

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Amar Telidji-Laghouat
Faculty of Letters and Languages
Department of English



Intercultural Issues in Translating Prosaic Works

*Case Study: Ahdaf Soueif's Translation of Mourid Albargouti's Autobiography
"I Saw Ramallah"*

A Dissertation Submitted to the Department of English in Partial Fulfillment of
the Requirements for the Degree of Master

Members of the Jury:

Mr. Djalaleddine Benaicha (Supervisor)

Mrs. Samia Cherfaoui (President)

Mr. Salah Bakhouche (Examiner)

Submitted by:

Khedidja Lahreche

Academic Year: 2015-2016

Dedication

I would like to dedicate this work to my dear family especially my parents, and to all my friends and classmates.

Acknowledgements

My deep and sincere gratitude is due to my teacher and supervisor Mr. Djalaleddine Benaicha for his valuable instructions and assistance.

Also I would never forget to address my profound thanks to all my teachers throughout my university studies in the Department of English at Laghouat.

List of Abbreviation

DE: Dynamic equivalence

SL: Source language

TL: Target language

SC: Source culture

TC: Target culture

ST: Source text

TT: Target text

SR: Source receptor

TR: Target receptor

CBT: Culture-bound terms

CSCs: Culture-specific concepts

Abstract

The present work attempts to investigate the intercultural issues in Ahdaf soueif's translation of Mourid Albarghouti's autobiography. The intercultural issues includes many cultural nuances; such as, historical allusions, local literature and religious concepts. Thus, this research paper aims at examining the translation of these cultural nuances in an attempt of investigating the validity of the translator's translation of these nuances.

This research paper is divided into three chapters; the first chapter tackles an historical presentation of the translation evolution, explains the link between translation and culture, and between translation and literature; in addition to a brief discussion about the cultural shock "cause and effect". The second chapter discusses critically the main already existed cultural theories. The third chapter is dedicated to a critical analysis of Ahdaf's translation of the cultural nuances which are embodied in Mourid's autobiography.

In the process of forming this research paper, the researcher depended on the quantitative approach throughout his research along with the historical, expository and the descriptive types of research. For the historical type of research, the researcher has made use of it through the historical presentation of the translation evolution; while, the expository type of research were employed in the second chapter where the cultural theories we exposed and discussed. Concerning the third chapter, the descriptive type and the analytical approach were employed through the analysis of Ahdaf's translation of the cultural shades.

Intercultural issues in literary translations are an unavoidable obstacle that frequently encounters the literary translators. Yet, the translator is obliged to be knowledgeable about the source and the target culture alike. And he is also required to possess a good critical mind along with a brilliant analytical sight so he will be able to get the original author's allusions, i.e. The literary translator is supposed to be multi-competent intellectual.

يحاول هذا العمل أن يتحرى مشاكل الترجمة الثقافية المتضمنة في ترجمة أهداف سويف لسيرة مريد البرغوثي الذاتية وتتحصر هذه المشاكل في صعوبة ترجمة المغزى الثقافي والذي يتمثل في: الإحياءات التاريخية، لا سيما المفاهيم الدينية. ولهذا هدف هذا العمل إلى البحث في حقيقة هذه المدلولات الثقافية بغرض تقييم صحة ترجمة أهداف لهذه المفاهيم الحضارية.

قسم هذا البحث إلى ثلاث فصول: من خلال الفصل الأول نتعرف على تاريخ تطور الترجمة، بالإضافة إلى علاقة الترجمة لأدب، كما سنتطرق إلى ظاهرة الصدمة الثقافية (مسببات و). فصل الثاني فيناقش نقدياً أهم النظريات المتاحة التي تعالج صعوبات الترجمة الثقافية. بينما كرس الفصل الأخير لدراسة نقدية تختص بترجمة أهداف للمدلولات الثقافية المتضمنة في سيرة مريد الذاتية.

أثناء القيام بهذا البحث اعتمدنا على المقاربة الكمية بالإضافة إلى النمط التاريخي، الإيضاحي والوصفي. بالنسبة للنمط التاريخي فقد وظفناه من خلال النبذة التاريخية حول تطور الترجمة، في حين أن النمط الإيضاحي تم استخدامه في الفصل الثاني أين تم تقديم النظريات الثقافية حيث قمنا بعرضها ومناقشتها. أما بالنسبة للفصل الثالث فقد تم توظيف كل من النمط الوصفي والنقدي حيث قمنا بدراسة ترجمة أهداف للمدلولات الثقافية.

لا يمكن تجنب مشاكل الترجمة الثقافية في الأدب، حيث تستمر في مواجهة المترجمين الأدبيين. لهذا وجب على المترجم أن يكون مطلعاً على ثقافة اللغة المصدر وثقافة اللغة الهدف، كما أنه من الضروري أن يتمتع بعقلية ناقدة ورؤية تحليلية ليتمكن من إدراك إحياءات التي قد يرمي إليها الكاتب الأصلي، بمعنى أن المترجم الأدبي يجب أن يكون مثقفاً متعدد المهارات.

Table of Contents

Dedication	I
Acknowledgments.....	II
List of Abbreviation.....	III
Abstract.....	IV
Table of Contents	V
General Introduction	4
CHAPTER ONE: Translation Overview	5
1. Translation Through History.....	5
2. Culture and Translation.....	12
3. Translation as a Cross Cultural Communication Means.....	14
4. Cultural Translation and Literature.....	15
5. Cultural Shock.....	17
CHAPTER TWO: Translation Theories	20
1. Cultural Adaptation.....	20
2. Formal Equivalence	23
3. Dynamic Equivalence.....	27
4. Localization.....	30
5. Translatability vs. Untranslatability.....	34
CHAPTER THREE: Critical Analysis of I Saw Ramallah Translation	38
1. Translation and Religious Differences.....	38
2. Translation and Social Culture.....	41
3. Translation and Local Culture	43
4. Translation and Material Culture.....	47
5. Translation and Historical Allusion.....	49
General Conclusion.....	54
Works Cited.....	56

General Introduction

General Introduction

Translation has been always regarded as an important field; since it helps to transmit knowledge from language to another, and associates a contact between different social varieties, cultures, and languages in a process of exchanging knowledge, prospective, customs, and cultural legacies. The purpose of translation must be the sharing of knowledge among the humanity; as knowledge, even if it was limited by language, it belongs to the whole humanity, and it is considered as a common universal right. Yet, translation comes to being in order to end the language's limitation and establish a cross-languages communication.

Translating cultural notions is considered as the most difficult and intricate task for translators. However, these cultural nuances are generally far from being found in scientific translation; but rather they are related to literary translations, particularly prose translation. These kinds of translation are related to social lives of certain societies that are uniquely different from other ones in terms of language, culture, social daily life and customs.... And here lays the difficulty of translating such cultural notions, as what might be considered familiar and common in the source culture might be considered alien and unacceptable for the target receptors.

This research paper which is entitled “Intercultural Issues in Translating Prosaic Works” tends to discuss some of the areas that the cultural notions might cover, which are embodied in almost all prosaic works; such as, ideological and religious believes, social culture, local literature, food, material culture and history. Plus, it provides a critical analysis concerning Ahdaf Soueif's translation of Mourid Albargouhti's autobiography spotting the light on the translation of the cultural notions and showing to what extent the translator succeeded in translating these notions.

Considering almost all the previous researches which are based upon solving cultural nuances, we can notice that they all suggested; adaptation, omission, equivalence, and localization as a way of overcoming these cultural nuances. Yet, again considering that we will never come to one hundred per cent cultural equivalence, as cultures are naturally different from each other because of many factors; such as, the adapted religion, the different history which is related particularly to certain population, customs that are built and established through many years, the nature of the region and the literature which is the depiction of the social life that is unique and inimitable. That is to say, we cannot match two things that are different and claim that “A” which is totally different from “B” is equal and similar, otherwise we will be harming and scratching one of the two’s originality. Thus, we will be betraying the ultimate principle of translation which is faithfulness. Therefore, we have conducted this research to show that sometimes accepting the cultural differences might serve better the source text and the target one, as well as the source author and the target receptor.

Cultural notions translation is one of the hardest tasks that might encounter the translator. Therefore, the translator is required to be knowledgeable about the source and the target culture alike. He is also required to be knowledgeable about the target audience’s capacity of accepting, understanding and corresponding to the translated material. In the following pages of this paper we intend to answer these questions:

- What are the main cultural notions which were considered as hard to be translated and to what extent they are translatable or untranslatable?
- What are the already existing theories that were suggested to solve the cultural nuances and are they always practicable?
- What is the suggested strategy that would serve the original cultural notion’s originality and enable the target receptor to understand the source cultural notion?

It is hypothesized that the most complicated cultural nuances which are hard to be translated are the religious notions, notions which embodies historical load, geographical culture, and material culture including food and architecture as well as literature. These cultural nuances are considered as untranslatable and any attempt for adaptation, localization or looking for a close equivalence for these nuances in the target language's culture will cause a translation loss. The already existed theories that are meant to solve the above mentioned cultural nuances are mainly: Adaptation, formal and dynamic equivalence, and localization. The suggested feasible strategy to translate these nuances is thought to be what we call a "replica translation". In which the translator is required to be aware about the author's original intended meaning having a critical mind, aware of the receptor's common way of thinking and conscious about what requires him succinctly to make the idea clear for the receptor "in footnotes or glossary" without scratching the original translated text's sense, i.e. the translator will not try to adapt or omit the passage that contains a historical allusion, but rather he translate it as it was mentioned in the original text, however, with further necessary explanation, in footnote, so the target receptor will get the author's intended meaning.

"Intercultural Issues in Translating Literary Prose Works" is a research paper where the researcher adopts the quantitative approach, besides the expository type of research as well as the descriptive one.

This research paper is based on certain authors in particular mainly Mourid Albarghouti's autobiography I Saw Ramallah and Ahdaf soueif's translation of the autobiography. In addition to Bassnet's book Translation Studies, Stanton's book The Culture of Translation in Anglo-Saxon England, and Pym's work "Propositions on Cross-Cultural Communication and Translation" as well as Nida's "Towards Science of Translating". This research is divided to three chapters, the first chapter entitled "Translation Overview" where the researcher will provide a brief historical view about translation, also an explanation about the associated relationship between

General Introduction

culture and translation will be discussed along with the idea of how translation is a means of a cross-cultural communication, as well as translation and literature in addition to the cultural shock.

In the second chapter which is entitled “Translation theories” the researcher will discuss in details the translation theories that are commonly used by translators to solve intercultural issues in translating prosaic works; such as, cultural adaptation, formal equivalence and dynamic equivalence that were suggested by Nida, along with localization In the second chapter the researcher will also dedicate a small part to discuss the two contradicting and debatable notions “Translatability and Untranslatability” i.e. loss and gain in translation.

The thirds chapter is mainly practical entitled “Critical analysis, Case study: I Saw Ramallah « Mourid Albarghouti » translated by “Ahdaf soueif””. In this chapter the researcher will tackle Ahdaf’s translation of the autobiography focusing on Ahdaf’s translation of the cultural nuances that are embodied in Mourid’s autobiography. And how Ahdaf translated these nuances judging to what extent she succeeded in transmitting the original sense, preserving the original author’s intended message and purpose of applying such cultural nuances and allusions.

