

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH TRANSLATION AND INTERPRETATION**  
**TRANSLATION STUDIES MASTER'S PROGRAMME**

**MAINTAINING CULTURAL CONSIDERATIONS IN TRANSLATING**  
***SEASON OF MIGRATION TO THE NORTH* BY TAYEB SALIH**



**Master's Thesis**

**Saba JASIM**

**Ankara-2024**



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## ACCEPTANCE AND APPROVAL

This study titled " Maintaining Cultural Considerations in Translating *Season of Migration to the North* by Tayeb Salih " prepared by Saba JASIM was found successful as a result of the defense exam held on 06/06/2024 and accepted unanimously by our jury as a Master's Thesis in the Translation Studies Master's Programme, Department of English Translation and Interpretation.

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## **ETHICAL STATEMENT**

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atılım University Graduate School of Social Sciences;

- Within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

06/06/2024

Saba JASIM

## ÖZ

JASIM, Saba. Kuzeye Göç Mevsimi'nin Çevirisinde Kültürel Hususların Sürdürülmesi, Yüksek Lisans Tezi. Ankara, 2024.

Edebi eserlerin bir dilden diğerine çevrilmesi, farklı kültürlere, dinlere, miras, alınan geleneklere, siyasi sistemlere ve ideolojilere sahip insanlar arasındaki kültürel bilginin önemli bir yönü olarak kabul edilir. Bu tez, Kuzeye Göç Mevsimi romanın örnek olay olarak kullanarak, Arap edebiyatının İngilizce kültürel duyarlılığın önemine odaklanmaktadır. Roman, Arap dünyasındaki, özellikle Sudan'daki kültürel kimlik ve sosyal dinamikler gibi karmaşık konuları araştırıyor ve farklı bir dile çevirirken dikkatli olunması gerekiyor. Kültürel duyarlılık, özellikle Arapça gibi uzun bir kültür ve tarihi mirasa sahip dillerden aktarılan edebi metinler olmak üzere edebi çevirilerin kalitesini etkiler. Çalışma, çevirmenlerin belirli kültürel metinlerle çalışırken karşılaştığı zorlukları vurguluyor ve İngilizce konuşan izleyicilerin metni kolayca kabul etmesini ve anlamasını sağlarken yazarın vizyonunu korumak için kullanılacak farklı stratejileri araştırıyor. Bu tez, metin analizi ve kültürel ve tarihsel faktörlerin dikkate alınmaması yoluyla, edebi, çeviri, sürece ve çevrilen eserlerin kültürel önemlerini korumalarının nasıl sağlanacağına ilişkin bir anlayış sağlamayı amaçlamaktadır.

**Anahtar Sözcükler:** Kültürel duyarlılık, Arap edebiyatı, Edebi çeviri, İngilizce konuşan seyirci, kültürel değişim.

## ABSTRACT

JASIM, Saba. Maintaining Cultural Considerations in Translating Season of Migration to the North by Tayeb Salih, Master's Thesis. Ankara, 2024.

Translation of literary works from one language to another is fundamental to cultural exchange between peoples from various cultures, religions, inherited traditions, and intellectual and political systems. This thesis focuses on the importance of cultural sensitivity in translating Arabic literature to English, using Season of Migration to the North as a case study. The novel delves into complex themes of cultural identity and social dynamics in the Arab world represented by (Sudan), which must be conveyed carefully when translating into a different language. Cultural sensitivity affects the quality of literary translation, particularly texts transmitted from languages of great cultural and historical heritage, such as Arabic. The study highlights the challenges that translators face when working with culturally specific texts and explores various strategies that can be used to maintain the author's vision while making the text accessible to English-speaking audiences. By analyzing the text and considering historical, cultural, and linguistic factors, this study aims to provide insight into the literary translation process and how we can ensure that translated works retain their cultural significance and authenticity.

**Keywords:** Cultural sensitivity, Arabic literature, literary translation, English-speaking audience, cultural interchanging.

## ACKNOWLEDGEMENTS

Words cannot express my gratitude, sincere thanks, appreciation, and love to the dearest professors, my supervisor, Asst. Prof. Dr. Naile Sarmasik. Her constant assistance, encouragement, and advice helped me a lot to complete this thesis despite some obstacles and lack of time, I would also like to express my great gratitude, appreciation, and love to my dear professor Prof. Dr. Berrin Aksoy. Since my first day and my first step in my department, she has been gracious with her assistance, continuous support, and great experience, scientifically and culturally.

I am also indebted to my lovely family for all their sacrifice and support, especially my mother's constant encouragement for me to continue my academic studies.

Many thanks to everyone who helped me and encouraged me to take this step and continue until the end, my friends, especially Mr. Omar Hammadi, who is a graduate of this University and who supported me from the time I first chose Atilim University until this time. He always motivates me to go on despite the difficulties that I have experienced.

Thanks a lot for all.

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## INTRODUCTION

Culture intrinsically connects to language as the medium through which it communicates and embodies its symbols. Literary materials, such as novels and poetry, frequently exhibit the cultural characteristics of a language, thereby functioning as a reflection of culture. The literary text, enriched with metaphors, rhetoric, and fiction, is the most effective manifestation of culture. The phenomena of language and culture and its translation into literary writings have piqued the curiosity of several critics and linguists. As for translation, it is a complex process that involves not only transferring the meaning of words from one language to another but also grappling with cultural nuances and challenges, and attempting to translate literary works containing various contexts only adds to this complexity. Whether it is the Arabic alphabet, Chinese characters, or Egyptian hieroglyphs, different literary texts create a problem for the translator that goes beyond mere linguistic differences. As the cultural context for these, different texts are critically important to consider when trying to convey meaning to readers in another language accurately. Arabic literature presents unique difficulties due to the many cultural, linguistic, historical, and regional differences that exist between the source and target languages, as when translating Arabic literature, the translator is faced with numerous cultural dilemmas and sensitivities due to the depth of cultural history and language variation in the Arabic-speaking world. With these issues in mind, the translator must approach their work with sensitivity and nuance, while being conscious of the cultural implications of their translations. This cultural sensitivity also draws attention to the significant role of cultural, linguistic, historical, and regional differences in affecting the translation process. These factors create a uniquely complex framework within which the translator must navigate, balancing both the meaning of the original work and the readers' ability to grasp it. Socioeconomic and political differences between the Arabic-speaking world and the culture of the target language have the same significance, as they may influence understanding in different ways.

The translator also must keep in mind the historical relations between the two cultures, as historical events have unforeseen ramifications in its present-day life and cultural practices. The implications of such cultural differences should not be

overlooked, particularly when deeper practices and beliefs are in play. The translator must consider questions such as issues of gender, political beliefs, and socio-cultural practices, which are explicit and implicit in literary works from every culture. As a result, to create a successful translation that conveys the meaning of the original work while also staying true to the cultural context of both cultures, the translator needs to have sound knowledge of these cultural, political, and social nuances from the target-language perspective. This thesis aims to tackle some of the most pressing questions surrounding the translation of Arabic literature into other languages by examining the strategies used to preserve cultural and ideological differences in literary texts and analyzing some of the obstacles and dilemmas that translators face in the process.

### Thesis Questions

- 1- How does the translator face cultural dilemmas in translating Arabic literature into other languages?
- 2- How do cultural, linguistic, historical, and regional differences in a language affect the translation process?
- 3- What are the cultural differences that the translator should pay attention to, within the target and source languages?

### Thesis Problem

The statement of the problem centers on the difficulty of preserving cultural elements of the literary text when translating from Arabic into English.

### Methodology

The methodology of the study relies on a qualitative approach to analyzing and examining the Arabic source text and the English translation of *Season of Migration to the North* with a focus on the translator's strategies for dealing with cultural elements based on Nida's equivalence theory and Venuti's concepts of foreignization and domestication. The use of equivalence theory and foreignization and domestication strategies makes this study more comprehensive and applicable to a wider range of literary translations.

### Purpose of the Study

Translation plays a pivotal role in cross-cultural exchanges and requires a significant level of expertise to ensure the accuracy of the translated content while also attending to cultural nuances and context. In literature, such challenges are magnified due to the complexities of language, themes, ideas, and history within the author's cultural context. A significant challenge for literary translators lies in conveying content that fits both cultures. While language differences cannot be avoided, the translator aims to minimize some classifiable cultural divergences. Researchers sought to explore these challenges further by focusing on the relationship between translation and cultural content. So, the purpose of the study is to explore the relationship between translation and cultural content and to illustrate the obstacles and difficulties faced by literary translators and how to overcome them.

### Hypothesis

Cultural and linguistic sensitivity forms the centerpiece of successful translation. Translators must immerse themselves in the original work's culture and language by staying up to date with linguistic and artistic adaptations, and by following appropriate translation strategies for SL and TL texts according to their content. Moreover, linguistic nuances must be crossed with knowledge of the cultural norms, beliefs, and social systems of the community. The hypotheses of the study suggest that the translation of literary texts with cultural characteristics and social, regional, and ideological differences requires translators to have a deep understanding of both the source and target languages and to use a combination of construing and literal translation techniques to combine with foreignization and domestication strategies.

### Limitations of the Study

This study is restricted by the complexity of dealing with cultural differences in translating Arabic literature, and Tayeb Salih's novel *Season of Migration to the North* will be evaluated as a case study.

### Scope of the Study

The scope of this study is to look at the obstacles and concerns involved in translating a novel from Arabic to English while retaining the cultural nuances and details of the original text. This thesis will examine the novel's cultural, historical, and social background, as well as its language and stylistic features, to identify possible challenges and options for an accurate and culturally appropriate translation. In addition, the scope of this study is limited to the qualitative analysis of a single literary work using a specific set of translation strategies which consequently leads to difficulty in generalizing the extract results from this study to all translated Arabic literary texts.



## **CHAPTER 1: LITERATURE REVIEW**

### **1.1 Translation and Culture**

It isn't easy to find a comprehensive and adequate definition of the term culture, sociologists and anthropologists have not succeeded in defining it specifically. According to most researchers, culture is an essential part of civilization because every nation's culture is the foundation of its civilization. The researchers also pointed out that the influence of culture is evident in society and the prevailing customs, norms, and human behavior towards this society, and the various aspects it contains such as identity, ideology, race, gender, religion, and power among individuals. Once translation studies emerged at the end of the 1970s and became independent in the 1990s as a new field of knowledge that began to spread globally, it became the main link between the world's cultures. Translation is not only a process of transmission of words or texts but a functional human connection involving the transmission of different messages from multiple cultures (Holz-Mantari, 1984, p. 7-8). After translation studies became a branch of linguistics, scholars began to focus on the contexts in which translation occurs and to study the various capabilities of the translator, which are controlled by the cultural, historical, and social context of texts.

