present folktale are about the small red lantern which is given by the poor sweet seller Kaddour to a sultan in a neighboring tribe in the Atlas Mountains. Moroccans used to use lanterns to light up their homes and streets. The lantern is one of the crafted pieces in Morocco. Lanterns are used in many Arab countries, too. They hold a cultural effect, especially in religious occasions, as is the case in the Middle Eastern countries. However, Hamilton specifies the Moroccan lanterns in the studied folktale by describing the latter by means of its materials, as it is made of tin and glass, its small size, and the place where it is made. The description of the lantern goes in line with the setting of the folktale, as Hamilton describes the lanterns that are specifically made in Marrakesh. In recent

times, Moroccan lanterns are used as a decorative piece that holds a warm and cozy effect in the place.

Intervening to describe and explain Moroccan artefacts such as lanterns, the translator pushes the receiving audience to know a specific artefact and to minimize the cultural gap between the source and target cultures. Moreover, the western audience is quite familiar with such an artefact, i.e., the lantern, since the latter is a key aesthetic piece in the Moroccan decoration, which promotes the Moroccan culture.

C. The architecture

While describing the place where the events of the story take place, Hamilton highlights a few architectural elements which reflect the Moroccan cultural context of the folktale. Starting with minarets which physically identify the Islamic identity in addition to gates, slits, and markets. Markets hold a significant role in Moroccan culture. They are the places where inhabitants and visitors from other cities and tribes buy and sell goods. Beyond that, markets hold a socializing implication as they are the places where different communities socialize and gather. This cultural and social aspect of the market is emphasized by Hamilton in the present folktale. Kaddour, a visitor to the new city, meets and gets to know its inhabitants in the market.

Moving to gates, the gate is one element of the Moroccan material heritage that used to trace the entrance of cities. They are featured with Moroccan geometrical patterns and motifs. The gates are used in the folktale to describe the move of Kaddour from Marrakesh to the new city.

In his description of Moroccan houses, the translator describes the windows as slits. In addition, he describes the main character's new mansion, detailing the components of the garden, which contains almond and orange trees. All these descriptions limit the Moroccan Architecture to a modest antiquity.

D. Geographical aspects

The folktale reflects the environmental aspects of Marrakesh and the Atlas Mountains. The latter are described as high, along with their snowy passes. The desert is described as vast and arid. The valleys are also mentioned as lush and green. These geographical and environmental aspects are described to situate and reflect the hard journey of the main character from Marrakesh to the new city. In addition, this description reflects the diversity of the climate and the geographical aspects in which the folktale takes place. Describing the landscape while mentioning Argan trees reflects the society and culture from which the folktale originates. Additionally, the presence of mules and camels serves as a means of transportation and carrying loads.

E. Beliefs and practices

Hospitality is shown within the folktale as one of the main cultural norms of Moroccan society. It is implied that this aspect is not associated with the social status of the host as it is reflected within the folktale when the sweet seller is hosted by local Berbers during his journey as well as when the Pasha invites the sweet seller into his house for three days. The translator

highlights that the hospitality of Moroccans is rooted in and based on the Islamic religion, as he explains this within the folktale.

Giving And Receiving Gifts is another cultural norm mentioned in the present folktale. After being hosted by the Pasha, Kaddour gives the red lantern as a gift to express gratitude and respect for his host. The latter had to give many different gifts to Kaddour in return. This cultural norm of giving and receiving gifts in the Moroccan culture serves to thank the host for their hospitality. Hamilton shows these cultural norms and their roots in the Islamic religion through the relationship between the characters. Kadour and Pasha. However, he explicitly explains it to the receiving readers. For example:

> *"For you cannot receive such a valuable gift without giving something of great worth in return."* (Hamilton, 2011, p. 32)

> *"For three days, as required by the Qur'an, the pasha showered Kadour with great kindness and hospitality."* (Hamilton, 2011, p.32)

F. Fatalism is also portrayed within the folktale as the main character, Kadour, explains the mystery of receiving piles of gold and precious gifts as God's destiny, regardless of his act of giving the gift to the pasha.

G. Social Hierarchy: The luxury life of the Sultan and the modesty of the commons' life: Hamilton portrays the difference between the lifestyle of the Pasha and the inhabitants. The luxury aspects of the Pasha's lifestyle are portrayed through describing furniture elements in the Pasha's palace like piles of precious stones, embroidered cushions and gold-made furniture. The extravagance of Pasha's lifestyle is emphasized by describing that the unnecessary objects are also made of gold. This can be exemplified as follows: "*Piles of precious stones lay casually on the carpets of its chambers, and even the most humdrum object seemed to be made of gold.*" (p.32). In contrast to this earlier description of the Pasha's lifestyle, Hamilton reflects the modesty and poverty of the inhabitants through two main aspects. First, describing windows as slits and the materiality of the utensils. Another example to demonstrate this point. "*No one had ever heard of glass there. The houses had slits for windows and people drank from metal cups* (p.32). Extracting these two described images of the Pasha and the commons' social situation clearly demonstrates the social hierarchy drawn between these social classes.