Intercultural issues in translating prosaic works is a very important theme to be conducted and worked on as it adds new prospective of dealing with cultural nuances which continue to endanger the process of translation as a whole, and the cultural translations in particular. Yet, a way must be paved to conduct such researches and solve the mystery of cultural translations as it is an important part of the translation in general, since it is an undividable part of literary translation that cannot be denied. Moreover, we must say that the faultless translation of the cultural nuances that are part of the literary translated work might guarantee to some extent the succession of the whole translation.

Chapter 1:

Translation Overview

Chapter One: Translation Overview

Introduction

In this introductory chapter, the researcher tends to provide a historical presentation about the main evolutions that the translation witnessed. Mainly, concerning views about whether to translate word for word or sense for sense. Also, we will encounter conceptualizations concerning; translation, literature and culture in an attempt of explaining the link between these different concepts in translation. The researcher will also provide a conspicuous view on how the translation could act as a communication means. Moreover, we will discuss the phenomenon of the cultural shock.

1. Translation Through History

Translation has deep roots in history, and was marked by the contribution of great translators and theorists in its making up and development through the centuries. Translators and theorists alternated according to the time period they witnessed. And the way translation was approached and perceived varied; from the focus on word and structure to the focus on fidelity, then to the concentration on the meaning. These shifts, in what must be the focus of translation, continued to become a fundamental dispute throughout the history until nowadays. The historical overview of translation provided here is mainly based on the main figures, translators and theorists, rather than on periods. Because our aim is to cover the most important contributions to the theories of translation not the periods themselves, yet the chronological order of the contributions is still maintained.

a. Roman period:

The Romans had a significant contribution to the emergence of translation starting from its early beginnings; it is known that translation logically existed hand in hand with language a long time ago, yet Susan Bassnet¹ mentioned that “Eric Jacobsen claims... that translation is a Roman invention” this might not be true, yet if it has to indicate something it would point out to the momentous role the Romans played in the development of translation, thanks to their need for translation as the Roman empire was composed of different languages and cultures that needed to be unified and amalgamated through translation thus translation was a common practice within the Roman empire.

Cicero² was a great mind during the Roman period who had noticeable contribution and influence on various generations of translators, reached translators of the modern era, for the reason that he provided the world of the literary translation in particular with an adequate approach to translation. The kind of translation that flourished during the Roman period was mostly literary translation; Cicero approach to translation is to never translate literally, word by word, but we have to stay sincere and true to the meaning words carries, and translate honestly the targeted message maintaining its original intent and effect in the source language transmitting it to the target one. Cicero³ stated that:

I did not translate as an interpreter, but as an orator, keeping the same ideas and the forms, or as one might say, the figures of thought, but in a language which conforms

¹ Bassnet, S. Translation Studies. Routledge Taylor & Francis Group. London & New York. 2002. P 50.

² Marcus Tullius Cicero was a Roman orator and philosopher

³ Cicero 46 BCE/1960 CE, p. 364. quoted in Ghanooni “A Review of the History of Translation Studies”. Academy Publisher. 2012. P 77.

to our usage and in so doing, I did not hold it necessary to render word-for-word, but I expressed the general style and the force of language

As Cicero supported sense for sense translation, another view is brought about by Saint Jerome,⁴ who called for word by word translation, especially for holy texts, arguing that sense for sense translation is what led to the misunderstanding and corruption of the sacred Scriptures. Yet St Jerome did not deny completely the sense for sense, dynamic equivalence, translation in the case of literary translation, concerning this he declared “Now, I not only admit but freely announce that in translating from the Greek- except in the case of the Holy Scripture, where even the syntax contains a mystery- I render not word-for-word, but sense-for-sense”⁵ that is to say that when we are translating holy texts we should adapt the word for word approach so we will not lose the script’s significance during the process of translation. Thus, in the literary translation, translation of human production, it is not the case as it seeks to render the meaning along with the source text’s effect

b. Middle ages:

By the start of the medieval ages and the end of the Roman Empire, translators continued to debate and theorize about translation, and how to approach the source text in the process of translation. As we have mentioned above “both Cicero and Jerome (in non-scriptural translation) chose sense for sense”⁶ translation for different reasons⁷. Yet, Boethius⁸ preferred to translate literally in order not to feel the corruption of the realities in

⁴ Saint Jerome, the patron saint of translation, produced a Latin Bible in the 4th century AD that was the preferred text for the Roman Catholic Church for many years to come

⁵ 395 CE/ 1997, p. 25, in J. Munday, 2001, p. 20 quoted in Ghanooni “A Review of the History of Translation Studies”. Academy Publisher. 2012. P 77.

⁶ Stanton.R. The Culture of Translation in Anglo-Saxon England. D. S. Brewer. Cambridge. 2002. P 82.

⁷ As Stanton stated Cicero used this as a mode of contestative difference between his Latin texts and the Greek ones he was translating, while Jerome aimed at the preservation of a meaning beyond language.

⁸ Anicius Manlius Severinus Boëthius a roman philosopher, born around 480 AD

the translation, Stanton⁹ stated that “Boethius opted for a close, literal translation technique rather than a loose¹⁰ “sense for sense” method”; Concerning this Boethius acknowledged:

Uerbum uerbo expressum comparatumque reddiderim, cuius incepti ratio est quod in his scriptis in quibus rerum cognition quaeritur, non luculentae orationis lepos, sed incurrupta ueritas exprimenda est, quocirca multum profecisse uideor, si philosophiae libris Latina oratione compositis per integerrimae translationis sinceritatem nihil in graecorum litteris amplius desideretur.

Word for word, plainly and equally. The reason for this procedure is that in those writings in which knowledge of things is sought, one must express not the charm of a sparkling style, but the uncorrupted truth. Wherefore I consider myself to have been very successful if, with philosophical writing translated into Latin speech with the soundness of a complete translation, nothing further will be wanting in Greek letters”¹¹.

That is to say, the translator is supposed to be faithful to the source text realities rather than focusing on giving a nice sophisticated style, on the count of the fidelity to the source text, that’s why Boethius called for word for word translation “plainly and equally”.

⁹ Stanton, R, opcit

¹⁰ Free translation

¹¹ Stanton. The Culture of Translation in Anglo-Saxon England. D. S. Brewer. Cambridge. 2002. pp 82-83.

c. Abbasside period:

Arabs also had a great contribution to the development of translation, especially during the Abbasside period¹² “Arabs Golden Age”. Their famous and most distinguished translator and translation theorist was Hunayn Ibn Ishaq¹³, who introduced a great number of Greek works into Arabic. Hunayn had a distinguished method from that of his colleagues in the domain of translation, in a way that he focused more on the purpose behind the need of translation. Hunayn’s domain of translation was mainly medicine and Greek scientific texts thus he focused on transmitting the needed information rather than translating word for word. Furthermore, he constantly omitted any non-understandable sentences or word that he considered superfluous, he clearly declared that in his Rissalah¹⁴ in which he stated:

In the following passage Galen quotes Aristophanes. However, this Greek manuscript, from which I translated this work into Syriac, contains such a large number of mistakes and errors that it would have been impossible for me to understand the meaning of the text had I not been so familiar with and accustomed to Galen’s Greek speech and acquainted with most of his ideas from his other work. But I am not familiar with the language of Aristophanes, nor am I accustomed to it. Hence, it was not easy for me to understand the quotation, and I have, therefore, omitted it. I had an additional reason for omitting it. After I had read it, I found no more in it than

¹² A period of time during the Abbasside’s reign where translation witnessed a great development, establishing Beit El Hikma “translation school” in which Hunayn studied and later lead.

¹³ Abu Zayd Hunayn ibn Ishaq al-Ibadi physician, philosopher, author and translator 809-873 CE; masters Greek, Persian, Arabic and Syriac

¹⁴ A letter Ishaq sent to ‘Alī ibn Yaḥyā

what Galen had already said elsewhere. Hence, I thought that I should not occupy myself with it any further, but rather proceed to more useful matters¹⁵

In addition to the omission, Hunayn coined completely new words, into Arabic, in cases in which there is no Arabic equivalence of Greek words, in a process of expanding Arabic vocabulary by Taerib¹⁶, al-Şafadī in explaining this point he acknowledged:

« انه لا يوجد في الكلمات العربية كلمات تقابل جميع الكلمات اليونانية ولهذا وقع في خلال هذا التعريب كثير من الالفاظ اليونانية على حالها »¹⁷

Trans¹⁸ : “in the Arabic vocabulary we cannot find words that correspond to the Greek ones, thus in the process of localization [Arabization] many Greek words were left unchanged”

d. Contemporary Period :

The conflict between whether to translate “word for word” or “meaning for meaning” continued during the contemporary era the same way it existed before. Yet, George Mounin distinguished between the two approaches or types of translation in which the translator is obliged to be loyal whether to the source text or the targeted one, and he identified these two types as¹⁹:

- ❖ Transparent glasses: the translator here is expected to be loyal and hold respect to the target language, and do his best to achieve the transparency of the translation so the target audience will not feel the strangeness and the oddity of the text being translated.

¹⁵ Sproul. K. G. Translation Theory and Practice in the Abbasid Era. University of Texas. Austin. 2014. pp05-06

¹⁶ Arabic word stands for Arabisation, I.e. adapting words according to the target language’s norms “grammar, syntax and pronunciation”

¹⁷ Al-Şafadī. 79.1975. Quoted in Sproul. 2014. P 08

¹⁸ Al-Safadi. Al-Ghayth Al-musjam Fi Sharh Lamiyat al-Ajam. 1975. p 79 Trans (the passage) Lahreche Khedidja. 2016.

¹⁹ Mounin, Georges. *Les belles infidèles*. Cahiers du Sud, Paris. 1955. P 74-91 Trans (the passage)

- ❖ Colored glasses: the colored glasses translation is a conflicting approach compared to the transparent glasses translation as the target audience can feel and sense the cultural, linguistic, and social breach.

No doubt that Mounin's view is one of the most remarkable ways of approaching a foreign text in a process of translating it. Nevertheless, Mounin might be criticized for putting the translator in uncomfortable state, asking him/her to chose whether to be faithful to the source text "text de depart" or to the target one "text d'arrivée".

The transparent glasses translation might be considered as treason, as the translator is respecting the target text and the target text's audience on the account of the source text and the source text's writer. The translator is not expected or supposed to play the author's role; the translator's function is to transmit the source text's content from the SL to the TL regardless of the target audience's way of perception. The target audience is free to react to the translated text, but the translator is not required to adjust the source text to be approved by the target audience. However, this view does not prevent the translator from clarifying or explaining notion that are not familiar to the target audience or linguistically adapt the translated text according to the target language's norms of grammar, structure or pronunciation.

Concerning the colored glasses Mounin stated that the audience is able to feel the cultural and temporal differences, which is the aim of translation. Otherwise, these differences will not be felt and there will be no cultural interaction between the source text and target audience, especially in translating literature that might contain cultural or ideological background. If we exaggerate in adopting, localization and modulating in an attempt of achieving translation

transparency leaving behind the cultural heritage the text carries, we will leave the translated text as a body without a soul and we will not be faithful to the source text.

2. Culture and translation

Culture and translation are two interrelated concepts, as the first one is included within the second one. Also the importance of culture as part of the translation process has no less importance than the translation process itself this is on one hand. On the other hand, when we talk about translation, it is obligatory to mention language as it is the major concern. And when we talk about language, we have to include culture because language and culture are two inseparable dimensions within the global process of translation.

