CHAPTER ONE

INTRODUCTION

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Introduction

1.0 Background of the study

Poor and Hzadeh, (2014) stated that studying the translation of stories and comparing and assessing the similarities and differences of such stories and direct and indirect exchanges of them in earliest age are a part of comparative literature field. Stories in Kalila-wa-Dimna (henceforth KD) are short narrations in which most of the characters are animals and natural agents that are symbols of human and events in them are guides for human being in a way and finally an advice and morals are given directly. Stories in KD express and prove their demands and intentions by using proverbs and myths descended from forefathers orally because they neither can present philosophical reasoning nor understand by hearing. The main source for KD was Bidpay's stories that have been collected after Alexander's attack in 323 BC and certainly it was a representation of viewpoints and the minds of Indian, in its primary form. Then Ibn-e-Moghaffa translated into Arabic and added stories and fables to the original text and called it KD, and it has been presented to Arab world as a unique work.[1]

Van Ruymbeke, C. (2017), added that the Book of KD holds an iconic place in the history of Arabic translations. Its endurance through many centuries, its adoption in many cultural environments and its complex story of propagation through translations and rewritings receive prominent mentions in works on medieval Arabic and Persian literature. These elements alert us to the book's importance and point towards the universal pertinence of its contents. The book's broad relevance could explain that the core of the KD transcended the boundaries of time and culture and that it was able to adapt

to new contexts, languages and cultures. This core consists of main stories in which are embedded a number of sub-stories. Together, they constitute a mirror for princes of psychological rather than politico-administrative or moral remit. The book examines timeless interactions, denounces manipulative techniques in word and in action, and exposes the positive and negative outcomes of this social manipulation. The stories require thoughtful decoding and their form ensures that these "examples" are adaptable to private as well as political ends, though they seem specifically designed to guide the judgment of rulers within the jungle of the court. The elaborate structure of the text covers contrapuntal contents: several pedagogical levels and voices criss-cross through the work. [2]

Translation is an important process that has important role in exchanging information, news, culture, literature and sciences among communities all over the globe. It is a process of altering the source text with all of its aspects semantically, syntactically and culturally into other languages. Translation is not an easy job because a translator needs to have a bilingual ability in the original language and the target language in addition to knowledge of both cultures to eliminate the vagueness in some texts that are needed to be translated, particularly when translating texts from aged literature like the book of KD which effected by various translations.

1.1 Statement of the study

The problem of the study is to investigate translation and building of stories in KD. Translation is an easy task when there is a readymade equivalent in the (TL). However, there are cases when the translated text is SL specific, i.e. there is no ready equivalence such as when translation is targeting cultural specific expression, proverbs and idiomatic expressions. In such cases, certain strategies have to be followed some of which are going to be

the aim of this thesis as it is dealing with how to translate such expressions with reference to Sudanese cultural specific material.

1.2 Objectives of the study

1. To explore the techniques used in translating KD from Arabic into English and vice versa.

2. To investigate the Sudanese M.A students ability to use the techniques in translating stories of KD from Arabic and English and vice versa.

3. To introduce the problems which face translators when translating stories of KD in Arabic and English texts and vice versa.

1.3 Questions of the study

1- What are the techniques used in translating KD from Arabic into English and vice versa?

2- To what extent Sudanese M.A students are unable to render with the semantic changes when translating stories of KD from Arabic into English?

3- To what extent the translation of the stories of KD related to story building syntactically?

4- What are the problems of cultural gap which face students when translating stories of KD to Arabic and English texts and vice versa?

1.4 Hypotheses of the study

1. There are several techniques used in translating KD from Arabic to English and vice versa.

2. M.A students are unable to render with the semantic changes when translating stories of KD from Arabic into English.

3. Translation of KD stories is related to story building syntactically.

4. Students face problems of cultural gap when translating stories of KD to Arabic and English texts and vice versa.

1.5 The significance of the study

1. This study will be for the benefit of teachers, learners, syllabus designers and students of literary translations particularly.

2. The advantages of this study widen the student's universal culture through translating KD stories.

3. The benefit of this study is that the students deal with the translation of idiomatic expressions and proverbs in KD with reference to Sudanese culture.

4. This study will also help in the advancement of comparative studies in the field of translation.

1.6 Limits of the Study

As for limitation, this study is limited to analyze only the stories of KD in the field of English literature, and specifically the translation of some chosen texts from both Arabic and English versions, as well as the structure of these stories and the definition of story and short story.

1.7 Methodology of the study

A comparative analytical method is adopted in this study .The study uses qualitative and quantitative approaches. The study used questionnaire, test as tool to collect data and Statistical Package for the Social Sciences (SPSS) for analyzing data.

CHAPTER TWO

Literature Review and Previous Studies

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Literature Review and Previous Studies

2.0 Introduction

This chapter is consisted of two parts. Part one reviews the literature which relevant to the study topic such as definition of translation, concept of translation, methods of translation, steps of translation, problems of literary translation and the story in English literature.

This part of study focuses on the translation of literary works particularly stories, this chapter will deal with some relevant units, as a detailed description of the notion of translation. Moreover, it will look into the theoretical aspect. More importantly, the translation will be the central point of this research. This chapter also seeks to present the source of KD –the original book and Abd Alla Ibn-e-Moghaffa and his goal of translating KD the origin of the book KD and the goal of Abd Alla Ibn-e Moghaffa of translating KD as well as the chapters of KD and the previous studies.

PART ONE

Overview

2.1 THEORETICAL FRMEWORK
2.1.1 Definitions of Translation

The English term translation, first attested in around 1340 derives either from Old French *translation* or more directly from the Latin *translatio* ('transporting') itself coming from the participle of the verb *transferre* ('to carry over'). In the field of languages, translation today has several meanings:

(1) the general subject field or phenomenon ('I studied translation at

university')

(2) the product – that is, the text that has been translated ('they published the Arabic translation of the report')

(3) the process of producing the translation, otherwise known as translating ('translation service').

According to Jacobson (1959), who states that the meaning of a word is a linguistic phenomenon. Using semiotics, Jacobson (ibid) believes that meaning lies with the signifier and not in the signified. Thus it is the linguistic verbal sign that gives an object its meaning. Interpretation of a verbal sign according to Roman Jakobson can happen in three ways: intralingual, interlingual and intersemiotic. In the case of intralingual translation, the changes take place within the same language. Thus a verbal sign (word) belonging to a particular language is replaced by another sign (word) belonging to the same language. Interlingual translation on the other hand can be seen as replacing a verbal sign with another sign but belonging to a different language.[3]

Jacobson (1982), presumed that the process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL): Source text (ST) Target text (TT) in source language (SL) in target language (TL) Thus, when translating a product manual from Chinese into English, the ST is Chinese and the TT is English. This type corresponds to 'interlingual translation' and is one of the three categories of translation described by the Russo-American structuralist Roman Jacobson (1982) in his seminal paper 'On linguistic aspects of translation'. Jacobson's categories are as follows:

(1) Intralingual translation, or 'rewording' – 'an interpretation of verbal signs by means of other signs of the same language'

(2) Interlingual translation, or 'translation proper' – 'an interpretation of verbal signs by means of some other language'

(3) Intersemiotic translation, or 'transmutation' – 'an interpretation of verbal signs by means of signs of non-verbal sign systems'. [4]

Historically, translation studies has long been "prescriptive" (telling translators how to translate), to the point that discussions of translation that were not prescriptive were generally not considered to be about translation at all. When historians of translation studies trace early western thought about translation, for example, they most often set the beginning at Cicero's remarks on how he used translation from Greek to Latin to improve his oratorical abilities—an early description of what Jerome ended up calling sense-for-sense translation. The descriptive history of interpreters in Egypt provided by Herodotus several centuries earlier is typically not thought of as translation studies—presumably because it does not tell translators how to translate. In China, the discussion on Chinese translation theory how to translate originated with the translation of Silk Road transmission of Buddhism (Buddhist sutras) during the Han Dynasty[1]. [5]

Bassnett (1980), assumed that Cicero considers the translation activity a difficult task, "If I render word for word, the result would sound uncouth and if compelled by necessity I alter anything in the order of wording, I shall seem to have departed from the function of a translator". [6]

Also Bassnett (ibid. 41), disproves such periodization which she qualifies as "highly idiosyncratic" bearing in mind the dynamic aspect of human culture

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[1] The second imperial dynasty of China (206 BC–220 AD), proceeded by the Qin dynasty (221–206 BC).

which makes it virtually impossible to divide periods according to dates". However, Both Steiner and Bassnett Mc —Guire seem to agree in pointing out that Alexander Fraser Tytler's Essay on the Principles of Translation (1793) is the first systematic study in English of the translation process and that the eighteenth century is indeed a flourishing period in the formulation of theories.[7]

Bassnett's (2002), added that towards the end of the eighteenth century, in 1791, Alexander Fraser Tytler published a volume entitled The Principles of Translation. Tytler set up three basic principles:

(1) The translation should give a complete transcript of the idea of the original work.

(2) The style and manner of writing should be of the same character with that of the original.

(3) The translation should have all the ease of the original composition.[8]

Catford (1978), presumed that these definitions draw on semiotics, the general science of communication through signs and sign systems, of which language is but one (Cobley 2001& Malmkjær 2011). Its use is significant here because translation is not always limited to verbal languages. Intersemiotic translation, for example, occurs when a written text is translated into a different mode, such as music, film or painting. Intralingual translation would occur when we produce a text or rewrite it in the same language, as the *tafseer* (i.e. an explanation or opinion of what something means) of the Holy Quran. It also occur when we rephrase and memorizing an expression in the same language as poetry and stories for kids.

Broadly speaking, as an introduction to translation Catford (1978), stated that in translation there is a substitution of TL meanings for SL meanings; not transference of the SL meanings into TL. In transference there is an

implantation of SL meanings into the TL text. These two processes must be clearly differentiated in any theory of translation.[9]

As aforementioned definitions the study assumes that translation is a process of changing words and ideas from a language A to a language B considering the culture of a language, also translation is a means of communication. Moreover, it is a way of transmitting any signs of a language to another signs which can be understood to receiver and the study agrees with Alexander Fraser Tytler point of view.

2.1.2 Translation error assessment

In this context, translation error assessment is a process that explores in-depth the mistakes which are made by translation students and translation trainees. In general terms, the concept of translation error assessment has a long history, with Sels (2009) tracing this back to at least the fourteenth century when translation was undertaken of Greek manuscripts into Slavonic. A translation error is obviously an error that can be traced back to the moment of translation from Greek into Slavonic, as opposed to secondary mistakes, which occurred in the course of textual transmission. However, when all the manuscripts contain the same error, the difference between a primary (translators) error and a secondary (copyist's) mistake cannot always be easily made. Many scholars in the field of translation studies have highlighted the significance of evaluating translation errors and assessment. King (1997) makes an important point about the way in which translation evaluation is carried out, noting that: Translations are evaluated every day, by examiners grading students or job candidates [...] Yet there is no general accepted standard way of carrying out an evaluation: most frequently, what is involved is an intuitive judgment, based on knowledge of the languages in question and, perhaps, previous experience of translation.

King's point is an insightful observation. When a translation is submitted to evaluation, this should not be based on intuition alone but rather there should be based on a framework developed from relevant studies which have focused on how translations may be analyzed and examined with the aim of reducing errors in future translation processes.

Having analysed translation performance in terms of register, pragmatic and semiotic errors, Hatim and Mason (1997) found themselves at an impasse where it was not possible to establish a specific set of rules to show how such errors could be evaluated. They came to the conclusion that there is: "An urgent need to broaden the discussion of translation errors and to invoke more context-sensitive models when identifying, classifying and remedying them" (ibid.: 178). A range of models based on a variety of approaches have been developed by various researchers in an attempt to respond to the need for improved error evaluation classification which is of great assistance in the field of translation evaluation. Senders and Moray (1991) argue that it is crucially important for evaluators of translations to be able to describe and classify because: "There is an intimate relation between the way errors are classified, the way their occurrence is explained, and what can be done to reduce their frequency or their consequences". The following section identifies some of the approaches which have been taken to error classification in this field.

According to Nord (1997) translation errors can be classified into four types. The first of these she labels as pragmatic translation errors and this type of error is caused by inadequate solutions to pragmatic translation problems such as the need for the orientation of the TT receptor. The second type concerns cultural translation problems and these are generally the result of inadequate decision-making regarding the reproduction or adaptation of

culturally specific conventions. The third type consists of linguistic translation errors, which are caused by inadequate decision making in translation when the focus is on language structures. These often appear as a consequence of deficiencies in the translator's competence in the SL or TL. The fourth and final type, text-specific translation errors, are related to text-specific translation problems like the corresponding translation problems, and can usually be evaluated from a functional or pragmatic point of view. Unlike Nord, Chan Sin-Wai (2004) offers a translation-error classification system which is based on just two major categories: "Those violating the norms of the TL, such as grammatical mistakes, wrong usage, inappropriate register, etc. and those misrepresenting the ST, such as textual omission, mistranslations, and unjustified additions".

Gile (2009) claims to have developed a different type of conceptual framework for error analysis in translation that focuses more on extra-linguistic knowledge and methodological issues rather than on surface linguistic features or psycholinguistic aspects. She argues that her model is based on the fact that: "The vast majority of errors found in translations can be ascribed to insufficient pre-existing linguistic or extra-linguistic knowledge […] or to faulty implementation of a few translation steps".

A different way of looking at error classification is to distinguish between binary and non-binary mistakes and this approach is favored by a number of translation studies' scholars and teaching practitioners including Pym (1992), (Hatim 2001) and Kussmaul (1995). Pym (1992) explains the concept of binary and non-binary errors and the implications that this has for evaluating translations thus: A binary error opposes a wrong answer to the right answer; non-binarism requires that the TT actually selected be opposed to at least one further TT, which could also have been selected, and then to

possible wrong answers. For binarism, there is only right and wrong; for non-binarism there are at least two right answers and then the wrong ones (ibid.:282). Farahzad (1992) notes that there is a need for further research in this area:

Today translation course are offered at many universities and institutions worldwide; course syllabuses are designed to help train efficient translators in a wide variety of fields, and there are excellent textbooks for such courses. Yet little work has been done in the field of assessing students' (or trainee's) achievements at the end of the courses, presumably because improvement is taken for granted.

As mentioned previously, using concepts from translation theory can be of assistance in evaluating and assessing student translation errors which occur at micro and macro levels of the translated text. It is also the case that theories and translation approaches often originate from and are informed by consideration of translation errors and difficulties in an attempt to provide suitable solutions to translation problems.

In addition, in order to produce satisfactory translation, it could be argued that it is important to tackle the shortcomings of both translation students and translation teachers. Lörscher (2010) argues that the first step in dealing with this matter is to ensure translation students are sensitized to the inadequacies of those translations which are produced mostly by an exchange of signs (sign-oriented) as opposed to those which are sense-oriented. Normally, one of the main causes of the failure to produce sensible equivalence of ST is that foreign language learners approach their translation in a sign-oriented way, failing to actively monitor the sense of what they write in their translations. When translation students are asked to read their own translations, they often find it hard to believe that they have produced a

text in their own language containing a high number of grammatical and stylistic errors, which they would not usually make in their mother tongue. These shortcomings in the TL texts are caused by students' sign-oriented approach to translation which prevents any checking of the sense of the TL language text they have produced. It is, therefore, a good step forward to advocate a sense-oriented translating approach which encourages translation students and teachers to focus more on ensuring that the translated text they produce makes sense as a piece of TL text.

Corder (1981) emphasizes that systematic error analysis is of value to three different groups:

First to the teacher, in that they tell him, if he undertakes a systematic analysis, how far towards the goal the learner has progressed and, consequently, what remains for him to learn. Second, they provide to the researcher evidence of how language is learnt or acquired, what strategies or procedures the learner is employing in his discovery of the language. Thirdly (and in a sense this is their most important aspect) they are indispensable to the learner himself, because we can regard the making of errors as a device the learner uses in order to learn.

Mauriello (1992) also emphasises the usefulness of translation analysis for students on the grounds that it will help them to "acquire a good habit, namely that of defining a translation strategy for each text to be translated, before actually getting down to the task". This means training translation students to conduct a systematic examination of any type of ST before rendering this into the TL, and alsoasking them later to analyze the nature of the errors committed in this translation task.

Despite the fact that a number of scholars have advocated the notion of translation error analysis in theory, it seems that in practice none of them

have been able to provide a wholly adequate framework which is suitable for the purposes of analysing the errors of trainees, amateurs and translation students when they translate from SL into TL. However, in this respect, Kussmaul's (1995) suggested method for analyzing such errors appears to be the most workable and effective one in the translation field so it is worth examining this here in some detail.

Kussmaul argues that there are essentially two aspects of text analysis: pragmatic and semantic analysis. In both cases he favours adopting a functional approach because in his opinion: "The function of a translation is knowledge, expectations, values and norms of the target readers, who are again influenced by the situation they are in and by their culture".

He also highlights the importance of attempting to produce a systematic classification of the errors committed by translation students since this will prove useful in assisting students to clarify those particular areas which they need to concentrate on. At the same time, the results of this analysis can be used by the teacher who will be able to work out which aspects and areas that he/she should focus on in the translation curriculum.

2.1.3 Micro level translation errors

The importance of culture-related factors in translation has already been established in Chapter Two, and in the following sections of this chapter, the emphasis shifts to focus on the differences between English and Arabic in terms of their respective linguistic textual features. According to Nord (1992:46): The structural differences between two languages in lexis, sentence structure and supra segmental features give rise to certain translation problems which occur in every translation involving this pair of languages, no matter which of the two serves as SL and which serves as TL […] contrastive grammar and some approaches to a kind of 'didactic

translational grammar' (See Raabe 1979) provide valuable help in solving these problems.

The overwhelming majority of translation students and translation trainees do not succeed in reproducing the exact equivalent surface features of the SL in the TL. This is especially true when they render from one language into another that is unrelated in terms of syntax. The most severe mistakes are likely to take place when students are asked to translate from their own mother tongue into a foreign language. In the case of this study the SL is Arabic and the TL English. Kussmaul (1995:143-144) notes that syntactic errors are one of the most frequent types of error committed by students, taking the form of: "use of tenses, prepositions, word order, idioms, collocations etc." and these are addressed first.

2.1.4 Syntactic translation errors

Before classifying the types of syntactic translation errors which are likely to be made by students, it is worth considering exactly what is meant in this context by syntax. Matthews (1981:1) notes that the literal meaning of the term is 'arrangement' or 'setting out together' and that "Traditionally, it refers to the branch of grammar dealing with the ways in which words, with or without appropriate inflections, are arranged to show connections of meaning within the sentence". Like Chomsky, Matthews' definitions of syntax refer to the study of the relationship between the elements that join a text and formulate them as a sequence that combines words together. According to Luraghi and Parodi (2008:1), syntax can be thought of as: "The architecture of sentences or the principles governing the way in which words and constructions are combined to form sentences".

It is generally agreed that syntactic problems can create significant problems in the process of translating between Arabic and English because the

grammatical structures of these two languages are completely different from each other and the components of a sentence in the Arabic language often differ very greatly from the elements which are in the English one in terms of sentence structure, clauses, prepositions, gender, numbers, etc. Darwish (2010:66) provides a good example of the impact of these differences: "In a language such as Arabic, cohesion is generally achieved syntactically, using explicit grammatical cohesive devices. English in contrast relies mostly on semantic relations to achieve cohesion". Darwish further notes that this has particular implications for the translator: "To achieve optimality in translation, the translator must learn to apply a variety of techniques in the translation process that take into account these differences".

With regard specifically to the difficulties of translating between Arabic and English, Ghazala (1995:32) comments: "The most serious mistake which students should be warned against in the first place is their wrong presupposition that English grammar is identical with Arabic grammar, and, hence, can translate each other in a straightforward way. This leads to translations which at the very least cause puzzlement and at worst appear nonsensical to the English-speaking target readership.

Sentence structure is one of the areas of syntax that proves difficult for students. According to Crystal (1997:347), a sentence can be defined as "the largest structural unit in terms of which the grammar of a language is organized" and word order within the sentence is one aspect in which Arabic and English differ from each other very considerably. Arabic is considered a verbal language, meaning that its word order typically follows the pattern: Verb + Subject + Object (V+S+O). English, however, is considered to be a nominal language in terms of its sentence order normally proceeds in the

order of: Subject + Verb + Object (S+V+O). It is not surprising then that as Aldebyan (2008:7) observes: "Forcing the word order of

Arabic on English will result in grammatical structures which would obviously lead to a distorted message".[10]

2.2.0 Methods of Translation

2 .2.1 Word-For-Word Translation

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or construe a difficult text as a pre-translation process. 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.

2.2.2 Faithful Translations

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.

2.2.3 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.

