

The Impact of Culture on Translation

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Abstract: The current study aims to explore the impact of culture on translation from English to Arabic and vice versa, it's an overview of how to insert the ST into TT to fit in with the cultural features in the TT.

The study attempts to emphasize that Translation is not simply the act of transferring the meaning of a text from one language into another language as it is really a complicated and attractive mission that needs transferring the SL contents from one language and culture to another different language and culture. In a way, we can say that translation is cross-cultural. When conveying a text from one language to another, we cannot ignore the necessary knowledge of the two cultures involved.

The study aims to highlight the role of the translator in presenting facts about people's culture or misrepresenting them and enhancing mistaken beliefs and also stereotypes in the minds of TL receptors.

This study aims to expose the impact of culture on translation as well as to find out the different types of audience and receptors in translating TV shows and different advertisement productions from English to Arabic. It also tackles the significant cognitive level of audience and consumers and its impact on selecting the appropriate translation strategies in transferring the SC into TC.

Keywords: Translation Culture TV Shows Cultural issues Translation strategies

ترجمة الملخص الى العربية

يهدف البحث الذي بين ايدينا الان إلى استكشاف تأثير الثقافة على الترجمة من اللغة

الإنجليزية إلى اللغة العربية وبالعكس ، إنها نظرة عامة على كيفية إدراج النص الأصلي في النص الهدف بأسلوب يتوافق مع المميزات الثقافية للغة الهدف .

يرمى الباحث من خلال هذه الدراسة للتأكيد على ان الترجمة ليست عملية نقل معنى النص من لغة الى اللغة الاخرى فحسب , فالترجمة هي عملية عابرة للثقافات من اللغة الاصل لتبحر نحو اللغة الهدف مستصحبة كل العناصر الثقافية المتوفرة للغة الاصل لإدماجها في اللغة الهدف لتنتج لنا مكوناً جديداً يتلاءم مع البيئة الحاضنة الجديدة , فالترجمة مهمة معقدة جاذبة للانتباه تتطلب تحويل المكونات اللغوية والثقافية من اللغة الاصل الى المكونات اللغوية والثقافية للغة الهدف. و خلال عملية الحراك

هذه لا يمكننا تجاهل المعرفة التامة للثقافتين المعنيتين من قبل المترجم ليصيح المادة بين يديه الى قطعة فنية جديدة يتهيا للمتلقى انها قد صيغت في لغتها الأصلية .

يرمي الباحث من خلال هذه الدراسة الى تسليط الضوء على دور المترجم في ابراز القيم الثقافية للشعوب وتضعيف المعتقدات الخاطئة والصور النمطية المشوهة في عقول متلقى اللغة الهدف.

كما تستهدف هذه الدراسة الكشف عن تأثير الثقافة على الترجمة وكذلك اكتشاف الأنواع المختلفة من الجمهور ومتلقى النصوص المترجمة في البرامج التلفزيونية وإعلانات المنتجات المختلفة في الاعلام المرئي, والمسموع , كما يتناول المستوى المعرفي للجمهور ومستهلكي المنتجات المعطن عنها وتأثير المشاهد في اختيار الاستراتيجيات المناسبة للنصوص المترجمة.

Introduction

For centuries there has been a good rule of coexistence of civilizations, it is said "When in Rome, do as Romans do. " Globalization has undermined that rule, because of mass migration, people and their cultures are physically mixed up. Rome is no longer Rome. It's also Tunis, Cairo, Khartoum and Tiran, Beijing, while London is all the world.

This content and sentiments resonate with Samuel .P Huntingrn of contemporary "clash of civilizations " geographic displacement and cultural complications arising from it are seen as defining a characteristic of modernity, a condition which people and culture are increasingly out of place.

Translation is a process which predictably contains at least two languages and two cultures. As this denotes, the translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate techniques successfully conveying these aspects in the target text (TT).