Translation is seen as a misconstruction and limitation of the knowledge intended to be translated, this is true in case of mistranslation. Yet this view is a contradiction to the aim of translation, which is the zeal to travel cross the limitations of language, space and time. And this is in order to give the source text a broader space and audience, in which its knowledge might be treated, interpreted and received differently but not in a contradictory way. Julian House²⁰ declared that “although translation can be seen as a kind of limitation, it also has the opposite function of overcoming the limitations that particular languages impose on their speakers” as well as on the knowledge itself.

Translation in few words is the diffusion of the source text’s content through other language framework, and this latter might be of a different nature compared to the source language in terms of a language family, as well as linguistic, ideological,

²⁰ House, J. Translation. Oxford University Press. Oxford ,New York. 2009. pp:03

geographic, historical, or literary culture. From here, we conclude that translation is not only a transmission of language content from the source language to the target language, but also a communication between two cultures. Yowell Aziz²¹ stated that

Culture may be broadly defined as a set of beliefs which govern the behavior patterns of society. These beliefs include religion, economy, politics, literature, and language. Thus, language is an integral part of culture, and translation involves two cultures, the culture of the source language (source culture) and that of target language (target culture)

That is to say, the translation is not only the conversion and reconstruction of language in a target linguistic frame; but it extends to a more intricate function as a cross-cultural communication means. Kelly²² further explained “the translation of words alone is not enough, the culture that lies behind the words must not be forgotten”. As a result, we can conclude that translation is the interpretation of the message and the cultural heritage that the words might bear, i.e. translation extends also to the whole cultural heritage that must be transmitted to the target language as well. Regarding the urge that the focus must not be on the word neglecting the culture, Barker²³ said in his lecture Some Translation Difficulties “languages are certainly influenced by the culture they are part of”. Nevertheless, the culture can be transmitted only through language; Julian²⁴ said in this matter “translation is not only a linguistic act, it is also a cultural one, an act of communication across cultures. Translation always involves both language and culture simply because the two cannot be separated”.

²¹ Y .Aziz,Y.,& S. Lataiwish, M Principles of Translation. Benghazi, Libya. Dar Annahda Alarabiya. 1999.

²² Kelly Keuninckx. Cultural Transference and other Translation challenges in Red Dragon. University of Utrecht. p03

²³ Barker. Some Translation Difficulties. Translation Research Group. 1999. Web.

²⁴ House, J. Translation. Oxford University Press. Oxford ,New York. 2009. P 11

3. Translation as a cross- cultural communication means

Culture plays a great role in the literary translation, as culture is an essential ingredient of any social core that would be reproduced lately into a literary work that might be translated in its turn. Yet, during this process of translation for a cultural heritage from the SL into the TL target language, it would certainly cause a kind of communication between the source language's culture and the targeted one's culture. Thus far, the interaction and the clash must happen, and this is what we call the cross-cultural communication which occurs thanks to the translation that holds the responsibility of the mediator.

Cross-cultural communication in translation happens between the source and the target text's cultures as well as the target recipients of the translated text and the source culture, the more the SC is different and strange, but understandable to the target recipients, the more the exchange and the communication will occur, especially if the translator provides clarification and illustration in cases of ambiguity. So, the target receiver will notice the cultural differences, understands them then accept or respect these differences.

The translator is an important factor in the succession of the cultural communication, because in cases of ambiguity the translator is required to be well informed and knowledgeable about the source language's cultural heritage, as well as the target recipient's extent or readiness of understanding the source culture. Therefore, in cases of ambiguity he/she -the translator- must illustrate, clarify and explain without scratching the source text's originality, since fidelity must be rendered to the source text in the first place. Du Changguo stated²⁵: "The role of the translator, like that of the cook, is to express faithfully the cultural information in the source-text to the readership of the target-text". The translator can use

²⁵ Du Changguo. *Cultural Translation and "Cooking": on the Translator's Role in Cultural Translation*. Canadian academy of oriental and occidental culture. 2005. P 01.

footnotes or marginalize and explain the SC; otherwise, in case the source text were corrupted and the translated version did not transmit the cultural weight; then this translated text will remain as redundant, plagiarized and unimportant production compared to the original one. That is to say, the translator is required to have certain skills and knowledge about the target and the source culture alike, so she/he will adequately achieve a level of optimal translation. Concerning this M. Speirs Plettner²⁶ stated that the “...true understanding of spoken and written languages requires knowledge of the particular culture from which the work emerges.” That is to say, the acquaintance of culture has no less importance compared to the knowledge of the language.

For Antony Pym²⁷ “Cross-cultural communication involves the perceived crossing of a point of contact between cultures.” In other words, cross-cultural communication occurs when one cultural weight crosses its lingual and temporal boundaries through translation in an attempt of finding another dimension to extend its existential space, causing a cross-cultural communication and interaction between the source culture and its new inquired frame.

4. Cultural translation and literature

Translation is a process that involves culture and language basing on the aim of creating correspondence between the ST culture and a targeted audience as the translation is an attempt of challenging the lingual and the temporal boundaries imposed on certain knowledge. M. Calvo & B. Gómez stated that “Translation is a cultural fact that means necessarily cross-cultural communication because translation enables language to cross

²⁶ S. Martha. *Cross-Cultural Communication in the 21st Century: The Implications of Translation and Transliteration*. 02.

²⁷ Pym. A. “Propositions on Cross-Cultural Communication and Translation”. University of Rovira i Virgili.Tarragona, Spain. 2004. P 02.

borders and helps intercultural exchange and understanding”²⁸; i.e. literary translation is a cultural reality that cannot be denied, and must be accepted especially in humanities away from scientific translations.

On one hand, culture possesses a recognizable position in literature in view of the fact that literature is a composition of rudiments, and culture is the vital element of this composition. In the same context, it was stated that “... it seems obvious to translators and translation scholars that literary translation and cultural dissemination go hand in hand...”²⁹ that is to say, culture is part of the whole, which is literature yet they reciprocally corresponds to each other. On the other hand literary translation “literature” is the translation that deals with prosaic works that are characterized by their social depiction that carries in its turn a cultural background, which must be treated with an intensive care throughout the cultural translation.

Cultural translation is regarded as a part of the translations which deals with the cultural proportions within the literary work aiming to clarify and present the local culture to the target audience in a straightforward mode. Li and Guo³⁰ declared: Literary “Translation covers not only the conversion of language, but also the selection and variation of culture” and they added: “Cross-cultural variation is not unidirectional, but multidirectional and thus cultural intersections take place across space and time thus facilitating the canonization of various literatures in world literature.”³¹

²⁸ Munoz-Calvo, M. C. & Buesa-Gomez, C. Translation and Cultural Identity: Selected Essays on Translation and Cross- Cultural Communication. Cambridge Scholars Publishing, 2010. P 10.

²⁹ Literary Translation and Cultural Dissemination Between Aesthetics and Politics. Web.

³⁰ Li, Qingben & Jinghua Guo. Translation, Cross-Cultural Interpretation, and World Literatures. Purdue University Press. Purdue University 2013. 03

³¹ Ibid

Cultural translation is considered as a means of communicating between different language users as well as between foreign socio-cultural aspects and target language audience. In an endeavor of intercultural communication that were resulted out of the cultural translation of a literary product by a competent bicultural translator. That is to say, cultural aspects in the process of translating a literature have a crucial important that might extend to the hindrance of the translation success. Nida³² acknowledged that “differences between cultures may cause more severe complications for the translator than do differences in language structure”. Yet, socio-cultural features of the literary text must be treated with competency and rigorous care so the triumph of the translation process will be guaranteed.

5. Cultural shock

The cultural shock is an alarm of confusion and distresses that happens when a target audience are face to face to an unfamiliar and bizarre cultural content compared to that one they used to. According to the medical definition of the cultural shock it was stated that the culture shock is “a sense of confusion and uncertainty sometimes with feelings of anxiety that may affect people exposed to an alien culture or environment without adequate preparation”. Yet, cultural shock is an uncomfortable emotion that occurs when people are exposed to a strange culture whether in a verbal communication or in a real life situation or even through a written text. Oberg³³ regarding this, acknowledged that cultural shock is the “anxiety that results from losing all of our familiar signs and symbols of social intercourse” especially, when we are not well informed or ignorant about that culture we are about to be exposed to.

³² Nida. 1964. Quoted in Glodjović. A. Translation as a Means of Cross-Cultural Communication: Some Problems in Literary Text Translations. University of Kragujevac. Serbia. 2010. p142.

³³ K. Oberg. Cultural shock: Adjustment to New Cultural Environment. Technical Information House. New York. 1960. p 142.

Cultural shock is considered as a normal experience and customary that it is expected to happen when people are exposed to a strange culture. Yet, it can be negative and unpleasant because there was no understanding of a certain civilization features. Per contra, it can be also positive when we take into consideration the aftermath of the cultural shock that will improve personal experience as well as cultural awareness. Milstein³⁴ confirmed that cultural shock can be positive in a way that it improves the “learning experience, increase intercultural understanding, [and helps the] , enhancement of self-efficacy”

Cultural shock, or as some calls it “cultural bump”, occurs in literary translation when the target reader encounters a cultural notion that he have no idea about and never been introduced to. Particularly, in case it is completely different from his own and does not correspond to his cultural environment by any means, as the target reader generally judges the source culture according to his own cultural experience and social norms. Yet, the more the two languages culture’s are dissimilar the more the gravity of the culture shock will be. Also the reader’s awareness contributes to the occurrence of the elimination of the cultural shock; that is to say, in case the reader was open minded and ready to accept various and different cultures, or well informed about the source culture, then the cultural shock will not occur or at least this will reduce its bumping effect on the target recipient.

The cultural features in literature that are translated and transported from a familiar social environment to a new targeted one may not be accepted by the target audience or understood. However, these cultural aspects might be refused and considered as strange and undesirable regarding the social norms of the target culture; for instance, what might be considered common and acceptable in western culture would be totally offensive and cannot be

³⁴ Milstein, T. “Transformation abroad: Sojourning and the perceived enhancement of self efficacy”. *International Journal of Intercultural Relations*. 2005. p 217.

understood in eastern culture and vice versa. So, during the process of translation the translator must adapt these cultural nuances according to the target culture norms without scratching the original sense of the source culture, or provide explanations and clarification so the target audience will be placed in a position in which they might be able to see things from the perspective of the source culture's receptor, and treat it as a difference that must be accepted, as it is said "the beauty lies in the diversity and the non-ordinary things".

Conclusion

The contribution of the past translators, philosophers, and theorists is considered as the first step in the journey of translation towards perfection. Translators and theorist like, saint Jerome, Cicero and Hunayn Ibn Ishaq were considered, and still, the pioneers of translation. Yet, many translators of nowadays are following the steps of these translators in their contemporary works. As we have discussed previously in this chapter, translation corresponds to many fields and Branches depending on the subject the translation tackles. Thus, a link must be associated between the translation and the fields it covers. Yet, in literary translation, literature and culture are considered as important components during the translation process, however must be taken into consideration. Translation created a bridge between cultures, writers and receptors, yet it was considered as a communication means that must function as so otherwise it will prove a failure. The cultural shock in its broadest sense stands for the distress of the receptor, which occurs when he is exposed to an alien culture. Nonetheless, this cultural shock is usually unavoidable but can be solved if the translator was wise enough to provide an accurate and clear explanation for certain cultural notions.