In this point the study observed that the translated text is directed to targeted culture, therefore, it is differ from the SL culture, translator should adapt his translation with the culture of a TL. Also the study presumed that this method of translation is very important to us as Muslims since it can adjust the ideas which are not suitable with Islam, for example this method used in translation of some stories in KD and other films and poetry.

2.2.4 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, so-called 'intralingual translation, often prolix and pretentious, and not translation at all.

Regarding this point, the study stated that translator should focus on the SL meaning, regardless the words of the SL. Also he should concentrate on the theme or the main idea of the text, and then delivered it in his own words as the Egyptian artist Mustafa Lotfy Almnfaloty who translates a lot of French works although he did not know these languages, he translate via his friends.

2.2.5 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.)

2.2.6 Semantic Translation

Newmark, (1982) stated that semantic translation is a literal and faithful translation. It emphasizes the content of the message. In addition, "it tends to be more complex, more awkward, more detailed, more concentrated and

pursues the thought-process rather than the intention of the transmitter. It tends to over translate to be more specific than the original".[11]

2.2.7 Communicative Translation

Newmark, (1988) stated that 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.[12]

Moreover Newmark, (1981) makes a similar dichotomy between semantic translation and communicative translation. In a semantic translation, the translator strives to follow the semantic and syntactic structures of the source text as closely as possible. Semantic translations remain within the source culture and are more complex than communicative translations. Communicative translation, on the other hand, attempts to create a similar effect on the readers of the target text that was produced on the readers of the source text. Communicative translations are addressed to the target reader, and foreign elements are assimilated into the target culture to enable the reader to understand the text without difficulty. Thus, communicative translations are ''smoother, simpler, clearer, more direct, more conventional'' than semantic ones.[13]

Additionally, Newmark (2001) stated that there are also other restricted methods of translation: information translation, ranging from brief abstracts through summaries to complete reproduction of content without form; plain prose translation (as in Penguins) to guide one to the original, whose language should always be a little familiar; interlinear translation. Which shows the mechanics of the original: formal translation, for nonsense poetry (Morgenstern)[2] and nursery rhymes, where the meaning and the scenario, but

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[2] German author and poet from Munich.

the tone, can be ignored; academic translation, for converting texts to standard literary style: a combination of translation, translation and paraphrase for texts concerned with source language, where the metalingual (Jakobson, 1960) function predominates. Translation theory, however, is not concerned with restricted translation. Whilst principles have been and will be proposed for dealing with recurrent problems (translation rules), a general theory cannot propose a single method (e.g. dynamic equivalence), but must be concerned with the full range of text- types and their corresponding translation criteria, as well as the major variables involved.

Ted J. Thrasher, Olathe (1998) claimed that there are four basic theories or methods of translation which have been used by those who do the work of translating from the original languages.

2.2.8 Literal or Highly Literal

This is where the exact words, word order and syntax are as literally followed and translated into English as possible. Many of the interlinears, such as Berry's Interlinear[3] are examples of this method of translation. Young's Literal Translation[4] is another example of this method of translation.

2.2.9 Formal Equivalence, Form-Oriented or Modified Literal

This is where the actual words are translated and then adjusted slightly in order and syntax to conform to the target language. This method respects the verbal inspiration of the Scriptures. It focuses on the form or the very words of the text and translates them. It is based upon the philosophy that each and every word of the text is important and carries a meaning of its own which is possible to express in another language.

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[3] Greek-English New Testament with a Greek-English, created by Thomas Newberry.

[4] A translation of the Bible into English, published in 1862.

In this issue Eugene Nida (1988) affirmed that formal equivalence focuses on the need to pay attention to the form and content contained in the message. The so-called formal equivalence means that the message in the target language should be in accordance with the different parts in the original language. Formal equivalence intends to achieve equivalence between original text and translation text, and to some extent reflect the linguistic features such as vocabulary, grammar, syntax and structure of the original language which has great impact on the accuracy and correctness. One of the most typical translations is "Gloss translations", which is closest to the original structure, and with attached comments to give readers a better understanding of the culture and custom.

In this point the study observed that the method of formal equivalence concentrated on the translated text in the form and the content together. These kinds of translations are full of footnotes to clarify ambiguity and that makes weak translation. This means that nouns are translated as nouns, verbs as verbs, articles as articles, adverbs as adverbs and adjectives as adjectives. In English some time noun can acts as adjectives e.g. sport car, car driver…. and adjective can acts as adverbs e.g. the back door, come back soon… etc so these usages can make ambiguity.

2.2.10 Context-Oriented, Idiomatic or Dynamic Equivalence

Thrasher, (1988) confirmed that this method of translation departs from the formal equivalence method in two areas: (1) It is concerned with the thought of the writer, (as if they knew!) and (2) The reaction of the translated message by the person reading it (as if they could predict it). It is based on the underlying theory that communication takes place, not in word form, but in sentence form or that the sentence is the smallest unit of communication.

(Although we recognize that the definition of words must be considered in their context, this does not mean that words have no meaning of themselves or do not communicate themselves. Just yell "Fire" real loud in a crowded place sometime and see if a single word can communicate. Or whisper "Shop" or "Sale" to a woman and see what happens next).[14]

The study supposed that dynamic equivalence aims to translate a text with all its linguistic characteristics in the target language and was described as word for word. The study cannot refuse the dynamic equivalence approach to translation as being an accurate or valid method of translation.

2.3.0 Steps of Translation

Translation is primarily a time-bound process and, when it is of literature, a time art; yet the space it requires cannot be discounted. It is true, first of all that we can translate only after the source text. Second, we can translate only sequentially. Third, the timing of a translation is pervasive; i.e. the time of the source text and the time of the translation pervade every factor the critic must use in evaluating. The process may be discussed in as a six-step scheme. It should be emphasized that although the steps are discussed sequentially, having a sequential logic, for some translators various steps could be carried on simultaneously. The steps are (1) preliminary analysis, (2) exhaustive style and content analysis, (3) acclimation of the text, (4) reformation of the text, (5) analysis of translation, and (6) review and comparison.

2.3.1 Preliminary Analysis

In preliminary analysis, material is judged worthy of translation. (The translator may have reached this decision himself on the basis of his own taste and interest, or someone else, an editor or instructor, may have made this initial judgment for him.) All contributors of this anthology begin with

this assumption that an affirmative decision has been made in this regard, but we should not minimize now critical this decision is especially for text of considerable volume. The bibliographical check recommended by Michael Jasenas should begin.

2.3. 2: Exhaustive Style and Content Analysis

In style and content analysis we ask, "What makes this literary text literary? What makes this scholarly text authoritative?" If it is a truly congenial literary text, a translator usually feels that his intuition and taste obviate the first question, for the writer to be translated merely happens to be someone else and happens to be a different language. To cite two of Haskell Block's examples, Baudelaire saw himself in Poe. Nerval saw himself in Heine. Here, to recall pervasive timing, it might be thought that a near-contemporary might have an advantage. If he does-and canonical translations are not necessarily, nor even usually, those made close to the time of the original it is an opportunity of a short duration. If the text is removed in time, or if it is a merely interesting, rather than compelling, or if it is a work that should be translated for cultural reasons (i.e. it makes a certain work available to readers who no longer or never did - scope with the original), then it may be necessary to itemize and hierarchize the text strategies. This may, quiet bluntly, a mount to problem- solving. Scholarly texts and their authority extend this latter type of analysis. Whereas it might be merely risky for an American to translate Balzac without knowing the Anglo-American tradition of Realism, it could be disastrous to translate Althusser or Negri without background in Matrix and Engels. Further, as Immanuel Wallerstrien and Marcia Doron emphasize, it would be unwise to start without accepted translations of similar work at hand and without knowledge of subfield and its current scholarly momentum.

2.3 3: Acclimation of the Text

The translating goes from internal to external. We have told ourselves roughly what the work means, but there have probably been verbal ellipses in our internal translations. Indeed, although we may well have settled certain expressions or key terms in our text-to-be, we have been thinking in the language of the source text. We know work out our own thinking in the language strategies perhaps compromises with the form of it message. We decide what is the irreducible invariable and how or if we can preserve it.

2.3. 4: Reformation of the Text

It is during reformation of the text that what is commonly considered translating takes place. All of our verbalizing must be done in the target language now. (This is optimally our native language.) We do, most often, proceed from sentence. We must choose between alternatives and produce a text that is sequentially complete. Most translators will modify their earlier analyses at this stage. This is because as long as the material reminded itself, the expression of its author or an expression in foreign language, it stayed within that containment. Even if it was ambiguous, it was ambiguous within the parameters of another language system when we bring it over to our own language system. Whether we are simply intermediaries (as might be the case with international treaty) or interpreters (as might be the case with a lyric poem), we alter its parameters. (This inevitability or these risk and their theoretical implications are taken up in the essay of Joseph Graham and Stephen Ross.) Translators often have the experience of believing they understand a text- and they probably do-while, and as long as, it is in the original language, only to find themselves unsettled, if not actually confused, when they must reformulate it in their own language. Indeed, it is far from rare for the bilingual author who works with his translator to decide that the

original is confusing and change it, and writers who translate their own works regularly take more liberties than another translator would.

2.3. 5: Analysis of the Translation

In translation analysis, the translator continues translating but as his own editor and critic. In short, he revises, rarely fewer than three times and, when possible, with a time lapse between revisions. This is when the translator is measured against the larger context of culture, with the related sub contexts of language and rhetorical tradition which may have been obscured during the strain of sequential translation. This is also when the translation is measured against the audience needs or the intended text function. All essays touch on these measurements, although those of Andre Lefever, Marilyn Rose, William H. Snyder, and H. Stephen Straight speak to them specially. Any place where information has been added, subtracted, or skewed should either be rectified or exonerated at this point.

2.3.6: Review and Comparison

The translator hands the translation over to someone else for review and comparison–editor, instructor, supervisor, collaborator. By now it has become the translator`s text, and writers are proverbially too close to their work to see it as a reader would. This someone else, the "third reader" (if the translator functions as the "second reader"), can detect lapses or lacunae. In the time of process, he reads after the problem-solving of acclimation and reformulation have occurred. In the space of process, he forms his own Gestalt of the text translation. It is usually considered desirable that he know the original text so that can judge whether comparable effects are achieved or comparable function served. He might even be called upon to judge whether comparable effects or functions were desirable. (A university press would have at least outside who compare the original translation.) He could

judge whether the appropriate rhetorical expectations of the intended target reader were observed. (A commercial press would tend to emphasize this criterion and modify accordingly.)

As process, this must dose happen, and it is good that it does. What ultimate translations are never written, canonical ones are many useful and effective ones, whether long lived or ephemeral. We should keep in mind while reading the discussions of Graham and Ross that although theoretical translation is almost inconceivable; practically it happens all the time- and rather well. Indeed, the six- step outline just described might lead to interference that should be possible to have a perfect translation, if not an ultimate one, every time.

Why don't we? We don't because the translator- or a machine programmed for translation- is not only a competent of the time and space he translates in but is himself compounded of time and space. We have described what a translator must do in approximate order he must do it in, once his action can be categorized. We cannot even begin to describe- until much more work is done on artificial intelligence-what goes on in step just before his first word choice comes to him or just as he gropes for a word he knows. The X of his temperament and taste, his psychohistory and environment, in volatile interaction with those of author of the source text and still more mysterious interaction with those of the intended audience- these are indisputably donnees, but donnees which are not available. The X's are gaps, lacks, absences. In situations of immediacy where covert translations are called for, such interstices may be neither noticeable nor troublesome. It is the initial drafting of a treaty which requires attention, and may strive for the inter-language texts that are semantic repetitions. Even in covert translations, the interstices may pose problems in time. In overt translation, they are

noticeable from the outset. If the interstices are within the range of tolerability, the translation is used- until the range itself becomes tolerable. No Gestalt, even of works that seem transparent like a Jules Verne Novel, is completely comprehensive. Even when there is a relative consensus, contours change in time, for words enlarge and diminish their referential fields, and the actions and the concepts they describe change in cultural significance. This means that works get retranslated and that works once not needing or not considered worth translating get translated.[15]

 As abovementioned the success of translation process is the job of translator to make the translated text appear as if was written in the target text, translation should accomplish its goal through steps of translation and other various elements should be united to get success translated text.

2.4.0 Problems of Literary Translation

2.4.1 Equivalence

In this regard Nida (1964) presumed that word equivalence is a main terminology in the field of translation in which translators looked for. In any field it can gives direct meaning for instance, in mathematics and medicine, this term becomes vague and ambiguous and subject to many interpretations when used in the field of language and translation. So the problem of equivalence is the process of selecting a suitable translation unit.   The problem seems to lie in the fact- that the process of translation is determined by several factors. Nida lists three of them:

1. The nature of the message.

2. The purpose of the author and, by proxy, of the translator.

3. The type of audience.

With regard to equivalence, Nida (1964) maintains that there are two basic types of equivalence (1) formal equivalence and (2) dynamic equivalence. In

particular, Nida argues that in formal equivalence the TT resembles very much the ST in both form and content whereas in dynamic equivalence an effort is made to convey the ST message in the TT as naturally as possible. It could be argued that Nida is in favor of dynamic equivalence since he considers it to be a more effective translation procedure. This comes as no surprise given the fact that Nida was, at the time at which he proffered his views about equivalence, translating the Bible, and hence trying to produce the same impact on various different audiences he was simultaneously addressing. Nida's preference is more clearly stated in Nida and Taber's edition (1969) since it is argued that dynamic equivalence in translation goes beyond correct communication of information.[16]

Baker, (1992) dealt with the issue of equivalence by adopting more neutral approach when she argues that equivalence is a relative notion because it is influenced by a variety of linguistic and cultural factors. In particular, the chapters of her book are structured around different kinds of equivalence, that is, at the level of word, phrase, grammar, text and pragmatics. Hence, terms such as grammatical, textual and pragmatic equivalence come up. In more detail, a distinction is made between word-level and above-word level equivalence. Adopting a bottom-up approach, Baker (1992) acknowledges the importance of individual words during the translation process, since the translator looks firstly at the words as single units in order to find their equivalent in the TL. Baker (1992) goes on to provide a definition of the term word referring to its complex nature since a single word can sometimes be assigned different meanings in different languages. Consequently, parameters such as number, gender and tense should be taken into consideration when translating a word.[17]

Newmark (1981) stated that the problems and conflicts do arise because languages do not operate in isolation but within and as part of culture, and cultures differ from each other in various ways. More over the structure and grammar of languages also differ in many ways. If the structure and culture of the two languages is more similar, the task of the translator would be easier.[18]

John Dryden (1631-1700), in his Preface to Ovid's Epistles (1680) tackled the problems of translation and he formulated three basic types of translation.

i) Metaphrase: translating a work word by word and line by line from one language to another,

ii) Paraphrase: it is a translation of sense for sense where the author's words are not so strictly followed.

iii) Imitation: this forsakes both 'word for word ' and 'sense for sense' translation. It corresponds to adaptation. Here the translator is free to abandon the text wherever he feels like.

In this point the study agrees with imitation because it link with two items above and the product of translated text will be coherent since the three methods are used.

2.4.2 Meaning

Machali, (2007) mentioned that meaning can't be ignored in the theory of translation since Ferdinand de Saussure assured that meaning is the starting point of the process of translation so words are identified by their text e.g. hesitation is not fear or panic or scared or alarm or terror, so the translator should pay attention to the additional meanings or the connotative meaning.

From the definitions mentioned above, it is found that translation is a process relies on the meaning equivalence in the target text. Rochayah

Machali (2001) and Mona Baker (1992) emphasized that the term meaning equivalence because it is the meaning which is transferred in the target language. In this case, translators are faced with text as unit of meaning in the form of sets of words or sentences. This means that language which is used is unit of meaning in discourse which can be understood by the participants of the communication.[19]

Therefore the major problem in the process is the meaning, in this regard it handled by Hatim and Munday (2004) and they suggest that "one of the key problems for the analyst was in actually determining whether the source text meaning had been transferred into the target text". It is clear here that meaning is the key problem: whether meaning of the source language text is accurately transferred into the target language text.[20]

Translation is often thought to be primarily about words and their meanings: what the words in the source text mean, and what the words in target language will best capture or convey what meaning.

While words and meanings are unquestionable important, however, they are really only important for translator (as for most people) in the context of someone actually using them, speaking or writing them to someone else. When the Australian philosopher Ludwing wittegenstein [5] quipped, famously, in his philosophical investigations (1958:para.43), that "meaning of a word is its use in the language," he meant that people using language always take precedence- or at least should take precedence - over meanings in the dictionary, semantic in the abstract.

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[5] Austrian philosopher who worked primarily in logic, the philosophy of mathematics and the philosophy of mind.

We almost learn words and their meanings from people and as function of our complex relationships with people. The only really reliable way to learn a new word, in fact, is in context, as used by someone else in a real situation, whether spoken or written. Only then does the new word carry with it some of human emotional charge given it by the person who used it; only then does it feel alive, real, fully human. A word learned in a dictionary or a thesaurus will most often feel stiff, stilted, awkward, even if its dictionary "meaning" is "correct"; other people who know the word feel seem uncomfortable with it user.

A prime example of this is the student paper studded with words that taken straight out of a dictionary or the thesaurus, words that student has never seen or heard in a real conversation or a written sentence. For the teacher who knows the words thus used, the whole paper comes to seem like gibberish, because the words are used mechanically and without attention to the nuances of actual human speech, or writing.[21]

In this point the study agrees with Yowell because words in isolation can give wrong meanings or miss lead the receiver and it can give a lot of indicators. The study concludes to that the aim of the translator should not consist of seeking sameness which is impossible in translation. What is important in the translation process is that to find equivalence for a stylistic elements or a concept performs approximately the same function in the target text as it does in the source text.

2.4.3 Lexical Choice

In this regard Giaber (2015) assumed that language variation can be synchronic or diachronic. Following Quirk et al. (1985: 15-25), language use involves five major types of synchronic variation whose differing properties are realized through the several types of linguistic organization (phonology,

lexicology, and grammar). These types of variation are related to five aspects: (a) region, b) social group, (c) field of discourse, (d) medium, and (f) attitude. Diachronic variation is related to change in time, which reflects historical change in language. Regional and social group variations relate primarily to the language user. People use a regional variety because they live in or have once lived in a region. In the same way, people use a social variety because of their belonging to a social group. Within each variety, there is considerable variation in speech according to education, socio-economic group, and ethnic group. Some differences correlate with age and gender. The other three types of variation relate to language use. In other words, people use the varieties according to the situation and the purpose of communication. The field of discourse relates to the activity in which people are engaged. A language-user has a repertoire of varieties according to field and switches to the appropriate one as occasion requires. The switch involves turning to the particular set of lexical and grammatical items habitually used for handling the field in question. The medium may be spoken or written. The use of a written medium normally presumes the absence of the people to whom the piece of language is addressed. The attitude expressed through language is conditioned by the relationship between the participants in the particular situation. This relationship is reflected in the linguistic choices that proceed from the attitude to the hearer (or reader), to the topic, and to the purpose of communication. A gradient in attitude is usually recognized between formal and informal and the corresponding linguistic contrasts involve grammar and vocabulary. This situational use of language is related to the notion of register as an essential aspect of discourse. [22]

2.4.4 Proverbs

Proverbs are old art developed throughout time and took various artistic frames which passed through one generation to another and from place to another. It considered as one of expressions that used by community individuals to implant wisdom and guidance.

Shastri (2012), states that "proverb and idiom are culture specific. They are part of psyche of a linguistic community. They are used symbolically and convey a whole concept in one line. They carry a particular image and a concept which need to be translated. They cannot be translated literary. Sometimes we get the exact equivalent in the TL, which can be easily substituted. If not available they need to be substituted to similar meaning idiom or proverb in the TL".

Baker (1992), outlines the difficulties encountered when translating idioms or fixed expressions as follows:

> 1-The lack of the TL equivalence because an idiom could be culture specific as well as the difference between the source and the target language in expressing the meaning; it could be expressed by a single word, fixed expression or fixed idiom.
>
> 2-The availability of the SL idiom in the TL but its use in context may be different; the two expressions may have different connotations.
>
> 3-Both literal and idiomatic senses of the SL idiom are important simultaneously, so it can be rendered successfully if the TL idiom is similar to SL idiom both in form and meaning.
>
> 4-The very convention of using idioms in written discourse, the context in which they can be used, and their frequency of use may be different in the source and target languages.

2.4.5 Syntactic translation problem

Omran (2013) before classifying the types of syntactic translation errors which are likely to be made by students, it is worth considering exactly what is meant in this context by syntax. Matthews (1981) notes that the literal meaning of the term is 'arrangement' or 'setting out together' and that "Traditionally, it refers to the branch of grammar dealing with the ways in which words, with or without appropriate inflections, are arranged to show connections of meaning within the sentence". Like Chomsky, Matthews' definitions of syntax refer to the study of the relationship between the elements that join a text and formulate them as a sequence that combines words together. According to Luraghi and Parodi (2008), syntax can be thought of as: "The architecture of sentences or the principles governing the way in which words and constructions are combined to form sentences".

