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## Translating Cultural References in Literary Works: A Tale of Two Cities as a Case Study

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### Abstract

This paper explores the challenges of translating cultural references in literary texts using Charles Dickens's \*A Tale of Two Cities\* as a case study. Cultural references in literature include idioms, historical events, customs, and symbols that require careful rendering to retain the semantic and cultural integrity of the original. The study draws on theoretical models by Capone & Mey (2016) and Lawrence Venuti (2003), analyzing how translators balance between domestication and foreignization strategies. Through selected textual samples, the research demonstrates that translating cultural elements involves complex decisions shaped by context, audience, and translation goals. The findings highlight the necessity of cultural sensitivity and propose recommendations for enhancing translator training in cultural mediation. Moreover, the paper emphasizes the role of translators as cultural negotiators who must interpret not only words but also values, ideologies, and historical contexts. The analysis aims to foster a more nuanced understanding of literary

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translation as an act of intercultural communication, demanding both linguistic expertise and cultural intelligence.

Keywords: Cultural references / Literary translation / Domestication / Foreignization  
Equivalence

### المستخلص

تتناول هذه الدراسة التحديات المرتبطة بترجمة المرجعيات الثقافية في النصوص الأدبية، مستخدمةً رواية قصة مدينتين لتشارلز ديكنز كدراسة حالة. وتشمل المرجعيات الثقافية في الأدب: التعبيرات الاصطلاحية، والأحداث التاريخية، والعادات، والرموز، وهي عناصر تتطلب معالجة دقيقة للحفاظ على السلامة الدلالية والثقافية للنص الأصلي. تستند الدراسة إلى نماذج نظرية لكل من كابون وماي (2016) ولورنس فينوتي (2003)، وتحلل كيفية توازن المترجمين بين استراتيجيتي التوطين والتغريب. ومن خلال تحليل نماذج نصية مختارة، تُظهر الدراسة أن ترجمة العناصر الثقافية تنطوي على قرارات معقدة تتأثر بالسياق والجمهور وأهداف الترجمة. وتُبرز النتائج أهمية الحس الثقافي، وتُقرّر توصيات لتعزيز تدريب المترجمين في مجال الوساطة الثقافية. كما تؤكد الورقة على دور المترجمين كمفاوضين ثقافيين، تقع على عاتقهم مسؤولية تفسير ليس فقط الكلمات، بل أيضًا القيم والأيدولوجيات والسياقات التاريخية. ويهدف التحليل إلى تعزيز فهم أكثر عمقًا للترجمة الأدبية بوصفها فعلًا من أفعال التواصل بين الثقافات، يتطلب خبرة لغوية وذكاءً ثقافيًا في آن واحد.

## **1. Introduction**

Translation is not merely a linguistic act but a cultural one, particularly when it comes to literary texts. Literary works are inherently embedded with deep cultural meanings, historical references, idiomatic expressions, and social values. Charles Dickens's *\*A Tale of Two Cities\** serves as an excellent example due to its rich historical setting and strong cultural allusions to pre-revolutionary France and England. This study addresses the complexity of translating these references into another language while preserving the author's intended meanings and nuances. The research investigates how different translators have approached the task of conveying cultural references through strategies like domestication and foreignization. Understanding the translator's decision-making process in handling these elements can help inform better practices in cross-cultural communication.

## **2. Literature Review**

### **2.1 Translation and Culture**

Culture is considered an integral part of translation studies, especially in literary translation. According to Newmark (1988), culture refers to the way of life and its manifestations that are peculiar to a community and that distinguish it from other communities. In translation, cultural references are often categorized as idioms, social customs, religious concepts, or historical events that may lack direct equivalents in the target language. Scholars such as Nida (1964), Venuti (1995), and Hatim & Mason (1990) have contributed significantly to the discussion of equivalence and cultural adaptation. Nida's concepts of formal and dynamic equivalence highlight the importance of conveying the intended effect of the original message.

