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**Investigating the Impact of Culture on Literary Translation with
Reference to the Sudanese Cultural Context**

**تقصي أثر الثقافة على الترجمة الأدبية
بدلالة السياق الثقافي السوداني**

**A Thesis Submitted in Fulfillment of the Requirements for the
Degree of PhD in English Language (Applied Linguistics)**

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الآية

Qur'anic Verse

**قال تعالى: (وَمِنْ آيَاتِهِ خَلْقُ السَّمَاوَاتِ وَالْأَرْضِ وَاخْتِلَافُ
أَلْوَانِكُمْ وَأَلْوَانِكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ لِّلْعَالَمِينَ)**

Holy Qur'an

صدق الله العظيم

سورة الروم، الآية (22)

Dedication

*This effort is dedicated to dear parents
and to the family members*

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Abstract

This study aimed at investigating the impact of culture on literary translation with reference to the Sudanese context, “The Wedding of Zein” by Altayeb Salih; with focusing on the cultural terms. A descriptive analytical approach was followed in conducting this study. The population of this research was the teachers of Sudan University of Science and Technology (SUST) and University of Khartoum (U of K) in order to reveal the difficulties which face translators in translating literary and cultural works, so that cultures have differences according to religions and beliefs. This study is significantly important because it helps translators to know the impact and importance of culture on literary translation for improving their performance in literary translation through paying more attention to the differences of literary terms among cultures because translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. As this statement implies, translators are permanently faced by the problem of how to deal with the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). The problem of this study emerged from some translators’ inability to translate some cultural terms correctly. Some translators suffered a lot and are still suffering from the problem of translating some cultural terms when they come to translate literary works. These problems may vary in the scope depending on the cultural and linguistic gap between the two or more languages concerned. Language and culture may thus be seen as being closely related and both aspects must be considered for translation. The researcher checked the cultural terms in the novel “The Wedding of Zein” by Altayeb Salih which weren’t translated in an appropriate way according to the culture of the western world countries. The aim of this study was to reveal the impact of culture on literary translation to help translators to know how to deal with literary and cultural terms or translate them in an appropriate way by identifying the suitable theories of translation via the translation of cultural terms and to pay more attention to the differences of literary terms in various cultures. Moreover, it aims to help translators to translate correctly not only in their countries but also in all over the world or world-wide, so that translators should get more information about cultures according to the place of their work. The results obtained indicated the necessity of the getting in touch with cultures because it leads to better performance in literary translation. The thesis is concluded by some recommendations and suggestions to be taken into account.

Abstract

(Arabic Version)

المستخلص

تناولت الدراسة تقصي أثر الثقافة على الترجمة الأدبية بالتطبيق على السياق الثقافي السوداني ممثلاً في رواية "عرس الزين" للأديب الطيب صالح، بالتركيز على المصطلحات الثقافية. اتبع البحث المنهج الوصفي التحليلي. وتمثل مجتمع الدراسة في أساتذة اللغة الإنجليزية (الأدب والترجمة) بجامعة السودان للعلوم والتكنولوجيا وجامعة الخرطوم، وذلك بغرض كشف الصعوبات التي تواجه المترجمين في ترجمة الأعمال الأدبية والثقافية، نتيجة لتباين الثقافات والمعتقدات والأديان. تمثلت أهمية الدراسة في مساعدة المترجمين على معرفة أثر وأهمية الثقافة على الترجمة الأدبية، وذلك بغرض تحسين أدائهم فيها من خلال التركيز والانتباه لاختلاف معاني المصطلحات الأدبية بين الثقافات، لأن الترجمة نشاط يتطلب (معرفة) لغتين وثقافتين على الأقل. وفقاً لما سبق فإن المترجم يواجه بمشكلة دائمة، وهي كيفية التعامل مع المفاهيم الثقافية الموجودة بلغة المصدر، وإيجاد الطريقة المناسبة لنقل هذه المفاهيم إلى اللغة الأخرى (لغة الهدف). نبعت مشكلة الدراسة من عدم مقدرة بعض المترجمين على ترجمة بعض المصطلحات الأدبية والثقافية بالطريقة الصحيحة، وقد عانى بعضهم كثيراً بسبب مشكلة إيجاد المقابل لبعض المصطلحات الثقافية عند ترجمتهم للأعمال الأدبية؛ ومن الممكن أن تتنوع هذه المشكلات في نطاق محدد، اعتماداً على الفجوة الموجودة بين اللغتين أو اللغات الأخرى محل الإهتمام. هنالك علاقة متشابكة بين اللغة والثقافة، ويجب الأخذ في الاعتبار بكليهما أثناء عملية الترجمة؛ وركز الباحث على المصطلحات الثقافية - في رواية عرس الزين - والتي لم تتم ترجمتها بالطريقة الصحيحة وفقاً لثقافة دول العالم الغربي. هدفت الدراسة إلى كشف أثر الثقافة على الترجمة الأدبية مما يسهم في مساعدة المترجمين على معرفة كيفية التعامل مع المصطلحات الثقافية والأدبية وترجمتها بالطريقة المثلى، وذلك بتحديد نظريات الترجمة المناسبة واستخدامها في ترجمة تلك المصطلحات بالتركيز على الاختلافات بين المصطلحات في الثقافات المختلفة. كما هدفت الدراسة إلى مساعدة المترجمين على الترجمة الصحيحة ليس في دولهم فقط - وإنما في كل أنحاء العالم، وذلك لإمكانية تنقلهم بين الدول وفقاً لما تقتضيه طبيعة ومكان عملهم. وقد توصلت الدراسة إلى عدد من النتائج أهمها ضرورة معرفة الثقافات مما يساعد على الأداء الأفضل في الترجمة الأدبية. وقدمت الدراسة بعض التوصيات والإقتراحات التي يجب أن تؤخذ بعين الاعتبار.

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Definition of Terms

Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols.

Linguistics is the scientific study of human language.

Applied linguistics is an area of study that not only investigates information regarding linguistics; it also delivers solutions to real life problems.

Also it defined as “the study of language-related issues applied in everyday life, notably language policies, planning, and education. ([Constructed language](#) fits under applied linguistics)”.

Literature is a term used to describe written or spoken material. Broadly speaking, "literature" is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction.

Culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.

Interpretation is the facilitation of [oral](#) or [sign-language communication](#) either simultaneously or consecutively between two or among more speakers who are not speaking or signing the same language.

Translation is the communication of the [meaning](#) of a source-language text by means of an [equivalent](#) target-language text.

Literary translation is an art involving the transposing and interpreting of creative works such as novels, short prose, poetry, drama, comic strips, and film scripts from one language and culture into another.

CHAPTER ONE

INTRODUCTION

1.0 Overview

During the early years of the 20th century, many translators believed that if readers could decode the words on the page, the meaning of the text would be clear. They believed that meaning was in the text. Some translators also believed that meaning resided in the text. Translators must pay more attention to the meanings like these (cultural terms), which lead us to the impact of culture on literary translation.

Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in the scope depending on the cultural and linguistic gap between the two or more languages concerned.

An important aspect is to determine how much missing background information should be provided by the translator. Literary Translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the target language. The aims of the source text will also have implications for translation as well as the intended readership for both the source text and the target text.

Language and culture may thus be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark proposes two opposing methods: transference and componential analysis. As Newmark mentions, transference gives “local color”, keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claims this method may cause problems for the general readership and limit the comprehension of certain aspects.

The importance of the translation process in communication leads Newmark to propose componential analysis which he describes as being the most accurate translation procedure, which excludes the culture and highlights the message. Translating the source language into a suitable form of the target language is part of the translator's role in Trans-cultural communication. The notion of culture is essential to considering the implications for translation and despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the source language and the target language and concludes that differences between cultures may cause more severe complications for the translator than do differences in the language structure.

1.1 Statement of the Study Problems

The researcher is going to investigate the impact of culture on literary translation in general and to reveal that in the novel of Zein's wedding by Altayeb Salih. It was also observed that some learners do not care too much about the differentiation between cultural terms in societies, so the using of literary terms is different from society into another, e.g. when we translate this expression to western countries, we say that: it is raining cats and dogs; whereas in Islamic countries we say that, it is raining heavily. The researcher spent many days at SUST observing that the translation of literary terms by the students at SUST (Master of Translation) and the result of this observation at University. It was noticed that some learners don't care too much about the differentiation of cultural and literary terms when they translate from the source language (SL) into the target language (TL) or from culture into another. The researcher also noticed that when he read the translation of the novel "The wedding of Zein" by Altayeb Salih. The translator, who translated it, could not translate all cultural terms in their correct forms.

Multicultural coexistence and multicultural conceptions of world literature explicitly require that differences be maintained. But even though it is necessary to take advantage of obstacles and conflicts that arise in the exchange between cultures; this should only be a transitory phase. Cultural difference has to be acknowledged: Culture does imply difference, but the differences now are no

longer, if you wish, taxonomical; they are interactive and refractive. Even though the variety of cultures and their specific characteristics, it has become impossible to talk about cultures in terms of authentic. The so-called post-colonial discourse has replaced this liberal concept by the idea of cultural difference, thus postulating a changed paradigm for cultural encounters that also has an impact on cultural politics. For the relevant future, there will be no universal civilization, but instead a world of different civilizations, each of which will have to learn to coexist with the others. This certainly does not mean that cultures should cut themselves off from one another. It is an important condition for a creative and fruitful contact that is called to attention here: the ability to make contrasts productive.

1.2 Questions of the Study

In tackling the research problem, the study is specifically going to answer the following questions:

- 1- To what extend does the acquisition of cultures lead to better performance in Literary Translation?
- 2- To what extend are all cultures dynamic and reluctant to undergo any change?
- 3- To what extend is it important for translator to get in touch with different cultures to translate correctly?
- 4- Is cultural equivalence similar to the linguistic one in Literary Translation?
- 5- To what extend does translator face difficulties in translating literary terms?

1.3 Hypotheses of the Study

In order to answer questions of the study, the researcher proposes the following hypotheses:

- 1- The acquisition of cultures leads to better performance in Literary Translation.
- 2- All cultures at the same level dynamic and reluctant to undergo any change.

- 3- Translator must get in touch with different cultures which help him / her to translate correctly.
- 4- The cultural equivalence is as same as the linguistic one in literary translation.
- 5- Translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs.

1.4 Objectives of the Study

This research main aims are clarifying the impact of Culture on literary translation; to clarifying that with reference to the Sudanese context “The Wedding of Zein”, and to show difficulties which face translators in translation of literary terms, so that cultures have differences according to religions and beliefs; these objectives represent the following:

- 1- Help translators to know the impact and importance of Culture on Literary Translation.
- 2- Help translators to improve their performance in literary translation.
- 3- Help translators to pay more attention to the differences of literary terms in cultures.
- 4- Identifying the suitable theories of translation via translating of cultural terms.

1.5 Significance of the Study

The researcher is going to write about (Investigating the Impact of Culture on Literary Translation with Reference to the Sudanese Cultural Context) which has relation with rules and theories of translation.

An important purpose of the research is to explain how translators deal with literary and cultural terms. If this was only thing the research did, a more suitable title would have been (Translation of literary and cultural terms from society into another). However, at the comparatively advanced level which this research is aimed to help translators to translate correctly not only in their countries but also in all over the world or world-wide, so that translators must get more information

about cultures (Translators will may not stay in one country) according to the place of their work.

1.6 The Scope of the Study

This study is limited to the Department of Translation and Arabicization at Sudan University of Science and Technology, College of Languages and University of Khartoum, Faculty of Arts (Translation Department). It focuses on the impact of culture on literary translation with reference to the Sudanese context which means that knowing cultures is the basic part in literary translation process. The study population will consist of the teachers who are teaching in the college of languages, department of English language, as well as the teachers who are teaching in the faculty of Arts, Department of Translation and Arabicization at the University of Khartoum.

1.7 Methodology of the Study

In order to test the hypotheses of this study, to achieve its objectives and to answer its questions; the researcher adopted a descriptive analytical approach of data. Questionnaire will be designed and distributed by hands for teachers.

The main sources of information are teachers. In addition to the focuses on the areas of cultural terms in the novel “The Wedding of Zein” by Altayeb Salih. This research is carried out through the adoption of analysis to gain results. Both validity and reliability will be confirmed.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter deals with the theoretical framework of the study as well as exploring some previous related works. The study will take a descriptive step to clarify the impact of culture on literary translation with reference to the Sudanese context. The researcher will explain that in the fourth chapter throughout the concentration on literary terms in the novel of Zein's wedding by Altayeb Salih.

Literary Translation is a term used loosely to refer to the translation of literature. Perhaps 'translating literature' or 'the translation of literature' is more accurate than 'literary translation' for the latter can be sometimes 'unliterary' in the sense that the translation of a SL literary text may fail to be literary in the TL. That said the term is used to be understood as a reference to the translation of literature that is hoped to be literary in the other language.

Some classic writers, poets and men of letters including Dryden, Saint Jerome, Humboldt Benjamin and others have differing views about the possibility and the impossibility of translation (which is by implication literary translation) (Schulte *et al*, 1992). Oddly enough, this controversy about a dichotomy of two extremes, the possibility and impossibility of literary translation is still going on these days. Strong voices like Humboldt in the 18th and 19th Centuries and the two pioneers of the Relative Theory of Language, Sapir and Whorf in the 20th Century, were heard about the impossibility of translation, due to their acculturation of language. To them, language is culture-specific and an expression of culture. It is a part of culture with which it is impregnated. In this sense, the linguistic relativity has far-reaching implications for translation, rendering it impossible, especially literary translation which is imbued with culture (Ibid., Boase-Beier, 2006 and Rojo, 2009).

This unfortunate line of argument has continued up today with scholars like Snell-Hornby, Bassnett-McGuire, Robinson and others who claim that language is a part of culture, not the other way round, i.e. culture is a small part of language represented by cultural terms and some special ways of expressing meaning in a language; the other greater part of language is 'universal', i.e. non-cultural and

common in all languages to all peoples the world over. These 'universals' - i.e. the vast majority of neutral words and expressions - are the integral part of language that makes translation possible. Snell-Hornby, to cite one example, calls 'linguistic equivalence' and illusion, a chimera. She maintains that the concept of culture represents a totality of knowledge, proficiency and perception. Language is an integral part of culture, therefore, the translator needs to be not only bilingual, but also bicultural (1988: 42). This renders translation impossible, for biculturalness is *impossible* I believe. This approach to translation is outdated now due to the unstoppable continuation of the practice of translation and publication of great translations of great literary works by great translators worldwide.

To many, it is a waste of time to define literature, for everybody knows what literature is. Obviously, it is prose (novels and short stories), poetry and drama. Nobody mistakes them for something else. Well, specialists, as usual, may find the defining process of literature as more complicated than just defining it in terms of its main genres. Various attempts have been made to define literature by writers and men of letters themselves.

Going as far back as to Aristotle (in his famous work, *Poetics*) and Plato (and his widely known book, *The Republic*), the latter defined literature by making a distinction between two modes of speech representation, *diegesis*, or 'pure narrative' (the discourse of the narrator / poet) and *mimesis* (the directly imitated or enacted speech of the characters themselves, as in dramatic dialogue). The former, however, took literature to be mainly *mimesis*, which means that literature was mainly mimetic in its aim to present "the illusion of a representation of the real world". In other words, literature can be described as an illusory reflection of real life, where words replace actions (see Wales, 1989: 300).

Not far from that is the popular definition of literature in terms of imaginative writing, i.e., fiction which stands in contrast to fact. That is, unlike non-literary real texts, literature is about untrue events and people. In other words, fictionality, not factuality, is the key element of literature. Well, how about true stories? Are Superman comic and cartoons literature? Other definitions of literature were in terms of creativity, subject matter, symbolism, figurativeness, transcendentalism, essence, aesthetics and estranged and peculiar language that is deviant from ordinary language of daily use (Eagleton, 1983; Wales, 1989: 279; Wellek, 1982; Williams, 1976/1983; Ghazala, 2012 and others).

Other more recent, articulate and revolutionary definitions of literature include Fowler's who views it "as discourse, and thus, as communication rather than as object", that is, to treat it as mediating relationships between language-users of speech, consciousness, ideology, social role and class. The literary text ceases to be an object and becomes "an action or process" (1981: 80). These days, many contemporary writers talk about literary *discourse*, rather than literary *text*, or literature, to imply a sense of interaction and communication inculcated in literature (Brumfit and Carter, 1986; Carter and Simpson, 1989, Simpson, 2004, and many others). By now, we have come closer to contemporary articulation of the definition of the concept of literature in terms of language more than anything else.

Professionals in every walk of life form associations and institutes of various kinds to provide practicing members with a forum to discuss and set standards for the profession as a whole, to set examinations, assess competence and lay codes of conduct. The standards set by a given profession may well be extremely high, but this doesn't necessarily guarantee recognition by those outside the profession. Not by standing the length and breadth of one's experience, recognition, in our increasingly qualification-conscious society, comes mostly with proof of some kind of formal education. Every respectable profession (or every profession which wants to be recognized as much) therefore attempts to provide its members with systematic training in the field. One of the first things that the institute of translation and interpreting of Great Britain did as soon as it was formed was to set up an Education Committee to design and run training courses for members of the profession.

There are two main types of training that a profession can provide for its members: vocational training and academic training. Vocational courses provide training in practical skills but don't include a strong theoretical component. A good example would be a course in plumbing or typing. At the end of a typing course, a student is able to type accurately and at speed and has a piece of paper to prove it. But that is the end of the story; what he/she acquires is a purely practical skill which is recognized by society as 'skilled work' but it is not generally elevated to the level of a profession. Translators are not yet sure whether translation is a trade, an art, a profession or a business (Ibid; 164). Talented translators who have had nevertheless achieved a high level of competence through long and varied

experience tends to think that the translation community as a whole can achieve their own high standards in the same way:

Our profession is based on knowledge and experience. It has the longest apprenticeship of any profession. This means if you want to be a good translator, you must spend much time in training and translate at least fifteen minutes every day. Not until thirty do you start to be useful as a translator, not until fifty do you start to be in your prime.

2.1 Language and Culture

Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all socially conditioned aspects of human life (cf. Snell-Hornby, 1988: Hymes, 1964).

A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation.

It can be summarized that this definition suggests three things: firstly, culture seen as a totality of knowledge and model for perceiving things, secondly, immediate connection between culture and behavior and events, thirdly culture's dependence on norms. It should be noted also that some other definitions claim that both *knowledge* and *material things* are parts of culture. (Koentjaraningrat, 1996: 80-81) and Hoijer (1967: 106).

According to Snell-Hornby (1988: 40), the connection between language and culture was first formally formulated by Wilhelm Von Humboldt. For this

German philosopher, language was something dynamic: it was an activity rather than a static inventory of items as the product of activity. At the same time language is an expression of culture and individuality of the speakers, who perceive the world through language. Related to Goodrugh's idea on culture as the totality of knowledge, this present idea may see language as the knowledge representation in the mind.

Halliday and Hasan (1985: 5) state that there was the theory of context before the theory of text. In other words, context precedes text. Context here means context of situation and culture (Halliday and Hasan, 1985: 7). This context is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is nonsense, and understanding text without understanding its culture is impossible.

Humboldt's idea, Sapir-Whorf hypothesis, and Halliday's idea have far-reaching implications for translation. In its extreme, the notion that language conditions thought and that language and thought is bound up with the individual culture of the given community would mean that translation is impossible. We cannot translate one's thought which is affected by and stated in language specific for a certain community to another different language because the system of thought in the two languages (cultures) must be different. Each language is unique. If it influences the thought and, therefore, the culture, it would mean that ultimate translation is impossible.

Another point of view, however, asserts the opposite. Ironically this also goes back to Humboldt's idea about inner and outer forms of language. Later it is developed into the concepts of deep structure and surface structure by Chomsky. Inner form and deep structure is what generally known as idea. Following this concepts, all ideas are universal. What is different is only the surface structure, the outer form. If it is so, translation is only a change of surface structure to represent the universal deep structure. Accordingly, translation is theoretically always possible.

All in all, we are faced with two extremes. Which one is right? The answer, according to Snell-Hornby (1988: 41) lies not in choosing any of the two. If the extremes are put at the ends of a cline, the answer lies between the two. In brief,

theoretically the degree of probability for perfect translation depends on how far the source language text (SLT) is embedded in its culture and the greater the distance between the culture in (SLT) and target language text (TLT), the higher is the degree of impossibility.

2.2 Culture and Society

Culture and society is not the same thing. While cultures are complexes of learned behavior patterns and perceptions, societies are groups of interacting organisms. People are not the only animals that have societies. Schools of fish, flocks of birds, and hives of bees are societies. In the case of humans, however, societies are groups of people who directly or indirectly interact with each other. People in human societies also generally perceive that their society is distinct from other societies in terms of shared traditions and expectations. While human societies and cultures are not the same thing, they are inextricably connected because culture is created and transmitted to others in a society. Cultures are not the product of lone individuals. They are the continuously evolving products of people interacting with each other. Cultural patterns such as language and politics make no sense except in terms of the interaction of people. If you were the only human on earth, there would be no need for language or government.

2.3 Translation, Culture and Context

Nowhere is this more apparent than in translation, where at every step decisions must be taken about when to provide explanation and extra detail, and how far to depart from the original. Even in the translation of a relatively simple business letter for example, there will be valid reasons not to use a literal translation but to mould what is said in one language to the conventions of another. ‘Respected Gentleman Smith’ may be the word-for-word translation of the Russian ‘Uvazhayemy Gospodin Smith’, but ‘Dear Mr. Smith’ is more appropriate in the context.

The study of translation now commonly referred to as ‘translation studies’- has a far longer history than applied linguistics. Theories and practices of translation have changed but at their heart is a recurring debate, going back to

classical times, about the degree to which a translator should attempt to render exactly what has been said, or intervene to make the new text flow more smoothly, or achieve a similar matter. Word-for-word translation is impossible if the aim is to make sense. This is clear even when translating the most straightforward utterances between closely related languages. Take, for example, the French ‘Ca me plait’. Translated word for word into English it is ‘That me pleases’. At least, this demands reordering to ‘That pleases me’ to become a possible English sentence. Yet, in most circumstances, a more appropriate rendering would be ‘I like it’. The issue therefore is not *whether* one should depart from the original but *how much*. Of necessity, translators and interpreters must make such judgments all the time.

These may seem to be linguistic rather than cultural matters. Indeed, they beg the question of the relationship between language and culture, for translation, as conventionally defined, is between languages not cultures. Yet, as even a simple example will show, translation cannot be conducted at a purely linguistic level but must incorporate cultural and contextual factors too. Take, for example, the translation of the English pronoun ‘you’ into a language which has a distinction between an informal second-person pronoun and a formal one (*tu versus vous* in French for example). In every instance a decision must be made about which to choose, and it cannot be based upon linguistic equivalence alone.

In many cases translation decisions can be a major factor in cross-cultural understanding and international affairs. The difficulties of translating news stories between Arabic and English provide many examples. Decisions have to be made about whether to gloss emotive words such as ‘martyrdom’, which has quite different connotations from the Arabic ‘shahaada’, or simply to give up in difficult cases and import the original word, as in the case of ‘jihad’ and ‘sharia’, thus assuming in the reader a relevant background knowledge which they may not have. The importance of such decisions, playing as they do a role in each community’s view of the other, cannot be underestimated.

‘Traduttore traditore’ – ‘the translator is a traitor’. This Italian adage provides its own illustration, for translated into English it loses the almost exact echo of the two words. It illustrates, too, why despite many attempts across the centuries, there can never be foolproof rules for doing a translation or precise ways

of measuring its success. In every translation something must be lost. One cannot keep the sound *and* the word order *and* the exact nature of the phrase. One cannot always make, in Hymes' terms, the translation at once accurate, feasible and appropriate. Yet translation is-in the (loosely translated!) words of Goethe- 'impossible but necessary', essential both in world affairs and in individual lives. It is work at the boundaries of possibility, and when subjected to scrutiny it inevitably attracts criticism, like applied linguistics itself. There are always judgments and compromises to be made, reflecting 'the translator's evaluations both of the original text and of the translation's audience. This, incidentally, is why *machine translation* by computer, though it may provide a rough guide to what has been said, does not challenge the need for human judgment.

2.4 Literary Language vs. Non-literary Language

There is almost a consensus nowadays on taking up *the language of literature* as a major, and to some, sole criterion for defining literature and distinguishing between what is literature and what is not. Literary language has been assigned a special character since antiquity. It has been considered as sublime to, and distinctive from all other types of language, written or spoken, due to the special use of language that is deviant, or 'estranged' from ordinary, everyday, non-literary language. It breaks the common norms of language, including graphological, stylistic, grammatical, lexical, semantic and phonological norms.

The Formalists were the pioneers who examined the idea of deviance. They equated literary language with deviation, and claimed that it is used in a particular way and set off in contrast with the normal use of language. But they did not elaborate what the norm of language use could precisely be. Different terms were used by them to define deviation such as 'estranging of language', 'foregrounding', 'defamiliarization', and 'automatization' vs. 'de-automatization' of ordinary Language (Carter, 1979: Intro.; Ghazala, 1987 & 2011; Wales, 1989/2001 and Simpson, 2004). Among the obvious shortcomings of the formalists' perspective of literary language was that they identified it with poetry to the neglect of other types like prose and drama.

The American New Critics followed the formalists' suit and viewed literary language as a special kind of language use. Some modern stylists have viewed it in a way similar to the formalists. Yet, this does not mean that they have defined literary language in terms of deviation only. In fact, they have refuted that and

argued with many other contemporary stylists and critics that it is not wise to draw a line between literary language and other types of language, and that the ordinary language has been used in literary texts and produced no less stylistic effects than the deviant language. Deviation to them is only one aspect of literary language, (Leech, 1969; Widdowson, 1975; Enkvist, 1973; Chapman, 1973 and others). Broadly speaking, this argument is true, especially of the language of poetry. However, in reality, it might not be quite applicable. Linguistic / stylistic deviation is required and fairly common in all literary genres for aesthetic, rhetorical and stylo-semantic reasons, whereas they are completely absent, or, at best, occasional in non-literary texts.

Non-literary language is a term which is always considered in conjunction, and in contrast with literary language. Controversy has been and is still going on in academic circles as to the validity of dividing language into these two different types. Traditionally, there has been such division between literature (especially poetry and fictional prose) and non-literature (other types of writing other than what is labeled as literature). The main line of argument is that literary language is emotional, rhetorical, rhythmical, deviant, aesthetic, expressive, symbolic, fictional and, therefore, sublime and superior to non-literary language which is normal, expected, direct, and lacks all other literary characteristics, and, hence, inferior to literary language.

Recently, however, and in the past few years in particular, this view has been challenged by several writers. They claim that such polarization between literary and non-literary language does not exist because they overlap in many texts, and we can find literary features in non-literary texts, and non-literary features in literary texts, (Fish, 1980; Carter and Nash, 1983; Widdowson, 1975; Leech and Short, 1981; Simpson, 2004; Boase-Beier, 2006; Jeffries *et al*, 2010).

In fact, there is a point of truth in each of these two points of view. That is, the traditional one is right in its distinction between literature and non-literature, simply because it exists, whether we like it or not. Further, it has a strong linguistic and stylistic basis. The recent one, on the other hand, is true in rejecting the superiority of literature, for a certain social or linguistic context requires - not to say imposes - a certain type of language. For example, nobody is expected to talk or write to a doctor in verse, nor does anybody read a car leaflet or a list of instructions as to how to make a telephone call as a short story full of symbolism,

rhetoric, irony and hyperbole. In the same way, no one can mistake a poem for a medical prescription, or a novel for a telephone directory.

The Formalists' argument about the 'specialty' of literary language (i.e. poetry to them), leans heavily on the special linguistic / stylistic features (or 'devices') of literary language, especially poetry, pointed out above. In other words, linguistic features of the form of a text are the decisive criterion to distinguish between literary and non-literary. On the other hand, the recent linguists and stylists who oppose polarization between literary and non-literary language rely in their argument on the recurrence of non-literary features of language in literature, and the coincidence of literary features in non-literature.

Well, I would argue that both views fail to strike a balance between theory and practice. I mean to say that *the specialty of literary language is unquestionable*; yet, the linguistic features of the form, or the outer shape of the text are sometimes insufficient and might be elusive. By the same token, although features of literary language can recur in non-literary texts (like commercials, or political rhetoric), they do not change these texts into literature; nor these features are used for the same purpose, implication and function in literature.