It is generally agreed that syntactic problems can create significant problems in the process of translating between Arabic and English because the grammatical structures of these two languages are completely different from each other and the components of a sentence in the Arabic language often differ very greatly from the elements which are in the English one in terms of sentence structure, clauses, prepositions, gender, numbers, etc. Darwish (2010)provides a good example of the impact of these differences: "In a language such as Arabic, cohesion is generally achieved syntactically, using explicit grammatical cohesive devices. English in contrast relies mostly on semantic relations to achieve cohesion". Darwish further notes that this has particular implications for the translator: "To achieve optimality in translation, the translator must learn to apply a variety of techniques in the translation process that take into account these differences" (ibid.66). With regard specifically to the difficulties of translating between Arabic and

English, Ghazala (1995) comments: "The most serious mistake which students should be warned against in the first place is their wrong presupposition that English grammar is identical with Arabic grammar, and, hence, can translate each other in a straight forward way". As the analysis of data regarding the process of translating KD stories in Chapter four will demonstrate, certain grammatical elements cause particular problems for students because they seem unaware of differences in syntax between SL and TL. This leads to translations which at the very least cause confusion and at worst appear nonsensical to the English-speaking target readership.

Sentence structure is one of the areas of syntax that proves difficult for students. According to Crystal (1997), a sentence can be defined as "the largest structural unit in terms of which the grammar of a language is organized" and word order within the sentence is one aspect in which Arabic and English differ from each other very considerably. Arabic is considered a verbal language, meaning that its word order typically follows the pattern: Verb + Subject + Object (V+S+O). English, however, is considered to be a nominal language in terms of its sentence order normally proceeds in the order of: Subject + Verb + Object (S+V+O). It is not surprising then that as Aldebyan (2008) observes: "Forcing the word order of Arabic on English will result in grammatical structures which would obviously lead to a distorted message".[23]

2.5.0 Story in English literature

Taha (2000) assumed that everybody around the world knows different stories to tell, and many of these people can memorize stories easily and they are used to tell them to others in a very interesting way. Some people took storytelling as a job, and they became professionals at it, and many people pay them to tell stories. Sometimes they pay them because they are very good,

and sometimes it's because they want to transfer a moral lesson to their children.[24]

Story is very old international art. It was founded in the nation's pre-Islam particularly, in the Romans and Persians cultures. Also the Holy Quran included some of previous nation's stories, so it addressed them in a narrative way to suit their nature which depends on their love to hear different historical stories and events. The story divided into two kinds: The fictional and realistic story. The characters of fictional story always are from writer's imagination and there is no real existence for them in real life.

Story may be romantic and portrays the knight's heroisms and describing noble relations. Some stories are sociable handling different issues of community, in addition to scientific imagination stories which have no relation with real life. The historical stories tackled actual event represented by actual characters as the stories of kings and ancient heritage. The aims of stories are to take up problem which faces communities and proposes some reasonable solutions. A story addresses the soul as well as the mind and achieves pleasure through its structure and the sequence of events in addition to the creativity of making these events suspended readers.

Anaryan (2001) presumes that the component authorities assert that the conversation of mankind at the earliest stage of their existence was monosyllabic; men and women addressed each other in words of a single syllable, now considered as a root or basis of our present language. It is presumed that after humanity got over the root stage, and well into the syllabic epoch, they began to tell each other stories, and these constantly repeated, were handed down to posterity *viva voce*. As time went on the art of writing become known, consisting at first of single figures representing what was intended to be expressed; for as the root was the first stage of language, so single figure was the first stage of writing.

After a further period, alphabets were introduced, and the early figures and representations were changed into words composed letters. And then the fables or stories, which had been going the rounds so long from mouth to mouth, were gradually put into writing, and after centuries and centuries eventually found themselves in print. As the East was far in advance of the West in civilization, it is probably that the former was the cradle of many tales; and those stories, told first there in original, have filtered through many centuries and many channels till they were served up again in the West, sometimes with additions and some time without.

The short fable may, then, be considered as the first means of imparting instruction and amusement to man. As years rolled by the fable grew into the tale or story, which later on expanded into the romance and novels. The fable deals chiefly with men, women, animals, birds, insects and fish, they being the active parts of their ingredients; description of things, times, and places being the passive. Each fable is designed to illustrate and exemplify some precept for human conduct and what is said by animals, birds, insects or fish applies more to men and women themselves.

Among the mass of fable tale, or story, it is difficult to select specimens to suit the tastes of all. Excessive wit is as rare as excessive beauty, and it cannot be expected that all stories are germs. While few are good, some fair, and many different, all interesting as giving the thoughts, the ideas, the sentiments and the actions of the humanities from the earliest ages.[25]

2.5.1 Definitions of story

Charis Baldick(2015) defines story as any narrative or tale recounting a series of events. In modern narratology, however, the term refers more specifically to the sequence of imagined events that we reconstruct from the actual arrangement of narrative (or dramatic) plot. In this modern distinction between story and plot,

derived from Russian Formalism and it opposed terms *fabula* and *sjuzet,* the story is the full sequence of events as assume them to have occurred in their likely order, duration, and frequency, while the plot is a particular selection and (re-) ordering these. Thus the story is the abstractly conceived raw material of events which we reconstruct from finished arrangement of the plot: it includes events preceding and otherwise omitted from the perceived action, and its sequence will differ from that of the plot if the action begins *in medias res* or otherwise involves an anachrony. As abstraction, the story can be translated into other languages and media (e.g. films) more successfully than the style of narration can be.[26]

2.6.0 Kinds of story

Eric Miller (2011) assumed that there are three kinds of stories:

• Personal Experience stories.

• Traditional stories.

• Created stories.

Created stories often involve a mix of elements from Personal Experience stories and Traditional stories. Regarding Personal Experience stories: Why do people remember and decide to share certain experiences? What events tend to be considered significant enough for one to make a story out of them? Telling a story involves expressing points of view that an event is significant, and how one feels about it. Thus telling a story is an act of moral persuasion. If teller and listeners can agree that a story is worth telling, and that it has a certain point and meaning they are members of a community together.

Types of traditional stories include:

• Folktale

• Legend

• Epic

• Myth

2.6.1 Folktales:

Tend to be timeless and placeless, with characters that are well-known in a culture. One type of Folktale is a Fairytale. Fairytales have a magical element.

 2.6.2 Legends

Are historical stories, which took place in a certain place, often in the distant past, with some divine element.

2.6.3 Epics

   Are long stories that tell of the adventures of heroes/heroines as they travel from one end of the land to the other. Epics tend to be encyclopedic, serving as compendiums of many aspects of a culture, and often end with the hero/heroine founding a new institution (even a nation).

2.6.4 Myths

Are stories about divine characters. Myths often concern the creation of the physical world, and occur before human history. Storytellers sometimes bring out in characters, and in audience members, mythic feelings in everyday life and experience.

These categories (or *genres*) of story were invented, it seems, in ancient Greece, and have been adopted by European and USA cultures. Other categories of story exist in other cultures. It is a good idea to always see what categories of story exist in a culture, instead of imposing categories from the outside. People might benefit from inventing and/or developing their own theories of story.[27]

2.6.5 Fable

 "Literature begins with the telling of a tale". Being driven by the intense urge for self expression, man loves to shape and share his personal

experience. And such experience is fashioned into various forms of literary art. "This oral art of tale-telling is far older than history," says Stith Thompson, "and it is not bounded by one continent or one civilization. Stories may differ in subject from place to place, the condition of tale – telling may change as we move from land to land or from country to country and yet everywhere it ministers to the same basic social and individual needs."

Crabbe defines it thus: "The fable is allegorical, its actions are natural, but its agents are imaginary. The tale is fictitious but not imaginary. The fable has for it both, its agents and its actions are drawn from the passing scenes of life tales are written for amusement, fables for instruction."[28]

The study supposed that fables begin when human was child, he thought that animals should have a language to interact together as human done. When he gets mentally mature and know that animal should not have the same characteristics as human. As result human kept these memories and employs it to achieve some purposes such as joy and implying to what he could not express frankly.

2.7.0 Definition of short story

2.7.1 Origin/History

There are many rudimentary forms of short story, including myths, fables, legends, and parables, and the mediaeval fabliau was a clear progenitor. Boccaccio and Chaucer were masters of the art, as were such Chinese writers as Tao Qian (4th–5th-c). But the modern short story began in the mid-19th-c with Edgar Allan Poe, and was confirmed as a major genre by Maupassant in France and Turgenev and Chekhov in Russia. Many 20th-c writers (e.g. Kafka, who wrote nearly 80 short stories using a remarkable variety of length, style, theme,

and technique) favored the form on account of its concentration and atmospheric potential, such as Dutch writer J M A Biesheuvel.

The evolutionary process of short story is as follows:

- Short story as a form dates back to the oral tradition of the tale.

- Written tales emerge in poetic forms - Chaucer's Canterbury Tales.

- Boccaccio's Decameron (1351-1353) often cited as the precursor of the short story form, as is the French translation of The Thousand and One Nights (1704).

- Short story really begins to emerge as a form in the 19th century.

- Grimm's Fairy Tales (1824-1826) an early collection of folk stories that paved the way for the development of the genre of short stories.

- Early and mid 19th century saw the rise of the short story in America for example: Hawthorne's Twice Told Tales (1842) and Poe's Tales of the Grotesque and Arabesque (1836) set a standard for one branch of short fiction - the gothic.

- Mid and late 19th century saw the blossoming of the short story in Britain - Hardy's Wessex Tales (1888), first major success of a volume of short stories.

- The proliferation of literary magazines and journals in the later 25 years of the 19th century created a market demand for short fiction - stories between 3,000 - 15,000 words.

- Short story peaks as a form in the mid 20th century and while still respected, it has become less marketable than its prose cousin, the novel.

- Poe (on Hawthorne): he finds "a certain unique or single effect to be wrought out" and "he then invents such incidents - he then combines such events as may best aid him in establishing this preconceived effect ... In

the whole composition there should be no word written, of which the tendency, direct or indirect, is not to one pre established design."

- Poe on plot: "A short story in which nothing at all happens is an absolute impossibility."

- Thomas Hardy: "A story must be exceptional enough to justify its telling ... Therein lies the problem - to reconcile the average with that uncommonness which alone makes it natural that a tale of experience would dwell in the memory and induce repetition.[29]

Faolin (1948) argues that it as a literary form and an oral tradition, the short story dates back to pre-historic times. Since the dawn of human civilization it has flourished as an important and engaging social art. The earliest stories mark man's slow emergence from his animal status. The forms of these stories, like the forms of the rituals of primitive man, helped create for him, his history and identity, and were part of the creative impulse that made him consciously human. All primitive societies, since the invention of language, have had their myths and legends—narratives of how the universe came into being, how humans came, how the tribe emerged and survived through thick and thin, how the heroes fought. That is why "if asked to cite an example of a brief prose narrative, many people call to mind one of the memorable Old Testament stories" or the Uoanishad or Jataka Tales. What is significant about these tales, and the feature that distinguishes them from the modern short story, is that each tribe considered its tale the Gospel, the Sacred Word. These tales, unlike the modern short story, were not merely make-belief, but belief itself. These stories inevitably bore the halo of some faith, however crude it might be. Moreover we cannot neglect the value of these tales as a means of entertainment. As Ian Reid points out, "We have to look beyond the Hebrew Scriptures to ancient Egypt for

the earliest extant stories evidently told for their intrinsic value 'as entertainment." Though some of these tales appear funny, their purpose is consciously and intensely serious. The fables of Aesop have been popular all over the world as a source of instruction and enjoyment ever since the period of classical Greece. The Middle Ages had their stories in the Gesta Romanorum. In Boccaccio's Decameron and in Chaucer's Canterbury Tales.[30]

A short story is fictional work of prose that is shorter in length than a novel. The format of short story is often narrative that tends to be more pointed than longer works of fiction, such as novellas (in the 20th and 21st century sense) and novels or books. Usually a short story focuses on one incident, has a single plot, a single setting, a small number of characters, and covers a short period of time.

Charis Baldick (2015) casts light on short story as a fictional prose tale of no specified length, but too short to published as a volume on its own, as novellas sometimes and novels usually are. A short story will normally concentrate on a single event with only one characters, more economically than a novel's sustained exploration of social background. There are similar fictional forms of greater antiquity – fable, lais, folk tale, parables and the French conte – but short story as we know it flourished in the magazines of the 19th and the early 20th centuries, especially in the USA, which has a particularly strong tradition.[31]

Osama Issa (2015) argued that short stories tend to be less complex than novels. Usually, a short story will focus on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time. In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event of the story that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and their commitment to a course of action); climax (the point of highest interest in terms of the conflict and the

point of the story with the most action); resolution (the point of the story when the conflict is resolved); and moral. Because of their short length, short stories may or may not follow this pattern. Some do not follow patterns at all. For example, modern short stories only occasionally have an exposition. More typical, though, is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, plots of short stories also have a climax, crisis, or turning-point. However, the endings of many short stories are abrupt and open and may or may not have a moral or practical lesson. Of course, as with any art form, the exact characteristics of a short story will vary by author.

Osama Issa(2015) argued that, too early in the past, people of all cultures have used stories to help them explain a practice, a belief, or a natural phenomenon. It is a universal means of communicating cultural traditions and values, as well as a vehicle for passing on information about history, science, government, and politics. Some stories are new; others have been handed down from the ancients. Regardless of the origin of stories, storytelling is unique and a dynamic interaction between the teller and the listener.[32]

As aforementioned the study concluded to that the definition of short story is an artistic form of literature able to discuss very complicated social issues through precise way to stir up attention or amusement. Short story should contain the plot and the writer should make the characters and actions suitable to it and proper atmosphere to the actions and characters.

2.7.2 Length

Determining what exactly separates a short story from longer fictional formats is problematic. A classic definition of a short story is that one should be able to be read it in one sitting, a point most notably made in Edgar Allan Poe's essay "The Philosophy of Composition" (1846). Other definitions place the maximum word length at 7,500 words. In contemporary usage, the term short story most often

refs to a work of fiction no longer than 20,000 words and no shorter than 1,000.[33]

2.8. 0 Elements and Characteristics of short story

Short stories tend to be less complex than novels. Usually, a short story will focus on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time. In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event of the story that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and their commitment to a course of action); climax (the point of highest interest in terms of the conflict and the point of the story with the most action); resolution (the point of the story when the conflict is resolved); and moral. Because of their short length, short stories mayor may not follow this pattern. Some do not follow patterns at all. For example, modern short stories only occasionally have an exposition. More typical, though, is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, plots of short stories also have a climax, crisis, or turning-point. However, the endings of many short stories are abrupt and open and mayor may not have a moral or practical lesson. Of course, as with any art form, the exact characteristics of a short story will vary by author.

2.8.1 Personification

Melion and Ramakers (2016) presumed that personification, or *prosopopoeia*, the rhetorical figure by which something not human is given a human identity or 'face', is readily spotted, but the figure's cognitive form and function, its rhetorical and pictorial effects, rarely elicit scholarly attention. As a communicative device it is either taken for granted or dismissed as mere convention. The aim of this volume is to formulate an

alternative account of personification, to demonstrate the ingenuity with which this multifaceted device was utilized by late medieval and early modern authors and artists. The fact that literary and pictorial genres designed to appeal to large audiences, such as festival plays and royal entries, often utilize allegorical personification, indicates that the figure was seen to accommodate a wide spectrum of tastes and expectations. Personification operates in multiple registers—sensory and spiritual, visible and invisible, concrete and abstract—and it deals in facts, opinions, and beliefs. With reference to the visible, current events and situations were represented by means of personifications that objectified various social groups and institutions, as well as their defining ambitions and the forces that motivated them. As regards the invisible, processes of thinking, feeling, and experiencing were bodied forth by means of personifications that revealed how these *modi operandi* were constituted.

Our interest in personification is motivated by several trends that have emerged over the last decade in cultural (historical) studies, whereby artistic expression is approached from the point of view of the body, performance, and cognition. Seen in light of these trends, personification (along with the texts and artifacts that employ the figure) offers many research opportunities. In methodological terms, personification is susceptible to an approach that balances a more semiotic analysis, concentrating on meaningful effects, and a more phenomenological analysis, focusing on effects of presence. This approach would entail foregrounding the full scope of prosopopoeic discourse— not just the *what*, but also the *how*, not only the *signified*, but also the *signifier*.[34]

The study assumed the personification is very important tool in literature since it has its own psychological impact in the reader as well as strangeness will vanished, because it make things alive and closer to reality.

2.9.0 The Character(s)

 A character is a person or animal in a narrative work of art (such as a novel, play, or film). Derived from the ancient Greek word kharaktêr, the English word dates from the Restoration although it became widely used after its appearance in Tom Jones in 1749. From this, the sense of "a part played by an actor" developed. Character, particularly when enacted by an actor in the theatre or cinema, involves "the illusion of being a human person." In literature, characters guide readers through their stories, helping them to understand plots and ponder themes. Since the end of the 18th century, the phrase "in character" has been used to describe an effective impersonation by an actor. Since the 19th century, the art of creating characters, as practiced by actors or writers, has been called characterization. A character who stands as a representative of a particular class or group of people is known as a type. Types include both stock characters and those that are more fully individualized. The characters in Henrik Ibsen's Hedda Gabler (1891) and August Strindberg's Miss Julie (1888), for example, are representative of specific position in the social relations of class and gender, such that the conflicts between the characters reveal ideological conflicts.[35]

2.9.1 Types of Characters

Karen Bernardo (2011) demonstrates that authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the narrative process, and with a little bit of analysis, you can usually detect some or all of the types below:

2.9.2 Major or central characters

Are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters.

2.9.3 Minor characters

Serve to complement the major characters and help move the plot events forward.

2.9.4 Dynamic - A dynamic character

Is a person who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters.

2.9.5 Static - A static character

Is someone who does not change over time; his or her personality does not transform or evolve.

2.9.6 Round - A rounded character

Is anyone who has a complex personality; he or she is often portrayed as a conflicted and contradictory person.

2.8.7 Flat - A flat character

Is the opposite of a round character; this literary personality is notable for one kind of personality trait or characteristic.

2.8.8 Stock - Stock characters

Are those types of characters who have become conventional or stereotypical through repeated use in particular types of stories. Stock characters are instantly recognizable to readers or audience members (e.g. the femme fatale, the cynical but moral private eye, the mad scientist, the geeky boy with glasses, and the faithful sidekick). Stock characters are

normally one-dimensional flat characters, but sometimes stock personalities are deeply conflicted, rounded characters (e.g. the "Hamlet" type).

2.9.9 Protagonist - The protagonist

Is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy.

2.9.10 Antagonist - The antagonist

Is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.

2.9.11 Anti-Hero - A major character

Usually the protagonist, who lacks conventional nobility of mind, and who struggles for values not deemed universally admirable. Duddy, in Mordecai Richler's The Apprenticeship of Duddy Kravitz, is a classic anti-hero. He's vulgar, manipulative and self-centered. Nevertheless, Duddy is the center of the story, and we are drawn to the challenges he must overcome and the goals he seeks to achieve.

2.9.12 Foil - A foil

Is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.

2.9.13 Symbolic -A symbolic

Character is any major or minor character whose very existence represents some major idea or aspect of society. For example, in Lord of the Flies, Piggy is a symbol of both the rationality and physical weakness of modern civilization; Jack, on the other hand, symbolizes the violent tendencies (the Id) that William Golding believes is within human nature.

2.9.14 Direct presentation (or characterization)

This refers to what the speaker or narrator directly says or thinks about a character. In other words, in a direct characterization, the reader is told what the character is like. When Dickens describes Scrooge like this: "I present him to you: Ebenezer Scrooge....the most tightfisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous an old sinner!" -This is very direct characterization!

2.9.15 Indirect presentation (or characterization)

This refers to what the character says or does. The reader then infers what the character is all about. This mimics how we understand people in the real world, since we can't "get inside their heads". In other words, in an indirect characterization, it's the reader who is obliged to figure out what the character is like. And sometimes the reader will get it wrong.[36]

2.9 The plot

The dramatic structure of the plot in very well adopted in the modern short stories. The first technique is exposition which provides the reader with the essential information about who, what, when and where before continuing the reading of the story. In Medias res beginning where the story begins in the middle of things. Complication or conflict where trouble constitutes and takes from of some circumstance that disturbs the stable situation. The

conflict begins with the rising action of the story which refers to the rise of action which builds to a crisis and complication. The central moment of crisis is climax, the point of greatest tension leading to falling action. Many modern writers also followed James Joyce's epiphany leading to a physical confrontation leading to a spiritual insight.