### **2.2 Domestication vs. Foreignization**

Venuti (1995) introduced the influential concepts of domestication and foreignization as strategies in cultural translation. Domestication involves adapting a text to the cultural norms of the target audience, making it more familiar and readable. In contrast, foreignization retains elements of the source culture to preserve its uniqueness and challenge the reader's cultural assumptions. Both strategies have their advantages and drawbacks, and their effectiveness often depends on the purpose of the translation and the intended audience.

### 3. Methodology

This study adopts a qualitative research methodology rooted in textual analysis. It relies on two theoretical frameworks: Capone and Mey's (2016) pragmatic model of cultural meaning and Venuti's (2003) model of domestication and foreignization. The pragmatic approach is useful for examining how cultural references carry communicative intent shaped by socio-cultural context. Meanwhile, Venuti's dichotomy offers a lens through which translation strategies can be analyzed and evaluated.

A sample of ten culturally embedded expressions from *\*A Tale of Two Cities\** was selected for analysis. These examples cover idioms, historical references, metaphors, and cultural concepts. For each example, the Arabic translation was examined (where available), and the strategies used were categorized and discussed in terms of their effectiveness and cultural implications.

### 4. Data Analysis

The following section presents selected examples from *\*A Tale of Two Cities\** that include cultural references. Each instance is analyzed according to the translation strategy employed and its alignment with the theoretical models.

#### Sample 1

Source Text: It was the best of times, it was the worst of times...

Reference: Opening line – symbolic of historical duality.

Translation Strategy: Domestication

Analysis: The Arabic translation simplifies the dualism for clarity. However, the poetic nuance of the original is diminished.

STL(1) "It was the best of times; it was the worst of times".

TLT:

1. كانت أفضل الأوقات، وكانت أسوأ الأوقات.
2. كان الزمن في أفضل حالاته، وكان في أسوأ حالاته.
3. كان هذا الزمان زمان السعادة، وكان أيضا زمان البؤس.
4. كان وقت الرفاهية، وكان وقت الشقاء.
5. كانت الأيام في أوجها، وكانت في أدنى درجاتها.
6. كان العصر مزدهراً، وكان العصر مظلماً.
7. كان زمن الازدهار وكان زمن الانحطاط.
8. كانت هذه أفضل اللحظات، وكانت أسوأ اللحظات.
9. كان الزمن مليئاً بالأمل، وكان مليئاً باليأس.

10. كان الوقت زمن الازدهار، وكان زمن التدهور أيضاً.

## Discussion

We notice that the majority of translators, in this famous opening sentence of the novel, tend to use the strategy of domestication to make the text more acceptable to the Arab reader. In fact, this opening sentence contains many cultural markers that highlight the contrast between an era of prosperity and wealth and an era of misery and injustice at that period.

The translations submitted by the Iraqi students tend to use domestication approach because they had an adequate background about the historical events in the novel. Translations like (2), (3), (4), (5), (6), (7), (9) and (10) can be evaluated as domesticated translations since TR (2) slightly deviates from the literal translation and adapts the text to be more appropriable for Arabic culture by using transposition where "في افضل حالاته" and "في اسوء حالاته" are used instead of "افضل الاوقات" and "اسوء الاوقات" partially changing the tone to fit better with Arabic language.

As for TR (3) and (4), they concentrate on the conditions instead of the time itself. TR (3) simplifies the expression to fit "the time concept" as understood in Arabic. By using adaptation, the phrase "the best/worst of times" shifts to "زمن السعادة والبؤس" which highlights the concentration on the contradictions in that time. In the same vein, TR (4) uses transposition strategy by using "prosperity" and "misery" instead of "افضل الاوقات" and "اسوء الاوقات" to express the time in more culturally usual terms.

Regarding TR (5), it is range between domestication and foreignization because the translator concentrates on the figurative meanings of the best and worst times by adapting literal translation to some extent with an accurate modification of the concept in the Arabic context to mirror the times in the same manner.