In recent years, we have come a long way from the traditional approach of translation as mere linguistic transcoding of text from one language to another. It has become common sense to integrate translation into a wider network of social interaction. Different interpretations of a certain speech sometimes cause misunderstanding of the speaker's intention.

Such phenomenon is referred to as sociolinguistic transfer which reflects the limit the speaker relies on his\ her first language as the sociolinguistic transfer defines the use of the rules of speaking of one`s own cultural group when interacting with members of another group.

General knowledge involves applying linguistic knowledge, In a way, we can say language is central to both thought and to cultural identity, so a translator will seek a deeper understanding of how language works and have the linguist sense , the sense of being intensely interested in and aware of the structure of language and of how it works as a means of cultural expression. Thus, it is supposed to emphasise that microscopic approach to language adopted by linguists is necessary for adequate translation. So language does not only mean communication, it means

creating and maintaining a relationship with other people from a different society.

Culture and Translation

Beginning in the late 1970s, several groups of scholars began to explore the impact of cultural system on what gets translated, and why, and how the translation is used. At the beginning in the late 1980s, another group of scholars began to explore the ongoing impact of colonization on translation, the surviving power differentials between first world and third world countries and how they control the economics and ideology and thus also the practice of translation.

The first group of theorists who began to tackle the cultural study of translation had variously identified the phenomena known as, polysystems, translation studies, descriptive translation studies, or manipulation school. (Edwin, 1993).

One of their major ideas was, and it remains so until today, that translation is always controlled by the target culture; rather than arguing over the correct type of equivalence to strive for and how to achieve it.(El-dali,2011).

This realistic view is typical of the cultural turn translation studies has taken over the past two decades or so: away from universal forms and norms to culturally contingent ones; away from prescriptions designed to control all translators, to descriptions of the ways in which target cultures control specific ones.

Translators are permanently confronted with the problem of how to deal with the cultural aspects implied in a source text ,and of finding the most proper strategies of effectively conveying these features in the target language. These problems may differ to an extent depending on the cultural and linguistic gap between the two or more languages concerned.

Language and culture may, then, be seen as being closely related and both aspects must be considered for translation. Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions (Toury 1978 p 200) .

As this statement involves that the translators stumbled upon the difficulty of how to tackle cultural features embedded in an ST and how to find the adequate way to transfer these aspects in the TL.

As the translator targets to make a concept clear in another language and thus to another culture. He/she doesn't only want to translate a text, but to make a culture understandable to another culture. Also this is because cultural aspects and language differences are not a barrier when you know how to deal with them.

translating means translating cultures, not languages (Ivir,1987,35).

As this speech contains that the translators hesitated between the challenge of how to handle the cultural features inserted in ST and how he/she find the acceptable way to convey these aspects in the TL. Thus, when translating, it is important to take into consideration not only the lexical impact on the TL reader but also the manner in which cultural aspects may be perceived and make translating decisions accordingly. (Pym et al, 2006)

On the contrary, the complexity link between language and culture can even be highlighted by a linguistic model that views language as a social phenomenon, indisputably embedded in the culture, some linguists does not support the linguistic-cultural approach which is used to classify the shift or conflicting focus of research in translation studies. Instead, they propose a categorization consisting of four complementary approaches. These are 'the textual, the cognitive, the sociological and the cultural. Textual covers linguistic features such as equivalence, naturalness, fluency and translation universals, and calls for observation of translation products ST and TT; 'cognitive' covers the study of different forms of decision-making, the way a translator processes a text studied by think-aloud protocols, eye-tracking, or interviews with translators; the 'sociological' involves the study of the people, not only the identity and history of translators and their profession but also the networks established with publishers, commissioners, reviewers and others; the 'cultural' looks at the role of ideologies, values, power and ethics in translation.

The new perspective in recent translation scholarship on culture is an increasing emphasis on the collective control or shaping of cultural knowledge the role played by ideology. hegemony, in constructing, and maintaining cultural knowledge and policing transfers across cultural barriers (An introduction to the theory and practice of translation .(Antonio Gramsci 1971 p 175).

