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**The application of translation studies cross -culture
understanding. Case Study: L2 students at the English department
of IbnKhaldoun University -Tiaret-**

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Abstract

The current study revolves around the importance of translation as a module included in the English department of Ibn-Khaldun University-Tiaret. Our endeavor is to measure several aspects of translation: vocabulary, linguistics, and culture; therefore, students can increase their knowledge and levels. Our intention is to reveal this topic and its importance, as well as to try to uncover the real factors that contribute to arise creativity between students .

We examined students' levels and their views about translation as a module. In order to undertake this research, a questionnaire and observation are used as research tools with a sample of 40 students from English department at Ibn Khaldoun University- Tiaret. The findings of this endeavor exhibit that the students care about translation; although some of them have a vocabulary deficiency, they considered it helpful to share and convey their thoughts and knowledge.

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{قال الله تعالى: يرفع الله الذين آمنوا منكم والذين أوتوا العلم درجات والله بما تعملون خبير.}

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DEDICATION

To our families, teachers and friends

List of abbreviations

List of abbreviations

ST;source text

SL: source language

TL:target language

TT: target text

FL: foreign language.

List of figures and tables

List of figures and tables

FIGURES

Figure2.2: The representation of culture.....	37
Figure3.1: The importance of translation.....	63
Figure3.3: Cultural hearing and reading.....	65
Figure 3.6: Recommending translation module to other students.....	66
Figure 3.8: Aspects of the translation.....	68
Figure 3.10: The diversity of translation.....	69
Figure 3.11: Learning FL cultures in translation	70

TABLES

Table 2.5: Logical levels table of context of culture and context of situation	45
Table 3.2: The importance of translation for learning FL culture	63
Table 3.4: Studying translation.....	65
Table 3.5: Learning cultures in translation class.....	66
Table 3.7: Respecting culture.....	67
Table 3.9: Describing the cross-cultural inter-change in translation classes.....	69

TABLE Of CONTENTS

TABLE OF CONTENTS

TABLE OF CONTENTS

Introduction.....	01
A. Aims of the study.....	02
B. Problem statement.....	02
C. Hypothesis.....	03
D. Thesis organization.....	03

CHAPTER 1: on translation

1.1 Introduction.....	05
1.2 On the definition of translation	05
1.3 The origins and development of translation studies	09
1.3.1 The Leuven group.....	11
1.3.2 Polysystems theory.....	12
1.3.3 Challenging Orthodoxies.....	17
1.3.4 Translation studies and interdisciplinary.....	19
1.4 Process of translation.....	21
1.4.1 VINAY AND DARBELNET'S MODEL	22
1.4.2 CATFORD AND TRANSLATION 'SHIFTS'.....	26
1.5 Translatability VS Untranslatability	28
1.6 Conclusion.....	33

CHAPTER 2: ABOUT CULTURE

2.1 Introduction.....	35
2.2 What is culture	35

TABLE OF CONTENTS

2.3	Outside the iceberg: societal power relations	40
2.4	Cultural transfer	42
2.5	The cultural mediator	43
2.6	cultural translation	47
2.7	The cultural and political agenda of translation	48
2.7.1	Venuti and the 'invisibility' of the translator	49
2.7.2	Domestication and foreignization	50
2.7.3	Antoine Berman: the 'negative analytic' of translation	52
2.8	The position and positionality of the literary translator	55
2.9	Conclusion	59

TABLE OF CONTENTS

CHAPTER3: Research Methodology and Data Analysis

3.1 Introduction	61
3.2 Context of Study	61
3.3 Participants	61
3.4 Methods and Procedures	61
3.5 Description of the questionnaire and the observation	62
3.6 The Analysis of the questionnaire responses	62
3.7 Observation	70
3.8 Limitation	71
3.9 Recommendations for Further Studies	71
3.10 Conclusion	72
General conclusion	73
Appendix	77
Bibliography	80

General Introduction

General Introduction

Introduction

The importance of translation for cross-cultural understanding cannot be overstated, as it is its primary job. Furthermore, translation is an essential and suitable method of cultural interaction. It is a process that involves not only two languages, but also a cultural transition. The crucial function of translation in assisting persons of various languages or from distinct language communities to communicate effectively cannot be overstated. That is, while a person can speak and master his native language, he may be unable to comprehend the languages of others. He will be unable to converse with others who do not speak his native language, which is why translation is regarded a viable solution to this communication difficulty. Cultural anthropology, a branch of anthropology that studies human cultural issues, studies cultural translation. This field examines how cultural differences affect translation. In fact, translation studies are based not just on language concerns, but also on the cultural context of the parties involved. Every text translator must understand the significance of transitioning from one culture to another while translating from one language to another. This necessity provides a unique drive and joy for translators, and they must understand how to take use of this fascinating interdependence between translation and culture.

The translator appreciates the cultural realm unique to each country and enhances his translation with references and context, ensuring that it is of high quality and relevance. As a means of enriching meaning, this interdependence of languages and cultures has a positive "effect" on translation. Translating from one culture to another entails identifying one's own language, being unique in other languages, and the ability to mediate between them.

Expertise, as well as a translation culture and professional cultural experience, are required for translation. As a result, the translator must preserve the cultural term's identity while also acknowledging that he cannot incorporate the concept's entirety into its particularity. More broadly, translation as a human thinking activity enables a connection across several modalities of communication, including one in two languages, two expressions, two

General Introduction

imaginings, and even two. A communication link between species. Cultures are frequently diverse. Cross-culturally applicable approaches to language translation are becoming increasingly essential in study fields relating to contact phenomena, cultural comparisons, and the comprehension of so-called foreign languages in this regard.

Translation is essential for making a culture universal and general. It serves as a bridge for communication between all types of languages, particularly those that are linguistically and culturally similar in all parts of the world. As a result, it connects all units of the world in the global network. Language is given different contexts by culture. When words are passed from one culture to another, they take on slightly or drastically different meanings. Those meaning differences can sometimes represent minor or significant value differences, which can be critical in translations.

As The importance of literary translation allows people to comprehend the world. The translated works help students understand philosophy, politics, and history. Through modern translations, many more readers can gain new insights into various ways of life.

Translation is required for the global dissemination of new information, knowledge, and ideas. It is absolutely necessary for effective communication between cultures. Translation has the potential to change history in the process of disseminating new information.

Its importance in culture is that it helps to communicate beliefs and ideas in a way that people from various literary and cultural backgrounds can understand.

It has helped to shape and mold people, culture, and history; the world's major religions can now be understood by all thanks to translations of the Bible, Quran, and Torah. Translation of Medical and Legal Documents: In our culturally diverse communities, medical and legal document translation is essential.

A good translator helps people from different cultures and languages communicate with one another. Translation is also a mediating process, one with grave consequences. Some languages are so dissimilar that direct translation would deliver the wrong message.

General Introduction

a. Aims of the study

The long-term goal of this study is to discover, explore, and analyze how translators with high levels of cross-cultural knowledge, abilities, attitudes, and adaptability have proven cross-cultural competence throughout their careers. We feel that, in order to attain this goal, cross-cultural competency must be clearly conceptually introduced into translation training courses. The following are the most explicit aims of our work:

- 1 Compare and contrast translation theorists' primary translation methodologies
- 2 determine the translator's job and position in order to translate and convey cultures
- 3 understand the significance of translation in facilitating social communication

b Problem statement

The importance of identifying and analyzing the application of translation strategies is being enforced as a mode of cross-cultural communication marked by a relatively high degree of effort required to reduce complexity, which is truly necessary for the internalization of norms and the promotion of trust relationships in society. Today's increased communication is especially important in cross-cultural circumstances. Furthermore, all models reflect cross-cultural growth. In conclusion, improved knowledge and awareness are required. According to Bierwisch et al, any translation process must involve numerous interrelated information processing and realization levels. The following research questions must be addressed more specifically:

- 1 What are the most popular translation strategies?
- 2 What are the most common issues that a translator may encounter during the translation process?
- 3 Can translators simply switch cultures?

General Introduction

C Hypothesis

1. We believe that if translators have significant translation competence, they can communicate culture.
2. We will also see if they can easily transfer and translate information without difficulty.
3. We will investigate whether translation procedures are intended to transfer cultures or simply to translate.

d. Thesis organization

The research began with a broad start, in which we attempted to discuss translation on a worldwide scale, including translation methodologies and cultural transfer.

The first chapter focuses on defining translation in general, the origins and development of translation studies, the most typical tactics used in it and transability vs. untransability. The second chapter discusses the definition of culture and its relationship to translation, as well as the literary translator's position and positionality. The third chapter discusses the fieldwork and the students' questionnaire analysis.

Chapter one :

on translation

1.1 Introduction

This chapter presents the definitions of translation ;itdiscusses the origins and development of translation studies . It focuses on Vinay and Darbelnet's classical taxonomy continues to exert influence today and was useful in bringing to light a wide range of differenttranslation techniques. However, like Catford, who in the 1960s applied a systematiccontrastive linguistic approach to translation, theirs is a static linguistic model. Finally, we compare the differences between trans ability and untransability.

1.2 On the definition of translation

"Translation is a language operation: a process of swapping one language's text for another." Catford explains. WhileNida and Taber define translating as an action that involves closely and naturally reproducing messages in the intendedterminology that are comparable in meaning and style to those in the source language (SL). According to the two viewpoints presented above, translation affects structure, meaning, and style. Linguistics, semantics, and stylistics collaborate in this situation.

Wills claims that translating is not a simple task; in this case, the ability to master several languages, including linguistic aspects, writing style, and the ability to integrate those various masteries is required in order to produce communicative translations that correspond to the level of readers' understanding. It's possible that as someone has a greater understanding of linguistic structures and messages, he becomes more aware of his limits while translating a message from one language to another.

Language, on the other hand, is a tool for communication in which a single linguistic structure can have multiple meanings depending on the context, circumstance, involvement, goal, and a variety of cultural elements. Because of its multi-functional nature, language cannot be separated from its contents and paralinguistic aspects. Language is the most important component of human symbolic action, and it is a complicated substance, even a "interconnected

system of systems." Text analysis, based on these, does not rely just on grammar, but also some others like sociolinguistics, psycholinguistics and cross-cultural comprehension.

The most popular and well understood definition of translation is the practise of translating or copying from one word to another. Dictionaries have generally mentioned this. Because its substance only reaches its surface extent, this definition is manifestly inadequate. If the term is limited to word-by-word translation, it may be acceptable.

Translating is not the same as copying. "... menukar (exchanging), mengganti, (replacing), menurun (plagiarising)" is what copying means. "Ani menyalinbukuitukedalamBahasaInggris," for example, cannot simply be translated as "Ani translates the book." In this example, Ani may have altered the original text's language, which was not English, to English, but this does not imply that she has translated the content. It is not easy to translate.

Translation, according to Catford, is, "The substitution of Text content inside another language that is similar to textual material in one language ." Total translation qualifications are defined as follows: "TL phonology/graphology is replaced by (non-equivalent) TL phonology/graphology as a result of the substitution of SL grammar and Lexis by equivalent TL Grammar and Lexical." It's clear that, in addition to the structure, the method of transferring messages must be examined, as Newmark puts it: "Translation is a craft that is used to replace a written message and/or statement in a same message and/or statement in another language." Furthermore, message qualifications must be considered when translating; the more essential the message section in SL is, the more care should be paid to translating, and vice versa; faithfulness to the message must be maintained.

At times, fidelity relies heavily on the structure of SL. Because the translator is extremely wedded to the form of word, phrase, and structure in the SL, the message delivery is not ideal. As a result of the translator's underestimation of the TL text, the translation is unappealing and uncommunicative.

"Translation aims to communicate the meaning of a text " Larson said. This is accomplished by transferring semantic structure from the first to the second language form." It is clear from his statement that the word "meaning organization" or "semantics organization" is favored. The core of translation is hence the transfer of meaning. "Translation is an expression in another language (or target language) of what has been conveyed in another, source language, while maintaining semantic and stylistic equivalences," Bell explained.

Obviously, an interpreter cannot neglect the style aspect in order to provide communicative translations that are appropriate for the reader's level of skill. Nida's explanation appears to be more thorough:

That is, the translator breaks down the message of the linguistic origin into its most basic and structurally clear form, transfers it at this level, and then restructures it at the receptor language level that is most suited for the audience he is addressing."

According to Nida, a translator must first be able to clearly assess the message written in SL, then transfer it into TL completely while keeping its equivalence, and then reorganize the information in TL in such a way that it is well understood at the reader level. Nida appears to have stressed not only that the translator must understand the author's message, but also that the translator must understand how to transmit the message in the translation. Notably, adherence to the TL is also critical. Hardjoprawiro, on the other hand, believes that translators must "... be more authentic to the target tongue."

A translator who understands the author's message well is not always able to produce high-quality translations that are easy to read. Translators must master TL in order to provide high-quality translations.

Mistakes in re-expressing the author's message due to a lack of TL expertise will waste all of the time spent previously understanding the content. The translator must also be aware of the reader's comprehension level in order to generate a readable translation. Ignoring this issue will result in uninspiring and boring translations.

Translations must be easy to read and entertaining, according to Savory. This is in line with Duff's belief that in any field where a text needs to be translated, the various degrees of the reader's ability to understand the translated material cannot be overlooked. As a result, a translator must pay close attention to "... that what the purpose of translation is made for, the amount of special skill the readers have what happens in translation activities is that the writer and the reader communicate through the translator. The author sends the message, which is first caught by the translator, then moved from source to target language, and finally returned to the reader. What must be preserved is how the message passes through the communication chain and reaches the reader in its entirety. The translator's involvement is critical in this situation.

It is not enough for the translator to just use a dictionary to carry out their job because there are many different word meanings recorded in it, and there is only one suitable meaning to communicate the source language text message. In reality, mastering just two languages isn't enough for a translator. "Translating is more than a triple matching of words, grammatical structures, and cultural contexts," Frawley says.

The translator serves as both the recipient and the sender of messages in his capacity as a messenger or liaison between the author and the reader. He must engage in SL natural communication as the recipient of the message; simultaneously, he must also act as the giver/messenger of TL, for which he is expected to act fairly. Excessive inclination to one side - SL or TL— will result in underestimation of the other. This issue will plainly alter the intended message. As a result, the translator must be able to act as a "objective mediator" for both parties.

Furthermore, a translator has a moral obligation to tell the truth, as stated by Newmark: "Translation is concerned with moral and factual truth." This truth can only be adequately communicated if the reader understands it, and that is the goal and goal of translation."

1.3 The origins and development of translation studies

Despite the historical importance of translation, organized translation research is a relatively new phenomena.

Individual translators have occasionally remarked on their work in prefaces, essays, notes, and letters, but Alexander Fraser Tytler's *Essay on the Principles of Translation*, published in 1791, is often regarded as the first lengthy critical account of translation in English.

Tytler was a Scottish barrister who translated some of Petrarch's sonnets and a play by Schiller, as well as formulating a set of guidelines for evaluating successful translation, expressing the belief that a translator's brilliance must be comparable to that of the original author. Tytler's article is little recognised today, despite multiple editions, the most recent of which was published in 1813, the same year that his German colleague Friedrich Schleiermacher delivered his lecture *Methoden des Übersetzens* at the Royal Academy of Sciences in Berlin.