3.2.3 Folktale 2: "*Qartbone*" translated by Jilali El Koudia
This folktale narrates the journey of Qartbone, a young man who is dispatched by the Sultan of Fez to another tribe with his forty brothers.

The upcoming paragraphs describe the cultural aspects portrayed within the folktale and how they are rendered to the target readers by El Koudia.

A. Characters and settings

The central characters in the folktale are Qartbone and Hajj Ahmed. The name Qartbone is an uncommon name in Morocco. In contrast, Ahmed is one of the popular names in Arabic culture. Hajj, as a surname, refers to a person who has completed the pilgrimage to Mecca. The name and the surname of one of the main characters limit the context of the folktale to the Moroccan culture. The physical location in which the events of the folktale take place identifies and specifies the Moroccan cultural context. The event of the folktale starts in Fez, a Moroccan city. Then, more specific locations in Fez are mentioned in the folktale too, such as the Zalagh Mountain, as it is described not in terms of its geographical features but as a sanctum for Hajj Ahmed and Al Qarawiyine, which is described in the folktale in terms of its famous theologians and Ulemas. As the following example shows: *"Then the sultan had the idea of calling the Ulemas of AL Qarawiyine to question the forty children."* (El Koudia, 2014, p.5). Furthermore, Medina is also mentioned within El Koudia's version. It is referred to as the place where Hajj Ahmed hides his forty sons. Medina refers to the old town of a city.

B. Architecture aspects

Regarding the architectural aspects, the rampart is one of the most frequent words which reflect one side of the Moroccan architecture. The folktale indicates the historical function of the rampart, which marks the entrance to cities. Additionally, the minaret sets the Islamic identity of the characters. Moreover, the author portrays the extravagance of the main character, Hajj Ahmed, by describing his house as a place of all marvels.

C. Geographical aspects

Regarding the geographical aspects, there are two aspects which reflect the Moroccan context of the folktale. To start with, the Zalagh mountain is one of the famous mountains in the region of Fez. Second, the desert landscape is described as a place of palm trees covered with dates.

D. Beliefs and practices

The present folktale reveals different and varied Moroccan cultural practices in many different life aspects. Starting with the fear of **evil eyes**, this belief is common in Moroccan culture as Moroccans usually fear being envied by their surroundings when having different blessings. This belief is reflected in the folktale when hajj Ahmed had forty babies. He was afraid of the evil eye so he decided to hide them. Furthermore, **sorcery**. To know his destiny, the Sultan invites magicians, oracles and scholars to make predictions about the future of his reign and interpret the Jafria. The latter is explained by the translator as a book about prophesies of the world. Believing in their predictions, the Sultan decides to get rid of what caused his misfortunes as told by the magicians. In other words, the Sultan's belief in these predictions sets the motion of the story. This implies a strong belief in sorcery.

Additionally, two **ceremonies** are mentioned in the folktale, which are the **name day** for the newborns and the **circumcision**. These are common traditions in Moroccan culture. The ceremonies are also rooted in Islamic traditions. This leads us to say that most practices and beliefs mentioned in the folktale under analysis are portrayed as bearing and stressing their religious roots.

The **spirituality** and its impact on characters are highlighted in El Koudia's version. It is portrayed when Hajj Ahmed goes to a sanctum where he prays and fasts with good intention to be blessed with a baby. After forty days in his sanctum, the main character has forty babies from his wives. This implies the religious beliefs and spirituality of the main character and their impact on their life issues and misfortunes. Furthermore, the strong **faith of characters in the God's will** is greatly enhanced within as Qartbone and his forty brothers attribute the resolution of their misfortune when they are prisoned and dispatched by the sultan of Fez to God's will. One of these instances is when Qartbone and his forty brothers got lost in the desert. He said, "*Why are you crying, dear brothers? There is no power and no resort except in God. Let us pray Him to save us.*" (p.6). Religious practices are enhanced too as the translator describes the call for prayer.

Another cultural practice mentioned in the folktale is **polygamy**. When describing the luxurious life of the main character, the translator greatly highlights the number of hajj Ahmed's wives, as he has forty wives as well as his concubines.

Social Hierarchy: the respect of royalty is portrayed within El Koudia's version through the acts of the main character, Qartbone. The latter bows before the princess to show his respect.