2.5 Equivalence at Word Level

If language were simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another. One would simply replace the French name for a concept with the English name. If language were like this the task of learning a new language would also be much easier than it is. But anyone who has attempted either of these tasks has acquired, alas or unfortunately, a vast amount of direct proof that languages are not nomenclatures that the concepts ... of one language may differ radically from those of another ... Each language articulates or organizes the world differently. Languages don't simply name existing categories; they articulate their own (Culler, 1976: 21 – 2).

This topic discusses translation problems arising from lack of equivalence at word level; what does a translator do when there is no word in the target language which expresses the same meaning as the source language word? But before we look to other topics, it's important to establish what a word is, whether or not it is the main unit of meaning in language, what kinds of meaning it can convey, and how languages differ in the way they choose to express certain meanings but not others.

2.5.1 The word in different languages

As translators, we are primarily concerned with communicating the overall meaning of a stretch of language. To achieve this, we need to start by decoding the units and structures which carry that meaning. The smallest unit which we would expect to possess individual meaning is the word. Defined loosely, the word is ‘the smallest unit of language that can be used by itself’ (Bolinger and Sears, 1968: 43). For our present purposes, we can define the written word with more precision as any sequence of letters with an orthographic space on either side.

Many of us think of the word as the basic meaningful element in a language. This is not strictly accurate. Meaning can be carried by units smaller than the word. More often, however, it is carried by units much more complex than the single word and by various structures and linguistic devices.

2.5.2 Is there a one-to-one relationship between word and meaning?

If you consider a word such as rebuild, you will note that there are two distinct elements of meaning in it: re and build, i.e. ‘to build again’. The same applies to disbelieve which may be paraphrased as ‘not to believe’. Elements of meaning which are represented by several orthographic words in one language, say English, and may be represented by one orthographic word in Turkish: *tenisci*; if it’s cheap as one word in Japanese: *yasukattara*; but the verb type is rendered by three words in Spanish: *pasar a maquina*. This suggests that there is no one-to-one correspondence between orthographic words elements of meaning within or across languages.

2.5.3 Introducing Morphemes

In order to isolate elements of meaning in words and deal with them more effectively, some linguists have suggested the term ‘morpheme’ to describe the minimal formal element of meaning in language, as distinct from word, which may or may not contain several elements of meaning. Thus, an important difference between morphemes and words is that a morpheme cannot contain more than one element of meaning and cannot be further analyzed.

To take an example from English, *inconceivable* is written as one word but consists of three morphemes: *in*, meaning ‘not’, *conceive* meaning ‘think of or

imagine’, and able meaning ‘able to be, fit to be’. A suitable paraphrase for inconceivable would then be ‘cannot be conceived / imagined’. Some morphemes have grammatical functions such as marking plurality (funds), gender (manageress) and tense (considered). Others change the class of the word, for instance from verb to adjective (like: likeable), or add a specific element of meaning such as negation to it (unhappy). Some words consist of one morpheme: need, fast. Morphemes don’t always have such clearly defined boundaries; however, we can identify two distinct morphemes in girls: girl + s, but we can’t do the same with men, where the two morphemes ‘man’ and ‘plural’ are, as it were, fused together. An orthographic word may therefore contain more than one formal element of meaning, but the boundaries of such elements are not always clearly marked on the surface.

The above theoretical distinction between words and morphemes attempts, by and large, to account for elements of meaning which are expressed on the surface. It doesn’t, however, attempt to break down each morpheme or word into further components of meaning such as ‘male’ + ‘adult’ + ‘human’ for the word man. Furthermore, it doesn’t offer a model for analyzing different types of meaning in words and utterances. In the following section, we will be looking at ways of analyzing lexical meaning which will not specifically draw on the distinction between words and morphemes. It is, nevertheless, important to keep this distinction clearly in mind because it can be useful in translation, particularly in dealing with neologisms in the source language.

2.6 Lexical Meaning

Every word (lexical unit) has ... something that is individual that makes it different from any other word. And it’s just the lexical meaning which is the most outstanding individual property of the word, (Zgusta, 1971: 67).

The lexical meaning of a word or lexical unit may be thought of as the specific value it has in a particular linguistic system and the ‘personality’ it acquires through usage within that system. It’s rarely possible to analyze a word, pattern, or structure into distinct components of meaning; the way in which language works is much too complex to allow that. Nevertheless, it’s sometimes useful to play down the complexities of language temporarily in order both to

appreciate them and to be able to handle them better in the long run. With this aim in mind, we will now briefly discuss a model for analyzing the components of lexical meaning. This model is largely derived from Cruse (1986).

According to Cruse, we can distinguish four main types of meaning in words and utterances (utterances being stretches of written or spoken text): propositional meaning, expressive meaning, presupposed meaning and evoked meaning.

2.6.1 Propositional vs. Expressive Meaning

The propositional meaning of a word or an utterance arises from the relation between it and what it refers to or describes in a real or imaginary world, as conceived by the speakers of the particular language to which the word or utterance belongs. It is this type of meaning which provides the basis on which we can judge an utterance as true or false. For instance, the propositional meaning of shirt is ‘a piece of clothing worn on the upper part of the body’. It would be inaccurate to use shirt, under normal circumstances, to refer to a piece of clothing worn on the foot, such as socks. When a translation is described as ‘inaccurate’, it’s often the propositional meaning that is being called into question.

Expressive meaning cannot be judged as relates to the speaker’s feelings or attitude rather than to what words and utterances refer to. The difference between don’t complain and don’t whinge, which suggests that the speaker finds the action annoying. Two or more words or utterances can therefore have the same propositional meaning but differ in their expressive meanings. This is true not only of words and utterances within the same language, where such words are often referred to as synonyms or near-synonyms, but also for words and utterances from different languages. The difference between famous in English and fameux in French doesn’t lie in their respective propositional meaning; both items basically mean ‘well-known’. It lies in their expressive meanings. Famous is neutral in English: it has no inherent evaluative meaning or connotation. Fameux, on the other hand, is potentially evaluative and can be readily in some contexts in a derogatory way (for example, *unefemme fameuse* means, roughly, ‘a woman of ill repute’).

It’s worth noting that differences between words in the area of expressive meaning are not simply a matter of whether an expression of a certain attitude or

evaluation is inherently present or absent in the words in question. The same attitude or evaluation may be expressed in two words or utterances in widely differing degrees of forcefulness. Both unkind and cruel, for instance, are inherently expressive, showing the speaker's disapproval of someone's attitude. However, the element of disapproval in cruel is stronger than it is in unkind.

The meaning of a word or lexical unit can be both propositional and expressive, e.g. whinge, propositional only, e.g. book, expressive only, e.g. bloody and various other swear words and emphasizes. Words which contribute solely to expressive meaning can be removed from an utterance without affecting its information content.

2.6.2 Presupposed Meaning

Presupposed meaning arises from co-occurrence restrictions, i.e. restrictions on what other words or expressions we expect to see before or after a particular lexical unit. These restrictions are of two types:

- a. Selectional restrictions: these are a function of the propositional meaning of a word. We expect a human subject for the adjective studious and an inanimate one for geometrical. Selectional restrictions, i.e. restrictions are deliberately violated in the case of figurative language but are otherwise strictly observed.
- b. Collocational restrictions: these are semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word. For instance, laws are broken in English, but in Arabic they are 'contradicted'. In English, teeth are brushed, but in German and Italian they are 'polished', in polish they are 'washed', and in Russian they are 'cleaned'. Because they are arbitrary, collocational restrictions tend to show more variation across languages than do selectional restrictions.

2.6.3 Evoked Meaning

Evoked meaning arises from dialect and register variation. A dialect is a variety of language which has currency within a specific community or group of speakers. It may be classified on one of the following bases:

- a. Geographical (e.g. a Scottish dialect, or American as opposed to British English: cf. the difference between lift and elevator).
- b. Temporal (e.g. words and structures used by members of different age groups within a community, or words used at different periods in the history of a language: cf. verily and really).
- c. Social (words and structures used by members of different social classes: cf. scent and perfume, vapkin and serviette).

Register is a variety of language that a language user considers appropriate to a specific situation. Register variation arises from variations in the following:

- a. Field of discourse: this is an abstract term for ‘what is going on’ that is relevant to the speaker’s choice of linguistic items. Different linguistic choices are made by different speakers depending on what kind of action other than the immediate action of speaking they see themselves as participating in; For example, linguistic choices will vary according to whether the speaker is taking part in a football match or discussing football; making love or discussing love; making a political speech or discussing politics; performing an operation or discussing medicine.
- b. Tenor of discourse: an abstract term for the relationships between the people taking part in the discourse. Again, the language people use varies depending on such interpersonal relationships as mother/child, doctor/patient, or superior/inferior in status. A patient is unlikely to use swear words in addressing a doctor and a mother is unlikely to start a request to her child with I wonder if you could... Getting the tenor of discourse right in translation can be quite difficult. It depends on whether one sees a certain level of formality as ‘right’ from the perspective of the source culture or the target culture. For example, an American teenager may adopt a highly informal tenor with his/her parents by, among other things, using their first names instead of Mum/Mother and Dad/Father. This level of informality would be highly inappropriate in most other cultures. A translator has to choose between changing the tenor to suit the expectations of the target reader and transferring the informal tenor to give a flavor of the type of relationship that teenagers have with their parents in American society. What the translator opts for

on any given occasion will of course depend on what s/he perceives to be the overall purpose of the translation.

c. Mode of discourse: an abstract term for the role that the language is playing (speech, essay, lecture, instructions) and for its medium of transmission (spoken, written). Linguistic choices are influenced by these dimensions. For example, a word such as 're' is perfectly appropriate in a business letter but is rarely, if ever, used in spoken English.

Different groups within each culture have different expectations about what kind of language is appropriate to particular situations. The amusement and embarrassment often engendered by children's remarks to perfect strangers testifies to this; more seriously, people unused to highly ritualized situations like committee meetings and job interviews may find it difficult to make their points, and may even be ridiculed because their language appears inappropriate to other participants. A translator must ensure that his/her product doesn't meet with a similar reaction. He/she must ensure that the translation matches the register expectations of its prospective receivers, unless, of course, the purpose of the translation is to give a flavor of the source culture.

2.7 Cultural and Linguistic Equivalence in Translation

Translation peers always encounter with different changes in equivalence within different language levels range from physical forms into meanings. Catford (1988) defined translation as the replacement of textual material in one language (SL) by equivalent textual material in other language (TL). Generally, almost all translation scholars emphasize the role of equivalence in the process or product of translation directly or indirectly. Therefore, it is in the center of the translation studies. It must be said that some scholars do not seem to refer to role of equivalence directly; however, if someone looks at their studies s/he will easily find out that equivalence would shed light on his/her studies. As a consequence, the nature of equivalence and its contribution and taxonomy will be defined in the following lines.

Equivalence, inevitably, is involved in any theory of translation which can be understood by the comparison of various texts cross linguistically. Catford

(1988) considers different shifts within languages and contends that there are various shifts when any of translation is carried out by translators. He, heavily, focused on the different linguistic elements as crucial variables in equivalence definition and equivalence finding. Accordingly, he divided the shifts across languages into level and category shifts. Level shifts include studies like morphology, graphology..... etc. and category shifts consist of structural, class, unit and intra-system shifts.

There are other notions and assumptions described, explained and interpreted by translators and translation scholars. The work of Nida and Taber, Vinay and Darbenet, House and Baker are specifically dedicated to the equivalence, Baker (1992) regarded some different equivalents in his effort toward the notion and practice of translation. He distinguished between grammatical, textual, pragmatic equivalents, and several others. Vinay and Darbelnet (1995) regarded translation as equivalence-oriented study. They said that equivalence is the ideal method in many practical problems of translation.

Nida and Taber (1964) focused on formal and dynamic equivalence; their flexible binary oppositions were revised several times. House (1977) contended that equivalence is either overt or covert; hence, she derived here theory of translation based on this taxonomy.

Translation like many disciplines of science was scientifically developed in the second half of the 20th century, because of the fact that all theories of translation refer to equivalence as the most crucial factor centrally or peripherally. Dealing with the process of finding equivalence is the most significant issue existing among translators. Although finding equivalence is subjective, this subjectivity must be based on the taxonomies defined by translation scholars.

Studying of factors effecting in the process of selecting equivalence started under the classifications of translation theoretician. Generally, all translators cope with finding equivalence in order to convey the translation units better. During this study and finding, any translation scholars contemplate about the possible factors which appear to affect it. Some scholars define a borderline between the equivalence which is related to form and the equivalence that is relevant to meaning, however, all of them have something in common that is the approval of

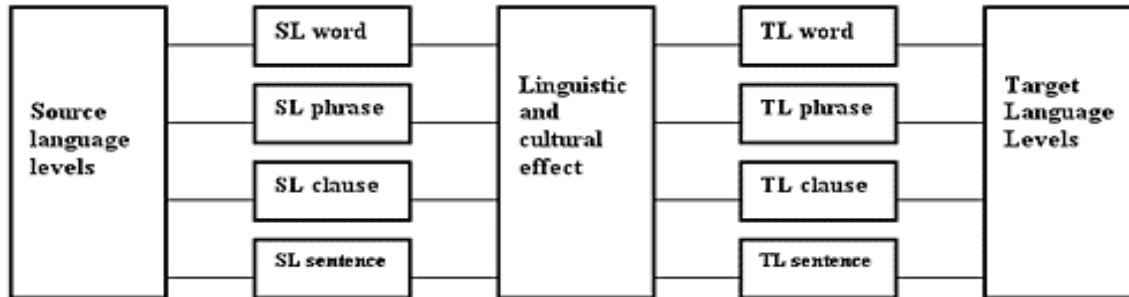
some problems which impede finding equivalence. One of the most important theories of equivalence is the Catford's theory. Catford (1988) defined his theory based on different levels of equivalence. Afterwards, he explained the conditions in which all translators deal with the equivalence finding. He divided factors affecting equivalence finding into two different branches. The first one was the linguistic factors and the second one was the cultural factors. These two variables impress the equivalence finding process in various kinds of translation.

To sum up, translation is defined by Catford (1988) as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Accordingly, Catford like many translation scholars defined an equivalence oriented theory. Later on, he went on details and described all kinds of possible equivalents in his theory. He also said that during the process of selecting, finding and creating equivalence, any translator should consider at least two factors, namely, linguistic and cultural factors. He said linguistic factors are those factors which exist at the levels of concrete form and abstract meaning of any chunk of language. In addition, cultural factors are those factors that cannot be seen at the level of form or meaning of language, however, they exist among the background of mind of speakers and writers of source language, Catford (1988) said that any translator have to consider both cultural and linguistic elements and translate based on these two factors. It seems he meant to convey both cultural and linguistic elements of source language.

As it was mentioned before, there are many definitions on the notion of translation. Almost all translation scholars in their theories somehow refer to the equivalence as the most significant part or at least one of the most crucial parts of translation. Accordingly, various equivalents were described by translators from different points of view. Scholars found out that the process of finding, selecting creating equivalence is not always as easy as it seems. In fact, there are many factors that affect the process of finding and replacing equivalence. Catford (1988) not only defined the translation and translation equivalence but also described the factors that put influence on the process of finding equivalence. He contended that there are at least two different variables that effect finding equivalence in translation. They are linguistic and cultural variables.

Equivalence is the central and integral part of Catford's theory of translation. His cultural and linguistic factors which put influence on the equivalent appear to exist cross linguistically.

The following graph will clarify that:



2.7.1 Formal Equivalence vs. Dynamic Equivalence

Nida (1964) argued that there are two different types of equivalence, namely formal equivalence which in the second edition by Nida is referred to as formal correspondence and dynamic equivalence. Formal correspondence focuses attention on the message itself, in both form and content, unlike dynamic equivalence which is based upon the principle of equivalent effect.

Formal correspondence consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida makes it clear that there are not always formal equivalents between language pairs, he therefore suggest that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. The use of formal equivalents might at times have serious implications in the TT since the translation will not be easily understood by the target audience.

Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the original wording did upon the ST audience.

2.8 Translation Methods

The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century up to the beginning of the nineteenth century, many writers favored some kind of free translation: the spirit, not the letter; the sense not the words; the message rather than the form: the matter not the manner- This was the often revolutionary slogan of writers who wanted the truth to be read and understood - Tyndale and Dolet were burned at the stake, Wycliff s works were banned. Then at the turn of the nineteenth century, when the study of cultural anthropology suggested that the linguistic barriers were insuperable and that language was entirely the product of culture, the view that translation was impossible gained some currency, and with it that, if attempted at all, it must be as literal as possible. This view culminated in the statements of the extreme literalists' Walter Benjamin and Vladimir Nabokov.

The argument was theoretical: the purpose of the translation, the nature of the readership, the type of text, was not discussed. Too often, writer, translator and reader were implicitly identified with each other. Now the context has changed, but the basic problem remains.

The writer puts it in the form of the two parts

SL emphasis

Word-for-word translation.

Literal translation.

Faithful translation.

Semantic translation.

TL emphasis

Adaptation.

Free translation.

Idiomatic translation.

Communicative translation.

2.8.1 Word-for-Word Translation

Cultural words are translated literally in the case of this method. The main use of word-for-word translation is either to understand the mechanics of the source language.

2.8.2 Literal Translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

2.8.3 Faithful Translation

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers'

cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

2.8.4 Semantic Translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version). Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

2.8.5 Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays.

2.8.6 Free Translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called intra lingual translation, often prolix and pretentious, and not translation at all.

2.8.7 Idiomatic Translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original- (Authorities as diverse as Seteskovitch and Stuart Gilbert tend to this form of lively, natural translation).

2.8.8 Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Commenting on these methods, I should first say that only semantic and communicative translation fulfill the two main aims of translation, which are first, accuracy, and second, economy. (A semantic translation is more likely to be economical than a communicative translation, unless, for the latter, the text is poorly written. In general, a semantic translation is written at the author's linguistic level a communicative at the readerships. Semantic translation is used for expressive texts, communicative for informative and vocative texts.

Semantic and communicative translations treat the following items similarly: stock and dead metaphors, normal collocations, technical Terms, slang, colloquialisms, standard notices and ordinary language. The expressive components of expressive texts (unusual syntactic structures, collocations, metaphors, words peculiarly used, neologisms) are rendered closely, if not literally, but where they appear in informative and vocative texts, they are normalized or toned down (except in striking advert easements cultural components tend to be transferred intact in expressive texts; transferred and explained with culturally neutral terms in informative texts; replaced by cultural equivalents in vocative texts. Badly and/or inaccurately written passages must remain so in translation if they are expressive, although the translator should comment on any mistakes of factual or moral truth, if appropriate. Badly and/or inaccurately written passages should be corrected in communicative translation. There are grey or fuzzy areas in this distinction, as in every aspect of translation.

Semantic and communicative translations must also be seen as wholes. Semantic translation is personal and individual, follows the thought processes of the author, tends to over-translate, pursues nuances of meaning, yet aims at concision in order to reproduce pragmatic impact. Communicative translation is social, concentrates on the message and the main force of the text, tends to under-translate, to be simple, clear and brief, and is always written in a natural and resourceful style. A semantic translation is normally interior in its original- as there is both cognitive and pragmatic. A communicative translation is often better than its original (the source text). At a pinch, a semantic translation has to interpret, a communicative translation to explain. Theoretically, communicative translation allows the translator no more freedom than semantic translation. In fact, it does, since the translator is serving a putative large and not well define readership, whilst in semantic translation, he is following a single well defined authority, i.e. the author of the SL text.

2.8.9 Equivalent Effect

It has sometimes been said that the overriding purpose of any translation should be to achieve equivalent effect, i.e. to produce the same effect or one as close as possible) on the readership of the translation as has obtained on the readership of the original. (This is also called the equivalent response principle. Nida calls it dynamic equivalence. As I see it, equivalent effect is the desirable result, rather than the aim of any translation, bearing in mind that it is an unlikely result in two cases: (a) if the purpose of the SL text is to affect and the TL translation is to inform (or vice versa); (b) if there is a pronounced cultural gap between the SL and the TL text. However, in the communicative translation of vocative texts, equivalent effect is not only desirable, it is essential; it is the criterion by which the effectiveness, and therefore the value, of the translation of notices, instructions, publicity, propaganda, persuasive or eristic writing, and perhaps popular fiction, is to be assessed. The reader's response to keep off the grass, to buy the soap, to join the Party, to assemble the device - could even be quantified as a percentage rate of the success of the translation.

In informative texts, equivalent effect is desirable only in respect of their: in theory insignificant emotional impact: it is not possible if SL and TL culture are remote from each other, since normally the cultural items have to be explained by culturally neutral or generic terms, the topic content simplified, SL difficulties clarified. Hopefully, the TL reader reads the text with the same degree of interest as the SL reader, although the impact is different. However, the vocative persuasive thread in most informative texts has to be rendered with an eye to the readership, i.e., with an equivalent effect purpose.

In semantic translation, the first problem is that for serious imaginative literature, there are individual readers rather than a readership. Secondly, whilst the reader is not entirely neglected, the translator is essentially trying to render the effect the SL text has on him feel with, to empathize with the author, not on any putative readership. Certainly, the more a broad equivalent effect is possible, since the ideals of the original go beyond any cultural frontiers. The multilingual sound-effects which the translator is trying to reproduce are in fact unlikely to affect the TL reader, with his different sound-system, similarly, but there may be compensation. In any event, the reaction is individual rather than cultural or universal. However, the more cultural the more local, the more remote in time and space a text, the less is equivalent effect even conceivable unless the reader is

imaginative, sensitive and steeped in the SL culture. There is no need to discuss again the propriety of converting' Keats' 'Season of mists and mellow fruitfulness or Shakespeare's 'Shall I compare thee to a summer's day?', into languages of countries where the autumns and summers are unpleasant. Cultural concessions (e.g., a shift to a generic term) are possible only where the cultural word is marginal, not important for local color, and has no relevant connotative or symbolic meaning. Equivalent effect is an important intuitive principle which could be tested but, as is often the case, the research would not be worth the effort; however, it is usefully applied in reasonable discussion, particularly within the skill as opposed to the truth, the art and the taste area of language.

2.8.10 Methods and Text-Categories

Considering the application of the two translation methods (semantic and communicative) to the three text-categories, I suggest that commonly vocative and informative texts are translated too literally, and expressive texts not literally enough. In the UK the standard of foreign language is publicity and notices are now high but there are not enough of them. On the other hand, the inaccuracy of translated literature has much longer roots: the attempt to see translation as an exercise in style, to get the flavor or the spirit of the original: the refusal to translate by any TL word that looks the least bit like the SL word, or even by the SL word's core meaning, especially adjectives; so that the translation becomes a sequence of synonyms grammatical shifts, and one-word to two- or three-word translations are usually avoided, which distorts its essence.

In expressive texts, the unit of translation is likely to be small, since words rather than sentences contain the finest nuances of meaning; further, there are likely to be fewer stock language units (colloquialisms, stock metaphors and collocations, etc). However, any type and length of cliché must be translated by its TL counterpart, however badly it reflects on the writer. Note that the group of informative and vocative texts together as suitable or communicative translation. However, further distinctions can be made. Unless informative texts are badly/inaccurately written, they are translated more closely than vocative texts. In principle only! As they are concerned with extra-linguistic facts, they consist of third person sentences, non-emotive style, and past tenses. Narrative, a sequence of events, is likely to be neater and closer to translate than description, which requires the mental perception or adjectives and images. The translation of vocative texts immediately involves translation in the problem of the second person, the social

factor which varies in its grammatical and lexical reflection from one language to another.

2.8.11 Other Methods

There are other translation methods which are:

2.8.11.1 Service Translation

It is a translation from one's language of habitual use into another language. The term is not widely used, but as the practice is necessary in most countries, a term is required,

2.8.11.2 Plain Prose Translation

It is the prose translation of poems and poetic drama initiated by E.V. Rieu for Penguin Books. Usually stand as become paragraphs, prose punctuation is introduced, original metaphors and SL culture retained, whilst no sound-effects are reproduced. The reader can appreciate the sense of the work without experience of equivalent effect. Plain prose translations are often published in parallel with their originals, to which, altered careful word-for-word comparison, they provide ready and full access.

2.8.11.3 Information Translation

This convenes all the information in a non-literary text, sometimes rearranged at a more logical form, sometimes partially summarized and not in the form of a paraphrase.

2.8.11.4 Cognitive Translation

This reproduces the information in a SL text converting the SL grammar to its normal TL transpositions, normally reducing any figurative to literal language. I do not know to what extent this is mainly a theoretical or a useful concept, but as a pre-translation procedure it is appropriate in a difficult, complicated stretch of text. A pragmatic component added to produce a semantic or a communicative translation.

2.8.11.5 Academic Translation

This type of translation, practiced in some British universities, reduces an original SL text to an elegant idiomatic educated TL version which follows a non-existent; literary register. It irons out the expressiveness of a writer with modish colloquialisms. The archetype of this tradition which is still alive at Oxbridge "the important thing is to get the flavor of the original", was R. L. Graeme Ritchie, evidently a brilliant teacher and translator, who was outstandingly more accurate than his imitators.

2.8.12 Cultural Equivalent

This is an approximate translation where a SL cultural word is translated by a TL cultural word e.g. when we translate this expression to western countries, we say that: it is raining cats and dogs; whereas in Islamic countries we say that, it is raining heavily. Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. They are important in drama, as they can create an immediate effect.

2.8.13 Functional Equivalent

This common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word. This procedure, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturizing a cultural word. A similar procedure is used when a SL technical word has no TL equivalent, Thus the English term 'cot death' translates as *mart subite d'un nourrisson* although the components unexpected and without known reason are here omitted from the French.

2.8.14 Descriptive Equivalent

In translation, description sometimes has to be weighed against function. Thus for *machete*, the description is a Latin American broad, heavy instrument, the function is cutting or aggression; description and function are combined in Knife. Samurai is described as the Japanese aristocracy from the eleventh to the nineteenth century; its function was to provide officers and administrators; description and function are essential elements in explanation and therefore in translation. In translation discussion, function used to be neglected; now it tends to be overplayed.

2.8.15 Synonymy

I use the word synonym in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. This procedure is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality (which in principle are outside the grammar and less important than other components of a sentence): thus *personne gentille*, kind person. A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. Here economy precedes accuracy. A translator

cannot do without synonymy; he has to make do with it as a compromise, in order to translate more important segments of the text, segments of the meaning, more accurately. But unnecessary use of synonyms is a mark of many poor translations.

2.9 Cultural Translation

Culture and intercultural competence and awareness that rise out of experience of culture, are far more complex phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator he/she will be. It is probably right to say that there has never been a time when the community of translators was unaware of cultural differences and their significance for translation. Translation theorists have been cognizant of the problems attendant upon cultural knowledge and cultural differences at least since ancient Rome. Cultural knowledge and cultural differences have been a major focus of translator training and translation theory for as long as either has been in existence. The main concern has traditionally been with words and phrases that are so heavily and exclusively grounded in one culture that they are ‘almost impossible to translate into the terms – verbal or otherwise – of another. Long debate have been held over when to paraphrase, when to use the nearest local equivalent, when to coin a new word by translating literally, and when to transcribe. All these “untranslatable” cultural-bound words and phrases continued to fascinate translators and translation theorists.

The first theory developed in this field was introduced by Mounin in 1963 who underlined the importance of the signification of a lexical item claiming that only if this notion is considered will the translated item fulfill its function correctly. The problem with this theory is that all the cultural elements do not involve just the items, what a translator should do in the case of cultural implications which are implied in the background knowledge of SL readers?

The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions of culture and language appear to be inseparable. In 1964, Nida discussed the problems of correspondence in translation, conferred equal importance to both linguistic and cultural differences between the SL and the TL and concluded that differences between cultures may cause more severe

complications for the translator than do differences in language structure. It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. According to him cultural implications for translation are thus of significant importance as well as lexical concerns.

Nida's definitions of formal and dynamic equivalence (in 1964), considers cultural implications for translation. According to him, a "gloss translation" mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the TL reader is able to "understand as much as he can of the customs, manner of thought, and means of expression" of the SL context. To contrasting with this idea, dynamic equivalence "tries to relate the receptor to modes of behavior relevant within the context of his own culture" without insisting that he "understand the cultural patterns of the source-language context". According to him, problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned.

It can be said that the first concept in cultural translation studies was "*cultural turn*" that in 1978 was presaged by the work on Poly-systems and translation norms by Even-Zohar and in 1980 by Toury. They dismiss the linguistic kinds of theories of translation and refer to them as having moved from word to text as a unit but not beyond. They themselves go beyond language and focus on the interaction between translation and culture, on the way culture impacts and constraints translation and on the larger issues of context, history and convention. Therefore, the move from translation as a text to translation as culture and politics is what they call it a Cultural Turn in translation studies and became the ground for a metaphor adopted by Bassnett and Lefevere in 1990. In fact Cultural Turn is the metaphor adopted by Cultural Studies oriented translation theories to refer to the analysis of translation in its cultural, political, and ideological context.