Susan Bassnett asserted that translation studies have a common background with cultural studies since its inception as an anti-hegemonic movement in literary studies (Bassnett and Lefevere, 1998, p. 6) and that the spread of translation studies to most countries of the world, to China, Canada, India, African countries and others attracted the attention of researchers and translators in focusing on the disparity in translation relationships. In recent years, however, translation has undergone a cultural turn, where the study and practice of translation have come to focus on how culture and translation are intertwined and dependent on each other.

#### **1.1.1 Cultural turn in translation studies**

Susan Bassnett and Andre Lefevere introduced the concept of cultural turn in the field of translation studies in 1990, emphasizing the importance of culture and cultural traditions in the translation process, shifting the focus from language to culture and thus improving the literature of translated texts (Bassnett & Lefevere, 1990, p. 4).

The cultural turn in translation highlights that translation is more than just a mechanical process of transferring meaning between languages. It involves interpretation and creative choices emphasizing the translator's role as a cultural mediator. Clifford Geertz defines culture as patterns of behavior transmitted through symbols reflecting the values of human groups (Geertz, 1973, p. 11). Cultural systems, on the one hand, may be considered as products of action, on the other hand, as conditioning elements of future action. The relationship between the culture and the translation is described by the translational activity, since only by the inclusion of new texts into culture can the culture undergo innovation as well as perceiving its specificity. Furthermore, the traditional approaches are different from those aimed at conveying a message or function, the cultural approach puts translation into the wide cultural environment, focusing on the cultural contexts, history, and norms. As for the cultural turn of the source text, translation studies focused more on the source text than on the translated text. J. C. Catford believes that translation is “The replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (Catford, 1965, P. 20).

His studies with other scientists have concluded that language translation is not possible, and cultural translation is not possible, because they are linked together, Cultures cannot communicate or spread without a translated, clarified, and transmitted language. In addition, languages are intrinsically linked to their origins, territories, and populations, thus, every language possesses its historical, cultural, and traditional significance. As a result, the translator must accept the idea that the translation process depends on the cultural reference of each language. According to Jacques Derrida, translation is the source of the text's vitality, since it contributes to creating a new text in a different new language. This verifies that translation is a continuity of communication across cultures and periods, and not merely a process of communication (Derrida, 1985, p. 24). The translated literature was part of the social-cultural system, where it is believed that translation strategies are determined by the role and influence of the translated text in the social-cultural systems (Toury, 1995, p. 3).

Ovidi Carbonell points out that when translating from one culture to another, certain cultural nuances may not be effectively conveyed through traditional linguistic

or cultural studies. He emphasizes the challenges in translating from Arabic to Spanish, highlighting the limitations of both foreignization and domestication approaches. These perspectives may not always be suitable for every translator or theorist. (Carbonell, 2004, p. 27-28). However, he sees the readers or target audiences can understand what is vague or unclear of cultural hints in the source language, through adaptation and understanding of human actions and the categories that translators can describe in translation and try to make the target text for readers become clear and devoid of weirdness and cultural ambiguity (Carbonell, 2004, p. 30).

Carbonell, who notes that adhering to the culture of the original text sometimes presents difficult ideological and ethical dilemmas, rejects the idea of fidelity to the source culture. Also, ideological decisions cause translators to suffer and restrict their alternatives whenever there is a cultural difference between the source text and the target language, so the translator must be flexible and fully familiar with how to deal with texts with cultural content (Carbonell, 2004, p. 37-38).

### **1.1.2 Andre lefevere's manipulation in translation**

Transferring meaning from one language to another is a complex procedure. Professional translators aim to produce a faithful translation that is true to the source text while still accessible to the target audience. Because readers usually expect good-quality literary works, preserving the eloquence

and aesthetic aspects of the original text while translating them are vital. The intentional alteration or changing of parts of a source text during translation is referred to as manipulation, which is also called treachery.

Manipulation of literary translations happens differently to achieve various objectives, such as adapting text for the interests of authoritarian governments or self-censorship of sensitive information by writers, translators, or publishers. This occurs regardless of the potential risks to the accuracy and authenticity of the source text. Retaining authenticity when translating distinct cultural items or different connotations between source and target languages is equally challenging. Such an adaptation carries enormous risks to the accuracy of the source text, as it may result in a lack of clarity or concealed meanings, causing confusion among readers. The alterations to some literary translations have been for positive outcomes, rendering modified versions

more accessible and readable in the target language. However, this is often outweighed by the negative impact on accuracy, effectiveness, and preservation of the source culture. It could further cause several explanatory errors that tend to obscure the intended meaning and lead to misconceptions among readers.

Lefevere relied on his concept of manipulation of the cultural ideology of the translator. The ideology of the translator influences his\her selection of the text topics that wants to translate (Lefevere, 2004, p. 16). The influence of ideology on translators possesses a much broader sense. It is not limited to the political sphere and can be said to be a system of ideas based on judgments, attitudes, and assumptions that influence people's thoughts and behaviors. In the same context, Lefevere pointed out that the ideology sets out the style and strategies that the translator will follow, which will lead to solutions for any problems with the original text that the translator may face during the translation process.

Manipulation recurs when cultures and languages fuse, adding imbalance in the translation of texts with moral and cultural values, whereas the subject of translation manipulation focuses on the cultural, moral, and practical implications of the translation process. The sting behind the texts leaves the translator playing a balancing game on one hand allowing new cultures to emerge. For instance, the case of post-colonial translations, poses unique challenges due to the complex intersection of cultural, ideological, political, and linguistic factors. The manipulation is a vital aspect and an effective and influential factor in linguistic dissimilarity between the dominant colonial languages and others. Translation, as an inevitably distorted operation, risks the loss of the multifariousness and substance inherent in post-colonial literature, and it operates within a structural-cultural hegemony.

Toury (1995) discussed the moral aspect of manipulation, which he justified as morally acceptable if it was intended to be easy to read texts or to maintain the original text style and ensure that credibility is preserved and there is no distortion.

Mona Baker (2006), one of the leading researchers in translation studies, discussed that sometimes the translator must adhere to ideological, cultural, and political criteria that might affect the translator's style and decision and the result of the translated text. Additionally, she advocated for an emphasis on the application of

techniques that support the fair and balanced representation of cultures in works translated between languages.

Regarding the practical side of translation manipulation and how it affects the accuracy of the final text (the target text), the researcher Andrew Chesterman mentioned that the idea of sincerity in the translation process was a measure that masked the translator's varied objectives and impeded communication (Chesterman, 1997, p. 57-147).

There are many different views on the subject of translation manipulation. For instance, Francis R Jones (2009) illustrates that the manipulation of literary translation is influenced by various forces, and the literary translation contributes to forming the discourse of nations, reflecting their emotions and views, similar to the situation faced by the Irish population in the 1800s, the translation of Irish literature had a significant role in bolstering the people's will to resist and oppose British colonial rule. This affirms that the notions of identification, ideology, and national or ethnic affiliation exert a significant impact on the translators and their inclination to manipulate their translations (Jones, 2009, p. 152-157).

Another idea that might explain translation manipulation is the norms, which clarify the cause of many manipulations. Norms are psychological and social constructs that play a crucial role in the dynamics of human interaction and are integral to the process of socialization. In addition, it is considered a deliberate pattern of conduct that governs expectations for both the behavior itself and its outcomes. Norms in Translation Studies were initially studied by Toury (2012), who noted it as a useful tool in his descriptive method, Descriptive Translation Studies (DTS). The kind of equivalency that is created between ST and TT is determined by translation norms, which control the decision-making process in translation. Norms might be more behavioral than ideological.

Once again, Toury (1995) defines norms as the common values of a translation process or the common ideas of a group regarding the rejection, acceptance, or performance of opinion on a matter. In terms of decision-making in the translation process, these norms are the basis for determining all the details of the translation process, namely, the choice of text, the identification of appropriate translation

strategies, and other details. Therefore, Toury explained that three types of norms help to determine the type of translation manipulation, which are: Initial, Preliminary, and Operational norms.

### **1.1.3 Translation as re-writing process**

Rewriting is a process of writing texts from a different perspective to suit a specific purpose. To ensure communication and cultural exchange, literary texts are rewritten from a specific culture to a different target culture, which Lefevere emphasizes in his studies in 1992. He assures that rewriting has a major role in the evolution of literature (Lefevere, 1992, b: P. 8). Translations may involve rewriting because the translator must modify the source material to conform to the language or cultural conventions of the intended audience. Numerous academics have studied this process, and their analyses have shed light on the practice and the ethical, cultural, and stylistic ramifications of rewriting. The role of the translator is to be able to reverse the culture of the original language by translating literary texts and assuming ethical and professional responsibility. According to Lefevere's study, which emphasizes the role of ideology, power, and manipulation in the translation process, the translator modifies the original text to conform it to the dominant ideological viewpoint (Lefevere, 1992b, p. 9).

Sherry Simon (1996) emphasizes the political and cultural ramifications of rewriting in translation, contending that power relationships and ideological stances may impact the process. To prevent their translations from perpetuating or bolstering prevailing narratives or cultural hegemonies, Simon underlines the need for translators to be conscious of their positionality and the power dynamics of the cultural milieu in which they operate. Tymoczko is another scholar who discusses rewriting from a different perspective, compares it with post-colonial writing, and discusses the idea of processing original texts through translations produced in certain ways, such as copies, criticism, reviews, and literary history (Tymoczko, 1999, p. 42).

Other academics have examined how rewriting in translation impacts the literary quality of the source text by focusing on the stylistic features of the process. Robinson (2003), for example, has examined the function of creativity in translation

and argues that, if the source text is respected, rewriting is a creative effort that may improve the translation's literary worth.