Schleiermacher's speech remains important and has influenced much modern translation theory, as evidenced by Lawrence Venuti's discussion of the foreignization/domestication argument in a twentieth-century setting. The first sort of translation, according to Schleiermacher, is when a translator attempts to make the original author talk as if he or she had written in the translator's language. This is what Venuti refers to as acculturation, which Schleiermacher dismisses as a waste of time, more akin to paraphrase or imitation than actual translation.

Instead, the translator should remind the reader that the original world was a distinct world, because the goal of every translation is to provide readers with "as pure a pleasure of foreign works as feasible" (Schleiermacher, 1992 [1791]: 52).

During the Second World War (1939–45), systematic inquiry into the processes of translation is thought to have begun. In his seminal paper, 'The history of Translation Studies,' published in 1972, James Holmes, an American translator-scholar based in the Netherlands, expresses this viewpoint. In that study, Holmes invented the phrase "translation studies," and his work was critical in the early phases of the field's development.

Holmes encapsulates popular sentiments toward translation research:

“After centuries of incidental and desultory attention from a smattering of authors, philologists, and literary scholars, plus the occasional theologian or eccentric linguist, the subject of translation has seen a marked and consistent increase in interest among scholars in recent years, with the Second World War serving as a kind of turning point.”

Holmes did not go into depth on why this was the case, despite the fact that he was fully aware of the reason. The newfound interest in translation can be returned to a failed experiment: the success of code-breaking technologies produced around the conclusion of WWII boosted expectations in the years that followed. During the Cold War, technology enabled instant translation.

Computers, which were fast developing, could almost certainly be designed to provide Washington decision-makers access to Russian media and vice versa within hours. Because it was based on naive beliefs about equivalence as sameness, the utopian aim for quick computer translations was never realized, and early attempts to generate instant translations of Russian newspapers such as Pravda occasionally resulted in gobbledygook.

Although some of the early attempts at computer translation appear risible now, the experiment did raise fundamental problems regarding interlingua transfer mechanisms and the concept of equivalence. James Holmes was correct in identifying World War II as a turning point moment in the study and practice of translation around the world.

1.3.1 The Leuven group

In the 1970s, a small multinational group of academics began gathering to discuss new approaches to translation research. In terms of intellectual formation, they came from a variety of places: some were schooled in literary theory, some in linguistics, and yet others worked in comparative literature.

The group's nationalities comprised Dutch, Belgian, Israeli, Slovak, American, German, and English, and they all had some sort of linguistic background.

Apart from the fact that they all had experience translating from various languages, what brought them together was a strong sense of dissatisfaction, because they all believed that, while translation was becoming more important in everyone's lives, it was still not studied systematically in universities and professional translator training remained at a very low level.

A conference in Leuven in 1976 marked the group's turning point, when they resolved to designate themselves as researchers working in the nascent subject of translation studies.

Andre Lefevere drafted a short manifesto declaration that everyone could sign, which was included in the seminar papers two years later as an appendix titled "Translation Studies: The Goal of the Discipline" .

'I'd like to propose the name "translation studies" for the subject concerned with the challenges generated via means of the creation and explanation of,' Lefevere said in his opening remarks.

Lefevere was following in the footsteps of James Holmes, and the two men collaborated closely to produce the manifesto, which proposed that the new discipline's goal was to "produce a comprehensive theory ,As Holmes had done before him, it "may also be utilised as a guideline for the production of translations."

Theory was to be developed along lines of argument that were neither hermeneutic, in the sense that they were not solely concerned with the production of hidden meaning, nor neopositivist, in the sense that they required specialised and thus limited scientific knowledge about the source; such theory would also be constantly tested by case histories, and thus would not be static, but would change and develop.

Lefevere cautioned against what he called useless terminological wrangling, a point Holmes addressed in his 1972 essay, or even the development of terminology and untested theoretical conceptions. The issue of developing a language that would not turn off genuine translators or create a cadre of theorists who only spoke to each other in their own sophisticated

jargon was considered as crucial. With the benefit of decades of perspective, his final sentence rings true:

“It is not implausible that a theory developed in this manner may aid in the formation of literary and linguistic theory, just as it is not implausible that translations done according to the theory's provisional recommendations could impact the evolution of the receiving culture.”

1.3.2 Polysystems theory

An essay by Israeli systems theorist Itamar Even-Zohar, titled somewhat clumsily 'The Position of Translated Literature within the Literary Polysystem,' was one of the most prominent papers to come out of the 1976 gathering. Even-controversial Zohar's piece has had a significant impact, and a great deal of historical research into translation stems in part from it. He opened this essay by noting that there had been relatively little research into what he called "the major role translation has played in the crystallization of national culture" and that what research had been done had been irregular. He went on to say that, despite its marginalization by most literary historians, translation has played a significant impact in developing literatures.

Even-Zohar questioned translation's marginalization, arguing that much more research is needed into how texts are chosen for translation, what impact those translations have on the receiving literature, whether there are patterns of greater or lesser translation activity at certain times and in certain cultures, and if so, why.

In a significant essay titled 'A Rationale for Descriptive Translation Studies' (1985), his colleague Gideon Toury elaborated on Even-ideas, Zohar's arguing strongly that study into translational phenomena should be systematic, focusing on norms and models rather than individual case studies:

“We can't effectively analyze specific translations if we don't consider other translations from the same system(s) and don't examine them on several micro- and macro-structural levels. It is not insane to research a single translated text or a single translator; rather, it is foolish to

ignore the fact that this translation or this translator has positive (or negative) links with other translations and translators.”

Both Even-Zohar and Toury argued that translation research should be rooted in a larger socio-cultural context.

Textual analysis techniques derived from Formalism, with its emphasis on the literariness of literature (much like tools derived from New Criticism and Practical Criticism in the Anglo-American world) might and should be used within a historical context. Toury remarked, "Our object is translated literature, that is, translational norms, models, behavior, and systems"

Toury urged for international research programs to look into and identify broad patterns of translation activity in a specific environment, as well as to reconsider the distinctions between literary and non-literary translations. Even-Zohar and Toury worked on building a polysystem theory to describe all types of literary production throughout the 1970s.

A systems approach to literary studies, according to Andre Lefevere (1992a), aims to make literary texts accessible to the reader through description, analysis, historiography, and translation; thus, a more 'scientific' model was proposed, one that did not make artificial distinctions between so-called 'high' and 'low' or 'popular' literature. All types of writing would be given equal consideration and analyzed in their entirety.

In this regard, without stretching the parallels too far, parallels can be drawn with some of the thinking in the 1970s by Anglo-Saxon cultural studies theorists such as Raymond Williams or Stuart Hall, cultural studies practitioners who similarly, though in different ways, sought to abolish evaluative distinctions between 'high' and 'low'.

As a result, the growth of cultural studies as a field and a way of examining a wide range of texts (written, visual, and performative) can be regarded as paralleling the growth of translation studies in the 1980s.

Even-Zohar emphasized the importance of translation in the creation and development of literary systems, noting that translations can be a significant force for innovation by introducing new forms, genres, and ideas in some cases.

However, when translators are out of touch with innovative tendencies in their own period and 'adhere to standards which have been rejected either lately or long before by the (newly) established center,' translations can be a major role in conservatism (Even-Zohar, 2000 [1978]: 195).

The impact of such translated materials will be minor in this situation, and they will most likely be pushed to the margins. He identified three scenarios in which translations could take center stage: when a literary is developing, when a literature regards itself as weak or marginal, and when a literature is in crisis or at a turning point in its evolution.

The early mediaeval period (from the ninth to the twelfth centuries), when vernacular languages were developing across Europe, could be seen as an example of the first situation, when sacred texts in Latin began to be glossed by scribes, resulting in some of the earliest written examples of vernacular translation, while bards and troubadours disseminated courtly love poetry across Europe in vernacular languages.

The vast quantity of translations made into minority languages such as Finnish or Czech in the nineteenth century, when the struggle for political independence was mirrored by the struggle to develop a national literature, is an excellent example of Even-second Zohar's predicament.

During the Czech Revivalist movement, for example, translation "was not perceived as a passive submission to cultural impulses from abroad," but rather "as an active, even hostile act, an appropriation of foreign cultural ideals," according to Czech academic Vladimir Macura.

During the Czech Revivalist movement, for example, translation "was not perceived as a passive submission to cultural impulses from abroad," but rather "as an active, even hostile act, an appropriation of foreign cultural ideals," according to Czech academic Vladimir Macura.

The government-led translation project that was part of Kemal Atatürk's Westernization strategy for Turkey in the 1920s, when there was a deliberate policy of translation as part of a nationwide education policy that sought to move the country closer to the West, is an example of Even-third Zohar's situation. It can also be seen today in the burgeoning number of translations produced and published in China that are critical to the country's establishment and affirmation as a significant global power.

When a literary system perceives itself to be powerful, however, the necessity for translations is likely to decrease. When we look at diachronic patterns of translation activity in English, we can see that the Renaissance was a period of intense translation activity that lasted well into the seventeenth century, but by the late eighteenth century, not only was translation into English slowing, but translation out of English was increasing all over Europe. By the end of the nineteenth century, a trend had emerged in which only a small percentage of novels published in English were translations, a tendency that still exists today.

Lawrence Venuti drew attention to the large trade disparity in the publishing business when he released *The Translator's Invisibility* in 1995, noting that in 1990, British and American translations accounted for less than 5% of the total, compared to 25.4 percent in Italy. Those figures have barely altered, but a quick peek at the review pages of lesser European magazines or a stroll through a bookstore reveals how common it is to translate recently published works from English into other languages.

This reveals a two-fold process: the emergence of English as a global language implies that more works are written in English and then translated into other languages, while English looks to be more self-contained and so resistant to translation.

Since then, Holmes, Even-Zohar, and Toury, along with José Lambert and others, have been referred to as 'the polysystems approach,' 'descriptive translation studies,' and, since Toury's paper appeared in a collection edited by Theo Hermans in 1985 titled *The Manipulation of Literature*, as 'the Manipulation school.' All of them argued for a more systematic

investigation of translation, both in terms of the fortunes of translations in the receiving literature and the tactics used by different translators at different eras.

However, the initial reception to the fledgling investigation of translation was not encouraging: linguists remained largely committed to pursuing relative concepts of equivalence, translations were still seen as outside of generally accepted literary canons, and the Leuven group was chastised for focusing on the target culture rather than the textual source.

But the new approach succeeded in situating translation within a broader study of culture, emphasizing political and socioeconomic factors while maintaining the importance of close textual analysis; in other words, it created a translation approach that was as concerned with ideology as it was with philosophical debates about meaning.

The Leuven group was united in its opposition to what they perceived as pointless disputes over 'faithfulness' definitions and exact equivalency, and they agreed with Holmes' frank, common-sense assertion regarding intellectual and creative diversity:

“Put five translators onto rendering even a syntactically straight-forward, metrically unbound, magically simple poem like Carl Sandberg’s ‘Fog’ into, say Dutch. The chances that any two of the five translations will be identical are very slight indeed. Then set twenty-five other translators into turning the five Dutch versions back into English, five translators to a version. Again the result will almost certainly be as many renderings as there are translators. To call this equivalence is perverse.”

In his book *Contemporary Translation Theories*, first published in 1992 and revised in 2001, Edwin Gentzler traces the birth of the polysystems approach in translation studies, which arose from the Leuven seminars.

He draws parallels between Even-polysystems Zohar's theory and Russian Formalism, and he criticises what he regards as an overgeneralization in the endeavor to establish universal norms of literary transmission. Even while Gentzler thinks Even-complicated Zohar's model of

cultural systems overly reliant on Formalist terms like 'literariness,' he praises Even-Zohar's work:

Even-Zohar paved the way for translation theory to progress beyond prescriptive aesthetics by expanding the theoretical boundaries of traditional translation theory, which were all too often based on linguistic models or undeveloped literary theories, and by embedding translated literature in a larger cultural context.

1.3.3 Challenging Orthodoxies

It's vital to recall that initiatives to establish a new discipline known as translation studies happened concurrently with other critical endeavors in the humanities. Student demonstrations in Europe and North America in the late 1960s, like the general expansion of higher education, led to a significant reassessment of university curricula. New fields of study began to arise in response to societal changes: sociology, cultural studies, cinema and media studies, and theatre studies all gained academic authority and respectability over time, disrupting and displacing old single-subject boundaries.

Indeed, while previously the words 'language and literature' would have been used, the term 'studies' began to be used more frequently, indicating a trend toward interdisciplinary thinking. However, to understand how translation studies grew so rapidly in the 1980s and expanded globally in the 1990s, it is necessary to ask why the Leuven gatherings produced ideas that were so different from much of the translation research that was being done elsewhere, primarily in university linguistics departments. The explanation lies in the meetings' contestatory and adversarial nature: the participants came together because they shared a dissatisfaction with the way translation was addressed in linguistics and literary studies.

Simply put, linguistic approaches to translation were thought to be too narrowly focused, ignoring the broader cultural issues of textual production, whereas literary approaches continued to regard translation as a second-class activity, ignoring its formative role in the development of individual literatures.

The one was thought to be too narrowly structuralism in its stress on language's formal features, while the other was thought to be too bluntly evaluative. Furthermore, the wide gap between linguistics and literary studies as these disciplines developed within the academy contributed to the failure to take translation seriously as a literary and linguistic activity.

As a result, it makes sense to consider the early stages of translation studies alongside two other areas that emerged simultaneously, both of which were motivated by a desire to confront the academic establishment: gender studies and postcolonial studies.

Traditional ideas regarding the primacy of the literary canon were challenged by researchers in all three professions, who questioned how canons were formed.

In the early phases of their growth, all three were preoccupied with revising their own histories in order to document the manner in which gender, translation, and colonial expansion assumptions had grown and became acceptable. The slogan "hidden from history," coined by Sheila Rowbotham, a British left-wing feminist historian who used it as the title of a book in 1973, was adopted more broadly by feminist scholars who exposed the male-dominated nature of literary and cultural history and began to question why so many women's contributions had been overlooked or forgotten. The early historical study that exposed unfair power relations and brought to light the names of innumerable remarkable women who had been hidden from history books is directly linked to the growth of women's studies and then gender studies.

Similarly, postcolonial scholarship questioned colonialism's monocentrism and universal assumptions about language and culture in its early stages. Early postcolonial study focused on rewriting history to include stories other than the ruling power's.

In the same year as Lefevere's manifesto of translation studies, Edward Said's *Orientalism* was published.

Sandra Gilbert and Susan Gubar's groundbreaking feminist study of women writers, *The Madwoman in the Attic*, was published a year later, in 1979. Women's studies, postcolonial studies, and translation studies all began around the same time, with similar goals: to map out

new routes to their destination and to challenge long-held preconceptions about what could be observed along the way. Since the 1970s, all three fields have advanced significantly, and there have been times when their research has coincided and become collaborative, but they all shared a frustration with established literary and language studies and they all began by rethinking widely held assumptions about the writing of history.