Since 1990, the turn has extended to incorporate a whole range of approaches from cultural studies and is a true indicator of the interdisciplinary nature of contemporary translation studies. As the result of this so called Cultural Turn, cultural studies has taken an increasingly keen interest in translation. One consequence of this has been bringing together scholars from different disciplines.

It is here important to mention that these cultural theorists have kept their own ideology and agendas that drive their own criticism. These cultural approaches have widened the horizons of translation studies with new insights but at the same there has been a strong element of conflict among them. It is good to mention that the existence of such differences of perspectives is inevitable.

In 1984, Reiss and Vermeer in their book with the title of 'Ground work for a General Theory of Translation' concentrated on the basic underlying 'rules' of this theory which involve: 1- A *translatum* (or TT) is determined by its skopos, 2- A TT is an offer of information in a target culture and TL considering an offer of information in a source culture and SL. This relates the ST and TT to their function in their respective linguistic and cultural context. The translator is once again the key player in the process of intercultural communication and production of the *translatum* because of the purpose of the translation.

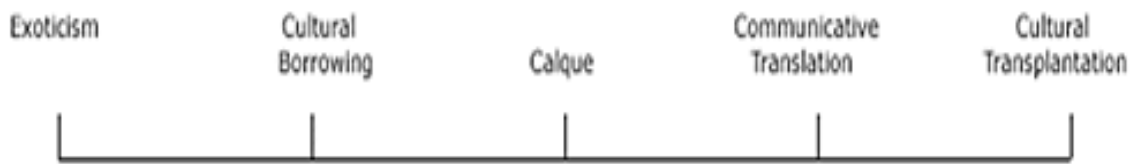
In 1988 Newmark defined culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression", thus acknowledging that each language group has its own culturally specific features. He also introduced '*Cultural word*' which the readership is unlikely to understand and the translation strategies for this kind of concept depend on the particular text-type, requirements of the readership and client and importance of the cultural word in the text.

He further clearly stated that operationally he does not regard language as a component or feature of culture in direct opposition to the view taken by Vermeer who stated that "language is part of a culture" (1989:222). According to Newmark, Vermeer's stance would imply the impossibility to translate whereas for the latter, translating the source language (SL) into a suitable form of TL is part of the translator's role in trans-cultural communication.

Language and culture may thus be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark proposed two opposing methods: transference and componential analysis. According to him transference gives "local color," keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claimed this method may cause

problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication led Newmark to propose componential analysis which he described as being "the most accurate translation procedure, which excludes the culture and highlights the message".

Newmark also stated the relevance of componential analysis in translation as a flexible but orderly method of bridging the numerous lexical gaps, both linguistic and cultural, between one language and another:



Some strategies introduced by Newmark for dealing with cultural gap:

1. Naturalization:

A strategy when a SL word is transferred into TL text in its original form.

2. Couplet or triplet and quadruplet:

Is another technique the translator adopts at the time of transferring, naturalizing or calques to avoid any misunderstanding: according to him it is a number of strategies combine together to handle one problem.

3. Neutralization:

Neutralization is a kind of paraphrase at the level of word. If it is at higher level it would be a paraphrase. When the SL item is generalized (neutralized) it is paraphrased with some culture free words.

4. Descriptive and functional equivalent:

In explanation of source language cultural item there are two elements: the first is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

5. Explanation as footnote:

The translator may wish to give extra information to the TL reader. He would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.

6. Cultural equivalent:

The SL cultural word is translated by TL cultural word.

7. Compensation:

It is a technique which is used when confronting a loss of meaning, sound effect, pragmatic effect or metaphor in one part of a text. The word or concept is compensated in other part of the text.

In 1992, Lawrence Venuti mentioned the effective powers controlling translation. He believed that in addition to governments and other politically motivated institutions which may decide to censor or promote certain works, there are groups and social institutions which would include various *players* in the publication as a whole. These are the publishers and editors who choose the works and commission the translations, pay the translators and often dictate the translation method. They also include the literary agents, marketing and sales teams and reviewers. Each of these players has a particular position and role within the dominant cultural and political agenda of their time and place. *Power play* is an important theme for cultural commentators and translation scholars. In both theory and practice of translation, power resides in the deployment of language as an ideological weapon for excluding or including a reader, a value system, a set of beliefs, or even an entire culture.

In 1992, Mona Baker stated that SL word may express a concept which is totally unknown in the target culture. It can be abstract or concrete. It may be a religious belief, a social custom or even a type of food. In her book, *In Other Words*, she argued about the common non-equivalents to which a translator come across while translating from SL into TL, while both languages have their distinguished specific culture. She put them in the following order:

- a. Culture specific concepts.
- b. The SL concept which is not lexicalized in TL.
- c. The SL word which is semantically complex.
- d. The source and target languages make different distinction in meaning.
- e. The TL lacks a super ordinate.
- f. The TL lacks a specific term (hyponym).
- g. Differences in physical or interpersonal perspective.
- h. Differences in expressive meaning.
- I. Differences in form.
- j. Differences in frequency and purpose of using specific forms.
- k. The use of loan words in the source text.

Mona Baker also believed that it is necessary for translator to have knowledge about semantics and lexical sets. Because in this case; s/he would appreciate the “value” of the word in a given system knowledge and the difference of structures in SL and TL. This allows him to assess the value of a given item in a lexical set. S/he can develop strategies for dealing with non-equivalence semantic field. These techniques are arranged hierarchically from general (super ordinate) to specific (hyponym).

In 1992, Coulthard highlighted the importance of defining the ideal reader for whom the author attributes knowledge of certain facts, memory of certain experiences ... plus certain opinions, preferences and prejudices and a certain level of linguistic competence. When considering such aspects, the extent to which the author may be influenced by such notions which depend on his own sense of belonging to a specific socio-cultural group should not be forgotten.

Coulthard stated that once the ideal ST readership has been determined, considerations must be made concerning the TT. He said that the translator's first and major difficulty is the construction of a new ideal reader who, even if he has the same academic, professional and intellectual level as the original reader, will have significantly different textual expectations and cultural knowledge.

In the case of the extract translated here, it is debatable whether the ideal TT reader has "significantly different textual expectations," however his cultural knowledge will almost certainly vary considerably.

Applied to the criteria used to determine the ideal ST reader it may be noted that few conditions are successfully met by the potential ideal TT reader. Indeed, the historical and cultural facts are unlikely to be known in detail along with the specific cultural situations described. Furthermore, despite considering the level of linguistic competence to be roughly equal for the ST and TT reader, certain differences may possibly be noted in response to the use of culturally specific lexis which must be considered when translating. Although certain opinions, preferences and prejudices may be instinctively transposed by the TT reader who may liken them to his own experience, it must be remembered that these do not match the social situation experience of the ST reader. Therefore, Coulthard mainly stated that the core social and cultural aspects remain problematic when considering the cultural implications for translation.

2.9.1 The Contact between Cultural Studies and Translation Studies

Post-colonialism is one of the most thriving points of contact between Cultural Studies and Translation Studies. It can be defined as a broad cultural approach to the study of power relations between different groups, cultures or peoples in which language, literature and translation may play a role. Spivak's work is indicative of how cultural studies and especially post-colonialism has over the past decade focused on issues of translation, the translational and colonization. The linking of colonization and translation is accompanied by the argument that translation has played an active role in the colonization process and in disseminating an ideologically motivated image of colonized people. The metaphor has been used of the colony as an imitative and inferior translational copy whose suppressed identity has been over written by the colonizer.

The postcolonial concepts may have conveyed a view of translation as just a damaging instrument of the colonizers who imposed their language and used translation to construct a distorted image of the suppressed people which served to reinforce the hierarchal structure of the colony. However, some critics of post-colonialism, like Robinson, believe that the view of the translation as purely harmful and pernicious tool of the empire is inaccurate.

Like the other cultural theorists, Venuti in 1995 insisted that the scope of translation studies needs to be broadened to take the account of the value-driven

nature of socio-cultural framework. He used the term invisibility to describe the translator situation and activity in Anglo-American culture. He said that this invisibility is produced by:

1. The way the translators themselves tend to translate fluently into English, to produce an idiomatic and readable TT, thus creating illusion of transparency.
2. The way the translated texts are typically read in the target culture:

“A translated text, whether prose or poetry or non-fiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning the foreign text_ the appearance, in other words, that the translation is not in fact a translation, but the original.” (Venuti, 1995).

Venuti discussed invisibility hand in hand with two types of translating strategies: *domestication* and *foreignization*. He considered domestication as dominating Anglo-American (TL) translation culture. Just as the post-colonialists were alert to the cultural effects of the differential in power relation between colony and ex-colony, so Venuti bemoaned the phenomenon of domestication since it involves reduction of the foreign text to the target language cultural values. This entails translating in a transparent, fluent, invisible style in order to minimize the foreignness of the TT. Venuti believed that a translator should leave the reader in peace, as much as possible, and he should move the author toward him.

Foreignization, on the other hand, entails choosing a foreign text and developing a translation method along lines which excluded by dominant cultural values in target language. Venuti considers the foreignizing method to be an ethno deviant pressure on target language cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad. According to him it is highly desirable in an effort to restrain the ethnocentric violence translation. The foreignizing method of translating, a strategy Venuti also termed ‘*resistancy*’, is a non-fluent or estranging translation style designed to make visible the persistence of translator by highlighting the foreign identity of ST and protecting it

from the ideological dominance of the target culture. Venuti also said that the terms may change meaning across time and location.

In 1999 Hermans stated that Culture refers to all socially conditioned aspects of human life. According to him translation can and should be recognized as a social phenomenon, a cultural practice. He said that we bring to translation both cognitive and normative expectations, which are continually being negotiated, confirmed, adjusted, and modified by practicing translators and by all who deal with translation. These expectations result from the communication within the translation system, for instance, between actual translations and statements about translation, and between the translation system and other social systems.

In 2002, regarding cultural translation Hervey and Higgins believed in cultural translation rather than literal one. According to them accepting literal translation means that there's no cultural translation operation. But obviously there are some obstacles bigger than linguistic ones. They are cultural obstacles and here a transposition in culture is needed.

According to Hervey & Higgins cultural transposition has a scale of degrees which are toward the choice of features indigenous to target language and culture rather than features which are rooted in source culture. The result here is foreign features reduced in target text and is to some extent naturalized. The scale here is from an extreme which is mostly based on source culture (exoticism) to the other extreme which is mostly based on target culture (cultural transplantation): *exoticism, calque, cultural borrowing, communicative translation and cultural transplantation*.

1. Exoticism

The degree of adaptation is very low here. The translation carries the cultural features and grammar of SL to TL. It is very close to transference.

2. Calque

Calque includes TL words but in SL structure therefore while it is unidiomatic to target reader but it is familiar to a large extent.

3. Cultural borrowing

It is to transfer the ST expression verbatim into the TT. No adaptation of SL expression into TL forms. After a time they usually become a standard in TL terms. Cultural borrowing is very frequent in history, legal, social, political texts; for example, “La langue” and “La parole” in linguistics.

4. Communicative Translation

Communicative translation is usually adopted for culture specific clichés such as idioms, proverbs, fixed expression, etc. In such cases the translator substitutes SL word with an existing concept in target culture. In cultural substitution the propositional meaning is not the same but it has similar impact on target reader. The literal translation here may sound comic. The degree of using this strategy sometimes depends on the license which is given to the translator by commissioners and also the purpose of translation.

5. Cultural Transplantation

The whole text is rewritten in target culture. The TL word is not a literal equivalent but has similar cultural connotations to some extent. It is another type of extreme but toward target culture and the whole concept is transplanted in TL. A normal translation should avoid both exoticism and cultural transplantation.

In 2004, Nico Wiersema in his essay “globalization and translation” stated that globalization is linked to English being a lingua franca; the language is said to be used at conferences (interpreting) and seen as the main language in the new technologies. The use of English as a global language is an important trend in world communication. Globalization is also linked to the field of Translation Studies. Furthermore, globalization is placed in the context of changes in economics, science, technology, and society. Globalization and technology are very helpful to translators in that translators have more access to online information, such as dictionaries of lesser-known languages. According to him such comments can be extended to the readers of translations. Should the target text be challenging for a reader, the internet can help him understand foreign elements in the text. Thus the text can be written in a more foreignizing /

exoticising manner. He mentioned a relatively new trend wherein culturally bound elements (some, one might say, untranslatable), are not translated. He believed that this trend contributes to learning and understanding foreign cultures. Context explains culture, and adopting (not necessarily adapting) a selection of words enriches the target text, makes it more exotic and thus more interesting for those who want to learn more about the culture in question. Eventually, these new words may find their way into target language dictionaries. Translators will then have contributed to enriching their own languages with loan words from the source language (ESP. English).

He considered these entering loan words into TL as an important aspect of translation. Translation brings cultures closer. He stated that at this century the process of globalization is moving faster than ever before and there is no indication that it will stall any time soon. In each translation there will be a certain distortion between cultures. The translator will have to defend the choices he/she makes, but there is currently an option for including more foreign words in target texts. Therefore, it is now possible to keep SL cultural elements in target texts.

According to him translator has three options for the translation of cultural elements:

1. Adopting the foreign word without any explanation.
2. Adopting the foreign word with extensive explanations.
3. Rewriting the text to make it more comprehensible to the target-language audience.

According to Nico Wiersema (2004), Cultures are getting closer and closer and this is something that he believed translators need to take into account. In the end it all depends on what the translator, or more often, the publisher wants to achieve with a certain translation. In his opinion by entering SL cultural elements:

- a. The text will be read more fluently (no stops).
- b. The text remains more exotic and more foreign.

- c. The translator is closer to the source culture.
- d. The reader of the target texts gets a more genuine image of the source culture.

In 2004, Ke Ping regarding translation and culture paid attention to misreading and presupposition. He mentioned that of the many factors that may lead to misreading in translation are cultural presuppositions.

Cultural presuppositions merit special attention from translators because they can substantially and systematically affect their interpretation of facts and events in the source text without their even knowing it. He pinpointed the relationship between cultural presuppositions and translational misreading. According to him misreading in translation are often caused by a translator's presuppositions about the reality of the source language community. These presuppositions are usually culturally-derived and deserve the special attention of the translator. He showed how cultural presuppositions work to produce misreading in translation.

According to Ke Ping "Cultural presupposition", refers to underlying assumptions, beliefs and ideas that are culturally rooted, widespread.

According to him anthropologists agree on the following features of culture:

1. Culture is socially acquired instead of biologically transmitted.
2. Culture is shared among the members of a community rather than being unique to an individual.
3. Culture is symbolic. Symbolizing means assigning to entities and events meanings which are external to them and which cannot be grasped alone. Language is the most typical symbolic system within culture.
4. Culture is integrated. Each aspect of culture is tied in with all other aspects.

According to Ke Ping culture is normally regarded as comprising, with some slight variations, the following four sub-systems:

1. Techno-economic System: ecology (flora, fauna, climate, etc.); means of production, exchange, and distribution of goods; crafts, technology, and science; artifacts.
2. Social System: social classes and groups; kinship system (typology, sex and marriage, procreation and paternity, size of family, etc.); politics and law; education; sports and entertainment; customs; general history.
3. Ideational System: cosmology; religion; magic and witchcraft; folklore; artistic creations as images; values (moral, aesthetic, etc.); cognitive focus and thinking patterns; ideology.
4. Linguistic System: phonology and graphemics; grammar (morphology and syntax); semantics and pragmatics.

Each ingredient in these four sub-systems can lead to presuppositions that are fundamentally different from those bred by other cultures, and hence might result in misreading when translation or other forms of communication are conducted across two cultures. ke Ping introduced some of these culture-bound presuppositions as observed in mistranslated texts which include:

- a- Cultural presupposition related to techno-economic system.
- b- Cultural presupposition related to social systems.
- c- Cultural presupposition related to ideational system.
- d- Cultural presupposition related to linguistic systems.

2.10 The Translation of Metaphors

Whilst the central problem of translation is the overall choice of a translation method for a text, the most important particular problem is the translation of metaphor. By metaphor, I mean any figurative expression: the transferred sense of a physical word (native as to originate, its most common meaning); the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another. Most English phrasal verbs (put off, dissuader, troublers etc) are potentially

metaphorical. Metaphors may be single - viz. one-word - or extended (a collocation, an idiom, a sentence, a proverb, an allegory, a complete imaginative text). The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language; its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify graphically, to please, to delight, to surprise. The first purpose is cognitive, the second aesthetic. In a good metaphor, the two purposes fuse like (and are parallel with) content and form; the referential purpose is likely to dominate in a textbook, the aesthetic often reinforced by sound-effect in an advertisement, popular journalism, an art-for-arts sake worker a pop song: Those stars make towers on vowels (Saxophone Song, Kate Bush), you have to bear this in mind, when opting for sense or image. Metaphor, both purposes, always involves illusion; like a lie where you are pretending to be someone you are not, a metaphor is a kind of deception, often used to conceal an intention.

Note also that metaphor incidentally demonstrates a resemblance, a common semantic area between two or more or less similar things - the image and the object. This I see first as a process not, as is often stated, as a function. The consequence of a surprising metaphor (a papery cheek, thin, white, flimsy, frail, feeble and cowardly?) may be the recognition of a resemblance, but that is not its purpose. Note that one of the problems in understanding and translating an original or an adapted and, to a lesser extent, a stock metaphor is to decide how much space to the area of sense, and further to determine whether this area is: (a) positive *or* negative; (b) connotative *or* denotative.

I use the following terms for discussing metaphors:

Image: the picture conjured up by the metaphor, which may be universal (a glassy stare), cultural (a beery face), or individual (a papery cheek).

Sense: the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image; usually this consists of more than one sense component - otherwise literal language would do.

Metaphor: the figurative word used, which may be one-word, or extended over any stretch of language from a collocation to the whole text.

Metonym: a one-word image which replaces the object. It may be a cliché metaphor (crown as monarchy). Metonym includes synecdoche (i.e., part for

whole, or whole for part) e.g., bottom (boat) or army (one soldier). Many technical terms such as *lour métier*, element, pile, are metonyms.

Symbol: a type of cultural metonym where a material object represents a concept - thus grapes as fertility or sacrifice.

Usually cultural metaphors are harder to translate than universal or personal metaphors. I see language not primarily as a deposit expressing a culture but as a medium for expressing universals and personality as well.

2.10.1 Translating Metaphors

Whenever you meet a sentence that is grammatical but does not appear to make sense, you have to test its apparently nonsensical element for a possible metaphorical meaning, even if the writing is faulty, since it is unlikely that anyone, in an otherwise sensible text, is suddenly going to write deliberate nonsense. If it is an authoritative or expressive text, you translate ‘In the afternoons, the rain always kills the window-panes’, and perhaps leave interpretation for a footnote. But if it is an anonymous text, you must make an attempt: ‘in the afternoons, the rain darkens/muffles/blocks the light from the window-panes’ you cannot avoid this; you have to make sense of everything. Usually, only the more common words have connotations but, at a pinch, any word can be a metaphor, and its sense has to be teased out by matching its primary meaning against its linguistic, situational and cultural contexts.

2.10.2 Types of Metaphors

I distinguish six types of metaphor: dead, cliché, stock, adapted, recent and original, and discuss them in relation to their contextual factors and translation procedures.

2.10.2.1 Dead Metaphors

Dead metaphors, viz. metaphors where one is hardly conscious of the image, frequently relate to universal terms of space and time, the main part of the body, general ecological features and the main human activities: for English, words such as: space, field, Mine, top, bottom, foot, mouth, arm, circle, drop, fair and rise. They are particularly used graphically for concepts and for the language of science to clarify or define. Normally dead metaphors are not difficult to translate, but they often defy literal translation, and therefore offer choices, Thus, for (in the) field of human knowledge, French has *domains* or *sphere*. Some simple artifacts such as bridge, chain, link, also act as dead metaphors in some contexts, and these are often translated literally. These are just as surprising in all foreign languages, and

are particularly insidious and irritating if they make half-sense when used in their primary sense. Remember Belloc's advice, which one cannot take seriously even though it has a certain truth: look up every word, particularly the words you think you know - and now I will add to: first in a monolingual, then in a bilingual encyclopedic dictionary, bearing in mind the rather general tendency in many languages to recapitalize (remove the capital letters from) institutional terms. Note that in English, at least, dead metaphors can be livened up, sometimes into metonyms, by conversion to phrasal words (drop out, weigh up) and this must be accounted for in the translation.

2.10.2.2 Cliché Metaphors

I define cliché metaphors as metaphors that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter. Take the passage: 'The County School will in effect become not a 'backwater' but a 'breakthrough' in educational development which will 'set trends' for the future- In this its 'traditions' will help and it 'may well' become *a* 'jewel in the crown' of the county's education. However, a translator should get rid of clichés of any kind (collocations as well as metaphors), when they are used in an anonymous text, viz. an informative text where only facts or theories are sacred and, by agreement with the SL author, in public notices, instructions, propaganda or publicity, where the translator is trying to obtain an optimum reaction from readership. The distinction between cliché and stock may even lie in the linguistic context of the same metaphor.

2.10.2.3 Stock or Standard Metaphors

It is an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically - a stock metaphor has certain emotional warmth - and which is not deadened by overuse. Stock metaphors are sometimes tricky to translate, since their apparent equivalents may be out of date or affected or used by a different social class or age group. You should not use a stock metaphor that does not come naturally to you. The first and most satisfying procedure for translating a stock metaphor is to reproduce the same image in the TL, provided it has comparable frequency and currency in the appropriate TL register, e.g. keep the pot boiling (learn a living, keep something going). But a more common procedure for translating stock metaphors is to replace the SL image with another established TL image, if one exists that is equally frequent within the register. Translation of sense

by stock metaphor is more common in literary texts, where it is not justified, than in non-literary texts, where it may be so, particularly in the transfer from a rather formal to a less formal variety of language, or in an attempt to enliven the style of an informative text. This procedure may be better applied to verbs than to nouns or adjectives since these metaphorical variants (tackle, deal with, see, go into, take up, look into (a subject)) are often less obtrusive than other types of metaphors.

2.10.2.4 Adapted Metaphors

In translation, an adapted stock metaphor should, where possible, be translated by an equivalent adapted metaphor, particularly in a text as sacred as one by Reagan (if it were translated literally, it might be incomprehensible). Thus, 'the ball is a little in their court' and 'sow division' (which is in fact normal and natural). In other cases, one has to reduce to sense: 'get them in the door'; 'outsell the pants off our competitors'. The special difficulty with these 'sacred' texts is that one knows they are not written by their author so one is tempted to translate more smartly than the original.

2.10.2.5 Recent Metaphors

By recent metaphor, I mean a metaphorical neologism, often anonymously coined, which has spread rapidly in the SL, when this designates a recently current object or process, it is a metonym. Otherwise it may be a new metaphor designating one of a number of prototypical qualities that continually renew themselves in language, e.g., fashionable (in, with it); stupid (spastic, spasmodic). Recent metaphors designating new objects or processes are treated like other neologisms, with particular reference to the explore ability of the referent and the level of language of the metaphor.

2.10.2.6 Original Metaphors

We must now consider original metaphors, created or quoted by the SL writer - in principle, in authoritative and expressive texts; these should be translated literally, whether they are universal, cultural or obscurely subjective. I set this up as a principle, since original metaphors (in the widest sense): (a) contain the core of an important writer's message, his personality, his comment on life, and though they may have a more or a less cultural element, these have to be transferred neat; (b) such metaphors are a source of enrichment for the target language, Tieck and Schlegel's translations of Shakespeare's great plays have given German many original expressions, but many more metaphors could have been transferred. However, if an original cultural metaphor appears to you to be a little obscure and

not very important, you can sometimes replace it with a descriptive metaphor or reduce it to sense. Finally, I consider the problem of original or bizarre metaphors in anonymous non-literary texts. The argument in favor of literal translation is that the metaphor will retain the interest of the readership; the argument against is that the metaphor may jar with the style of the text.

2.11 The Literary Translator

Like any professional, the literary translator has to command certain capabilities and qualifications. The researcher insists that since there is no ideal or perfect translation, literary or other, there is no ideal or perfect translator, literary or other. Therefore, we have to come down to earth, be realistic and lower our expectations regarding the translator's potentials. Some of these potentials are shared by all types of translators; others are unique to literary translators only. The following list suggests a number of qualifications to be commanded by all types of translators in general including the literary translator, followed by another list especially for the latter's faculties and proficiencies.

1. Due respect for the profession with a view to faithfulness and moral commitment to translating texts from one language into another. No deliberate additions, alterations, deletions or obliterations are exercised on the original unless justified on solid social, religious, cultural, moral, ideological or other grounds.
2. Accuracy of rendering in the sense that everything in a text should be included or taken into account in translation, but not necessarily translated verbatim.
3. Mastery of the two languages concerned in the translation, the SL and the TL, regarding the basics of their grammars (word order, major sentence and clause types, parsing, tenses, etc.), vocabularies (word combinations / collocations, technical terms of different fields and types, main figures of rhetoric, etc.), sound features (alliteration, assonance, consonance, rhyme, rhythm, and preferably a general idea about scansion, meter and foot).
4. Competence in *tone*. Landers defines tone as "the overall feeling conveyed by an utterance, a passage, or an entire work, including both conscious and unconscious resonance" (2001: 69). That is why he regards it as one of the essential capabilities of the translator (ibid.: 8). Further, Anani assigns a whole chapter for 'tone' in literary translation, defining it in terms of an attitude of irony, humor, seriousness, overstatement, understatement, etc. of the SLT author, which

are prone to change from one age to another, and one language to another (1997: ch. 5).

5. Good knowledge of the different types of style of both languages: grammatical, lexical and phonological features of style, in addition to the stylistic scales of formality (i.e. frozen formal / classical, formal / standard, informal, colloquial, slang, etc.). They can be sometimes essential to meaning in the various types of text.

6. Good command of the differences between the conventions of the two languages involved, regarding the use, or non-use of formal / standard, old or modern, or colloquial, or mixed in both languages and either language. In the case of English and Arabic, for example, while the conventions of English allow for a large use and borrowing from colloquial dialects, written Arabic conventions do not, and are still resistant to colloquialisms of all types. Written Arabic is standard only, but it is usually Modern Arabic described as MSA (Modern Standard Arabic), and occasionally old Arabic, or CA (Classical Arabic). Old English, on the other hand, has disappeared from today's formal / standard written dialect. It might be the case that, as Landers suggests, "the half-life of a translation ... is from 30-40 years; every 30 years (or 40 or 50 ...) the translation loses half its vitality, its freshness, to communicate to the reader in a contemporary voice" (2001: 10).

7. Good knowledge of the SL culture, not necessarily to the same extent of the translator's knowledge of his/her native culture, for, unlike bilingualism, biculturalism is far-fetched.

8. Good awareness of the world around us, and the knowledge shared by all humans about the latest changes and developments with respect to science and technology, cultures, social, political, religious, moral and ideological values and attitudes.

9. Due respect for the TL readership's religious, moral, social, cultural and ideological sensitivities and values. The translator is not an insensitive dolorous duck, but a sensitive human being who has feelings, values, sensitivities, biases, prejudices, attitudes and points of view.

10. Specialism in translation (a higher degree), or at least a considerable proportion of background knowledge about *translation theory* (basic principles, guidelines, SL text, writer and translator's intentions, writer and translator's attitudes, SL and TL norms, problems and procedures / solutions) and, more importantly, the main *translation methods* (literal / semantic, free / communicative,

pragmatic, non-pragmatic, creative, non-creative / ordinary, poetic / non-poetic, literary / ordinary, etc.): what, when and how.

11. The translator's personal possession of the best and latest monolingual and bilingual dictionaries and references, alongside online facilities in this regard. One or two references never make a good translator.

