The Difficulties of Translating Cultural Concepts

صعوبات ترجمة المفاهيم الثقافية

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November 2024 Jumada Al-awwal 1446
Special Issue: Imam Ja'afar Al-Sadiq University: The Seventh International Scientific Conference

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Abstract

One of the most difficult problems of translating any literary texts is found in the differences between cultures. In other words, when the cultures are similar there is less difficulty in translating, but when they are different, it is often very difficult to find equivalent lexical items having the same cultural connotations. Accordingly, the translation between languages of disjunct cultures is more difficult than carrying out translation between languages that are culturally related or similar. Newmark (1998:201) believes that literary language must remain aesthetically pleasing in translation and there should be a constant tension between the informative and the aesthetic function of language. The more serious the text, morally and aesthetically, the more accurately and economically it should be translated, reflecting the thought, style, emphasis, and as far as possible, particularly in poetry, the rhythm and sounds of original. Generally, it is hypothesized that the greater the gap between the source and the target cultures, the more difficult to translate. To be more specific, Arabic which represents the SL belongs to eastern culture whereas English stands for TT which belongs to a Western culture.Subsequently, it is supposed that: 1. Both translators, regardless of their cultural backgrounds, should make culture familiar to the TL readers by changing the SL culture into an equivalent TL culture. 2. They are required to transfer the SL message into its equivalent TL message, i.e., the reader of the TT should have the same impact of the ST reader. So, this paper aims at finding out the difficulties of translating some culture-specific concepts or items.

Key words: Conceptsو Cultural, Difficulties, Translation, Contrastive Analysis

الملخص

تُعتبر الفروقات الثقافية واحدة من أصعب المشكلات التي تواجه ترجمة النصوص الأدبية. بعبارة أخرى، عندما تكون الثقافات متشابهة، فإن صعوبة الترجمة تقل، أما عندما تكون الثقافات مختلفة، فإنه غالبًا ما يكون من الصعب جدًا العثور على معادلات لغوية تحمل نفس الدلالات الثقافية. وبناءً عليه، فإن الترجمة بين لغات الثقافات المختلفة أكثر صعوبة من القيام بالترجمة بين لغات ترتبط ثقافيًا أو تكون متشابهة. يعتقد نيوماك (١٩٩٨:٢٠١) أن اللغة الأدبية يجب أن تظل جذابة جمالياً في الترجمة، ويجب أن تكون هناك توتر دائم بين الوظيفة الإعلامية والوظيفة الجمالية للغة. كلما كان النص أكثر جدية، من الناحية الأخلاقية والجمالية، كلما كان ينبغي ترجمته بدقة وباقتصاد أكبر، مما يعكس الفكرة والأسلوب والتأكيد، وبقدر الإمكان، لا سيما في الشعر، الإيقاع والأصوات الأصلية. بشكل عام، تُفترض النظرية التي تقول إن كلما زاد الفجوة بين الثقافات المصدر والهدف، زادت الصعوبة في الترجمة. ليكون الأمر أكثر تحديدًا، فإن اللغة العربية التي تمثل اللغة المصدر تنتمي إلى ثقافة شرقية في حين أن اللغة الإنجليزية تمثل اللغة الهدف التي تنتمي إلى ثقافة غربية. وبالتالي، يُفترض ما يلي: يجب على المترجمين، بغض النظر عن خلفياتهم الثقافية، أن يجعلوا الثقافة مألوفة للقراء للغة الهدف من خلال تحويل ثقافة اللغة المصدر إلى ثقافة تعادل اللغة الهدف. يتعين عليهم نقل الرسالة من اللغة المصدر إلى رسالتها المعادلة في اللغة الهدف، أي أن قارئ اللغة الهدف يجب أن يتلقى نفس الأثر الذي يتلقاه قارئ اللغة المصدر. لذا، يهدف هذا البحث إلى اكتشاف صعوبات ترجمة بعض المفاهيم أو العناصر الثقافية المحددة.

الكلمات المفتاحية: مفاهيم، ثقافية، صعوبات، ترجمة، تحليل مقارن.

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Special Issue: Imam Ja'afar Al-Sadiq University: The Seventh International Scientific Conference

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Introduction

Much ink has been poured on discussing the meaning of the word "culture". According to Wanger 1975:21) the word "culture" the past participle of the Latin verb "colere", which means "to cultivate or to till", and draws some of its meaning for this association with the till of the soil.