## **1.2 Translation of Literary Texts**

The language of literature or poetry is different from any other language where it is characterized by complexity, cohesion, and artistic identity. In the translation of literature, the translator focuses more on the form than the content. The process of translating literary texts is challenging and involving numerous linguistic, cultural, and artistic considerations. Literature is exceptional, as it reflects the author's thinking, feelings, convictions, and cultural background. So, the translation of literature is much more difficult than the translation of other texts, such as science, commerce, information, etc., and requires the translator to have a lot of awareness and creativity to maintain the artistic spirit of the text. The literary translator faces major challenges, it can be summarized into three categories: 1- Language challenges, such as phonological, grammatical, stylistic, and pragmatic difficulties. 2- Cultural challenges include difficulties resulting from translating cultural expressions and concepts. 3- Human challenges include publishing houses and the annual production of translated literary works. Also, there are obstacles concerning the resulting text (TT), and how to deal with the challenges of the source text to produce a solid literary text, there are more texts that require adaptation as an alternative to literal or direct translation, most literary translators believe that translation must reflect the same psychological and emotional reaction in the target audience and the source text audience, so that in itself is a major challenge for the literary translator.

Translation scholars have done a great deal of research in this area of translation and have provided incisive analysis of the strategies and challenges involved. One of the most significant issues in literary translation is striking a balance between preserving the authenticity of the source material and making sure the translation is understandable and engaging for the target audience. Scholars Walter Benjamin and Antoine Berman (1992) have both stressed the need to maintain the unique cultural and artistic elements of the original work, even if doing so means deviating from recognized linguistic standards or rules. The role of the translator's identity and positionality is an important subject of literary translation studies. It has

been stressed by academics like Gayatri Chakravorty Spivak and Maria Tymoczko (Tymoczko, 1999, p. 293) that translators should be conscious of their own prejudices and cultural origins and work to render the original material in the target language in a more nuanced and sensitive manner (Baker, 2011). Other essential elements of literary works that translators need to pay close attention to are styles, tones, and rhythms. Translation experts including Even-Zohar, André Lefevere, Susan Bassnett, and Lawrence Venuti have studied many methods and strategies such as adaptation, transliteration, or cultural substitution for expressing these literary components in translation. Furthermore, technical advancements have an impact on literary text translations. The effects of machine translation, subtitling, and other digital tools on literary translation have been studied by academics like Michael Cronin and Mona Baker, who have shown both the advantages and disadvantages of these instruments. (Baker, 2011).

Danielson sees literary translation as a creative and monetary activity that produces new texts that represent a true version of the source text so that the target text is the same as the source text and neither is considered a translation. This kind of thing can happen in translating poetry in terms of keeping the poetic elements in the original text and the resulting text together, like rhyme, tone, genus, and sonic simulation (Danielson, 1982, p. 1).

Halliday articulates the relationship between language and the outside system that language depends on the function it performs within a broad social-cultural framework and focuses the development of the special form of speech analysis (Systemic functional linguistics) on the language objectives of the text and the social and cultural environment in which the text operates (Halliday, 1970, p. 141).

### **1.3 Arabic Literature in Translation Studies**

#### **1.3.1 Overview**

Arabic literature represents the literature of the Arabs and it has an ancient history. The classical or traditional types of Arabic literature are based on the Islamic Golden Age with the emergence of the Arabic language. This era is marked by the rise of the early Arabic prose and poetry and the *Quran*. Modern Arab literature has a rich

and varied history that spans from the early 19th century to the present day. This literature has been shaped by the complex social, historical, and political forces that have shaped the Arab world over the last two centuries. In addition to its intrinsic literary value, modern Arabic literature has been the subject of extensive translation studies, with countless works being translated into English, French, Spanish, German, and many other languages (al-Ghazali, 2014). The early 20th century was characterized by the emergence of a new class of intellectuals who were educated in Western universities and were exposed to Western literary traditions. These writers sought to create a distinct Arab literary tradition that was rooted in Arab cultural and linguistic heritage but was also innovative and responsive to the needs of the modern world. This period saw the emergence of many seminal works of modern Arab literature, including Tawfiq al-Hakim's *The Return of the Spirit*, which is widely regarded as the first modern Arabic play, and Gibran Khalil Gibran's *The Prophet*, which has become a classic of modern Arab literature and has been translated into over 40 languages (Davies, 2008). The Westernization of the Arab world and the various developments in the field of technology as well as the communications and the capabilities that mark the current global era play a part in shaping modern Arabic literature, such as prose, which includes fiction and scientific literature and poetry. With the advancements in technology as well as the capability to communicate and with the help of the internet, modern literature has become more global. This global standing of modern Arabic literature and its several interesting works have attracted various foreign language learners all around the globe to learn the Arabic language, and in turn, have generated an interest in the translation of Arabic literary works to various other languages.

According to Lizzio (2013), the aim of studying Arabic literature is to know about the cultural background and lifestyle of the people, their traditions, and their socio-political setup. Since the Arabic language is a difficult language to learn for beginners and gaining mastery of the language does not come easily, translating Arabic literary works to other languages is seen as a tool to facilitate foreign language learners to understand the language. This, in turn, helps in promoting the global standing of Arabic literature. This may be increasingly important for the globalized world we live in and in a world where the character of Western culture increases in many parts of the

world means that there is a danger of loss of Arab culture in non-Western societies. This means that translations of Arabic literature are a way of making that literature accessible to the wider world. We find, for example, the Egyptian novelist Naguib Mahfouz, who himself translated many of his works into English, in an attempt to preserve the cultural spirit of his novels, as is seen by the fact that his 1947 translation of one of his earliest novels, *Khan Al-Khalili*, differs greatly from his 1980 translation of the same text. In addition, this point highlights that translators are not the only people who translate literature, some writers and authors may translate their works by themselves. and shows that translation does not have an outcome as such, but rather it may have several interpretations.

The literary movement in the Arab countries after World War II saw the emergence of many new writers who sought to explore new themes and topics, including the experience of women and the lives of ordinary people (Davies, 2008). The fiction of this period was characterized by a focus on the individual and the inner world, with many writers exploring themes of alienation and isolation.

### **1.3.2 Global and local effects of translating arabic literature**

Translating Arabic literature into different languages helps in promoting the global standing of Arabic literature in several ways. Firstly, it makes Arabic literature more accessible to the wider world, allowing foreign language learners to engage with and understand the language. This, in turn, generates interest in Arabic literature and encourages more people to read it. Secondly, translations of Arabic literature act as a tool to facilitate understanding of the cultural background and lifestyle of the people, their traditions, and their social-political setup. This allows people from different cultures to gain a greater sense of understanding and appreciation of Arabic literature. Finally, the translations help to preserve and promote the Arabic language and culture in a globalized world, where there is a danger of loss of culture in non-Western societies. It is a way of bridging gaps between different cultures and promoting cultural exchange, understanding, and appreciation. Generally, translating Arabic literature is a way of broadening the appeal and influence of Arabic literature beyond the Arabic-speaking world. Translations of Arabic literature contribute to language preservation in several ways:

Firstly, they showcase the richness and diversity of the Arabic language and its literary tradition, which encourages people to learn it and develop a deeper appreciation for it. This helps to maintain the language's existence and relevance in a globalized world where English is often seen as the dominant language (Salih, 2013). Secondly, through translations, Arabic vocabulary, grammar, and syntax are maintained and introduced to those who may not have been exposed to them before. This can help to prevent the language from becoming obsolete. Thirdly, translations ensure that overlooked and unappreciated Arabic literary works are recognized and appreciated in a wider circle. Ultimately, translations of Arabic literature keep the Arabic language relevant and help to preserve its culture for future generations. Arabic literary works play a crucial role in preserving the Arabic language and its culture. Through the vivid depiction of characters, settings, and cultural practices, Arabic literary works provide a window into the complexity, diversity, and depth of the Arabic language and culture. They provide context and insight into cultural experiences and traditions that are unique to the Arabic world. By reading Arabic literary works, readers can learn more about the socio-political history, values, and traditions of the Arabic-speaking peoples. Moreover, Arabic literary works also act as a crucial language preservation tool. They represent a resource for learners to explore and gain an understanding of the language's nuances, grammar, and vocabulary. Additionally, Arabic literary works are a key way of passing cultural values and history from one generation to another, allowing a strong and enduring connection to Arabic culture. It is essential to note that Arabic literary works have an intrinsic multi-layer aspect that affects readers as much mentally as emotionally. Works by Arabic authors can provoke thought, inspire critical analysis, and provide emotional and psychological health benefits for Arabic culture, language, and community sustainment.

In general, Arabic literary works are so much more than written stories; they are also a mechanism that supports effective language preservation as they teach modern individuals learning or growing a command of the language the visual jumping to deliver intrinsic unique simultaneous information beyond mere phrases and structures that build the structure of any language.

## CHAPTER 2: METHODOLOGY

This thesis examines the analyzing the translation of cultural nuances associated with translating Arabic literary texts into English, and the transfer of cultural elements, with a specific emphasis on the translation of literature across distinct cultures. This discrepancy is represented by the designations East and West. This issue is of utmost significance and has captivated scholars, academics, and literary authors throughout the globe for many decades. Tayeb Salih, a renowned novelist, also addressed the issue of cultural variety in his work *Season of Migration to the North*. This novel is a literary work with unique artistic qualities and structural elements that distinguish it from other literary works, and it is considered one of the post-colonial literature that deals with the essential binary opposition and emphasizes ideas of identity, ideology, and power relations. The novel has various contexts, such as the post-colonial context, local and Western culture, and individual and social manifestations. This may make the translator's task more difficult in terms of transferring the source text's cultural, social, religious, and historical meanings and notions to the target audience. Knowledge of the formal, grammatical, and functional structure of words and an accurate understanding of the target and source cultures, are essential skills for every translator and may be considered the most crucial requirement for producing an integrated translation. It is attentive to both texts' linguistic, cultural, and grammatical aspects (Newmark, 1981, p. 3).

Katharina Reiss argues that a translator's text in the target language must be regarded as the source content. Moreover, the author's content serves a specific objective, and the translator must comprehend and categorize the text to determine its purpose in the target language. Also, Reiss emphasizes that the type of text determines the translation method and the translation strategies appropriate to the text function (Reiss, 2000). Skopos's theory clarifies that the translator can employ several strategies while translating the same text, depending on the intended function of the source text.

The translation must be accurate, coherent, and by the target text. In the same context, Hans Vermeer believes that the purpose of the translation is to determine the manner and strategies of the translator to produce an integrated text that will serve the purpose of the source language (Vermeer, 2000, p. 228).