1.3.4 Translation studies and interdisciplinary

The cultural turn in translation studies began simultaneously that a cultural turn was occurring in other humanities fields. Cultural history, cultural geography, cultural anthropology, socio-cultural linguistics, globalization studies, and many more disciplines are now commonplace and none of them appear radical or revolutionary. These general inclinations to pay more attention to cultural variables have also resulted in more cross-disciplinary communication, as seen by allusions to a variety of 'turns' in translation studies, such as a sociological turn, an inward turn, or a performance turn, among others.

The development of journals, monographs, university degree programs at both undergraduate and postgraduate levels, international conferences, and research initiatives around the world has proclaimed translation studies as a discipline in its own right. From this perspective, the importance of translation studies has exploded since it first debuted on the worldwide scene in the 1970s, resulting in a plethora of different approaches to translation.

There have undoubtedly been challenges to the Leuven group's early translation thinking, but in 2011, Chang Nam Fung, a Chinese translation scholar, published an essay in which he assessed the successes and challenges of polysystems theory over the previous 30 years (Chang, 2008), concluding by calling for greater integration and dialogue between researchers in the field.

He also pointed out that ideas develop from distinct cultural contexts at specific eras and are designed with a specific cultural goal in mind, implying that a universally acceptable approach is impossible.

The recent rapid expansion of international literature has highlighted the need of comprehending translation poetics in many literary systems once again. In an essay on translation studies and world literature, Lawrence Venuti states that "for most readers, world literature is constituted by translation," and that "we need to examine the canons developed by translation patterns within receiving situations beside the interpretations that translations inscribe within the source texts.

Venuti is basically expanding on Lefevere's argument that the original is a text given to them through translation for most readers, a subject to which he returns several times. From his prior idea of 'refraction,' Lefevere built his theory of rewriting, which he defined as a process of textual re-envisioning (Lefevere, 2000, 1982). A writer's work is always refracted, in Lefevere's figurative sense, via a certain spectrum, received and interpreted against a specific backdrop, and the refractions will be magnified in the event of a work that has crossed a language frontier. According to Lefevere, what distinguishes 'refractions' is that they represent different interpretations of a work, readings that may be vastly different from their beginning point:

“Misconceptions and misconceptions, or, to use a more neutral term, refractions, are the primary means by which a writer's work acquires attention and influence. Writers and their work are always perceived and imagined against a backdrop or, to put it another way, are refracted through a spectrum, just as their work can refract earlier works through a spectrum.”

The study of translation should then include an examination of the movement of translated texts, because the trajectory a text takes can reveal a lot about the culture from which it came, overtime the culture into which it is received, and, most importantly, the translator's agency in sending the text off on its journey to new readers.

The rise of international literature studies is a significant step in this regard, and it appears that translation will continue to play a prominent role in literary transmission.

1.4 Process of translation

Since the 1950s, a number of linguistic approaches to translation analysis have presented extensive lists or taxonomies in an attempt to categorize the translation process. We will go over the most well-known and representative models. As a result, the following two models will be highlighted:

- (1) The classic model, Vinay and Darbelnet's taxonomy in *Stylistique comparée du français et de l'anglais* (1958/95), which has had a considerable impact;
- (2) The linguistic approach of Catford (1965), which included the coining of the term "translation shift."

1.4.1 VINAY AND DARBELNET'S MODEL

They examined texts in both languages, noticing discrepancies between them and identifying several translation methodologies and 'procedures.' Despite the fact that their *Stylistique comparée du français et de l'anglais* (1958) is primarily based on French and English, it has had a considerably broader impact. It served as the foundation for a book in the same series on French–German translation (Malblanc's *Stylistique comparée du français et de l'allemand*, 1963) and two similar books on English–Spanish translation (Vázquez Ayora's *Introducción a la traductología*, 1977) and Garca Yebra's *Teora y práctica de la traducción*, 1982).

Ironically, Vinay and Darbelnet's work is difficult to find in French at the time of writing this collection, but it is available in revised form in its English translation, which was first published in 1995, 37 years after the original. Unless otherwise specified, all references are to the later English edition due to the theoretical alterations that were put into it. The original French phrase is also provided where applicable.

Vinay and Darbelnet (1995: 30–42, 2004: 128–37) define, direct translation and oblique translation are the two general translation procedures defined. The writers use the term 'literal' to describe direct translation (1995: 31; 2004: 128). There are seven procedures in total, three of which are covered by direct translation:

Borrowing: The SL term is immediately transferred to the TL. This collection (1995: 31–2; 2004: 129) includes terminology like the Russian rouble, datcha, or, more lately, glasnost and perestroika, which are employed to fill a semantic vacuum in the TL in English and other languages. Borrowings are sometimes used to give local flavour (for example, pétanque, armagnac, and bastide in a tourist brochure about south west France).

(2) Calque: This is a "particular form of borrowing" in which the SL phrase or structure is literally transferred. For example, 'Compliments de la Saison' is a French calque for 'Compliments of the Season.' Both borrowings and calques, according to Vinay and Darbelnet, frequently are completely fluent in the TL, albeit with some semantic modification, which can cause them to become false friends.

(3) Literal translation: This is what Vinay and Darbelnet refer to as "word-for-word" translation, which is most typical amongst languages and culture. 'I left my spectacles on the table below,' for example, is rendered as 'J'ailaissémes lunettes sur la table en bas.' The authors' prescription for good translation is literal translation: 'literality should only be lost because of structural and metalinguistic needs, and then after ensuring that the meaning is fully retained' (1995: 288).² However, according to Vinay and Darbelnet (1995: 34–5), a literal translation may be deemed "inappropriate" by the translator because it:

- (a) has a different meaning;
- (b) has no meaning;
- (c) is structurally impossible;
- (d) 'Does not have a comparable expression inside the TL's metalinguistic experience';
- (e) refers to anything at a higher level of language.

When literal translation is not possible, Vinay and Darbelnet recommend using the oblique translation technique. This includes four more procedures:

(4) Transposition (2004: 132; 1995: 94–9): This is when one component of speech is replaced with another without affecting the meaning. 'dès son lever' ['upon her rising'] in a specific past

context would be translated as 'as soon as she got up'; optional: 'as soon as she got up' might be translated literally as 'dèsqu'elles'estlevée' or as a transposition in 'dès son lever'.

Transposition, according to Vinay and Darbelnet (1995: 94), is "perhaps the most common structural alteration done by translators." They mention at least 10 different types, including verb noun: 'as soon as she got up' 'dès son lever'; adverb verb: 'He will be back soon' 'Il ne tardera pas à rentrer' [lit. 'He will not delay in returning'].

(5) Modulation: modifies the SL's semantics and point of view. It can be mandatory: for example, 'the time when' translates as 'le moment où' [lit. 'the time where']; optional, but linked to preferred structures of the two languages: for example, the reversal of point of view in 'it is not difficult to show' 'il est facile de démontrer' [lit. 'it is easy to show'].

Modulation is a process authorized "where, despite the fact that a grammatically correct utterance is produced through a literal, or even transposed, translation., it is regarded unsuitable, unidiomatic, or clunky in the TL," according to the English edition (2004: 133).

According to Vinay and Darbelnet modulation as "the touchstone of a skilled translator," whereas transposition "just demonstrates a very solid mastery of the target language" (1995: 246). Modulation at the message level is separated along the following lines .

For concrete cause–

effect part

–whole portion

–another component abstract

negation of opposite

active to passive reversal of terms (and vice versa)

time for space

intervals and restrictions are being reconsidered (in space and time)

Symbolic shift (including fixed and new metaphors).

As a result, this category encompasses a wide range of occurrences. Originally, free modulations are frequently transformed into fixed phrases. 'Vous l'avez échappé belle' [lit. 'You have escaped beautifully'] 'You've had a close escape,' say the writers (1995: 254).

(6) Equivalence: is a term coined by Vinay and Darbelnet (1995: 38–9; 2004: 134) to characterize instances in which languages adopt diverse stylistic or structural techniques to portray the same topic. Equivalence is very useful when translating idioms and proverbs (for example, 'comme un chien dans un jeu de quilles' can be translated as 'like a bull in a china shop').

(7) Adaptation : When a circumstance in the source culture does not exist in the target culture, this includes modifying the cultural reference. Vinay and Darbelnet, for example, argue that a reference to cricket in an English book might be better translated into French as a reference to the Tour de France. The authors say that in an otherwise 'absolutely correct' TT, a refusal to use such adaptation 'may nevertheless be recognizable by an undefinable tone, something that does not sound quite right.' (1995: 53). However, while their technique may work in some limited metaphorical situations, changing cricket to cycling in sentences like "that isn't cricket" or "a drowsy Wednesday morning county match at Lords" makes little sense.

The seven basic translation categories are divided into three tiers, each of which corresponds to the book's main structural features. They are:

- (1) the lexicon;
- (2) syntactic structures
- (3) the message;

In this case, 'message' refers to the speech as well as its metalinguistic circumstance or context. Two additional terms are introduced that are above the word level:

- (1) word order and thematic structure;
- (2) connectors, which are cohesive linkages, discourse markers (although, first, etc.), deixis (pronouns and demonstrative pronouns such as this, that), and punctuation.

Another important element that Vinay and Darbelnet address is servitude and option: servitude refers to mandatory transpositions and modulations because of language system discrepancy. Options relate to non-mandatory changes made by the translator due to his or her particular style. preferences.

Clearly, this is a significant distinction. Vinay and Darbelnet emphasise that the translator's primary concern should be option, or stylistics. The translator's job is then to "select from among the available possibilities to express the message's nuances."

The authors continue with a list of five steps for the translator to take in transitioning from ST to TT :

- (1) Determine the translation units.
- (2) Evaluate the descriptive, emotive, and intellectual content of the units in the SL text.
- (3) Reconstruct the message's metalinguistic context.
- (4) Assess the stylistic influences.
- (5) Create and update the timetable.

1.4.2 CATFORD AND TRANSLATION 'SHIFTS'

Despite the fact that Vinay and Darbelnet do not have been using "shift," they are effectively defining it when they describe translation change. Catford's Linguistic Theory of Translation (1965), which devotes a chapter to the subject, appears to be the source of the word. Catford (1965: 20) adopts the Firthian and Hallidayan linguistic model, which examines language as communication that operates in context and on a variety of levels (e.g., phonology, graphology, grammar, lexis) and ranks (sentence, phrase, group, word, morpheme, etc.).

Catford emphasises an essential distinction between formal correspondence and textual equivalence in terms of translation, which was further explored by Koller:

A formal correspondent is "any TL category (unit, class, structural element, etc.) that may be stated to hold, as closely as feasible, the "identical" place in the TL's "economy" as the provided SL category in the SL" (Catford 1965: 27).

'Any TL text or portion of text which is seen on a particular occasion... to be the equivalent of a given SL text or portion of text' is what a textual equivalent is.

Formal equivalence is a more generic system-based idea between two languages, whereas textual equivalence is related to a specific ST–TT pair. A translation shift is considered to have occurred when the two conceptions diverge. Translation shifts are hence, in Catford's words (1965: 73; 2000: 141), "departures from formal correspondence in the process of getting from the SL to the TL."

Catford distinguishes between two types of shifts: (1) level shifts and (2) category shifts:

- A level shift (1965: 73–5; 2000: 141–3) is something that is articulated by grammar in one language and lexis in another; examples include:

igrat (to play) and sigrat (to end playing) are examples of Russian aspects that are translated into English by lexical verbs.

'trois touristesauraientététués,' for example, where the French conditional translates to a lexical term in English. [lit. 'three visitors would have been slain']

Catford devotes the majority of his analysis to category changes (1965: 75–82; 2000: 143–7). These are classified into four categories:

(a) **Structural shifts:** According to Catford, structural shifts are the most prevalent type of shift and usually include a change in grammatical structure. In Spanish (me gusta el jazz) and Italian (j'aime le jazz), the subject pronoun + verb + direct object structures of I like jazz and j'aime le jazz are translated by an indirect object pronoun + verb + subject noun structure (mi piaceil jazz).

(b) **Shifts in class:** These are transitions from one part of speech to another. Catford uses the English a medical student and the French un étudiant en médecine as an example, where the English premodifying adjective medical is replaced with the adverbial qualifying phrase en médecine.

(c) **Unit or position changes:** These are in which the TL translation equivalent is at a different rank than the SL translation equivalent. The hierarchical linguistic units of sentence, clause, group, word, and morpheme are referred to as 'rank.'

(d) **Intra-system variations:** These ones occur when the SL and TL systems are nearly identical, but "the translation requires selection of a non-corresponding term in the TL system." (1965: 80; 2000: 146). The number and article systems, for example, are not necessarily equivalent in French and English, despite the fact that they operate in similar ways. The French definite article la in 'Il a la jambe cassée' corresponds to the English indefinite article an in 'He has a fractured leg.'

1.5 Translatability VS Untranslatability

1.5.1 Translatability

Is there a way to translate something? In certain languages, the question may be untranslatable up to a point and dependent on context. This is because it can mean either "is it feasible to translate anything at all?" or "is it permissible to translate anything at all?" or both.

It's a matter of chance whether the translating language has a grammatical structure that allows the ambiguity to be replicated with the same economy when both meanings have to be kept in play at the same time.

Translatability debates largely focus on whether or not translation from one language to another is possible at all, and if so, in what sense or to what degree.

They include deeper social and ideological concerns about what should and should not be translated. The concept that sacred texts holding abstruse truths must not be profaned by explicating, spreading, or translating them (see bible, jewish and christian; qur'n) may likely predate the language concerns. Furthermore, the disagreements often revolve around how one defines the term "translation."

Most Western discussions of translatability and untranslatability project a vision of translation as an integral interlingua representation involving not only notions of equivalence but also, as mentioned above ('with the same economy,') texts of comparable length (Pym 1992a: 67ff.); Derrida (1999/2001) speaks of the 'quantitative measure' of translation. When translation is viewed in its broadest sense as the condition that allows communication to begin in the first place, translatability is more readily accepted.

For example, hermeneutics sees translation as the model of all understanding (Gadamer 1960/1989).

Absolute translatability and total untranslatability are limiting concepts at best.

Only artificial formal languages may be capable of full translatability, in the sense of an integral replication of a text's whole meaning. Complete untranslatability would be unfathomable, as it would preclude communication and even semiosis.

Different approaches to the subject of translatability stem from fundamentally divergent ideas of the nature of language and meaning, linguistically speaking. They are described as Universalist against monadist ideas by Steiner (1975: 73ff.). The former affirms the potential of translation, whereas the latter either denies it or considers it to be extremely difficult.

The universalist viewpoint regards language distinctions as merely surface phenomena. They can make translation more difficult, but biological causes and cultural considerations guarantee translatability in principle. There is a common human logic since all human brains are wired in the same manner. Furthermore, because we all share

the same physical reality, we share a core of human experience. Although different languages package meaning differently, all languages are capable of conveying all potential meanings. 'All cognitive experience and its classification is conveyable in every current language,' according to Roman Jakobson, and '[l]anguages differ basically in what they must express rather than what they may convey' .