Other domesticated translations are close to each other like TR (6) and (7) in which translation (6) used transposition strategy by utilizing terms like "مزدهر" and "مظلم" to clarify the idea more obviously in Arabic culture and reflect the idea in an appropriable cultural manner. In the same vein, translation (7) devolves somewhat from the original text, reflecting a cultural comprehension of time by altering the original terms to "الازدهار" and "الانحطاط" preserving in the same time the general meaning but with a slight change in expression. So, adaptation is used to make the text culturally relevant.

Domestication is commonly utilized by adjusting expressions to fit Arabic cultural comprehending. Notably, other translations adapt domestication like translations (9) and (10). In translation (9), the cultural adaptation manifests by focusing on "الامل" and "اليأس" instead of emphasizing the times itself illustrating, in the same time, the contradictions that took place in that era and taking a more figurative path compared to the original text. In translation (10), the translator tries to describe the time in various manner by transporting the original terms "the best" and "the worst" to "زمن الازدهار" and "زمن التدهور" to make the text in a more relatable way in the Arabic context.

In comparison to domesticated translation, foreignization manifests when the translator remains close to the original text without making major changes. TR (1) keeps the original construction in terms of the time-based comparison of the best and worst. In fact, the translation is very clear and close to the original text. However, other translators tend to use domestication due to the cultural references in the text which discuss the differences between eras of prosperity and stability and those of oppression and tyranny by translating the text literally. In the same vein, TR (8) retains the original phrasing, including "افضل اللحظات" and "اسوء اللحظات" in the Arabic context.

Since we talk about cultural references, equivalence refers to how successfully a translator locates an accurate or close equivalent of the meaning of the original text in the target language. This can be challenging due to contextual and cultural differences. According to the excerpt analyzed, some translators use formal equivalence like TR (1) and (8). In translation (1), the translator closely follows the source text with minimal modification. "أفضل الأوقات" and "أسوأ الأوقات" are considered as direct translations of the phrases in the source language. In translation (8), the word "Times" is changed to "لحظات", making the translation focused on individual moments rather than the concept of time.

Dynamic equivalence focuses on conveying the basic meaning rather than literal translation. In translation (2), the phrase has been altered to manifest the meaning by utilizing "أفضل حالاته" and "أسوأ حالاته" instead of utilizing the term "times". This aims to facilitate comprehension without adhering precisely to the original text. In translation (4), the translator aims to pervert the general idea of the original text with slightly changes by replacing "the best/worst time" to "وقت الرفاهية" and "وقت الشقاء", making the translation more understandable and relatable in the Arabic context. The same vein is also used by translation (9), offering a more accurate interpretation rather than a literal translation by inserting "الامل" and "اليأس" instead of the original phrase "the best/worst times".

Regarding cultural equivalence, TR (3) reflects a cultural adjustment in expression to fit the Arabic context by changing the original phrase to "زمان السعادة" and "زمان اليأس". TR (6) replaces the word "time" to "العصر" in which the Arabic word "العصر" carries a specific cultural meaning in Arabic context. In translation (7), the translator uses the words "الازدهار" and "الانحطاط" to reflect a cultural shift in how such time period are characterized in Arabic.

As for pragmatic equivalence which is used to maintain the same intended meaning or effect in TL as in the SL. Translation (10) focuses on the social and economic situations by altering the original text to "التدهور" and "الازدهار", making the translation more compatible with the intended meaning in the context it is used.

Finally, translation (5) concentrates on the text and its structure, trying to highlight the contrast between two words "ادنى درجاتها" and "اوجها". This translation is a good translation but it does not accord with the original phrasing.

### Sample 2

Source Text: "the buzz of the great blue flies about the prisoner, louder and louder. The blue flies were swarming again"

Reference: Historical reference to execution carts in the French Revolution.

Translation Strategy: domestication

Analysis: The term 'tumbrils' is retained with a footnote. This maintains historical authenticity but may confuse uninformed readers.