The final part of the plot is denouement or resolution, the French term which means untying the knot or the emotional release of a story's ending where action winds down. A closed denouement answers all questions leading the readers mind free from all confusions. An open denouement leaves the readers with a few tantalizing ends. Another important factor connected to the plot structure of a story is the point propagated by Carl Jung as archetypes where characters are of universal types and situations that are carried in the mind of characters in their unconscious mind. Such types are found in myths, fairy tales and contemporary fiction and films.[37]

2.10 The setting

Regarding the setting Raghda Al-Sharabati (2008) assumed that it is the time, place, physical details, and circumstances in which a situation occurs. Settings include the background, atmosphere or environment in which characters live and move, and usually include physical characteristics of the surroundings. Setting may be suggested through the scene or may be described by the narrator or one of the characters. It helps in shaping the atmosphere of the story. A Setting enables the reader to better envision how a story unfolds by relating necessary physical details of a piece of literature. Settings have a way of drawing the reader into a piece of literature while facilitating understanding of the characters and their actions. Understanding the setting is useful because it enables us to see how an author captures the attention of the reader by painting a mental picture using words.

2.11.0 The point of view

Raghda Al-Sharabati(2008) defines the point of view is a relationship between the teller of the story (narrator) and the characters in it. It could be defined as ways of the events of the story are conveyed to the reader.[38]

Rick Demarinis (2000) assumes that the point of view is the single most deterministic element of form. The stance of the narrator takes in regard the story determines not only how the story will told but also how the story's ultimate effect will be perceived by the reader. The consciousness through which events of the story are faltered biases the story in a unique way, when the bias changes, the story changes.

2.11.1 Omniscient point of view

The omniscient point of view allows great freedom in that the narrator knows all there is to know about the characters, externally and internally. The third-person narrator describes what characters are feeling and thinking. The third-person narrator describes what characters do. The narrator may shift focus from the close view to the larger perspective. The narrator may comment on events and characters, thus explaining their significance to the reader.

2.11.2 Limited Omniscient point of view

The author knows everything about a particular character. The story is portrayed through the eyes of one character, and there is a sense of distance from the other characters. The limited omniscient point of view approximates conditions of life in that only one character's thoughts are known. The story is more unified through the use of this point of view.[39]

2.11.3 First-person point of view

In the first person point of view, the narrator does participate in the action of the story. When reading stories in the first person, we need to realize that

what the narrator is recounting might not be the objective truth. We should question the trustworthiness of the accounting.[40]

2.11.4 The third-person point of view

The third-person point of view is commonly divided according to the degree of knowledge, or "omniscience," the author assumes. Since this is a matter of degree, these subdivisions are only an indication of the variations possible on the spectrum, but are generally divided into the following:

1. Third-person Omniscient,

2. Third-person Limited

3. Third-Person Observational (what many writers call Third-Person Objective)As an author you are free to decide how much you know, and very early in the story signal to the reader what degree of omniscience you have chosen.

2.11.5 Third-person Omniscient person point

The omniscient point of view sometimes referred to as the editorial omniscient author because she or he tells us directly what we are supposed to think has total knowledge. You can:

1. Objectively report what is happening.

2. Go into the consciousness of any character.

3. Interpret for us that character's appearance, speech, actions, and thoughts, even if the character themselves cannot do so,

4. Move freely in time or space to give us a panoramic, telescopic, microscopic, or historical view; tell us what happened elsewhere or in the past or what will happen in the future; and

5. Provide general reflections, judgments, and truths.

In all these aspects, we will accept what the omniscient point of view tells us. If this viewpoint says that Rickie is a good woman, that Jerome doesn't

really understand his own motives, that the moon is going to explode in four hours, and that everybody will be better off for it, we will believe you. For example, in the first scene of "War and Peace," Leo Tolstoy, as omniscient author, describes Anna Scherer: "To be an enthusiast had become her social vocation, and sometimes even when she did not feel like it, she became enthusiastic in order not to disappoint the expectations of those who knew her. The subdued smile which, though it did not suit her faded features, always played around her lips, expressed as in a spoiled child, a continual consciousness of her charming defect, which she neither wished, nor could, nor considered it necessary to correct." In two sentences, Tolstoy tells us what is in Anna's consciousness, what the expectations of her acquaintances are, what he looks like, what suits her, what she can and cannot do, and he offers a general reflection on spoiled children.

While most frequently used in novels, which generally assume a greater range of characters and time periods in which the author needs the freedom to roam wherever they want, the third-person-omniscient point of view is also used in many short stories. "Kew Gardens," by Virginia Woolf, for example, is a master class in the omniscient point of view. It is a complicated story in its frequent shifts of subject, and I would suggest reading it in its entirety before reading these notes on it.[41]

The study supposes that there are no limits on the types of characters who can inhabit a story: male or female, rich or poor, young or old or wicked or good. What is important is that the characters in a story all have the same set of emotions as the reader: happiness, grief, frustration, pain, joy, and love.

2.12 Scene and atmosphere

According to Raghda Al-Sharabati (2008) who presumes that Jack Hodgins defines a scene as " a unit of continuous prose narrative, taking place in one

location, in which we see and hear characters close-up, in order to move the story ahead by showing what accomplished when one or more characters (or one character and a significant object) come together in a way that someone (perhaps everyone) pursues a goal and either succeeds, fails, or partially succeeds or fails, or lays the groundwork for succeeding here are some the essential elements concerning scene". Scenes show what happen in the story accompanied by dialogue, scene could be defined as a piece of fiction that moves the plot along and closer to the resolution of the problem. The scenes of the story are the story itself. The scene is the place and the action that takes place within it, whereas the atmosphere is the feelings and impressions that are connected with such scene. It is the mood of literary work which the writer creates through complete scene. Briefly, atmosphere is the general feeling that accompanies the scene.

2.13 The Theme

Raghda Al-Sharabati (2008) defined the theme as a main idea of the literary work, a common thread that is incorporated throughout a literary work. A theme is a thought or idea the author presents to the reader that may be deep, difficult stated, or understand, or even moralistic. A theme may be directly stated, or may be implied. Generally, a theme has to be extracted as the reader explores the passages of a work.[42]

2.14 Feature of Short Stories

Regarding features of short story Welech's (2012) outlined that

1. They are short: while this point is obvious, it needs to be emphasized. Short stories can be read in one single sitting. This means that writers have to curtail description and ensure that the action moves swiftly. Unnecessary words are simply omitted- they are luxury that the short story writer cannot afford. In this collection of short stories, each story can be read in less than thirty minutes.

2. They tend to have single focus: Writers of full-length novels can allow characters to develop and change as time passes. They can develop a complex plot and include some interesting sub plots. They can elaborate on the setting or atmosphere and pay attention to background details. Character, action, setting, theme, and atmosphere- all of these can develop in a novel. However, with the short story the focus is usually on only one of these aspects.

3. Characters are few in number: Characters have to introduce sparingly into short stories because each new character usually requires background information and at least brief explanation of his or her presence. Unnecessary character can be introduced in the short story. He or she would only take important space and time from essential action.

4. There is often a surprise ending: Short stories have an unexpected twist at the end. If the story has been well written there is often much satisfaction from the way the threads have been pulled together to complete the story, even if we find ourselves completely caught by surprise. Many of the most satisfying short stories have the most unexpected but plausible, endings.

5. They usually end in at or soon after the climax: While a novel may reach its climax and then take a chapter to tie up all loose ends, the short story will often leave much to the reader's imagination. The writer will 'springs' the surprise ending on us, leaving us to reflect on unexpected twist and its ongoing significance for the characters and action. Quite often is only truly completed as we think out the ongoing effects on the events that have occurred at the story's end.[43]

PART TWO

Literature Review and Related Previous Studies

Introduction

This chapter includes the literature review and previous studies and as well as introduction about Kalila wa Dimna in addition to Abd Alla Ibn-e-Moghaffa and his goal of translating KD and the basic chapters of the book.

2.2.1 Overview: introduction about Kalila wa Dimna

India is the "chief source of the world's fable literature". In India, the Panchatantra is the mother of all fables, compiled from orally available ancient fables by Vishnu Sharma, presumably in the third century B.C. Regarded as the most widely translated non-religious text in history, the Panchatantra was translated into Middle Persian/Pahlavi in the sixth century and into Arabic in the eighth century. As early as the eleventh century this work reached Europe, and before 1600 it existed in Greek, Latin, Spanish, Italian, German, English, Old Slavonic, Czech, and perhaps other Slavonic languages. Its range has extended from Java to Iceland. A German translation, *Das Buch der Beispiele*, of the Panchatantra was printed in 1483, making this one of the earliest books to be printed by Gutenberg's press after the Bible. These early European versions were generally known as the fables of Bidpai or Pilpay. In France, the *Second Fables* of fabulist Jean de La Fontaine was based mostly on Pilpay. In India, at least 25 recensions have been traced, the oldest being the *Tantrakhyayika* recession of Kashmir, and the longest being the 1199 CE recensions of the Jain monk, Purnabhadra. In the Indian tradition, the Panchatantra is a *nītiśāstra*. *Nīti* can be roughly translated as "the wise conduct of life" and a *śāstra* is a technical or scientific treatise; thus it is considered a treatise on political science and

human conduct. Its literary sources are "the expert tradition of political science and the folk and literary traditions of storytelling". It draws from the Dharma and Artha śāstras, quoting them extensively. It is also explained that nīti "represents an admirable attempt to answer the insistent question how to win the utmost possible joy from life in the world of men" and that nīti is "the harmonious development of the powers of man, a life in which security, prosperity, resolute action, friendship, and good learning are so combined to produce joy".[44]

P.Waley and Norah M. Titlet argued that the text of KD contained in the manuscript is the Persian version made around A.D. I 145 by Abu 1-Ma'ali Nasr Allah Munshi ibn Muhammad ibn 'Abd al-Hamid and dedicated to Bahramshah, Sultan of Ghazna. But the stories themselves are of far greater antiquity; the majority originated in India, and several are to be found in the Sanskrit classics Pahcatantra and Mahdbhdrata. The book is also known as the Fables of Bidpay (or Baydaba, or Pilpay), after a legendary Indian sage. Each fable is narrated by Bidpay at the request of his king, Dabishlim, to illustrate some maxim or ethical principle. For the most part the protagonists are animals; in contrast with those in Aesop's fables, the animals think and act as human beings. From Sanskrit the Fables of Bidpay were rendered into Pahlavi, a Middle Iranian language, during the reign of Khusraw I Anushirvan (A.D. 531-76). The translator, the royal physician Burzuya, relates in his introduction how he was sent to India by Anushirvan to find and translate the book of *Kalila and Dimna* and certain other works. Neither this Pahlavi translation nor the Sanskrit text from which it was made have survived, but from the Pahlavi came versions in Syriac and Arabic. Nasr Allah's *KD* is a translation of the latter, which was written around A.D. 750 by 'Abd Allah Ibn al-Muqaffa of the earlier new Persian translations none

have survived, but a number were to follow after that of Nasr Allah. The fables have been rendered into a number of other languages, both eastern and western.[45]

Bokhari (1990) pointed that KD is one of the most renowned books in the world that has entered Iranian culture by Boirzoyeh-e-Tabib (doctor Borzoyeh) from Sanskrit. The original book was in Hindi and was called Panjatentra (five principles or five chapters) which is more or less in accordance with the very first version of KD and three other sections which were derived from 'Mahabaharata', national epic of India that is highly valued by Indians. Other sections have some Indian sources and some made by Iranians and maybe the composition of Borzoyeh the son of Azarmehr (the translator) and the original writer of the book in Pahlavi language with some modifications and adding by Ibn-e-Moghaffa and then other writers and translators.[46]

Mahjoub (1970) added that the main source of KD is an older book called Panjatentra that has been called the main source of story and legend in the world by some researchers. About the origin of legends, there have been much debates posed. Some relate it to ancient Greece and some attribute it to Indians with stronger reasoning. Of course, both groups believe that these two sources have had a reciprocal effect on each other. But it seems that India has given more to them than it has received. Theodor Benfi the famous orientalist whose translation of Panchatantra led to comparative literature has proved that story and fable were completely belonging to Indians while legend was originated from Greece. Benfi proved that the Buddhists have had an effective interference in inventing this field of study in literature.[47]

Azizi (1998) stated that three centuries after the translation of KD into Pahlavi language, Abdullah Ibn-e Moghaffa, the great translator and

scientist, translated it into Arabic. The translation by Ibn-e-Moghaffa was not a pure translation and he followed Borzoyeh-eTabib to add stories, myths, thoughts, and imaginations of Iranian folks to present a unique work for the culture world of Arabs. This translation was almost the basic source of translations of KD into other folks' and nations' languages. Kalila-wa-Dimna by Ibn-e-Moghaffa has fables and in each section, some stories are told and some are called as the main fables in that section; such as the story of merchant and his sons in section entitled 'Lion and Cow' or the pigeon with a ruff in the section for the friendship between pigeon and mouse and sparrow and deer which are considered as long stories either. Some fables, are minor fables which are retold by the characters of the story such as the fable of an ape and the carpenter in section entitled 'Lion and Cow' and the fable of 'birds and owl in section entitled 'owl and raven' which was among the shorter main fables.[48]

Pavel Basharin (2007) affirmed that KD is the sample of the Persian didactics. The collection of fables, parables, and instructive stories comes from the pen of Ibn al-Muqaffa. He was most outstanding medieval Persian writer wrote Arabic, the author and the translator of some didactic books. The book is a remake of Indian Panchatantra. Panchatantra begins with the story about king of animals the lion and two jackals Karataka and Damanaka. In the Arabic translation the form of their names are still Kalila and Dimna.

The author of Panchatantra is unknown. In opinion of researchers, its initial variant didn't reach us. It has been composed by unknown Vishnuite Brahman in Kashmir in the $3^{th} – 4^{th}$ centuries A. D, during the reign of Gupta dynasty. However separate fables about people and animals have appeared

much earlier. These fables were a part of folklore of India. So-called vagrant stories in folklore of many nations of the world appeared from that fables.

In Iran KD has appeared still in the time of the Sassanid. According to the legend, on behalf of king Anushirvan (4th century) court doctor Burzoe has gone to India to get a secret book guarded in treasury of the Indian kings, composed, according to the Persian legend, by the wise philosopher, the chapter of Brahmans Baydaba for powerful king Dabshalim. Burzoe has got the book and has translated it on Middle Persian (Pahlavi). It was the Panchatantra. Ibn al-Muqaffa worked with the non-extant Middle Persian version of the book.

The further destiny of the book is even more surprising. Already before the Arabic translation in the 4th century it appeared a Syrian translation. About 1080 the Byzantian prose writer Symeon son of Seth translated Ibn al-Muqaffa's Kalila and Dimna from Arabic into Greek language. He called the book Stefanit and Ihnilat (Symeon recognized in Kalila the Arabic *iklil* "crown" and in Dimna the Arabic word for "trace"). The Greek translation formed a basis for some translations into Slavonic languages. In the 12th century, the book Stefanit and Ihnilat has come to Russia where has got wide popularity as moralizing mirror. Old Russian translators esteemed the book as manual in Christian piety and attributed its authorship such well-known Christian holies as John Damascene or John Climacus. In the beginning of the 12th century Rabbi Ioel has translated Kalila and Dimna into Jewish. In following century there is a Spanish translation. Then John from Capua translated the Jewish text into Latin. Thus there was a Manual of a human life translated into German, Italian, French, and Czech. Influence of fables from Kalila and Dimna is traced in short-stories of writers of Renaissance, in

Boccaccio's works, in Schwanks of Hans Sachs then in La Fontaine's fables where serve as a addition to fables of Aesop.

In the end of the 16th century Abu-l-Fazl (wazir of the Great Mughal Akbar (1556-1605)) remade one version of KD and entitled his work Iyar-i Danish (Measure of wisdom). This book has been translated into Hindustani and Urdu. Thus Panchatantra has returned to India having a long marsh. The book has come to the Europe once again in the likeness of Turkish «Humayun-nama» (The Regal book). On this occasion it was translation from Persian. The Turkish book has soon been translated into French.

Thus KD has entered into gold fund of the world literature. During various epochs' readers found in KD some ideas that were interesting for all estates: scientists penetrated into the latent sense of amusing fables and fairy tales, the townspeople laughed at misadventures of not bright husband believed to the adulteress, etc. Theologians saw allegory of vanity of a perishable world and those virtues which each believing and pious person should possess.[49]

2.2.2 Abd Alla Ibn-e-Moghaffa and his goal of translating KD

Ebrahim (2010) confirmed that the purpose of Ibn al-Muqaffa' was to reform political and governmental structure of caliphate. Experience of Umayyad Caliphs was outside of the rule that Muslims generally wanted. Umayyad had reduced caliphate to a secular monarchy. Ibn Muqaffa with knowing this deviation had tried to restore the caliphate to its original place in the time of Rashidun Caliphs and to create spiritual leadership of the Nation of Islam from again the secular statesmanship of the Caliphate. For translation of the Shah of Iran before Islam he applies Imam instead. However, thorough out the Risala fi-l-Sahaba this word is repeated the nineteenth term while the caliph was used only four times. [50]

Tabatabaei, (2009) believed that form view of Ibn al-Muqaffa', the caliph should be an imam (leadership with moral virtues) for the Nation of Islam, which has direction of the Risala, also direction towards Sassanian political regulations. It is obvious that Ibn al Muqaffa' to improve caliphate system of his time looked for examples of Iran's pre Islamic caliphate in the management of macro-social. And it is not hidden from reader that, Sassanian caliphate, minus its time of decline and decay, was such good governance in the management of macro-social societies. But this fact does not make us to think that Ibn Muqaffa only had reflected the ancient thought of Sassanian.

This monumental work was a sign of political genius and panoramic innovation in way of governance at the beginning of the formation of Islamic civilization. His heavy use of word Imam no way represents the meaning of this word to Shiites. Javad Tabatabai believes that imam, or what we understand from the Shiite political literature, is the product of works, that began centuries after Ibn Muqaffa by the Alawite Shia scholars and thinkers. Ibn Muqaffa begins his story with a proposal to reform the army. He gives Abu Muslim Khorasani revolution as an example and gives the example of his army which consists of different ethnicities with different languages and considered this factor is his power. Therefore, caliph in order to have a comfort administration should penetrate in hearts of rebel troops and try to equalize their language and culture. For this, in first place military laws should be written and military should be forced to implement them in all conditions. The people, of every kind and each group they belong, they should subordinate as a peasant.[51]

Suleman, (2018) stated that the earliest surviving manuscripts of the KD date from the thirteenth and fourteenth centuries CE, and the widespread

popularity of this work is clearly attested to by references to it in other medieval literary works, including the *Shahnama* of Firdawsi. However, the KD was never seen as a fixed corpus of stories, and later authors and editors felt free to add to, subtract from, and otherwise alter its contents. Scholars from the nineteenth century onward have attempted to trace the complex history and origins of the KD through both literary and art historical analysis. The tradition of illustrating the tales of the KD is probably based on older, well-established traditions of illustrating the animal fables of the Pancatantra. Eighth-century frescoes found at Panjikent, near Samarkand that include depictions of the Pancatantra tales attest to a well-established iconographic tradition that was later absorbed and adapted in the Muslim Near East. Ibn al-Mugaffa'states in his introduction the four-fold purpose of the Kalila wa Dimna: (1) to engage the youth through the vehicle of animal fables; (2) to delight the hearts of princes through richly illustrated depictions of the tales; (3) to entice kings and common folk everywhere to acquire their own copies and benefit the painters and scribes; and (4) to engage the philosophers in the wisdom of its tales. Were he alive today, Ibn al-Mugaffa'would not have been disappointed in the least. Throughout the ages, the Kalila wa Dimna has been reworked and translated, as both prose and poetic verse, into Persian, Mongol, Malay, Ethiopian, Hebrew, Greek, Latin, Spanish, Italian, French, German, and several Slavonic languages. The most famous Persian recension from the Timurid period is the *Anvar-i Suhayli,* which was later translated into Ottoman rhymed prose as the *Humayun-nama* for Sultan Suleiman the Magnificent. A new version of the Timurid work entitled *Iyar-i Danish* was commissioned by the Mughal emperor Akbar.[52]

As abovementioned the study summed up the issue of the original of KD as Theodor Benfey assumed that India is the cradle of innovative artistic folklore, therefore these stories traveled orally to another all over the world. Some of scholar presumed that the book of KD is attributed to Abd Allah Ibn al-Mugaffa or he might translate it from Sanskrit through Pahlavi language in the 3th century BC. Ibn al-Mugaffa in his introduction admitted that it was from Indian minds. Some artist like Mohammed Kurd Ali declared that it was entirely Arabic since there are many differences in the chapters of Panchtatra. Lastly, no one can deny the Indian origin since there are many Indian habits like abstaining eating of meats and other habits.

2.2.3 Chapters of KD

Abdelsadek, (2010) elaborated that there are 14 basic chapters of the book read as follows:

The Biography of Burzoe is added at the beginning as he had requested.

1) The Lion and the Ox (or two friends between whom a crafty interloper sows dissension). After which comes The Defense of Dimna (a later addition).