Language is often considered as having two layers, a surface and a deep structure, in the universalist approach. Deeper layers generate ideas and meaning, which can be represented by a variety of surface linguistic forms. Roger Bacon held this viewpoint in the mediaeval period, and it dominated Early Modern and Enlightenment thought; it is repeated in Noam Chomsky's 1960s transformational grammar.

The concept of two-layered language encourages a separation of form and meaning, or, in Saussurean words, signifier and signified (see semiotics). Meaning is unseen and can be deduced from the form that transmits it, but form is material and perceptible, and differs from language to language. This is what Reddy (1979/1993) called the language conduit metaphor. It maintains that as it goes via its conduit, meaning is transferred and can be retained intact. The conduit metaphor also ensures translatability, as translation replaces one carrier with another to transfer meaning.

As Derrida(1972a/1981) has pointed out (see deconstruction), translation is always practicing the separation of signifier and signified. It leads us to believe that many signifiers convey a signified that is similar to itself. This highlights an aporia in Saussure's model of language, in which signifier and signified are inseparable like two sides of a piece of paper. However, the separability of signifier and signified is reliant on translation.

Translatability was taken for granted in the West from Roman antiquity onwards, as Kelly (1979) put it, the West's first copying culture. Translation studies followed the westward translation imperial after the Roman Empire, providing no reason to mistrust translatability, whether linguistic or more broadly intellectual (Stahuljak 2004). The

Christian Bible was widely read and translated, leading to the belief that its "truth" could be communicated in any language and hence existed independently of language.

1.5.2 Untranslatability

The reality of translators' daily work appears to demonstrate that translation is achievable. If it occurs frequently, surely something can be done? The argument against translatability normally does not assert total untranslatability, but rather asks if fully appropriate translation is possible. The monadist case can be summarized thus: Individual languages incorporate and enforce distinct conceptualizations of the world through their grammatical and lexical structures.

Because there are no analogies and no language-independent mapping tool, structural asymmetries between languages prohibit conceptual mapping from one language to another. Such asymmetries can be seen in the way various languages divide the color spectrum or structure kinship terms, but they affect all elements of language.

The ancient Greeks' apparently universal logical categories, according to French linguist Emile Benveniste (1958), were founded on language traits. As a result, various languages can produce incommensurable logics (Winch 1964), which ethnographers and philosophers have studied. Languages, in other words, are inextricably linked to the cultural setting in which they exist. Translation is impossible due to the reciprocity of language and culture, as well as the asymmetries of distinct life worlds, which are also language worlds.

The German Romantics, particularly Johann Gottfried Herder, Wilhelm von Humboldt, and Friedrich Schleiermacher, expressed the monadist viewpoint, which was taken up in the twentieth century by Edward Sapir and Benjamin Lee Whorf (thus the 'Sapir–Whorf hypothesis').

All cross-cultural comparisons were troublesome for Herder since each culture and its language had to be evaluated on its own criteria. In the preface to a translation

(Aeschylus' Agamemnon, 1816), von Humboldt paradoxically asserted the impossibility of translation and offered untranslatability as a task to be taken up. Schleiermacher, in his famous 1813 speech, queried whether translation was a foolish enterprise, and went on to describe it as a task as endless as hermeneutic comprehension (Lefevere 1977).

The monadist position explicitly references the 'quantitative measure' indicated above in denying the possibility of translation. It does not imply that we cannot learn another language or explain concepts from one language in another. It contends that translation, considered as a linear discourse mimicking another discourse in length and meaning, is impossible due to asymmetries between languages and cultures and the biological link between language and culture. Approximate renderings or explanatory paraphrases can be achieved; texts can also be translated up to a point or in specific limited ways.

Untranslatability, then, is most often expressed in terms of aspect, kind, or degree. There is always a remainder that cannot be translated, such as connotation, nuance, or lyrical quality. Those works that actively utilize a specific tongue's idiomatic resources, or those that are encoded in various ways, are among the least translatable. Words can be braided into semantic, metrical, rhyming, intertextual, and other patterns in poetry, for example. As a result, Jakobson (1959) claimed that poetry is untranslatable and that only "creative transposition" is feasible, leaving the question of how creative transposition differs from translation unresolved.

Because the thesis for untranslatability has implications for both linguistic structure and the relationship between language and culture, it is frequently separated into two types: linguistic and cultural. According to J. C. Catford, (1965) linguistic untranslatability occurs when ambiguity or polysemy is functionally relevant in a text, whereas cultural untranslatability occurs when situational features referred to in an original (for example, sauna, igloo) are absent in the culture of the translating language. Catford wondered

if cultural untranslatability should not be treated as a type of linguistic untranslatability, in which case a loanword could be imported or an explanatory phrase devised for any item unknown in the receptor language, even if this resulted in an unusual, linguistically marked collocation.

If a limitation on translating specific texts or types of texts is seen as establishing untranslatability, then institutional untranslatability may be a type of cultural untranslatability that is not reducible to linguistics. In this way, the Quran is institutionally untranslatable to the point where the Islamic world will not accept a translation in another language as having religious authority.

Because the present copyright holder, the German State of Bavaria, consistently refuses permission, Adolf Hitler's *Mein Kampf* has become untranslatable (Hermans 2007). The prohibition can only effect publishing under international copyright law in this circumstance. In contrast, due to its ties to an alien culture, a language may be deemed incapable of tolerating particular notions or an improper host for them. Some of the important doctrinal terminology used by Christian missionaries in colonial Philippines or Spanish America could or could not be converted into native languages, but were to be utilized by indigenous in Latin or Spanish to avoid contamination by pagan ideas (Rafael 1993).

The colonial context also shows how, however radical in theory, cultural incommensurability may be overcome unpractice to allow translation. Colonial colonization entailed imposing European conceptions of property on local populations in order for colonists to claim territorial sovereignty and transfer title on their own terms, regardless of how the natives felt about the land they lived on (Cheyfitz 1991; Patton 2000). Quine (1959) examined the potential of translation in instances of profound linguistic and cultural difference from a philosophical standpoint, arguing that the

production of meaning across such divides remained subject to an ineradicable indeterminacy.

1.6 Conclusion

As a summary, this chapter defines translation and everything related to translation, its implications and how it is conducted and discusses the beginnings and evolution of translation studies. In addition to the translation techniques in Vinay and Darbelnet's. However, like Catford, who used a systematically contrasting linguistic approach to translation in the 1960s, their style is an established linguist paradigm. Finally, we examined the differences between trans ability and untransability.

Chapter Two

ABOUT CULTURE

2.1 Introduction

This chapter discusses translation studies for many cultures, focusing on translation as cultural transfer and the interface between translation and other developing cultural fields. More over in the consideration of work by Antoine Berman that follows in a similar vein, Berman's negative analytic attacks the homogenization of literary prose translation, the invisibility of translation and the translator in Anglo-American culture, as well as the domesticating and foreignizing translation strategies that are available to the translator. Finally, consider what literary translators have to say about their work, as well as recent debates about the translator's positionality.

2.2 What is culture

According to Katan (1999,2004), culture related primarily to the humanist ideal of what was considered 'civilized' in a developed society until the development of anthropology. Since then, a new definition of culture as a people's way of life has gained traction. A third meaning has evolved because of the growth of fields such as cultural studies, which aims to find political or ideological motivations for certain cultural behavior.

As a result, Erikson and Nielson (2001) believe culture to be officially learned, unconsciously shared, or a source of conflict, depending on the term used. To make matters even more complicated, anthropologists are now seriously questioning "the old idea of "a people" owning "a shared culture." House of Representatives (2002) in translation studies, theorists and practitioners are evenly divided on the meaning and importance of culture, while most would implicitly concede that the translation process includes some type of 'cultural filter.

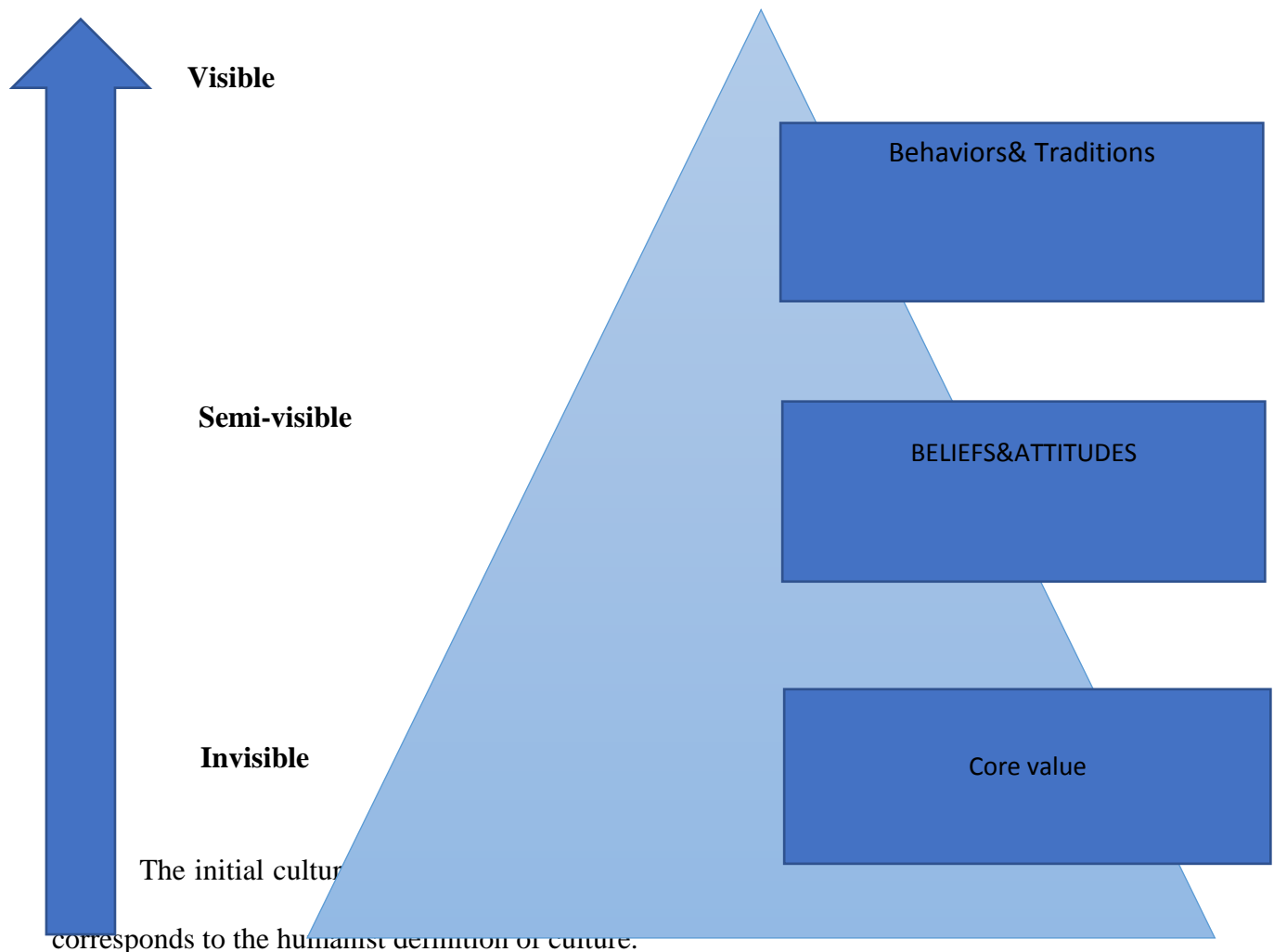
There are some related ideas that can assist understand the seemingly contradicting cultural views: Katan (1999, 2004) suggests a definition of culture as a "common model of the world" in the integral treatment of culture in the context of translation and interpretation. , A hierarchical system of beliefs, values and consistent and interconnected strategies that direct

the procedures and interactions according to the cognitive environment; Cultivation fields are related to a flexible system to form a uniform context.

The 'Triad of Culture' (1959, 1990), a famous anthropological iceberg model, serves to introduce one component of the system, dividing parts of culture into what is visible above the waterline, semi-transparent, and invisible (Figure 1). The frames below the water line become increasingly hidden, but they also become increasingly connected to our unquestioned preconceptions about the world and our own cultural identities. Another sociological dimension is said to be at work on the iceberg itself.

The stages also mirror the multiple ways we learn culture: formally, through trial-and-error modeling; and informally, through the unconscious inculcation of concepts and worldviews. The extent to which a translator should intervene (that is, interpret and manipulate rather than perform a purely linguistic transfer) will be determined by our assumptions about which frames have the greatest impact on translation. Scholars tend to concentrate on the deeper levels of translation, whereas practitioners are more concerned with what is visible on the surface.

FIGURE2.2



At this 'Technical' level, language symbols contain a clear reference function of what they see, get it and every hidden value associated with it is "universal". The translator's role is to transfer terms and concepts in the text of origin of literary and philosophical thinking to the evidence of foreign programs with the least loss of loss, so that "what they see" corresponds to the source. What you see "in the destination text.

Some have suggested that as long as the two cultures "had reached a comparable level of development," there is no reason why meaning, reader response, and uptake should not be "universal" (, for example, Seleskovitch, in Newmark 1988: 6, and Wilss 1982: 48). This is what Newmark (1981: 184–5) refers to as translation's "cultural worth." Indeed, the

International Federation of Translators' rules (n.d.) imply that translation is valuable since it "assists in the diffusion of culture throughout the world."

The chapter headings in *Translators through History*, according to Delisle and Woodsworth (1995), give us an idea of what is involved at this level: the invention of alphabets and the writing of dictionaries; the development of national languages and literatures; and the spread of religions and cultural values. Spreading new terms and concepts may be viewed as enlightenment, 'the white man's burden,' an affront, the wielding of hegemony, or a much-valued addition to intellectual discourse, depending on power imbalances.

The main concern of translators intervening at this level, the text itself, and the translation of 'culture-bound' terms, or 'culturemes,' are described by Vermeer (1983) and Nord (1997) as codified, socially and juridically rooted occurrences that exist in just one of the two cultures being compared in a specific form or function. These culturemes, or 'cultural categories,' as Newmark (1988: 95) calls them, cover a broad range of semantic areas, from geography and traditions to institutions and technologies.

Various researchers have proposed a variety of ways to compensate for the absence of equivalence at this level since Vinay and Darbelnet (1958). Hall's second, 'Formal', level of culture, according to Snell-Hornby (2006), draws from an anthropological definition, focused on what is normal or suitable rather than what is civilized. Many translators consider Hans Vermeer's definition of culture to be "the standard": "Culture consists of all one needs to know, master, and feel in order to determine where individuals of a society are behaving acceptably or defiantly in their various positions."

Clyne (1991), Ventola (2000), and Candlin and Gotti (2001) define culture as a predictable pattern of shared practices that drive real (technical level) language use, such as culture-specific genre preferences, prototypes and schemata, or even simply "good style" (2004). Chesterman (1993) and Toury (1995) discovered that culturally specific translation norms, rules, and conventions guide what is considered good translation practice, including,

among other things, which texts are accepted for translation, the type of translation and compensation strategies to use, and the criteria by which a translation is judged.