Apparently, the first usage of the word "culture" was entirely confined the art or practice of cultivating the manner or the method of cultivating .The usage whose prime concern was to till the soil including all its traits such as gardening, weeding, fencing, and even the celebrations of harvest In the process of time, culture had gained different concepts. In Middle English, for instance culture meant "a plowed field " (Webster's Dictionary, 1976:522). In later times, the word "culture" took a more specific sense to

indicate :A process of progressive refinement and breeding in the

domestication of some particular crop, or even the result or increment of such a process Thus we speak of agriculture, apiculture the "culture of the vine", or of a "bacterial culture. (Wager, 1975:21) Accordingly,

the earliest uses of the word "culture" were restricted to the art of cultivating the land and to the effort of cultivating or reading a particular product, or stock for supply as in the culture of the vine, bee, culture, etc.

Perhaps, one might think that the present usage of the word "culture" in biology, which developed in later times, derives from this earlier sense of the word. However, by enlarging its application, the word culture has a new meaning by referring to the process of training and developing the mind , taste and manners . (Wolf, 1970:31) This paper puts forwards the following

1. Cultural differences between the languages seem to consist the serious challenges in translation culture concepts

2. Cultural equivalents tend to be the only solution to bridge the cultural gaps between both language in the translation of the texts under investigation .

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1. Translation and Culture

One of the most challenging problems, as more and more translators have come to realize, lies in differences between cultures. Juri and Uspensky (1978:32) declares as firmly as Sapir and worth that "No language can exit unless it is steeped in the context of culture; and no culture can exist which does not have at its center the structure of natural language."

Illyas (1989:122) suggests that language reflects the interests, ideas, customs, and other cultural aspects of a community. Thus, translation is an activity; therefore, it is affected by the norms and constraints of the culture in which it is conducted .In fact, a serious pitfall for translators is the translator's non- acquaintance with the TL's cultural background, which may lead the translator to render some culture- specific features in a literal way, and miss the cultural significance of the SL text. (Ibid: 125 An example that a plains elucidates this point can be found in my project of translation which is entitled "Under the Ashes of the Blitz "(2) from Arabic into English to get the degree of Higher Diploma in translation .There is a phrase in Arabic : لكي تقرَّ عين إسرائيل وتنام أمنة مطمئنة

which may lead the translator to render some culture -specific features in a literal way, and miss the cultural significance of the TL text .It is rendered it into:" to give Israel a peace of mind" . Thus, the selection of source texts to be translated is based on certain requirements set up by the target culture and its literary system.

In many cases; like the above mentioned instance, big dictionaries do not always help out very much. Nida (1982: 110) succinctly states that culturally strange objects must be retained because of their symbolic values, for it is quite impossible to deal with any language as a linguistic signal without recognizing immediately its essential relationship to the cultural context as a whole However, translation is not only the intellectual, creative process by which a text written in a given language is transferred into another. Rather like any human activity, it takes place in a specific social and historical context that informs and structures it, just as it informs and structures other creative

processes. To summarize, the analogy employed by McGuire (1980:14) is considered to illustrate the relationship of language, culture and the translator in the same way that the surgeon, operating on heart, cannot neglect the body that surrounds it. So is the case of the translator who treats the text in isolation from culture.

3. Language and Culture

As it has just been mentioned, culture is that whole complex which includes knowledge, belief, arts and other capabilities and habit Undoubtedly; language is one of the cultural behavior that are the only means whereby man can communicate. Sapir (1921: 8)" language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbol". Being utilized only by human beings, or in other words, are the only beneficiaries that make use of language in everyday life to express their thoughts, desires, emotions , and the like.

Generally, almost all translation scholars emphasize the relationship between Language and culture. Languages like cultures are not biologically inherited. They are culturally transmitted or in other words, they are transmitted by learning. Unlike other biological phenomena such as walking, every human being is equipped with a set of biological mechanism which enables him to walk. Rather, every normal human being is predestined to walk; not because his elders assist him to learn walking, but because his bodily constitution is innately prepared from the moment of conception to the sort of nervous energy and muscular adaptations which result in making him able to walk. This means that walking is "an inherent biological function of man", (Sapir, 1921: 3), while language is acquired by means of learning.