The thesis is based on the qualitative approach of analyzing and examining the Arabic source text and the English translation by Denys Johnson-Davies of the novel *Season of Migration the North*, Tayeb Salih, and examining the translator's strategies in dealing with cultural elements based on Nida's concept of equivalence, and Venuti's strategies of foreignization and domestication. Upon researching and evaluating the text of the novel (ST), it becomes evident that it incorporates several modern and contemporary criticism patterns, including ideological, structural, and rhetorical patterns. Having analyzed the novel through these various patterns, the translator Johnson-Davies made a deliberate choice in their approach to translation. It is noted that he followed the literal translation in some instances or resorted to explicating the Arabic source text when finding an English equivalent was not feasible. In other cases, the translator combined elements of both literal translation and explication. The translator employed various translation strategies for the novel, without adhering to a specific approach. In certain instances, a literal translation was used, while in others, explication, borrowing, or searching for suitable equivalents were employed. This was done to address the challenge of finding appropriate expressions in the target language or conveying concepts that may be difficult to interpret in a readable manner. Additionally, the translator occasionally employed the strategies of omission or excessive translation. The variety of translation approaches used is a result of the text's abundance of varied contexts, grammatical structures, and linguistic combinations.

## **2.1 Nida's Approach of Equivalence**

Eugene Nida is a leading intellectual who extensively explores the phenomena of translating culture and the central objective of the translator's

role within this framework. He has included a crucial aspect of his studies in this subject, particularly the theory of equivalence, which has served as a significant point of reference for interpreting several literary and even religious texts, including sacred scriptures, and when looking into the connection between translation and culture, it is essential to emphasize this essential theory. Equivalence refers to the match between two words in both the target language and the source language. An equivalence serves as a basis for the translation process, and the translation will be unachievable and deficient in the absence of this equivalence (Nida, 1982, p. 96).

Consequently, the translator will be compelled to seek ever more diligently for the appropriate expression that corresponds to the source text. This requires the translator to have the knowledge and a solid command of the target and source languages, as well as a strong memory, intuition, and familiarity, to convey to the readers of the target language the same impact that the original text had on its native speakers. Chomsky's Generative Transformational Grammar model, Pragmaticism, and Semantics, are considered fundamental principles of Nida's theory. It is feasible to create a translated text that maintains grammatical coherence and demonstrates the translator's proficiency in comprehending and analyzing the distinct features of the original language (Nida, 1964a, p. 60). Finding the equivalent in translating literary texts can be challenging for translators due to the various factors and contexts involved, including cultural, political, religious, and ideological considerations. The translator must accurately convey these elements while having a deep understanding and knowledge of both languages, their cultures, and their grammatical structures. The translator must find the precise balance between the form and content of the literary text to ensure an accurate translation. This is because, at times, the form of the text may imply one subject while the content implies another, despite being in the same language and culture.

Nida explicates two types of equivalence: formal and dynamic equivalence. Some researchers and theorists have criticized the concept of equivalence because it focuses on finding an equivalent in the target language, which may be a difficult task and a challenge for the translator to find an appropriate and accurate equivalent to represent an exact text that is comprehensive of all the original features in the source text. To extract meaning, the translator must thoroughly examine the source language, taking into account the expressions and context of the language, particularly the cultural context of the source text. According to the translation theory as interpretation, dynamic equivalence assumes prioritizing the cultural context to accurately transmit meaning between languages, rather than purely translating words. This theory views translation as a means of communication focused on accurately transferring context-dependent meaning. As such, dynamic equivalence emphasizes conveying the intended meaning of a text within its cultural context, which is the most effective and practical translation principle. In terms of Formal equivalence, it directs emphasis on

the form of the text by considering the ethical dimensions of the language, which are influenced by cultural contexts. Therefore, it focuses on the structure of the source text, which has to correspond to the form and content of the target text, (Nida&Taber, 1969, p. 822). Thus, it is the responsibility of the translator to compensate for a different cultural system rather than a different linguistic system. Moreover, it's used in academic and legal texts, where the target audience can easily know the customs and language of the source culture. Nida is regarded as a linguist who focuses on the role of a translator and emphasizes the importance of creating cultural equivalence and seeking meaning in the process of transmitting language and its cultural and aesthetic elements. As well as, the significance of capturing the original writer's style and access to their world of writing. It can be determine the significance of the equivalence theory by these points:

- 1- Nida's equivalence theory is commonly employed in translation to ensure that the universality of the original material is maintained in the target language through accurate reproduction.

- 2- Nida's idea of equivalent is employed to reconcile the requirement of maintaining integrity in the original text with the necessity of creating a comprehensible and impactful piece in the target language.

- 3- Nida's theory of translation equivalence has been regarded as practically helpful in producing artistry when Arabic literary texts are translated into another language, keeping the literary and cultural richness antecedent in the translation of the text. By translating Arab novels into English following Nida's equivalence theory, translators can preserve the message, style, and cultural identity of the source material. However, they must also balance producing fluent and influential work in the target language and maintaining an authentic translation. While preserving the source text's artistic, stylistic, and cultural elements, the principle of equivalence ensures that the intended meaning of the source language is accurately transmitted to readers in the target language. To achieve this equivalence within the novel, the translator can use various translation strategizing mechanisms. Some of them are:

- 1- Cultural adaptation: The translator can employ cultural adaptation by ensuring the translated text reflects the source culture's underlying nuances. This

involves retaining particular words, phrases, idioms, or other culturally significant features in a way that respects local context to global readers.

2- Contextualization: Another technique is through contextualization. This strategy involves providing information relevant to the target language context, including historical background, and explanatory footnotes/notes about significant cultural concepts.

## **2.2 Domestication and Foreignization Strategies**

Translation represents more than the transmission of words; it is an intricate process of communication between two distinct cultures. Hence, translators must consider several dimensions and characteristics, encompassing historical, social, cultural, and ideological issues. Given the multitude of viewpoints, theorists and researchers hold divergent views on how translation affects the reader or target audience within a particular culture. There were two groups. The first group consisting of scholars such as Schleiermacher, Venuti, Walter Benjamin, and Berman, concentrates on directing translation to the source text and preserving its cultural characteristics with so-called "Foreignization" by using literal translation. The second group, in contrast to the first, focuses on the significance of the target text and how the source text adapts to the reader, (the target culture) through free translation. Examples of such scholars include Nida and George Mounin.

In his book *The Translator's Visibility*, the theorist and translator Lawrence Venuti introduced the terms domestication and foreignization, following the German Philosopher Friederich Schleiermacher's perspective, who thinks that any foreign text can be translated by two methods, either the text writer adapts to the target audience, or the reader moves to the text writer's world and thoughts.

Foreignization emphasizes the original text and preserves its cultural and linguistic characteristics, enabling the reader to fully engage with the author's environment. Nevertheless, this strategy may necessitate the reader's exertion to interact with the text in a manner that achieves a harmonious blend of faithfulness to the original and ease of understanding. The translator employs many tactics, including literal translation, borrowing, and faithful translation, to maintain the original text's unusual nature while considering the cultural attributes of the target text.

The domestication approach prioritizes the reader's cultural background and expectations, facilitating a swift and effortless connection between readers and the content. It facilitates the wider assimilation of content, as seen occasionally in the translation of cartoons and educational films and programs. However, potentially risks losing some of the meaning, tone, and subtleties of the original work. (Venuti, 2004, p. 19-20). The objective of the translator in the domestication case is to produce a coherent and comprehensible text that is suited to the recipient's preferences by following some translation procedures such as functional equivalence, cultural equivalence, components analysis, and modulation. Overall, the translator encounters several restrictions while translating and faces the challenge of finding a balance between the two strategies. Therefore, he/she has to seek and find appropriate solutions to convey the author's voice and ideas to the reader in as understandable and familiar way as possible.

### **2.2.1 Foreignization and domestication in the cultural texts**

When translating texts with cultural content, the translators may use the foreignization or domestication strategy, depending on their perspective of the text and the most appropriate method of translation, and they must be very precise in understanding and analyzing the cultural content of the source and target texts and choice of the strategy that includes a correct and accurate translation.

The strategy of foreignization preserves the culture of the target language and transmits the reader to a foreign culture, which is the source culture, it maintains the cultural terms and symbols of the source language such as social traditions and historical or political events or religious practices.

The notion of domestication is oriented towards the target text and is trying to make it easier for the reader to understand it, but sometimes it can eliminate the manifestations of the original culture, which causes a culturally and linguistically incomplete translation.

According to Venuti (1995), the Anglo-American translation tradition was associated with domestication. This approach closely links to fluent translation, a style that is transparent, familiar, and easily understood. This may lead to the translators'

invisibility and may approach the act of appropriating the text if certain aspects of the source culture have been removed entirely or partially.

### **2.2.2 Foreignization and domestication in post-colonial texts**

The role of translation is significant in the representation and utilization of the cultures and ideas of various peoples for political, social, and ideological objectives. The variety of these elements has been manifesting in the emergence of the post-colonial approach to translation that emerged in response to a variety of influences, including historical, political, and religious aspects, the cultural and societal context, the role of translators, and the impact of their beliefs and ideas. Post-colonial works often adhere to the original language and its cultural identity (Venuti, 1995, p. 1). Therefore, translators during the post-colonial period employed the approach of foreignization to highlight the presence of the colonial language in the texts. It can be said that the influence of colonialism and its accompanying imposition of power and domination, the restriction of freedoms and ideas, not only appear in the scene of war and the use of weapons, but also in literature, art, and scientific and cultural aspects of the country. The writer expresses his state or experience with the colonizer and lists events in his style and language. Concerning the translation of Tayeb Salih's novel *Season of Migration to the North*, Sudan was a colony of the United Kingdom for a long time. Furthermore, the work in question was translated by an English-Canadian translator. This collective effort has resulted in a literary, linguistic, professional, and precise translation. Nevertheless, this further solidifies the notion of Western supremacy over Eastern civilizations. In summary, cultural translation, specifically as it pertains to colonial writings, functions as a mechanism for cultural acceptance and convergence, yet it is subject to the influence of power dynamics and the Western worldview regarding the Other. The text of the novel shows its attack against colonialism. Many scenes show how the Western colony came to bring evolution and civilization to the East by force and violence, contrary to the so-called solutions to peace and freedom in the countries under their control. The protagonist of the novel Mustafa describes the colonial appearances in his country in several scenes, he says: "The ships at first sailed down the Nile carrying gunshot bread, and the railways were originally set up to transport troops, the schools were started to teach us how to

say “Yes” in their language. They imported to us the germ of the greatest European violence” (p. 100). Apart from being subjects of a patriarchal society and trying to find their identity, women are only seen as objects of sex and domineering impulsive behaviors. It is sometimes evident that the translator is moving away from professionalism and sincerity in translating into specific contexts, as will be seen when discussing selected examples. The author also addressed the subject of colonial deception by changing the reality of Arab countries for the better.