Intervention at this level, according to Agar (1994), focuses on the *skopos* of the translation and adjusting the translation to the expectations of target culture recipients. In practice, however, it is typically project managers and 'cultural interpreters' in the language industry who mediate Formal culture, leaving the Technical, 'lingua' half of 'linguaculture' to 'the translator.' Because it is not generally accessible to the conscious brain for metacognitive criticism, Hall refers to his third level of culture as "informal" or "out-of-awareness."

There are no explicit practice guides at this level, only unquestioned underlying values and beliefs, or tales about oneself and the world. As a result, one's culture, as instilled by family, school, and the media, becomes a relatively stable internal representation of reality, Bourdieu's *habitus*, which directs and constrains one's orientation in the real world. Psychological anthropology describes culture as a shared model, map, or vision of the perceivable world, or *Weltanschauung*. We can see that the explanations, viewpoints, and visions differ from one another. (Korzybski 1933,1958); 'mental programming' (Hofstede 1980/2001); 'the form of things that people have in their minds' (Goodenough 1957/1964: 36), and which orients individual and group ways of doing things.

These are the 'fundamental, essential ethical ideals' (Chesterman 1997: 149) or 'transcendental values' (Walter Fisher, in Baker 2006a) that inform Formal culture decisions. The hierarchy of preferred value orientations is viewed as the product of a community response to universal human needs or issues (Kluckhohn and Strodtbeck 1961), such as time and group relationships. Lefevere and Bassnett (1990), who coined the term "cultural turn," were among the first to popularize the idea that translation is a bicultural activity that requires "mind shifting" (Taft 1981: 53) from one linguacultural model of the world to another, as well as mediating (or compensating) skills to deal with the inevitable refraction between one reality and another.

Linguacultures have been examined through the description of their "cultural grammar" (Duranti 1997: 27; Goodenough 2003: 5), which Wierzbicka (1996: 527) defines as "a collection of subconscious norms that influence a people's ways of thinking, feeling, speaking, and interacting." Her emic 'culture scripts' (e.g. Wierzbicka 2003, 2006) give compelling linguistic evidence for the requirement for informal translation.

2.3 Outside the iceberg: societal power relations

Sociologists and cultural studies experts, according to Jenks (1993: 25), concentrate on the impact of culture on society, institutions, and dominant ideas.

Culture is the product of "pressures that social systems apply to social action" in this case. These pressures shape, distort, or contradict individual but shared world models. In comparison to the pure anthropological approach, there are two major significant changes. Individuals and texts, for starters, cannot be classified to a "culture" (Green Bhabha 1994). This is considered 'essentialist.' Also, according to Verschueren (2003: 7) "any attempt to compare civilizations" is "risky," and Hofstede's "decontextualized idealized criteria of variability" are "a particularly awful example."

"There is no uniform, fixed list of categories developed by the researcher and then "applied" to numerous human groups,' Wierzbicka (2006: 24) agrees. Individuals will instead come from a diverse range of cultural backgrounds. The concept of a "useful simplified model of reality" with clean pre-made categorization begins to crumble within this cultural context. Individuals will negotiate a position within a set of complex cultural systems jockeying for power, and cultures will be viewed as privileged or suppressed in various ways. Polysystem theory .

There is no common, no defined list of categories developed by the researcher and then "applied" to numerous human groups,' Wierzbicka (2006: 24) agrees. Individuals will instead have a diverse cultural background. The concept of a "useful simplified model of reality" with clean ready-made categorization begins to crumble within this cultural context. Individuals will

negotiate a position within a series of complicated cultural systems jockeying for dominance, and cultures will be privileged or suppressed in various ways. Scholars in the field of translation studies use polysystem theory .

This premise is shared by Even-Zohar 1990/2004, postcolonial theory (e.g. Bassnett and Trivedi 1999), and narrative theory (e.g. Baker 2006). Second, the translator's system, as well as the validity of cultural relativity, are both in dispute. At this level, according to Hatim and Mason (1997: 147), translators intervene between opposing and unequal power systems, not to assist but to take sides, realizing that texts and they themselves are ideological transmitters. The decision to translate *the devilish Verses* by Salman Rushdie (1988) or *Did Six Million Really Die?* (Harwood 1977) are both excellent examples of this.

At this level, according to Tymoczko (2003: 181) and Baker (2006), the translator is no longer a disassociated intermediary, but rather a conscious 'ethical agent of social change' or 'activist' participating in re-narrating the world. In a similar vein, Venuti (1995, 2008) rants against the translator's invisibility, preferring to let the reader experience the difference of 'the other' firsthand. This posture "stems partly from a political agenda a resistance to the global hegemony of English," as Venuti (1998a: 10) puts it, "a hegemony that conveys and normalizes specific (e.g. capitalist, colonial) cultural norms."

Baker (2006) observes that intervention at this level obviously raises many ethical questions, but there is also clearly a fine practical line between a successful foreignized translation that resists domestic generic conventions to introduce a new way of writing or thinking, and an unread translation because 'even breaches of canonical storylines must be effected within circumscribed, normative plots [i.e. formal culture] if they are to be intelligible at all'. Many scholars also conflate the value of etic categories aimed to assist mind shifting away from an ethnocentric worldview with mindless stereotyping, which is the polar opposite of what translation as intercultural communication entails.

Finally, culture must be seen as an interconnected system in perpetual change, through which textual signals are negotiated and reinterpreted in response to context and individual position.

2.4 Cultural transfer

There are various approaches to developing a persuasive advertisement text. Each, on the other hand, is essentially culturally specific and must be carefully analyzed when an advertisement or promotional text is translated between languages or social groups. Hofstede (2005) discovered that different national populations had distinct attitudes about what the authors refer to as cultural aspects.

Hofstede's model is used to advertising by De Mooij (1998/2005, 2003, 2004,) who maps these qualities onto various customer behaviors and advertising strategies. Italians, for example, appear to score highly on the 'uncertainty avoidance' dimension, indicating that individuals prefer to be reassured by what they already know rather being astonished by something new. This may explain why, according to (Brancati 2002: 76–7), advertising efforts in Italy prefer to adopt a style that conforms to the target group's expectations rather than using humor, puns, and other creative resources, which are popular in the United Kingdom (Pennarola 2003). However, it is not just the shape, or style, of advertisements that varies among cultures and languages.

Publicity materials and commercials must persuade the target group to modify their consumer or public behavior by appealing to their desires or anxieties in order to achieve their persuasive goal. Torresi (2004) exemplifies such aspirations or fears, on the other hand, are frequently culture-specific and should be carefully handled in the translation of advertising content, especially in the case of universal ideals like cleanliness. Professional practice and training are influenced by cultural values and stereotypes: The job of the translator in international advertising, according to Fuentes Luque and Kelly (2000: 241), "can in no way be

limited to "purely linguistic" difficulties," and training courses should enable would-be translators of advertising content become "intercultural experts."

"To complete his duty properly, the translator is required to think and integrate a certain amount of facts, not just about marketing and fundamental communication, but also about geopolitics and ethnology,' according to Guidère (2001). Similarly, Adab (2000, 2001) emphasizes the role of cultural values in advertising, situating them within a broader functionalist framework that considers both situational and language elements. Cultural adaptation of European or American advertising campaigns and messaging for non-Western audiences would be especially useful in the consideration of cultural difficulties in the translation of advertising content.

Scholars like Guidère (2000a), who emphasizes the difficulty of translating ads into Arabic, have done significant research in this field. Chuansheng and Yunnan (2003) present a comprehensive analysis of brand name translation methods in China, while Zequan (2003) traces some of the terminological choices made in the translation of a beauty spa commercial from English to Chinese to variations in religious traditions. Ho (2004) examines the cultural changes he made when translating commercial advertising for Singapore as a tourist destination from English to Chinese. According to De Mooij (2004), foreignization does not appear to be a realistic option in the real-world practise of promotional translation, because tactics for advertising and translating advertising content that are not foreignized do not appear to be viable.

Domestication in advertising translation can also be highlighted and used as a technique to enable consumers to acquire a critical perspective on consumerist ideals in educational environments, as Calzada Pérez (2007) has stated.

2.5The cultural mediator

Negotiating the numerous signals, circumstances, and postures is the mediator's job.

A cultural mediator, according to Taft (1981: 53), is a person who fosters communication, understanding, and action between people or groups who have different languages and cultures.

The mediator's job is to translate each culture group's expressions, intents, perceptions, and expectations to the other, establishing and balancing dialogue. The mediator must be able to participate in both cultures to function as a link in this manner. As a result, a mediator should be bicultural in some way. As Bennett (1993, 1998) explains, being bicultural entails going through a series of steps on the way to 'intercultural sensitivity.'

Contextual evaluation is one of the later steps, and it is on par with Pym's (2003) definition of translation: 'the ability to generate a series of more than one valid TT and the ability to select only one viable TT from this series rapidly and with justifiable confidence.' According to Taft (1981), in order to 'select,' the mediator will need to "'mind shift" cultural orientation.' To do so, a mediator will require another point of reference. The 'third perceptual position,' as defined by DeLozier & Grinder (1987); O'Connor (2001); and Katan (2001, 2002), is dissociated from both the ST and virtual TT settings.

The mediator (who is also informed by the other stakeholders in the translation process) can 'objectively' change the text from this third perspective. Of course, Hatim and Mason (1997) and Baker (2006), among others, are completely correct in claiming that mediators contribute their own knowledge and beliefs into the text processing. However, the beliefs we are primarily concerned with here are of a different 'kind,' namely, beliefs about the communication demands inherent in texts and their readers, rather than those of a mediator's ideological perspective.

Table 2.5 below shows how the various "types" interact with one another. This logical level table asks at each level what is happening in the context of a culture and a specific situation

LEVEL	What is going on?	Potential differences to be accounted for in the text	Potential differences to be accounted for between cultures
ENVIRONMENT	Where and when is this going? In what context of situation	Lexicogrammatical Resources/genre ,intertextual links/specialized language	Physical/political/social environment Period/people/settings Artefacts /culturesmes Encyclopedic/knowledge/allusions Culture bumps
BEHAVIOR	What is it that is going on? What is to be translated?	Semantics: Visible text Locution, cohesion	Visible action/ Description : Non verbal Behavior, Proxemics
STRATEGIES	How are these things going on ? How is it to be translated ?	Pragmatics: Illocutionary Intent/force Register Organization of discourse House rules Individuals style coherence	Communication Preferences: Development of ideas Spoken/written Styles ,habits Customs Norms,appropriacy , Rules ;linguaculture
VALUES BELIEFS	Why are these things going on? What is the translation's goal?	Intentions: Message, hidden Message, assumptions, presupposition	The hierarchy of preferred Value-orientations: Beliefs about identity and what is right Standard or normal
IDENTITY	Who is involved in this going on? Original author Reader commissioner Translator as copier/manipulator	Actors in the text : Personalities , Animated subjects	National ,ethnic, gender Religious ,class, role ; individual Personality and cultural provenance

<p>ROLE, MISSION IN SOCIETY</p>	<p>Is this going on Coherent with my role/mission and the relevant social forces? How do I need to act with regard to the social forces?</p>	<p>Text as agent of change or status Quo: Esteem ,ethnic Long term Perlocutionary effects</p>	<p>The social forces Power issues : Hegemonies , Ideologies ;moral issues Professional issues</p>
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We notice that the beginning of the table define the context in which intervention will occur, pointing the mediator to the focus at that level with particular questions. The third and fourth columns examine the source and target texts, as well as cultural and situation contexts, to determine whether cultural features are significant at each level. The table summarizes the topic of the iceberg and the forces acting on it to a significant extent. As an example, when translating a text, all translators will need to know what kind of text they are working on and what cultural aspects it may have.

In a summary, "why are these things happening?" As a result, we have a variety of actors involved at the level of identity, both within and outside the text, who embody a set of values and/or beliefs that will favor a set of text strategies, visible as the text itself, produced within a specific setting. The mediator will consider the interests or requirements of other actors, such as the ST author, commissioner, and intended reader, at this level of 'identification,' besides the mediator's own opinions about how to mediate.

Finally, the 'mission' level is concerned with how roles relate to society and how translating influences the status quo, as well as raising questions about the profession itself. It answers the bigger, existential question of "why" a mediator should accept or reject a specific commission at a specific time, and what motivates someone to work as a mediator. This level, too, casts doubt on the entire system that sanctifies intercultural communication's power relations, roles, values, techniques, and behaviors.

2.6 cultural translation

The phrase 'cultural translation,' as defined by Carbonell (1996), is used in a variety of settings and connotations.

In some of these, the phrase refers to literary translation processes that mediate cultural difference, strive to transmit considerable cultural context, or set out to represent another culture through translation. A 'linguistic' or 'grammatical' translation, on the other hand, is limited to the sentences on the page. It raises a slew of technical challenges, including how to deal with dialect and heteroglossia, literary references, culturally distinctive elements like food or architecture, or more fundamental distinctions in the supposed contextual information that surrounds and lends meaning to the text.

Long-running debates over the most effective – and ethical – ways to render the text's cultural difference, leaning more toward naturalization or eroticization, with the attendant dangers of ideologically appropriating the source culture or creating a false sense of absolute distance from it, are fueled by questions like these. In this context, 'cultural translation' usually refers to a perspective on translations that emphasizes on their emergence and impact as components in the ideological traffic across language groups, rather than a specific translation approach. Cultural anthropology, which is concerned with concerns of translation on a variety of levels, has produced more intricate usage of the word "cultural translation."

In the most practical sense, anthropological fieldwork frequently requires considerable interlingua translation, whether by anthropologists themselves or through interpreters, according to Rubel and Rosman(2003). As linguistically challenged outsiders attempting to understand what is going on, fieldworkers may encounter cultural difference in a very immediate and even painful way, according to Clifford (1983): 'participant observation forces its practitioners to confront the fluctuations of translation on both a physiological and a cerebral level' .Second, when a fieldworker's multidimensional, orally mediated experiences are

translated into linear written language, it is not only an interlingua or even intersemiotic translation, but also a translation between cultural settings.

Because anthropologists believe that language and culture heavily filter our perceptions of the world, it will be difficult to comprehend and communicate events that occur under a different set of filters, beyond our own frames of reference. The degree to which speakers of various languages can have a similar basis of understanding and communicate despite potential incommensurability or untranslatability between viewpoints is investigated by Feleppa et al (1988). Ethnography entails writing down the complicated worlds of other people's meaning in a form that is understandable in the receiving language, in addition to these epistemological concerns.

The usage of transferred source-language terminology, contextualization, and approximation to target-culture genres and narrative structures are all strongly discussed topics in the literature. The ethnographer, like the literary 'cultural translator,' must strike a balance between respect for the 'local point of view' and the need to write a book that is understandable to the intended audience. The ethnographer, like the translator, must "make the foreign familiar while maintaining its own foreignness at the same time," as Crapanzano (1986) puts it (1986: 52). The balance of these goals varies in ethnographic practice.