In addition to these capabilities, the literary translator has yet further faculties to be equipped with:

1. Creativity or inventiveness.
2. Special liking of literature, what Landers calls "sense of dedication" to literature. The literary translator should be first and foremost infatuated with literature.
3. Psychological aptitude to live the TL literary translation with respect not only to events, characters and the plot, but also, and more importantly, to every word, syntactic structure and prominent sound feature. In short, the literary translator should have personal aptness to lend him / her whole-heartedly to construct a matching literary text in the TL through translation.
4. Command of conventions of reading, understanding and interpreting literature.
5. Good knowledge of literary genres and sub-genres in both languages.
6. Considerable competence in figures of rhetoric (metaphors / allegory, similes, puns, metonyms, symbolism, irony, etc.) and special fixed phrases (e.g. idioms, proverbs, adages, etc.) in both languages.
7. Awareness of the basics of sound / prosodic features in both languages, especially alliteration, rhyme, rhythm, meter, foot, beat, scansion and other essentials of prosody).
8. Flexibility and open-mindedness.
9. Background knowledge of some famous works of literature in both languages.
10. Working with a back-of-the-neck idea that literature is symbolic, representing something else in human life.
11. Humility. Why humility? A straightforward answer is put forward by Landers: "because even our best efforts will never succeed in capturing in all its grandeur the richness of the original" (2001: 8). Thus, I have a strong objection to those who propagate the so-called 'inspired literary translator', implying that 'inspiration is a precondition for translating literature', as Khulusi and some other

writers claim (see Khulusi, 2000: 18-22). This is unacceptable. There is no room to self-aggrandizement and monopolization of talents or good translations. I personally do not believe in an 'inborn talented translator', or 'inborn inspired translator', for there is an implication of arrogance and monopoly of literary translation by an alleged small group of self-acclaimed Godly (!) talented elite that should be discriminately self-opinionated as peerless, matchless, unsurpassed and the best in the field. Certainly not, I do believe in hard work and hard workers, thus, leaving the door wide open for any poor, 'non-Godly talented' (!) and ordinary hard worker any time anywhere in the world, past, present and to come to become a masterly literary translator. This is the important sense of humility in translation. Those self-acclaimed talented and inspired translators ivory-tower themselves as distinguished, talented and unequaled, but they are not for sure.

12. Perhaps most importantly, specialism, or vast knowledge of the crucial role of style in the understanding, interpretation and, hence, translation of literature. Indeed, and as Landers declares, in literary translation "... *how* one says something can be as important, sometimes more important, than what one says" (2001: 7). This takes us back to the first capability of creativity which is the product of style in the first place.

2.12 Steps of Translating Literary Works

Literary translation is an art involving the transposing and interpreting of creative works such as novels, short prose, poetry, drama, comic strips, and film scripts from one language and culture into another. It can also involve intellectual and academic works like psychology publications, philosophy and physics papers, art and literary criticism, and works of classical and ancient literature. Without literary translation, human thought and art would be devoid of the souls of great minds and books, spanning The Bible to Don Quixote to Freud and Einstein to Naguib Mahfouz and Orhan Pamuk. If translating literature and academia interests you, learning how to translate can be incredibly rewarding. The steps are:

2.12.1 Become an avid and intimate reader in each of your languages

Translating creative works requires the ability to read between the lines. You have to love reading in the genre(s) you're translating and be both intimate with the writer and the nuances of language, culture, thought, and message.

If, for instance, you translate prose poems from Arabic into English, you have to read as many published (and unpublished) prose poems as possible, in Arabic and in English. This will help you to grasp the styles, the subtleties, the contexts, and soul of prose poetry in order to deconstruct the Arabic and reconstruct the English.

Remember to keep on top of your languages. Language is a fluid entity that constantly changes and evolves. Dialects change, semantics change, new words are coined, and old words die and are reborn.

2.12.2 Master your writing skills in your mother tongue

Most literary translators, with very few exceptions, translate exclusively into their mother tongue, the language within best they express themselves and are most at home in. To translate a book, you have to write a book; to translate a play; you need to know how to write a play. The only way you can do this is write as much as possible in your language and continuously hone that skill. Most published translators are also published writers.

A rare exception to the rule was Israel's Leah Goldberg (1911 - 1970). She was European raised and educated, yet translated exclusively into Modern Hebrew, her third language, from six other languages. She however adopted Hebrew as her home and vehicle of expression and was a prolific writer exclusively in Hebrew as well.

2.12.3 Get an education

Academic institutions worldwide are one of the strongest sources and supporters of literary and academic translation. Consider getting at least one degree in comparative literature, linguistics, languages, or translation to give you a head start. Literary translation specifically is often offered through creative writing programs. Receiving academic training will also give you access to literary lectures, mentor ships with professors who translate, and libraries with well-established and worldly collections.

If academia is out of your league, you can teach yourself through books. Check out your local book shops and libraries on what is published on the subject and read, read, read.

2.12.4 Research the writer and work you are translating

A writer's work is a piece of him/herself. In order to interpret what you're reading, you have to know everything about the person behind the words. Ask yourself: When and where was the work written? Where was the writer from? What surrounded the writer at the time the work was written? Does the work draw references from other literary pieces? What else has the writer written? And so forth.

2.12.5 Know the risks behind what you're translating

The translation of a particular work can cost both the writer and translator their lives depending on the statement of the work. The translation of books has sparked revolutions and wars. Know your audience.

2.12.6 Remember that no translation is perfect

The minute you begin to render your first sentence, the original is already lost in translation. It is your job not to find an equivalent but rather reconstruct the original as though it was written in the target language. Cultural concepts, shades of color, shades of meaning and even history can and will be lost. Don't be afraid of that but instead embrace it. You can always use footnotes / end notes if necessary. Who is your audience?

2.12.7 Find a publisher

Literary translations are largely contracted through publishing houses. Approach them, research them, provide writing/translation samples, and negotiate.

Some countries offer grants through federal arts/culture councils allocated specifically for translating literary works. Check out what's available to you and weigh your options.

2.12.8 Join a professional translation organization

Whether you live in Canada, USA, UK, China, or Arab countries, etc.... there are professional organizations for translators as well as organizations for literary translation. Joining an organization is important for your professionalism,

it enables you to network, and it opens your doors to professional training opportunities and translation prizes.

2.12.9 Practice, practice, practice

Find yourself a comfortable place and translate for at least fifteen minutes a day. You can only get better by working hard and maintaining a regular schedule. After a while, you will be amazed at how much work you have accumulated.

2.13 Cultural Constraints on Literary Translation

Literary translation exerts great influence on the target culture, and at the same time, the target culture has never stopped restraining the process of literary translation. It is held that “there is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed.” (Lefevere: 1990:11) As a matter of fact, literary translation has never escape from the constraints of a certain target cultural context. Andre Lefevere made a detailed analysis of the sociological and cultural factors that govern the translation process in his book “*Translation, Rewriting and the Manipulation of Literary Fame*”. He claimed that two factors basically determine the translation process, that is, the ideology and the literary norm dominated in the target culture at the time a translation is made. And in the following paragraphs, the author is going to illustrate, with examples, how ideology, literary norms and other cultural factors condition literary translation.

The prevailing ideology of a target culture at a given time exerts more influence on the selection of the source materials in the translation activity. In the Abbasia Dynasty of Arab Empire the translation of Greek culture almost covered the Vol. 5, No. 10 *Asian Social Science* 156 entire science field, but excluded Greek literary works. For this phenomenon there were two reasons. The first involved religion. What Arabian Islam preaches is monotheism, i.e. in the universe Allah is the only force that controls and governs the destiny of mankind and the development of things. However, what the Greek literary works reveal is polytheism, which is out of tune with the Islam doctrines and was naturally excluded by Arabian rulers and translators. The second reason involved literature itself. As early as about one thousand and five hundred years before the birth of Islam, poetry had been created in the Arabian Peninsula and had achieved considerable successes. Its representative work was a series of “suspending poems”. The Abbasia Dynasty further developed Arabian poems. Arabs were

always proud of their poems. Because of such a sense of nationalistic pride, they yielded a psychology of despising foreign literary works.

During the 1950s, class struggle was considered the all-important task of China, so class struggle was imposed as the primary norm for categorizing literary works during this period. “Generally speaking, only literary works from the Soviet Union and other socialist countries, as well as former colonies of European countries, were deemed to be qualified for translation.”(Lin Kenan as qtd. by Tymoczko, Maria., and Gentzler, Edwin, 2002:180) Thus, there was strict control of textual selection during this period, a control exercised in accordance with the predominant political orientation. As for Western literary works, particularly American and English literature, only those depicting class struggle and racial discrimination—that is, only those exposing the dark side of capitalist society --- were deemed worthy of translation. Thus, for example, *Uncle Tom’s Cabin* was selected for its delineation of racial oppression and *Oliver Twist* for its portrayal of capitalist exploitation. Many other masterpieces, James Joyce’s *Ulysses* for one, were labeled as decadent and reactionary; they remained untranslated until the early 1990s when the norms of translation again changed in China.

The dominant literary norms at the time a particular translation is made also play a decisive part in the translation process. Lefevere investigated the nineteenth century’s translations of Catullus’ second poem and found that most of it rhymes even if the original does not. He explained the need to rhyme was by no means from the “structure” of the original, on the contrary, it was imposed on translators by the literary norms of their day, which in the nineteenth century held that acceptable poetry translations should make use of the strategy of meter and rhyme (Lefevere, 1992:100). Besides, whether the ruling class supports and whether its policy is lenient in the target culture are also important factors influencing translation activities. These also show the influence of political power in cultural field. Just as Susan Bassnet points out, studying translation today means “being aware of the processes that shape a culture at a given point of time”. (Gentzler, 1993: 191) Such processes include extra literary factors: economy, politics, society, and so on.

2.14 The Development of Translation Theory and the Recognition of Cultural Intervention

Roughly speaking, the development of translation theory in the Western world has undergone three stages. The first stage, known as “traditional” or “pre-

scientific” period, lasted from the very beginning of Babel tower until World War II. The translation involved in this period was concerned mainly with literature, with the focus of translation theory on literary translation. The heatedly discussed issue in this period was the age-old literal versus free translation. In the middle of 20th century, some scholars with linguistics background began to study translation. They felt that translation should be studied in a “scientific” way. J.C Catford and Nida are the most prominent figures in this approach. They applied linguistic theory to translation and gained us a new insight into the old phenomenon. The development of linguistics has greatly contributed to the study of translation since translation itself is intricately related to language. In this period translation was basically understood as a process of linguistic code switching and the concept of equivalence had become the focus of translation theorists. Despite the great contribution of linguistics to translation studies, this approach seemed powerless in explaining some of the translation phenomena, especially when some cultural factors involved. Hence a few of them began to give up their attempts to make translation strictly scientific and came back to consider the cultural context in which a translation had been made. Such unscientific rationale as “it sounds better” was also considered (Gentzler, 1993: 182). Snell-Hornby named it the “cultural return” and predicted that it would be the main trend of translation study in the new century. In research, culture has been recognized as inseparable from translation for a long time. For instance, Nida used to take cultural factors into account while exploring his theory, as he said: it is true that all translating and interpreting the source and target languages must be implicitly or explicitly compared, but all such Interlingua communication extends far beyond the mechanics of linguistic similarities and contrasts.... The meaning of verbal symbols on any and every level depends on the culture of the language community.

Language is a part of culture, and in fact it is the most complex set of habits that any culture exhibits. Language reflects the culture, and in many respects constitutes a model of the culture (Schaffner, 1995: 1). Actually, Nida still talked about the meaning-based translation in spite of the engagement of culture, which is rather different from the present-day theorists’ perspective. However, it has gradually been recognized that to a great extent culture determines the translation process and the final version. For instance, shortly after Roman conquest of Greece, in order to introduce Greek culture into Rome, Roman translators did their translations carefully and faithfully, seeking to imitate the style of the original,

which they thought was more advanced than theirs, such as Quintus Ennius' (239 *Asian Social Science* October, 2009 155 B.C.? –169B.C.) translation of Euripides' tragedy. Later on, Romans realized that they had conquered Greece, and they were victors, so the Roman translators changed their viewpoints on translation entirely. Paying scant attention to the integrity of the original, they adapted the source text at will so as to show Roman literary achievements. Translation was understood as neither an "interpretation" nor an "imitation", but a "competition" with the original.

In his book *Translation, Rewriting and the Manipulation of Literary Fame*, Andre Lefevere made a detailed analysis of the sociological and cultural factors that govern the translation process. He claimed that two factors basically determine the translation process, that is, the ideology and the literary norm dominant in the receptor culture at the time a translation is made.

The ideology dictates the basic strategy the translator is going to use and also dictates the selection of the content of the original. Toury found that most texts were chosen to be translated for ideological reasons (Gentzler, 1993: 126). Andre Lefevere held that on every level of the translation process, if linguistic considerations enter into conflict with considerations of an ideological and/or poetical nature, the latter consideration tends to win (Lefevere, 1990: 24). The dominant literary norms at a given time also play a decisive role in the translation process. Andre Lefevere investigated the nineteenth century's translations of Catullus' second poem and found that most of it rhymes even if the original does not. He explained the need to rhyme was by no means from the "structure" of the original, on the contrary, it was imposed on translators by the literary norms of their day, which in the nineteenth century held that acceptable poetry translations should make use of the strategy of meter and rhyme (Lefevere, 1992: 100).

2.15 The Relationship between Culture and Literary Translation

On the one hand, literary translation has never ceased to exert influence on the development of certain culture. Translation is a means of cultural enrichment and so is literary translation. Literary works, rich in cultural elements, are reflections and sublimation of society and life. Most people get an understanding of other peoples and other nations through translated texts, of which literary translation has never occupied a small proportion (Gu Jun, 2001:414). It can be said that, at the time when a nation witnesses a considerable importation of foreign cultural elements, a vast number of translated texts serve as media, via which

foreign ideas and concepts are introduced into the culture of the recipient nation. Importation of these kind implants heterogeneous elements into the target culture enriches its development.

On the other hand, the target social and cultural system provides sources for the translator and has a certain impact on the literary translation. To make a better understanding, I shall present here a definition of culture. Although it is said that culture is defined in hundreds of ways, the term “culture” taken from culture-oriented translation scholars’ idea is proper enough to be borrowed in this area: A complex ‘system of systems’ composed of various subsystems such as literature, science, and technology. Within this general system, extra literary phenomena relate to literature not in a piecemeal fashion but as interplay among subsystems determined by the logic of the culture to which they belong. (Steiner, 1984:112) Seen in this light, culture is no longer restricted to a narrow sense, but extends to a broader field, referring to all socially conditioned aspects of human life. Translation, literary translation is no exception, is one part of culture and no doubted affected and restrained by other factors of culture. As Lefevere remarks that any culture and society is the environment of a literary system and all systems are open to and interact with each other. (Lefevere, 1992: 14) Moreover, because these systems are rooted deeply in the target cultural context, the importance of the cultural context is made much account of. By “cultural context”, we take it as “a world vision that links together the members of social group and distinguished them from others,” or as “a set of cultural predispositions (conventions, beliefs, values and assumptions) internalized in the mind of the individual but socially determined”. (Boase-Beise, 1999:61) So a translated work is always made in a certain socio-cultural background and the process of translating is a cultural bound activity. Literary translation is no exception, which is influenced not only by the source culture at one end but also the target culture at the other end.

2.16 Literary Translation and Literary Translators

Literary translation is clearly of paramount importance for the European Project. The intense exchanges that have been going on for centuries are the glue that binds together this cultural entity called ‘Europe’. Written texts play a crucial role in these exchanges, because, as the Dutch sociologist Abram de Swaan points out, it is in their literature (in the broad sense of ‘written tradition’) that living cultures store their capital: in order to understand another culture, you have to read its books. Literary translation is therefore a fundamental requisite for key European

concepts such as ‘cultural diversity’ and ‘intercultural dialogue’. In the words of Umberto Eco: ‘The language of Europe is translation.’

Current EU policy gives serious consideration to literary translation, but not to literary translators. Each year, EU grants of some €2 million are awarded to concrete translation projects. This funding goes to the publishers, not directly to the creators. In an ideal market system, commissioned work would be remunerated according to the artists’ level of education, the quality of their work and the amount of time they invested, and this kind of economic subsidy for publishers would of course be profitable to the whole sector, translators included.

But the fact is the market model does not work. Literary translators have a particularly weak market position, if any at all. This is due mainly to the invisibility which is almost inherent in the act of translation: in a translated work, it is hard to identify the translator’s personal artistic contribution, and, as long as the public remains unaware of that contribution, translators have no symbolic capital with which to enter the market as ‘cultural entrepreneurs’. This problem is aggravated by literary translation’s age-old image as a hobby for cultured people with time on their hands: there is no quality control, and remuneration was never a major consideration until quite recently (1970s), when the booming book market created a need for professional literary translators. And so, although under the terms of copyright law translators are considered as creators of original works of literature and, as such, enjoy the same status as authors, in the everyday practice of publishing they are still regarded as more or less interchangeable. Translators are important transmitters of culture, but the nature of their work means that the market treats them as mere drudges; they are the last item in the budget.

This is confirmed by CEATL’s recent survey of literary translators’ working conditions in 23 European countries: in 20 out of these 23 countries, literary translators’ average purchasing power is less than 60% of the per capita purchasing power standard (PPS), and in 14 countries it is not even 50% of PPS. The difference between the income of translators and that of other artists is that literary translators normally work on commission: they are paid to do a job, but their fee does not even come close to that of a plumber or a carpenter. In some countries a royalty system exists in addition to the basic fees, but percentages are so low that earnings from royalties are generally negligible.

The impact of poor working conditions and remuneration on translation quality is of course huge. Literary translators have to work under enormous pressure of time in order to make a living. Not surprisingly, CEATL's survey shows that translators' average annual output is much higher in countries where the fees are lower and where there is no system of grants to literary translators; in the country with the highest grant budget, The Netherlands, translators' average annual output is the lowest of all European countries. Something is definitely rotten in the state of Literary Translation, but the European Commission does not really seem to be aware of the problem. Indeed, the 'fixed rates' for translation grants to publishers, recently established by the EACEA (Executive Agency for Culture, Education and Audiovisual), show a complete ignorance of the situation on the ground.

If Europe wants to promote the concepts of cultural diversity and cultural exchange as the core of European citizenship, measures need to be put in place to guarantee the quality of this exchange. Literary translation is not just any art form, it is the art form that embodies and facilitates European cultural unity: it is our cultural infrastructure. Therefore, literature should not be forced to compete with other cultural projects in a non-sectoral Culture Programme, as is the case in the current Culture 2007-2013 programme, but should have its own earmarked budget, as it did in the Ariane programme and under Culture 2000-2006. Policy should be focused on raising the visibility of literary translators, strengthening their social and economic position, stimulating their mobility (which is essential to their work), and enabling them to improve their skills, increase their knowledge and stay in touch with the living culture of which they are the ambassadors.

Special attention should be paid to the translation centre system, which is a relatively low-cost but highly effective way of achieving some of the above goals. Many European countries now have one or two such centres, a number of which are grouped in the RECIT network. During their stay, translators can work on their translations (sometimes in consultation with 'their' authors), do research in libraries, exchange knowledge and experience with colleagues from other countries, and immerse themselves in the language and culture from which they translate. Between 2000 and 2006, the RECIT-affiliated translation centres applied annually to the European Commission for one-year grants, which they were almost always awarded (from the earmarked literature budget, representing 9% of the total

European culture budget). Ironically, in spite of the Commission's increased awareness of matters concerning cultural diversity and intercultural exchange, the translators' centres have much more difficulty obtaining funds under the current Culture Programme, where they have to compete for subsidies with other art forms – which is a problem because the centres are not projects, and thus are not fashionable or 'sexy': they need structural funding to be able to continue their work on a regular basis.

In short, we know what the issues are: lack of financial support for translators (as opposed to translation), lack of regular support for the translation centres, lack of an infrastructure for translators continuing development, lack of parity between European countries when it comes to flows of translated literature. I hope this Forum can address these very concrete issues. Here are 6 key points which CEATL would like to put forward.

1. Literary translation is not a part of translation in general but a part of literature; literary translators are authors rather than translators.
2. Literary translation is basic to any intercultural dialogue/exchange, not only in literature but also in art, theatre, film etc. Therefore the quality of intercultural dialogue, creation and innovation depends on the quality of literary translation.
3. The quality of literary translations depends on the skills and competences of literary translators. But due to their working conditions (as revealed in the CEATL survey) they don't have either the resources or the time to renew their experiences of the culture they are translating from through trips or longer residences, to meet authors and colleagues or to follow lifelong learning programmes.
4. For this they need assistance and EU subsidies - but bearing in mind that literary translators don't have professional structures and representatives at their disposal, but only honorary representatives who have very little time, the premises and conditions of the EU "Culture 2007-2013" programme don't give them the opportunity to benefit from subsidies.
5. If the EU seriously wants to strengthen literary translation and intercultural dialogue, it must create a specific programme for literature and literary translation (as it is for film industries by means of the "Media 2007-2013" programme -

supporting publishers and authors of literary translations with grants and their European/international literary translators' centres and houses with grants and institutional subsidies.

6. We also need incentives to encourage talented translators to take up and stay in the profession, such as translation-specific language-learning courses especially for languages of limited diffusion, grants and residencies not only for professional translators but also for students and translators at the beginning of their career, as well as exchange programmes through the network of Literary Translation Centres, associations, universities etc.

2.17 Cultural Implications for Translation

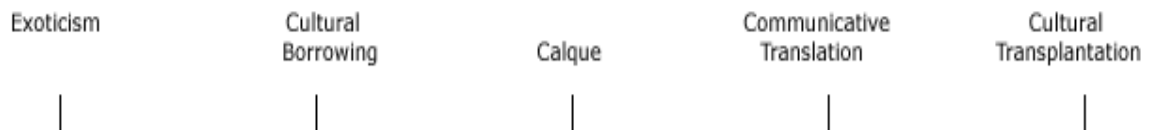
Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. (Toury, 1978:200). As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned (see Nida 1964:130).

An important aspect is to determine how much missing background information should be provided by the translator. The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the TL. The aims of the ST will also have implications for translation as well as the intended readership for both the ST and the target text (TT).

Considering the cultural implications for a translated text implies recognizing all of these problems and taking into account several possibilities before deciding on the solution which appears the most appropriate in each specific case. The different general procedures of treating the cultural implications for translation will be examined as well as analyzing the ST and the aims of the author. The translation process will also be treated using specific examples found

in the ST before discussing the success of aforementioned theoretical methods applied to the TT.

Language and culture may thus be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark proposes two opposing methods: transference and componential analysis (Newmark, 1988:96). As Newmark mentions, transference gives "local color," keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claims this method may cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication leads Newmark to propose componential analysis which he describes as being "the most accurate translation procedure, which excludes the culture and highlights the message" (Newmark, 1988:96). This may be compared to the scale proposed by Hervey et al, visualized as follows:



(Hervey et al, 1992:28)

Nida's definitions of formal and dynamic equivalence (Nida, 1964:129) may also be seen to apply when considering cultural implications for translation. According to Nida, a "gloss translation" mostly typifies formal equivalence where form and content are reproduced as faithfully as possible and the TL reader is able to "understand as much as he can of the customs, manner of thought, and means of expression" of the SL context (Nida, 1964:129). Contrasting with this idea, dynamic equivalence "tries to relate the receptor to modes of behavior relevant within the context of his own culture" without insisting that he "understand the cultural patterns of the source-language context".

2.18 The Importance of Culture in Translation

The definition of "culture" as given in the Concise Oxford Dictionary varies from descriptions of the "Arts" to plant and bacteria cultivation and includes a wide range of intermediary aspects. More specifically concerned with language and translation, Newmark defines 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" (1988:94), thus acknowledging that each language group has its own culturally specific features. He further clearly states that operationally he does "not regard language as a component or feature of culture" (Newmark 1988:95) in direct opposition to the view taken by Vermeer who states that "language is part of a culture" (1989:222). According to Newmark, Vermeer's stance would imply the impossibility to translate whereas for the latter, translating the source language (SL) into a suitable form of TL is part of the translator's role in trans-cultural communication.

The notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. Discussing the problems of correspondence in translation, Nida confers equal importance to both linguistic and cultural differences between the SL and the TL and concludes that "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida, 1964:130). It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation.

Lotman's theory states that "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language" (Lotman, 1978:211-32). Bassnett (1980: 13-14) underlines the importance of this double consideration when translating by stating that language is "the heart within the body of culture," the survival of both aspects being interdependent. Linguistic notions of transferring meaning are seen as being only part of the translation process; "a whole set of extra-linguistic criteria" must also be considered. As Bassnett further points out, "the translator must tackle the SL text in such a way that the TL version will correspond to the SL version... To

attempt to impose the value system of the SL culture onto the TL culture is dangerous ground" (Bassnett, 1980:23). Thus, when translating, it is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

2.19 The Contact between Cultures, the Role of Translation and the Mass Media

In our time most cultures do not constitute closed entities. They are rather entities that, to a greater or lesser extent, are interrelated partly thanks to the mass media. The fact that different cultures get in touch with each other by means of, for example, the audiovisual media allows a cultural contagion to take place between them, since audiovisual translation facilitates borrowings between cultures. However, the paradox of every culture lies in their double nature: all cultures are at the same time dynamic and reluctant to undergo any change. One final idea that will be considered is that the relationship that exists between the different existing audiovisual products and the market demand should not be ignored.

2.19.1 The Mass Media and the Contact between Cultures

As Sales points out, who in her turn starts from Said (1996[1993]), in this day and age most cultures do not constitute unitary, closed, and monolithic entities (I say "most" because this is a question that, ultimately, will depend on the real possibilities of contact among them that different cultures possess). On the contrary, their hybrid character appears to us as one of their constitutive features since all cultures are interrelated (2003:23). I am not sure of the universality that lies beneath this statement, and it seems to me that for it to be checked it would be necessary to carry out a study of encyclopedic dimensions (I am thinking of certain remote cultures of whose existence we, in the West, hardly even know). Maybe, and this is something with which I would agree, what Sales means is that all cultures interact with others more or less geographically close to (or reachable by) them.

I share Sales's idea that these days the mass media (among which I would probably emphasize television and computing) have transformed the concept of culture. She makes evident that we cannot ignore that the medium often acts as a

mediation or filter and that many times we are shown only the reality that they want us to see (2003:23-4). To this, I would probably add that it is through films or television programs that many stereotypes slip into our everyday life. Thus, as I see it, within the audiovisual sphere, we are at the mercy of whatever it is offered to us through the screen, a situation in which audiovisual translation can play a key role by making use of its manipulation power.

On the other hand, Sales adds that we currently have both unlimited and immediate access to plenty of attitudes, activities, or aesthetic ideals. She also claims that the other cultures coexist with us on a daily basis and that the sense of what is remote and foreign has become more relative (2003:23-4). In this sense, Díaz Cintas (2001:121) claims that familiarizing ourselves with the source culture makes it possible to identify the referents and to activate the connotative message in a faster and more efficient way. He adds that it is here where we may start talking of cultural colonization.

In my opinion, in addition to the influence of the mass media (unquestionable and highly effective if we consider the huge number of individuals who are exposed to it), there are some other reasons why the different cultures are currently in greater contact. For example, the development of the means of transportation also contributes to this phenomenon. Thanks to these means of transportation, distance is no longer a barrier, which favors a closer contact among different people.

Furthermore, we cannot ignore the migration movements, which are not new, but which definitely promote the current proliferation of multicultural regions and put in touch cultures that used to be apart and live unaware of each other. In spite of that, I believe that there are still some remote cultures (from a western perspective, since surely the members of those cultures do not consider themselves remote at all) with which our (or rather their) possibilities of contact are limited since, on the one hand, they do not have access to any of the modern means of transportation and, on the other hand, they might not feel the need to migrate anywhere. Their contact with other ways of living is thus reduced to the exchange with the visitors who may choose their community as, for example, their holiday destination.

2.19.2 Globalizing Individualism

Passing now to other matters, but without losing track of the main topic, I cannot help having the impression that still today, and despite the factors I just mentioned, many people know little about others outside their communities. In this case, this is not because we do not have access to each other, but because in the so-called modern world those who make up societies consider themselves more and more individuals and less and less members of a group or, at most, members of a group in which individualism dominates and which, from an ethnocentric position, focuses its attention on what is close.

The current and so much talked-about globalization, and I hope to be wrong about this, is making us walk toward a single way of thinking and toward cultural homogeneity. This is a process that affects everyone in different ways. In this sense, Sales (2003:26) describes culture as a sponge that absorbs everything that surrounds it. Just to provide an example, let us consider the case of Spain, where it is now common to celebrate Halloween, an Anglo Saxon tradition completely foreign to the Spanish folklore.

2.19.3 Audiovisual Translation and Cultural Contagion

Within the scope of audiovisual translation we may find numerous examples of what the current situation of the world that surrounds us means concerning the cultural contagion that the contact between cultures facilitates. Zabalbeascoa (2000:24) offers an illustrative sample. In his study on the dubbing of Disney's films he expresses that Disney's productions usually have the effect of Americanizing the texts that they adapt from authors from other countries. To this, he adds that this Americanization of texts for domestic consumption is more far reaching given its vocation for exportation. Moreover, by means of extension and thanks to its influence power, a dissemination of the American values takes place around the importer countries (including the boomerang effect that, according to him, would take place in those countries from which the texts originate).