### **2.2.3 Forienization and domestication strategies in *season of migration to the north***

In translating *Season of Migration to the North* from Arabic to English, the translator relied on a mix of domestication and foreignization strategies to convey the nuances and cultural characteristics of the original text while also making it comprehensible and readable for the target audience. Domestication involves adapting the source language to the target language's expectations, while foreignization seeks to preserve as much of the source language as possible, even if it means making certain elements of the text difficult for the target audience to understand.

## CHAPTER 3: DATA ANALYSIS AND DISCUSSION

### 3.1 Overview of the novel *Season of Migration to the North*

*Season of Migration to the North* is a novel by Sudanese writer Tayeb Salih, published in 1966, and is considered a literature of alienation. The text shows the cultural dimension of various issues such as Self and Other, and the concept of conflict between Eastern and Western societies, and this is represented by the relationship between Mustafa Sa'eed and Jean Morris. The novel also shows scenes of violence against others regardless of motivations or reasons, and the death of some characters, including the protagonist, Mustafa Sa'eed. The novel also demonstrates the seeking of Arab identity and the refusal of Arab miserable reality under occupation. This is because its author, from Sudan, a country that has endured colonization for many years, was motivated to write this novel based on this colonial history. Tayeb Salih's emphasis on race and color originated from his Sudanese background, as Sudan is an African, Arabic, Islamic nation with a predominantly black population. He employed the language of color to express the social and human dynamics between contrasting ideological, social, and cultural contexts, including his own country. Sudan, governed by tradition and affected by injustice and poverty during British colonial rule, contrasted with the Western environment. The writer was distinguished by using a technique of poetic narration to narrate the events, as the reader cannot know who the narrator is until the end, that is what gave the novel characteristic of post-modern literature. This technique was adopted by several global writers and authors who came before him, such as Joseph Conrad in his work *Heart of Darkness* (Said, 1993:30-31).

*Season of Migration to the North* is considered a starting point for the cultural and literary fame of its author and was translated into more than twenty languages, such as English and Russian. It won numerous awards and was regarded as one of the top 100 novels of the twentieth century (Johnson-Davies, 2006, p. 98).

#### 3.1.1 Brief information about the author

Tayeb Mohammed Salih Ahmed, a Sudanese writer and journalist, was born in 1929 in Karmakol village in the Northern of Sudan. He finished high school study in his village, then moved to the capital and got a bachelor's in science from Khartoum

University. Then, he moved to Britain where he studied international relations at the University of London. He worked in several fields, such as teaching, and for the BBC in the Arabic section, then he was appointed as a general director in the Ministry of Information in Qatar. After that, he spent his last years in humanitarian and social work, as he represented the Arab countries in the UNESCO. He died in London, in 2009. He has many literary works, of which we recall: *Zain Wedding* (1962), *Meryoud* (1976), *Palm on the Stream* (1953), and *A Handful of Dates* (1964).

### **3.1.2 Brief information about the translator**

An English translator, Denys Johnson-Davies was born in 1922 in Canada. His childhood was spent traveling between Egypt, Sudan, Uganda, Kenya, and London. Therefore, he wanted to learn Arabic. He graduated from the College of Eastern and African Studies at Cambridge University and then worked for the BBC with Arab people. After that, he became more integrated into the Arab society while working as a translator at the British Council in Cairo, where he developed relationships with several Arab writers. He was also employed by the University of Fouad I for a while as an English lecturer. Johnson-Davies contributed significantly to the dissemination of Arab literature among Western readers by translating several works of literature and novels from Arabic into English. Furthermore, he has established connections with several Arab writers and has translated a compilation of their literary works, including those of Naguib Mahfouz, Mahmoud Darwish, Tayeb Salih, Badr Shakir al-Sayab, Ghassan Kanafani and others.

### **3.1.3 Names of characters**

*1- Mustafa Sa'eed:* He is the protagonist and his character is complicated. Also, he is considered one of the novel's most enigmatic and alluring protagonists. Born during the British colonial period in Sudan.

*2- The narrator:* He is originally from the remote village of Wad Hamid in northern Sudan, and undertakes doctoral studies in England. Upon his return to the village, he develops a profound affinity for the narrative of Mustafa Sa'eed.

*3- Hosna bint Mahmoud:* Sa'eed's second wife, a youthful and attractive Sudanese woman hailing from Wad Hamid. Her function is pivotal within the novel.

4- *Jean Morris*: Mustafa Sa'eed's initial spouse, he married her in London. Jean responds angrily to Sa'eed's endeavors to exert dominion over her.

5- *Wad Rayyes*: A friend of the narrator's grandfather and an elderly man from Wad Hamid. He is a rich merchant, he has a great passion for Women.

6- *Bint Majzoub*: An experienced and sagacious elderly resident of Wad Hamid.

### **3.2 Analysis and Discussion**

The novel *Season of Migration to the North* was translated into English three years after it was written, the translation was done by Denys Johnson-Davies in 1969 and published by the English publishing house Heinemann. This translation is the first one of the novel, and it has impressed several English critics and was selected as the Novel of the Year by the British Sunday Times newspaper (Salih, 1981). Johnson-Davies's translation of the novel is typical in terms of using suitable translation strategies and preserving the text's aesthetic qualities.

When reading the text, it appears as if it were an original work with no alterations or translations, indicating a successful translation and the translator's professionalism. Due to the novel's text having social and cultural context and representing post-colonial literature, the translator employed some strategies to ensure that the translated text accurately reflected the Arab world culture, which is the same as the author's culture. When comparing and analysis of the source and target texts, will note the translator balanced the use of domestication and foreignization strategies. Douglas Robinson states that during the colonial period and thereafter, translators in nations with hegemonic cultures have normally translated the works of writers from dominating cultures that correspond with the beliefs and values of the predominant culture (Robinson, 1997, p. 139). However, Johnson-Davies's translation into Western society inevitably reflects his proficiency in all his work sides and his neutrality, as he produced an integrated, linguistically and culturally balanced text.

Mary Tymoczko argues that the translator's perspective on the text is indicative of his ideas and ideologies. In addition, the translator must focus on the cultural framework of the text, regardless of whether the text is in the target or source language

(Tymoczko, 2003, p. 201). When translating literary works in particular, the most significant challenge a translator faces is the transfer of cultural terminology and the evaluation of multiple elements that have an impact on the final product as well as the translator's credibility. Each language is associated with a distinct culture that has its features, customs, traditions, and tongue, including expressions, names of individuals or events, rituals, and cuisine. The translator must therefore have a comprehensive understanding of these cultural nuances of both languages to create an integrated literary text that satisfies the translator, author, and reader at large.

*Season of Migration to the North* involves culturally and linguistically diverse words and names that convey meanings either directly and explicitly or implicitly, understood by the reader based on the overall context. Translating a novel such as *Season of Migration to the North* in itself, is a great and difficult task for any translator, no matter how experienced. In this chapter, we will identify and discuss each strategy the translator uses within the frame of applying Nida's equivalence approach, and it can be said that the degree of success in applying Nida's equivalence when translating this novel depends on a lot of factors. The translator has to carefully consider the different linguistic and cultural challenges of the source text- Sudanese Arabic language, and make an appropriate balance between formal equivalence and functional equivalence when moving toward English language norms. Some examples of these challenges can be mentioned as:

1-Arabic Idioms. The source text contains local idioms and expressions unique to Sudanese Arabic that may pose challenges in translating them accurately with relevancy and rhythmic correctness.

2- Hybrid Literary Genres: The novel contains aspects of multiple genres, including elements of the Western-style novel, folklore, and myth. Navigating between the nuances of Sudanese echo and other names portraying tribal and narrated myths, poetical conceits bossing among remnants into folk greatly pose a challenge. The inclusion of female-related issues also provides an opportunity for the author to comment on gender relations within these cultures, exploring societal expectations and norms

3-Cultural References: The novel is full of cultural references from Sudanese, Arabic, and Islamic cultures. For instance, the protagonist, Mustafa Sa'eed frequently refers to Arabian Nights, which is a well-known collection of Middle Eastern and South Asian folk tales, as well as various classic Hollywood myths. Additionally, female-related issues are also discussed, which can be seen as a reflection of the cultural context in which the novel is set. This use of cultural references adds depth and complexity to the characters and their stories and provides insight into the cultural background that shapes their experience perspectives.

4- Historical Context and Political Affairs: The novel reflects the cultural and political upheavals taking place in Sudan in the mid-twentieth century, including aspects such as class stratification, imperialistic structures, nationalism, and political oppression. In light of these difficulties and challenges, the translator must establish clear and specific strategies to deal with this text, utilizing stylistic variations that capture the essence of the content and provide more nuanced elements while preserving the original literary qualities of the text.

Examples have been chosen to illustrate different cultural and social meanings, including well-known proverbs and idioms to Sudanese society and the Modern Arabic language. Additionally, the examples involve the names of certain products and tools used in daily life that carry meanings reflecting the culture and customs of society; such items include prayer gadgets and names of local places. Furthermore, some examples refer to the names of specific plants and trees that exclusively grow in African countries. Also, there are denotations of taboo social, sexual, and religious matters within the discourse surrounding the village tribal community's perspective on women and marriage issues. Selecting all these linguistic and cultural components as study models makes easily to determine the original text's cultural, social, ideological, and religious qualities and clarify the translator's ability to translate these characteristics into the target language, taking into account the preservation of the cultural value of the original text. To illustrate the translator strategies that are used within the scope of Venuti's foreignization and domestication strategies and Nida's equivalence theory, we review the chosen examples from the source text (Al ain publishing, 2004/Egypt) and its translations in the target text (by Wa'il Hassan, 2008). Machine translation was used to help non-Arabic speakers get a better understanding

of the meaning by comparing the English translation and noting the translation strategies used by the translator.