Much discussion has centered on the twin dangers of an 'Orientalizing' translation style associated with hierarchical representations of other cultures as primitive and inferior to a normative 'western' civilization, and, an 'appropriate' style, on the other hand, minimizes the uniqueness of other worldviews while claiming universal validity for what may be local patterns of thought

2.7 The cultural and political agenda of translation

The field of translation studies, according to Venuti (1998a), needs to be expanded to account for the sociocultural framework's value-driven orientation.

Thus, he criticizes Toury's 'scientific' descriptive model, which aims to provide 'value-free' norms and rules of translation: Toury's method still requires cultural theory to appraise the data and analyze the norms. Norms may be linguistic or literary in the first instance, but they also encompass a wide range of domestic values, convictions, and communal appearances that have ideological weight in promoting the interests of specific groups. In addition, they are always contained in the social structures that create translations and deploy them in cultural and political objectives. The groups and social institutions to which Venuti alludes would include the many actors in the publishing sector as a whole, as well as governments and other politically driven institutions that may decide to ban or encourage certain works.

Above all, it is the publishers and editors that select the works for translation, commission the translations, pay the translators, and frequently prescribe the translation technique. Among them are professional writers, field sales teams, and review sites. The feedback comment aids in determining how versions are seen and accepted in the cultural context. Within the dominant cultural and political agendas of their time and place, each of these players has a certain position and role. The translators are a product of that culture, which they can either accept or reject.

2.7.1 Venuti and the 'invisibility' of the translator

According to Venuti (1995), an invisibility phrase is one that is employed "to define the translator's condition and activity in current Anglo-American society."

This invisibility, according to Venuti, is typically produced by two factors:

(1) the tendency of translators to translate 'fluently' into English in order to make a grammatical and 'readable' Text, so producing an 'illusion of transparency; and (2) the normal way in which translated writings are viewed in the cultural context: Most publishers, reviewers, and readers consider a translated text acceptable if it finds fluently, has no stylistic quirks, and appears transparent, reflecting the original writer's personality or goal, or conveying the foreign text's core content – the appearance, in other words, that the translation is not in fact a translation, but

the 'original' text. 'The prevalent conception of authorship,' according to Venuti (1998a), is the most crucial component. Translation is regarded as an afterthought, of secondary quality and significance.

Since Dryden, the English norm has been to conceal the act of translation, so that "translations are rarely considered a form of literary scholarship" even now.

2.7.2 Domestication and foreignization

Invisibility is discussed by Venuti (1995) in conjunction with two sorts of translation strategies: domestication and foreignization. These tactics apply to both the text to be translated and the method of translation. Venuti traces their origins back to Schleiermacher's 1813 article 'Über die verschiedenen Methoden des Übersetzens'. Domestication, according to Venuti (1995), dominates Anglo-American translation culture.

Venuti (1995) bemoans the phenomena of domestication because it includes "an ethnocentric decrease of the source text towards (Anglo-American) target-language cultural values," just as post colonialists are aware of the cultural repercussions of the power imbalance between colony and ex-colony. To decrease the TT's foreignness, this means translating in a straightforward, fluent, and 'invisible' style. It is linked by Venuti to Schleiermacher's notion of translation, which "more than necessary leaves the reader in quiet and brings the author nearer him.

Domestication also includes adhering to domestic literary canons by carefully picking texts that are likely to lend themselves to such a translation technique, according to Venuti (1998b).

Foreignization, on the other hand, is defined by Venuti (1998b) as "the process of selecting a foreign text and establishing a translation procedure along lines that are excluded by prevalent core identity in the original language". The foreignizing strategy, according to Venuti (1995), is "an ethno deviant demand on target-language cultural to take note of the foreign text's linguistic and cultural differences, thus transporting the reader abroad."

In order to 'restrain the ethnocentric brutality of translation,' he considers it 'very desirable.' To put it another way, the foreignizing method has the potential to restrict the English-language world's 'violently' domesticating cultural ideals. The foreignizing method of translation, also known as "resistancy" by Venuti (1995), is a non-fluent or estranging translation style that emphasizes the ST's foreign identity while shielding it from the target culture's ideological domination.

Venuti (1998a) continues to stress on foreignizing or, as he puts it, 'minoritizing' translation in order to develop a diverse and 'heterogeneous discourse' in his subsequent book *The Scandals of Translation*. He uses his own translations of works by nineteenth-century Italian Tarchetti as an example of a minoritizing attempt. Tarchetti was a minor nineteenth-century Italian writer, a Milanese bohemian who further challenged the literary establishment by writing experimental and Gothic novels in the traditional Tuscan dialect and criticizing the moral and political norms of the time.

Venuti's translation style of minoritizing or foreignizing shows through in the deliberate addition of foreignizing features, such as modern American slang, in an attempt to make the translator 'visible' and make the readers aware they are reading a translation of a work from a different culture.

Venuti is glad to report that some of the translation assessments praised his "visible" translation method. However, he adds that several of the critiques criticized the translation for not being "domesticated," as Venuti defines it.

Although Venuti supports foreignization, he recognizes some of its flaws, for example, because it translates a ST for a target culture and relies on dominant target-culture values to become noticeable when it breaks from them, it is a subjective and relative phrase that still requires some domestication. On the other hand, Venuti endorses the practise of foreignizing translations. They're just as partial in their reading of foreign texts as they are in domesticating translations, but they prefer to display their preference rather than hide it

Importantly, Domestication and foreignization, according to Venuti (1999), are "heuristic ideas designed to inspire thought and study" rather than dual opposites: 'they possess a contingent variability, such that they can only be defined in the specific cultural situation in which a translation is made and works its effects.' According to Venuti, this means that the terms' meanings may shift across time and space.

Domestication and foreignization, on the other hand, are concerned with "the question of how far a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the peculiarities of that text." This is a question that drew the attention of the late Antoine Berman, a well-known French theorist.

2.7.3 Antoine Berman: the 'negative analytic' of translation

L'épreuve de l'étranger: Culture et traduction dans l'Allemagne romantique (1984), translated into English as *The Experience of the Foreign: Culture and Translation in Romantic Germany* (1992), precedes and influences Venuti, who has recently published an English translation of an important article by Berman, 'La traduction comme épreuve de l'étranger' (1985a), entitled 'Translation and the trials of the foreign' in English (in Venuti 2004). The shift from experience in the book title to trials in the article may reflect Venuti's attempt to push the reader by emphasizing the difficulty and challenges that translation poses to the ST.

It is an *épreuve* 'trial' in two senses, according to Berman (2004): (1) a trial for the target culture in feeling the strangeness of the different language and word; (2) a trial for the foreign text in being uprooted from its original language context. Berman criticizes the translation method of 'naturalization,' which he compares to Venuti's later 'domestication,' for its tendency to eliminate the foreign in translation. According to Berman, "the appropriately ethical goal of the translating act" is "receiving the foreign as foreign," which appears to have affected Venuti's "foreignizing" translation method.

Berman, on the other hand, believes that TTs have a 'textual deformation mechanism' that stops the foreign from getting through. Berman (1985b/2004) defines the negative analytic

as a study of ethnocentric, annexationist, and hyper textual translations in which deforming forces are freely employed. Berman, who has translated Latin American novels and German philosophy, believes that every translator is inevitably and inherently exposed to these ethnocentric factors, which determine both the 'desire to translate' and the TT form. He believes that such tendencies can only be countered via psychoanalytic study of the translator's work and making the translator aware of these influences. His primary area of expertise is fiction translation: the main challenge in translating a novel is to preserve its shapeless polylogy while avoiding undue homogenization.

Berman is referring to the novel's linguistic variety and innovation, as well as how translation reduces variance. He identifies twelve 'deforming tendencies':

(1) Rationalization is primarily concerned with syntactic structures, such as grammar, as well as the form and sequence of sentences. Berman also mentions rationalization's abstractness, the translation of verbs into noun forms, and the tendency to generalize.

(2) Clarification: This includes explication, that "seeks to make "obvious" what the original does not desire to be clear."

(3) Expansion: Berman, like other theorists (such as Vinay and Darbelnet), believes that TTs are typically longer than STs. This is due to 'empty' explication, which disrupts the rhythm, as well as 'over translation' and 'flattening.' These additions merely serve to dilute the 'voice' of the piece. (4) Ennoblement: This refers to certain translators' desire to 'improve' on the original by rewriting it in a more elegant way. Berman claims that the upshot is the extinction of oral rhetoric and the ST's formless polylogic. A TT that is overly 'popular' in its use of colloquialisms is also harmful.

(5) Qualitative impoverishment: This refers to the substitution of TT counterparts for words and expressions "that lack their sonorous richness or, appropriately, their signifying or "iconic" qualities." Berman defines iconic or iconicity as concepts whose shape and sound are in some

manner related with their meaning. He uses the word butterfly and its translations in several languages as an illustration.

(6) Quantitative impoverishment: In translation, this is the loss of lexical variation. Berman provides the example of a Spanish ST that had three synonyms for face (*semblante*, *rostro*, and *cara*), all of which would be lost if they were all rendered as *face*.

(7) The destruction of rhythms: While rhythm is more common in poetry nonetheless crucial in the book and can be 'destroyed' by word order and punctuation distortion.

(8) The dismantling of underlying networks of meaning: The translator must be aware of the word network that forms throughout the text. These words may not be noteworthy on their own, but they help to bring the narrative together and make meaning. In a Latin American text, augmentative suffixes (*jaulón*, *portón*, etc.) are examples.

(9) The erasure of linguistic patterns: While the ST is systematic in its phrase formations and patterns, translation is 'a systematic.' The translator is likely to apply strategies like rationalization, clarification, and expansion, which, while making the TT more linguistically homogeneous, simultaneously make it more 'incoherent' because the original's systematicity is lost.

(10) The destruction or exoticization of vernacular networks: This is especially true of local dialect and speech production patterns, which are crucial in creating the location of a novel.

If these are removed, there is a significant loss, but the customary approach of exoticizing some of these terms by using italics, for example, separates them from the co-text. Seeking a TL vernacular or slang, on the other hand, is a ludicrous exoticization of the alien.

(11) Berman believes that an idiom or proverb that has been replaced with a TL 'equivalent' to be a 'ethnocentrism': 'to play with "equivalence" is to destroy the discourse of the foreign work.'

Thus, a Conrad statement incorporating the name of the well-known lunatic institution *Bedlam* should not be translated by '*Charenton*,' a French insane asylum, because this would result in a TT that generates a network of French cultural references.

(12) The effacement of superimposition of languages: Berman is referring to the way translation tends to obliterate evidence of coexisting languages in the ST. These could include Valle-blend Inclán's of peninsular and Latin American Spanishes, Joyce's *Finnegan's Wake's* proliferation of language influences, various sociolects and idiolects, and so on.

This, according to Berman, is the "fundamental difficulty" in novel translation. Berman's 'positive analytic,' his proposal for the form of translation required to portray the foreign in the TT, counterbalances the 'universals' of this negative analytic. He refers to this as 'literal translation': 'Literal' here refers to being tied to the letter of works.

On the one hand, labor on the letter in translation maintains the specific signifying process of works that is more than their meaning; on the other hand, it modifies the translating language.

2.8 The position and positionality of the literary translator

Although Toury (1995: 65) cautions that explicit comments from translators should be handled with caution because they may be prejudiced, such comments are at best a significant indicator of working habits; at worst, they disclose what the translators believe they should be doing.

This section focuses on English-language Latin American fiction translators; however, the concepts and arguments given are reflective of the work of many other translators. Venuti's 'call to action,' (1995: 307–13), for translators to employ 'visible' and 'foreignizing' techniques, may be a reply to some contemporary translators who seem to argue their work along lines appropriate to the age-old and ambiguous words. Gregory Rabassa, for example, analyses the relative importance of "accuracy" and "flow" in literary translation (Hoeksema 1978: 12).

Translators, according to Rabassa (1984: 35) and Felstiner (1980: 81), typically believe that their work is intuitive and that they must listen to their 'ear.' Peden (1987: 9) discovered the translator of Sábato, Allende, and Esquivel, who listens to the ST's 'voice.' This is defined as "the manner something is communicated: the way the story is told; the way the poem is sung,"

and it influences "all decisions of cadence and tone, vocabulary, and syntax." John Felstiner (1980), who translated Pablo Neruda's iconic poem about Macchu Picchu, went so far as to listen to Neruda read his poetry so that he might pick up on the accents and emphases.

'The essential challenge of translation is hearing, in the most profound way I can, the text in Spanish and discovering the voice to say (I mean, to write) the text again in English,' says Garca Márquez's translator Edith Grossman in her new American translation of the classic *Don Quixote* (Grossman 2003/2005: xix). Because of their 'invisibility,' few translators have written extensively on their work.

With the recent publication of Norman Thomas di Giovanni's (2003) account of his collaboration with Borges and the memoirs of the most famous translator of them, Gregory Rabassa, this may be changing (2005). John Felstiner's *Translating Neruda: The Way to Macchu Picchu* (1980) and Suzanne Jill Levine's *The Subversive Scribe: Translating Latin American Fiction* are two other important full-length books by modern literary translators of Latin American Spanish (1991). Much of the labor that goes into generating a translation, according to Felstiner (1980: 1), "becomes invisible once the new poem stands intact."

This involves the translator's personal research and background, in addition the composing process. Felstiner explains his immersion in the ST author's work and culture, including excursions to Macchu Picchu and his reading of Neruda's poetry in that setting. However, Felstiner (1980: 24) continues to employ archaic terminology to define 'the double necessity of translation': 'the original must come through fundamentally, in language that resonates true'. Early translation theory techniques are characterized by phrases like 'come through essentially' and 'ring true.'

On the other hand, Levine considers herself to be a 'translator-collaborator' with Cuban novelist Cabrera Infante, as well as a 'subversive scribe,' 'destroying' the original form while replicating the message in a new one (1991: xi). In order to give free freedom to the English

language's proclivity for punning, Levine occasionally constructs a completely distinct section in translation, startling the reader with a blend of Latin American and Anglo-Saxon.

She uses the translation of the first line of the song Guantanamera ('Yo soy un hombre sincero') as 'I'm a man without a zero' from Cabrera Infante's *Tres tristes tigres* as an example, playing on the sound of the words (sincero meaning 'sincere,' but phonetically identical to *sin cero*, meaning 'without a zero'). She also makes up funny book and author titles (like I. P. Daley's *Yellow River* and Hugo First's *Off the Cliff*) to substitute a list in the Spanish ST.

This appears to be a fairly domesticating strategy, as it involves changing entire paragraphs to remove the foreign and conform to the target culture's standards. However, the 'jarring' linguistic outcome in English, when placed in a Latin American setting, may help to create a 'foreignizing' reading experience. According to Levine (1991), who takes a feminist and poststructuralist approach to translation, the language of translation has an ideological role as well: a translation should be a critical act that creates doubt, poses questions to the reader, and re-contextualizes the original text's ideology.