2) The Ring-dove (or the love of sincere friends).

3) The Owls and the Crows (or an enemy of whom one should beware).

4) The Monkey and the Tortoise (or the man who, having grasped something lets it slip).

5) The Ascetic and the Weasel (or the hasty man).

6) The Mouse and the Cat (or the man who has many enemies).

7) The King and the Bird (or the vindictive man whom one should not trust).

8) The Lion and the Jackal (or the man who seeks to be reconciled with one whom he has ill-treated).

9) The Wise Bilar and Queen Ilar (another story cautioning against hasty decisions).

10) The Lioness and the Horseman (or the man who refrains from hurting another because of the harm he would thereby bring upon himself).

11) The Ascetic and his Guest (or the man who abandons his craft for another and forgets the first without learning the second).

12) The Traveler and the Goldsmith (or the man who does good to those who are unworthy).

13) The King's Son and his Companions (showing that God's decrees are inevitable).

14) The Dove, the Fox and the Heron (or the man who can give good advice to others but not to himself).

Some additional chapters appear in some manuscripts, where parenthetical stories have been extracted and made into separate chapters. Likewise, some of the stories have become famous in their own right and appear separately from the main collection of stories or incorporated into entirely new collections (e.g. the Medieval Latin *Gesta Romanorum, La* Fontaine's *Fables*, 1678). *Kalilah & Dimnah* is made up of three elements; Indian, Persian and Arabic. Twelve chapters are of Indian and Buddhist origin. The chapter of *The Lion and the Ox* plus the 4th, 5th, 6th, and 7th chapters above correspond to the five chapters of the *Panchatantra*. A story of the *Panchatantra, The Traveler and the Goldsmith*, became a chapter in *Kalilah & Dimnah*. *The Prince and his Companions* comes from an unknown Indian legend. Chapters 8, 9 & 10 above are stories found in the *Mahabharata* and two, Chapters 11 & 12 above, appear to have disappeared from Indian literature altogether. Three chapters are considered to be Persian; *The*

Mission of Borzoe, *The Biography of Borzoe* and *The King of the Mice*, only found in the old Syriac version.

Ibn al-Muqaffa was born in AD725 approx (d. 760AD) in Fars Province and raised as a Zoroastrian. His father had been appointed receiver of the revenue of Fars, but was convicted of embezzling public money and had been tortured which resulted in his hand becoming shriveled and so was given the name al-Muqaffa (the shriveled). His real name was Daduyeh. Ibn al-Moqaffa became a Muslim and worked as secretary of Isa whose brother Abdullah fought his nephew al-Mansour to take the caliphate from him, and failing, fled to his brothers Isa and Sulayman for refuge. They asked Ibn al-Muqaffa to write a letter of pardon for al-Mansour to sign which made him so angry that when he found out who had written it, he ordered Sufyan (governor of al-Basra and arch-enemy of Ibn al-Muqaffa) to put Ibn al-Muqaffa to death. One day Isa sent him to Sufyan's house on business. He was seen entering Sufyan's house but he never came out again. One account says Sufyan chopped him up and threw him into a hot oven, in another he is said to have been locked in the bath until he suffocated. Numerous translations were made from the work of the ill-fated Ibn al-Muqaffa. The extent and lineage of these can be better appreciated by referring to the table. As the Old Syriac version was incomplete and the Pahlavi version was lost, apart from the Sanskrit versions only the Tibetan, Mongolian and Chinese versions originated from the original Sanskrit. The later versions derived from Ibn al-Muqaffa's translation of the lost Pahlavi. Three exceptions are the *Ancien Fonds* (1489), taken from the Old Syriac, Anton Schiefner's German rendering of tales found by him in Tibetan writings, and thirdly the French translations of Stan. Julien who discovered 2 Chinese encyclopedias containing a number of Indian tales translated into Chinese. The oldest of

these encyclopedias was finished in AD668. From one of these collections he selected a number of such tales and published them under the title, *Les Avadanas, Contes et Apologues Indiens, etc*. (Paris, 1859).[53]

2.2.4 Previous Studies

Some related thesis and articles, are briefly reviewed here to support this study:

Majdi (2002) conducted a study the impact of Kalila wa Dimna in Arabic literature descriptive analytical study, who tackled the origin of the book it translation journey, the aspect of life the era of Ibn al-Mugaffa, analyzed some characters of the stories and defined the story and short story. This study concluded to that the origin of the book Kalila wa Dimna is an Arabic one. The study agree with this thesis in some comments.

Maryam (2017) conducted a study entitled as (Symbol Attributes in the Allegorical Roles of Animals in Kalila wa Dimna) which aimed to investigate the stories of Kalila wa Dimna as one of the allegorical works in Persian language in which she discussed the critical issues involving moral, political, social beliefs with regard to the government and what was inexpressible by a normal way have been indirectly expressed in the form of stories by animal characters. The article has used the of descriptive and analytical methods, studies these allegories, it has analyzed allegorical attributes animal symbols in Kalila wa Dimna and suggests that Nasrallah Monshi in order to express his ideas about political issues, has selected fable narrative allegory.

Tarek(2009) conducted study in which he examines the translation by 'Abdullah Ibn al-Muqaffa' (720-757 AD) of the Pahlavi version of Kalila wa Dimna in the early Abbasid period (750-1258 AD). Ibn al-Muqaffa' contributed to the translation movement supported by al-Mansur, the second

Abbasid caliph. The patronage of translation allowed the caliphs to expand their support base by integrating elements from the different cultures of the empire into one Islamic whole that was the political context of the translation. Ibn al-Muqaffa', a recent convert of Persian descent, took part in an intellectual and literary movement which attempted to infuse Islamic culture with Persian elements to introduce these influences in Islamic terms. the translation was decidedly 'domesticating' In analyzing the textual strategies that the translator employed, this paper calls for a reconsideration of the functions of domesticating translation, which in the case under study contributed to cultural diversity, contrary to arguments common in modern translation theory It is further argued that attendant notions of 'equivalence' and faithfulness' are conditioned by modern constructs of authorship and the nation state that do not hold for Arabic translation during that period, nor probably, for pre-modern translation in general.

Balhouq, S.A. (1982) Conducted a study entitled as (Problems Encountered by Libyan Translation Learners with a Special Reference to Short Stories). The stories were selected to increase students' motivation for translation ability. The data were collected through different tools: translation test, questionnaire, and interview. The data then were analyzed through (SPSS) and analyzing the translation test. The findings of this study showed that many of translation strategies were employed during the process of translation so that students could improve their ability of translating short stories. The researcher recommended that the teacher should select the story of comprehensive vocabulary and the content of the story is not complicated and not full of cultural expressions.

Hashemian (2015) conducted a study as (Analysis of errors made by Iraqi Translation students on Rendering English Poetry: An analytical study) .It investigated the effects of translation approaches Iraqi translation learners' knowledge about the techniques of translation. The sample of the study is around 100 students of grade 3 here in Iraqi universities. The purpose of this study is to investigate the met. The methods and steps in translating English poetry into Arabic. The study used the analytical method and questionnaire as data collection tool. The results of the data analysis revealed that the adaptation is an effective tool. The researcher recommended that adaptation should be used in translating English poetry into Arabic. Therefore, the researcher benefited from the previous study.

2.9 Summary

As aforementioned the origin of Kalila wa Dimna is an Indian book, because it was written in old Sanskrit language and there is a lot of Indian names and Baddish traditions as preventing eating meat. More over the style of Indian tales is obvious. The translation of the book of Kalila wa Dimna is criticizing the regime at that time of Abbasside era which is full of corruption and there is now way to offer advice to the ruler except through works of arts, so this masterpiece of Arabic literature is fountain of wisdom as well as didactic method through indirect way to deliver the advices and what you want implicitly. Children and simple people can find amusement and educated as well, it the best friend for rulers to read and act with its wisdom.

CHAPTER THREE

Research Methodology

Chapter Three

Research Methodology

3.0 Introduction

This chapter high lights the research methodology that the study uses for collecting data. The population of the study was selected to represent the whole students in two universities in Khartoum state. The study adopted two tools: questionnaire and a translation test in two groups in the second and third semester of master degree of general translation from Bahri University and the Islamic Institute for translation. Furthermore, the study utilized validity and reliability to see how to achieve the objectives of the research.

3.1 Methodology and methods of the study

The study adopted a questionnaire and translation test to collect data for MA students. The study used three extracts two from English and one from Arabic version from the stories of KD.

3.2 The population and sampling of the study

The population

The population of the study is based on two Sudanese universities at Khartoum area. The number of students is (100). (45) are from The Islamic Institute for translation, while (55) are from Bahri University.

Table (3.1) Names of universities and students' number:

Name of the University	Numbers of students
1. The Islamic Institute for translation.	45
2. Bahri University.	55

3.3 The sample of the study

The sample was selected according to their level so as to achieve the objectives of the study. They are familiar with the literary translation particularly the techniques of translation and other items which investigated in the study.

3.4. The Instruments of Data collection

The study adopted translation test as a tool to check students' problems when translating KD stories and questionnaire to evaluate some techniques that used in translation and cultural, semantic and syntactic obstacle which face students .

3.5 Translation Test

The study designed a test to investigate the obstacles that students encounter when translating KD and to investigate the techniques of translation, cultural, semantic and syntactic when they translate KD stories. The test consisted of one Arabic extract selected from KD Arabic version and two English extracts selected from KD English version to be translated to Arabic. The extracts were chosen so as to meet the intended goals of the study hypotheses.

3.6 Test definition:

Al-Dabons (1983) defines the term test generally as "any means by which the absence or presence or amount or nature of some quality of student can be observed, or inferred and appraised or even measure", (Thompson, 2003), defines a test in educational term as "a procedure that is designed to get participants to show certain kinds of behavior e.g. the ability of reading and writing as the same time to extract information from a text.

3.7 Questionnaire

The Questionnaire was adopted to students of MA translation. It included twenty

statements. There were four hypotheses each one is sub-divided into five statements.

3.8 Pilot Study

The translation test and questionnaire were given to a number of M.A students, they were chosen randomly. The pilot study was conducted to give more validity to the study, decide if the items of the translation test and questionnaire were clear to the students and access whether the test and statements of the questionnaire were on line with the purpose of the study or not.

3.9 Procedures of data collection

The study carried out the following procedures:

1. Surveying the theoretical literature and the empirical studies that are related to this study.

2. Preparing two instruments: A translation test that involved one Arabic extract and two English extracts chosen from KD stories.

3. Presenting the translation test and the questionnaire to a group of experts to comment on its validity and reliability.

4. Performing the test.

5. Analyzing the data and reported the results.

6. Discussing the findings in the light of the literature review.

7. Writing the conclusion and made suggestions for further research.

8. Writing references according to APA style.

 9. Attaching the needed appendices.

3.10 Validity and Reliability of the test

In statistics reliability is the consistency of the set of measurements often used to describe the test, for the reliability of the test, the test is applied to students of M.A in two universities. They are randomly selected, their answers manipulated by using the features of Statistical Package for Social Sciences (SPSS), through

Pearson Coefficient Factor Test (for the validity of the test, and Alpha Cranach (for the reliability of the test).

Table (3.2) shows the names of professors and doctors who verified the translation test:

Name	Place of work
1.Dr. Abd Alrahman Mohammedain Abd Alrahman	Alimam Elmahadi University
2.Dr.Muntasir Hassan Mubark	Sudan University of Science and Technology
3.Dr.Alsadig Osman	Sudan University of Science and Technology

The statements of questionnaire are checked by doctors in the table.

Table (3.3)

Name	Place of work
1.Dr. Abd Alrahman Mohammedain Abd Alrahman	Alimam Elmahadi University
2.Dr.Muntasir Hassan Mubark	Sudan University of Science and Technology
3.Dr.Alsadig Osman	Sudan University of Science and Technology

3.11 Conclusion

This chapter examined the nature of this study and the instruments used in testing the hypothesis and investigating the sub-questions it raises. It also defined the research model adopted and examined the hypothesis and the sub-questions that the thesis attempts to answer. The study type, approach and orientation were also explained. An idea was given about the materials used in the translating texts experiment which included techniques of translation and questionnaire.

CHAPTER FOUR

Data Analysis, Results and Discussion

Chapter Four
Data Analysis, Results and Discussion

4.0 Introduction

This chapter deals with the population and sample of the study, presenting, analyzing and discussing the data of the study, explaining the methodology used to describe the sample and the data collection tool used in the questionnaire and the statistical methods used to prove the validity of the hypotheses and the analysis of translation test.

4.1 The first topic: field study procedures

4.2 Population and Study Sample

100 MA students in Bahri University and the Islamic institute for translation were selected randomly. The MA students have completed most of the requirements of the translation program in their university. The MA students are completed their second and third semester; some of them with experience of working in translation. The sample included two different levels in master program.

4.3 Data collection method

4.3.1 Study tool

After reviewing the literature of study and previous studies, the researcher designed a questionnaire to suit the subject of the study and its objectives, in order to collect data from the sample members. It was considered that the questionnaire is comprehensive to measure translation and story building in the stories of Kalila wa Dimna: A comparative and analytical study.

The questionnaire includes 20 items spread across fourth Likertian hypotheses ranging from (strongly agree, agree, neutral, disagree, strongly disagree) I strongly agree (5), agree (4), neutral (3), disagree (2), strongly

disagree (1) where I strongly agree and agree with the positive side, Negative, while neutral means the frequency of the answer in the sense of uncertainty and thus are excluded in the provision and the table below shows the distribution of weights on the approval levels:

Table (4.1) Distribution of approval grades:

Weight	Degree of approval
5	**Strongly agree**
4	**Agree**
3	**Neutral**
2	**Disagree**
1	**Strongly disagree**

Source: Preparation of the researcher, based on the questionnaire data, 2019.

Table (4.2) Weight and weighted mean of the study scale:

Degree of approval	**Strongly agree**	**agree**	**Neutral**	**Disagree**	**Strongly disagree**
Weight	**5**	**4**	**3**	**2**	**1**
weighted mean	**5 – 4.2**	**4.19 – 3.4**	**3.39– 2.6**	**2.59 - 1.8**	**1 1.79 -**

Source: Preparation of the researcher, based on the questionnaire data, 2019.

Table (4.3) Distribution of questionnaire statements:

Number	**Hypotheses**	**items**
1	There are several techniques that used in translating KD from Arabic to English and vice versa.	5
2	Sudanese M.A students are unable to render with the	5

	semantic changes when translating stories of KD from Arabic into English.	
3	Translation of KD stories is related to story building syntactically.	5
4	Students face problems of cultural gap when translating stories of KD from Arabic to English texts and vice versa.	5
Total		20

Source: Preparation of the researcher, based on the questionnaire data, 2019.

4.4 Test the validity of the questionnaire:

Prior to the final formulation and publication of the questionnaire, the study tested the validity of the questionnaire to ensure that the questions were formulated in a clear manner, away from any ambiguity, and the comprehensiveness and integrity of the questionnaire. It was presented to three professors who specialize in English language literature. These referees reviewed the questionnaire and presented their observations and recommendations which were taken into account by the researcher in preparing the questionnaire in its final form, as shown in Annex 1.

4.5 Stability Test:

For the purpose of testing the internal consistency of the search variables, and for the questionnaire in general, the researcher used the Alpha Cronbach coefficient, which theoretically values between 0 and 1, and the closer one approximates high stability, The study was conducted according to the rule of "all fixed stable test" and is considered the statistically acceptable value of Alpha Cronbach (60%) The test of the credibility of the responses of the respondents was conducted and the results of the test as shown below:

Table (4.4) Stability test:

Number	Hypotheses	Stability Factor
1	There are several techniques that used in translating KD from Arabic to English and vice versa.	.68
2	Sudanese M.A students are unable to render with the semantic changes when translating stories of KD from Arabic into English.	.76
3	Translation of KD stories is related to story building syntactically.	.82
4	Students face problems of cultural gap when translating stories of KD from Arabic to English texts and vice versa.	.60
Total indicator		.70

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.4) illustrates that the results of the stability test for study hypotheses are greater than 60%. These values mean that there is a high degree of internal stability for all axes The first hypothesis (68%), the second hypothesis (76%), the third hypothesis (82%), the fourth hypothesis (0%), The overall stability of the hypotheses (70%) is explained by the fact that the level of stability is high for all hypotheses and that the parameters used by the study to measure hypotheses have the internal stability of their terms. This enables the study to rely on these answers in achieving the research objectives.

Hypothesis (1) there are several techniques that used in translating KD from Arabic to English and vice versa.

Table (4.5) Translating stories of KD from English into Arabic have many techniques.

Degree of approval	Frequencies	Percent
Strongly agree	50	%50
Agree	30	%30
Neutral	20	%20
Disagree	-	-
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.5) illustrates that 80% of the sample members agree that translating stories of KD from English to Arabic have many techniques and 200% are neutral.
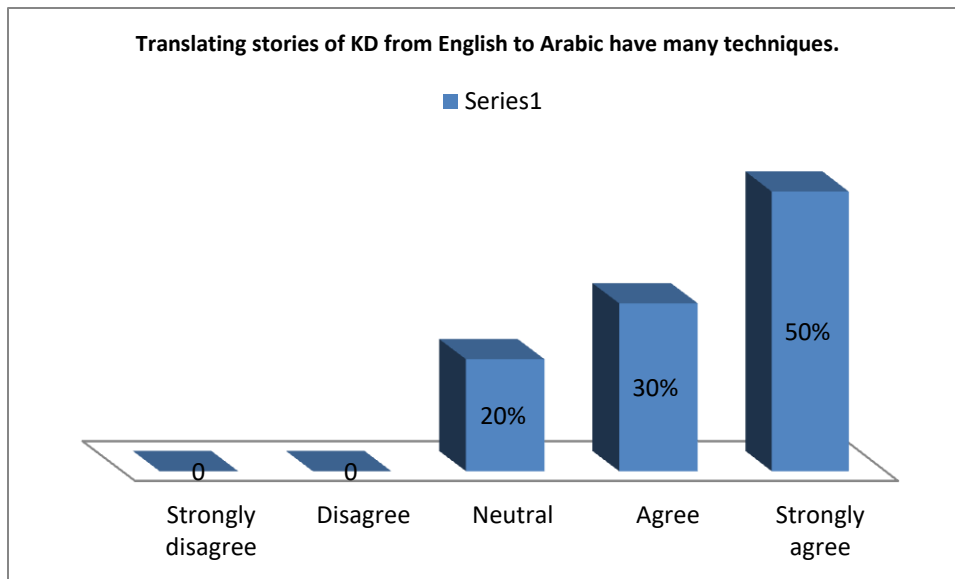
Table (4.6) Shows that student should use adaptation technique to transcribe accurately the message.

Degree of approval	Frequencies	Percent
Strongly agree	23	%23
Agree	67	%67
Neutral	10	%10
Disagree	-	-
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.6) illustrates that (90%) of the members of the study sample agree that students should use adaptation technique to transcribe accurately the message and 10% are neutral.
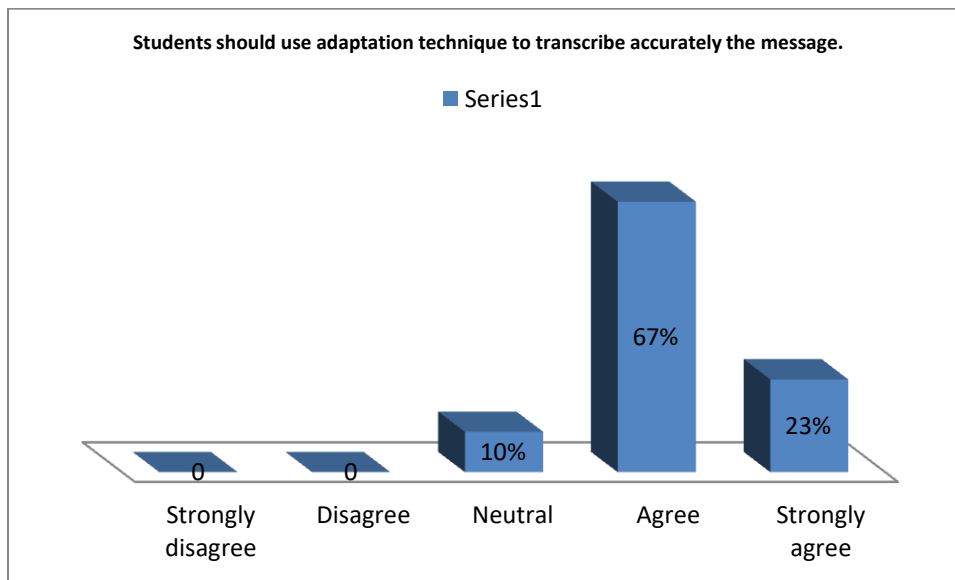
Table (4.7) Students are unable to use techniques of paraphrasing when translating KD stories.