Example .1

SL: موسم الهجرة الى الشمال

TL: *Season of Migration to the North*

Machine Translation: *Migration Season to the North*

To translate the title of the novel, Johnson-Davies used literal translation. In both languages, the words and their meaning are easily comprehensible, and the translator's decision to translate literally is correct, but the specific meaning of the term "migration" in Arabic text is ambiguous, as to whether it refers to a movement within the self-limits or to a movement beyond geographical boundaries, also, in English it possesses three various meanings: (immigration, migration, and emigration). It is necessary to understand and identify each meaning according to the context that they possess to determine the proper meaning resulting in a comprehensible translation for the target audience. In terms of the word North, maybe it is just a name for direction or place, but it has ideological connotations that appear throughout both the novel's text, such as the concept of the marginalized and dominant, political debates, climate, and so on. It seems that the author has chosen the title of his novel precisely and for a specific purpose, which represents the content of the novel and all its different dimensions. If we consider the word Season, it means a particular time, a time for the end of something and the beginning of something new, as well as the period of colonialism and beyond, a different period in terms of the effects of neocolonialism and the reflection of the impact of the former classic colonialism on peoples. The term 'migration' denotes a voluntary moving from one place to another, a conscious decision to alter one's surroundings. This is precisely what the protagonist, Mustafa Sa'eed, undertakes when he decides to migrate to the West. The North represents the direction or place the immigrant took to a new place for him. Mustafa is from the South and decides to migrate to the North, to the homeland of colonialism that destroyed his country and his South and caused his migration. That is to say, the immigration decision was deliberate and for a particular purpose.

### Example . 2

SL : (ص6) صوتُ الريح و هي تمرُّ بالنخلِ غيرُهُ و هي تمرُّ بحقول القمح

TL: the sound of the wind passing through palm trees is different from when it passes through fields of corn. (p. 1)

Machine Translation: the sound of the wind passing through palm trees, other than the sound of the wind passing through the wheat fields.

The translator used in his translation a cultural equivalent of the target language in (fields of corn), which corresponds to the word (wheat- القمح) in the original language (حقول القمح). In the original text, the author used the word (wheat). This word, in any Arab and Eastern country, is not just a symbol of the culture, but a source of essential food material and the flour from which bread is made. This bread, a heritage class, is a staple on the tables of Arab and Middle Eastern peoples, reflecting the many social ties and traditions that are common to their cultures. This cultural significance is in stark contrast to the West's culture of eating habits, where bread may not hold the same essential role. As a result, neither the wheat crop nor any of its products have any particular cultural symbolism in Western society. This is why we see the translator replacing wheat with corn, a food that may be more commonly consumed or preferred by Western people. The translator used a cultural equivalent of the target language (fields of corn), which corresponds to the word (wheat- القمح) in the original language (حقول القمح) because the term (corn) is traded and closer to Western culture.

### Example. 3

SL: (ص8) عند جذع شجرة طَلْح على حافة النهر

TL: at the foot of the tall acacia tree on the river bank. (p. 2)

Machine Translation: At the trunk of an acacia tree on the edge of the river.

In this example, the word (talh / الطلح) which is the name of the tree, is found in the source text, but it does not exist in the language of the target culture, the translator transmitted the meaning of it using the interpretation, by another word corresponding in English, which is the (acacia tree). Knowing that (acacia) is not the same tree (الطلح), but they belong to the same species. Furthermore, he added an

adjective (tall) to describe the tree in the target text, while in the source text, there is not an adjective. It appears that the translator included the adjective for rhetoric.

Example . 4

SL : جُبَّة - ديوان - صندل - جَنِّي - سُنْط - حَرَاز - كُحْل - سَيَّال

TL : Sayal – Kohl – Harraz – Sunt – Jinni – Sandal – Diwan- Jibba

Machine Translation: Sial – Eyeliner – Haraz – Acacia – Genie – Sandal – Diwan – Jubba .

The novel focuses on the ordinary social life of the Sudanese community and its inhabitants' rituals, such as marriage, agricultural work, visits, and religious concerns. In addition to this, the author consistently emphasizes the environmental and spatial elements. On account of this, the source text contains a substantial amount of language and labels that are representative of the culture of Arab society in general and Sudanese society in particular. Some vocabularies we note are the names of plants, trees, and crops; the names of products used in the home; the names of pieces of clothing or of some materials that women use for beauty; and other terminology and characteristics. Various names and vocabularies were picked with their meaning or purpose, and grouped into two categories based on the translator's translation technique for conveying them from the source language to the target language. The first group contains:

1- سَيَّال / Sayal: One of the distinctive acacia trees that is abundant in Sudan, from which Arabic glue or acacia senegal is derived. It is of high quality, so Sudan occupies most of the world's production of glue.

2- كُحْل / Kohl: It is a material either stoned or liquid, that Women put in or above the eyes, men may also use it, as putting AL-Kohl is considered a prophetic Sunna. In addition, particularly renowned for its potential medicinal advantages for the eye.

3- حَرَاز / Harraz: It is a large, branching tree that is commonly seen in African countries. The foliage of this plant sheds during the period of rainfall, this is what distinguishes it from the other trees.

4- سُنْط / Sunt: The Fork tree is renowned for its ability to thrive in arid regions, they have expanded its presence to the majority of African nations, as well as Pakistan and India.

5- جَنِّي / Jinni: The term refers to distinct, supernatural beings that are not recognized by the human eye, such as angels and Jinns.

6- صندل / Sandal: Sandalwood is a type of timber derived from the tree, which is native to India and thrives in tropical climates. It is distinguished by its fragrance and is employed in the production of perfume and incense

7- ديوان / Diwan: A term derived from the Persian word "registry" or "calculation, " has various interpretations across different cultures. In Arabic, one of its meanings refers to a piece of furniture designed for sitting. Alternatively, it is commonly used to describe a designated space for men or guests to gather

8- جُبَّة / Jibba: The garment referred to is known as the Arab heritage dress. It is a lengthy and wide dress that is worn on top of regular clothing.

The translator translated these vocabularies using the transliteration method or phonological transmission, and they are kept as they are in the source text. using transliteration in this case may be to create a sense of cultural authenticity or to maintain a connection to Arabic culture. By retaining the original spelling and pronunciation of the Arabic words, the translated text preserves the cultural identity and flavor of the original text. Readers can understand their meaning by considering the overall context of the text or by referring to the lexicon.

#### Example . 5

SL : دلْكة - مسبْحة - ساقية - برش - مصلاية او سجادة الصلاة :

TL: prayer-rug / mat - straw mat – waterwheel – a string of prayer- delka

Machine Translation: prayer rug – brush – waterwheel – rosary - massage

The translator did not translate this word by any strategy and expressed them in a verb phrase describing their use.

Delka/ دلْكة: The translator did not translate this word by any strategy, and expressed them in a verb phrase describing their use.

prayer rug/mat: It is a piece of carpet intended for prayer.

Straw mat: It is a particular mat, made of palm leaves, of various shapes and uses. It is considered one of the inheritances of the Sudanese people.

Water heel: An old irrigation tool used to raise water in high agricultural lands. It was used in the city of Fayoum in Egypt and the northern parts of Sudan.

String of prayer: It is a chain of beads made of different types of stones, used in prayer and Tasbeeh.

دلكة / Delka: It is a mixing of some natural products, including grains, herbs and aromatic oils. It is used by women in Sudan and the Arab Maghreb countries to exfoliate the skin and tighten and lighten the skin.

These words are the second group of the previous example, and they are specific to the Arabic language and culture and don't have equivalent counterparts in English. The translator used the transliteration method or phonological transmit because it allows the words to be conveyed accurately and remains true to the original text's cultural and linguistic context.

#### Example . 6

SL : ( ص 73 ) سبع سنين في بلاد الهنك و الرنك و تقول لا أدري

TL: seven years in the land of hanky-panky and you say you do not know. (p. 48)

Machine Translation: Seven years in the country of Hank and Rank, and you say I do not know

Translation of idioms or idiomatic phrases needs to create a textual equivalent, where the idiom in the source text is replaced by an equivalent in the form and structure within the target language (Catford, 1965). The idiom in the source text ( بلاد الهنك و الرنك / bilad alhununki wa alrrinki ) refers to Britain, where Mustafa Sa'eed was living. The denotation of the idiom (hanky panky) in Western culture is about trickery or sleight of hand magicians, also it may be referred to the sexual activity or shenanigans. It was used during the nineteenth century. The translator in this example, used an equivalent phrase in the target text (the land of hanky-panky) instead of the phrase in

the source text., and this may be an unsuccessful translation because it does not convey the meaning completely and clearly. So, transliteration may be better, as the translator conveys the idiom as it is in the source text while preserving the original spelling and pronunciation as follow: the land of Hunk and Rink, and adding an explanation of the meaning or use of this phrase in the source culture.

#### Example .7

SL : النسوان نسوان في مصر أو السودان أو العراق أو واق الواق : (ص75)

TL: women are women whether they are in Egypt, Sudan, Iraq, or the land of Mumbo-Jumbo. (p. 49)

Machine Translation: women are women in Egypt, Sudan, Iraq, or Waq Al Waq

This phrase is considered a type of cultural references which is mentioned in the novel, it is the name of a group of islands described in ancient Arabic literary works and heritage books such as the tales of "A Thousand Nights and a Night." It is also featured in fabled and fantastical stories, including "Aladdin's Magic Lamp" and "The Adventures of Sinbad the Sailor." There is no evidence to prove if a place is genuine or only a fictitious story. It is a mythical expression used for a place that was unusually distant and unfamiliar, to the point where it is believed to be unattainable by anybody, and it is used as a proverb or metaphor in Arabic culture. Johnson-Davies, who had a background in Arabic literature, recognizes that this phrase functions as a form of rhetorical technique, therefore, he applied interpretation by finding an equivalent phrase to reproduce the exact rhetorical meaning in the target language. As the previous example, transliteration is the suitable strategy, as the translator conveys the idiom as it is in the source text while preserving the original spelling and pronunciation as follows: or the land of Waq al Waq and adding an explanation of the meaning or use of this phrase in the source culture.