Cultural differences are largely a function of the distance they move, the distance from the place or time in which they are written to the place or time in which they are read, and it can be marked by the act or fact of translation. As we approach cultural boundaries, transferred texts become increasingly difficult to understand, until we give up and demand a translation.

Actually ,Nida and Taber did not specify this matter clearly. After their clarification on " closest natural equivalent" we can be able to assume that cultural features are recognized, thus they retain that equivalent required after each translation process is the one that so close where the connotation message can be conveyed accurately.

The conception of the closest natural equivalent is embedded in Nida's conception of dynamic equivalent. His distinguished example is taken from the Bible, that is the translation of "*Lamb of God*" into the Eskimo language. Here "lamb" signifies innocence, particularly in the context of sacrifice. Eskimo culture dose not aware of "lamb". Therefore, the term does not denote anything. Instead of "*Lamb of God*", he favors "*Seal of God*" to convey the message. At this point he reflects cultural features.

Context is necessary for an adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is nonsense, and understanding text without understanding its culture is impossible, in this regard there was the theory of context before the theory of text. In other words, the context precedes text. The context here means context of situation and culture. (The implication of culture in translation. Translation directory.com, Sugeng Hariyanto).

All in all, we are faced with two extremes. Which one is right? The answer lies not in choosing any of the two. If the extremes are put at the ends of a cline, the answer lies between the two. (Snell-Hornby 1988: 41) the degree of probability for perfect translation depends on how far the source language text (SLT) is embedded in its culture and the greater the distance between the culture between SLT and target language text (TLT), the higher is the degree of impossibility.

Translating TV shows for adults

Translating TV shows for adults encounter a number of constraints, it requires using different translation strategies. The translator needs to convey ST into TT as appropriate as should be according to the target audience, cognitive and cultural differences. Adapting the cultural specific terms, idioms, proverbs, into the TL to meet the audience expectations and to evoke their laughter which constitutes a big challenge in translating. It's essential to take cultural differences into consideration in translating movies.

Each country promotes a different tradition of translating films and favor one of the two major types: dubbing and subtitling as far as translating humorous TV show for children and adults is concerned, namely voiceover in the case of television translation. The decision as to which film translation type to choose is by no means arbitrary and stems from several factors, such as traditions, the technique to which the audience is familiar, as well as on the position of both the target and the source cultures in an international context.

Many of the TV shows have linguistic features or cultural specific scenes that are untranslatable. Thus the translator should deploy enormous efforts to appropriately decrease such losses in TL. A great number of researchers have tackled the translation loss and compensation strategies such as more or less accept the idea: even fine translators encounter the difficulties of loss and compensation when translating cultural aspects in TV shows from one language into another (Baker 1991).

Another difficulty in translating TV shows from English into Arabic is the translation of social and sexual taboo as they are different from religious references, such taboos are unacceptable to be translated literally as the Arabic audience are not familiar with such expressions.

There are a number of sexual words that are considered taboo if translated literally into the Arabic language. Certain taboo expressions that are found, for instance, in some series, TV

shows they represent an enormous challenge for the translators due to their sensitivity to the target audience's culture. such taboo's words were euphemized in order to be acceptable. the replacement of taboo expression by another that is not coarse. Euphemism try to conceal the reality that lies behind. (Diez 2001)

TV shows` children Translation

Translation for children is an essential area of research as children acquire knowledge easily from what they watch on the TV screen, as children tend to spend most of their time watching TV thus it has developed through various stages using different styles and strategies. Therefore, each mode of translation for children from one culture to another is not an easy task. Children programs are produced differently than those for adults, for example, children show has to be easy, clear and actually sometimes nonverbal for them to understand, on the other hand, adults shows are more complex, hidden in the text and verbally expressed. The type of TV translating humorous texts (subtitling or dubbing) also has a great impact on the children awareness of the presented humor. Dubbing is stictly connected with the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing, and lip movement of the original dialogue. (Baker (1998: 96)

Challenges are not always alike in case of language and culture they are quite different in case of Arabic and English where knowledge of the other`s culture and language is sometimes rather smallest and is limited in translated films or TV shows to skills of translators and familiarity of audiences, therefore such challenges when dealing through cultures and cultural aspects such may contain common experience, common language, different language differences of sense humor and the traditional elements.