STL (2) "the buzz of the great blue flies about the prisoner, louder and louder. The blue flies were swarming again"

TLT:

1. أزيز الذباب الأزرق الكبير حول السجين، يعلو ويعلو. كان الذباب الأزرق يطارد من جديد.
2. دوي الذباب الأزرق العظيم حول السجين، يزداد صوتًا. عاد الذباب الأزرق ليحوم مرة أخرى.
3. دوي الذباب الأزرق الكبير يدور حول السجين، يعلو رويدًا رويدًا. بدأ الذباب الأزرق بالانتشار مجددًا.
4. صوت الذباب الأزرق الكبير حول السجين يرتفع، أكثر وأكثر. كانت أسراب الذباب الأزرق تعاود الهجوم.
5. أزيز الذباب الأزرق الكبير يحيط بالسجين، ويزداد في العلو. بدأ الذباب الأزرق يطوف من جديد.
6. هسيس الذباب الأزرق الكبير يحوم حول السجين، يعلو رويدا رويدا. عاد الذباب الأزرق ليجمع من جديد.
7. ان الموت الوشيك يحوم حول السجين يوما بعد يوم. ويعود التوتر حوله مرة أخرى.
8. دوي الذباب الأزرق الهائل حول السجين ويزداد ارتفاع الصوت. عاد الذباب الأزرق مطاردا السجين من جديد.
9. هسيس الذباب الأزرق الكبير يزداد حول السجين، يعلو ويتعالى. عاد الذباب الأزرق ليطارد من جديد.
10. ان التوتر المتصاعد حول السجين، يوما بعد يوم. يعاود من جديد.

## Discussion

To make the translated text more understandable and accessible to the target language readers some translators use domestication strategy by adding some words that are carried Arabic flavor. It involves adapting the original text to fit the cultural norms and a value of the target readers, making it seems more natural or familiar.

Dickens describes the scene leading up to the execution, and he was known for using vivid and powerful imagery to convey the brutality that accompanied the French revolution, especially in scenes related to the Revolutionary Tribunal or the guillotine. The presence of the "blue flies" is associated with a mood of corruption, death, moral and physical decay, and psychological pressure.

Domestication can be shown in translations (7) and (10). These translations aim to add some familiar words that are compatible with the historical event happened at the time. In translation (7),

the phrase "the buzz of the great blue flies about the prisoner, louder and louder" is translated as "ان الموت الوشيك يحوم حول السجين يوما بعد يوم". The translator aims to clarify that "blue flies", in Western culture, are associated with death and decay, as they are often seen around decomposing corpses. This symbolism may not be straightly clear to an Arab reader, who might realize flies in general without differentiating between their kinds and symbolic meanings. So, he uses modulation to make the text more compatible with the Arabic reader. Moreover, he adds the Arabic word "يحوم حول السجين" to identify the idea that the presence of "blue flies" around the prisoner could be an indication of his miserable condition or impending death.

As far as domesticated translation is concerned, translation (10) is also used this way to clarify the cultural essence beyond the implied meaning. He renders the sensory imagery of the repetition of "buss" and "swarming" as "ان التوتر المتصاعد يوما بعد يوم" and "يعاود من جديد" to show that the increasing buzzing of the flies denotes rising tension, perhaps foreshadowing an ominous fate or death. So, adaptation is used when literal translation or even a close translation is not possible or effective due to significant cultural or linguistic differences between the source language and the target language.

Compared with the previous translations, other foreignization translations can be seen like (1), (2), (3) (4), (5), (6), (8) and (9). These translations adopt foreignized approach in which TR (1) uses the phrase "كان الذباب يطارد من جديد" seems more familiar and easier for source readers to understand. The term "swarming" is replaced with "يطارد" which might be more axiomatic and usual to the target culture. He translates the word "buzz" as "ازيز" refers to a loud, buzzing sound, that could be seen as more specific in Western culture in contrast to the general concept of buzzing, in addition to make the translation more generalized in tone. Literal translation stays faithful to the original image in the English text without significant changes, maintaining the sentence structure and meaning.

As for TR (2), the phrase "The buzz of the blue flies around the prisoner" and "rising louder" is more natural in Arabic and the use of the word "نوي" and "يزداد صوتا" feels like a more generalized rendering of the English text, making it persuadable to Arabic readers but he strays from the underlying idea behind the sound of the fly that gradually intensifies. So, literal translation seems to be direct and clear, attempting to maintain the foreignness or the complicated image of the original text.