Chapter II:

Translation Theories

Chapter two: Translation Theories

Introduction

This chapter exposes the main translation theories, which are mainly related to literary translation or were used to solve cultural issues. Furthermore, this chapter aims at investigating, criticizing and examining the validity of using these theories “when and how”. Thus, along this chapter the researcher will discuss critically the theories of adaptation, formal equivalence, dynamic equivalence and localization. Also, the notions of translatability and untranslatability will be discussed in details.

1. Cultural adaptation

Adaptation is more an art than a process of transmitting knowledge from the SL to the TL, since adaptation requires skills, competence, awareness, endurance and taste as art. It is said that translation and adaptation are two identical terms for rendering knowledge from the source language to the target one, supporting this view S. Christina¹ mentioned in quoting Rabassa and Venuti: “the words “translation” and “adaptation” are used interchangeably (Rabassa, 1989; Venuti, 2004) and I must say I strongly disagree with the murky distinction between the two”. Yet, this view is totally wrong, especially if we apply it on culture, as cultural translation is not the same as cultural adaptation since the first is more general than the second. On one hand, cultural translation is rendering the source culture from its original scope towards the targeted one without consideration of the target audience and their social frame. On the other hand, cultural adaptation is an advanced process, which is endangered by failure as it is an attempt to approach the source culture with an intention of adapting it to the target language’s cultural norms in order to fit and be

¹ Schultz R. Christina. Translation or Adaptation? Authors Writing in a Second Language: Analysis of Steafan Heym’s “Hostages” and “Der Fall Glasenapp”. University of Illinois. Urban, Illinois. 2010. p39.

accepted by the target audience. Translators who adopt the “adaptation approach” usually succeed in satisfying the target audience, but they rarely maintain the authenticity of the source culture.

As we have mentioned above, cultural translation is more general than cultural adaptation in a sense that adaptation is considered as a technique or strategy of translation, which might be conducted in certain situation under specific standards. In identifying adaptation Barker² stated that “Adaptation... helps to highlight shades of meaning by building bridges across minds and languages”; that is to say, adaptation is the adjustment of the source meaning so it would be understood by the target audience and accepted in the target language. Consequently, a bridge like link will be established between the two cultures that would result in a cross-cultural communication, the latter announces the succession of the translation process through the adaptation technique. Thus, adaptation is not only an optional technique, but rather necessary in case the source meaning “source culture” is impossible to be understood in the target language unless it was clarified and adapted to the target culture’s norms, otherwise no cultural communication will occur and the source message will not be transmitted. However, here the translator is obliged to adapt the source meaning to the target one in order not to lose the primary aim of translation, which is transmitting the SL meaning, and maintaining the value and importance of the translated version of the ST. Regarding this V. Darbelnet³ mentioned “if a translator systematically refuses to adapt, it will eventually lead to a weakening of a target text”.

Many factors may drive the translator to go for the “adaptation approach”, Mona Baker and Gabriela Saldanha⁴ suggested a number of these factors:

² Baker, Saldanha. 2011. Quoted in Maria A. Zubenina. Pragmatic and Social Cultural Adaptation in Translation: Discourse and Communication Approach. Journal of Translation and Interpretation. Chelyabinsk State University. Russia. 2015. 89. 2015

³ V. Darbelnet. 1995. Quoted in Maria A. Zubenina. p89

⁴ Baker, Saldanha. 2011. Quoted in Maria A. Zubenina. p90

- ‘cross-code breakdown’ (there are no lexical or any other kinds of equivalents in the target language);
- ‘situational or cultural inadequacy’ (contexts and views of a source text cannot be properly applied to the target text);
- ‘genre switching’ (a need to switch from one genre to another);
- ‘disruption of a communication process’ (a need to address a different type of readership).

The most remarkable factors that may lead the translator to go for adaptation are mainly cultural factors, i.e. when the translator is unable to find the equivalent expression in the target language for his source cultural weight. In such case, the translator is obliged to go for adaptation, adjust these cultural expressions and give them a meaningful sense in the target language, these expressions are generally:

- ❖ Cultural bound words
- ❖ Cultural specific expressions
- ❖ Cultural idioms and proverbs
- ❖ Traditions and customs
- ❖ Names and designates

Although adaptation is considered as an adequate and helpful solution to find a way through translation hindrances, nevertheless it is not the optimal solution for all cultural problems that may face the translator during the process of translation. Therefore, the translator must opt for other solutions besides to adaptation; such as, formal or dynamic equivalence, localization or be satisfied with the untranslatability fact and accept it.

Honig⁵ suggested a number of rules for a fine translation that are as follows:

⁵Honig.1995. Quoted in Christina R. Schultz.36.

1) translate as word for word as possible and as free as necessary, 2) translate as precisely as possible, 3) the correctness of a translation can be checked against a dictionary, 4) it is unavoidable that a translation will lose some meaning from the original, 5) the translator must be careful to eliminate their personal opinions and their subjective value judgments, 6) a translation generally sounds unique and doesn't read like an original text but that is unavoidable and thus totally normal. Honig's rules sound so logical and acceptable, thus they were adopted by many translators, because they give the translator a good space to act as a full person who contributes actively to the making of the translated text. And justified the slight unavoidable inequality of the translated version compared to the original one and considered it as totally normal fact. S. Christina⁶ criticized Honig's rules stating "These thoughts about translation are what lead to below standard work; they allow for errors to happen and consider them unavoidable". In other words, Christina criticized Honig's rules for the reason that it tolerates errors and considers them as normal rather than warning of falling into such mistakes, providing other procedures which supports faithfulness to the source text.

2. Formal equivalence

Equivalence is a state of similitude between two things that are unlike but similar, one might wonder how it can be "things that are unlike but similar!", thus this statement needs more clarification. By equivalence in the realm of translation we mean the requirement of equality between source language knowledge and the target language text of course not in terms of the language used, and here lies the unlikeness, but in terms of weight, significance, form and meaning. Yet, equivalence in translation includes many typologies such as text-normative

⁶ Christina R. Schultz.36.

equivalence⁷ which resembles the dynamic equivalence⁸ “receptor effect focus”, and formal equivalence in which the focus is on the form and structure.

Formal equivalence is the translation that deals mainly with the structure, word for word, giving the meaning a secondary important by the name of faithfulness to the source text. As the aim of translation is to cross the linguistic boundaries of a particular language “A” toward another linguistic scope “B” without scratching the originality of the source text. Formal equivalence is thought to be the most appropriate approach to be conducted, considering the fact that translation is an act of transmission not an act of creation as the subject in debate is already there and just requires to be translated. Yet, there will be no space for creation, and any addition or omission might be considered as treason.

Nida referred to the word for word translation as a formal correspondence in which the focus is given to the message being translated and its faithfulness to the original one neglecting the target receptor and his reaction to the message. This formal equivalence approach was diagrammatically illustrated by Nida⁹:

⁷ Koller. 102. 1989. Quoted in Equivalence. p 77 Web

⁸ Nida. 1964. Quoted in Equivalence. Web

⁹ Nida.22. 1969. Quoted in K. Dohun .02. 2015

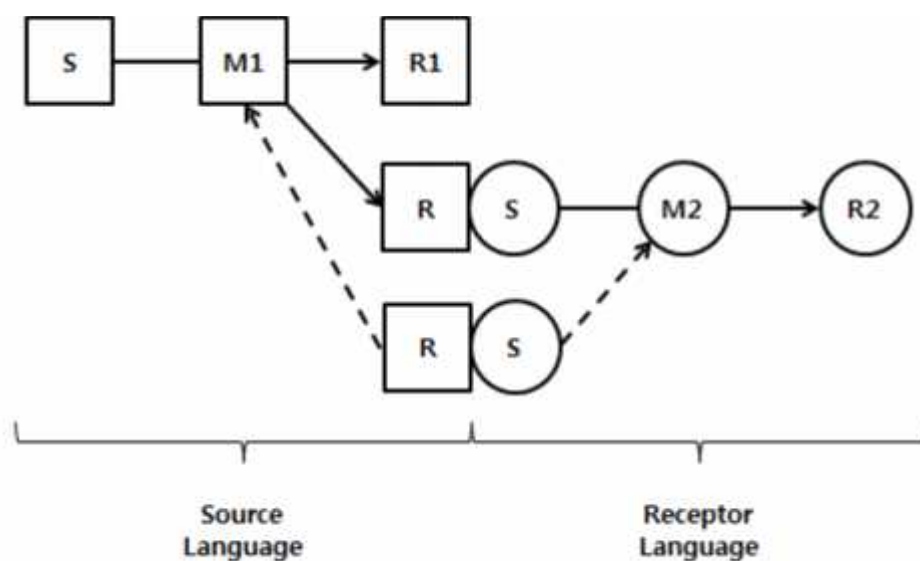


Diagram 1 the Focus of The Formal Equivalence

Dohun¹⁰ in an attempt of explaining the above diagram stated; “The author, or the source (S), communicates the message (M1) to the source text reader, or the receptor 1 (R1); the translator, who is both the receptor (R) and the source (S), reproduces (translates) the message (M2) for the target text reader, or the receptor 2 (R2); and the translation critic, or the scholarly judge of translation, who is qualified as both the receptor (R) and the source (S), compares the messages (M1 and M2) and judges whether M2 is “faithful” to M1.” That is to say, the focus here is on the form of the message or the knowledge being translated (M2) emphasizing the faithfulness and the resemblance to the original message (M1) without taking into consideration the target receptor.

Formal equivalence is considered as a literal translation of the source text, aiming to prevent the source text from being corrupted. In the formal equivalence loyalty was

¹⁰ K. Dohun. “Dynamic Equivalence: Nida’s Perspective and Beyond”. Journal of Translation and Interpretation. Busan University of Foreign Studies. Republic of Korea. 2015. p

given to the source author's production considering it as sacred and must be translated word for word regarding grammar, word class and structure giving the translator a limited space or no space to act creatively. S. Shabnan¹¹ in an attempt of clarifying Nida's formal equivalence stated that the "Formal equivalence tries to remain as close to the original text as possible, without adding the translator's ideas and thoughts into the translation. Thus, the more literal the translation is, the less danger of corrupting the original message there will be. This is therefore much more of a word – for – word view of translation."

Formal equivalence according to linguistic theorists corresponds to six linguistic levels which are as follows: phonetic, phonological, morphological, lexical, syntactical and semantic equivalence¹². However, one hundred per cent equivalence is considered impossible to be realized, considering the linguistic and cultural differences that may occur between languages, especially in case they were not from the same lingual family. Nida¹³ stated that formal equivalence "focuses attention on the message itself, in both form and content...[.Yet, dynamic equivalence focuses on] the principle of equivalent effect" left on the target audience.

¹¹ Shakernia, Shabnan. "Study of Nida's (Formal and Dynamic Equivalence) and Newmark's (Semantic and Communicative Translation) Translating Theories on Two Short Stories". Merit Research Journal of Education and Review. 2013. P02

¹² 乐眉云. 38. 1989. Quoted in Liu. "Dayan. Dynamic equivalence and Formal Equivalence in Translation Between Chinese and English". International Journal of Humanities and Social Science. Chongqing Jiaotong University. China. 2012. 02

¹³ Eugene.Nida. "Towards Science of Translating". Leiden: E. J. Brill. 1964. p159

3. Dynamic equivalence

Dynamic equivalence is a stream in translation, which aims to arrive by the end of the translation to the equivalent effect of the translated text on the target audience, compared to that effect left on the source audience. Yet, the dynamic equivalence is an “idea for idea” translation, unlike the formal equivalence which stands for the literal translation of the source language’s form and content, regardless of the receptor. Concerning this point Vanessa¹⁴ stated: “Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience”. That is to say, that the main focus of the dynamic equivalence was on the effect left on the receptor rather than being on the content or form itself.