According to Loffredo and Perteghella (2006), translation creativity is a rising issue, and the intersection of translation studies and creative writing has begun to be examined, linking with reading mechanics, cognitive processing, and experimental reformulation of the source. In translation studies, the translator's stance and positionality have become much more prominent. Some of the ways in which the sociocultural context's ideology manipulates translation this ideological effect is mirrored in the translator's own position.

Maria Tymoczko, echoing Homi Bhabha's 'third space,' takes issue with those who consider the translator as a neutral mediator in the act of communication in an article titled 'Ideology and the position of the translator: in what sense is a translator "in between"?' The ideology of a translation, according to Tymoczko (2003: 183), rests not only in the text translated, but also in the translator's voicing and posture, as well as the relevance to the receiving audience. These latter characteristics are influenced by the translator's location of

enunciation: fact, they are part of what we understand by 'place' of enunciation, for 'place' is an ideology as well as a geographical or chronological placing.

These features of a translation are prompted and determined as much, if not more, by the translator's cultural and ideological affiliations than by the temporal and spatial location from where the translator speaks. Tymoczko dismisses the 'Romantic' and 'élite' western image of uncommitted, solo translators, concluding that 'successful appeals for translators to serve as ethical agents of social change must interact with models of involvement and communal action.

This attitude is referred to as 'intervenience' by Carol Maier (2007), who is a literary translator of Latin American writers as well as a thinker.

Some translators have been more vocal about the inequalities of the publishing process, and some have been openly adversarial toward translation theorists. Gregory Rabassa (2005) criticizes reviewers and 'nitpicking academics' who focus microscopically on flaws in a translation while ignoring the subject text's literary worth. British translator Peter Bush (1998, 2006) criticizes translation theory (at least of the linguistic variety), while highlighting the literary translator's skill as a reader, researcher, writer, and reviser.

Bush (2006) explains how he creates up to eight translation draughts. He was the driving force behind the British Centre for Literary Translation's endeavor to compile an archive of translators' draughts and manuscripts for future research into the creative process. Bush's own story, on the other hand, fails to adequately analyze the production of the critical first draught.

Nonetheless, literary translation is an economic activity, "a financial nexus of interactions," and "an original subjective activity at the heart of a complicated network of social and cultural practices," according to Bush (1998).

2.9 conclusion

In conclusion, this chapter looked at translation since intercultural communication necessitates interpreting the text as just one of the meaning clues. Other, 'invisible,' 'hidden,'

and 'unconscious' variables, which, when shared, can be referred to as cultural, influence how a text is understood. A new text will be formed during the translation process, which will be read using a different map or model of the world and a series of various perceptual filters. As a result, mediation is required. The translator should be able to model the multiple worlds, for example, using the Logical Levels model, and acquire a more full understanding of 'What is, could, or should be, going on' by altering perceptual perspectives.

We talked about the role of the literary translator who has been also the subject of this chapter. Venuti's 'invisibility' was the important concept which refers to how the foreign is kept invisible in Anglo-American cultures through publication tactics and the demand for a 'fluent' TT that erases traces of the foreign. Venuti explores two techniques, 'domesticating' and 'foreignizing,' favoring the latter in a policy of 'resistance' against publishers' and literary reviewers' dominating 'ethnocentrically violent' norms. Berman, who influenced Venuti greatly, also talks about the importance of translating procedures that allow the 'foreign' to be experienced in the target culture.

Chapter Three

Research Methodology and Data Analysis

Chapter Three: Research Methodology and Data Analysis

3.1 Introduction

In this chapter, we will address the context of our study, participants; data that we needed to investigate the role of translation and its importance. We will also discuss the procedures and research tools that we employed in our research, as well as the analysis of the survey in our investigation with students who are able and not able to translate.

3.2 Context of Study

The context of our study is the classrooms in the departments of Ibn Khaldoun University in Tiaret city. We choose our students from the English department in our university. There were enough number of students in classrooms that attended to study translation module.

This study was conducted to highlight the importance of translation to students; if they care about it or not and the abilities 'students to translate.

3.3 Participants

The subjects of this scrutiny are students with different educational levels and different roles of practice, Our attempt is to focus on various degrees of students that are in classroom , The gist of this work is not to give the complete attention to the analysis of levels of students , but rather to ponder how students interact with their teacher , and how teacher handles his students ' dominance so as to share ideas thoughts and information , and how each student can get knowledge from teacher; that is why they vary from one to another . Most importantly, we chose students with different: age groups, gender group and educational level.

3.4 Methods and Procedures

Our research method is a mixed method-approach; qualitative and quantitative. We are trying to dig deeper in students differences, analyze these differences; after an immersed attention that was directed towards teacher s' treatment. Vis-à-vis students' presence during time studying, we employed "does translation an useful module" procedure, and our attempt

Chapter Three: Research Methodology and Data Analysis

was to ask the students questions concerning teacher -students relationship. In fact, the students' feedback and reactions seemed to be spontaneous and sincere. Since students boldly speak up and seemed to be fervent to answer all what concern with the high level of teachers and their professional competences.

3.5 Description of the questionnaire and the observation

In order to conduct this work, we have selected two research instruments, mainly a questionnaire and an observation. The first set of data is a questionnaire, which was comprised of 13 questions.

The questionnaire consisted of two sections involving personal information and all about translation and culture to students. The aim was to conduct the survey with all students' classes at Ibn Khaldoun University in Tiaret .The second set of our data collection is an observation; we used this instrument during our presence at classroom. Our observation was focused on how students speak English and their accent, pronunciation and vocabulary.

3.6 The Analysis of the questionnaire responses

In this part of research, we are going to reveal graph-based representations of the results that we have collected from the questionnaire. This survey involves 24 females and 14 males ranging from 20 years to 30 years old. More importantly to note is that our study encountered three age groups:

Group1: under20 (2respondents).

Group2: 20-30(32respondents).

Group3: older than (4respondents).

The respondents have, as it should be noted, various ages at the classrooms and some of them are interesting and others not.

Question 1: studying translation is important because it will help me acquire a good command of English

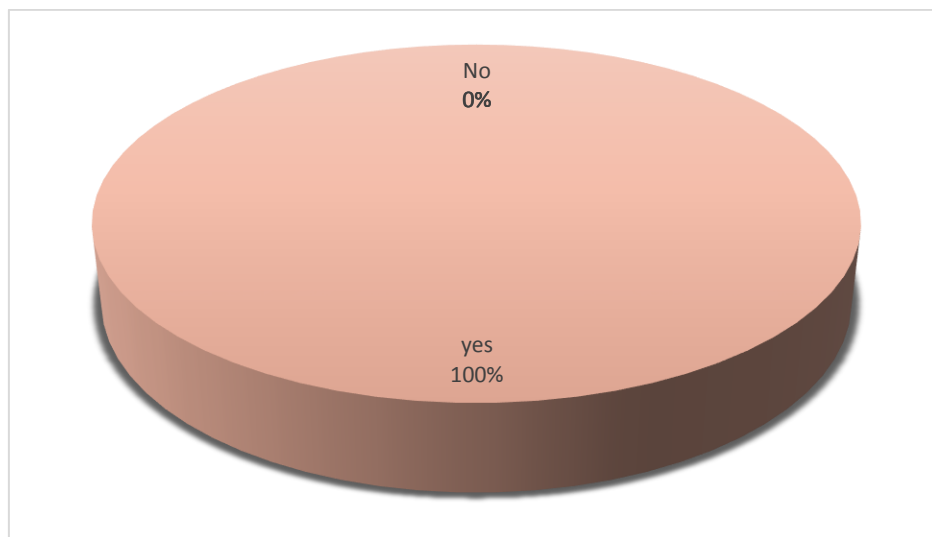


Figure 3.1

We all know that English is the most widely spoken language on the world. Because not everyone speaks English, translation is essential.

In addition, just because someone speaks some English does not mean he can communicate effectively in all settings. As a result, the value of translation may be questioned.

The question was designed to know if translation helps students to acquire a language and speak it fluently or not. According to their responses 100 % said yes that means it is really helpful and has a big value and they considered it as a useful module.

We conclude that the ability to translate is becoming increasingly vital and desirable; in teaching a second language, translation is a useful and effective instrument. Teachers of a second language should be cautious not to overuse it in the classroom so that L2 learners can think about and utilize the language.

Question 2: I think learning translation is important in order to learn more about the FL culture.

Option	Yes	No	Total
Number	36	3	39
Percentage	92.3%	7.7%	100%

Table 3.2

The objective of this question is to determine the importance of translation to learn more about FL cultures..

Chapter Three: Research Methodology and Data Analysis

The results of the second question reveal that the whole students of English department at Ibn Khaldoun University with 92.3% argue that we need translation to learn culture FL; meanwhile, (7.7%) of students believe that translation is not significant to learn . according to the percentage we find that Translation is required for the global dissemination of fresh information, knowledge, and ideas. It is vital to create successful communication between diverse cultures.

Question 3: I remember a lot of cultural that I have heard in translation class better than the one I have read.

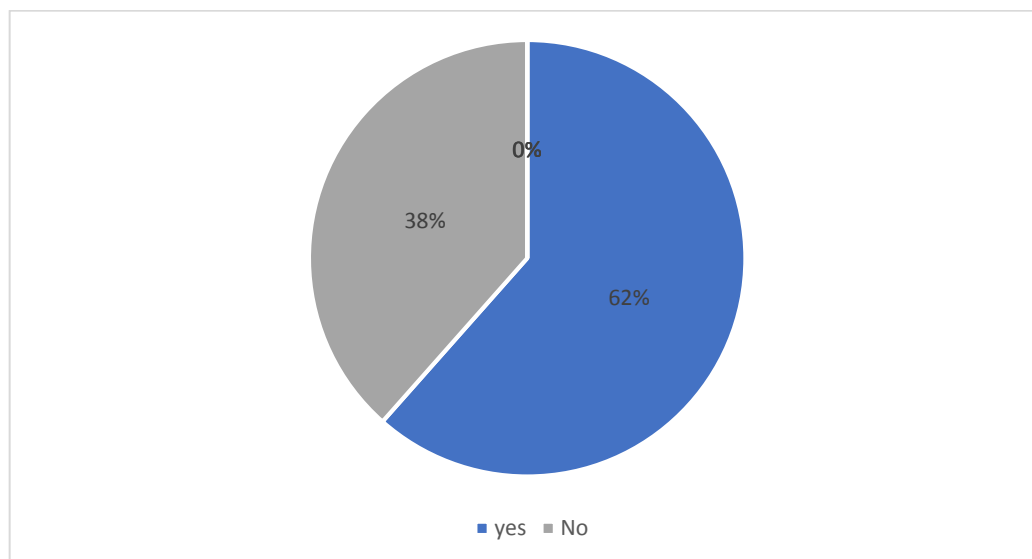


Figure 3.3

Figure 2.3 above displays that 62% of our respondents found that during translation session can get more about culture rather than reading; while 38% mention that it does not. Here the students are different in views. As a result, each student determines cultural translation in his own way, whether by hearing, reading, or both.

Question 4: If I could, I would like to spend more time studying translation.

Option	Yes	No	Total
Number	34	5	39
Percentage	87.2%	12.8%	100%

Table 3.4

We can recognize from this question that there is a difference between students in term of their interest in translation (87.2%) of students agree to spend their time to study translation which means that they are really care about it as an interesting topic; meanwhile 12.8% of students disagree to study translation ;even though they can and are free all the time .From here we conclude the desire of students are different to study translation which makes them unequal in educational level and less active.

Chapter Three: Research Methodology and Data Analysis

Question 5: I learn more about my culture and the foreign one in translation class.

Option	Yes	No	Total
Number	33	6	39
Percentage	84.6%	15.4%	100%

Table 3.5

Apparently, (84.6%) of participants answer positively to our question that means translation plays a big role and it is an important cultural activity, which is closely linked to cultural exchange and exchange of ideas. Substituting words in foreign languages and substituting them in native languages. While 15.4% answer negatively that explains the acquisition of culture is not only through translation session they can learn it everywhere and at any time.

Question 6: How likely would you recommend translation module to other students?

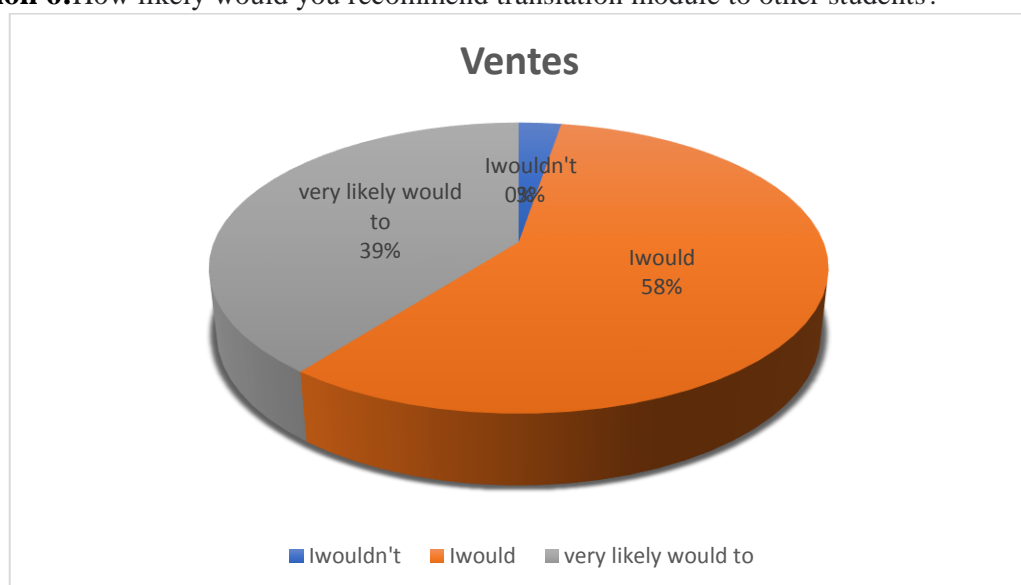


Figure 3.6

The aim behind this question is to discover the relationship between students and translation; since we seek to know if they care about translation and recommend others to study it.

The overall results display ranged responses from would not, would to and very likely would to.

It gets low ratings with only 3% of students who responded I would not to recommend with their importance of translation, while 58% share I would that means translation is as a

Chapter Three: Research Methodology and Data Analysis

useful module they should recommend with it , and 39% very likely would to recommend a translation. From we conclude that students are really motivating and interesting to simulate translation as a beneficial module.

Question 7: Do you respect your culture more now after studying translation module?

Option	Number	Percentage
Yes	36	92.3%
No	3	7.7%
Total	39	100%

Table 3.7

The objective of this question is to know if students respect their culture during translation session or not.

Interestingly, (92.3%) of participants, select the first option that defines how much they respect their culture; meanwhile 7.7% answer negatively that means they do not

The results shows the most percentage is positively which means culture shapes our identities and actions, and cultural diversity allows us to accept and even integrate and assimilate with different cultures to some level. In today's society, cultural diversity has become extremely important.

Question 8:What aspects of the translation lecture you like more?