Regarding TR (3) and (4), the translation is simplified to ease of understanding. The phrases "يدور حول" and "السجين و يعلو رويدا رويدا" and "تعاود الهجوم" make the text not the idea more digestible and tangible for the Arabic reader, without preserving the same tone and foreign quality of the original text and makes the text seem more fluid to the Arabic-speaking audience. So the translators adopt literal strategy to transfer the meaning in a way that is suitable with Arab readers.

Compared with the previous translations, other foreignization strategies include the following: TR (5) and (6) keep the cultural reference and grammar intact. The use of the word "buzz", in these

two translations, is retained here with "ازيز" and "هسيس" which maintains a more foreign tone that is compatible with Venuti's idea of foreignization. In addition, the use of "يدور حول السجين" adds an extra level of imagery, which is more devoted to the original tone of the text but makes the description to some extent more foreign to the Arabic reader. So, the translators use literal translations with some modification clarify the words used not the implied idea behind them.

Regarding translation (8) and (9), they adopt foreignization approach by using "دوي" and "يطارد" creates an imagery that seems more unusual for an Arabic reader and makes it more forceful and retains some of strangeness which makes the original text seem less adapted to the target culture. This literal translation considers as an example of how foreignization maintains some of the cultural flavor and stylistic foreignness. All the foreignization translations preserve the grammatical structure of the original text.

To analyze the Arabic translations according to the types of equivalency, we'll discuss how each translation sets with these categories. These types of equivalency supply a framework for assessing how the translation transfers both the form and meaning of the source text while considering communicative function and cultural nuances.

It can be seen that translations like (1), (2), (3), (4), (5), (6), (8) and (9) adapt formal equivalence in which the translations above used the concept of "ازيز", "هسيس", "دوي" and "صوت" to reflect the intended sound of the flies, accurately taking the auditory context.

In translations (1) and (2), the Arabic words "هسيس" and "يعلو ويتعالى" are utilized to heighten the auditory impact whereas the words "يطارد" and "ليحوم" reflect the continuous movement of the flies and is an accurate adaptation of the source text, enhancing the sensory experience.

Notably, the use of "دوي" and "هسيس" is utilized instead of "buzz" for a direct sound translation, with a focus on the tangible auditory expression "يزداد صوتا" to convey a more sensory sound, giving at the same time a stronger impression to the reader. "عاد الذباب الازرق ليحوم من جديد" stays close to the original content.

In translation (3), (4), (5), (6), (8) and (9), the words "دوي", "صوت", "ازيز" and "هسيس" are used to represent the sound of the flies. The translation tries to maintain the original textual expression with some additional details "رويداً رويداً" to increase textual clarity. Moreover, the use of "اسراب الذباب", in translation (4), referring to the flies which is more in line with Arab culture, where "اسراب" are commonly utilized to describe groups. "تعاود الهجوم" also introduces a tone that might stratify better with the Arab context. Additionally, the Arabic word "ليطارد" is used to add a sense of movement to the scene.

In translation (7), the translator uses cultural equivalency by using "الموت الوشيك يحوم حول السجين" to accord with the scene of tension surrounding the prisoner and makes it more

understandable to the Arabic readers. The use of "هسيس" is a culturally adapted choice, creating a sound that might evoke a stronger and more ominous feeling in Arabic culture.

Finally, TR (10) makes a radical shift in meaning, reflecting a zero equivalence strategy that transfers the meaning into an entirely new idea. The terms "ان التوتر المتصاعد" is used to align with the pragmatic meaning reflecting to some extent the idea of the rising tension around the prisoner inside the court.

### Sample 3

Source "The Sans-Culottes were the working-class militants who fought for radical change during the French Revolution" "Reference: French Revolutionary motto.

Translation Strategy: Foreignization

Analysis: The slogan is preserved in its political context, though explained via annotation in the translation.