Advertisement's translation

We are in an era of globalization when businesses around the world spare no effort to market their products or services in the world marketplace and to build their brand images on a worldwide basis. Before entering the world market, emerging international brand names has become a significant marketing policy for most businesses. If a company is to make successful progress towards a foreign market, it is essential for it to translate all relevant documents into the target language, including translating its brand name. It is important to ensure that the translated brand name is not only accurate but also in conformity with the culture of the designated market.

Certainly, the advertisement is not only economic activity but a cultural exchange. As a cultural product, advertising demonstrates the relationship between language and culture more directly. So the differences between culture and language have an important role in advertising translation.

The company used advertisements to increase the sales of its products or services or to promote a brand name. Advertising can also be employed to communicate an idea or image. The manufacturer of the product, which is analyzed here operates in two different national markets; therefore the company in its branding message faces contradicting forces of homogenization and divergence. International interdependence and international trade increase the importance of understanding and communicating effectively with people of other cultural backgrounds. Globally standardized advertising can, therefore, be seen as an alternative to the high costs of localized advertising for different markets, as well as a means to maintain a coherent global corporate image. In order to attempt to attain conformity between SI and TL as it is possible within different cultural frameworks, it is required to identify the consumer first. Identifying the target consumer is the translator's initial and essential obstacle because all other decisions follow from it'.

The TT's ideal reader will most probably never achieve the aspirations of the original ST reader even if he has the same academic, professional and intellectual level as the original reader, which will have considerably different textual expectations and cultural awareness. In this context The relationship between the receiver and TL message should aim at being the same as between the original receivers and the SL message (Nida in Bassnett-McGuire 1991:26)

The cultural dimension offers an environment for advertisement`s translator to take into account the cultural aspects which may relate to religious beliefs, social custom or a type of food. certain problems may encounter the advertisement`s translator these problems includes dress code or garments, food habits, beliefs ,geographical environmental elements. One of the most challenging for advertisement`s translator is the translation of logos. the current trend in advertising is to use emotional situation which exceeds cultural barriers in international advertising campaigns. Therefore the brand name "Nike " create a challenge in translating this brand name into Arabic as the pronunciation gives a sexy meaning, the company suggests to delete its brand name and retain its logo in order to comply with the Arabic culture and satisfy the Arabic consumer.

The advertisement`s translator should look for equivalents in terms of relevance in the target language and use discretion through substituting certain elements in the text, such as geographical and environmental elements. Most translations intended to serve certain elements as substitute for the ST, to make it available for the people who cannot read the language in which it was written, such a process represent a great challenge for the translator, one should be aware with his one`s culture and good command of the source culture before trying to build any bridge between them. The translator has to facilitate rendering the message, meaning and cultural components from one language to another .

Cultural Issues in Translation

The cultural aspects embodiment in translation may take a wide range of different approaches extending from lexical content and syntax to ways of life in a particular culture. The translator is supposed to find out how important these cultural aspects and to what extent it is essential or desirable to convey them into the TL. Words or expressions that contain culturally-bound word(s) create various difficulties. The cultural aspects which exist in sentences comprising the term(s) allied to the four major cultural categories, such as : concepts, performance, , and environment. The ideas includes belief, values, and institution; behavior includes customs or habits, "products" includes art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, and weather (ELK Asia Pacific Journals – Special Issue. ISBN: 978-81-930411-2-3, Dr. G. VENKATA RAMANA)

Translating culturally-bound vocabularies, like in translation other lexes, a translator may present one or some of these measures: Literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy. In literal translation, a translator applies unit-to-unit translation. The translation unit may extend from word to larger units such as a phrase or clause.