#### Example . 8

SL : شئ يعرف متى يلاقي طبقة. و أحسستُ بزمام الحديث في يدي كفنانٍ مهرة مطواغ

(ص38) أشده فتقف أهزه فتشمسي أركه فتتحرك وفقاً لإرادتي إن يمينا و إن شمالاً

TL: I felt the flow of conversation firmly in my hands, like the reins of an obedient mare: I pull at them and she stops, I shake them and she advances, I move them and she moves subject to my will, to left or to right. (p. 23)

Machine Translation: Shen knows when he meets a class. I felt the reins of the conversation in my hands as a submissive pony artist, I pull it and it stands, shake it and it walks, it moves according to my will, whether to the right or the left.

It should be mentioned that the translator omitted the phrase "Shen knows when to meet Tabaqa" in the source text, whereas translated the subsequent words that are closely related to it. The missed phrase in the target text is an Arabic proverb used rhetorically to show the corresponding similarity between things or people. The translator may have faced difficulty with understanding the meaning of the idiom and was unable to translate it literally without explaining it to the reader. Meanwhile, he may have understood the meaning of the idiom but did not find an equivalent rhetorical expression in the target language. Thus, there is a manipulation in the translation of the source text, but it did not change the meaning and produced a clear and comprehensible text for the reader.

#### Example . 9

SL : ماذا ارجعك لهذا البلد الخلاء المقطوع ؟ قال بكري: الغزال قالت بلدي شام (ص76)

TL: What brought you back to this barren, good-for-nothing place? "The gazelle said: To me, my desert country is as beautiful as Syria" Bakri quoted the proverb. (p. 50)

Machine Translation: what brings you back to this empty, cut-off country? Bakri said: The deer said: "My country is Damascus".

The example's meaning and relevance become much more apparent when considering the preceding sentence, which Wad Rayess said about Egyptian women. He regrets not having traveled to Egypt and married an Egyptian woman. He expressed this sentiment to Mustafa's grandfather, who had previously resided in Egypt, by questioning why he returned to a country that seemed isolated and lifeless. Essentially, he is experiencing boredom with his own country, characterizing it as a nation devoid of vitality and amusement. However, Bakri's response introduces a layer of irony to

the situation. His retort, “The gazelle said: To me, my desert country is as beautiful as Syria” is a subtle critique of his negative portrayal of his own country. This irony enhances the comedic element and the critique of the speaker's character. To explain the meaning of the phrase to the target reader, the translator used the adaptation method and interpretation to substitute the word (قال \ said) in the source text with the word (quoted) in the target text, demonstrating to the Western reader that the phrase is a local proverb, not a normal phrase. Furthermore, he substituted the term (شام \ Sham) in the source text with (Syria) in the target text, as there is a potential that the English public may not understand the meaning of Sham

#### Example . 10

SL : كنتُ تزوجتُ و قعدتُ هناك و ذقتُ حلاوةَ الحياةِ مع بناتِ الريفِ . (ص76)

TL: I'd have married and settled there and tasted the sweetness of life with the Egyptian girls. (p. 50)

Machine Translation: I got married and stayed there, and tasted the sweetness of life with the girls of the countryside.

Returning to the context of the source text, it is noticeable that the writer used the phrase (countryside girls/banati alrrifبنات الريف) to refer to Egyptian girls, as the translator expressed using the phrase (Egyptian girls) in the target text. This means that he interpreted the intended meaning and conveyed it to the reader using a familiar and clear phrase without any ambiguity. So, the interpretation is used here to remove the mystery and to explain the meaning of the text to the Western reader.

#### Example . 11

SL : هذه أرضُ الشعرِ و المُمكن , و ابنتي إسمها آمال . (ص103)

TL: This is the land of poetry and the possible – and my daughter is named Hope. (p. 66)

Machine Translation: this is the land of poetry and possibility, and my daughter's name is Amal.

Name of (hope / آمال) is an Arab name given to the females, which appears in a scene of poeticism, meditation, and hope for a better future for the narrator when he

says “This is the land of poetry and the possible, and my daughter is named Amal, that is, he hopes for change, a bright future and that his country will be liberated from colonialism, so the translator adapted that name professionally because of its rhetorical and beautiful effect on the context of the text. Although the translator is aware of the Arabic grammar that proper nouns such as (أمال), when translated into another language, remain the same, he translated the name to the English reader according to its meaning.

#### Example . 12

SL : قال بعضهم لبعض "يا ابن الكلب" (ص 11)

TL: address one another as “ You son of a bitch” (p. 5)

Machine Translation: they said to each other : you son of a bitch.

The translator is keen not to lose sight of any small or large while translating texts, especially such as the text of a novel that includes many vocabulary, expressions, and diverse contexts. He highlighted some vocabulary that the Arabic reader may not accept, unlike what the translator sees from the English reader's acceptance of any incoming vocabulary, and this is due to the different cultures and societies with their social, cultural, and religious systems. The source text contains a single word (ابن الكلب / abnu alkalb) that represents an insult in the Arabic culture, the translator transferred to the target language by finding its equivalent in terms of meaning, An Englishman in a state of anger pronounces this word according to the culture of his society.

#### Example . 13

SL : كان يقول: ” سأحرر أفريقيا ب .....ي" (ص 111)

TL: He used to say “ I’ll liberate Africa with my penis” (p. 70)

Machine Translation: he was saying: I will liberate Africa with...

In line with the previous example of the source text containing socially inappropriate expressions or words, it can be seen that the author intentionally omitted a particular word from a sentence in the source text and replaced it with spaces. However, it should be noted that the novel contains numerous sexual references, dialogues between characters about sexual matters, and descriptions of women's

bodies. The author has presented these elements in a manner that is appropriate for the context of the text. Davies had no qualms about openly mentioning the word for the male organ, unlike the author. He even translated it into its English equivalent. It is evident to any reader that the deleted word refers to that specific organ. The reason is certainly due to the contrast between Arab and Western cultures and societies, According to the translator, Johnson-Davies in his book *Memories in Translation. In Life Between the Lines of Arabic Literature*, the writer Salih, deleted some sexy and bold passages in the novel because he was unsure about them, even though it wasn't bad for the Western reader in relevance with their culture(2006, p. 96).

#### Example . 14

SL : لَكُنْ نَحْنُ مَزَارِعُونَ نَفَكْرُ فِيمَا يَعْنِينَا , إِنَّمَا الْعِلْمُ , مَهْمَا كَانَ , ضَّرُورِيٌّ لِرَفْعَةِ (ص 12) الوطن .

TL: But we're farmers and think only of what concerns us, ' he said with a smile: "Knowledge, though, of whatsoever kind is necessary for the advancement of our country". (p. 5)

Machine Translation: we are farmers who think about what concerns us, but knowledge, whatever it is, is necessary for the advancement of the nation.

Upon comparing the source and target texts, it becomes apparent that the translator manipulated the translation by including a phrase (with a smile) in the target text, which the author did not mainly mention in the source text. This is referred to as "Over-translation". Over translation strategy, which also known as "expansion translation" involves adding words, phrases, or details to the translation in order to convey the full meaning of the source text (Venuti, 2008). It can be useful when translating literary or poetic works, where the beauty and cadence of the language are important.

#### Example .15

SL : مِنْ جَوَارِي بَحْرِي (ص69)

TL: She was a young slave girl from downriver. (p. 45)

Machine Translation: from the female slaves of the Bahri

This example needs the translator's utmost concentration and professionalism in the use of Arabic grammar rules, when studying the same sentence in both texts, the discourse of slavery becomes clear. But in the target text, we note that the translator used a generalization style, the Western reader, when reading the sentence, understands that every woman in the (down river region) is a slave, and that doesn't match the Arabic text, which the writer mentioned the girl's description then, followed that she was one of the slaves in that region. In other words, there are a lot of young beautiful girls and not all of them are slaves, according to the Arabic language grammar, the writer used the phrasing (التبعض), which is a reference to (part of all) and not generalization. The translator here may not have understood the meaning and structure of the Arabic sentence in a precise and focused manner, so he made an unsuccessful translation.

Example .16

SL : كانت العنز تأكلُ عشاءهُ (ص70)

TL: “He was so slow a goat could make off with his supper” (p. 46)

Machine Translation: the goat was eating his dinner

The quote describes an Arabic idiom that is rooted in traditional Bedouin culture, where nomadic tribes tended to livestock in desert regions. This example shows the difference between a literal translation and an idiomatic translation, and how a translator may choose to convey the cultural context through their choice of words. The translator uses the English idiom "He was so slow a goat could make off with his supper" to capture the humor and cultural context of the original Arabic. This idiom conveys that someone is exceptionally slow at a task or activity that should be done quickly, to the point where even a goat could complete the task before them. Maybe There is no direct equivalent to this idiom in English, as it is an Arabic culture-specific expression, but it can be said the English idiom conveying a similar meaning might be ( He was slower than a snail). The translator used an idiomatic translation strategy to translate the Arabic idiom instead of providing a literal translation of the sentence, to conveys the same meaning and cultural context as the original Arabic expression, and this is in line with the domestication strategy of Venuti.

### Example. 17

SL.1 : قالت بنت مجذوب : حريمُ النصارى لا يعرفن لهذا الشئ كما تعرف بنات البلد

SL.2 : قالوا : نسوانُ النصارى شئٌ فوق التصور (ص73)

TL.1 : “The infidel women are not so knowledgeable about this business as our village girls”, said Bint Majzoub

TL.2: They say the infidel women are something unbelievable (p. 48)

Machine Translation.1: “The Christian harems do not know about this matter as the girls of the country do”. said Bint Majzoub

Machine Translation.2: they said: Christian women are something beyond imagination.

The translation strategy used to translate the first Arabic sentence SL.1 into English is a literal translation strategy. The translator translates the sentence word-for-word while taking care to ensure that the overall meaning of the original sentence is conveyed appropriately in the target text, and he aims to retain the cultural and linguistic context of the original sentence in the translation. For the second sentence SL.2, the translator uses a paraphrasing translation strategy, as he does not translate the sentence word-for-word. Instead, choose to convey the meaning of the Arabic expression in a more natural and idiomatic way in English. For instance, the translator uses the phrase "something unbelievable" to express the meaning of the Arabic expression "shay fauq at-tasawwur", to preserve the idea of exaggeration and amazement that is present in the original Arabic expression.

### Example .18

SL.1 : قال في كتابه العزيز : ”النسوان و البنون زينةُ الحياة الدنيا“ (ص72)

TL.1: “Women and children are the adornment of life on this earth”, God said in his noble book (p. 47)

SL.2: فقال : مهما يكن لا توجد لذة أعظم من لذة النكاح

TL.2: He answered: “In any case, there is no pleasure like that fornication”.