**STL (3)** "The Sans-Culottes were the working-class militants who fought for radical change during the French Revolution"

**TLT:**

1. كان السان-كولوت هم النشطاء من الطبقة العاملة الذين قاتلوا من أجل التغيير الجذري خلال الثورة الفرنسية.
2. السان-كولوت هم الثوار من الطبقة العاملة الذين ناضلوا من أجل التغيير الثوري في أثناء الثورة الفرنسية.
3. كان اصحاب السراويل القصيرة يمثلون العمال الذين حاربوا من أجل التغيير الجذري في الثورة الفرنسية.
4. الفلاحون او اصحاب السراويل القصيرة كانوا من المناضلين من الطبقة العاملة الذين سعوا لإحداث تغيير جذري خلال الثورة الفرنسية.
5. لقد كان السان-كولوت هم النشطاء من الطبقة العاملة الذين دافعوا عن التغيير الثوري أثناء الثورة الفرنسية.
6. السان-كولوت هم الثوار العمال الذين عملوا على تحقيق التغيير الثوري في زمن الثورة الفرنسية.
7. كان الفلاحون يمثلون الثوار من الطبقة العاملة الذين سعوا لتحقيق التغيير العميق في فترة الثورة الفرنسية.
8. السان-كولوت كانوا من الثوار الملتزمين من الطبقة العاملة الذين ناضلوا من أجل التحولات الجذرية أثناء الثورة الفرنسية.
9. السان-كولوت هم مناضلو الطبقة العاملة الذين قاتلوا لإحداث تغيير جذري أثناء الثورة الفرنسية.
10. كان اصحاب السراويل القصيرة هم الناشطون من الطبقة العاملة الذين سعوا لتحقيق التغيير الراديكالي خلال الثورة الفرنسية.

### Discussion

The term "Sans-Culottes" is of French origin and refers to people who did not wear long trousers. It was also used to describe the working class during the French Revolution. The concept was not merely about the clothing they wore but symbolized a

broad group of individuals who had a significant influence and took a part of revolutionary movements striving for justice. This designation emerged as an indication of social distinction between classes. Thus, "Sans-Culottes" was initially used mockingly to refer to the working class but later became a symbol of the poor and those fighting for social justice. So, workers and farmers wore short trousers (or "Culottes" in French).

Some translators use a domestication approach to clarify the concept of "Sans-Culottes" in order to convey the idea to the Arab reader in a way that aligns with the cultural context. Moreover, the term itself seems foreign with French origins. So, the translator subjects to explain it to the reader in order to convey the idea behind it. Translations like (3) (4), (7) and (10) add an explanation to manifest the precise meaning of the term.

The adaptation is evident in translations that have adopted the domestication approach. TR (3) and (4) replace the term "Sans-Culottes" to "اصحاب السراويل القصيرة او الفلاحون" reflecting an adaptation to a culturally specific understanding. These translations clarify the social structure of the term, while simultaneously highlighting the economic crises they were experiencing during the revolution.

In translation (7), the translator uses "الفلاحون" instead of "Sans-Culottes" showing an adaptation to different cultural understandings. In fact, the term "Sans-Culottes", at that time, refers to the majority of farmers and the poor. In translation (10), adaptation and modulation are shown. This translation looks like translation (3) and (4) by adding "اصحاب السراويل القصيرة" but the phrasing is slightly modified with "التغيير الراديكالي" instead of "التغيير الجذري", pointing to the major role that farmers and poor people do in shaping the French revolution and achieving some of its radical goals in which radicalism refers to a political doctrine that advocates for complete and fundamental reform within the existing society.

In comparison with the domestication approach, foreignization is evident in the rest of the translations by using borrowing strategy to adjust to cultural and linguistic differences. Borrowing is utilized in cases where "Sans-Culottes" is retained as a culturally specific term. Regarding translations (1), (2) and (5), "Sans-Culottes" are translated to "السان-كولوت" as a culturally specific term. These translations rely on literal strategy with a slight modification in which the word "الثوار" instead of "militants" and "التغيير الثوري" instead of "radical change". This reflects a change in expression, but the meaning remains the same.