If a newly born child is taken out from the social environment in which he is born and transplanted in an entirely different one; certainly, he will walk in his new environment just he would do in the old one. On the other hand his language will be completely different from that of his native environment. It is due to the fact that human being is not only born by nature, but also in a society, which will stamp him with its traditions, customs and even beliefs. Seemingly, language cannot exist

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apart from culture or rather from the socially inherited assemblage of practices and beliefs that constitutes the texture of our lives. (ibid: 215)

Accordingly, an individual acquires values and attitudes in the process of learning a language, because language embodies the wisdom of the community; which speaks it, and transmits that wisdom to the next generation through its form and usage. Hence, the relationship

between language and culture is explored by showing how the formal structure of the language carries the basic values of a culture. Moreover, our inability to describe our cultural ways has made a special study of it. (Lado, 1957: 110)This overlap relationship leads to

a conclusion that culture can be defined as what a society does and thinks; and language is a particulars how of thought.

1.2. Literature and Culture

Language is usually used for communicating ideas, but it may also be used for arousing or creating particular reaction in the listener. Most utterances are employed in everyday life to serve practical ends, but could also be used for self-expression, or to convey or heighten emotions. In this sense, literature serves both practical and emotional purposes. Thus, it could be used to pass on lessons and at the same time it creates pleasure. Literature is an art form, like painting, sculpture, music and dance, but it is distinguished from other art form by the medium in which it works, i.e. language.(Wells, 1927: 41)

On the other hands, Steiner (1972: 10) argues that :... all literature is

a linguistic construct The philosophic, logical-linguistic, psychological investigations of syntax and of the grammar of human feeling,.. cannot be irrelevant to literature. On the contrary: the poetic case is the essential, the ontologically crystallized instance, of the life of language.

It is clear that Steiner means that all literature is mediated through language. Moreover, literature is nothing but an expression of mans philosophy, psychology, feeling, aspirations, etc. In this sense, the language of literature is more than a number of words put together; it is above all a reflection of man's life in all its dimensions, and it is an evidence that language is more than its sounds, letters, words and

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sentences.

As a matter of fact, all man's thoughts, feelings and action are viewed as struggling forms to solve the problems of his existence. Thus, whatever man carries out, no matter how he undertakes it, man is always trying to gain a better understanding, judge more accurately and cope with a confusing, puzzling and usually threatening reality. (Hauser, 1982:5) In literature, just as in other forms of every day behavior, man attempts to discover the nature of the world with which he has to deal and looks for the most appropriate way to survive in it. Literature cannot be torn from the cultural relationships in which it is rooted and it is by no means so profoundly and radically separated from the practical experiences of the society. (Ibid:6)

On the other hand; the literary writer and his martial are produced by culture, and therefore could necessarily serve as a source of getting information about it, then literature could be used in the study of culture. Moreover, the literary writer is "the teacher of the people". In other words, literature could also give patterns for the society and individuals as well. But the cultural background of a writer is an essential element in his works and, generally speaking, no writer can succeed in expressing an entirely alien cultural milieu (ibid: 7)

Chandler (1968:17) points out that the literary writer cannot entirely escape being influenced by his nationality, or the historical experience of his age, perhaps one of the most obvious and significant evidence that literature is a vehicle of the society's culture is the well known Arabic saying: الشعر ديوان العرب (3).

2Problems of Translating Cultural Concepts in Literary Texts

One of the most difficult problems in translating literary texts is found in the differences between cultures. People look at things from their own perspective.

Larson (1984: 95) believes that "different cultures have different focuses. Some societies are more technical and others less technical". This difference is reflected in the amount of vocabulary which is

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available to talk about a particular topic Thus; if the SLT originates from highly technical society it may be much more difficult to translate it into the language of a non- technical society. Nevertheless, the conditions are not the same in the case of similar cultures. Larson (ibid) states, " When the cultures are similar, there is less difficulty in translating... because both languages will probably have terms that are more or less equivalent for the various aspects of the culture."