Degree of approval	Frequencies	Percent
Strongly agree	27	%27
Agree	73	%73
Neutral	-	-
Disagree	-	-
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.7) illustrates that all of the sample members agree that students are unable to use techniques of paraphrasing when translating KD stories.

Students are unable to use techniques of paraphrasing when translating KD stories.

■ Series1

73%

27%

0   0   0

Strongly disagree   Disagree   Neutral   Agree   Strongly agree
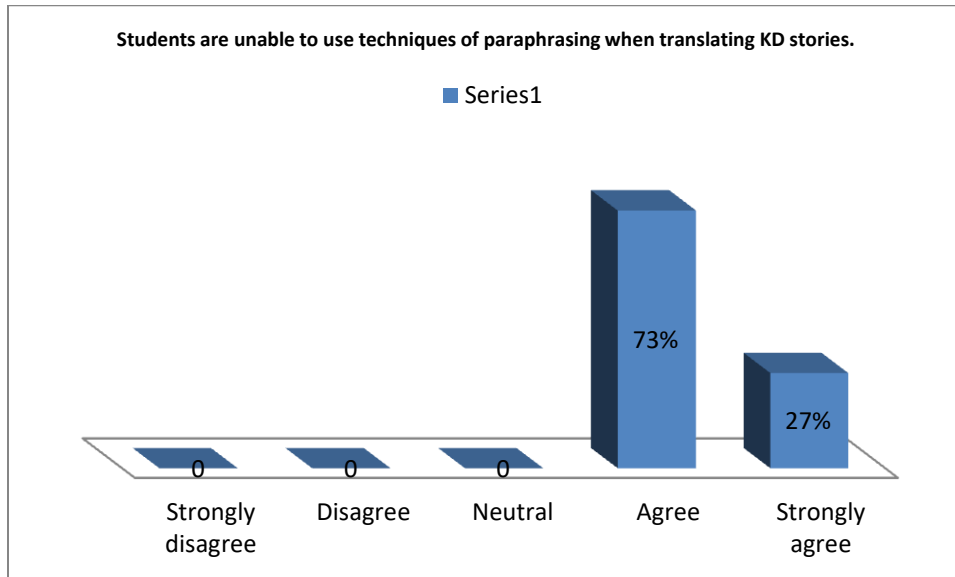
Table (4.8) Student should use free translation technique with some expressions and proverbs which have no equivalents.

Degree of approval	Frequencies	Percent
Strongly agree	20	%20
Agree	33	%33
Neutral	35	%35
Disagree	12	%12
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.8) illustrates that 53% of the sample members agree that student should use free translation technique with some expressions and proverbs which have no equivalents and 35% are neutral and (12%) of the sample do not agree with that.
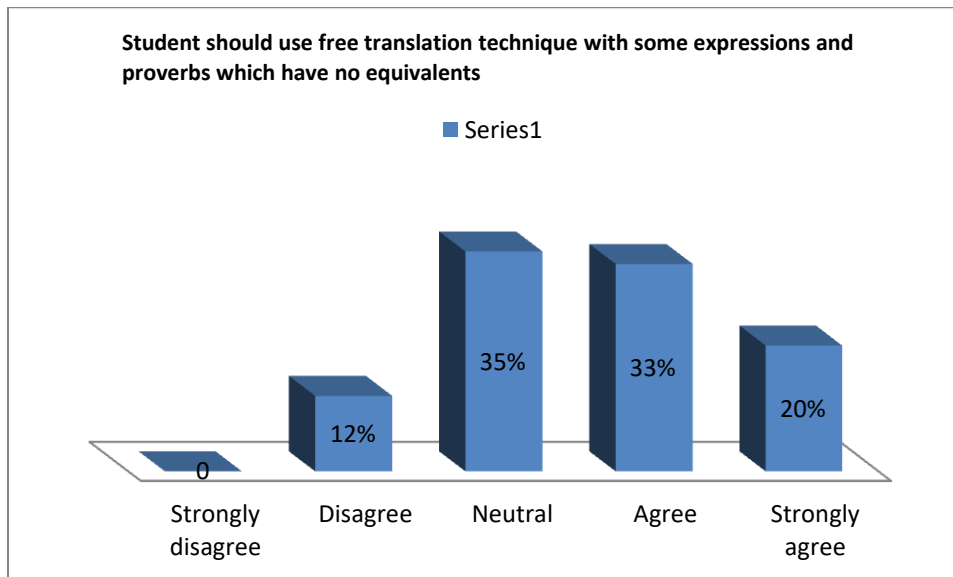
Table (4.9) Students should not use the technique of word-for-word translation when translating KD stories.

Degree of approval	Frequencies	Percent
Strongly agree	52	%52
Agree	38	%38
Neutral	10	%10
Disagree	-	-
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.9) illustrates that (90%) of the sample members agree that students should not use the technique of word-for-word translation when translating KD stories and (10%) are neutral.
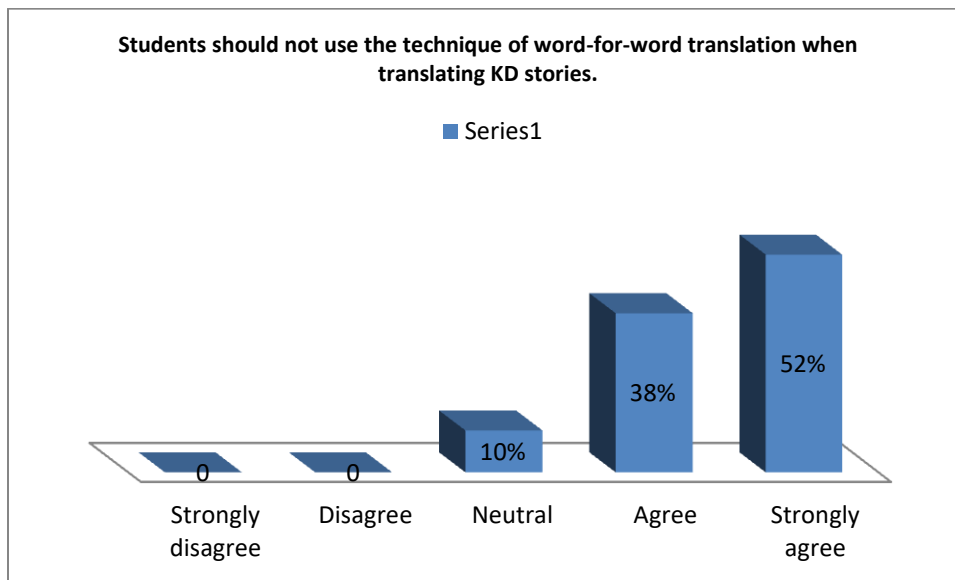
Table (4.10) The descriptive statistics of the first hypotheses: there are several techniques that used in translating KD from Arabic to English and vice versa. .

Items	Mean	Std.deviation	Ranking	result
1. Translating stories of KD from English to Arabic have many techniques.	4.30	0.82	1	Strongly agree
2. Students should use adaptation technique to transcribe accurately the message.	4.10	0.56	4	agree
3. Students are unable to use techniques of paraphrasing when translating KD stories.	4.20	0.42	3	Strongly agree
4. Student should use free translation technique with some expressions and proverbs which have no equivalents.	3.60	0.96	5	agree
5. Students should not use the technique of word-for-word translation when translating KD stories.	4.30	0.94	2	Strongly agree
General indicator	4.27	0.90		Strongly agree

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.10) illustrates that:

1-All statements expressing the first hypothesis (there are several techniques that used in translating KD from Arabic to English and vice versa) are higher than the standard mean (3). This result indicates that the sample members agree on all the expressions expressing the hypothesis.

2-The most important of the terms of the hypothesis is the term (Translating stories of KD from English to Arabic have many techniques), where the average responses of the sample on the words (4.30) and standard deviation (0.82).

3-The average of all expressions (4.27), this indicates that the sample respondents agree with all the statements that measure the first hypothesis with a standard deviation (0.90), indicating the homogeneity of respondents' responses to these terms.

Table (4.11) test of Hypothesis (1): there are several techniques that used in translating KD from Arabic to English and vice versa.

Items	Accounted value	p-value	DF	result
1. Translating stories of KD from English to Arabic have many techniques.	**15.9**	**0.41**	**2**	accepted
2. Students should use adaptation technique to transcribe accurately the message.	**18.2**	**0.04**	**4**	accepted
3. Students are unable to use techniques of paraphrasing when translating KD stories.	**226.**	**0.03**	**3**	accepted

4. Student should use free translation technique with some expressions and proverbs which have no equivalents.	**22.1**	**0.57**	**2**	accepted
5. Students should not use the technique of word-for-word translation when translating KD stories.	**18.8**	**0.28**	**2**	accepted
General indicator	**14.7**	**0.00**	**3**	accepted

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.11) illustrates that:

1. The probability value of the first term (0.41) is more than (0.05) so the phrase "Translating stories of KD from English to Arabic have many techniques "is not acceptable.

2. The probability value of the second phrase (0.04) is less than (0.05) so the phrase "MA Students should use adaptation technique to transcribe accurately the message." is correct and acceptable.

3. The probability value of the third phrase (0.03) is less than (0.05) so the phrase "MA students are unable to use techniques of paraphrasing when translating KD stories. " is correct and acceptable.

4 The probability value of the fourth phrase (0.57) is more than (0.05) so the phrase "Student should use free translation technique with some expressions and proverbs which have no equivalents." becomes not acceptable.

5. The probability value of the five term (0.28) is more than (0.05) so the phrase "students should not use the technique of word-for-word translation when translating KD stories" is not acceptable.

Hypothesis (2): Sudanese M.A students are unable to render with the semantic changes when translating stories of KD from Arabic into English.

 Table (4.12) Translation stories of KD from English have hidden meanings.

Degree of approval	Frequencies	Percent
Strongly agree	24	%24
Agree	48	%48
Neutral	10	%10
Disagree	11	%11
Strongly disagree	7	%7
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.12) illustrates that (72%) of the sample members agree that Translation stories of KD from English have hidden meanings and (18%) of the sample do not agree with that and (10%) are neutral.

Translation stories of KD from English have hidden meanings

91
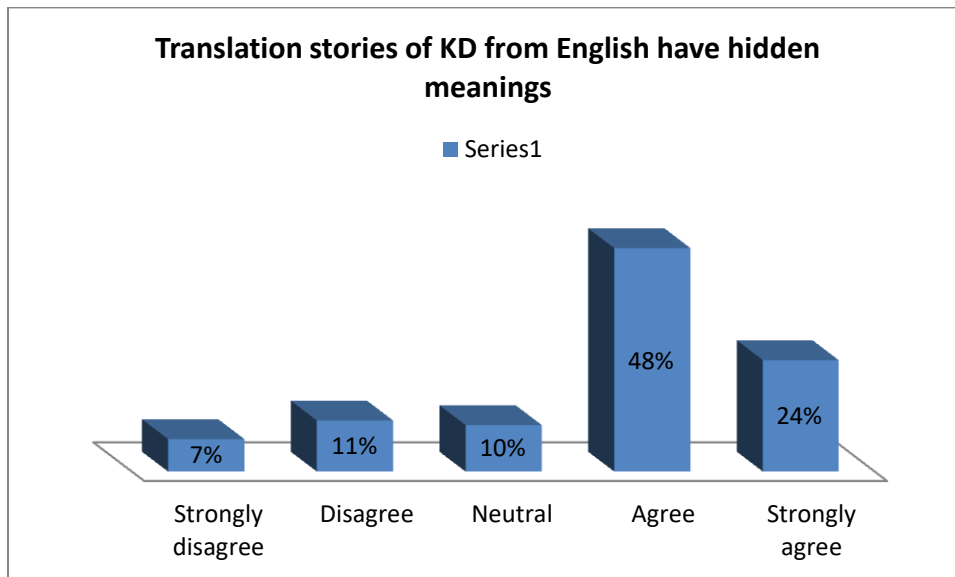
Table (4.13) Students face problems of initial meaning in translating KD into Arabic

Degree of approval	Frequencies	Percent
Strongly agree	43	%43
Agree	57	%57
Neutral	-	-
Disagree	-	-
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.13) illustrates that all of the sample members agree that students face problems of initial meaning in translating KD into Arabic.
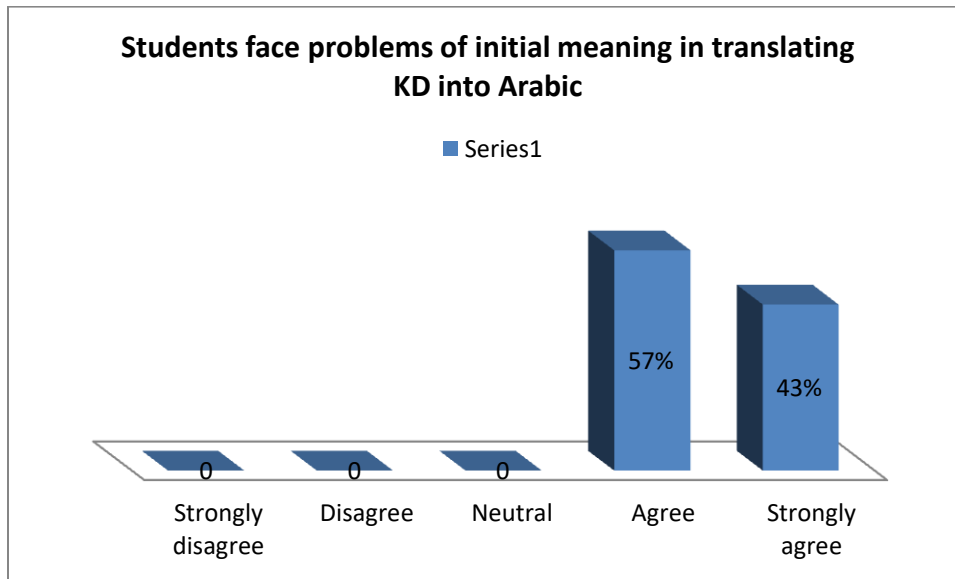
Table (4.14) Students are unable to render with dual form when translating KD stories.

Degree of approval	Frequencies	Percent
Strongly agree	28	%28
Agree	53	%53
Neutral	9	%9
Disagree	10	%10
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.14) illustrates that 81% of the sample members agree that students are unable to render with dual form when translating KD stories and 9% are neutral and 10% of the sample do not agree.
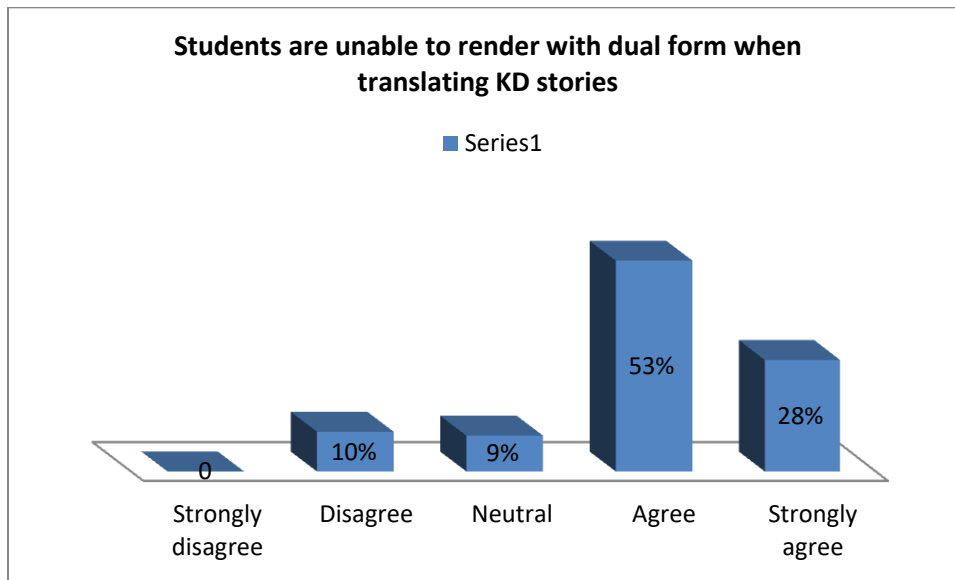
Table (4.15) Stylistic meaning cause an obstacle in translating KD stories.

Degree of approval	Frequencies	Percent
Strongly agree	12	%12
Agree	58	%58
Neutral	12	%12
Disagree	18	%18
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.15) illustrates that 70% of the sample members agree that stylistic meaning causes an obstacle in translating KD stories and 12% are neutral and 18% of the sample do not agree with that.

Stylistic meaning cause an obstacle in translating KD stories.
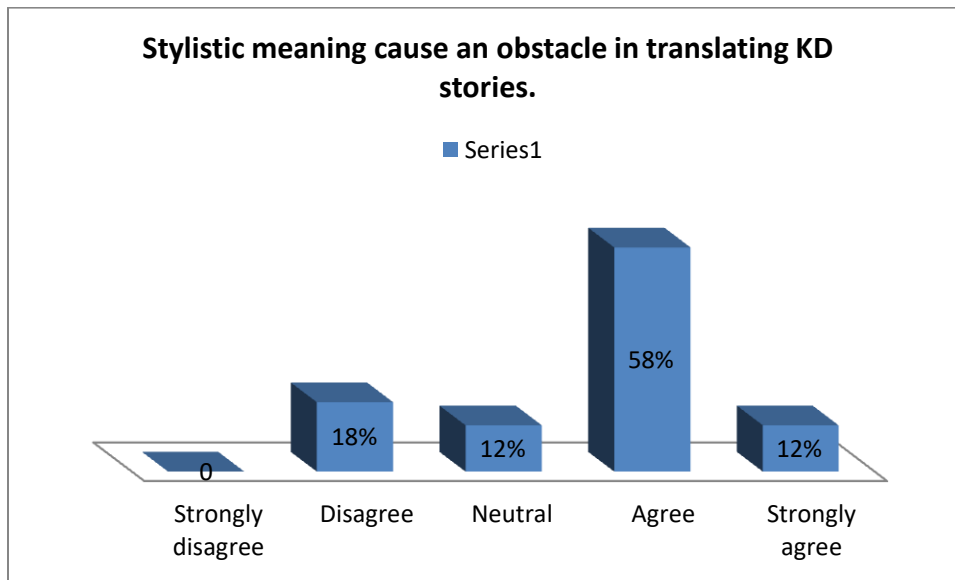
Table (4.16) some expressions and proverbs have no equivalents in Arabic.

Degree of approval	Frequencies	Percent
Strongly agree	27	%27
Agree	33	%33
Neutral	-	-
Disagree	29	%29
Strongly disagree	11	%11
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.16) illustrates that (60%) of the sample members agree that some expressions and proverbs have no equivalents in Arabic, and 40% of the sample do not agree with that.
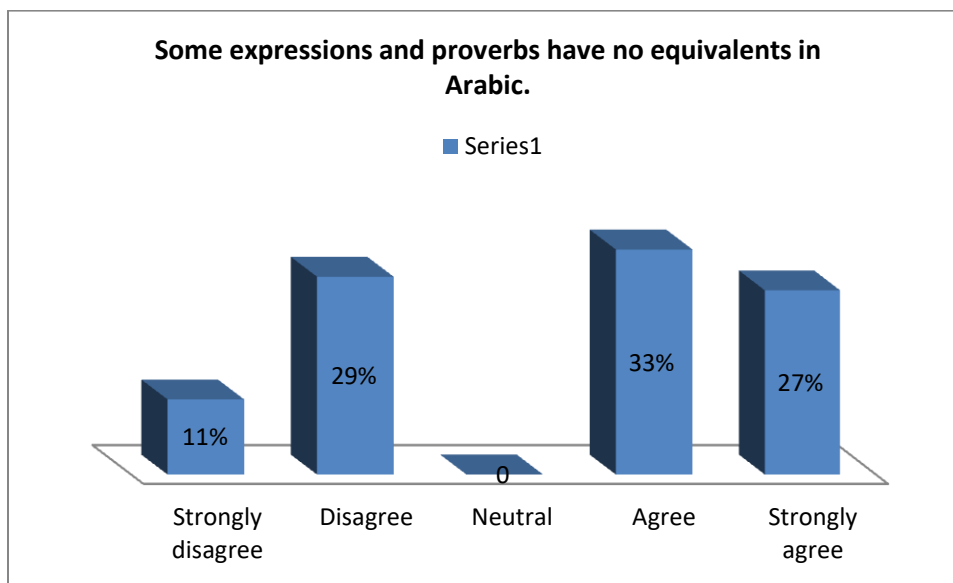
Table (4.17) the descriptive statistics of the second hypotheses: Sudanese M.A students are unable to render with the semantic changes when translating stories of KD from Arabic into English.