Yinhua Xiang¹⁵ mentioned that “The principle of dynamic equivalence aims at arousing similar response between the source text readers and the target text readers. To achieve this goal, a D-E translation should strive for the "closest natural equivalent" of the source text”. In other words, dynamic equivalence tries to create on the target receptor a parallel effect compared to that one left on the source audience, through finding the closest equivalence of the source expression in the target audience’s language. Nevertheless, the translator is required to be competent at two levels and two sides: structure and culture, awareness of the source and the target language alike.

It is due to mention that the “Dynamic equivalence” does not approach the source cultural expression for the purpose of clarifying for the target audience the source culture, in order to understand the source culture and react to it on the basis of differences.

¹⁴ Leonardi. Vanessa. “Equivalence in Translation: Between Myth and Reality”. Translation Journal and the Author. 2000. p02

¹⁵ Xiang. Yinhua. Validity of the Principle of Dynamic Equivalence. Chongqing Jiaotong University. China. 2012. p200

However, it focuses mostly on the effect and praises the aim of getting a similar response regardless of the faithfulness to the source author's production, as Nida¹⁶ stated "A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source-language context in order to comprehend the message." Nida's quote confirms the above statement which emphasizes that the dynamic equivalence does not focus on explaining the different culture. Yet, it focuses on finding a closest equivalence in the target culture that may leave a similar response to that one of the source culture. And this might be criticized for being unfaithful to the source production, creating in the target audience's mind an illusion that they might not be different from the source culture as they are able to understand the source culture without clarification. This illusion was created by the use of the dynamic equivalence in such way that prevents cross-cultural communication that would occur in the case of cultural difference more than in case of striving to reach a similar response, putting the target audience in a passive state predicting that he/she will not understand the cultural differences.

The "Dynamic equivalence" is a desperate attempt to get a similar effect on the target receptor compared to that effect left on the original one, forgetting that it is impossible to make things that are unlike similar. Otherwise, we will not be translating, but rather creating a new production. And if we claim that it is just a copy of the original we will be entering another zone, which is mainly corruption and unfaithfulness. Getting back to the aim of translation, answering the question "what for translation is?" the answer must be "transmitting the source knowledge across a different linguistic, cultural and social realm in order to create a kind of correspondence between cultures, languages, receptors

¹⁶ Nida. 159

and authors. Yet, this communication can only happen in terms of differences. That is to say, keeping differences is a point plus not the opposite. Yes; we cannot deny that some differences require clarification, but never a complete change just to avoid disturbing the target audience who are able to play an active role as readers.

The translator must take into consideration, that language “grammar, structure...” is nothing more than a tool or medium to transmit the language content “knowledge and cultural weight”. However, language translation cannot be kept the way it is as languages are not the same, and if we are to translate “word for word” saving the source language’s structure we will be losing what is most important “language content”. As a result, we will be failing to achieve the translation aim which is “faithfully transmitting language content including culture, social components and knowledge in case of scientific translations”. Thus, the optimal translation approach must combine between Nida’s dynamic and formal equivalence. i.e. In terms of language, the translator must be given a space to freely adjust the language according to the target linguistic norms, word class and structure. While in the case of cultural and social weight, the translator must be faithful to the source author’s production without consideration of the receptor and the receptor’s response. Certainly, following this optimal approach does not prevent the translator from providing an explanation or footnotes concerning the alien culture so the target reader will be situated within the source cultural frame in contrasting and comparing approach.

The procedures of the dynamic equivalence focus mainly on the target receptor and the target receptor’s response and its resemblance to the original one, the following diagram¹⁷ illustrates the procedure and the focus of the D.E

¹⁷ Nida. 23. 1969. Quoted in K. Dohun. 62

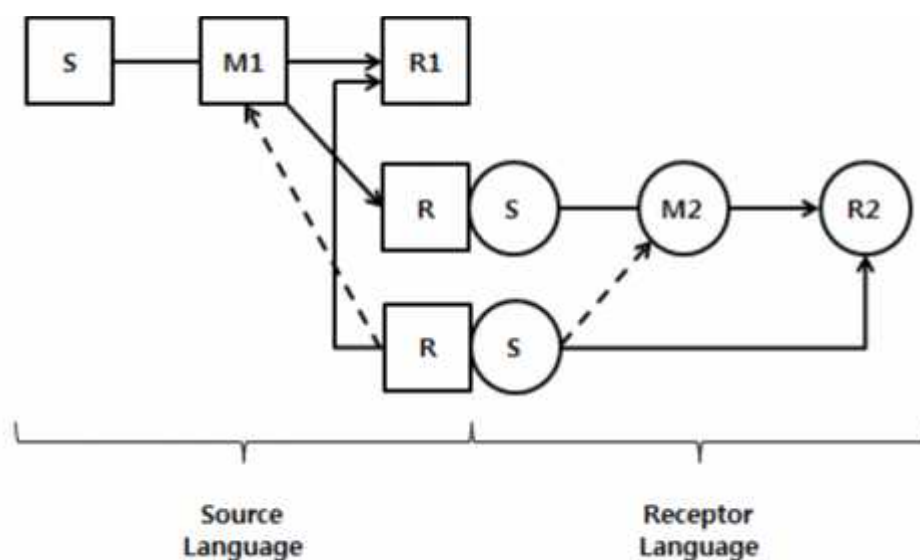


Diagram 2 the Focus of the Dynamic Equivalence

The focus of the dynamic equivalence is given to the receptor too unlike the formal equivalence, in which the focus was paid only to the resemblance between message one (M1) and message two (M2) i.e. “Dynamic Equivalence is to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language.”¹⁸

4. Localization:

Localization is a translation orientation which endeavors to locate the source text in the target environment attempting to make it fit with the new targeted social environment. However, this environment or local “is a set of linguistic, economic, and cultural parameters”¹⁹. Thus, we might consider localization as a trend of adaptation. Regarding this Pym²⁰ stated: “some see localization as an unconstrained form of adaptation”. That is to say, localization is thought to be a free form of adaptation. Localization must be

¹⁸ Ibid.24

¹⁹ Pym. Anthony. *Exploring Translation Theories*. Routledge. UK. 2014. P 117

²⁰ Ibid

compared to internationalization because if we conduct localization as a cultural translation approach it would be seen as a synonym to adaptation or equivalence. Yet would be redundant and adds nothing to the translation theories, with reference to this Pym stated “If seen as cultural adaptation, localization probably adds nothing new to existing translation theory... On the other hand, if you see internationalization as a key part of localization, then there is something new” i.e. Localization in its plain definition as an attempt of adapting the source culture to the local culture will not insert anything to the already existed approaches of cultural translation. On the other hand, if we link localization to internationalization only in this case we will be having a new paradigm to translation in general and to cultural translation in particular.

According to Pym the term “localization” appeared in the year 1980 when the Microsoft Company developed software, and this latter was translated to the main languages of the market “German, French, and Spanish”. And as the market grew other languages required to be used. However, the mentioned software no longer functioned as it requires. The new market’s languages require a special treatment regarding the social and the cultural differences of these markets. Yet, Microsoft hired human translators and other specialists to adjust the translation according to each market, including the adjustment of “date formats, hotkeys, punctuation conventions, and user contracts. Some of those things concern translation; others require the technical expertise of a product engineer; and still others require telecommunications technicians, terminologists, marketing experts, and lawyers. Together, such tasks are carried out by teams, of which translators are a part. The entire process is then called “localization,” of which translation is a part.”²¹

In the software manuals translation a number of cultural issues required adjustments what led to the appearance of the “localization” concept, among these issues we mention:

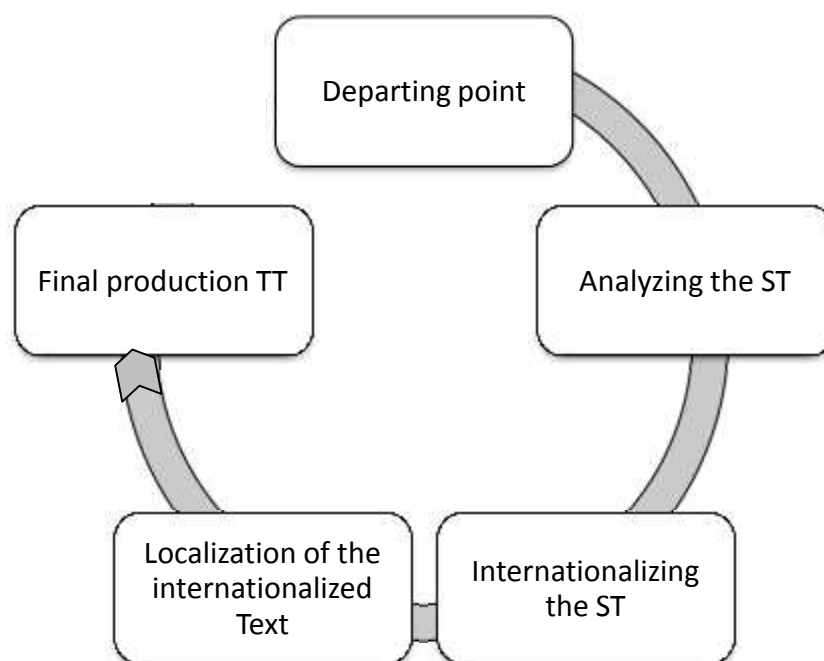
²¹ Pym. 118

*Time conventions: Different cultures have different ways of presenting clocks and calendars (11.04.14 means November 4th 2014 in the United States and the 11th of April 2014 in virtually everywhere else in the English- speaking world; and Chinese English puts the year first).

* Numbers: Different cultures (and different companies!) use different punctuation in the presentation of numbers. For example, the English number 1,200.01 becomes 1.200,01 in traditional Spanish, 1 200, 01 in reformed Spanish (and the International System of Units), and 1 200.01 in Iberian Spanish that now officially tolerates partial interference from English (and/or from the International System of Units).

* Examples and colors need to be adapted to local tastes.

Localization procedure is composed of a set of essential levels. First of all, the source text is required to be well understood. Then the translator internationalizes the source text so it can be handled by many languages, i.e. standardizing it in term of linguistics, culture, and ideology.... After that the translator takes the text to a new level, which is localization that consists of the final translation of the text, i.e. the transmission of the internationalized text to its targeted language.



A Table of the localization procedure

This procedure of localization is very helpful in case there is a source text which is intended to be translated to many languages. Therefore, the internationalizing action will facilitate the translator's mission in a way that he will be required to translate directly from the internationalized text towards other languages with a less efforts and reduction of complexity.

Pym provided a well chosen example for the localization approach of translation in which he stated²²:

A Hollywood film will usually not be translated (for dubbing or subtitling) from the original screen version or from the original script. The translations are increasingly done from a script especially prepared for translators across the globe, which incorporates glosses on culturally specific items, on necessary cross- references within the film text, and indeed any other kind of note that can avoid translation mistakes before they happen. Those prepared scripts might count as internationalized versions.