According to Newmark, most 'cultural words' are easy to detect since they are associated with a particular language and cannot be literally translated. But, many cultural customs are described in ordinary language, where literal translation would distort the meaning and therefore the translation "may include an appropriate descriptive - functional equivalent" (1988: 95).

Furthermore, the translation strategies for the 'cultural word" depend on the particular text - type, requirements of the readership and client and importance of the cultural word in the text (ibid, 96).

Baker, (1992: 21) on the other hand, calls such concepts 'culture - specific items' because they may relate to a religious belief, a social custom, or even a type of food; thus they may be either 'abstract' or 'concrete'.

However, Nord (1997: 34) uses the term ' cultureme to ' refer to these culture- specific items. He states that 'cultureme'; "a cultural phenomenon that is present in culture X but not present (in the same way) in culture Y". (Ibid)Gambier specifies such concepts as 'culture - specific reference' asserting that they connote different aspects of everyday life such as "education, politics, history, art, institutions, legal systems, units of measurement, place names, foods and drinks, sports and national pastimes, as experienced in different countries and nations of the world ". (2007: 159)According to Landers, translation problems are not like math problems that have only one or at most a strictly limited number of right answers. He maintains that" reasonable people may well disagree about which of several proposed alternatives to a

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particular translation problem best addresses it". (2001: X) However, some theorists view translation as an act of cultural information in the sense that it is a transformation of culture. Since translation is a cross-cultural activity, translators are required to be not only bilingual or multilingual, but also bicultural or multicultural. (Vermeer, 1986, In Snell - Hornby, 1988:82) .

In other words a translator must be armed with good knowledge of as many cultures as possible. Robinson claims that culture is untranslatable (4) which implies the impossibility of translation (1997:222). But this is untrue. Translators are required to make culture familiar to readers by means of changing the SL culture into the TL culture in translation; i.e. they should adopt a culture- based approach to translation (Fawcett, in Baker, 1998: 107) .

It is worth noting that translation between languages of disjunct cultures is more difficult than carrying out translation between languages that are culturally related or similar. This entails that the greater the gap between the source and target cultures the more difficult to be translated. This case is quite clear of translation between Arabic, which belongs to the oriental culture, and English, which is part of the western culture. (Aziz and Lataiwish, 2000: 90).

According to Newmark (1991:168), there are five major categories of culture:

1. Ecology: (plants, animals, local winds, mountains, plains, ice, etc).

2. Material culture: (artifacts): (food, clothes, housing, transporta communication, etc) .

3. Social culture: (work and leisure) .

4. Organizations, customs, ideas: (political, social, legal, religious, artistic)

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5. Gestures and habits: (non- linguistic features).

Nevertheless, Aziz and Lataiwish (2000:90) divide problems of culture into five classes: (a) geographical, (b) religious, (c) social, (d) material and (e) linguistic. Accordingly, the translator may come across serious differences and difficulties as certain cultural aspects and concepts differ significantly from language to language.

New mark proposes sixteen translation procedures to be followed when translating cultural - specific terms. (1998, 1991:168) They are:

1. Cultural equivalent.

2. Cultural correspondence: Universal Culture.

3. Accepted standard translation
4. Neutralization.

5. (General) sense.

6. Transcription / transference.

7. Literal translation (of meaning).
8 Translation couplet (combining two procedures).
9. Translation triplet (combining three procedures).
10. Classifier.

11. Neutralization: functional / descriptive equivalent.

12. Componential analysis.

13. Paraphrase.

14 Translation label.

15. Deletion.

16. Goss / Glossary, notes and footnotes
Due to their simplicity, straightforwardness, less- technicality and above all practicality and applicability by less experienced translators

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as well as trainees, New mark's procedures are explained in details below:

1.3.1: Cultural Equivalence

The idea of cultural equivalent is to look for the expression in the TL (Arabic), which is used exactly in the same context, to give a meaning that is perfectly identical to that of the SL (English) expression. This procedure is considered the easiest, most popular and idealistic for dealing with cultural terms, since it is available in the TL. For example, 'the British Council' performs the same function of (المركز الثقافي) (Cultural Center). Likewise, 'Parliament's المجلس الوطني / مجلس الأمة / مجلس الشعب) As beautiful as a lark (احلا من القمر ليلة البدر / اجمل من البدر) have the same contexts and function in both SL and TL (Ghazala ,2006:196).