Items	Mean	Std.deviation	Ranking	result
1. Translation stories of KD from English have hidden meanings.	3.60	1.26	4	**agree**
2. Students face problems of initial meaning in translating KD into Arabic.	4.60	0.51	1	**Strongly agree**
3. Students are unable to render with dual form when translating KD stories.	4	0.94	2	**agree**
4. Stylistic meaning cause an obstacle in translating KD stories.	3.60	0.96	3	**agree**
5. Some expressions and proverbs have no equivalents in Arabic.	3.40	1.50	5	**Agree**
General indicator	**4.06**	**0.84**		**agree**

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.17) illustrates that:

1. All statements that reflect the second hypothesis (Sudanese M.A students are unable to render with the semantic changes when translating stories of KD from Arabic into English) for an average of more than the standard mean (3) this result indicates the approval of the sample on all statements that reflect the hypothesis.

2. The most important words of the hypothesis phrases are the words (Students face problems of initial meaning in translating KD into Arabic), with the average answers to the sample on the ferry (4.60) and standard

deviation (0.51).

3. As the average of all phrases (4.06), and this shows that members of the sample agree on all terms that measure the second hypothesis, with a standard deviation (0.84), indicating the homogeneity of respondents' answers to these phrases.

Table (4.18) test of Hypothesis (2): Sudanese M.A students are unable to render with the semantic changes when translating stories of KD from Arabic into English.

Items	Accounted value	p-value	DF	Result
1. Translation stories of KD from English have hidden meanings.	**28.2**	**0.00**	**3**	accepted
2. Students face problems of initial meaning in translating KD into Arabic.	**13.4**	**0.00**	**3**	accepted
3. Students are unable to render with dual form when translating KD stories.	**25.7**	**0.02**	**3**	accepted
4. Stylistic meaning cause an obstacle in translating KD stories.	**33.1**	**0.00**	**3**	accepted
5. Some expressions and proverbs have no equivalents in Arabic.	**12.5**	**0.02**	**3**	accepted
General indicator	**12.8**	**0.01**	**3**	accepted

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.18) illustrates that:

1. The probability value of the first term (0.02) is less than (0.05) Thus, the phrase "Translation stories of KD from English have hidden meanings" becomes correct and acceptable.

2. The probability value of the tow phrase (0.00) is less than (0.05) so the phrase "Students face problems of initial meaning in translating KD into Arabic" is correct and acceptable.

3. The probability value of the third term (0.02) is less than (0.05) Thus, the phrase "Students are unable to render with dual form when translating KD stories" becomes correct and acceptable.

4. The probability value of the fourth phrase (0.00) is less than (0.05) so the phrase "Stylistic meaning cause an obstacle in translating KD stories" is correct and acceptable.

5. The probability value of the five term (0.02) is less than (0.05) Thus, the phrase "Some expressions and proverbs have no equivalents in Arabic" becomes correct and acceptable.

Hypothesis (3): Translation of KD stories are related to story building syntactically.

Table (4.19) Students face the problems of compound nouns translation.

Degree of approval	Frequencies	Percent
Strongly agree	74	%74
Agree	10	%10
Neutral	16	%16
Disagree	-	-

Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.19) illustrates that 84% of the sample members agree that students face the problems of compound nouns translation and (16%) are neutral.
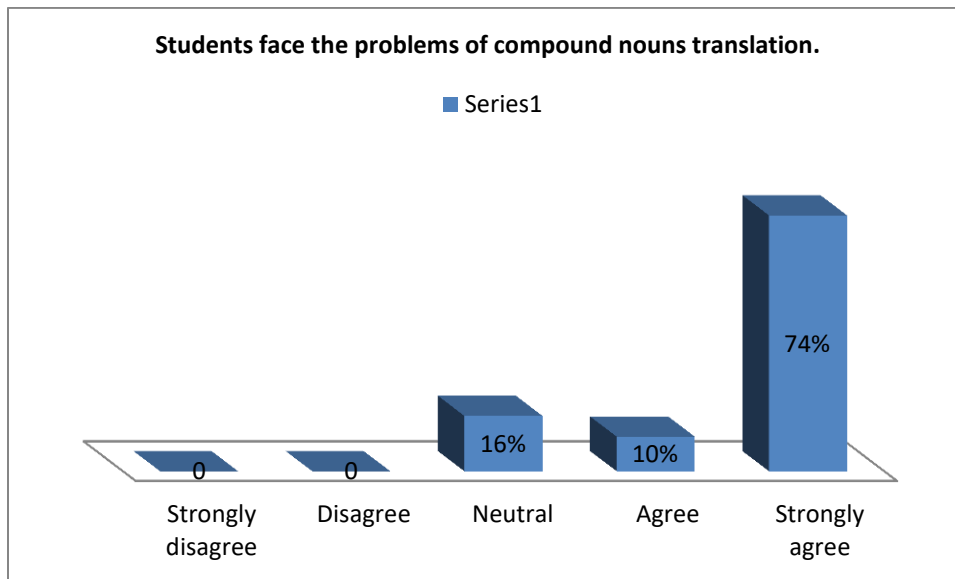

Table (4.20) Students should pay attention to of tense level.

Degree of approval	Frequencies	Percent
Strongly agree	31	%31
Agree	40	%40
Neutral	-	-
Disagree	10	%10
Strongly disagree	19	%19
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.20) illustrates that (71%) of the sample members agree that Students should pay attention to of tense level. and (29%) of the sample do not agree with that.
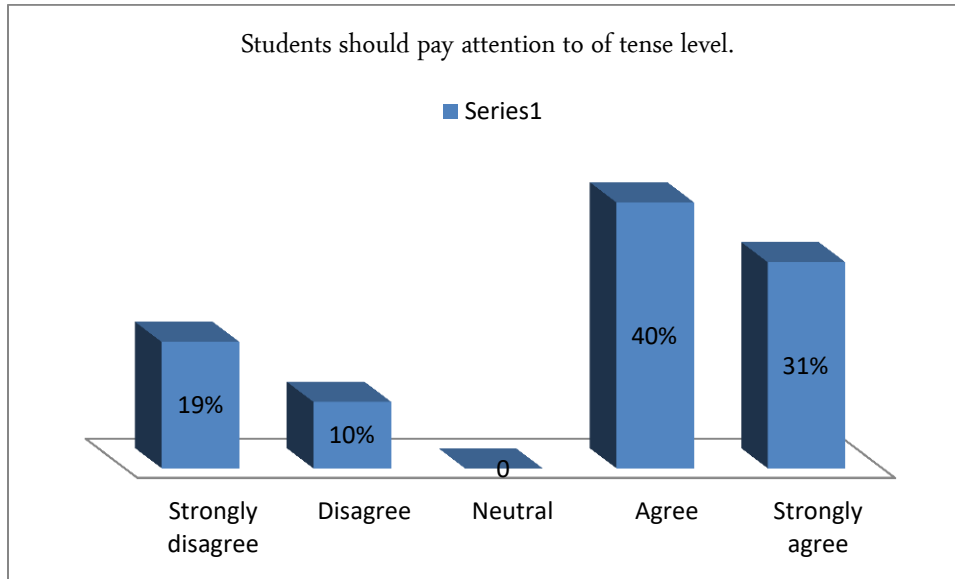

Table (4.21) Students are unable to translate synonymy when translating KD.

Degree of approval	Frequencies	Percent
Strongly agree	10	%10
Agree	42	%42
Neutral	30	%30
Disagree	-	-
Strongly disagree	18	%18
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.21) illustrates that 52% of the sample members agree that students are unable to translate synonymy when translating KD and 30% are neutral and 18% of the sample do not agree with that.
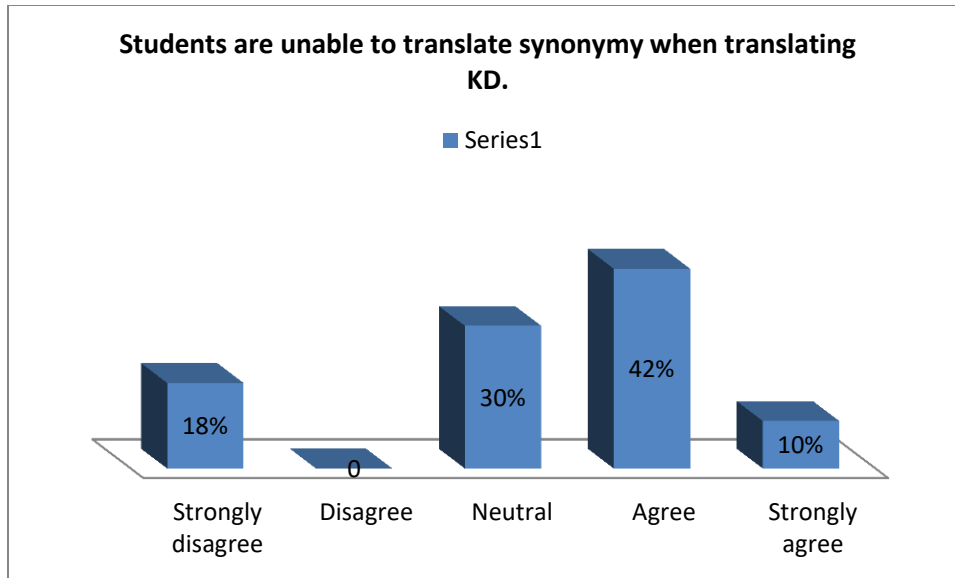
100

Students are unable to translate synonymy when translating KD.

Table (4.22) Students face the problems of grammatical differences.

Degree of approval	Frequencies	Percent
Strongly agree	21	%21
Agree	50	%50
Neutral	-	-
Disagree	19	%19
Strongly disagree	10	%10
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.22) illustrates that (71%) of the sample members agree that students face the problems of grammatical differences, and (29%) of the sample do not agree with that.
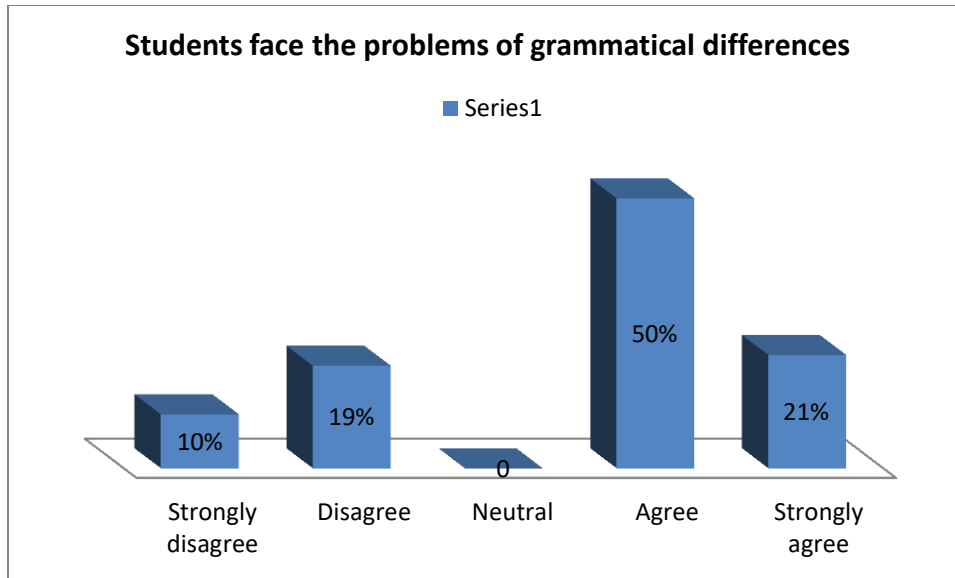
Students face the problems of grammatical differences

■ Series1

Strongly disagree	Disagree	Neutral	Agree	Strongly agree
10%	19%	0	50%	21%

Table (4.23) Transliteration is the better technique for dealing with common nouns in KD.

Degree of approval	Frequencies	Percent
Strongly agree	54	%54
Agree	25	%25
Neutral	-	-
Disagree	21	%21
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.23) illustrates that (79%) of the sample members agree that transliteration is the better technique for dealing with common nouns in KD and (21%) of the sample do not agree with that.
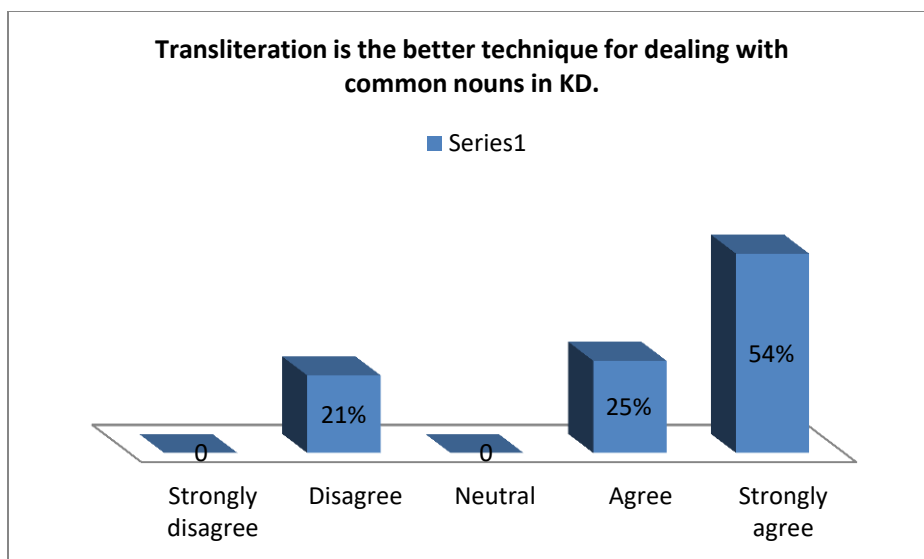
Transliteration is the better technique for dealing with common nouns in KD.

Table (4.24) Translation of KD stories is related to story building syntactically.

Items	Mean	Std.deviation	Ranking	Result
1. Students face the problems of compound nouns translation.	4.20	1.31	**1**	**Strongly agree**
2. Students should pay attention to of tense level.	3.50	1.58	**4**	**agree**
3. Students are unable to translate synonymy when translating KD.	3.20	1.31	**5**	**Neutral**
4. Students face the problems of grammatical differences.	3.50	1.35	**3**	**agree**
5. Transliteration is the better technique for dealing with common nouns in KD.	4.10	1.19	**2**	**agree**
General indicator	**3.79**	**1.14**		**Agree**

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.24) illustrates:

1/All statements expressing the third hypothesis (Translation of KD stories are related to story building syntactically) are higher than the mean (3). This result indicates that the respondents agree on all the expressions that express the hypothesis.

2/The most important of the terms of the hypothesis is the phrase " Students face the problems of compound nouns translation" where the average responses of the sample on the expression (4.20) and standard deviation (1.31).

3/The average of all expressions (3.79) . This indicates that the sample members agree with all the statements that measure the third hypothesis, with a standard deviation (1.14).

Table (4.25) test of Hypothesis (3)**:** Translation of KD stories are related to story building syntactically.

Items	Accounted value	p-value	DF	Result
1. Students face the problems of compound nouns translation.	20.5	0.01	3	accepted
2. Students should pay attention to of tense level.	36.3	0.03	3	accepted
3. Students are unable to translate synonymy when translating KD.	24.1	0.02	3	accepted
4. Students face the problems of grammatical differences.	32.4	0.00	3	accepted
5. Transliteration is the better technique for dealing with common	21.4	0.01	3	accepted

nouns in KD.				
General indicator	**30.7**	**0.02**	**3**	accepted

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.25) illustrates that:

1 The probability value of the first term (0.00) is less than (0.05) so the Students face the problems of compound nouns translation becomes correct and acceptable.

2 The probability value of the second term (0.00) is less than (0.05) so the phrase "students should pay attention to of tense level" becomes correct and acceptable.

3 The probability value of the third phrase (0.00) is less than (0.05) so the phrase "students are unable to translate synonymy when translating KD "is correct and acceptable.

4 The probability value of the fourth phrase (0.00) is less than (0.05). Therefore, students face the problems of grammatical differences" becomes correct and acceptable.

5 The probability value of the fourth phrase (0.00) is less than (0.05). Therefore, transliteration is the better technique for dealing with common nouns in KD" becomes correct and acceptable.

Hypothesis (4): Students face problems of cultural gap when translating stories of KD from Arabic to English texts and vice versa.

Table (4.26) Students have problems in identifying cultural differences in translating KD Arabic text.

Degree of approval	Frequencies	Percent
Strongly agree	**43**	**%43**

Agree	**57**	**%57**
Neutral	-	-
Disagree	-	-
Strongly disagree	-	-
Total	**100**	**%100**

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.26) illustrates that all of the sample members agree that students have problems in identifying cultural differences in translating KD Arabic text.
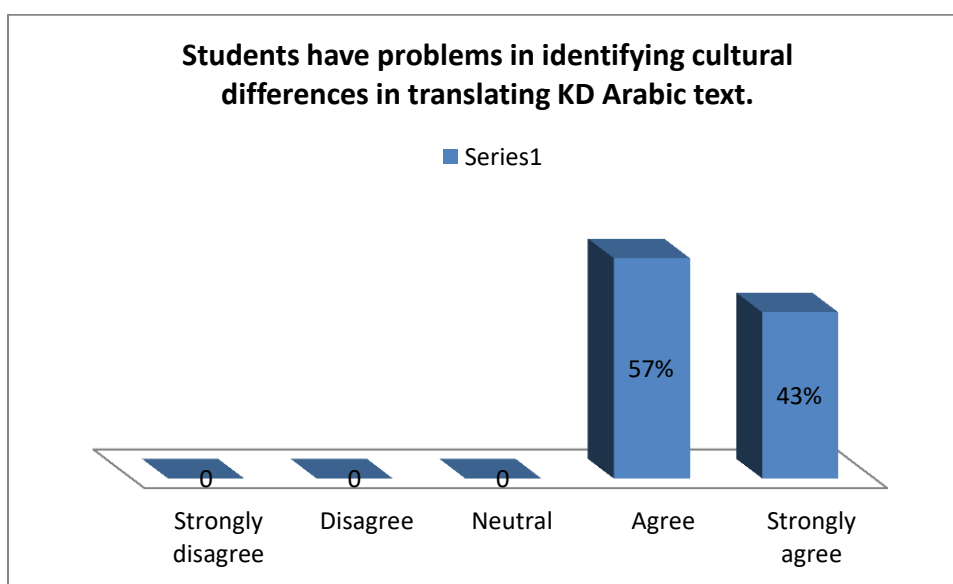

Table (4.27) Students face cultural factor in translating KD into English text.

Degree of approval	Frequencies	Percent
Strongly agree	**54**	**%54**
Agree	**46**	**%46**
Neutral	-	-
Disagree	-	-

Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.27) illustrates that all of the respondents agree that students face cultural factor in translating KD into English text.
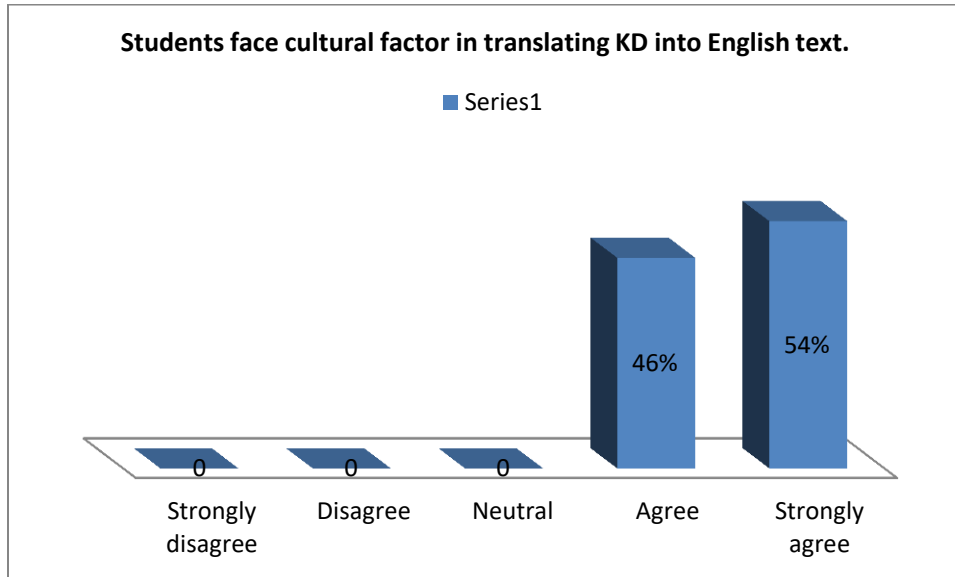

Students face cultural factor in translating KD into English text.