²² Ibid. 122

Pym's example reminds us of the example of the Muslim's holy script "Quran" which is never translated from its original version, but rather from the Arabic interpretation of the original script. Thus, from this interpretative "Internationalized Version" other translation of all languages are generalized, and considered as a find translation as it guarantees faithfulness to the original text and assures understanding of the target audience of the translated text.

5. Translatability vs. untranslatability

When we mention translatability and untranslatability in cultural translation we must link it to the loss and gain in translation. On one hand, by translatability we mean the state of finding an equivalent notion of the source language in the targeted one. Thus, in such situation this can be considered as gain in translation, i.e. when the translator does not struggle to find an equivalence of his source language's cultural expression, but rather hits upon an already existed close equivalence of the cultural expression, and this expression maintains the same effect and sense compared to that one of the source expression. On the other hand, loss or untranslatability stands for the fact of being unable of attaining an equivalent weight of the source expression in the target language, and this might be caused because of cultural, ideological, geographical or even because of linguistic differences. When the two languages are unlike in terms of linguistics, geography, and language family the cultural differences will be widened. Yet, the translator will not be able to find a fine close equivalence of some situations. As a result, the loss of translation will occur regardless of the translator's competency and proficiency.

Translatability is a translation phenomenon which occurs when the source and the target culture are able to correspond to each other thanks to the similarities shared among

the two cultures. Van den Broeck and Lefevere²³ suggested a number of conventions that might assure the translatability of the text. These rules are as follow:

- translatability is greater when there is a degree of contact between the source and the target language (i.e. when the two languages are linked in terms of culture or linguistics and correspond to each other)
- translatability is greater when the source and the target language are on an equal cultural level of development (i.e. when there is little or no cultural gap between the two cultures)
- translatability can be influenced by the expressive possibilities of the target language (i.e. translatability can be affected positively or negatively by the capability and the richness or the poorness of the expressiveness and clarity of the target language)

Many translation theorists claim that there is nothing such as untranslatability and that everything might be translated in a way or in another, in the same context Newmark²⁴ stated:

untranslatables can be translated indirectly by transferring the source item and explaining it if no parallel item can be found in the target language and no compensatory effect may be produced within the same paragraph. Hence every variety of meaning in a source language text can be translated either directly or indirectly into a target language, and therefore everything is translatable.

That is to say, that everything intended to be translated can be translated whether by finding an equal equivalence in the target language or through explanation and illustration in case of inequality. Thus, “it is possible for some cultural colourings,

²³ Van Den Broeck. & Lefevere.1979. Quote in M. B. Samuel & D. Kolawole. Critical Approaches to the Notion of Translatability and Untranslatability of Texts in Translation Studies. University of Ado-Ekiti. Nigeria. 2007. p376

²⁴ Newmark. 17. 1989. Quoted in Ping. Ke. “Translatability vs. Untranslatability: A Sociosemiotic Perspective”. Bable.1999. Web

connotations and linguistic nuances”²⁵ to be rendered through “the use of footnotes, margin-notes, commentary in the glossary, preface and illustrations by mobilizing... cultural competence beyond the boundaries of experience of the source text”²⁶ and this might guarantee the transparency of the cultural difference yet assures the cross-cultural communication between the source and the target audience.

Untranslatability is the contrary, compared to translatability, as untranslatability is the incapability of translating the source expression into a targeted linguistic and cultural space. Untranslatability includes linguistic and cultural untranslatable items. The latter includes in its turn “ideological, geographical and social notion” and these notion have no equivalence in the target language yet cannot be translated unless principles of adaptation, equivalence and localization were applied i.e. in translation not everything is translatable. Nonetheless, loss of translation might occur and in some cases it just cannot be avoided. Concerning this point Eco²⁷ suggested “there are losses that we could consider absolute. they are the cases when it is not possible to translates”. Other writers and theorists like von Humboldt, Derrida and Virginia went further in their prediction of the impossibility of achieving translatability claiming that translation is impossible.

The causes of the untranslatability might be linguistic as it might be cultural. On one hand, linguistic untranslatability it can be phonetic, lexical, syntactic and rhetoric. On the other hand, cultural untranslatability includes social culture, ecological or geographical culture, material culture, religious or ideological culture, and language culture “color & choice of words”; for that a number of strategies for untranslatability compensation were suggested,

²⁵ Samuel & Kolawole. 376

²⁶ *ibid*

²⁷ Umberto Eco 1993. Quoted in Samuel & Kolawole. 378

- Adaptation: adjustment of the source text, according to the target language's norms
- Borrowing: the use of the source language's word in the targeted one
- Notes: notes suggested by the translator for the purpose of explanation
- Calque: literal translation of the source word into the target language
- Paraphrase: the translation of the source expression in a way of a synonymous like process

Translation involves the interaction between two different languages. Yet, these two dissimilar languages contain different linguistic and cultural norms that might be translatable as it might be untranslatable. Yet, in cases of untranslatability the translator must identify the type of untranslatability he is facing, and regarding this he will choose which method and strategy must be applied to get to the closest equivalent to the source expression so he will reach a fine translation and complete his mission.

Conclusion

Translation theories such as; adaptation, equivalence “formal and dynamic” and localization are considered as very helpful means to solve the problems of the cultural nuances, as the aim of their use is to eliminate the cultural ambiguity that threatens the succession of the translation. Yet, the translator must be competent to dare to use these theories as any misuse will harm the final product and hinder the translation's faithfulness. Translatability and untranslatability are two notions which are in opposition. That is to say, translatability is a state when the target culture is able to contain the source text's cultural load. While, untranslatability is a phenomenon in cultural translation in which there will be no equivalence for the source cultural notion in the target language. Thus, an explanation and clarification is needed to provide the target receptor with the cultural reality of the translated text.

Chapter III:

Critical Analysis

Chapter Three: Critical analysis

Case study: I Saw Ramallah « Mourid Albarghouti » translated by “Ahdaf

Soueif”

Introduction

In this chapter, a critical analysis of Ahdaf Soueif’s translation is provided. In which, the researcher exposed a number of examples from Ahdaf’s translation. The researcher analyzed the translation of the cultural nuances and allusions stated by the original writer “Mourid Albarghouti” in his autobiography I Saw Ramallah, and examined the validity of its translation, providing his own translation in case Ahdaf’s translation was thought to be inadequate. Thus, along this chapter, examples of “ideological, socio-cultural, literature, material, and historic cultural differences” will be provided, analyzed, examined and evaluated.

1. Translation and ideological differences

The process of translating ideological concepts and religious scripts is a very complicated one which is menaced by failure, as these scripts are sensitive and doesn’t bear or tolerate any wrong interpretation. Yet, translating such content from its original language to a new different language which is alien, and completely different and might be considered contradictory compared to the original one, is even harder. The translator in the field of literature must face cases in which he is obliged to translate religious content. Some translators prefer to avoid such discomfited situations and go for the omission technique, which consists mainly on the exclusion of the religious expression. In a way, the employment of this technique would erase ambiguity and confusion for the target audience, but in another

way it might be considered as a serious treason for the source content. Thus the source text will lose its soul that furnishes it with originality and sense.

Translating religious thought and practices, between two unlike languages, might be considered as the hardest task ever. Because, sometimes the target language's vocabularies are unable to handle the source language word's weight, and does not have a synonymous or even a close equivalence. However, here the translator must use clarification and footnote the source idea so the idea will be understood by the target audience; otherwise a sense of ambiguity or misunderstanding will occur in the mind of the target receiver. The faithfulness condition is to never add or omit from the original message and transmit it the way it is. That is to say, omitting what is religiously ambiguous for the target audience is not a sign of faithfulness. If one is to write something and be translated by omission, whether it is much or few, it must be considered as treason to the literary honesty, especially when it includes religious concepts that must be handled with a cautious and careful treatment. An example of Ahdaf's translation for Mourid's autobiography "I Saw Ramallah", in which she omitted a Quranic verse alluded to by Mourid or rather Mourid started the verse and didn't finish it, thus he stated¹:

و مسعى الذين غابوا الى اقصى درجات الغياب و الى عزاء النفس ب "ولا تحسبن" ... و لماذا في نافذة البهجة تداهمني

The verse that Mourid alluded to is as follows²:

و لا تحسبن الذين قتلوا في سبيل الله امواتا بل احياء عند ربهم يرزقون

On one hand, Ahdaf translated the above passage as follows³ "at the life of those absent to the farthest point of absence. And why is that in the window of joy I am overcome by the

¹مرید .1997.23.

²The Quran, Surat Ali'Imran, chapter. 169. The Quran, Algeria Algiers, Dar Alfikr, 2006, print

³ Barghouti. Mourid. I Saw Ramallah. Trans. Ahdaf Soueif. Anchor Books. 2003. p 37

memory of elegies”. On the other hand, when we translate without omission the passage will maintain its original sense and impact to a better extent compared to that one in which omission was implied in, accordingly the translation would be like: “at the life of those absent to the farthest point of absence and to the solace of the soul by “Think not”⁴... And why is that in the window of joy I am overcome by the memory of elegies”

Yes, clarification is needed in case of omission denial. Thus, the result of the use of such clarification is worth the efforts as it guarantees faithfulness to the original text and enrichment of the target audience’s cultural knowledge credit about the Islamic culture. Yet, we cannot declare Ahdaf’s translation as wrong or inadequate and we must confess that it was fine and relevant to a great extent and criticism does not reduce the targeted work’s value. However, it points to the positive things and spots the light on the points that are thought to be less positive. Swanson, in an attempt of explaining how complex the task of the translator is and that there is nothing such as “perfect translation” because it will always be in need of criticism and correction, stated⁵

When you are translating a text, you can never be sure how well you really "got it." You can always be certain that your translation is not perfect, but never so sure to what extent it is imperfect. Like a jig-saw puzzle that can never be finished, and with many pieces missing, you can sometimes get a good grasp of the picture as a whole, but you never have *all* the pieces, and often some of the pieces just don't seem to fit.

Adding:

⁴ Muhsin Khan & Muhammad al-Hilali. Translated the Quranic verse as follows: “Think not of those who are killed in the Way of Allah as dead. Nay, they are alive, with their Lord, and they have provision.”Ali’Imran 169. Web

⁵ Swanson. Paul &. Heisig. James. Reflection on Translating Philosophical and Religious Texts. 2005. p117. Web

There is never only one correct translation. A variety of translations are possible for all texts, without having to conclude that one of them must be "correct" and all the others "wrong." It is even possible that different translations could all be "right" in different ways; some can be more correct or accurate than others. Or again, they could all be "wrong" or inadequate.

That is to say, there is no wrong or correct translation, as translators might see things differently and as a result translate differently.

2. Translation and social culture

The social culture includes customs, traditions, lifestyle, social habits, proverbs and social manners in addition to other characteristics that differentiate one society from the other. Thus, as cultures & societies are different, the translation process might be faced with difficulties of equivalence, which are unavoidable. Yet, can be solved through the use of explanations, illustrations and footnoting, but never through the exclusion of the cultural expression, as exclusion will harm the meaning and be considered as a sign of unfaithfulness to the source culture.

Arabic social culture is no different than other cultures, as it possesses its own unique flavor and essence of lifestyle, which might not correspond to other cultures. Nevertheless, a careful treatment, during the process of translation, is needed in order to come to a fine translation, and present faithfully and objectively the Arabic culture to the world. The translator must understand well that translation is not always about equivalence, adapting and erasing the source text's originality. However, it is a matter of showing the source culture's originality, highlighting the differences and explaining them to the target audience in a

chief or the president of the guesthouse is generally the oldest and the most respected and spokesman in the village, as the guesthouse is more like a parliament or a nation's authority.