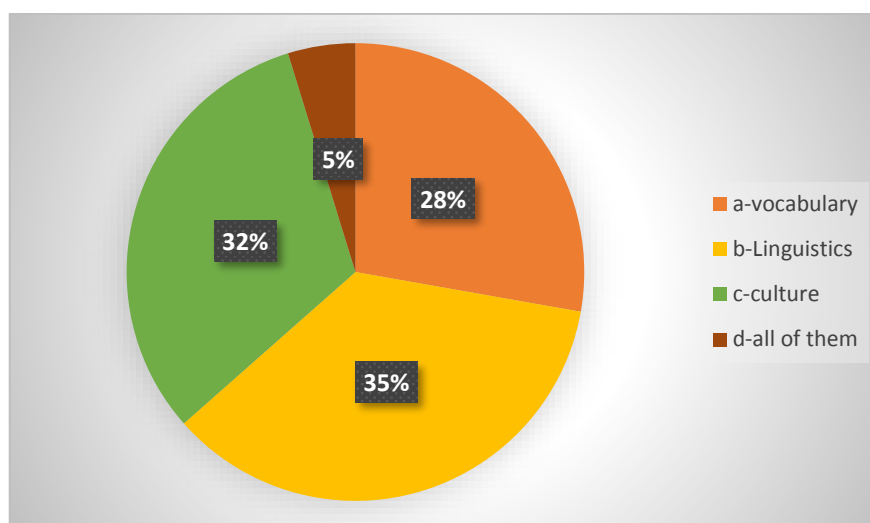


Figure 3.8

We designed this question to find answers about the link between students and the aspects of translation. We seek to know what the most aspect of translation is dominant. The overall results display ranged responses from vocabulary, linguistics culture and all of them; it gets mediocre ratings with 28% of students who share a vocabulary that denotes they acquire new words during translation process, while 35% shares linguistics, which plays a crucial part in document translation from one language to another. Information translation entails more than simply altering each word from one language to another. In addition, all aspects and functionalities of the old language must be decoded and deciphered into the new language. 32% answer with culture because language takes on many meanings depending on the context. The meanings of the same words change somewhat or dramatically when they migrate from one culture to the next. Those meaning disparities can sometimes represent little or significant value differences, which can be essential in translations .only 5%, answer all of them, which denote that translation helps students in all aspects.

Chapter Three: Research Methodology and Data Analysis

Question 9:How would you describe the cross-cultural inter-change in translation classes?

Option	None	Normal	High
Number	6	24	8
Percentage	15.8%	63.2%	21.1%

Table 3.9

According to table 2.9 above, distinctive results are provided from none, normal to high , (15.8%) of students select the first option which means there is nothing changeable ; 63.2% answer with normal that means not a lot however 21.1% of them select the third option "high" which signifies that translation effects to culture.

We conclude that the transmission of information, knowledge, and ideas need translation. It is vitally crucial for effective and sympathetic cross-cultural communication. As a result, translation is really essential.

Question 10:Do you think the translation favors diversity?

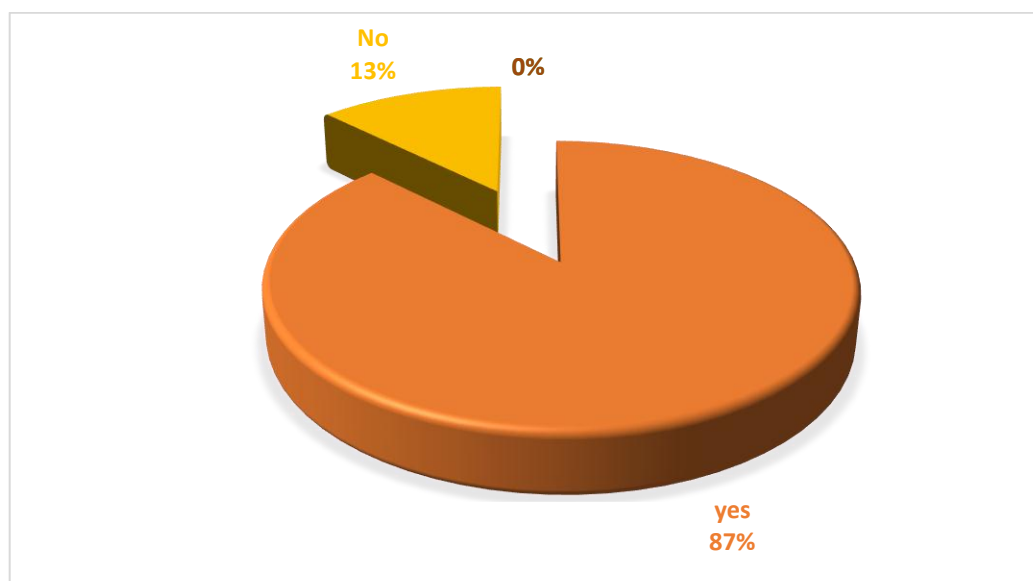


Figure 3.10

Figure 2.10 above displays that 87% of our respondents answer with yes that means they find translation favors diversity in many fields ,as we know Language is an integral component of culture, and creating a multilingual workplace is the most effective method. Students should be

Chapter Three: Research Methodology and Data Analysis

encouraged to learn various languages relevant to their study, meanwhile 13 % select no it does not and we should respect their opinion because each one has his own view.

Question 11:At the end of the year, I felt that I have learned more about the FL culture in translation.

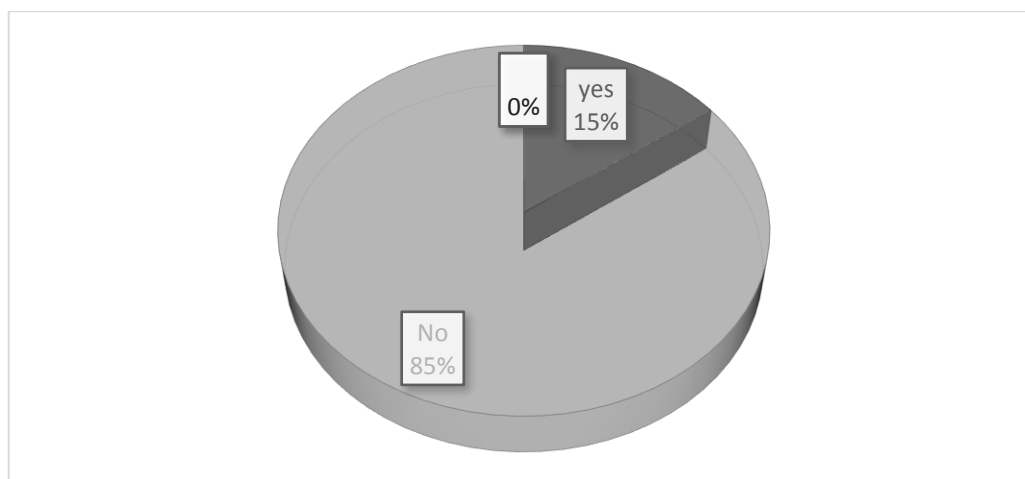


Figure 3.11

The question was designed to enable students to learn more about the FL culture in translation. Because Translation and culture are inextricably linked since, culture is the source of language. The cultural context of both source and target languages has a significant impact on meaning.

Apparently, (15%) of participants answer positively to our question that denotes, there is a positive result at the end of year they learn .However, (85%) mention negatively because they did not learn.

We conclude that the levels of students are different from one to another, which has a relation with the desire of interesting to learn and care about their studies that is why we find different views; according to their responses.

3.7Observation

During our presence at the English of Ibn Khaldoun University department, we stepped into the classroom and attempted to sit and notice how students focus on the explanation of teacher .First, we observed that students are different in term of: practices ,levels and

Chapter Three: Research Methodology and Data Analysis

concentration .Second, the way they speak shows a lack of competences and self-abundance, they speak a few minutes in different accents they can not fit into just one accent and get confused while speaking Also, there are some disrespectful behaviors towards teacher , that of no attention ; some students who were disrespected their teacher , he felt disturbed and could not explain front of us. Third, some students were discussing on social media with their cell phones and taking pictures during the session and did not care about the module. In this regard, we cannot judge the weak grades of students because of unqualified teacher or not knowing how to learn. The bottom line, we as observers, found that most of students do not care about the value of knowledge that is sharing from teachers; as a result, they cannot improve neither selves nor educational levels.

3.8Limitation

Any research work may find gaps that impair the process of the endeavor, thereby, the results of this study are limited due to the shortage of sources concerning our investigation, and the small sample size (40 English students in Ibn Khaldoun University), and hence results cannot be generalized. As long as two research instruments were used, mainly a questionnaire and an observation, however all respondents were familiar with the concept of theme which made them having easy comprehending the structure of the questionnaire; all questions were filled of the subject, because they really gave an importance to this questionnaire. Additionally, when we were collecting our questionnaire responses from students, they answered the questions properly but different, because the findings of this study are intended to provide answers based on the unique experience of each participant, during his studies.

3.9Recommendations for Further Studies

Additional research is needed on translation procedures that can effectively aid in cultural understanding.

Chapter Three: Research Methodology and Data Analysis

This study intends to uncover the role and importance of translation for students, as well as the benefits of translation in classes, observations and experiences of the translation module, and the aspects of this module that students found helpful in their studies. The impact of translation on students has been studied extensively, particularly in terms of motives for learning a new language, vocabulary, comprehending diverse cultures, and communication. We believe that boosting translation awareness is critical to improving students' levels and our country; moreover, translation is required for foreigners to resolve misunderstandings and a lack of communication.

3.10 Conclusion

This chapter is an attempt to detect the big role and significance of translation in the departments of Ibn Khaldoun, Tiaret including, the English section. From the responses of the survey, we have come up with a conclusion that each student is different to another in the view of translation module.

General Conclusion

General Conclusion

Inevitably, many things have to be left un-discussed in our short work. However, we can collect interesting knowledge regarding the theoretical and the empirical pivot of our review, the pivot revolves around the role and importance of translation and the mystery of the lack of the equableness between students in educational levels. This negatively affects specifically students . In fact, this common issue is not existed in every country, but it a serious problem that needs to be carefully reviewed and examined.

In order to weave the theme and methods of our dissertation together for common development we believe that the community of practice in the classrooms of IbnKhalidoun University is a better environment for examining teachers-students level. Prior to investigating directly in this phenomenon, we find it challenging to devote notable efforts to dissect the differences between students. As a matter of fact, it is not a new line of focus for students comparison ; however, in a particular interest we dwell in the idea of students 'perspective what is their opinion toward translation module , and how they interact with their teachers during time study . From this vantage point, our theme has rightly been tremendously welcomed since we live in an epoch where students still seek to acquire foreign languages. Whilst, they are still experiencing such lack of knowledge; vocabulary and low levels.

In an attempt to tackle the aforementioned phenomenon, we examined the community of practice framework; the results have shown that the majority of students are interesting with translation module: we discovered that there are so many benefits and aspect that students gain fromtranslation, which made some of them to seek more about new cultures and languages.

The results have shown that, students obtained promotion in their levels; this plays a major important role on their satisfaction and motivation for good performance and hard work to improve their selves more. Moreover, students have the same capacities but the spirit of desire differs from one to another that creates the differences between them.

As expected from the rapt attention directed to students' importance with translation, our findings demonstrate that students have been profited to translation with its different types

General Conclusion

of benefits; however, some students claimed that did not find it more significant . The disparity in levels does not equate to students weakness. As students, they have the right to improve their levels by working hard even though lack of abilities.

Our sample of students tends to get different advantages of translation with teacher and students each other; most importantly, healthy relationships between teacher and students are based on mutual respect and common goals, they must learn together to survive and thrive in the knowledge world. Even though students have different weaknesses and strengths, the ideal solution to build solid relationships founded on trust and professionalism, is studiousness and concern.

Not less interestingly than each student understands the other and accepting their differences, they must learn how to contend with one another to create beneficial learning sphere. Some students tend to have knowledge without efforts; meanwhile some of them tend to focus on all what is about learning. However, everyone should appreciate what the other is up to the difference is a blessing that binds relationships for learning. Additionally, success happens when students help each other.

On the top of everything, teachers-students relationship is a key factor to the high levels productivity, relationships built on trust and understanding can make students and the teachers more efficient. A bad relationship that lacks cohesion will reduce productivity and may lead to degradation.

Although the current research is limited it hints that students and have to understand each other's nature and how can exploit translation as an useful module , the old adage says that you never fail until you stop trying that making it easy to more motivated .the problem of unbalanced students started in the growing season. Most of the children grew up reading short stories learning languages by their parents and help them to no feel failure even though, meanwhile some of parents do not care about their children and their studies .As a result, generation's level will not be balanced.

General Conclusion

Furthermore, translation has a big role of exchanging cultures between students because it share new knowledge with them that they are not familiar with. As we know we differ in many fields such food; habits and traditions.

We can deduce from the foregoing that translation plays an important part in the process of transferring and exchanging culture between civilizations. As translators struggle to convey literature, science, art, music, customs, and other knowledge that contribute to the development of nations' cultures and civilizations, translation is nothing more than the construction of cultural bridges. Moreover, a cultural, economic, and social renaissance is aided through translation. When one culture's thoughts, sciences, and practices are transferred to another culture, it provides the basis for the receiving culture's cross-fertilization with others, and hence its growth, wealth, and richness.

The translator and the culture have a close relationship. To be successful as a translator, he must have a cultural understanding of the language he is translating from and into, as well as his mother tongue's culture and the cultures of the countries into which he is translating. This cultural understanding will allow him to understand the words written in that language. Languages and understanding what they imply. The translator will not be successful unless he is educated, and if he does not possess sufficient culture, he will have tremendous difficulty understanding numerous texts and will be unable to offer a correct, perfect, and error-free translation. to be able to work on producing an accurate and ideal translation, the translator must be eager to specialize in one sort of translation, grasp all aspects of it in the second language in which he is translating, and comprehend the culture of the country in that subject.

In the end, our survey gives us the opportunity to put together good ideas for further studies, and these results need to be confirmed by further studies.

Appendix

Dear students

The aim of this questionnaire is to examine the application of translation strategies cross-culture understanding in order to know how students can translate from one language to another.

If you could please answer the following questions,I would be extremely thankful.

Section1

Personal information

1. Gender

Male

Female

2. Age

Under 20

20-30

Older than 30

Section2

About translation and culture

3. Studying translation is important because it will help me acquire a good command of English.

Yes

No

4. I think learning translation is important in order to learn more about the FL culture.

Yes

No

5. I remember a lot of cultural that I have heard in translation class better than the one I have read.

Yes

No

6. If I could, I would like to spend more time studying translation.

Yes

No

7. I learn more about my culture and the foreign one in translation class.

Yes

No

8. How likely would you recommend translation module to other students?

I would not

I would

Very likely would to

9. Do you respect your culture more now after studying translation module?

Yes

No

10. What aspects of the translation lecture you like more?

A-Vocabulary

B-Linguistics

C-Culture

D-All of them

11. How would you describe the cross-cultural inter-change in translation classes?

None

Normal

High

12. Do you think the translation favors diversity?

Yes

No

13. At the end of the year, I felt that I have learned more about the FL culture in translation.

Yes

No

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