1.3.2 : Cultural Correspondence

The SL cultural term could have exactly and literally the same correspondent term in the TL. For instance, 'meat pies' (فطائر لحم), 'to hit two birds with one stone (يضرب عصفورين بحجر). However, this shows that there is a perfect cultural correspondence that can be traced between Arabic and English specifically at the levels of collocations, idioms and proverbs of cultural origin (5) . Despite the fact that culture is untranslatable and cross-cultural link or correspondence is impossible, Newmark suggests that there is a possible Universal culture as a reference to common features among people everywhere .(1993:35)

1.3.3: Accepted Standard Translation

With the information technology era, some English cultural terms have become established and are perfectly understood as standard, terms in Arabic, especially in fixed phrases (such as idioms, proverbs, collocation, and metaphors). For example, the end justifies the means ') (برامج الحاسب ومعدات الحاسب), software and hardware' ,الغاية تبرر الوسيلة)

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spare parts (قطع غيار). These examples and many others are imported from English into Arabic and have become a part of standard and everyday Arabic(6) .(Ghazala 2006:197)

1.3.4 : Naturalization.

In this process, the term is originally English but when conveyed into Arabic it is naturalized; i.e. it is adapted to Arabic grammar, spelling and pronunciation. For example, 'Olympics (الألعاب الأولمبية),

guava' (الجوافة), ' Hercules ' (هرقل) .

Because of the constant interaction among people and cultures and their effect on one another, many examples can be found in both English and Arabic as well as in all live languages all over the world. Therefore, this procedure is regarded as one of the most popular and successful procedures of translating culture. An example of Arabic words that have been naturalized and transcribed into English including ' jihad ','Hajj', Jubbah, (Islamic terms) (7). (Ibid: 198).

1.3.5 : (General) Sense

This procedure ignores the cultural charge of an SL term, perhaps because there is no cultural equivalent in the TL. For instance, 'Congress' (مجلس النواب) is translated into sense with its cultural implications of a special parliament in the United States being disregarded. This is due to the fact that there is no cultural equivalent in Arabic for this term. However, (الكونغرس الامريكي) is well known in Arabic. Another example is 'salad mixture' which can be translated into its general sense in Arabic to (طبق المقبلات) to include not only salads of different kinds, but also any kind of dish, or food taken as a starter. (Ibid: 199)

1.3.6 : Transcription / Transference / Transliteration

It is the easiest, most common as well as most frequent procedure among all the translation procedures of cultural terms. In other words, it preserves the SL original cultural flavour regardless of whether it is

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unclear or misunderstood in the TL. For example, jeans' (جينز), 'Hamburger' (هامبورجر), 'kungfu' (كونج فو). Many people could understand these, but others may not understand 'Elysee' (اليزيه) (the presidential palace in Paris), 'cricket' (كريكيت) (a sport game).

As these examples show, transcription might sometimes be the only resort in translation. To clarify a transcribed term, the translator can use a classifier, a translation couplet / triplet, explained in a phrase, sentence between brackets in the translation, or in a footnote (as a last boring resort). (Ibid: 109-200).

1.3.7: Literal Translation (of meaning)

Since it is the literal translation of the meaning of individual words, of a term or an expression, this procedure is easily applied. It is sometimes unwillingly applied to translate a special cultural term that has to be understood literally as such in the TL. For instance, 'harvest supper(عشاء الحصاد) ' ploughman's lunch' (غداء الفلاح) (folk lunch), غداء 'الشوكة), these meals are special in the SL and have no Arabic equivalents. Retaining them literally in Arabic may indicate their cultural flavour and to give an idea about some English-specific meals. (Ibid: 201).

1.3.8: Translation Couplet

It is a combination of two translation procedures as a means ofsolving a cultural problem satisfactorily. For example,

-'Internet' الأنترنت (Translation + transcription) caleche ' الكاليش عربة ـ

الكفتان) بغطاء قابل للطي (transcription + paraphrase/ explanation) , -'kaftan '

Acid (transcription + paraphrase / explanation) ـ (لباس تركي طويل من الحرير

rain مطر اسيدي ـ ' (translation + naturalization) This procedure is considered convenient .It brings about comfort and satisfaction to TL

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readers and contributes to their knowledge of foreign cultural expression. (Ibid: 202)

1.3.9 : Translation Triplet

It combines three procedures at the same time. Although it is frequent as the couplet, it is equally logical, valid and favorable. For instance، '-pasta dish طبق معكرونة الباستا-' طبق معكرونة الباستا– (translation + naturalization + transcription) ' –Pal Mallشارع بال مال في لندن' - شارع بال –

مال في لندن (translation + transcription + classifier).