As for translations (6), (8) and (9), these translations closely follow the original text with minimal changes in which "الثوار العمال" replaces "working-class militants" and "عملوا في تحقيق" replaces "fought for". This reflects a change in phrasing while maintaining the meaning. Moreover, "الملتزمين" replaces "militants" and "التحويلات الجذرية" replaces "radical change". This is a modification that adjusts the expression but keeps the original meaning intact.

As far as data analysis is concerned, the linguistic equivalent in the target language should be appropriate for the cultural and linguistic context of the intended audience. For example, certain phrases or words may vary across cultures, so the equivalent should align with the local context. Formal equivalence is shown in translation (1) and (8). These translations use a formal style with terms like "النشطاء" and "التغيير الجذري", reflecting a precise and serious tone in the translation and highlighting the dedication and seriousness of the group's efforts in the revolution.

Regarding dynamic equivalence, translations (2), (5), (6) and (9) are more flexible and reflect a dynamic translation style with terms like "الثوار", "التغيير الثوري", "دافعوا", "مناضلو الطبقة العاملة", "مقاتلوا لأحداث", "عملوا على تحقيق", "عن", focusing on the vitality and force of the movement and emphasizing the actions and efforts made by the "Sans-Culottes" to achieve radical change.

It is noticeable that most translators, (3), (4), (7) and (10), who followed the foreignization approach used the cultural equivalent by translating the phrase "اصحاب السراويل القصيرة او الفلاحون" as a direct cultural translation of "Sans-Culottes" reflecting a cultural understanding of this group in the French context. Moreover, the term "الفلاحون" connects the group with the lower classes in a social context, adding a cultural layer to the translation.

## **6. Recommendations**

1. Translators have to develop their deep cultural competence in understanding both the source and target cultures, involving historical, social, and literary contexts, to accurately translate and convey cultural references.
2. Translators need to adopt a flexible translation strategy: rather than strictly abiding to one method (e.g., foreignization or domestication), translators should evaluate each cultural reference on a case-by-case basis; selecting the strategy that best serves the text and the target audience.
3. Translators should preserve the author's intent by maintaining the thematic and stylistic essence of the original work, ensuring that the cultural reference supports the narrative and character development as intended by the author.
4. In some cases, translators need to use glossaries or footnotes when necessary: where cultural elements are crucial yet unfamiliar to the target audience, explanatory notes can provide valuable context without disrupting the flow of the main text.
5. Translators need to engage in continuous literary reading and analysis: exposure to a variety of literary texts in both source and target languages can enhance a translator's sensitivity to cultural nuances and improve decision-making.

## **6. Findings and Conclusion**

This study has shown that translating cultural references in literary texts requires a careful balance between fidelity to the source and accessibility to the target audience. Domestication tends to enhance comprehension but may dilute cultural depth, while foreignization preserves authenticity but risks alienating the reader.

Key findings include:

- Translators often shift strategies based on the type of cultural reference.
- Historical and ideological elements are frequently foreignized to retain their original meaning.
- Idioms and metaphors are usually domesticated for clarity.

The analysis affirms the importance of equipping translators with the theoretical and practical tools necessary to handle cultural complexities in texts. A contextual understanding of both cultures is essential for high-quality translation.

The study has come up with the following conclusions:

1. Translating cultural references in literary texts is a complex challenge, especially in works like "A Tale of Two Cities", which are rich in historical and cultural contexts.
2. Cultural references are an integral part of the artistic and semantic structure of the original text, making their accurate handling essential for a successful translation.
3. The translator must strike a balance between fidelity to the source text and clarity or accessibility for the target audience.
4. Translation strategies such as domestication and foreignization have clear implications for how the reader perceives the source culture:
  - Domestication improves fluency and ease of reading but may lead to the loss of cultural specificity.
  - Foreignization preserves cultural authenticity but might hinder comprehension or create a sense of distance for the reader.
5. The study reveals that literary translation is not merely a linguistic act, but rather a process of cultural negotiation that requires literary sensitivity and deep understanding of both source and target contexts.

## 7. References

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