Machine Translation.1: He said in his dear book: “Women and children are the adornment of this world’s life”.

Machine Translation.2: He said: Whatever it is, there is no greater pleasure than the pleasure of marriage.

Overall, the translator here uses different translation strategies in an attempt to convey the intended meaning and cultural context correctly, and in a more natural and idiomatic way in English.

According to the first sentence (TL.1), the translator uses a literal translation strategy to retain the cultural and linguistic context of the original sentence while making it more suitable for the target audience.

For the second sentence (TL.2), the translator uses manipulation in translation or paraphrasing. He uses ( زِنًا zina /fornication) to translate the Arabic word "nikah", which means marriage legally and acceptably, but fornication, which means sexual activity outside of marriage. Therefore, the translator's use of fornication in this case is not accurate, and a better translation would be "There is no pleasure greater than the pleasure of marriage. The translator also chooses to use the phrase (there is no pleasure like that) instead of (there is no greater pleasure) to state the idea of pleasure being an absolute choice irrespective of the circumstances.

#### Example. 19

SL : فَرِحُوا بِي وَضَجُّوا حَوْلِي (ص:5)

TL : They rejoiced at having me back and made a great fuss (p. 1) .

Machine Translation: They were happy with me and crowded around me.

The translator used again a combination of literal and idiomatic translation. The first part of the sentence, (They rejoiced at having me back), is translated literally, while the second part of the sentence, (and made a great fuss), is idiomatic and conveys the intended meaning of the Arabic phrase (ضجوا حولي). The translator added the phrase "at having me back" in the target text to explain the reason for rejoicing to the target reader.

### Example. 20

SL : دخلتُ عليهم و كان مصطفى بيئهم (ص14)

TL: when I entered, I found that Mustafa was a member of the Committee  
( p. 7 )

Machine Translation: I entered upon them and Mustafa was among them

The translator translated this sentence idiomatically to accurately convey the intended meaning of each element of the sentence while also making it more suitable for the target audience and language. In addition, the translator used the phrase (I found that Mustafa was a member of the Committee) instead of (he was) in English to express the discovery of information in English.

### Example. 21

SL: عدت الى اهلي يا سادتي بعد غيبة طويلة, سبعة أعوام على وجه التحديد كنت خلالها أتعلم  
أوروبا في (ص5)

TL: It was, gentlemen, after a long absence years to be exact, during which time, I was studying in Europe I returned to my people. (p. 1)

Machine Translation: I returned to my family, gentlemen, after a long absence, seven years to be precise, during which I was studying in Europe.

In this example, the translator employed a literal translation and idiomatic translation strategy. The first part of the sentence, عدتُ الى أهلي يا سادتي بعد غيبةٍ طويلةٍ, سبعةً, "أعوام على وجه التحديد" is translated idiomatically as (It was, gentlemen, after a long absence years to be exact) . The translator has used an idiomatic expression to convey the idea of a long absence, which is not directly stated in the source language expression. In addition to, the translator used the literal translation to translate the second part of the sentence.

### **3.3 Summary of the Chapter**

Upon careful selection and analysis of a diverse collection of examples in Arabic and English texts, it becomes apparent that this literary work possesses a significant richness in terms of the author's ideas and the topics delved into such as the cultural differences between East and West, the life of Arab society under colonialism,

and some social and religious matters. Additionally, this novel and the precise and complex details it contains, such as linguistic and grammatical structures, traditional proverbs and quotations, poetic and metaphorical elements, and vocabulary adapted from the local dialect of the country people, the translator Denys Johnson-Davies dealt with these issues by professionalism and great literary experience. So, he translated it proficiently, in a manner that demonstrates his command of the Arabic language and engages the reader as an interpreter by employing suitable translation techniques for each concept. He used a combination of strategies to translate this text, used literal translation, explication translation, Adaptation, Equivalence, phonological translation, idiomatic, and other techniques within the scope of influence of Venuti's domestication and foreignization strategies and Nida's concept of equivalence. It is noted that the translator employs both of Venuti's strategies. However, the translator's usage of both strategies varies, with certain instances favoring one approach over the other. Domestication refers to a translation strategy that involves adapting the source language to the target language's culture and norms. In other words, the translator aims to incorporate the target readers' expectations and understanding of language, so that the resulting text appears natural for that audience. Domestication makes the translations culturally and linguistically accessible to the non-native speaker because it creates a more natural and less foreign reading. In the context of *Season of Migration to the North*, the translator has applied domestication in various ways, without completely losing the essence of the novel's cultural background and details. Generally, the translator's tendencies towards domesticating translation are evident in the target text in many examples as we saw. In addition to the previous examples, it can also be noticed that the translator followed the domestication strategy on the dedication page within the novel. In the Arabic text, the dedication is addressed to "my teachers who opened the locks of the language, whereas in the English version, it is translated as to my beloved teachers who freed my tongue. The domesticated version reveals the translator's attempt to adapt the dedication to make it more meaningful for an English-speaking reader. Another example of domestication that can be seen in the novel is the translator's alteration and adaptation of sentence structures and idiomatic expressions to create an approximate sense or meaning in English. This move aids the English reader to understand the text with much ease, as they are prone to such

sentences. For example, the Arabic phrase, "fi dammi l-watan", translates to "in the blood of the homeland". However, this exact translation would be awkward and quite baffling for non-Arabic speakers. Therefore, the translator 'domesticated' the sentence to read "patriotic blood" in the translated text for better comprehension.

On the other hand, the strategy of foreignization can be of large importance in translating cultural elements. Venuti's method is a way to navigate the complex cultural and linguistic aspects of the text. It involves a careful consideration of the cultural nuances, idiomatic expressions, and historical contexts of the text, as well as the use of grammatical, lexical, and idiomatic expressions. Through foreignizing translation, translators can preserve the cultural identity of the source text while making it accessible to a wider audience. Venuti argues that foreignizing translation better preserves the cultural and literary elements of the source text, even if it makes the translation more challenging or unsettling for the target audience. In contrast, a domesticating translation aims to make the text more familiar and accessible to the target audience by adapting it to the target language's cultural norms and expectations. However, in the case of *Season of Migration to the North*, the translator Denys Johnson-Davies chose a more domesticating approach, adapting the text to the English language and Western cultural norms of the intended audience, to ensure that the non-native reader can effortlessly grasp the contextual and cultural elements stated. Overall, despite the translator's tendency to domesticate the translation, the balance between both strategies is

very clear, to create an English translation that preserves the original text's cultural and linguistic characteristics while also making it accessible to English-speaking readers.

## CONCLUSION

To conclude, this thesis sheds light on the intricate and difficult task of translating Arabic literature while accurately reflecting cultural nuances, and it emphasizes how crucial it is for translators to have the skills required to navigate the cultural complexities, social, regional, and historical differences between the source and target languages. Furthermore, the study analyzes various strategies the translator uses to handle the cultural and linguistic elements of the text, including the use of lexical, grammatical, and idiomatic expressions. These strategies include Venuti's domestication and foreignization strategies and Nida's approach to equivalence. The analysis of translating *Season of Migration to the North* concludes that the cultural elements can be obscured and lost in translation if not handled with care or translated without proper examination. This novel is considered a comprehensive book for all various aspects and valuable literary and cultural topics that can attract any translator to deal with it. It has social, cultural, ideological, historical, religious, and topics of gender, race, color, and other issues. Especially, since the translator of this novel is of Western nationality and this in itself is a great challenge and an important addition for the book, the writer, and the translator himself, and because this novel carries all these features, it was chosen to be an example for studying and analyzing within this thesis. The study focuses on three important sides which represent the study questions. The first question of this thesis is: **1-** How does the translator face cultural dilemmas in translating Arabic literature into other languages? The second question is about the cultural, linguistic, historical, and regional differences in a language **2-** How can those differences significantly affect the translation process? The third question is : **3-** What are the cultural differences that the translator should pay attention to, within the target and source languages?

1- When translating Arabic literature into other languages, translators face cultural dilemmas, as there are significant cultural differences between Arabic and other languages, such as history, laws, politics, religion, social customs, and values. The translator has to ensure that cultural concepts, ideas, and nuances are correctly translated without changing the meaning, tone, or style of the original work. A skilled

translator must have a deep understanding of both the source and target cultures to make the appropriate decisions during the translation process.

2. Cultural, linguistic, historical, and regional differences in a language can significantly affect the translation process. For instance, some languages might have words with several meanings, and the translator should choose a word or phrase that conveys the meaning intended in the source text. The historical context of the text may require the translator to add historical or cultural notes to enable readers to understand the text better. Regional differences, such as dialects or idioms, can also pose a challenge to the translator. The translator must strike a balance between preserving regional peculiarities and making the target text accessible to a broader audience.

3. Regarding cultural differences, the translator should pay attention to various aspects within the target and source languages. For example, the translator should be aware of differences in religious, social, and political contexts, and how these differences may affect the meaning of the text. Additionally, the translator should be familiar with idioms, proverbs, and metaphors used in both the source and target languages and be able to translate them accurately. The translator should also understand the literary and cultural references in the text, such as allusions to significant historical events, famous figures, or mythology.

In terms of the findings of this study, it highlights the importance of taking into account the unique cultural and historical landscape of Sudan and the wider Arabic-speaking world in translating Arabic literature. In addition, the study identifies the challenges translators face when preserving cultural content within literary works.

#### Future recommendations:

- Future research can explore how different translation theories and tools can enhance the accuracy of translating Arabic literature while reflecting global diversity.
- Future research can focus on the role of cultural elements in shaping literary works and how they can be effectively conveyed through translation.
- The findings of the study can be used to improve profession-based education and practice within translation and interpretation industry programs, and it can encourage the development of more comprehensive

and culturally sensitive training programs that better prepare translation and interpretation professionals for the complex and nuanced task of translating literary works.

- The study can contribute to broader debates on cross-cultural communication and foster deeper intercultural dialogue between nations acknowledging diversity on various levels.

To sum up, translating Arabic literature into English necessitates preserving cultural elements within the text to accurately convey its intended meaning. The cultural and historical context of the source material must be considered to ensure that its distinct subtleties are conveyed correctly. This strategy has the potential to improve the quality of Arabic translations and promote cross-cultural understanding through literature.

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