In addition, the translator may succeed to find the cultural equivalent word of the SL or, if he fails to come upon one, neutralize or generalize the SL word the outcome will be the functional equivalents. When he amends the SL word accompanied by a description of form in the TL, the outcome is description equivalent. Sometimes a translator presents a generic or general or subordinate expression for a TL word and the result in the TL is called classifier. And when he only provides the nearest TL equivalent for the SL word, he uses synonymy.

In the componential analysis procedure, the translator divides the lexical unit into its components meaning, often one-to-two, one-to-three, or -more translation. Furthermore, a translator sometimes inserts some information, whether he sets it in a bracket or in other clause or even footnote, or even omits unimportant SL words in the translation to make softer result for the reader.

It's a challenging task to confirm that one procedure is superior to the others. It depends on the situation. taking into account the aesthetic and expressive functions of a poem, the translator should try to come upon the cultural equivalent or the nearest equivalent (synonym) first before trying the other procedure.

Conclusion

Analyzing the previous data has brought us up to date with the most prominent features of the humor TV shows translation and the different products advertisement translation and how

these two types of translation conform with the target culture, the analysis revealed that translating for the whole family is an important area of research as it adds a lot to the family values and relations, watching TV show can help strengthen the member`s relationships through sharing laughter. it achieves an enormous success when it showcases the cultural aspects of the target cultures, and meet the expectation of the target audiences, as well as the translation of various advertisement products, make the Arabic translations to be culturally bound to their origin also to identify the translation of the cultural-specific concepts, phrases, logos and terms in English and how to transfer them in Arabic. The following items are regarded as the most significant for translating humorous TV shows and they are therefore analyzed:

1-Translating humor family TV shows into Arabic is a rich area of research which has not been well explored by translation researchers yet. These translations introduce new cultures and lifestyles to the Arabic audience, I think this research paper will add a lot to the TV shows translators and contributes greatly to the process of translation of TV shows and use the adequate strategy which communicates the intended humor without exposing the Arabic audience to a different types of cultural aspects.

2-Translating these cultural features may expose to loss when translating from English into Arabic if such aspects don`t conform the Arab culture. For the loss of translation in humor TV shows, translators may add, adapt, omit, use euphemize or change parts of ST to match the culture of the target audience.

3-When translating social and sexual references, the use of euphemisms is the best translation strategy as these taboos are unacceptable in the target culture. Using certain strategy causes inevitable loss during the process of translation unless the contextual elements of the scene compensate for such loss.

4-The translations of different products advertisements are situated in a particular socio-cultural context display especially to meet the requirements of the target culture. The strategies to translate the advertisements determine great awareness of the TC as the message text transferred by the advertisement is constantly precise and should be worded clearly and distinctly.

5-The research revealed that translating TV shows requires various translation strategies and full awareness of the translators towards the target cultures the strategies vary between the formal and dynamic depending on the type of TV shows that are selected to be translated, the type of TV shows used, the age of audience, and the cultural aspects around which the selected TV shows focus.

6-Translating verbal humor for older children is carried out either through dubbing or through subtitling. Dubbing is preferable for those who are 7-11 years old who are still young for reading subtitles and keeping up with the show`s plot. Since the ST had no specific references which

need to be changed into the TT. When changes are needed like in cases of culturally specific terms, the translators added, omitted, rephrased, or changed the TT to suit the target audiences.

Sometimes sentences are added to explain some culturally specific references that are not well known in the target culture. In this case, dubbing sometimes becomes more useful than subtitling.

7-Translating for a family is challenging for any translator, as the translator has to take in consideration the different type of cultural aspects when translating for a mixed audience, as the embedment of cultural features in the TC is an enormous challenge.

8-Culture and language cannot be separated particularly in the domain of advertisement translation, as the translators have to take in consideration that the advertisement will at national and international level two domain totally different as the international level_ the translator has to be keen in dealing with the cultural features of the target culture he/ she supposed to be aware of the function of the advertisement and the culture of the consumers where such advertisement are supposed to appear.

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