Hence, dubbed audiovisual products may create an illusion of reality in the viewer, which favors the contagion. As Chaves (2000:12) explains (referring to the Spanish audience), watching foreign translated films or programs, especially if

they have been dubbed, is so much part of our daily life that the viewer has lost his or her awareness that what he or she is watching is a translation, accepting it in the most unconscious and natural way possible.

2.19.4 The Paradox of Culture

This contagion, however, should be understood in relation to a paradoxical aspect of every culture. Cateora and Graham remind us that cultures are not static, but rather that they have a dynamic nature instead. Nevertheless, the paradox lies in the fact that, in spite of that changing character, cultures are also conservative and reluctant to change.

Let us focus first on some of the ways in which a culture may change. Following Cateora and Graham, sometimes a war brings about the change (the case of Japan after World War II is a clear example). Other times it is a natural disaster that plays that role. It may be more common for a society to change because of an attempt to find ways of solving the problems that its own existence creates. Certain inventions have been successful in solving many of those problems. Normally, however, societies find the solution to their problems by watching other societies and borrowing ideas from them. Cultural borrowing is a phenomenon that happens in all cultures. It basically involves the adoption of ideas and their adaptation to the local needs. Once this adaptation becomes ordinary, it develops into a further element of the cultural heritage (1999:101-3). I believe that this last idea may be applicable to translation, since sometimes the translator leaves a source-text cultural or inter-textual referent thinking that it is known, thus foreignizing the translated text. Besides, the audiovisual media, particularly television, constitute an inexhaustible and immediate source of borrowings, a fact that audiovisual translation facilitates. Youngsters, for example, adopt the fashions and customs that they can see on the screen.

Finally, the interaction between cultures by means of the mass media can be explained from the materialistic point of view. According to Cateora and Graham, "Humans are born creatures of need [and] want". In order to satisfy those needs and economic wants, we consume. However, the way we do it, as well as the priority we assign to our needs and the wants we try to satisfy, depend on our culture (1999:86).

2.20 Translation of the Taboo Words

Translating the cultural terms can be a difficult task. Facing cultural differences in translation, Nida (1964, p. 130) believes in equal importance to both linguistic and cultural differences between the SL and the TL and concludes that "differences between cultures may cause more severe complications for the translator than do differences in language structure". Taboos are the cultural terms, translation of which is definitely difficult and controversial to some translators. This difficulty may be because of the differences between different cultures, religions, and beliefs. There are different ways to translate a taboo from one language into another one.

Taboo is a cultural or religious custom that forbids people to do, touch, use or talk about a certain thing" (Oxford dictionary, 2000). "Taboo words are the words that are often considered offensive, shocking or rude, e.g. because they refer to sex, (death), the body or race" (Oxford dictionary, 2000). Taboo can be considered as a prohibited behavior believed insulting to some people or to the society as a whole. There is no language without taboo words (dirty words) in the world. Some expressions that are considered as taboo and may elicit embarrassment or offence to people in one language may be used naturally by people in other languages. For example; in some languages like English and Persian, instead of using the clothing that is in direct contact with some body parts people use some other words like underwear. In Chontal, *devil* is a taboo word, so people call it *older brother*, because they believe if they use his name, the devil will come towards them. Or in Finnish, it is taboo to say *he is in prison*, instead; people say *he is sitting in his hotel* (Larson, 1984, p. 116). We see the expressions which are called taboo in Chantol or Finnish, may be used without any problem in some other languages, and this is only because of the difference in their cultures and religious beliefs.

Facing taboo terms in L1, the translator may feel unable to render the exact meaning to the second language. Sometimes s/he will get confused and feel down in this way. To translate a text from one language into another one, understanding the cultures, especially the target culture is necessary. But it is not as easy as some people think. It needs a lot of several studies and investigations on the cultures of

both source and target languages. To translate a taboo, the translator must be familiar with the cultures of both L1 and L2 to know if the expression considered as taboo in L1, is taboo in L2 too.

In this case, there are three possibilities; a) the taboo term in L1 is not taboo in L2, so the translator will translate it directly. b) The taboo term in L1 is taboo in L2 too. c) The term which is not taboo in L1 is considered as taboo in L2. Facing these situations, in part (a), the translator has no problem and can translate the word easily, but in parts (b) and (c), there are some choices to render if not exact but similar and acceptable meaning and feeling of the word into the second language.

Also the translator can deal with the taboo words by the following ways:

a. Censorship: censoring the taboo is the first and the simplest choice in translation of such these terms. In this case, the translator ignores the term easily and censors it as an extra term. But it is not a proper and acceptable way, because in some occasions, the taboo term is a key term in the source text and the omission of it will distort the meaning of the text.

b. Substitution: the other way to translate a taboo term is by substituting the term with another term in L2. But it often certainly distorts the meaning. Suppose that in translating a story, the translator faces the word *wine* drinking of which is prohibited in some countries like Islamic ones. In this story a man drinks alcohol a lot and gets legless every time. In this occasion, if the translator translates the word *wine* into *water*, *fruit juice*, or *milk*, won't it be nonsense and ridiculous to the readers to see a man drinks water and gets legless? In this case, how is it possible to render the same message and the same feeling to the readers or the viewers? Won't it confuse them? Can such this translation be called faithful? In most cases, such this translation will be absurd to the readers especially the educated ones. Of course, in some situations, this method can be relatively workable too.

c. Taboo for taboo: On the other hand, although the translator knows the expressions are not acceptable to target people and society, s/he prefers to translate them into taboo. Applying this method is an easy way, but it is often embarrassing to the readers and audience.

d. Applying euphemism: “Euphemism derives from Greek words “eu” *well* + “phem” *speaking*, and it means “right silence” in ancient Greek” (Shoebottom, 2005, 1). In other words, euphemism is the substitution of an agreeable or inoffensive expression to replace one that offends or suggests something unpleasant. “The need of euphemism is both social and emotional as it allows discussion of ‘touchy’ or taboo subjects without upsetting other people” (Linfoot-ham, 2005, p.228). In fact the function of euphemism is to protect the readers or audience from possible offence (Linfoot-ham, 2005). *Senior citizen* is a euphemism for *old person* (Euphemism Quiz). So applying “euphemism” is another choice which can be the most workable one to translate the taboo. For example; *he is at rest, he passed away* or *he goes to heaven*. Thus to translate the taboo, the translator can use a euphemism for it and render the exact message of the L1 but in an acceptable form in L2.

Sometimes, the author uses euphemism for some taboo words. What the translator should do in this situation? Again as before, to render the proper meaning and feeling, the translator should be familiar with the cultures and the euphemistic nature of the expressions in both source and target languages. Not knowing the mentioned issues, s/he may misunderstand the euphemistic expressions and translate them literally. For example; “the Jews avoided mention of the name of *God* by using the word *heaven*” (Larson, 1984). Being unfamiliar with the Jewish culture and euphemistic expressions, the translator may translate it literally and it will be nonsense to the L2 readers.

According to Larson (1984), euphemistic expressions can be translated directly or by an acceptable euphemism in the target language. The Greek euphemism “*he is sleeping with his fathers*” may be translated into a euphemistic expression “*he went to his village*” in Twi, or it may be translated directly into “*he died*” in some other languages.

2.21 Translation is a Tool in the Process of Cultural Globalization

People have always been living in a world governed by changes, either self-imposed, as the direct or indirect result of evolution and progress or externally imposed, by different social, historical, cultural factors. Each of the cases implied people understanding the need of circulation, communication of ideas, information, knowledge from one culture to the other and back, i.e. synchronisation to the "atmosphere" of the epoch, from all points of view that actually make a difference.

We cannot launch ourselves into a discussion about the "spirit of the epoch" without underlining the importance of Lovinescu's idea of applying the "masque of time" to the art pieces produced in a certain literary period. Thus, we are dealing with the notion "spirit of the epoch" Lovinescu made us aware of in his essays of literary criticism (Lovinescu: 1924-5). The Romanian critic pleaded for a process of quick elimination of the discrepancies existent at the cultural level along with the process of modernisation of the Romanian literature according to the "spirit of the epoch". These actions are implied by *the principle of synchronism in literature*, which, practically means an increase in the process of changing of values, of elements that confer novelty and modernity to the literary phenomenon. Needless to say, this does not imply a servile imitation nor does it allow unselected borrowings to enter, but rapid integration of literature in a viable form, according to the evolution of the European art and culture.

Thus, we came to agree to the existence of the so-called "cultural universals" that enhance communication, change of ideas in order to achieve progress in all life domains. Change of ideas, concentration of mutual efforts in different directions, communication among different peoples in different ways, all these mean a constant necessity of spiritual and material life, although cultural acts are not only achieved by means of continuity process alone, but also discontinuances which could be taken as creative at certain times. Yet, this breach is to be performed to existent models and not to a state of nothingness, rightfully considers Romul Munteanu (Munteanu: 1980).

Supporting this idea, the American sociolinguist and expert in cultural anthropology Eugene Nida reminds us that the interlinguistic communication between people belonging to different or even to the same nation is always

possible, but never perfect in a world of permanent changes: "multiple changes that appear in a culture lead to linguistic mutations, creating permanent modifications to the language according to the situation" (Nida: 2004). We are invited in the area of those "cultural universals" we mentioned before, but also warned that communication is impossible if taken out of the context it rightfully belongs to. Thus, Nida points out that it is the *context* that transmits the message and clarifies the sense and the meaning, and not the *word*. The fundamental unit of meaning is still the *text*, which is organised according to the culture it belongs to. Nevertheless, regardless of their culture, all texts are characterised from the point of view of spatial-temporal and logical relations existent among their component elements or of the existence of rhetorical procedures. Such considerations are extremely relevant for *translations*, as it is performed and established at the *text level*. (Nida: idem)

Moreover, *translation* seems to be the only possible way to "unite" all cultures in order to create the cultural network, the cultural globalization some people agree to while some others run away from. By this cultural (linguistical, literary) globalization we mean the union of all the forms of culture that matter and that imprint their values to the art of the people. The people of the globe will never be one and only, as the *tower of Babel* issue has its reasons, after all. But we believe that no particular culture of a particular people could be in the position to state that it is so self-sufficient that it can not benefit from any type of contact to other cultures of other peoples. Art does not care what nationality the artist is, or what language the writers uses. Colours have no language but they speak loud enough to be heard. Music has no people but it is so visible for everyone to touch. More than that, we might dare say that those cultures with a very strong "sense of property", where the linguistic ethnocentrism is too powerful than to allow "incomings" has nothing but to lose out of the whole process.

Therefore, we strongly believe that "to translate means to circulate" (Crişan: 1979), and this is what our world really needs: the freedom to find the right ways to express itself, to understand and to be understood out there, by the Other. If done correctly, *translation* has this prerogative of being *the way* and *the means* to make it happen.

We touched the issue of correctness in a translation; this is indeed quite a delicate problem, which stirred lots of opinions and counter-opinions. A clearly accepted fact would be that translation is a necessity and it is performed at the language level. Again, another accepted truth is that postulated by Paul Ricoeur, the French philosopher best known for combining phenomenological description with hermeneutic interpretation, according to which "languages do not constitute themselves into closed systems which exclude communication. If that were the case, there would be the same difference among the linguistic groups similar to the one existent among the living species, at the biological level. The fact that there is only one human species is explained by the possibility to transfer sense, meaning from one language into the other, by means of the word, thus, by translation" (Ricoeur, 2005).

An attempt to set the issue of correctness in translation ought to deal with the already over debated upon idea of *fidelity vs. treason* in the process of translation. Thus, the specialists run terms as "the ugly faithful" or "the beautiful unfaithful" when trying to show that there seem to be merely two ways to translate from one language into another: either close to the source text (ST) careful to catch the meaning and caring less for the actual form while translating into the target language (TL), that might have to suffer sometimes by appearing rather abrupt, or rough but correct, or keeping the meaning as much as possible, but paying increased care to the form. This has always been the translators' dilemma, especially since there is no such thing as a standard version of a certain translation. "Lacking a standard able to absolutely certify the quality of a translation, the intense fight of equivalence in meaning will always continue, on behalf of an ideal of perfection, but also of a need to deepen the knowledge of the language of the other and, on the other hand, to extend the horizon of our own language and thus to activate all its resources." (Vazaca: 2008)

As already stated before, translation has become a means of integration of a culture, under all its forms, language, literature, art, etc; in the world circuit of cultural values. This integration implies a certain ranging to the other cultures in the world wide network, a certain "imitation", but in a careful way, of values that are pertinent enough to stand the aesthetic and time test and not harm the national identity of a certain people.

2.22 The Implication of Culture on Translation Theory and Practice

Language is an expression of culture and individuality of its speakers. It influences the way the speakers perceive the world. This principle has a far-reaching implication from translation. If language influences thought and culture, it means that ultimate translation is impossible. The opposite point of view, however, gives another perspective. Humboldt's "inner" and "outer" forms in language and Chomsky's "deep" and "surface" structures imply that ultimate translation is anyhow possible.

In practice, however, the possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded in its culture, the more difficult it is to work on.

Related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture. In practice, however, it is suggested that a translator should take into account the purpose of the translation in translating the culturally-bound words or expressions. The translation procedures discussed should also be considered.

2.22.1 Cultural Consideration in Translation

It has been long taken for granted that translation deals only with language. Cultural perspective, however, has never been brought into discussion. This can be seen in most of the following definitions.

The first definition is presented by Catford (1965: 20). He states that translation is the replacement of textual material in one language by equivalent textual material in another language. In this definition, the most important thing is equivalent textual material. Yet, it is still vague in terms of the type of equivalence. Culture is not taken into account.

Very much similar to this definition is that by Savory (1968) who maintains that translation is made possible by an equivalent of thought that lies behind its different verbal expressions.

Next, Nida and Taber (1969) explain the process of translating as follows: Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

In *Translation: Applications and Research*, Brislin (1976: 1) defines translation as: "the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf."

Identical with the above definition is the one proposed by Pinhhuck (1977: 38). He maintains that "Translation is a process of finding a TL equivalent for an SL utterance".

In the definitions appearing in 1960s-1970s, some similarities have been found: (1) there is a change of expression from one language to the other, (2) the meaning and message are rendered in the TL, and (3) the translator has an obligation to seek for the closest equivalent in the TL. Yet, there is no indication that culture is taken into account except in that of Nida and Taber.

Actually Nida and Taber themselves do not mention this matter very explicitly. Following their explanation on "*closest natural equivalent*", however, we can infer that cultural consideration is considered. They maintain that the equivalent sought after in every effort of translating is the one that is so close that the meaning/message can be transferred well.

The inclusion of cultural perspective in the definition of translation unfortunately does not continue. The later ones keep on not touching this matter. See the following definition.

"Translation involves the rendering of a source language (SL) text into the target language (TL)" so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the SL will be preserved as closely as possible, but not so closely that the TL structure will be seriously distorted (McGuire, 1980: 2).

In the following definition, Newmark does not state anything about culture. "Translation is a craft consist an attempt to replace a written message and/or statement in one language by the same message and/or statement in another language" (Newmark, 1981: 7).

Finally, Wills defines translation more or less similarly as follows. "Translation is a transfer process which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL" (Wills in Noss, 1982: 3).

It is known that out of 8 definitions above only one takes cultural aspects into account, the one by Nida and Taber. This definition is actually a specific one, rooted from the practice of the Bible translation. By nature, it is understood that the translation should be done to every language. As the content addresses all walks of life and culture plays an important role in human life, culture, therefore, should be considered.

The other definitions, however, are meant to explain the experts' view on translation theory to be applied in the translation of all types of material, including scientific or technical texts which are not deeply embedded in any culture. Thus, it can be momentarily hypothesized that cultural consideration must be taken if the material to translate is related to culture. For material that is not very much embedded into a specific culture, cultural consideration may not be necessary.

According to Snell-Hornby (1988: 39), however, this exclusion of cultural aspect from the discussion of translation theory is due to the view of the traditional approach in linguistics which draws a sharp dividing-line between language and "extra-linguistic reality" (culture, situation, etc.). The contemporary approach,

according to her, sees language as an integral part of culture. This view can be seen in Hymes (1964) and Halliday and Hasan (1985), for example.

2.22.2 Translation Procedures to translate culturally-bound words or phrases

Translation procedures defined below do not have a clear-cut division from one another. A particular procedure may contain in some degrees the characteristics of other procedures. The procedure is named based on its dominant characteristics. When more than one procedure, through their characteristics, equally dominates the translation of a word or expression, the procedure is called *combination procedure*. They are:

- 1. Transference** - The source language (SL) word is brought into the target language text (TLT).
- 2. Naturalization** - The (SL) word is brought into the (TLT) and the writing is adjusted to the (TLT) writing system.
- 3. Using cultural equivalent** - The (SL) word is replaced with the (TL) cultural word.
- 4. Using synonym** - The (SL) word is translated into neutral (TL) word.
- 5. Using descriptive equivalent** - The translator explains the description and/or function of the idea embodied in the (SL) word. Usually it results in long wording.
- 6. Using recognized translation** -The (SL) word is replaced with previously recognized translation of the SL word in the (TL).
- 7. Using componential analysis** - (SL) word is replaced with a more general (TL) word plus one or more (TL) sense components to complete the meaning which is not embodied within the first (TL) word. At a glance it is like descriptive equivalent, but much shorter and does not involve the function of the idea of the (SL) word.

8. **Reduction** - (SL) word or phrase, as a translation unit is replaced with a (TL) word or phrase which does not embrace part of the (SL) word meaning.
9. **Expansion** - (SL) word or phrase as a translation unit is replaced with a (TL) word or phrase which covers the (SL) word meaning plus something else.
10. **Addition and note** - An addition or note is added after the translation of the (TL) word or phrase. This addition is clearly not a part of the translation.
11. **Deletion** - (SL) word or phrase, as a translation unit, is dropped in the (TLT).
12. **Modulation** - The (SL) word or phrase, as a translation unit, is translated into a (TL) word or phrase; and this involves change in the point of view.

The translator sees the phrase from different point of view, perspective or very often category of thought in translating it.

2.23 The Translation of Serious Literature and Authoritative Statements

Theorists sometimes maintain that cognitive translation (the transfer of cold information) is perfectly possible and may be possibly perfect - it is the hard core, the invariant factor; the only snag comes when: (a) there is an emphasis on the form as well as the content of the message or; (b) there is a cultural gap between SL and TL readers (different ways of thinking or feeling, material objects) or there is a tricky pragmatic relation, i.e. between on the one hand the writer and on the other the translator and/or reader. There is a certain truth in these generalizations, though they miss one point that the adequacy of a translation basically depends on the degree of difficulty, complexity, obscurity of the whole passage, rather than the one or the other aspect. Further, any passage that stresses SL form can be perfectly explained and therefore over-translated into the TL, though it will not have the naked impact of the original. However, if one must make generalizations, I can say that normally the translation of serious literature and authoritative statements is the most testing type of translation, because the first, basic articulation of meaning (the word) is as important as the second (the sentence or, in poetry, the line) and the effort to make word, sentence and text cohere requires continuous compromise and readjustment.

The expressive function of language, where content and form are on the whole equally and indissolubly important, informs two broad text-categories: serious imaginative literature and authoritative statements of any kind, whether political, scientific, philosophical or legal. The two categories have obvious differences: (a) authoritative statements are more openly addressed to a readership than is literature; (b) literature is allegorical in some degree; authoritative statements are often literal and denotative and figurative only in exceptional passages. The element of self-expression in authoritative statements is only incidental but the translator has to pay the same respect to bizarreries of idiolect as in fantastic literature. A further generalization for the translator: literature broadly runs along a four-point scale from lyrical poetry through the short story and the novel to drama.

2.23.1 Poetry

Poetry is the most personal and concentrated of the four forms, no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text. And again, if the word is the first unit of meaning, the second is not the sentence or the proposition, but usually the line, thereby again demonstrating a unique double concentration of units. Original metaphor is the controlling element in all creative language, evoking through a visual image - even abstract images such as justice or mercy become people or objects-not only sight but the four other senses (e.g., fur as touch, food as taste, flowers as smell, bells or birds as sound) as well as the concomitant human qualities, good or evil, pleasure or pain, that these images (sensory, sensuous, sensual, sensitive, perhaps even sensational, to liven up language) can produce. Poetry presents the thing in order to convey the feeling, in particular, and however concrete the language, each represents something else - a feeling, a behavior, a view of life as well as itself-original metaphors the translator has to reproduce scrupulously, even if they are likely to cause cultural shock. Shakespeare's 'Shall I compare thee to a summer's day' (Sonnet 18), as Neubert has commented, will leave Arabic or Eskimo readers cold, but the Arabic or Eskimo reader must make the effort to find out the truth of the simile, which is at least half-revealed in the next line: 'Thou art more lovely and more temperate. A cultural metaphor (e.g. in the technical term '(Summer's) lease') is not so important. Generally we can say that poetry translated by poets only.

2.23.2 The Short Story/Novel

From a translator's point of view, the short story is, of literary forms, the second most difficult, but here he is released from the obvious constraints of poetry - metre and rhyme - whilst the varieties of sound-effect are likely to play a minor role. Since formal and thematic concentration and unity may distinguish the short story from the novel, the translator has to be careful to preserve certain cohesive effects. There are two types of key-words I propose to define; leitmotifs are peculiar to a short story, characterizing a character or a situation. When they are repeated, they should be appropriately for grounded and repeated in the translation. The second type of key-word is the word or phrase that typifies the writer rather than the particular text. Some of these words go into a ready one-to-one translation into English, and get their co-notational significance from repetition and context (situational and linguistic) which can more or less be reproduced by the translator. For key-words, translators have to assess their texts critically; they have to decide which lexical units are central, and have the more important function, and which are peripheral, so that the relative gains and losses a translation may correspond to their assessment. (I realize that many translators will claim they do all this intuitively, by instinct, or by common sense, and they do not need translation theory to make them aware of relative importance).

There is no advantage in making generalizations about the translation of serious novels. The obvious problems; the relative importance of the SL culture and the author's moral purpose to the reader - it may be exemplified in the translation of proper names; of the SL conventions and the author's idiolect; the translation of dialect; the distinction between personal style, literary convention of period and/or movement; and the norms of the SL - these problems have to be settled for each text. The signal importance of the translation of some novels has been the introduction of a new vision injecting a different literary style into another language culture.

2.23.3 Drama

The main purpose of translating a play is normally to have it performed successfully. Therefore a translator of drama inevitably has to bear the potential spectator in mind though, here again, the better written and more significant the text, the fewer compromises he can make in favor of the reader. Further, he works under certain constraints: unlike the translator of fiction, he cannot gloss, explain puns or ambiguities or cultural references, nor transcribe words for the sake of

local color; his text is dramatic, with emphasis on verbs, rather than descriptive and explanatory. Michael Meyer, in a little noticed article in *Twentieth Century Studies*, quoting T. Rattigan, states that the spoken word is five times as potent as the written word - what a novelist would say in 30 lines, the playwright must say in five. The arithmetic is faulty and so, I believe, is the sentiment, but it shows that a translation of a play must be concise - it must not be an over-translation.

Meyer makes a distinction between dramatic text and sub-text, the literal meaning and the real point i.e. what is implied but not said, the meaning between the lines. He believes that if a person is questioned on a subject about which he has complex feelings, he will reply evasively (and in a circumlocutory manner). Ibsen's characters say one thing and mean another. The translator must word the sentences in such a way that this, the sub-text, is equally clear in English. Unfortunately, Meyer gives no examples. Normally one would expect a semantic translation of a line, which may be close to a literal translation, to reveal its implications more clearly than a communicative translation that simply makes the dialogue easy to speak. Lines such as 'Aren't you feeling the cold?' and 'I think your husband is faithful to you, I have potential implications of escape and suspicion respectively in any language, provided there is cultural overlap between them. (They would not have the same implication if the climate or the sexual morality respectively differed considerably in the SL and the TL culture).

On the other hand, a translator of drama in particular must translate into the modern target language if he wants his characters to live, bearing in mind that the modern language covers a span of say 70 years, and that if one character speaks in a bookish or old-fashioned way in the original, written 500 years ago, he must speak in an equally bookish and old-fashioned way in the translation, but as he would today, therefore with a corresponding time-gap - differences of register, social class, education, temperament in particular must be preserved between one character and another. Thus the dialogue remains dramatic, and though the translator cannot forget the potential spectators, he does not make concessions to them. Given the emphasis on linguistic form, and the subtlety of the SL, his version is inevitably inferior but also simpler and a kind of one-sided introduction to the original. Kant is easier to read in French than in German, perhaps even for a German.

Whilst a great play may be translated for the reading public's enjoyment and for scholarly study as well as for performance on stage, the translator should

always assume the latter as his main purpose - there should be no difference between an acting and a reading version - and he should take care of readers and scholars only in his notes. Nevertheless, he should where possible amplify cultural metaphors, allusions, proper names, in the text itself, rather than replace the allusion with the sense. When a play is transferred from the SL to the TL culture it is usually no longer a translation, but an adaptation.

Finally in discussing the translation of serious literature, I must make it clear that I am trying to look at the future. There is no question that translator such as Stuart Gilbert, who translated Malraux and Camus into English and Joyce into French, had a quickening effect on translation: possibly reacting against the stiff and literary translation style which so fouled up the translation of Russian literature at the turn of the century. I am suggesting that some kind of accuracy must be the only criterion of a good translation in the future - what kind of accuracy depending first on the type and then the particular text that has been translated - and that the word 'sub-text' with its implications and they can be made to cover a multitude of inaccuracies.

2.24 Cultural Homogeneity and the Future of Literary Translation

The equation of language with nation and the nation-state reached its peak in the 19th century. It began to break down seriously around 1900, with the rise of linguistics, semiotics, and language-oriented philosophy and psychology. Language became an independent area of intellectual investigation, investigation directed toward language as such.

In our time, language and nation have become increasingly dissociated from each other. Literary language is no longer considered the marker of a nation; it has become simply instrumental, a medium of communication. This is having an impact on the writing of literature, and consequently on translation.

The researcher as a teacher usually tells the students that in preparing to translate, they should know enough about the writer's culture. But looking at the writing coming out of Europe now, I'm not so sure. Now I ask myself: *What* other culture? A creeping homogenization is developing in prose fiction, a kind of generic international content and style that transcends national borders. A broad horizontal culture seems to be replacing vertical national cultures. The critic

Richard Eder writes in a review of a novel by Geoff Dyer that “his novel is an early specimen of what you might call European Community fiction. Luke, the vaguely intending writer, and Alex are British and need no papers to get laboring jobs in a book warehouse (in Paris). Nicole, a Yugoslav immigrant, and Sarah, an American, are employed more formally, the first as a secretary, the second as an interpreter”.

Literature is no longer regarded as the sacred bearer of high culture. The Russian formalists’ distinction between literary language and everyday language has faded away. Nora Tarnopolsky writes, for instance, that “Hebrew is becoming an ordinary language, and its literature, a normal literature, no longer the exclusive province of high-minded ideals and nationalistic fervor...characters in contemporary Israeli fiction have turned away from ideals and ideology, away from the burdens of history, toward their own individual lives, however outlandish”.

American scholars and students who discuss French or German philosophers or continental European theory frequently see no need to consult foreign sources in the original language, or to take into account what circumstances and cultural traditions in the original language might lie behind them: a colleague of mine once described contemporary English departments as “the monolingual in pursuit of the multicultural”.

In an interview in *Austria Kultur*, the cultural magazine published by the Austrian government, the writer Jakob Lind describes himself as “a Viennese-born Dutchman turned Israeli with an Austrian passport, Eastern European parents.” Lind lives in England, writes in German. If I translate him, what culture am I translating?

An article in the *New York Times* asks: “...what does French culture signify these days when there are some 200 million French speakers in the world, but only 65 million are actually French?”

Certain canonical texts about translation now seem out of date. Walter Benjamin’s tragic view of history included a tragic view of translation. His famous 1923 essay “The Task of the Translator” rests on the notion of the sacredness of

the word, and insists on a translation that will recreate the sacred spirit of the original in another language. But what if writers and readers no longer think that the surface of a literary text conceals layered depths that the translator must labor to transmit? What if translation is no longer thought of as an art but as piece-work?

This cultural change also affects how writers themselves regard language. A recent book on translation notes that since the 1960s there has been a steep decline in the number of English-language poets and prose writers who do translations in addition to their own writing. The author notes that younger writers in English are also less likely to know foreign languages, less likely to be interested in the forms of language, including their own, and who, because they regard language as instrumental rather than essential, are less in love with language as part of their literary work.