E. Ruling establishment

Within the folktale, the presence of the hierarchy of the Moroccan ruling establishment is frequent. Starting from the Sultan, Pasha, Cadis, Caid Meshour and Khalifa to Mokhaznis, few of these titles are translated or explained within the folktale, as is the case for Oumanas, which is rendered as the committee of trustees and Mokhaznis as eunuchs. Yet, most of these titles are transliterated. These hierarchical titles imply three main implications in the present folktale. To start with, they reflect the ruling establishment of Morocco within past dynasties, i.e. setting the folktale within a historical context. This serves to imply the power and authority of these institutions, as is illustrated twice in the folktale under study. First, there is the authority of the sultan over the forty sons of Hajj Ahmed. Second, we can mention the authority of the religious scholars, Ulemas of the Qarawiyine. Lastly, the justice and judgement of these authorities are highlighted as the central character, Qartbone, becomes a Sultan who is fair, as he is named the Sultan of justice.

F. The harem

Shifting the focus to another aspect, which is the Harem, the latter is mostly described in folktales. Within the present folktale, the house of the main character is not described in terms of its architectural features but in terms of its harem. The different races, ages and hierarchies are described: slaves, adolescent girls with emphasis on their artistic and cultural talents in music, dance, and singing. The description of the harem in this specific folktale indicates the cultural life of these women, highlighting their different talents in addition to the polygamous characteristic of the main character.

G. Education

The present folktale portrays the private tutoring of pupils in Morocco, namely: learning the Quran by heart, studying Hadith, Islamic law, and grammar, in addition to practicing fencing and equitation. Apprenticeship is considered as an eminent feature of ancient education in Morocco. It is illustrated when the central character, Qartbone, excels in his education and fast apprenticeship to become the remarkable son of the Hajj Ahmed.

4. Discussion

The present article investigates how the different cultural aspects embodied in Moroccan folktales are translated to the English-speaking audience, specifically, the folktales translated by Richard Hamilton and Jilali El Koudia. It aims to reveal the translation approaches and strategies adopted when rendering culture.

The analysis results show that Hamilton's translation of the *'Red Lantern'* folktale renders the cultural aspects which are familiar and accessible to the receiving audience. Hamilton describes in detail the artefact, lantern, by its material and use to eliminate the ambiguity for the target readers. More phrases are added to explain a few cultural values which are familiar and common in the target culture, as is the case for giving and receiving gifts. In addition, the folktale describes the Moroccan architecture as modest and simple as is the case when describing the windows as slits. Additionally, the present translation gives the illusion of being set in a Moroccan cultural context. As a matter of fact, the cultural aspects embodied in the present folktales answer and reinforce the expectations of the receiving audience about the Moroccan culture as modest and ancient.

In the translation process, Hamilton sets and transmits the cultural aspects by rendering only the most common cultural aspects which are accessible to the target readers without blocking the flow of reading the folktale for the target reader. In other words, the source culture is reduced to prevent the cultural gaps between both cultures.

Regarding El Koudia's translation, there are numerous cultural aspects highlighted within the folktale under analysis. The translator expands the cultural context of the folktale by the combination of explaining a few cultural terms while giving their English translation and transliterating them. The use of the latter strategy of transliterating Moroccan cultural aspects is frequent in El Koudia's translation. Through foreignizing the target text, the translator tends to drag the receiving audience to get to know the source culture. However, El Koudia's translation includes many transliterated cultural terms without an explanation or an accompanying glossary to explain them. Other cultural terms explained by El Koudia within the present folktale eliminate the misconception of the Western idea about the source culture and its stereotypes.

In El Koudia's translation, locations situate the folktale in the Moroccan context. El Koudia transliterates a few of these locations whose names might not be accessible or understandable to the receiving audience. Considering the example of Dar Al Makhzane, which is a Moroccan term used to refer to the royal palace, it is transliterated without explaining what it refers to. Yet, other location names are both transliterated and translated or explained in the folktale, as is the case with Harat El Majdamine. The latter is translated as

'the quarter of the leprous' to be used three times in the folktale in the transliterated form. The translator refers to the market using the Moroccan Arabic term "Souk". The latter is portrayed in the folktale as a place where different goods are bought and sold.

5. Conclusion

As discussed earlier, Moroccan folktales represent a prominent cultural load which is considered a challenging aspect for translators to communicate. The present article shows the translation strategies adopted by Moroccan and non-Moroccan translators when rendering Moroccan folktales to an English-speaking audience. The analysis demonstrates that there are two main paths translators take when rendering folktales as a genre of oral traditions. In the first, the translator tends to expand the folktale in order to explain the different cultural elements of the Moroccan folktale. This strategy implies intervention in the folktale plot to insert cultural terms and an explanation of the cultural values and practices. Even though this translation strategy realizes the core interest of translating oral tradition, which is getting the receiving audience closer to the source culture, it may block the narrative continuity of the folktale and make the latter inaccessible to them due to the excessive use of transliterated terms. In the second, translators eliminate the cultural aspects unfamiliar to the target audience, focusing on conveying a well-structured story. The cultural aspects familiar to the receiving audience are implicitly conveyed through the characters' names, their acts and interactions.

Conflict of Interest Statement
The authors declare no financial, personal, or professional conflicts of interest related to the copyright or publication of this article.

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