This procedure is mostly used when a translation couplet is not satisfactory, or more details are required for one reason or another. (Ibid:203).

It is one kind of translation couplet used to explain unknown cultural expression in simple general terms explaining its class, type, category, etc. Due to its practicality and applicability, this procedure is regarded as the most important and the best among the others. For example, سهل) steppes'),(موسيقى الروك) 'Rock' (مدينة لينكولن الانجليزية)), 'Lincoln'

.(ستيبس الروسي

In these examples, the cultural terms are transferred into Arabic with modifying words to explain or show their types as well as the class, category, field they belong to. It is sufficient for readers and replaces the long boring style of footnotes. (Ibid: 204)

1.3.10 : Neutralization / deculturalization: functional/ descriptive equivalent

It is a kind of functional or descriptive equivalent. It takes the form of paraphrase in the TL without a reference to any SL cultural feature. In other words, it is a type of deculturalization of a cultural term to become normalized and neutralized in the TL. For example،

'في حيص بيص | في ورطة كبيرة | Catch22 - ' مبنى البرلمان البريطانيWestminster–'

.-' مشكلة عويصةCan of worms – مأزق لا مخرج منه '

Here, the neutralized version of the former example is understood by

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the vast majority of readers instead of (ويست مينسيتر) which is possible but might be unclear for many readers. As to the second example, rendering it into (المصيدة22) can be vague. 'Catch' is a title of an American novel that means an impass or a dilemma that no way out is available The latter example is an English culture of fishing and fishermen. Thus rendering it into (علبة ديدان) is unacceptable, for it is unknown to the Arab readership. (Ibid: 204)

1.3.11:Componential Analysis

It is a type of paraphrase that can be described as more precise and sometimes more economical than the paraphrase and glossary procedures. It is concerned with the analysis of the semantic components of words(8) For example،

High tea'- ' وجبة الشاي شاي + كاتو وبسكويت و جبنة وطبق مطبوخ –Arts Continental مركز الفنون منظمة وطنية لتمويل الفنون في المملكة المتحدةCouncil ' breakfast(توست) فطور اوربي شاي وقهوة وخبز محمص '.

These terms are given descriptions for each of its components in brief details to be perfectly clear in Arabic .It seems necessary for the Arab readership in order to understand these cultural terms. (Ibid: 205)

1.3.12: Paraphrase

It is a type of short explanation that is relatively interchangeable with explanation. It is used when there is no other way to illustrate the unclear cultural term in translation. For instance،

'أسلوب Shavian'–'Selva'- ' – غابة الأمطار الاستوائية Tilbury عربة خفيفة مكشوفة ' الكاتب برناردشو الساخر.

Since there is no clear and specific equivalent in Arabic for these terms, paraphrasing is required to make the Arab readership understand them. It would be vague if they are rendered literally. (Ibid: 206).

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1.3.13: Translation Label

This procedure is considered a type of justification for the use of a risky, temporary version of translation. It is a reference to a conditional, temporary translation suggested for the first time and not standardized yet. It is enclosed between square brackets [...] or quotation marks / inverted commas ("...") to indicate its conditional and translational nature It can be used for refering to a translation that can be changed or improved on later. For instance،

–' Satellite T.V. channel' [قناة تلفزيونية فضائية] قناة فضائية – ⟶

–' Fax ' [فاكس بريد سريع] براق / بريد مصور / ناسوخ- ⟶

However, it is considered a type of tester that might prove or disprove the suggested translation. When it is approved, it will be standardized and recognized in the TL. But when disapproved, it will be forgotten, and a new version will be suggested instead. (بريد سريع) is imprecise because it has no relation to 'fax' function machine. Thus, there should be an alternative term that can be approved by users of Arabic. (Ibid: 207)