Socio-cultural terms such as "Dabka and Almadhafa" requires a clear and adequate explanation, otherwise the target reader will not understand. Thus he /she will lose interest in the literary work. The translator must bear in mind that the source words thought to have the same meaning to the target one might have a different cultural connotation. Yet, words must be checked in terms of function and cultural connotation rather than giving attention to the surface meaning only. Therefore words must be evaluated in the context and checked whether they are adequate or not.

3. Translation and local literature

Embedding local literature and local writers within a literary work might include more significance and allusions. Yet the translator must take this into consideration, in literary translation in general the translator is required to play a critical role besides being a plain translator as it is impossible to translate things that are not analyzed and well understood first. Thus, the translator needs to well understand the literary work, analyze it and understand any allusions or hints that are unclear or implicitly declared. Since, in case the literary work were translated without further explanation, the target readers will not well understand the original writer's intention as they were not the writer's target audiences, but the translator's target audiences. These audiences do not share the common things and background the original writer shares with his original audiences, including views, culture, religion and life style. Thus, an explanation is highly recommended.

In an attempt of providing translators with an adequate strategy that would facilitate the translation process and guarantee to some extent a fine translation. It is suggested that the translator needs before starting translating any work to play an original receiver's role; of

course with an objective view of the subjected literary work, analyzing, and decoding it then reconstructing the product in a process of translating it to the target language. During the process of the analysis the translator is thought to be competent in both source and target culture, knowledgeable about all its dimensions, including the local literature of the source language. So, the translator would be aware of the writers intended allusions or hints in order to provide the target audience with clear explanation using footnotes, even if the writer quotes only a phrase or a word from certain literary work. Because in case the translator were ignorant about the original text's employed literature, and about what is the significance of employing it within the original writer's production. Then the translation will not have the same impact on the target audience compared to that one left on the original audience. As a result, the translated production will be considered secondary and inferior compared to the original one.

To illustrate better the above mentioned view, we will provide examples in the following paragraphs from Ahdaf Soueif's translation of Mourid Barghouti's autobiography. In which, he alluded and quoted a number of literary works and poems that were sang by the most noticeable Arabic nationalist female singer who stands as a symbol for the Palestinian case and the right of return "Fairouz⁷". These allusions do not only carry a surface meaning, but rather include a deep unstated significance. Yet, the translator is required to translate these quoted passages as they are without omission. Or instead, complete them in footnoting in case the writer mentioned only a part of the quote that does not give the complete intended impact on the target audience compared to the impact left on the source audience. These source audience does not need the whole quote to get the writer's intention as they already know the quote and share it with the writer as a collective memory.

⁷ Nihad Wadie Haddad known as "Fairouz", Arabic Orthodox Christian singer, born on 20 November 1934

In Ahdaf's translation, she came across a number of novelists' names, cartoonists, philosophers and poets such as: Al-manfalouti, Abou-hayan Altawhidi, Ghassan Al-kanafani, Mohammed Darwish, Latifa Al-zayat and Naji Allae. Ahdaf dedicated a definition, of two to three lines for each one, in the glossary in which she provided the target readers with a brief presentation about the subjected literary writer.

In describing the bridge which links between Jordan and the Palestinian occupied territories Mourid stated⁸:

....هواء حزينان اليوم يغلي يفور كهواء حزينان "يا
خشيبا" ... فيروز غير كثير اغنياتها الاغنية يفضل

On the other hand, Ahdaf translated the above mentioned passage as follows: "The wooden planks creak beneath my feet. The June air today boils like the June air yesterday 'O wooden bridge' Suddenly Fayruz is there, Unusually for her, the lyrics of the song are more direct than one would wish"⁹.

Ahdaf's translation of the passage must be considered fine, yet for a better understanding it is better to mention that Fairouz's song in the glossary section or in the index, or at least a passage of it, so the target reader would have an idea about what the writer meant by claiming that Fairouz's songs are usually more direct than one would prefer, in the lyrics of the Arabic poem sang by Fairouz the brothers Alrahbani stated¹⁰:

Bridge of return, Bridge of return

Oh sorrows bridge, I named you the return's bridge

The tragedy raised, the tragedy widened

⁸مريد البرغوثي. رأيت رام الله. Web.1997.08.

⁹ Soueif. 11. 2003

¹⁰.Poem written by the brothers Alrahbani to be sang by Fairouz. Trans. Lahreche khedidja. 2016

preferred their beloved old nest and motherland than the luxurious life in the Yemen that the wind described. A critic would easily know that the allusion to the poem was not random but rather it was intended by Mourid as the two birds' situation is similar to that one of the writer. For that reason the translator must not give him/herself an illegitimate right to add or omit, but rather translate faithfully, word for word in case the meaning was not harmed, and be faithful to the source text. In case explanations are needed, footnoting is considered as a very helpful means which reduces ambiguity and does not cut the reading streamline.

4. Translation and material culture

Translating cultural texts which contain materialistic culture, including clothes, food and buildings ..., is considered as the most confusing and perplexing task. Yet, the translator must possess double competence i.e. he has to be linguistically competent in both source and target language and at the same time knowledgeable about the cultural weight behind the source and target language alike. In case of any lack of competence, whether in SC or TC, a precariousness and disequilibrium in the translation's last product will take place. T. Vianu¹⁵ says that a good translation stands for the product of delicate equilibrium between what is national and what is foreigner, between the ways in which both source and target languages express themselves; in other words, equilibrium between source and target language is essential. Nevertheless without excluding each language's local mould, and the target receptor must receive these differences.

We can understand from the terms "Material Culture", that it is generally a set of tangible objects including items such as: tools, food, clothes and even musical instruments. However, these material items are particularly related to a certain culture and might not correspond to another culture. Yet, for this reason the cultural materialistic differences will

¹⁵ Durdureanu. Iona Irina. Translation of Cultural Terms: Possible or impossible?. Alexandru Iona Cuza University, Romania. 2011. p4

make the translator's task even harder as these items are specific and hard to find their equivalent item in the targeted culture. Therefore, in such cases the loan translation in addition to some explanations is considered to be the optimal solution. It is also advised to avoid the use of target terms that are erroneously thought to have the same connotation as the source terms. Thus, an explanation is needed and a loan translation is recommended so the target audience will not wrongly trigger their native understanding of the terms in their minds in lieu of getting the source cultural load of the translated word.

When food is viewed from the artificial point of view, it is considered as an important part of the material culture in the field of translation as it might be prepared differently, served differently and even consumed differently. In Ahdaf's translation of Mourid's autobiography, she came cross some dishes which belong particularly to the Palestinian culture, Almissakhan Albaladi¹⁶ is one of them. In Mourid's original production he mentioned¹⁷:

الأباريق ۞ كيف منها أيادي ضيوفنا انتهائهم ۞

Ahdaf in the page number sixty sixth she translated the above mentioned passage as follow¹⁸: “and the ewers we were taught to pour the water from over the hands of our guests after they had finished eating the food prepared in our oven”, actually Ahdaf didn't translate the Palestinian dish, but rather she just referred to it as “food”. However, this was not enough to transmit the cultural load which the compound term “Almissakhan Albaladi” carries. That is to say, Mourid's passage would preserve its cultural load in case it was translated as “and the ewers we were taught to pour the water from over the hands of our guests after they had finished eating Almissakhan Albaladi which is cooked on the oven”. Thus, to solve and erase

¹⁶ Almissakhan Albaladi: Palestinian dish made of composed of roasted chicken baked with onions, sumac, allaspice, saffron, and fried pine nuts served over taboon bread.

¹⁷ مرید البرغوثي. رأيت رام الله . Web. 1997.42

¹⁸ Soueif. 66. 2003

the target audiences' ignorance about to what the "Almissakhan Albaladi" refers to "a footnote" would be seen as a necessity.

In the page number sixty seven, chapter five, Mourid mentined¹⁹:

يرقصون فرحين يزوجونه

" " here refers to a traditional Palestinian musical instrument which is handmade and produces a husky sound; Ahdaf translated it as "flute". Yet, there might be many types of flutes and what is specific about the Palestinian flute "cane flute" is that it is handmade and made out of cane.

Ahdaf soueif by the end of her translation, she made use of the glossary section. Yet, she provided explanations about certain cultural terms; for instance, the terms Kufiya²⁰ and Qatayef²¹; however, Ahdaf overlooked the other cultural-bound words such as: Kunafa²² and Shawarma²³.

5. Translation and historical allusion

Translating historical allusion is related to those translations which include the reference to "historical events, dates, historical personalities and places...." i.e. any allusion that have reference to a passed period of time, and referred to it in the present time to link between a present event and passed one for certain reasons set by the original writer. Yet, these allusions -because of their high importance and crucial significance- must be well translated and taken into consideration to high extent during the process of translation. Since, their absence does noticeably effect the sense of the translated text and its correspondence to the source one.

¹⁹مريد البرغوثي. رأيت رام الله. Web. 1997.67.

²⁰ Palestinian head-wear mainly for men

²¹ Popular sweet dish

²² Palestinian popular dish originated from Nablus.

²³ Palestinian dish generally made of chicken meet.

Historical inter-textual references are considered part of culture as they are specifically linked to certain culture, since history generally cannot be shared between different cultures, considering this Bahrami²⁴ stated “allusions are considered as Cultural specific items (CSI), so they are heavily and exclusively grounded in one culture which seem impossible to translate into the terms of another.” That is to say, historical allusions that are related to the source culture in particular cannot be translated therefore there will be no equivalence in the target historical culture. Thus, a loan translation was considered to be the righteous option.

Ahdaf’s translation of Mourid’s autobiography, which we are dealing with as our case study, embodies many historical allusions related to places, events, or even personalities. Yet, for the presence of such allusion a careful treatment of the original production during the translation process is needed in order to sustain the original intended meaning and effect. In the first chapter Mourid came to mention the historical personality “Salah Addin Al Ayoubi”, in which he stated²⁵

كا زعيم" لليكود" بنيامين نتنياهو النهائية لتأكيد إنه... إنه
 " إذا... إنه بيريز لا أنه الدين الأيوبي

The proper translation of the above passage should be as follow²⁶ “when I crossed the bridge the leader of the “Likud” Benjamin Netanyahu was waiting for the final results that would confirm that he had won the elections... it is “the labor party” then... it is Chemo Perez whom he was presented to our men by the Arabic media as he were Salah Addin Alayoubi²⁷”. However, Ahdaf soueif omitting the historical allusion which carries a very important

²⁴ Bahrami. Baeimeh. “Strategies used in the Translation of Allusions in Hafiz Shirazi’s Poetry”. Journal of Language and Culture. Alborz University, Iran. 2012. P 02

²⁵ مرید البرغوثي. رأيت رام الله . Web. 1997.19

²⁶ Albarghouti. Mourid. I Saw Ramallah. Trans (the passage). Lahreche khedidja. 2016

²⁷ Salah Addin Alayoubi 1137- 4th February 1197, Arabic Muslim military leader known for his courage, righteousness, kindness to his people and toleration towards other creeds

historical load besides the implicit intended meaning she translated it as follow²⁸ “when I crossed the bridge, the leader of the Likud Benjamin Netanyahu was waiting the final results that would confirm that he had won the elections. It is the labor party then.” The passage that was omitted in Ahdaf’s translation stands for the idea that “the Arabic media presented the character of Chemo Perez as nice as Salah Addin Alayoubi, of course according to the Arabic population, while he was not”, The character of Salah Addin Alayoubi has certain significance and connotation in the mind of the source reader that might not exist in the target receptor’s mind. Thus, an explanation is required to eradicate any ambiguity or haziness.