2.25 Previous Studies

2.25.1 Entesar Alsir Abulgasm Muhammad (2016) “Investigating Complexities Caused by Journalistic Style When Translating British Newspapers’ Headlines and News into Arabic Language, A case Study of the Guardian Newspaper as a Model”.

This study aimed at identifying the difficulties which face translation students when translating British headlines and news into Arabic language (Guardian newspaper as a model. The usage of some journalistic strategies and techniques such as lexical (deletion, etc), syntax and transitivity (modality, etc), in addition to rhetorical tropes as (metaphor, etc) which has been termed as the ‘variables’ of the study contribute to the occurrence of journalistic jargon which result in the text ambiguity. News samples have been categorized into four categories (political, economic, social and sport) and have been subjected to three levels of analysis according to the mentioned variables. Analytical descriptive method of data collection has been followed which comprises tools, sample and procedures. The main findings of the study consider the usage of these ‘variables’ is the main factor of the journalistic jargon, that results in the ambiguity of the text. The findings of the study prove that the term jargon can be used as (specialized language concerned with a particular subject, profession, etc), or can be defined as

(a language characterized by pretentious syntax, vocabulary, etc) which will be the focus of the study.

The study has arrived at the following findings:

- Jargon can be special terms used as ‘a special language used by journalists as a specific group’, or it can be formulated by using special lexical, syntax and transitivity, in addition to rhetorical tropes which have also been used by journalists to create this special type of journalistic style which has been termed as jargon, this supported by Gorge Orwell (1946) as he argues that ‘*never use a foreign phrase, a scientific word or jargon word if you think of an everyday English equivalent*’. Samples of ‘128’ headlines and news texts including four categories (political, economic, social and sport) has been analyzed and investigated to discover the most complicated and difficult category by illustrating the different variables which include the lexical ones as (deletion, referential strategy, predictional strategy, shorten verb forms acronyms,...), in addition to syntax and transitivity which consist of (modality, presupposition and transitivity), beside rhetorical tropes variables that contain (metaphors, metonym, hyperbole, pun, neologism,...).
- The economic news category has obtained the highest frequency and the highest percentage of the usage of the lexical and rhetorical trope variables, so it represents the most problematic area of the research, and the domain category.
- The social news category has obtained the lowest frequency and the lowest percentage, this indicates that the category has obtained the lowest frequency and the lowest percentage, this indicates that this category represents the least one in the usage of the aforesaid variables which causing the jargon that contribute to the creation of ambiguity. And on the level of the variables, deletion technique reflects the highest frequency and percentage amongst the whole variables, so indicates the main factor that cause the journalist jargon, while the neologism shows the lowest frequency and percentage, therefore represents the least factor that causes the journalistic jargon.
- The usage of some lexical and rhetorical tropes causes jargon as a type of journalistic style, so it results in ambiguity and confusion while students’ translation conducting translation of the British headlines and news texts into Arabic language, in addition to prove that ‘quality’ papers which the Guardian

newspaper has been chosen as example for them, have adopt the journalistic jargon as style for writing their headlines and news texts to a large extend.

This thesis tackles the investigation of the complexities caused by Journalistic style when translating British Newspapers, which means that there are complexities because of the differences among Journalists. The usage of some lexical and rhetorical tropes causes jargon as a type of journalistic style, so it results in ambiguity and confusion when translators want to translate from language into another, where as the present study focuses on the investigation of the impact of culture on literary translation with reference to the Sudanese cultural context, so differences between cultures and styles of writing cause more severe complications for the translator than do differences in language structure.

2.25.2 Abdelazeem Othman Muhammad Ali (2017) “Effect of Using Short Story in EFL Classroom on Developing Intercultural Awareness and Communicative Competence of University Students”.

This study intended to investigate the effect Using Short Story in EFL Classroom on Developing Intercultural Awareness and Communicative Competence of University Students. The study has adopted the experimental and analytical statistical methods. The data have been collected via two instruments, pre-test and post-test for the students, beside a questionnaire for a group of EFL teachers. The sample of the study was students (males and females) of preparatory year at Omdurman Islamic University – Department of English Language and Literature. The two instruments have been classified and analyzed thoroughly by using SPSS. Accordingly, the study has arrived to the following main findings: there was a significant statistical correlation between short story and development of intercultural awareness and communicative competence. Additionally, short story increased students’ motivation and enhanced students’ power of expression as well as it helps students in developing receptive and productive skills. Finally, the researcher has suggested some recommendations that may increase the development of intercultural awareness and communicative competence of EFL students.

The most important findings of this study are:

- Using short story in EFL classroom develop students' intercultural awareness.
- There is a significant statistical correlation between short story and development of intercultural awareness.
- Short story enhances students' power of expression by identifying the cultural aspect.
- Short story develops students' awareness of the target culture as well as their home culture.
- Short story plays an effective role in facilitating students' cross cultural borders.
- Short story helps students in reflecting the diversity of culture.
- Short story raises students' awareness of the danger of generalizing cultural behaviors.
- Short story helps students in respecting other cultures.
- Short story increases students' motivation in reading skills.
- Short story increases students' vocabulary.
- Short story promotes students competence in understanding denotative as well as connotative meaning.
- Short story increases students' listening skills.
- Short story increases students' power of expression.

This thesis tackles the effect Using Short Story in EFL Classroom on Developing Intercultural Awareness and Communicative Competence of University Students, which means that it helps students in developing their awareness of the target culture as well as their home culture. Also, it plays an effective role in facilitating students' cross cultural borders, in addition to help them in reflecting the diversity of culture, where as the present study focuses on the investigation of the impact of culture on literary translation with reference to the Sudanese cultural context. Hence, we can say that culture and intercultural competence and awareness that rise out of experience of culture, are far more complex phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator he/she will be.

2.25.3 Al-Goot Abdallah Al Awad Salim (2016) “Problems of Translating English Relative Clauses into Arabic among EFL Sudanese Universities”.

The purpose of this study is to investigate and analyze relative clauses errors in English-Arabic translation made by under graduate students at Sudan University of Science and Technology. All students at this university are studying English as university requirements as their majors are in applied science. Relativization system in English was observed to have constituted such a drastic hurdle for them. For this reason, a contrastive analysis approach was adopted by the researcher to explore the possibility of addressing the problem. Contrastive analysis, needless to say involves an element of translation as examples from the languages involved arranged in paradigms. So the students are not doing translation proper as a prerequisite course. To conduct the study, a diagnostic test of specifically designed sentences containing English and Arabic relative clauses in five categories. The first three categories were English relative clauses (defining-non-defining and sentential), then the Arabic relative clauses in two categories (defining and non-defining). The data of the study were analyzed using SPSS. T-test was used to measure statistical differences in means between students in terms of academic level, gender and the direction of translation. The results indicated that the most difficult domain of relative clauses types was Arabic non-defining relative clauses. Based on the study findings, the researcher recommended a reconsideration of English and Arabic teaching objectives and curricula as the grammatical problems in translation are not only the responsibility of English teachers but also Arabic grammar teachers. Finally, English tutors should pay special attention to the semantic role of relative clauses teaching and any grammatical category in general. This will have the effect of changing the students’ attitudes towards grammar as a harsh subject to learn and will accordingly make its learning fun.

The researcher has called attention to the following findings:

- Including an element of translation in handling structural and grammatical elements least of relativization is essential and highly required.
- Contrastive analysis theory should not be ignored when designing preparatory year English language program.

- Tutors entrusted with the teaching operation at the preparatory level should be exposed to a good dose of –crash course- training with the intention of drawing their attention to the crucial points to be taken care of through the teaching process. They should also be sent abroad to live and study for a time in an English speaking community for what is generally known as immersion bearing. This will both have the effect of improving their grasp of the English language and broadening their scope of world knowledge.
- Students should be trained to detect the differences and similarities between their L1 and L2 as this will help them to get the most out the English language course.
- Updating the English language program not to ignore personalizing the practice tasks, whenever possible, as this will make the language and structures more memorable.
- Writing activities should be designed in a way that reinforces correct language use.
- The syllabus layout should be attractive text, well chosen that suit students age interests. This will make the effective teaching and effective learning. Contemporary feel to the teaching material is sure to hold the interest of learners and prevents boredom and indifference to learning.

This study tackles the Problems of Translating English Relative Clauses into Arabic among EFL Sudanese Universities and to investigate and analyze relative clauses errors in English-Arabic translation made by under graduate students. So the differences between cultures play a considerable role in those relative clauses errors in English-Arabic translation, where as the present study focuses on the investigation of the impact of culture on literary translation with reference to the Sudanese cultural context. Translators should get in touch with different cultures which help them to translate correctly.

2.25.4Abdarahman Abulgasim Salih Noorain (2016) “Investigating Pragmatic Problems of Communication in English-Arabic Translation”.

The aim of this study is to investigate the pragmatic problems of communication in English-Arabic translation. M.A students of translation tend to translate the direct and literal meaning of words and utterances rather than

translating the intended meaning of the speakers or writers which necessitates understanding the way that pragmatic aspects of the source language in particular are processed. This study also attempts to investigate the importance of including pragmatics as a discipline on the bachelor and M.A levels for the problems it represents when it comes to translating English text into Arabic. The researcher used a questionnaire and a test to confirm the hypotheses of this study. The samples of this study questionnaire were 30 teachers with experience in translation for M.A students. They are staff members at six Sudanese universities. The samples of this study test were the M.A students in translation. In this study the statistic program for social studies (SPSS) was used to analyze the data. The results of this study show that:

- M.A students of translation are unable to employ pragmatic aspects when translating from English into Arabic.
- M.A students of translation do not have the slightest idea about using pragmatics when translating foreign texts into their own language.
- M.A students of translation translate the literal meaning of the words and unable to differentiate between semantics the literal meaning of the words and sentences and pragmatics the intended meaning of the speakers.
- M.A students of translation are unable to deal with the cultural gap between the source language and the target language.
- Understanding the pragmatic aspects is important because it contributes to the cohesion of the target text, assists students in translation process, enables them to go beyond denotations to connotations, and adds to providing the exact meaning. Understanding pragmatic aspects also helps students to avoid literal translation.
- Pragmatic aspects affect the process of translation, that is to say pragmatic aspects don't only constitute a secondary problem for the translators, but the majority of them believe that reasonable mastery of pragmatic aspects equated to standard translation.
- M.A students of translation face many obstacles to decode pragmatic aspects used in English texts.

The aim of this study is to investigate the pragmatic problems of communication in English-Arabic translation. M.A students of translation tend to translate the direct

and literal meaning of words and utterances rather than translating the intended meaning of the speakers or writers which necessitates understanding the way that pragmatic aspects of the source language in particular are processed. M.A students of translation are not fully aware of the pragmatic aspects when translating from English into Arabic. They should be trained to translate the different aspects of pragmatics and should be taught how to differentiate between the literal meanings of the words and the intended meanings of the speakers or writers, where as the present study focuses on the investigation of the impact of culture on literary translation with reference to the Sudanese cultural context, because language is an expression of culture and individuality of the speakers, who perceive the world through language.

2.25.5 Abdalla Elkheir Muhammad Omar Elgobshawi (2012) “An Investigation into Difficulties of Understanding and Using English Idioms Facing Sudanese Students Majoring in English Language, A Case Study of Some Sudanese Universities”.

This study aims at investigating the difficulties of understanding and using English idioms that encounter Sudanese English language majors at the tertiary level. The study adopted the descriptive analytical method of the research. The researcher designed for his instrumentation a test on idioms for the students, in addition to a questionnaire for ELT teachers. The idioms test aimed at measuring the students’ abilities in dealing with the difficulties posed by idiomatic expressions. It was administered to a total sample of 200 students. The ELT teachers’ questionnaire, on the other hand, aimed at assessing the ELT teachers’ perspectives and views on the relevance of idioms to language curricula and to the learning and teaching contexts. It was administered to a total sample of 40 ELT teachers at the tertiary level. The above mentioned tools used satisfied the criteria of validity and reliability. Penetrating into the research problems, the researcher raised five key questions about the semantic, structural and lexical difficulties of English idioms. Moreover, five hypotheses were formulated corresponding to these questions. These hypotheses were all confirmed except for the first one which was only partly confirmed. Findings revealed how abilities of the respondents in recognizing the characteristics of idiomatic expressions. Findings also revealed that respondents did not use a particular strategy while encountering unknown idioms. The results of the ELT teachers’ questionnaire showed that participants

generally agreed that the difficulties related to idiomatic expressions arose from their complex characteristics. It was found that the negligence of idioms in language curricula led to their negligence in the context of teaching. The findings of this study show that:

- The general performance of the students in the idioms test revealed respondents' low abilities in recognizing the syntactic and lexical characteristics of idiomatic expressions. Respondents, however, faced less difficulty in recognizing the semantic characteristics of these expressions. It is clear that they lack the adequate knowledge about the characteristics of idioms that enable them to deal with their difficulties.
- Respondents did not use a particular strategy when dealing with unknown idioms. They performed better only when the target idiom had a direct equivalent in their L1 or when context support was provided. Literal interpretation and transfer from the mother tongue were two strategies respondents fell to when encountering difficulties with target idioms and they both generally ended with the irrelevant responses.
- The performance of the respondents from the faculties of Arts and Languages was far better than that of those from the Faculty of Education. This could be attributed to the fact students of faculties of Arts and Languages might have much exposure to metaphorical language in their literature courses which constitute a bigger portion in contrast to those in the Faculty of Education.
- The students' performance of the idioms test, revealed students' lack of familiarity with idiomatic expressions. As indicated by the responses of the ELT teachers, this lack of familiarity was due to the lack of exposure to idioms in the students learning environment.
- The negligence of idioms in language curricula led to their negligence in the context of teaching. Teachers however, agreed that teaching based on providing context support and etymological information might facilitate the understanding of idioms.

This study aims at investigating the difficulties of understanding and using English idioms that encounter Sudanese English language majors at the tertiary level. The students' performance of the idioms test, revealed students' lack of familiarity with idiomatic expressions. Students should get in touch with different cultures to know the differences of idioms among cultures because idioms

represent a wide range of expressions, where as the present study focuses on the investigation of the impact of culture on literary translation with reference to the Sudanese cultural context, so translator should take into account the purpose of the translation in translating the culturally-bound words or expressions.

2.25.6 Othman Sajid Juma'a (2014) “Translating Idiomatic Expressions from English into Arabic”.

This study aims at investigating the challenges that M.A students encounter when translating idiomatic expressions. To achieve the goal of this study, the researcher selected a purposive sample that comprised 40 M.A students who were enrolled in the M.A program in two Jordanian Universities (i.e. Middle East University and Petra University) during the second semester 2013/2014. The researcher designed a translation test that consisted of 20 statements which M.A students were asked to translate from English into Arabic. Each statement contained an idiomatic expression based on O'Dell and McCarthy's (2010) categorization of idioms namely: proverbs, metaphors, similes, and binomials. These statements represented different fields i.e. social, sports, scientific, media, educational, economic, political, and business. The researcher also conducted semi-structured interviews with students and experts in the field of translation to compile more information. The results revealed that M.A students encounter different kinds of challenges when translating idiomatic expressions. These challenges are mostly related to inability to find a target language equivalent and unawareness of pragmatic, formal and semantic characteristics of idiomatic expressions, unawareness of the cultural differences between English and Arabic and unawareness of idioms' categorization namely (proverbs, metaphor, similes and binomials). Students and experts elaborated on the factors behind these challenges and through their answers, it is clear that lack of awareness in the source language cultural patterns (traditions, habits, customs, ceremonies, entertainments and social patterns and religious background), unawareness of the cultural differences, misusing the appropriate technique and the tendency to use literal translation that is in most cases not successful, using the paraphrasing technique rather than giving the target language equivalent and the use of idiomatic expressions in colloquial rather than standard language are the main reasons behind

the failure in translating idiomatic expressions . The findings of this study show that:

- Most of the participants encountered challenges when translating idiomatic expressions. The major challenges were related to using literal translations which more often result in nonsense expressions and an inability to find target language idiomatic expressions.
- Transferring the source language cultural elements into the target language without giving attention to Arabic culture and about the appropriate strategy that can be used to deal with such expressions.
- Unfamiliarity with the source language idiomatic expressions is the major challenge for M.A students.
- Some of the participants are unaware of the strategies involved in the process of translating idiomatic expressions.
- There is a big gap between the source language culture (English) and the target language culture (Arabic).
- Inability to recognize the cultural differences with regard to traditions, habits, ceremonies, entertainments and environment.
- Inability to write well in the target language (Arabic); using slang words rather than standard.
- Idioms may have a similar counterpart in the target language but with different meaning.
- Some of the translators do not know how to deal with idiomatic expressions; they translate each word within the expression rather than dealing with it as a whole unit.
- Some of the participants do not know idioms' categorizations and how to deal with each category.
- Some of the participants understand the idiom's meaning but they are unable to bring out an equivalent Arabic idiom.
- The context in which the idiomatic expression is used and their frequency of use may be different in the source and the target languages. Some of them believe that the main use of some of these idiomatic expressions is in spoken language rather than written.
- This study aims at investigating the challenges that M.A students encounter when translating idiomatic expressions. Some of the translators do not know how to deal with idiomatic expressions; they translate each word within the expression

rather than dealing with it as a whole unit. Translators should deal with idiomatic expressions as a whole unit to transfer the meaning correctly. Also, they should get in touch with different cultures which helps them to know the differences when they want to translate a text from the source language into the target language, where as the present study focuses on the investigation of the impact of culture on literary translation with reference to the Sudanese cultural context, so translator should take into account the purpose of the translation in translating the culturally-bound words or expressions.

CHAPTER THREE

THE METHODOLOGY

3.0 Introduction

This chapter provides a full description of the study methodology that the researcher has adopted. It describes the population of the study, the samples and the tools used for the data collection as well as the procedures that followed and how validity and reliability were applied for the study.

3.1 The Study Methodology

The descriptive and analytical approach is adopted since it describes and analyzes phenomena as they exist by identifying and obtaining information in the investigations of a specific issue. The study is both quantitative and qualitative. It is considered quantitative, so that most of the data collected are turned into numerical data before being analyzed. This allows the research instruments to complement each other.

3.2 The Study Population and Sample

The population of this study is the teachers of English language in the two representative Universities which are Sudan University of Science and Technology and the University of Khartoum. (See table 3.1).

On the other hand, the researcher will analyze the novel of Zein's wedding by Altayeb Salih, via the concentrating on the cultural terms, so as to know how the translator transferred them from Arabic into English.

The researcher chooses the two Universities which participated in the study because they are known and they include a large number of English teachers (most of them are teaching in the program of Master of Arts in Translation) who represent the whole population of this study. The sample of the study consists of 100 teachers.

The sample of this study included English language teachers who are teaching at Sudan University of Science and Technology (College of Languages

and College of Education), and University of Khartoum (Arts and Education Colleges).

Table (3-1) shows academic status.

		Frequency	Percent
Valid	Associate Professor	2	2.0
	Assistant Professor	16	16.0
	Lecturer	82	82.0
	Total	100	100.0

Table (3-2) shows teachers' numbers and their distribution according to sex.

	Sex	Frequency	Percent
Valid	Male	70	70%
	Female	30	30%
	Total	100	100%

Table (3-3) shows teachers' years of experience.

	Teaching experience	Frequency	Percent
Valid	1-5 years	38	38%
	6-10 years	40	40%
	More than 10 years	22	22%
	Total	100	100%

Tables (3-2 & 3-3) indicate that male respondents were 70% compared to 30% females.

22% of the teachers had teaching experience more than 10 years, 38% had teaching experience ranged between 1-5 years while 40% had teaching experience between 6-10 years.

3.3 Research Tools

The data for the present study were obtained by using the questionnaire for teachers, as well as the concentration on the cultural terms in the novel of Zein's wedding by Altayeb Salih.

3.4 Teachers' Questionnaire

This questionnaire is divided into two parts. The first part includes personal information about the teachers (their names, University where they work, their degrees and years of experience in teaching English and translation). The second part consists of 20 statements about the impact of culture on literary translation (teachers' awareness of the importance and impact of culture on translation in general and literary translation in particular). Teachers will choose one appropriate option from the five options (strongly agree, agree, neutral, disagree and strongly disagree) to answer each question.

3.5 Procedures

The teachers' questionnaire was distributed to teachers by hand, and was given up to 10 days to respond to the questions, some were given to other teachers to distribute them.

3.6 Validity and Reliability of the Questionnaire

The questionnaire of this study was validated by a jury consisting of five associate and assistant professors specialized in English language. They based their comments on the following criteria:

1. The clarity of the items and instructions.
2. The simplicity of items, and how far they related to the subject.
3. The language used.

The jury made some remarks concerning some items and suggested modifications for these items. Two items from the questionnaire were omitted, and the researcher responded to their suggestions and made the required modifications. For the reliability of the questionnaire, the study used the split-half method. This method stands for the principle of dividing the answers of the individuals into two parts, i.e. items of the odd numbers e.g. (1, 3, 5 ...) and answers of the even

numbers e.g. (2, 4, 6 ...). Then person correlation coefficient between the two parts is calculated. Finally, reliability coefficient is calculated according to Spearman-Brown Equation as follows:

$$\text{Reliability coefficient} = \frac{2 \times r}{1 + r}$$

r = person correlation coefficient.

Using the Statistical Package for Social Sciences (SPSS, version 17) enables the researcher - the exploratory sample data - reliability coefficient of knowledge in a way Spearman & Brown, and Person respectively for the final image a questionnaire instructors.

	Person	Spearman & Brown
Reliable	0.828	0.795
Validity=√Reliable	0.909	0.892

It clearly demonstrates high value on the enjoyment of the final image of the questionnaire of a high degree of consistency in the current study is a community.

3.7 Statistical equations

a- Person

$$\text{Reliability} = \frac{2(r)}{1 + (r)}$$

$$r = \frac{\sum XY - \frac{(\sum X)(\sum Y)}{n}}{\sqrt{\left(\sum X^2 - \frac{(\sum X)^2}{n}\right)\left(\sum Y^2 - \frac{(\sum Y)^2}{n}\right)}}$$

b- Spearman & Brown

$$r_s = \rho_{r_{gX}, r_{gY}} = \frac{\text{COV}(r_{gX}, r_{gY})}{\sigma_{r_{gX}} \sigma_{r_{gY}}}$$

c- One-Sample Test

$$t = \frac{\bar{X} - \mu}{S_{\bar{x}}}$$

On the other hand, validity is also a measure used to identify its degree among the respondents according to their answers on certain criterion.

For calculating the validity and reliability of the questionnaire by using the above Spearman-Brown equation, the researcher distributed about (10) samples of teachers' questionnaire to respondents.

Table (3-4) shows the questionnaire referees and their jobs and places of work.

No.	Name	Job	Address
1	Arej Othman	Assistant Professor	Sudan University of Science and Technology
2	Abbas Eltahir	Assistant Professor	Red Sea University
3	Ahmed Hamid	Assistant Professor	Alzaiem Alazhari University
4	Alnoor Sabit	Assistant Professor	University of Dongola
5	Vipin Comar Sharma	Associate Professor	Jazan University (KSA)

3.8 Data collection and Analysis

The tools were distributed to the subjects throughout the Universities mentioned before, to collect the data necessary for the study. Teachers' questionnaire was handed to English teachers by the researcher himself, some were given to other teachers to distribute them. After collecting all data, a program called "Statistical Package for Social Studies" (SPSS for windows) is used to analyze the data of the questionnaire. The following steps are taken:

1. The two scales will be turned into numerical data.
2. The data will be entered into the columns of variables.
3. The procedure "analyze" will be chosen from the menu bar.
4. The category "descriptive analysis" will be chosen from the "analyze" menu.
5. The procedure "frequencies" will be chosen from the submenu to obtain counts and summary statistics.

CHAPTER FOUR

DATA ANALYSIS, RESULTS, AND RELAVANT DISCUSSIONS

4.0 Introduction

There are two parts in this chapter. Part one tackles the data analysis of the questionnaire, results and discussion, where as part two shows that the cultural terms in the Wedding of Zein novel to explain the areas of problems and difficulties which face translators when they are translating cultural terms from one language into another or when they are transferring the meaning from the source language (SL) into the target language (TL).

4.1 Part One: Data Analysis, Results and Discussion

The data analysis for the present study and its hypotheses is done. The results are displayed in tables, figures and texts. They are explained and critically discussed.

4.2 Teachers' Questionnaire

4.2.1 Personal Information

The questions in this part include:

- Academic qualifications in English language (M.A, PhD).
- Experience years (1-5 years, 6-10 years, 11-15 years, more than 15 years).

The following two tables show the academic degrees, experiences of the teachers according to the above variables (respondents' characteristics).

4.2.2 Academic Qualification in English language

Table No (4-1): The frequency distribution for the study respondents according to the academic qualification in English language.

Qualification	Number	Percent
PhD	38	38%
M.A	62	62%
Total	100	100%

4.2.3 Years of Experience

Table No (4-2): The frequency distribution for the study respondents according to the years of experience in English language.

Qualification	Years of Experience	Number	Percent
PhD	1-5	20	20%
PhD	6-10	16	16%
PhD	11-15	02	2%
PhD	More than 15	00	0%
M.A	1-5	18	18%
M.A	6-10	24	24%
M.A	11-15	16	16%
M.A	More than 15	04	4%
Total		100	100%

4.3 Present the results of a questionnaire

4.3.1 Showing the result of the first axis

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respon ses	Number of Item	T	Df	Sig		
1	4.7800	.4163 3	Strongly agree	78	42.7 54	99	.001	significant	Strongly agree
			Agree	22					
			Neutral	-					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-3) shows that (Knowing Cultures is very important in literary translation and has the great impact on it)

Statement 1 which states that (*Knowing Cultures is very important in literary translation and has the great impact on it*) Seen from the table above, the value of (T.test) calculated (42.754) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *Knowing Cultures is very important in literary translation and has the great*

impact on it. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 78%, those who agree are 22% and the total percentage of the phrase is 100%. It can be elicited from the above table; all respondents agree that Knowing Cultures is very important in literary translation and has the great impact on it. A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation.

4.3.2 Showing the result of the second statement

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respon ses	Number of Item	T	Df	Sig		
2	4.5400	.5397 3	Strongly agree	56	28.53 3	99	.001	Significant	Strongly agree
			Agree	42					
			Neutral	2					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-4) shows that (Language is an expression of culture and individuality of the speakers, who perceive the world through language).

Item number two which reads that (*Language is an expression of culture and individuality of the speakers, who perceive the world through language*). Seen from the table above, the value of (T.test) calculated (28.533) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *Language is an*

expression of culture and individuality of the speakers, who perceive the world through language. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 56%, those who agree are 42% and the total percentage of the phrase is 98%. It can be elicited from the above table; the majority of the respondents agree that Language is an expression of culture and individuality of the speakers, who perceive the world through language. It influences the way the speakers perceive the world. This principle has a far-reaching implication from translation. If language influences thought and culture, it means that ultimate translation is impossible. Language is something dynamic: it was an activity rather than a static inventory of items as the product of activity. At the same time language is an expression of culture where as culture is a totality of knowledge, this present idea may see language as the knowledge representation in the mind. Language and culture may thus be seen as being closely related and both aspects must be considered for translation.

4.3.3 Showing the result of the third axis

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respon ses	Number of Item	T	df	Sig		
3	4.3800	.8260 9	Strongly agree	54	16.70 5	99	.001	Significant	Strongly agree
			Agree	34					
			Neutral	10					
			Disagree	-					
			Strongly Disagree	2					

Table No (4-5) shows that (Translating creative works (literary works) requires the ability to read between the lines).

Statement 3 which states that (*Translating creative works (literary works) requires the ability to read between the lines*). Seen from the table above, the value of (T.test) calculated (16.705) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *Translating creative works (literary works)*

requires the ability to read between the lines. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 54%, those who agree are 34% and the total percentage of the statement is 88%. It can be elicited from the above table; the majority of the respondents agree that translating creative works (literary works) requires the ability to read between the lines. Translator should become an avid and intimate reader in each of his/her languages. They have to love reading in the genre(s) they are translating and be both intimate with the writer and the nuances of language, culture, thought, and message. If, for instance, you translate prose poems from Arabic into English, you have to read as many published (and unpublished) prose poems as possible, in Arabic and in English. This will help you to grasp the styles, the subtleties, the contexts, and soul of prose poetry in order to deconstruct the Arabic and reconstruct the English. Literary works, rich in cultural elements, are reflections and sublimation of society and life. Most people get an understanding of other peoples and other nations through translated texts, of which literary translation has never occupied a small proportion.