■ Series1

54%
46%
0   0   0

Strongly   Disagree   Neutral   Agree   Strongly
disagree   agree

Table (4.28) Students face the problems of lexical choice in translating KD into Arabic

Degree of approval	Frequencies	Percent
Strongly agree	30	%30
Agree	42	%42
Neutral	8	%8
Disagree	20	%20
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.28) illustrates that (72%) of the sample members agree that students face the problems of lexical choice in translating KD into Arabic and 8% are neutral and 20% of the sample do not agree.
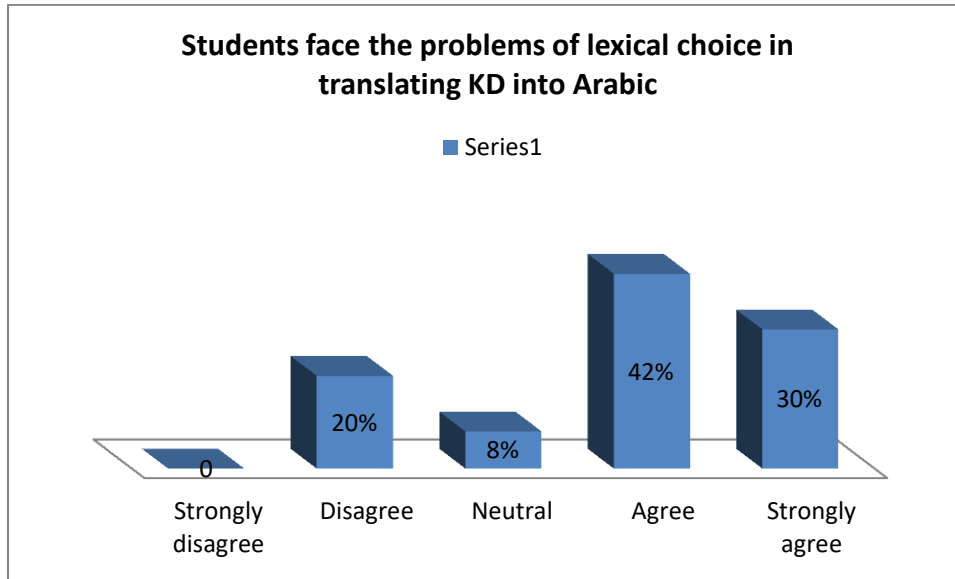

Students face the problems of lexical choice in translating KD into Arabic

■ Series1

Table (4.29) Students face the problem of proverbs and idioms in translating KD into English.

Degree of approval	Frequencies	Percent
Strongly agree	11	%11
Agree	31	%31
Neutral	38	%38
Disagree	20	%20
Strongly disagree	-	-
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.29) illustrates that (42%) of the sample members agree that students face the problem of proverbs and idioms in translating KD into English and (38%) neutral, and (20%) of the sample do not agree with that.
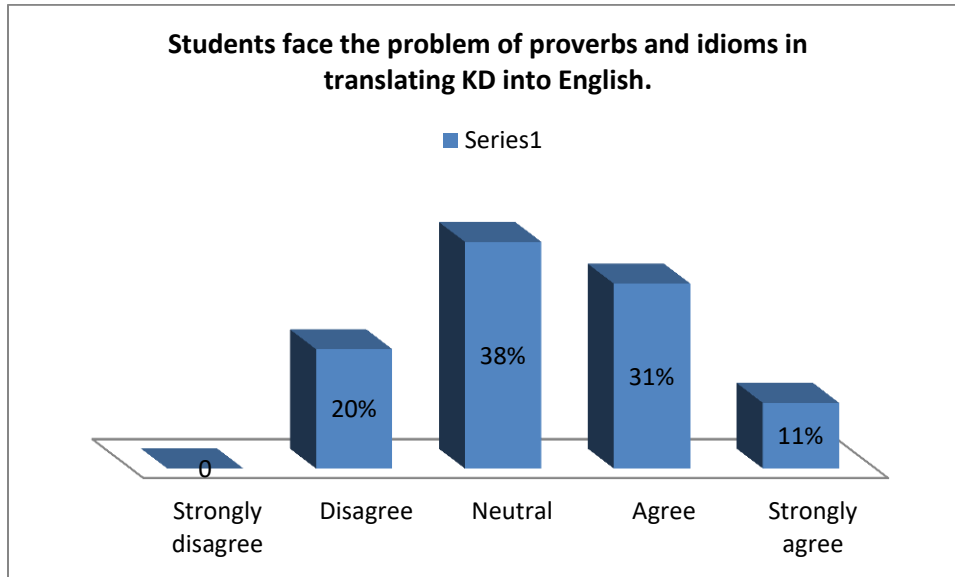

Table (4.30) some expressions and proverbs have no equivalents in TL when using some techniques of translating SL.

Degree of approval	Frequencies	Percent
Strongly agree	-	-
Agree	50	%50
Neutral	-	-
Disagree	35	%35
Strongly disagree	15	%15
Total	100	%100

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.30) illustrates that (50%) of the sample members agree that some expressions and proverbs have no equivalents in TL when using some techniques of translating SL, and (50%) of the sample do not agree with that.
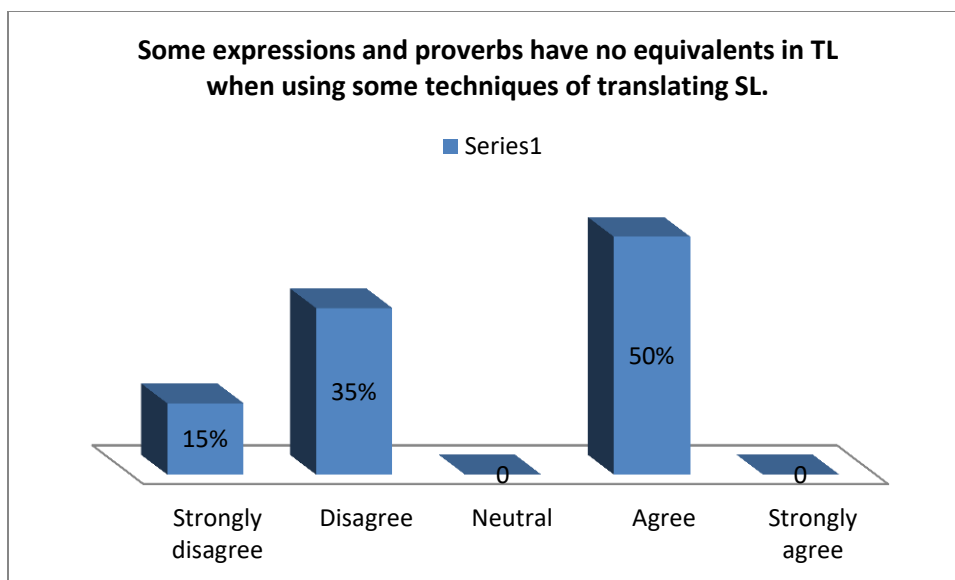
Some expressions and proverbs have no equivalents in TL when using some techniques of translating SL.

■ Series1

	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
	15%	35%	0	50%	0

Table (4.31) The descriptive statistics of the forth hypotheses: Students face problems of cultural gap when translating stories of KD from Arabic to English texts and vice versa.

Items	Mean	Std.deviation	Ranking	result
1. Students have problems in identifying cultural differences in translating KD Arabic text.	**4.40**	**0.51**	**2**	**Strongly agree**
2. Students face cultural factor in translating KD into English text.	**4.60**	**0.51**	**1**	**Strongly agree**
3. Students face the problems of lexical choice in translating KD into Arabic.	**3.80**	**1.13**	**3**	**agree**
4. Students face the problem of proverbs and idioms in translating KD into English.	**3.30**	**0.94**	**4**	**neutral**
5. Some expressions and proverbs have no equivalents in TL when using some techniques of translating SL.	**2.90**	**1.19**	**5**	**disagree**
General indicator	**3.80**	**0.88**		**agree**

The table (4.31) illustrates that:

1/All statements expressing the fourth hypothesis (Students face problems of cultural gap when translating stories of KD from Arabic to English texts and vice versa) are higher than the mean (3). This result indicates that the sample agrees to all the expressions that express the hypothesis.

2/ The most important words of the hypothesis are " students face cultural factor in translating KD into English text" , The average responses of the sample were 4.60 and a standard deviation of 0.51.

3/ The average of all expressions (3.80) ,This indicates that the sample respondents agree with all the expressions that measure the fourth hypothesis with a standard deviation (0.88). This indicates the homogeneity of respondents' responses to these terms.

Table (4.32) test of Hypothesis (4): Students face problems of cultural gap when translating stories of KD from Arabic to English texts and vice versa.

Items	Accounted value	p-value	DF	Result
1. Students have problems in identifying cultural differences in translating KD Arabic text.	**38.3**	**0.00**	**3**	accepted
2. Students face cultural factor in translating KD into English text.	**13.7**	**0.00**	**3**	accepted
3. Students face the problems of lexical choice in translating KD into Arabic.	**21.6**	**0.00**	**3**	accepted
4. Students face the	**30.5**	**0.00**	**3**	accepted

problem of proverbs and idioms in translating KD into English.				
5. Some expressions and proverbs have no equivalents in TL when using some techniques of translating SL.	**24.9**	**0.00**	**3**	accepted
General indicator	**22.2**	**0.00**	**3**	accepted

Source: Preparation of the researcher, based on the questionnaire data, 2019.

The table (4.32) illustrates:

1. The probability value of the first phrase (0.00) is less than (0.05) so the phrase "students have problems in identifying cultural differences in translating KD Arabic text" is correct and acceptable.

2. The probability value of the second term (0.00) is less than (0.05) thus the phrase "students face cultural factor in translating KD into English text becomes correct and acceptable.

3. The probability value of the third term (0.00) is less than (0.05) so the phrase "students face the problems of lexical choice in translating KD into Arabic "becomes correct and acceptable.

4 The probability value of the fourth term (0.00) is less than (0.05) so the phrase "students face the problem of proverbs and idioms in translating KD into English "becomes correct and acceptable.

5 The probability value of the five term (0.00) is less than (0.05) so the phrase "some expressions and proverbs have no equivalents in TL when using some techniques of translating SL" becomes correct and acceptable

Part two

4.2.0 Discussion of the translation test

This section analyses translation test from KD so as to answer the questions of the study there are some extracts chosen from the stories of KD to evaluate the errors of students who participate in the translation test. First, semantic translation errors are those made at the lexical level, including synonymy, compound noun errors, and non-equivalent semantic errors.

(1) <u>قال الملك للفيلسوف</u>: قد سمعتُ هذا المثل ضربتَ، فاضرب لي الان، أن رايت، مثل رجل كثُر عدؤه وحصروه من كل جانب، فأشرف على الهلكه، فالتمس المخرج بموالاة بعض العدؤ ومصالحته، فسلم مما يتخوف، ووفَى لمن صالحه منهم. فاخبرني عن موضع الصلح وكيف يُلتمس ذلك. قال الفيلسوف[54]:

In the above extract majority of students began with now tell me while in Arabic text started directly with the king's speech, also there is some additional details in introducing for the story. The Arabic phrase كثُر عدؤه is not translated or substituted by the English phrase (who is surrounded on every side by enemies). The word (يُلتمس) is translated wrongly some of students translated it as touch, feel, tap and contact while it means seek.

(2) إن المودة والعداوة والبغضاء ليست كلها تثبتُ وتدوم. وكثير من المودة يتحول بُغضاً وكثير من البغض يتحول محبة و مودة، عن حوادث العلل و الامور. ذو الرأي والعقل يُهيئ لكل ما يحدث من ذلك رأياً، ومن الطمع فيما يحدث من ذلك قبل العدو، و اليأس مما عند الصديق. فلا يمنعن ذا العقل عداوةٌ كانت في نفسه لعدوه من مقاربته والتماس ما عنده، اذا طمع منه في دفع مخوف،يُعمل الرائ في إحداث المواصلة و الموادعة. من ابصر الرأي في ذلك فأخذ فيه بالحزم ظفر بحاجته . ومن أمثال ذلك الجُرذ والسنوراللذين اصطلحا حين كان ذلك الرأيُ لهما صواباً. وكان في صلحهما صلاحهما جميعاً ونجاتهما من الورطة الشديدة.قال الملك كيف كان ذلك؟ قال الفيلسوف:

Students used one word which is (enmity) for the two the Arabic compound words (العداوة والبغضاء). According to the Arabic phrase (محبة و مودة) most of students translated it as love. Concerning synonyms the phrase (ذو الرأي والعقل) they are translation of the English word (wiser), while a lot of students translate it as the conscious man and the aware man. The Arabic phrase (ومن أمثال) is translated as proverb whereas, it means for example. Some students inverse the last phrase (And how happened this, Said the king).

4.2.1 Translation techniques

Most of students used technique of literal translation where they put the exact words, the majority of them put words in order and syntax are as literally followed and translated into English. Free translation is used in some texts. Overwhelming of students used the technique of transliteration for the proper noun.

(2)

(A) <u>There was in the land of Kark</u>, said the philosopher, a monk, who was very devout and zealous in the discharge of his religious duties. One day a visitor arrived, and the monk ordered some dates to be set before him, that he might taste a fruit with which he was not acquainted. As they were eating together, <u>the guest observed</u>, that they were very sweet and good, and that there were none in his own country, which in other respects abounded with fruit of all kinds. <u>But, continued he</u>, I have never longed for dates, with which I can very readily dispense, considering how difficult of digestion they are, and that they are unwholesome for the stomach. The monk replied you are very fortunate in being contented with what you have; for there are inconveniences attending all wishes that cannot be satisfied. And this observation <u>the monk made in Hebrew</u>.

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B) There was in the land of Sakawand Ghin, near the city Daher, a place abounding with game, and consequently very much frequented by sportsmen. And there was in this spot a tree, with spreading branches and very luxuriant foliage, in which a crow had built her nest: and as she was one day returning home, and on the point of settling upon her nest, she observed a fowler of very suspicious appearance, with a net upon his back and a club in his hand, advancing towards the tree, and was apprehensive of danger to herself or some other bird; she therefore determined to remain quiet where she was, and see what the fowler would do; and she saw him spread his net upon the ground, and scatter some seeds over it, and then go and hide himself a little way off. In a short time, a ring-dove, the queen of the tribe, with a number of her companions, came and settled upon the ground to eat the seeds, and they were caught in the net. The fowler seeing this ran in haste towards the net, in which the doves were fluttering about, endeavoring to escape. .[55]

4.2.2 Semantic level errors

This section analyses the types of semantic errors in the English extract which made by the students. Semantic translation errors are those made at the lexical level, including synonymy, compound noun errors, and non-equivalent semantic errors.

In the above English extract majority of students translated the word Kark as (كارك). While it is a place and the correct translation is that (كرخ). There are differences in sentence structure between Arabic and English and this also applies to the placing of adjectives. Whereas in English, the adjective precedes the noun, in Arabic, the Arabic adjective cannot precede the noun to which it refers. Consider the following phrase

In the above two paragraphs the phrase (he might taste a fruit with which he was not acquainted) is not equivalent to the Arabic word) يطرفه) which means to give as

present. Also the phrase (the guest observed) for the Arabic phrase (ثم إن الضيف قال) which should be translated as (the guest said). In addition to that the Arabic text (فتشره لذلك نفسه.........طلبتك منه)is omitted in English translation and the last paragraph in English text is omitted while it is very important because it carries the moral of the story.

Table (33): Students performance on translation the test.

Items (English text)	Students Performance (Answers)			
Statements	A Accurate Answer %	B Acceptable answer %	C Wrong answer (Zero) %	D No answer (Zero) %
1 There was in the land of Kark.	30	55	15	0
2 the guest observed	60	20	20	0
3 But, continued he.	80	0	20	0
4 the monk made in Hebrew.	65	35	0	0
5 There was in the land of Sakawand Ghin, near the city Daher .	20	50	30	0
6 There was a crow, he continued.	55	0	45	0
7 sportsmen .	50	30	0	20
8 came and settled upon the ground to eat the seeds .	100	0	0	0

After conducting the test, the study analyzed the students' responses as shown in table (4.33) above. Responses of the students listed into four categories. In column A the frequencies of accurate responses are given. The answers are considered accurate if the response is culturally and syntactic correct. But if the translations are just culturally correct and have one syntactic error, the study considers them acceptable as shown in column B. The wrong translations are both culturally and syntactically wrong.

In translating the proper nouns, such as Kark and Hebrew, the translation is considered accurate if the students have used wrong technique or they present a footnote which gives additional information about it. But if they used the borrowing technique and rendered it as is without giving any piece of information about it, it is considered acceptable translation.

Item (1)

Thirty percent of the students produced an accurate translation for this item "*Kark*" such as "كرخ" and fifty five percent 55% produced acceptable translations that match the meaning of the context such as: كرك ".It also shows that 15% of the participants rendered the meaning wrongly like كركوك" since they know that KD was translated in the area of Iraq.

Item (2)

Sixty percent of the students provided an accurate translation for the second item" the guest observed "such as" لاحظ الضيف".In addition, 20% of the students provided an acceptable translation when they produced some syntactic errors like "انتبه الضيف" . Generally, 20% of the students produced wrong translation conveying the such as "الضيف يلاحظ"

Item (3)

Eighty percent of the students provided an accurate translation for the second item" But, continued he "such as" لكنه واصل الحديث".In addition, 20% of the students provided an acceptable translation when they produced some syntactic errors like "لكنه حديث متواصل".

Item (4)

In translating the phrasal verb "the monk made in Hebrew" 65% produced an accurate translation such as "قالها الناسك بالعبرية" and the rest of the students produced an acceptable translation like "قال الناسك بالكاهن باليهودية". This result has been expected by the researcher because these words can be easily found in the dictionary.

Item (5)

20% of the students provided accurate translations while the rest of the students produced acceptable ones. These results suggest that the proper nouns; such as the names of geographical places or names of people are easy to be translated by the students since they always tend to use the transliteration technique for this kind of nouns. Most of the students rendered this item by using the transliteration and borrowing techniques, such as "ساكوان جن" ". But the researcher considered 50% of their answers as acceptable because they didn't provide any additional information about it to let the reader understand then context. The rest of the responses (30%) were considered wrong translations when they rendered it as " ارض الجن " .

Item (6)

Item (6) reveals that 55% of the students provided accurate translations to the phrasal verb "a place abounding with game "such as "المكان محفزللعب"

Item (7)

Results show that half of the students produced accurate translation for the compound noun _sportsmen_ such as: "صياد" and 30% produced an acceptable meaning "قناص "while 20% produced wrong answers like "رياضي" .

Item (8)

The table shows that all the students translated this metaphor correctly. The table reveals that 100% produced it accurately like " انقضت الحمام علي الحبوب ".

Summary

Many passages have been presented in the previous chapter to explain how translation from one language to another especially English to Arabic and vice versa, is done. The study concentrated on the aspect of translation technique since it plays an important role in the process of translation.

CHAPTER FIVE

Main Findings, Conclusions, Recommendations and Suggestions for Further Studies

Chapter Five

Main Findings, Conclusions, Recommendations and Suggestions for Further Studies

5.1 Introduction

This study shed light on translation and story building in the stories of KD comparative and analytical study between Arabic and English texts with special emphasis of the usage of translation techniques which has been used by MA students and the difficulties which face students when translating KD stories. The focus will be also on its main reasons to overcome its difficulties and complexities.

The study has investigated the difficulties which face students when translating KD stories which result in ambiguity and cause confusion for the students' translation when they have translated KD stories into Arabic and English. The main focus in this study has been highlighted through analyzing samples of KD stories as a model for data collection for this study. It also includes: main findings, conclusion, recommendations and suggestion for further studies.

5.2 Main Findings

The study reached the following findings:

1. Students should use adaptation technique to transcribe accurately the message of translation.

2. Students should not use word- for- word translation when handling stories of KD.

3. Students are unable to render with dual form when translating stories of KD.

4. Students face problems of compound nouns in translating KD stories.

5. Transliteration is the best technique for dealing with common nouns in KD.

6. Students have problems in translating texts of cultural difference particularly in KD Arabic texts.

7. Students face the problems of lexical choice in translating KD into Arabic.

5.3 Recommendations

This study cannot give the whole answer to the translation problems of problems of translating stories. Accordingly, the study recommends that:

1. Teachers and researchers are advised to study the challenges that students of translation face when translating cultural texts in the stories of KD. This can be achieved by supporting students' progress in developing strategies to translate texts that have cultural contexts like stories of KD.

2. Teachers should provide students who are being trained to translate into English with the necessary dictionary skills (both bilingual and monolingual SL and TL) and linguistic research skills.

3. Students should be aware of the need of high level competence in their mother tongue, so that their translation skills are improved.

4. Students of translation should deal with adaptation technique when they face problems of a cultural difference; in order to convey the actual intended meaning.

5. Students of translation should use the paraphrasing technique as an effective tool to convey their message to native English-speaking public, and to clarify the ambiguity in texts, which are normally loaded with cultural signs such as the proverbs in KD stories.

5.4 Suggestions for Further Studies:

The researcher presents the following topics for further studies:

1. Some Basic Challenges and Strategies in Teaching Translation to Literary Translation Students. (A case study of grade 3)

2. The Problems of Translation Process Encountered by English Translators in Translating Sudanese stories: As exemplified in Season of Migration to the North.

3. The Role of Translation in Promoting Reading Comprehension of Sudanese Students of Translation.

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