Mourid alluded to another historical personality in the fifth chapter, in which he explained how his people in Deir Ghassanah are used to give each other nicknames, and these names are base on their attitudes, yet he stated²⁹:

مسليمة

They gave the nickname “Mussaylima”³⁰ to the one among them who is used to lie on others. Mourid gave a number of examples concerning the nicknames the people of Deir Ghassanah used to call each other. Nonetheless, Ahdaf translated only one which is close to the target receptor’s understanding. Thus she stated³¹ “The nicknames the village gave to people quickly replaced their real names. One of the cleverest titles I heard during this visit concerned two friends were always together. It was said that they were like Kleenex, if you pilled out one tissue the other appeared immediately” through omitting Mussaylima’s example along with the rest of the other examples that may carries a deep cultural weight of the Palestinian daily life and culture, Ahdaf risked the maintenance of the source text’s meaning.

²⁸ Soueif. 30. 2003

²⁹ مرید البرغوثي. رأيت رام الله . Web. 1997.61

³⁰ Mussaylima bin ab b “known as Mussaylima the liar”, because he claimed prophethood along with the Arabic prophet Mohamed “peace be upon him” and wanted to divide the earth on half with the prophet Mohamed. Yet, the prophet replied him with rejection informing Mussaylima that earth belongs to God only.

³¹ Soueif. 94. 2003

Mourid in the sixth chapter pointed to another historical allusion, yet he stated³²

أن 1536 وإمرأة جميع الاتجاهات السياسية إعجابها

مبادرته التاريخية

Ahdaf's translated the stated passage as follow "we learned from the radio and newspapers that Sadat had arrested 1,536 men and women of all political persuasions who had not expressed their admiration for his historical initiative"³³. Ahdaf mentioned Sadat³⁴ who is known for the source receptors, yet it might not be that much easy for the target receptor to know who the Sadat is. The translator must mention an explanation out of the translated text; for instance in the footnotes or in the glossary section. The target receptor might also wonder about what the Sadat's initiative³⁵ is, that requires admiration and its denial would cause prison.

Historical allusions are considered as hard as the rest of the other kinds of allusions and inter-textualisation. Nevertheless, it is advised to provide explanations and illustrations for these allusions, and avoid omission and adaptation as it harms the general sense and purpose of the original text, which we are supposed to give the priority and be faithful to it during the rendition process.

Conclusion

Throughout the analysis of Ahdaf's translation, the translator comes to conclude that translating cultural nuances is not an easy task to do. Ahdaf Soueif in an attempt of translating Mourid's autobiography encountered a set of socio-cultural nuances that are different and alien compared to that one of her targeted English audience. Yet, she dealt with

³²مريد البرغوثي. رأيت رام الله . Web. 1997.83

³³ Soueif.127-128. 2003

³⁴ Mohamed Anwar El Sadat 1918-1981, President of the Arab Republic of Egypt (1970-1981)

³⁵ The signing of "Camp David Accords" which is meant to bring peace to the Arab / Israeli relations

it in a professional competency. Thus, her translation in general is considered as a fine translation of Mourid Albarghouti's autobiography in which he depicted the Palestinian social life in realistic representation.

General Conclusion

General Conclusion

Cultural shades seize an immense importance within the literary work's translation, as these shades are implicitly or explicitly embodied in the principal core of the translated material. Furthermore, these shades cannot be separated from their original frame or omitted; otherwise, the impairment will arise at the level of the translated text's global meaning; and if the translator didn't take into consideration these cultural shades his translation will always be regarded as inferior compared to the original production.

Cultural studies in translation must not be considered as an inferior subdivision in the translation studies, that might be dropped, compared to the linguistic studies and syntax, but rather as an important component within the field of translation as it is a crucial substance which many things are built upon. And the denial of its importance will lead to the breakdown of the whole translation. Yet, the cultural shades which include; names, historical allusion, literary references, material culture, social culture and religious beliefs....must not be omitted on the behalf of clarity and ambiguity exclusion, as this ambiguity might be erased by a very limited number of lexis in a footnote.

The importance of this research paper lays principally on spotting the light on the possible cultural shades, and on how these shades are able to affect positively or negatively the final production of the translation. Thus, in some cases the attempt of applying solutions like adaptation, close equivalence, localization or omission might harm the general sense when it is supposed to ameliorate it, and erase ambiguity on it in order to be understood by the target receptor. However, the solution sometimes lies in a simple footnoting of the point that might be considered ambiguous.

General Conclusion

In this research paper we have explored the translation evolution through history, and we made the link between translation and culture, translation and literature as our research is meant to deal with literary translations, and we also explained the importance of translation as a cross-cultural communication means. Furthermore, we dealt also with the cultural shock and we explained how it occurs and what may cause it. In addition to all of that, we have discussed critically the common theories which are meant to solve the cultural hindrances. At last we provided a case study in which we criticized Ahdaf's translation of Mourid Albarghouti's autobiography spotting the light on what is positive and trying humbly to provide the right translation for what we have thought to be inappropriate.

We have tried in this research paper to provide an honest and accurate view on the reality of the intercultural issues along with the already suggested solutions, providing our personal approach to these cultural nuances which we thought it might well transmit the cultural shades without omission and with a small amount of explanation presented out of the translated work scope. Yet, with all what we have explored, presented and suggested we cannot claim that we came to the end of research in this matter but rather we advise and suggest that further studies must be continued in this subject matter, so the cultural nuances translation will be ameliorated.

Works Cited

Works Cited

Barker. "Some Difficulties in Translation". Translation Research Group. Wednesday, January 3, 1999. www.ttt.org/theory/difficulties.html.

Baeimeh, Bahrami. "Strategies used in the Translation of Allusions in Hafiz Shirazi's Poetry". Journal of Language and Culture. Alborz University, Iran. 2012.

Barghouti, Mourid. I saw Ramallah.

www.goodread.com/ebooks/download/3243517?doc=6130

Barghouti, Mourid. I Saw Ramallah. Trans. Ahadf Soueif. Anchor Books. May 2003.

Bassnett, Susan. Translation Studies. Third Edition. Routledge Taylor and Francis Group. London and New York. 2002.

De changguo. Cultural Translation and "Cooking" on the Translator's Role in Cultural Translation. Canadian Academy of Oriental and Occidental Culture. 2005.

Dayan, Liu. "Dynamic Equivalence and Formal Equivalence in Translation Between Chinese and English". International Journal of Humanities and Social Science. Chongping Jiaotong University. China. June 2012.

Dohun, kim. "Dynamic Equivalence: Nida's Perspective and Beyond". Journal of translation and Interpretation. Busan University of Foreign Studies. Republic of Korea. 2015.

Durdureanu, Iona Irina. Translation of Cultural Terms: Possible or Impossible?. Alexandru Iona Cuza University of Iasi, Romania. 2011.

Ghanooni, Ali Reza. "A Review of the History of Translation Studies". Academy Publisher. 2012.

Glodjovic, Anica. Translation as a Means of Cross-Cultural Communication: Some Problems in Literary Text Translations. University of Kragujevac, Serbia. 2010.

House, Juliane. Translation. Oxford New York. Oxford University Press. 2009.

Keuninckx, kelly. Cultural Transference and Other Translation Challenges in Red Dragon. University Utrecht.

koller, Nida. Equivalence. <https://trd1y2ffyl.files.wordpress.com/2010/08/teoria-equivalence-encyclopedia-of-trns-studies.pdf>

Ke ping. "Translatability vs. Untranslatability: a Sociosemiotic Perspective". Bable. 1999. www.dhost.info/pingke/T-P-Tranlatability.htm

"Literary Translation and Cultural Dissemination: Between Aesthetic and Politics".

Works Cited

attlc-Ltac.org/literary-translation-and -cultural-dissemination-between-aesthetics-and politics.

Leonardi , Vanessa. “Equivalence in Translation: Between Myth and Reality”. Translation Journal and the Author 2000. 05/19/2014.

Li, Quingben and Guo, Jinghua. Translation, Cross-Cultural Interpretation, and World Literatures. Purdue University Press. Purdue University. 2013.

Milstein, “T. Transformation Abroad: Sojourning and the Perceived Enhancement of Self Efficacy”. International Journal of Intercultural Relations.2005.

George Mounin. 1955. Les Belles Infidèles. Cahiers du Sud. Paris.

Moruwawon Babatunde, Samuel and kolawole Diipo, Samuel. Critical Approaches to the Notion of Translatability and Untranslatability of Texts in Translation Studies. University of Ado-Ekiti. Nigeria.2007.

Muhsin, Khan and al-Hilali, Muhammad. Islamawakened.com/quran/3/169/ (web)

Munoz-calvo, Micaela and Buesa-Gomez, Carmen. Translation and Cultural Identity: Selected Essays on Translation and Cross-Cultural Communication. Cambridge Scholars Publishing. 2010.

Nida, Eugene .A. “Towards a Science of Translating”. Leiden: E.J.Brill.1964.

Oberg, kalervo. Cultural Shock: Adjustment to New Cultural Environments. Technical Information Clearing House. New York. 1960.

Pym, Anthony . “Propositions on Cross-Cultural Communication and Translation”. University of Rovira I Virgili, Tarragona, Spain.2004.

Pym, Anthony . Exploring Translation Theories. Routledge. UK.2014.

The Quran. Algeria Algiers, Dar Alhikma, 2006, print.

Shakernia, Shabnan. “Study of Nida’s (Formal and Dynamic Equivalence) and Newmark’s (Semantic and Communicative Translation) Translating Theories on Two Short Stories”. Merit Research Journal of Education and Review.2013.

Sproul Goodin, Katherine .Translation Theory and Practice in the Abbasid Era. The University of Texas, Austin.2014.

Speirs Plettner, Martha. Cross-Cultural Communication in the 21st Century: the Implications of Translation and Transliteration. Eprints.rclis. org/8814/1/cross-cultural_translation.pdf (pdf link).

Stanton Robert. The Culture of Translation in Anglo-Saxon England.D.S.Brewer.cambridge.2002.

Works Cited

Schultz. R, Christina. Translation or Adaptation? Authors Writing in a Second Language: an Analysis of Stefan Heym's "Hostages" and "Der Fall Gasenapp". University of Illinois. Urban, Illinois. 2010.

Swanson. L, Paul and Heisig. W, James. Reflections on Translating Philosophical and Religious Texts. 2005.

Zubenina, Maria and Volkova, Tatiana . Pragmatic and Sociocultural Adaptation in Translation: Discourse and Communication Approach.Journal of Translation and Interpretation. Chelyabinsk State University, Chelyabinsk. Russia. 2015.

Xiang Yinhua . Validity of the Principle of Dynamic Equivalence. Chongping Jiaotong University. Chongping. China. 2012.

Yowell .Y, Aziz and Muftah. S, Lataiwish. Principles of Translation. Benghazi, Lybia. Dar Annahda Alarabiya.1990.