1.3.14 : Deletion

This procedure does not mean to delete the whole cultural term altogether. But sometimes a word or an item of the SL cultural expression can be deleted altogether because of its being unimportant to the TL readers. For example,

computer ' (الحاسب) instead of الحاسب الآلي

as swift as arrow (كالسهم / مثل السهم) Instead of اسرع من السهم

Christmas (عيد الميلاد) Instead of عيد ميلاد المسيح

Nevertheless, a cultural term can be deleted completely if it is insulting or taboo (i.e. bad). Otherwise, it is unadvisable to have a complete deletion, especially when it is required to be translated fully for a certain reason .This procedure, however, is limited in use and confined to those terms which can be perfectly comprehended in the TL after deleting a word or two from each. It is possible when the SL term

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becomes popular in use. (Ibid: 208)

1.3.15 : Gloss/Glossary, notes and footnotes

This is a bad, poor, boring and, hence, inadvisable procedure of translation that should be avoided wherever possible. It implies to give details about a strange or vague cultural term. For instance'-،cricket'

الكريكيت: لعبة رياضية إنجليزية معقدة بين فريقين، قوامها كرة قماشية قوية صغيرة وعصا خشبية مفلطحة ، يستخدمها اللاعب ليضرب بها الكرة التي يقذفها اليه لاعب آخر بقوة وذلك إلى أبعد مسافة ممكنة دون أن يمسك بها أي لاعب من لاعبي الفريق الخصم الأحد عشر الموزعين في أرجاء ملعب كبير.

Kilt– الكلتيه: سترة، تنورة وزرة ذات ثنيات طويلة ، يرتديها الرجال والنساء في أسكتلندا ، وأفراد الفرق الاسكتلندية في الجيش البريطاني.

These terms are explained fully and cannot be slotted inside the text. Therefore, they should be used in a footnote down on the same page or in a note at the end of the chapter or article or in a gloss at the end of the book. However, two alternative procedures can be used inside the translative, i.e. 'classifier' and 'short paraphrase', the latter is used only when the former is insufficient. Thus, 'cricket' can be rendered in to / لعبة (رياضة الكريكيت, Kilt' is better translated intoرجالية أسكتلندية تنورة / سترة).

To sum up, it is a hard task to translate culture specific terms or concepts. But principally everything in language can be translatable in a way or another. These procedures are different solutions proposed for the problems of translating cultural terms. However, they are not put on equal footing. The translator is advised to adopt carefully one of them. The best one is 'cultural equivalent. Faithfulness is required and the readership should be taken into consideration to a certain extent. All possible means, procedures and strategies should be done to translate cultural terms as closely, properly, adequately as possible. Nevertheless, procedures such as 'transcription', 'paraphrase' and 'footnotes' should be avoided because they might produce poor, strange, funny and incomprehensible versions in the TL.

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Conclusions

Generally, translating the cultural specific concepts provide syntactically ill formed and unacceptable forms as well as semantically, since there is a big gap between the two cultures.

Concerning the translation of collocations, it is an everlasting struggle to have a good match, but translators should be sensitive, patient, cautious and highly interested in spotting the proper collocation in the TL. when available. However, the collocation's fixedness/flexibility, grammatical structure, directness/indirectness, clarity/ unclarity, formal/ colloquial style, simplicity/ complexity, context and familiarity/strangeness should be taken into consideration.

Since metaphors are the enjoyable, lively part of language, translators are advised to translate them into the equivalent ones in the TL, in order to match the original or the SL.But when the translator is unable to find an equivalent metaphor it is better to

4. The translator has to defend the choices he makes, but there are three options for the translation of cultural elements:

a. Adopting the cultural element without any explanation

b. Adopting the cultural element with extensive explanations without distorting the TT.

c. Rewriting the text to make it more comprehensible to the TL audience or readers.

5. The cultural presuppositions could lead to misreading in translation, where the translators' interpretation of facts and events in the ST may be affected unconsciously. Therefore the translators

must give special attention to such presuppositions that are culturally-derived

6. Finally, it all depends on what the translator or the publisher of what wants to achieve with a certain translation. The translator should take into consideration the SL cultural elements and should be closer to the source culture in order to let the text be read more fluently, remained more

exotic,more foreign that makes the reader of the TT gets more genuine image of the source culture.

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