4.3.4 Showing the result of the 4th statement

					Test Value =3			reality Of	Value
	Mean	Std. Deviation	Responses	Number of Item	T	df	Sig	0.05	
4	3.7600	.81798	Strongly agree	14	9.291	99	.001	Significant	Agree
			Agree	58					
			Neutral	18					
			Disagree	10					
			Strongly Disagree	-					

Table No (4-6) shows that (All cultures at the same time dynamic and reluctant to undergo any change).

Item number four which reads that (*All cultures at the same time dynamic and reluctant to undergo any change*). Seen from the table above, the value of (T.test) calculated (9.291) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality

conclusion of the term says that *all cultures at the same time dynamic and reluctant to undergo any change*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 14%, those who agree are 58% and the total percentage of the statement is 72%. It can be elicited from the above table; the majority of the respondents agree that all cultures at the same time dynamic and reluctant to undergo any change. In our time some cultures do not constitute closed entities but undergo changing at the same time. They are rather entities that, to a greater or lesser extent, are interrelated partly thanks to the mass media. The fact that different cultures get in touch with each other by means of, for example, the audiovisual media allows a cultural contagion to take place between them, since audiovisual translation facilitates borrowings between cultures. However, the paradox of every culture lies in their double nature. One final idea that will be considered is that the relationship that exists between the different existing audiovisual products and the market demand should not be ignored.

4.3.5 Showing the result of the 5th axis

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respons es	Number of Item	T	df	Sig		
5	4.0400	.8030 2	Strongly agree	26	12.951	99	.001	Significant	Agree
			Agree	60					
			Neutral	6					
			Disagree	8					
			Strongly Disagree	-					

Table No (4-7) shows that (The deeper context is embedded in its culture, the more difficult it is to work on).

Statement number 5 which says that (*The deeper context is embedded in its culture, the more difficult it is to work on*). Seen from the table above, the value of (T.test) calculated (12.951) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the deeper context is embedded in its culture, the*

more difficult it is to work on. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 26%, those who agree are 60% and the total percentage of the statement is 76%. It can be elicited from the above table; the majority of the respondents agree that the deeper context is embedded in its culture, the more difficult it is to work on. The possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded in its culture, the more difficult it is to work on. The other definitions, however, are meant to explain the experts' view on translation theory to be applied in the translation of all types of material, including scientific or technical texts which are not deeply embedded in any culture. Thus, it can be momentarily hypothesized that cultural consideration must be taken if the material to translate is related to culture. For material that is not very much embedded into a specific culture, cultural consideration may not be necessary.

4.3.6 Showing the result of the 6th statement

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respons es	Number of Item	T	Df	Sig		
6	4.5400	.5759 5	Strongly agree	58	26.738	99	.001	significant	Strongly agree
			Agree	38					
			Neutral	4					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-8) shows that (Translator must consider both cultural and linguistic elements and translate based on these two factors).

Showing the result of the statement number 6 which reads that (*Translator must consider both cultural and linguistic elements and translate based on these two factors*). Seen from the table above, the value of (T.test) calculated (26.738) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says

that *translator must consider both cultural and linguistic elements and translate based on these two factors*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 58%, those who agree are 38% and the total percentage of the statement is 96%. It can be elicited from the above table; the majority of the respondents agree that translator must consider both cultural and linguistic elements and translate based on these two factors. Linguistic factors are those factors which exist at the levels of concrete form and abstract meaning of any chunk of language, whereas cultural factors are those factors that cannot be seen at the level of form or meaning of language, however, they exist among the background of mind of speakers and writers of source language, therefore any translator have to consider both cultural and linguistic elements and translate based on these two factors. It seems he meant to convey both cultural and linguistic elements of source language.

4.3.7 Showing the result of the 7th axis

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respons es	Number of Item	T	df	Sig		
7	4.6000	.5318 2	Strongly agree	62	30.086	99	.001	significant	Strongly agree
			Agree	36					
			Neutral	2					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-9) shows that (Translator must get in touch with different cultures which help him / her to translate correctly).

Statement number 7 which states that (*Translator must get in touch with different cultures which help him / her to translate correctly*). Seen from the table above, the value of (T.test) calculated (30.086) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *translator must get in touch with different cultures which help him / her to translate correctly*. It is clear from

the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 62%, those who agree are 36% and the total percentage of the statement is 98%. It can be elicited from the above table; the majority of the respondents agree that translator must get in touch with different cultures which help him / her to translate correctly. Hence, we can say that culture and intercultural competence and awareness that rise out of experience of culture, are far more complex phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator he/she will be. It is probably right to say that there has never been a time when the community of translators was unaware of cultural differences and their significance for translation. The translator is once again the key player in the process of intercultural communication and production of the translation because of the purpose of the translation.

4.3.8 Showing the result of the 8th statement

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respon ses	Number of Item	T	df	Sig		
8	4.5000	.6113 4	Strongly agree	56	24.536	99	.001	significant	Strongly agree
			Agree	38					
			Neutral	6					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-10) shows that (The literary translator should have a good knowledge of literary genres and sub-genres in both languages).

Item number 8 which states that (*The literary translator should have a good knowledge of literary genres and sub-genres in both languages*). Seen from the table above, the value of (T.test) calculated (24.536) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the literary translator should have a good knowledge of literary genres and sub-genres in both languages*. It is clear from the reality of statistical inference approval subjects of

this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 56%, those who agree are 38% and the total percentage of the statement is 94%. It can be elicited from the above table; the majority of the respondents agree that the literary translator should have a good knowledge of literary genres and sub-genres in both languages. It is necessary for translator to have knowledge about semantics and lexical sets. Because in this case; s/he would appreciate the “value” of the word in a given system knowledge and the difference of structures in SL and TL. This allows him to assess the value of a given item in a lexical set. S/he can develop strategies for dealing with non-equivalence semantic field. These techniques are arranged hierarchically from general (super ordinate) to specific (hyponym), therefore a considerable competence in figures of rhetoric (metaphors / allegory, similes, puns, metonyms, symbolism, irony, etc.) and special fixed phrases (e.g. idioms, proverbs, adages, etc.) in both languages is so important to translate correctly. Also, awareness of the basics of sound / prosodic features in both languages, especially alliteration, rhyme, rhythm, meter, foot, beat, scansion and other essentials of prosody), in addition to the flexibility, open-mindedness and background knowledge of some famous works of literature in both languages.

4.3.9 Showing the result of the 9th axis

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Deviation	Responses	Number of Item	T	Df	Sig		
9	4.0000	.69631	Strongly agree	24	14.361	99	.001	Significant	Agree
			Agree	52					
			Neutral	24					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-11) shows that (The literary translator should have personal aptness to lend him/her whole-heartedly to construct a matching literary text in the TL through translation).

Showing the result of the item number 9 which says that (*The literary translator should have personal aptness to lend him/her whole-heartedly to*

construct a matching literary text in the TL through translation). Seen from the table above, the value of (T.test) calculated (14.361) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the literary translator should have personal aptness to lend him/her whole-heartedly to construct a matching literary text in the TL through translation*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 24%, those who agree are 52% and the total percentage of the statement is 76%. It can be elicited from the above table; the majority of the respondents agree that the literary translator should have personal aptness to lend him/her whole-heartedly to construct a matching literary text in the TL through translation. The literary translator should be first and foremost infatuated with literature or has special liking of literature, or "sense of dedication" to literature, besides psychological aptitude to live the TL literary translation with respect not only to events, characters and the plot, but also, and more importantly, to every word, syntactic structure and prominent sound feature. Good awareness of the world around us, and the knowledge shared by all humans about the latest changes and developments with respect to science and technology, cultures, social, political, religious, moral and ideological values and attitudes, due respect for the TL readership's religious, moral, social, cultural and ideological sensitivities and values. The translator is not an insensitive dolorous duck, but a sensitive human being who has feelings, values, sensitivities, biases, prejudices, attitudes and points of view.

4.3.10 Showing the result of the 10th statement

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respon ses	Number of Item	T	Df	Sig		
10	3.5800	.9447 4	Strongly agree	16	6.139	99	.001	Significant	Agree
			Agree	40					
			Neutral	32					
			Disagree	10					

			Strongly Disagree	2					
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Table No (4-12) shows that (The cultural equivalence is as same as the linguistic one in literary translation).

Statement number 10 which reads that (*The cultural equivalence is as same as the linguistic one in literary translation*). Seen from the table above, the value of (T.test) calculated (6.139) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the cultural equivalence is as same as the linguistic one in literary translation*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 16%, those who agree are 40% and the total percentage of the statement is 56%. It can be elicited from the above table; the majority of the respondents agree that the cultural equivalence is as same as the linguistic one in literary translation. The importance of cultural equivalence in translation is similar to the linguistic equivalence; therefore translator must consider both of them to translate correctly, especially in literary translation. So we can say that translator cannot translate literary works without considering the two factors. Long debate have been held over when to paraphrase, when to use the nearest local equivalent, when to coin a new word by translating literally, and when to transcribe. All these “untranslatable” cultural-bound words and phrases continued to fascinate translators and translation theorists.

4.3.11 Showing the result of the 11th axis

					Test Value =3			reality Of Value 0.05	Value
	Mean	Std. Deviation	Responses	Number of Item	T	Df	Sig		
11	3.9800	.73828	Strongly agree	22	13.274	99	.001	Significant	Agree
			Agree	58					
			Neutral	16					
			Disagree	4					
			Strongly Disagree	-					

Table No (4-13) shows that (Dealing with the process of finding equivalence is the most significant issue existing among translators).

Item number 11 which states that (*Dealing with the process of finding equivalence is the most significant issue existing among translators*). Seen from the table above, the value of (T.test) calculated (13.274) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *dealing with the process of finding equivalence is the most significant issue existing among translators*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 22%, those who agree are 58% and the total percentage of the statement is 80%. It can be elicited from the above table; the majority of the respondents agree that dealing with the process of finding equivalence is the most significant issue existing among translators. We said this because of the fact that all theories of translation refer to equivalence as the most crucial factor centrally or peripherally. Although finding equivalence is subjective, this subjectivity must be based on the taxonomies defined by translation scholars. Studying of factors effecting in the process of selecting equivalence started under the classifications of translation theoretician. Generally, all translators cope with finding equivalence in order to convey the translation units better. Some scholars define a borderline between the equivalence which is related to form and the equivalence that is relevant to meaning, however, all of them have something in common that is the approval of some problems which impede finding equivalence. They divided factors affecting equivalence finding into two different branches. The first one was the linguistic factors and the second one was the cultural factors. These two variables impress the equivalence finding process in various kinds of translation.

4.3.12 Showing the result of the 12th statement

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respons es	Number of Item	T	Df	Sig		
12	3.7400	.8241 3	Strongly agree	14	8.979	99	.001	Significant	Agree
			Agree	54					
			Neutral	26					
			Disagree	4					
			Strongly Disagree	2					

Table No (4-14) shows that (Equivalence is the ideal method in many practical problems of translation).

Showing the result of the statement No 12 which reads that (*Equivalence is the ideal method in many practical problems of translation*). Seen from the table above, the value of (T.test) calculated (8.979) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *equivalence is the ideal method in many practical problems of translation*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 14%, those who agree are 54% and the total percentage of the statement is 68%. It can be elicited from the above table; the majority of the respondents agree that equivalence is the ideal method in many practical problems of translation. Almost all translation scholars in their theories somehow refer to the equivalence as the most significant part or at least one of the most crucial parts of translation. Accordingly, various equivalents were described by translators from different points of view. Scholars found out that the process of finding, selecting creating equivalence is not always as easy as it seems. In fact, there are many factors that affect the process of finding and replacing equivalence. Some translators focused on the different linguistic elements as crucial variables in equivalence definition and equivalence finding. Accordingly, they divided the shifts across languages into level and category shifts.

Level shifts include studies like morphology, graphology....etc. and category shifts consist of structural, class, unit and intra-system shifts.

4.3.13 Showing the result of the 13th axis

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respon ses	Number of Item	T	Df	Sig		
13	4.2800	.7258 6	Strongly agree	42	17.63 4	99	.001	Significant	Strongly agree
			Agree	46					
			Neutral	10					
			Disagree	2					
			Strongly Disagree	-					

Table No (4-15) shows that (Differences between cultures cause more severe complications for the translator than do differences in language structure).

Item number 13 which states that (*Differences between cultures cause more severe complications for the translator than do differences in language structure*). Seen from the table above, the value of (T.test) calculated (17.634) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *differences between cultures cause more severe complications for the translator than do differences in language structure*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 42%, those who agree are 46% and the total percentage of the statement is 88%. It can be elicited from the above table; the majority of the respondents agree that differences between cultures cause more severe complications for the translator than do differences in language structure. The researcher focused on this point because the notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. Discussing the problems of correspondence in translation, we have to consider equal importance to both linguistic and cultural differences between the SL and the TL. It is further explained that parallels in

culture often provide a common understanding despite significant formal shifts in the translation. We can say that no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language. It is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

4.3.14 Showing the result of the 14th statement

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respons es	Number of Item	T	Df	Sig		
14	4.3200	.6494 8	Strongly agree	42	20.32 4	99	.001	Significant	Strongly agree
			Agree	48					
			Neutral	10					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-16) shows that (The notion of culture is essential to consider the implications for translation).

Statement number 14 which says that (*The notion of culture is essential to consider the implications for translation*). Seen from the table above, the value of (T.test) calculated (20.324) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the notion of culture is essential to consider the implications for translation*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 42%, those who agree are 48% and the total percentage of the statement is 90%. It can be elicited from the above table; the majority of the respondents agree that the notion of culture is essential to consider the implications for translation and despite the differences in opinion as to whether language is part of culture or not, the two notions of culture and language appear to be inseparable. Some scholars discussed the problems of correspondence in translation; they conferred equal importance to both linguistic and cultural

differences between the SL and the TL and concluded that differences between cultures may cause more severe complications for the translator than do differences in language structure. It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. According to him cultural implications for translation are thus of significant importance as well as lexical concerns. The cultural implications for translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the TL. The aims of the ST will also have implications for translation as well as the intended readership for both the ST and the target text (TT). The different general procedures of treating the cultural implications for translation will be examined as well as analyzing the ST and the aims of the author.

4.3.15 Showing the result of the 15th axis

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respon ses	Number of Item	T	df	Sig		
15	4.1600	.6469 8	Strongly agree	30	17.929	99	.001	Significant	Agree
			Agree	56					
			Neutral	14					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-17) shows that (Literary translation has never escaped from the constraints of a certain target cultural context).

Showing the result of the statement number 15 which states that (*Literary translation has never escaped from the constraints of a certain target cultural context*). Seen from the table above, the value of (T.test) calculated (17.929) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *literary translation has never escaped from the constraints of a certain target*

cultural context. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 30%, those who agree are 56% and the total percentage of the statement is 86%. It can be elicited from the above table; the majority of the respondents agree that literary translation has never escaped from the constraints of a certain target cultural context. Literary translation exerts great influence on the target culture, and at the same time, the target culture has never stopped restraining the process of literary translation. It is held that “there is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed.” The two factors basically determine the translation process, that is, the ideology and the literary norm dominated in the target culture at the time a translation is made. And in the following paragraphs, the author is going to illustrate, with examples, how ideology, literary norms and other cultural factors condition literary translation. The prevailing ideology of a target culture at a given time exerts more influence on the selection of the source materials in the translation activity. Good knowledge of the SL culture, not necessarily to the same extent of the translator's knowledge of his/her native culture, for, unlike bilingualism, biculturalism is far-fetched.

4.3.16 Showing the result of the 15th statement

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respons es	Number of Item	T	df	Sig		
16	4.5800	.5352 2	Strongly agree	60	29.520	99	.001	significant	Strongly agree
			Agree	38					
			Neutral	2					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-18) shows that (Translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs).

Item number 16 which says that (*Translator faces difficulties in translation of literary terms because of the differences between different cultures, religions,*

and beliefs). Seen from the table above, the value of (T.test) calculated (29.520) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 60%, those who agree are 38% and the total percentage of the statement is 98%. It can be elicited from the above table; the majority of the respondents agree that translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs. Some scholars discussed the problems of correspondence in translation, conferred equal importance to both linguistic and cultural differences between the SL and the TL. It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. According to him cultural implications for translation are thus of significant importance as well as lexical concerns. Studying translation today means “being aware of the processes that shape a culture at a given point of time”.

4.3.17 Showing the result of the 17th axis

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respon ses	Number of Item	T	df	Sig		
17	4.3200	.5482 8	Strongly agree	36	24.075	99	.001	significant	Strongly agree
			Agree	60					
			Neutral	4					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-19) shows that (The target social and cultural system provides sources for the translator and has a certain impact on the literary translation).

Statement number 17 which states that (*The target social and cultural system provides sources for the translator and has a certain impact on the literary translation*). Seen from the table above, the value of (T.test) calculated (24.075)

degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the target social and cultural system provides sources for the translator and has a certain impact on the literary translation*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 36%, those who agree are 60% and the total percentage of the statement is 96%. It can be elicited from the above table; the majority of the respondents agree that the target social and cultural system provides sources for the translator and has a certain impact on the literary translation. To make a better understanding, we shall present here a definition of culture. Although it is said that culture is defined in hundreds of ways, the term “culture” taken from culture-oriented translation scholars’ idea is proper enough to be borrowed in this area: A complex ‘system of systems’ composed of various subsystems such as literature, science, and technology. Within this general system, extra literary phenomena relate to literature not in a piecemeal fashion but as interplay among subsystems determined by the logic of the culture to which they belong. Culture is no longer restricted to a narrow sense, but extends to a broader field, referring to all socially conditioned aspects of human life. Translation, literary translation is no exception, is one part of culture and no doubted affected and restrained by other factors of culture. We can say that any culture and society is the environment of a literary system and all systems are open to and interact with each other. Moreover, because these systems are rooted deeply in the target cultural context, the importance of the cultural context is made much account of.

4.3.18 Showing the result of the 18th statement

	Mean	Std. Deviation	Responses	Number of Item	Test Value =3			reality Of 0.05	Value
					T	df	Sig		
18	4.4200	.53522	Strongly agree	44	26.531	99	.001	significant	Strongly agree
			Agree	54					
			Neutral	2					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-20) shows that (The translator should take into account the purpose of the translation in translating the culturally-bound words or expressions).

Showing the result of the item number 18 which reads that (*The translator should take into account the purpose of the translation in translating the culturally-bound words or expressions*). Seen from the table above, the value of (T.test) calculated (26.531) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the translator should take into account the purpose of the translation in translating the culturally-bound words or expressions*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 44%, those who agree are 54% and the total percentage of the statement is 98%. It can be elicited from the above table; the majority of the respondents agree that the translator should take into account the purpose of the translation in translating the culturally-bound words or expressions. Related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture. The translation procedures discussed should also be considered. Translator can use communicative translation in translating the culturally-bound words or expressions. It is usually adopted for culture specific clichés such as idioms, proverbs, fixed expression, etc. In such cases the translator substitutes SL word with an existing concept in target culture. In cultural substitution the propositional meaning is not the same but it has similar impact on target reader. The literal translation here may sound comic. The degree of using this strategy sometimes depends on the license which is given to the translator by commissioners and also the purpose of translation.

4.3.19 Showing the result of the 19th axis

					Test Value =3			reality Of	Value
	Mean	Std. Deviation	Responses	Number of Item	T	Df	Sig	0.05	
19	4.5000	.67420	Strongly agree	58	22.249	99	.001	significant	Strongly agree
			Agree	36					
			Neutral	4					
			Disagree	2					
			Strongly Disagree	-					

Table No (4-21) shows that (Translation is a significant tool in the process of cultural globalization).

Statement number 19 which states that (*Translation is a significant tool in the process of cultural globalization*). Seen from the table above, the value of (T.test) calculated (22.249) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *translation is a significant tool in the process of cultural globalization*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 58%, those who agree are 36% and the total percentage of the statement is 94%. It can be elicited from the above table; the majority of the respondents agree that translation is a significant tool in the process of cultural globalization. People have always been living in a world governed by changes, either self-imposed, as the direct or indirect result of evolution and progress or externally imposed, by different social, historical, cultural factors. Each of the cases implied people understanding the need of circulation, communication of ideas, information, knowledge from one culture to the other and back. Thus, we came to agree to the existence of the so-called "cultural universals" that enhance communication, change of ideas in order to achieve progress in all life domains. Change of ideas, concentration of mutual efforts in different directions, communication among different peoples in different ways, all these mean a constant necessity of spiritual and material life, although cultural acts are not only

achieved by means of continuity process alone, but also discontinuances which could be taken as creative at certain times. the interlinguistic communication between people belonging to different or even to the same nation is always possible, but never perfect in a world of permanent changes: "multiple changes that appear in a culture lead to linguistic mutations, creating permanent modifications to the language according to the situation. *translation* seems to be the only possible way to "unite" all cultures in order to create the cultural network, the cultural globalization some people agree to while some others run away from. By this cultural (linguistical, literary) globalization we mean the union of all the forms of culture that matter and that imprint their vlaues to the art of the people. The people of the globe will never be one and only. we believe that no particular culture of a particular people could be in the position to state that it is so self-sufficient that it can not benefit from any type of contact to other cultures of other peoples. Art does not care what nationality the artist is, or what language the writers uses.

4.3.20 Showing the result of the 20th statement

					Test Value =3			reality Of 0.05	Value
	Mean	Std. Devia tion	Respons es	Number of Item	T	Df	Sig		
20	4.2000	.6963 1	Strongly agree	36	17.234	99	.001	significant	Strongly agree
			Agree	48					
			Neutral	16					
			Disagree	-					
			Strongly Disagree	-					

Table No (4-22) shows that (The audiovisual media, particularly TV, constitute an inexhaustible and immediate source of borrowings among cultures).

Item number 20 which says that (*The audiovisual media, particularly TV, constitute an inexhaustible and immediate source of borrowings among cultures*). Seen from the table above, the value of (T.test) calculated (17.234) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the audiovisual media, particularly TV, constitute an inexhaustible and immediate*

source of borrowings among cultures. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The percentage of those who are strongly agreed is 36%, those who agree are 48% and the total percentage of the statement is 84%. It can be elicited from the above table; the majority of the respondents agree that the audiovisual media, particularly TV, constitute an inexhaustible and immediate source of borrowings among cultures. These days the mass media (among which we would probably emphasize television and computing) have transformed the concept of culture. We make evident that we cannot ignore that the medium often acts as a mediation or filter and that many times we are shown only the reality that they want us to see. To this, I would probably add that it is through films or television programs that many stereotypes slip into our everyday life. Thus, as I see it, within the audiovisual sphere, we are at the mercy of whatever it is offered to us through the screen, a situation in which audiovisual translation can play a key role by making use of its manipulation power. On the other hand, we currently have both unlimited and immediate access to plenty of attitudes, activities, or aesthetic ideals. Also, the other cultures coexist with us on a daily basis and that the sense of what is remote and foreign has become more relative. In addition to the influence of the mass media (unquestionable and highly effective if we consider the huge number of individuals who are exposed to it), there are some other reasons why the different cultures are currently in greater contact.

4.4 Present the hypotheses of the study

4.4.1 Display of the result of the first hypothesis

Showing the result of the hypothesis No (1) (*The acquisition of cultures leads to better performance in Literary Translation*) to validate this hypothesis, the researcher used (T.test) per set the following table shows that

			Test Value =9			reality Of	Value
Instructors	Mean	Std. Deviation	T	Df	Sig	0.05	
First axis	13.7000	1.21023	38.836	99	.001	Significant	Strongly agree

Table No (4-23) shows that (The acquisition of cultures leads to better performance in Literary Translation).

Showing the result of the hypothesis No (1) which states that (*The acquisition of cultures leads to better performance in Literary Translation*). Seen from the table above, the value of (T.test) calculated (38.836) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the acquisition of cultures leads to better performance in Literary Translation*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The value of this hypothesis is strongly agree, it can be elicited from the above table; all respondents agree that the acquisition of cultures leads to better performance in Literary Translation. A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation.

4.4.2 Display of the result of the second hypothesis

Showing the result of the hypothesis No (2) (*All cultures at the same level dynamic and reluctant to undergo any change*) to validate this hypothesis, the researcher used (T.test) per set the following table shows that

			Test Value =9				
instructors	Mean	Std. Deviation	T	Df	Sig	reality Of 0.05	Value
Second axis	12.3400	1.55193	21.522	99	.001	Significant	Agree

Table No (4-24) shows that (*All cultures at the same level dynamic and reluctant to undergo any change*).

Showing the result of the hypothesis No (2) which reads that (*All cultures at the same level dynamic and reluctant to undergo any change*). Seen from the table above, the value of (T.test) calculated (21.522) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *all cultures at the same level dynamic and reluctant to undergo any change*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The value of this hypothesis is agree, it can be elicited from the above table; the majority of the respondents agree that all cultures at the same level dynamic and reluctant to undergo any change. In our time some cultures do not constitute closed entities but undergo changing at the same time. They are rather entities that, to a greater or lesser extent, are interrelated partly thanks to the mass media. The fact that different cultures get in touch with each other by means of, for example, the audiovisual media allows a cultural contagion to take place between them, since audiovisual translation facilitates borrowings between cultures. However, the paradox of every culture lies in their double nature. One final idea that will be considered is that the relationship that exists between the different existing audiovisual products and the market demand should not be ignored.

4.4.3 Display of the result of the third hypothesis

Showing the result of the hypothesis No (3) (*Translator must get in touch with different cultures which help him / her to translate correctly*) to validate this hypothesis, the researcher used (T.test) per set the following table shows that

			Test Value =9			reality Of	Value
instructors	Mean	Std. Deviation	T	Df	Sig	0.05	
Third Axis	13.1000	1.10554	37.086	99	.001	Significant	Strongly agree

Table No (4-25) shows that (Translator must get in touch with different cultures which help him / her to translate correctly).

Showing the result of the hypothesis No (3) which says that (*Translator must get in touch with different cultures which help him / her to translate correctly*). Seen from the table above, the value of (T.test) calculated (37.086)

degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *translator must get in touch with different cultures which help him / her to translate correctly*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The value of this hypothesis is strongly agree, it can be elicited from the above table; the majority of the respondents agree that translator must get in touch with different cultures which help him / her to translate correctly. Hence, we can say that culture and intercultural competence and awareness that rise out of experience of culture, are far more complex phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator he/she will be. It is probably right to say that there has never been a time when the community of translators was unaware of cultural differences and their significance for translation. The translator is once again the key player in the process of intercultural communication and production of the *translation* because of the purpose of the translation.

4.4.4 Display of the result of the fourth hypothesis

Showing the result of the hypothesis No (4) (*The cultural equivalence is as same as the linguistic one in literary translation*) to validate this hypothesis, the researcher used (T.test) per set the following table shows that

		Test Value =9				reality Of	Value
Instructors	Mean	Std. Deviation	T	Df	Sig	0.05	
4th Axis	11.3000	1.94105	11.849	99	.001	Significant	agree

Table No (4-26) shows that (The cultural equivalence is as same as the linguistic one in literary translation).

Showing the result of the hypothesis No (4) which states that (*The cultural equivalence is as same as the linguistic one in literary translation*). Seen from the table above, the value of (T.test) calculated (11.849) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significant of the statistical reality conclusion of the term says that *the cultural equivalence is as same as the linguistic one in literary translation*. It is clear from the reality of

statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The value of this hypothesis is agree, it can be elicited from the above table; the majority of the respondents agree that the cultural equivalence is as same as the linguistic one in literary translation. The importance of cultural equivalence in translation is similar to the linguistic equivalence; therefore translator must consider both of them to translate correctly, especially in literary translation. So we can say that translator cannot translate literary works without considering the two factors. Long debate have been held over when to paraphrase, when to use the nearest local equivalent, when to coin a new word by translating literally, and when to transcribe. All these “untranslatable” cultural-bound words and phrases continued to fascinate translators and translation theorists.

4.4.5 Display of the result of the 5th hypothesis

Showing the result of the hypothesis No (5) (*Translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs*) to validate this hypothesis, the researcher used (T.test) per set the following table shows that

			Test Value =9			reality Of 0.05	Value
Instructors	Mean	Std. Deviation	T	Df	Sig		
5th Axis	13.3200	1.09064	39.610	99	.001	Significant	Strongly agree

Table No (4-27) shows that (Translator faces difficulties in translation of literary terms because of the differences between different cultures, religions and beliefs).

Showing the result of the hypothesis No (5) which states that (*Translator faces difficulties in translation of literary terms because of the differences between different cultures, religions and beliefs*). Seen from the table above, the value of (T.test) calculated (39.610) degree of freedom (99) and the value of the probability (.001), which means that there is statistical significance of the statistical reality conclusion of the term says that *translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs*. It is clear from the reality of statistical inference approval subjects of this phrase moderately at the significant level of (0.05). The value of this hypothesis is

strongly agree, it can be drawn out from the above table; the majority of the respondents agree that translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs. Some scholars discussed the problems of correspondence in translation, conferred equal importance to both linguistic and cultural differences between the SL and the TL. It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. According to him cultural implications for translation are thus of significant importance as well as lexical concerns. Studying translation today means “being aware of the processes that shape a culture at a given point of time”.

4.5 Part two: Cultural Terms in the Wedding of Zein Novel

The researcher has been selected the following paragraphs from the novel “The wedding of Zein” to concentrate on the cultural terms. The translator who translated this novel didn’t transfer the meaning correctly according to the cultures of the western countries, therefore the researcher will try to correct all the cultural terms which transferred as they are by using transliteration.

Paragraph No 1

كان الزين قد أوكل بنقل الطعام في عرس سعيد، فكان يمشي جيئةً وذهاباً بين (الديوان) حيث اجتمع الرجال و (التكل) داخل البيت حيث تقوم النسوة بالطهي. وفي الطريق من التكل إلى الديوان كان الزين يتمهل قليلاً و يأكل ما طاب له من الأكل من الوعاء الذي يحمله، وحين يصل به إلى الناس يكاد يكون خالياً.

Zein had been entrusted with transporting the food at Saeed’s wedding and had walked back and forth between the **diwan**, where the men were congregated, and the kitchen at the back of the house, where the women were doing the cooking. On the way from the kitchen to the **diwan** Zein dawdled along, eating the choicest bits from the dish he was carrying, so that on arrival it was all but empty.

The researcher’s translation

Zein had been entrusted with transporting the food at Saeed’s wedding and had walked back and forth between the **sitting room**, where the men were congregated, and the kitchen at the back of the house, where the women were doing the cooking. On the way from the kitchen to the **sitting room** Zein dawdled along, eating the choicest bits from the dish he was carrying, so that on arrival it was all but empty.

Paragraph No 2

انفجر المجلس من الضحك، فقد كان ما قدروا... "الحريم في التكل أدني لحيمات أكلتها، وأدني شيتين مر شربته". وقال محجوب: "يبقى دا عرقي آسجم". وقال الزين: "لا مو عرقي، قال لك أنا العرقي مابعرفوا... أقول أزول الشيء الشربته دا طار لي في رأسي.

The gathering burst into laughter, for it was what they had expected. “The women in the kitchen gave me some bits of meat to eat and something bitter to drink”.

‘That must have been **arak**, you good-for-nothing,’ said Mahjoub. ‘No, it wasn’t **arak**,’ said Zein. ‘Do you think I don’t know what **arak** is? I’m telling you, man, this thing I drank really flew to my head.

The researcher’s translation

The gathering burst into laughter, for it was what they had expected. “The women in the kitchen gave me some bits of meat to eat and something bitter to drink”. ‘That must have been **wine**, you good-for-nothing,’ said Mahjoub. ‘No, it wasn’t **wine**,’ said Zein. ‘Do you think I don’t know what **wine** is? I’m telling you, man, this thing I drank really flew to my head.

Paragraph No 3

استمر الزين: "أقول لك يا زول قت أمشي الحكاية شنو. أتاري ناس فريق الطلحة ساوين العرس. مشيت لقيت القيامة قايمة. الزيتة والزمبليطة والزرغاريت. أول شيء مشيت أهيش إن كان ألقى لي شيتين آكله.."

Zein continued: ‘And so I told myself I’d go along and see what it was all about. Now it seems that the **Talha people** were having a wedding and when I got there I found that things had really hotted up – a proper hullabaloo with drums and ululations. The first thing I did was to go off and look to see if I could find something to eat..’

The researcher’s translation

Zein continued: ‘And so I told myself I’d go along and see what it was all about. Now it seems that the **people who live in Altalha neighborhood** were having a wedding and when I got there I found that things had really hotted up – a proper hullabaloo with drums and ululations. The first thing I did was to go off and look to see if I could find something to eat...’

Paragraph No 4

ومهما قال الناس عن الزين، فإنهم يعترفون بسلامة ذوقه، فهو لا يحب إلا أروع فتيات البلد جمالاً وأحسنهن أدباً وأحلاهن كلاماً. كانت عزة ابنة العمدة في الخامسة عشرة من عمرها وقد تفتح جمالها فجأة كما تنتعش النخلة الصبية حين يأتيها الماء بعد الظمأ.

Whatever people might say about Zein they acknowledged his impeccable taste, for he fell in love with none but the most beautiful girls, the best mannered and most pleasant of speech. Azza, daughter of the **Omda**, was fifteen years old and her beauty had suddenly unfolded in the same way as a young palm tree flourishes when, after thirsting, it is given water.

The researcher's translation

Whatever people might say about Zein they acknowledged his impeccable taste, for he fell in love with none but the most beautiful girls, the best mannered and most pleasant of speech. Azza, daughter of the **local chief**, was fifteen years old and her beauty had suddenly unfolded in the same way as a young palm tree flourishes when, after thirsting, it is given water.

Paragraph No 5

وما إن مضى شهر، حتى شاع في البلد أن عزة خطبت لابن خالها الذي يعمل مساعداً طبياً في أبو عشر، ولم يثر الزين ولم يقل شيئاً. ولكنه بدأ قصة جديدة. استيقظت البلد يوماً على صياح الزين "أنا مقتول في فريق القوز".

Not a month passed, though, before it became known in the village that Azza had become engaged to her cousin, who worked as a Medical Assistant at Abu Usher. Without fuss, without saying a word, Zein started on a new romance. One day the village awoke to his cries of: "I am slain among **the people of the Koz**".

The researcher's translation

Not a month passed, though, before it became known in the village that Azza had become engaged to her cousin, who worked as a Medical Assistant at Abu Usher. Without fuss, without saying a word, Zein started on a new romance. One day the village awoke to his cries of: "I am slain in **the Gouz neiborhood**".

Gouz is a place of sandbank.

Paragraph No 6

وكانت ليلاه هذه المرة فتاة من البدو الذين يقيمون على أطراف النيل في شمال السودان، يفدون من أرض الكبابيش ودار حمر ومضارب الهوادير والمريصاب في كردفان، يشح الماء في أراضيهم في بعض المواسم، يفدون على النيل بإبلهم وأغنامهم طلباً للري.

His ‘**Laila**’ this time was a young girl from among the Bedouin who lived along the Nile in the north of the Sudan and came down from the lands of the Kababeesh and the Dar Hamar, and from the encampments of the Hawaweer and the Mereisab in Kordofan. At certain seasons water became scarce in their lands and they would journey down the Nile with their camels and sheep in search of watering for them.

The researcher’s translation

His ‘**darling**’ this time was a young girl from among the Bedouin who lived along the Nile in the north of the Sudan and came down from the lands of the Kababeesh and the Dar Hamar, and from the encampments of the Hawaweer and the Mereisab in Kordofan. At certain seasons water became scarce in their lands and they would journey down the Nile with their camels and sheep in search of watering for them.

Paragraph No 7

لم تصدق آمنة أذنيها. وسألت حليلة بائعة اللبن، للمرة العاشرة: "فتي داير يعرس منو؟" وللمرة العاشرة قالت حليلة: "نعمة". مستحيل. لا بد أن الفتاة فقدت عقلها. نعمة تتزوج الزين؟ واختلطت الدهشة في صدر آمنة بالغضب وتذكرت بوضوح ذلك اليوم قبل شهرين حين بلعت كرامتها وتحاملت على نفسها وذهبت إلى أم نعمة.

Amna did not believe her ears. She asked Haleema, the seller of milk, for the tenth time: ‘Who did you say the **lad** was getting married to?’ and for the tenth time Haleema said: ‘Ni’ma’. Impossible! The girl had surely gone out of her mind. Ni’ma to marry Zein? Amazement mingled with anger in Amna’s breast, for she remembered clearly that day two two months ago when, swallowing her pride and plucking up her courage, she had gone to Ni’ma’s mother.

The researcher's translation

Amna did not believe her ears. She asked Haleema, the seller of milk, for the tenth time: 'Tell me who's getting married to?' and for the tenth time Haleema said: "Ni'ma". Impossible! The girl had surely gone out of her mind. Ni'ma to marry Zein? Amazement mingled with anger in Amna's breast, for she remembered clearly that day two two months ago when, swallowing her pride and plucking up her courage, she had gone to Ni'ma's mother.

Paragraph No 8

والماء يحمل الأصوات إلى أبعاد كبيرة، فإذا أقيم حفل عرس على بعد ميلين تسمع زغاريدته و دق طبوله وعزف طنابيره ومزاميره كأنه إلى يمين دارك. ويتنفس النيل الصعداء، وتستيقظ ذات يوم فإذا صدر النيل هبط وإذا الماء انحسر عن الجانبين، يستقر في مجرى واحد كبير يمتد شرقاً وغرباً، تطلع منه الشمس في الصباح وتغطس فيه عند المغيب.

The water carries sounds great distances; thus if a wedding party is being held two miles away, the ululations, the beating of drums, and the strains of the **tunbours** and **mizmars**, are heard as though right alongside your house. The Nile draws a deep breath and one day awakes from sleep and lo! Its breast has sunk down and the water has drawn away from the sides, settling down into one large water-course that stretches eastwards and westwards - from it the sun rises in the mornings and into it. It plunges at nightfall.

The researcher's translation

The water carries sounds great distances; thus if a wedding party is being held two miles away, the ululations, the beating of drums, and the strains of the **tambourines** and **flutes**, are heard as though right alongside your house. The Nile draws a deep breath and one day awakes from sleep and lo! Its breast has sunk down and the water has drawn away from the sides, settling down into one large water-course that stretches eastwards and westwards - from it the sun rises in the mornings and into it. It plunges at nightfall.

Paragraph No 9

وبعد شهر واحد تعلمت الكتابة، وكانت تستمع إلى صبيان يكبرونها يقرأون سوراً من القرآن، فتستقر في ذهنها. وأقبلت على القرآن، تحفظه بنهم، وتستلذ بتلاوته، وكانت تعجبها آيات معينة منه، تنزل على قلبها كالخبر السار، كانت تؤثر مما حفظته سورة الرحمن وسورة مريم وسورة القصص، وتشعر بقلبها يعتصره الحزن وهي تقرأ عن أيوب وتشعر بنشوة عظيمة حين تصل الآية (فَاسْتَجَبْنَا لَهُ فَكَشَفْنَا مَا بِهِ مِنْ ضُرٍّ وَآتَيْنَاهُ أَهْلَهُ وَمِثْلَهُمْ مَعَهُمْ رَحْمَةً مِنْ عِنْدِنَا وَذَكَرْنَا لِلْعَابِدِينَ) سورة الأنبياء، الآية "84". وتتخيل رحمة امرأة رائعة الحسن متفانية في خدمة زوجها، وتتمنى لو أن أهلها اسموها رحمة.

After one month she had learnt how to write, for she used to listen to boys older than herself reading aloud **chapters** from the Quran and these stuck in her mind. She applied herself to the Quran, eagerly committing it to memory and finding joy in reciting it. Certain verses gave her particular pleasure and they would strike upon her heart like good news. Of the bits she had learnt by heart she liked best the **chapter of the merciful, chapter of Mary, and the Chapter of Retribution**, and would feel her heart being wrung with sadness as she read about **Job**. When she reached the verse “**And we restored unto him his family, and as many more with them, through our mercy**”, she would picture ‘mercy’ to herself as a woman, a woman of rare beauty, dedicated to the service of her husband, and she wished that her parents had named her Rahma, that is ‘mercy’.

The researcher’s translation

After one month she had learnt how to write, for she used to listen to boys older than herself reading aloud **Surahs** from the Quran and these stuck in her mind. She applied herself to the Quran, eagerly committing it to memory and finding joy in reciting it. Certain verses gave her particular pleasure and they would strike upon her heart like good news. Of the bits she had learnt by heart she liked best the **Surah Al-rahman (The Most Merciful), Surah Maryam (Mary) and Surah Al-Qasas (The Naration)**, and would feel her heart being wrung with sadness as she read about **Ayoub**. When she reached the verse “**So we responded to him and Removed what afflicted him of adversity. And we gave him [back] his family and the like thereof with them as mercy from us and a reminder for the worshippers [of Allah]**”, Surat Al-‘Anbya’ (The Prophets), Verse 84. She would

picture ‘mercy’ to herself as a woman, a woman of rare beauty, dedicated to the service of her husband, and she wished that her parents had named her Rahma, that is ‘mercy’.

Paragraph No 10

وماج الحي من أركانه، وامتألت الدور بالوافدين، لم يبق بيت إلا انزلوا فيه جماعة من القوم. دار حاج إبراهيم على سعتها، امتألت، ودور كل من محجوب، وعبد الحفيظ، وسعيد، وأحمد إسماعيل، والطاهر الرواسي، وحمد ود الرئيس. دار الناظر، ودار العمدة، وبيت القاضي الشرعي.

The whole quarter heaved in its every nook and cranny and the houses filled up with visitors. There was not a house in which a party of people was not being put up. Hajj Ibrahim’s house, despite its size, was full, as were the houses of Mahjoub, Abdul Hafeez, Sa’eed, Ahmed Isma’il, Taher Rawwasi and Hamad Wad Rayyis. Also the Head master’s house, and the house of **the Omda** and that of **the Cadi**.

The researcher’s translation

The whole quarter heaved in its every nook and cranny and the houses filled up with visitors. There was not a house in which a party of people was not being put up. Hajj Ibrahim’s house, despite its size, was full, as were the houses of Mahjoub, Abdul Hafeez, Sa’eed, Ahmed Isma’il, Taher Rawwasi and Hamad Wad Rayyis. Also the Head master’s house, and the house of **Local Chief** and that of **Judge**.

4.6 Summary of the Chapter

This chapter tackles in the first part the data analysis of the questionnaire, results and discussions as well as the analysis of the study hypotheses, where as part two shows that the cultural terms in the Wedding of Zein Novel to explain the areas of problems and difficulties which face translators when they are translating cultural terms from one language into another or when they are transferring the meaning from the source language (SL) into the target language (TL) or from culture into another.

CHAPTER FIVE

SUMMARY, FINDINGS, CONCLUSION, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER STUDIES

5.0 Introduction

This chapter provides a summary for the present study. It sheds light on the study problems, questions, objectives and its limits. Moreover, the methodology for collecting data and conducting this study will be summed up. Then a brief conclusion about the findings of this study will be presented. Finally, recommendations that concern the impact of culture on literary translation, as well as, suggestions for further studies will be introduced.

5.1 Summary

As mentioned before in the first chapter, the present study aims at clarifying the impact of culture on literary translation; to clarify that with reference to the Sudanese context “The Wedding of Zein”, and to show difficulties which face translators in translation of literary terms, so that cultures have differences according to religions and beliefs. A descriptive analytical approach was followed in conducting this study. The population of this research was the teachers of Sudan University of Science and Technology (SUST) and University of Khartoum (U of K) in order to reveal the difficulties which face translators in translating literary and cultural works, so that cultures have differences according to religions and beliefs. This study is significantly important because it helps translators to know the impact and importance of culture on literary translation for improving their performance in literary translation through paying more attention to the differences of literary terms among cultures because translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. The researcher has achieved the following findings, which are: Firstly, the acquisition of cultures leads to better performance in Literary Translation. So culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. Secondly, all cultures at the same level dynamic and reluctant to undergo any change. Therefore, nowadays some cultures do not constitute closed entities but undergo changing at the same time. Thirdly, translator must get in touch with

different cultures which help him / her to translate correctly. Hence, we can say that culture and intercultural competence and awareness that rise out of experience of culture, are far more complex phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator he/she will be. Fourthly, the cultural equivalence is same as the linguistic one in literary translation. The importance of cultural equivalence in translation is similar to the linguistic equivalence; therefore translator must consider both of them to translate correctly, especially in literary translation. So we can say that translator cannot translate literary works without considering the two factors. Fifthly, differences between cultures cause more severe complications for the translator than do differences in language structure. So the researcher focused on this point because the notion of culture is essential to considering the implications for translation and, despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. Sixthly, translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs. Some scholars discussed the problems of correspondence in translation, conferred equal importance to both linguistic and cultural differences between the SL and the TL. It is further explained that parallels in culture often provide a common understanding despite significant formal shifts in the translation. Finally, translation is a significance tool in the process of cultural globalization. People understanding the need of circulation, communication of ideas, information, knowledge from one culture to the other and back. Thus, we came to agree to the existence of the so-called "cultural universals" that enhance communication, change of ideas in order to achieve progress in all life domains. The researcher recommends that the translators must read many literary works from different countries so that to get in touch with different cultures which help them to translate correctly and deal with the cultural terms in an appropriate way. Also, they have to read translated literary works to see how they have translated and to follow the theories which have been followed. The study is concluded by some suggestions for further studies to be taken into account.

5.2 Findings

The researcher has come out with the following findings:

1. The acquisition of cultures leads to better performance in Literary Translation. We should note that cultures are not materials phenomenon; they do not consist of things, people, behaviors, or emotions. They are rather organizations of these things. They are the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. Therefore, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible.
2. Translating creative works (literary works) requires the ability to read between the lines. Translator should become an avid and intimate reader in each of his/her languages. They have to love reading in the genre(s) they are translating and be both intimate with the writer and the nuances of language, culture, thought, and message.
3. All cultures at the same time dynamic and reluctant to undergo any change. In our time some cultures do not constitute closed entities but undergo changing at the same time. They are rather entities that, to a greater or lesser extent, are interrelated partly thanks to the mass media.
4. The deeper context is embedded in its culture, the more difficult it is to work on. The possibility depends on the purpose and how deep the source text is embedded in the culture. The more source-text-oriented a translation is, the more difficult it is to do. Similarly, the deeper a text is embedded in its culture, the more difficult it is to work on.
5. Translator must consider both cultural and linguistic elements and translate based on these two factors. Linguistic factors are those factors which exist at the levels of concrete form and abstract meaning of any chunk of language, whereas cultural factors are those factors that cannot be seen at the level of form or meaning of language, however, they exist among the background of mind of speakers and writers of source language, therefore any translator have to consider both cultural and linguistic elements and translate based on these two factors.
6. Translator must get in touch with different cultures which help him / her to translate correctly. Hence, we can say that culture and intercultural competence and awareness that rise out of experience of culture, are far more complex

phenomena than it may seem to the translator. The more a translator is aware of complexities of differences between cultures, the better a translator he/she will be.

7. The literary translator should have a good knowledge of literary genres and sub-genres in both languages. It is necessary for translator to have knowledge about semantics and lexical sets. Because in this case; s/he would appreciate the “value” of the word in a given system knowledge and the difference of structures in SL and TL. This allows him to assess the value of a given item in a lexical set. Then, they can develop strategies for dealing with non-equivalence semantic field.

8. The literary translator should have personal aptness to lend him/her wholeheartedly to construct a matching literary text in the TL through translation. The literary translator should be first and foremost infatuated with literature or has special liking of literature, or "sense of dedication" to literature, besides psychological aptitude to live the TL literary translation with respect not only to events, characters and the plot, but also, and more importantly, to every word, syntactic structure and prominent sound feature.

9. The cultural equivalence is the same as the linguistic one in literary translation. The importance of cultural equivalence in translation is similar to the linguistic equivalence; therefore translator must consider both of them to translate correctly, especially in literary translation. So we can say that translator cannot translate literary works without considering the two factors.

10. Dealing with the process of finding equivalence is the most significant issue existing among translators. We said this because of the fact that all theories of translation refer to equivalence as the most crucial factor centrally or peripherally. Although finding equivalence is subjective, this subjectivity must be based on the taxonomies defined by translation scholars.

11. Equivalence is the ideal method in many practical problems of translation. Almost all translation scholars in their theories somehow refer to the equivalence as the most significant part or at least one of the most crucial parts of translation. Accordingly, various equivalents were described by translators from different points of view. Scholars found out that the process of finding, selecting creating equivalence is not always as easy as it seems. In fact, there are many factors that affect the process of finding and replacing equivalence.

12. Differences between cultures cause more severe complications for the translator than do differences in language structure. The researcher focused on this

point because the parallels in culture often provide a common understanding despite significant formal shifts in the translation. We can say that no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language. It is important to consider not only the lexical impact on the TL reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

13. The notion of culture is essential to consider the implications for translation. Despite the differences in opinion as to whether language is part of culture or not, the two notions of culture and language appear to be inseparable. Some scholars discussed the problems of correspondence in translation; they conferred equal importance to both linguistic and cultural differences between the SL and the TL.

14. Literary translation has never escaped from the constraints of a certain target cultural context. Literary translation exerts great influence on the target culture, and at the same time, the target culture has never stopped restraining the process of literary translation. It is held that “there is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed”.

15. Translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs. Therefore, some scholars discussed the problems of correspondence in translation, conferred equal importance to both linguistic and cultural differences between the SL and the TL.

16. The target social and cultural system provides sources for the translator and has a certain impact on the literary translation; so that culture is a complex ‘system of systems’ composed of various subsystems such as literature, science, and technology.

17. Translator should take into account the purpose of the translation in translating the culturally-bound words or expressions. Related to translation, culture manifests in two ways. First, the concept or reference of the vocabulary items is somehow specific for the given culture. Second, the concept or reference is actually general but expressed in a way specific to the source language culture. The translation procedures discussed should also be considered.

18. Translation is a significant tool in the process of cultural globalization. People have always been living in a world governed by changes, either self-imposed, as the direct or indirect result of evolution and progress or externally imposed, by different social, historical, cultural factors. Each of the cases implied

people understanding the need of circulation, communication of ideas, information, knowledge from one culture to the other and back. Thus, we came to agree to the existence of the so-called "cultural universals" that enhance communication, change of ideas in order to achieve progress in all life domains.

19. The audiovisual media, particularly TV, constitute an inexhaustible and immediate source of borrowings among cultures. These days the mass media (among which we would probably emphasize television and computing) have transformed the concept of culture. We make evident that we cannot ignore that the medium often acts as a mediation or filter and that many times we are shown only the reality that they want us to see. To this, I would probably add that it is through films or television programs that many stereotypes slip into our everyday life.

5.3 Conclusion

The study reached to the fact that there is an impact of culture on literary translation in general and investigated that in the novel of the Wedding of Zein by Altayeb Salih; by focusing on the cultural terms to find out the differences between the two concerned cultures. Also, it aims to reveal the impact of culture on literary translation to help translators to know how to deal with literary and cultural terms or translate them in an appropriate way by identifying the suitable theories of translation via the translation of cultural terms and to pay more attention to the differences of literary terms in various cultures. Moreover, it tackles many strategies to help translators to translate correctly not only in their countries but also in all over the world or world-wide, so that translators should get more information about cultures according to the place of their work. The results obtained indicated the necessity of the getting in touch with cultures because it leads to better performance in literary translation. The thesis is concluded by some recommendations and suggestions to be taken into account.

5.4 Recommendations

The researcher has come out with the following recommendations:

1. Different groups within each culture have different expectations about what kind of language is appropriate to particular situations. A translator must ensure that his/her product doesn't meet with a similar reaction. He/she must ensure that the translation matches the register expectations of its prospective receivers, unless, of course, the purpose of the translation is to give a flavor of the source culture.

2. Translator should pay more attention to the words and structures used by members of different age groups within a community, or words used at different periods in the history of a language, e.g. verily and really. As well as the words and structures used by members of different social classes, e.g. scent and perfume, napkin and serviette.
3. Translator can give extra information to the target language reader. He/she would explain this extra information in a footnote. It may come at the bottom of the page, at the end of chapter or at the end of the book.
4. Translator should take into account that culture is shared among the members of a community rather than being unique to an individual. It is integrated; which means that the aspect of culture is tied in with all other aspects.
5. Translator must respect the profession with a view to faithfulness and moral commitment to translating texts from one language into another. No deliberate additions, alterations, deletions or obliterations are exercised on the original unless justified on solid social, religious, cultural, moral, ideological or other grounds. In other words, accuracy of rendering in the sense that everything in a text should be included or taken into account in translation, but not necessarily translated verbatim.
6. Translator must research the writer and work he/she is translating. A writer's work is a piece of him/herself. In order to interpret what you're reading, you have to know everything about the person behind the words. Ask yourself: When and where was the work written? Where was the writer from? What surrounded the writer at the time the work was written? Does the work draw references from other literary pieces? What else has the writer written? And so forth.
7. Translator must know the risks behind what he/she is translating. The translation of a particular work can cost both the writer and translator their lives depending on the statement of the work. The translation of books has sparked revolutions and wars. You have to know your audience.
8. It is important for literary translators to join an organization for their professionalism, it enables them to network, and it opens their doors to professional training opportunities and translation prizes.

9. Translators are important transmitters of culture, but the nature of their work means that the market treats them as mere drudges; they are the last item in the budget. This is a big problem because there is a need nowadays for professional literary translators to play a considerable role in promoting the concepts of cultural diversity, intercultural dialogue and cultural exchange the worldwide.

10. The governments must create a specific programme for literature and literary translation (as it is for film industries by supporting publishers and authors of literary translations with grants and international literary translators' centres and houses with grants and institutional subsidies to strengthen literary translation and intercultural dialogue.

11. We need incentives to encourage talented translators to take up and stay in the profession; grants and residencies must offer not only for professional translators but also for students and translators at the beginning of their career, as well as exchange programmes through the network of Literary Translation Centres, associations, universities etc.

12. Monotheism and polytheism should be considered in literary translation because there are many people around the world worship statues, cows, fire, sun, etc until these days.

5.5 Suggestions for Further Studies

Based on the findings of the study, the researcher recommends the following studies for further researches:

1. Factors influencing the process of translating literary works.
2. Translation as the catalyst of cultural transfer.
3. The role of the literary translator in the process of cultural globalization.
4. Translation as a means of cross cultural communication.
5. The impact of translation studies on comparative literature.

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Appendices

Appendix (1)

Questionnaire

(For University Teachers of English Language – Translation)

Dear teachers,

You are invited to fill in the following questionnaire that is designed to support a study entitled “**The Impact of Culture on Literary Translation with Reference to the Sudanese Context**”, for the Degree of PhD in English Language (Applied Linguistics). Your assistance in completing this survey questionnaire is highly appreciated. There are five options for each statement as follow: Strongly Agree (SA), Agree (A), Neutral (N), Disagree (D), and Strongly Disagree (SD). You are requested to tick the ones you consider.

Researcher: Muayad Muhammed Ali – PhD. Candidate (SUST).

Part 1: Personal Information

1. Name of the participant (optional):
2. Academic status:
Associate Professor () Assistant Professor () Lecturer ()
3. Gender: Male () Female ()
4. Years of Experience: 1-5 () 6-10 () 11-15 () more than 15 ()

Part 2: Responses on restricted items

No.	Statement	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
1	Knowing Cultures is very important in literary translation and has the great impact on it.					
2	Language is an expression of culture and individuality of the speakers, who perceive the world through language.					

3	Translating creative works (literary works) requires the ability to read between the lines.					
4	All cultures at the same level dynamic and reluctant to undergo any change.					
5	The deeper context is embedded in its culture, the more difficult it is to work on.					
6	Translator must consider both cultural and linguistic elements and translate based on these two factors.					
7	Translator must get in touch with different cultures which help him / her to translate correctly.					
8	The literary translator should have a good knowledge of literary genres and sub-genres in both languages.					
9	The literary translator should have personal aptness to lend him/her whole-heartedly to construct a matching literary text in the TL through translation.					
10	The cultural equivalence is as same as the linguistic one in literary translation.					
11	Dealing with the process of finding equivalence is the most significant issue existing among translators.					
12	Equivalence is the ideal method in many practical problems of translation.					
13	Differences between cultures cause more severe complications for the translator than do differences in language structure.					

14	The notion of culture is essential to consider the implications for translation.					
15	Literary translation has never escaped from the constraints of a certain target cultural context.					
16	Translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs.					
17	The target social and cultural system provides sources for the translator and has a certain impact on the literary translation.					
18	The translator should take into account the purpose of the translation in translating the culturally-bound words or expressions.					
19	Translation is a significant tool in the process of cultural globalization.					
20	The audiovisual media, particularly TV, constitute an inexhaustible and immediate source of borrowings among cultures.					

Thank you