

Dynamic Equivalence in Reading Images in Translating Titles Pages of Eight Different Novels: English and Arabic

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Abstract

This study investigates the concepts of dynamic equivalence and semiology in translating the titles' pages and the reading images of eight novels. *Perfume; The Story of a Murder*, *One Hundred Year of Solitude*, *Animal farm*, *Oliver Twist*, *The Wind in The Willows*, *Pride and Prejudice*, *Black Beauty*, and *Love in the Time of Cholera* are the studied novels. These eight titles pages have been chosen randomly as the most well-known novels translated from English to Arabic. This paper gives a critical review of dynamic equivalence and the semiological analysis system in translating images and titles. The method uses semiology equivalence model in analyzing the titles' images of the selected novels. This study is based on the dynamic equivalence and semiology of Nida (1996); Jacobson (1959); Munday (2000); Medalia (1999); House (1981); O'Shaughnessy and Stadler (2005). This study concludes the importance of using the semiological analysis in reading images for the appropriate translation equivalence between English to Arabic. It also reveals the key points in translating signs through the semiological analysis in terms of the cultural differences, codes, the denotative and connotative interpretations. This study also explains the relationship between semiology and the dynamic equivalence in translation between English into Arabic. Finally, it shows the dynamic equivalence problems in translating titles and images through the semiotic system which show that there is no full equivalence between two words or code units.

Keywords: Dynamic equivalence, Reading image, Semiological analysis, Semiology

1. Introduction

This study is worthy to individuals who are interested in translation, and people who are unfamiliar with translation issues especially dynamic equivalence. Translation is the replacement of source language textual material by target language equivalent textual material (Catford, 1965, p. 20). Equivalence is one of the most important translation problems that face translators once translating a text from one language to another. Therefore, this paper investigates the dynamic equivalence in translating some titles of novels from English to Arabic using the semiological analysis. This analysis targets titles and images of 8 novels translated from English into Arabic. This study introduces the term of semiology, the basic elements of that sign system, the basic

points which can we use in analyzing titles and images, and the relationship between semiology and equivalence in relation to the semiology equivalence model (Catford, 1965).

Bruce (1995) states that “equivalent is a corresponding word or expression in another language”. panou (2013) indicates that the concept of equivalence as an essential feature of translating theories, and the equivalence was meant to indicate that source text (henceforth ST) and target text (henceforth TT) share some kind of 'sameness'. This led to question the degree of sameness and different equivalents. Equivalence is also considered as a procedure in which the same situation is replicated as in the original but different wording is used (Vinay and Darbelnet, 1995, p. 32). Munday, (2000, p.58) believes that the stylistic impact of the source-language idioms and clichés, equivalence for them is sought at the level of sense and not image. These definitions of equivalence and the degree of sameness are the most important aspect of equivalence and quality, sensitivity, and reality. These features must be taken into a consideration that may affect the meaning of the target text (TT) in order to avoid misunderstanding and ambiguity. Translators must be aware of these features. Theorists also argue that there are two basic types of equivalence (1) formal equivalence and (2) dynamic equivalence.

This paper investigates the dynamic equivalence and semiology in reading images. Semiology or semiotics where it focuses on the ways that the sign systems and how it works. O'Shaughnessy and stadler (2005) state that semiology is the science of signs, or the study of signs and sign systems. Therefore, this paper uses the semiotic analysis in order to explain the dynamic issues in translating titles and images of eight novels.

2. Statement of the Problem

This study investigates the Dynamic equivalence term which is considered a problematic issue that affects translators and the translation process in interpreting and analyzing the target text/data and reading images of the source text's title.

3. The Purpose and the Significance of the Study

The main purpose of this study is to find the best ways that translators may use to achieve a high degree of equivalence in translating images by using a dynamic ways (different text/data, but the same functions).

4. Research Questions

This research investigates applicability of interpreting the dynamic equivalence of the title pages of different novels professionally through the semiological analysis.

5. Literature Review

Leonardi (2000) states that “the comparison of texts in different languages inevitably involves a theory of equivalence. Equivalence can be argued to be the central issue in translation although its definition, relevance, and applicability within the field of translation theory have been elaborated within this field in the past fifty years”. Different scholars have introduced different theories of equivalence in relation to the translation’s process. They have provided different ideas using different approaches. This paper aims to review some of these theories, doing a critical analysis as conceived by these following scholars such as Vinay and Darbelnet (1995), Jacobson (1959), Nida and Taber (1982), Catford (1965), House (1981), Newmark (2001), Baker (2011), and Pym (1998/2014).

5.1 Definitions and Facts of the Equivalence Concept

A Comparative stylistic analysis of the different translation strategies and procedures used in French and English was produced by Vinay and Darbelnet (1958). They distinguish between direct and oblique translation. The former refers to literal translation and the latter refers to free translation (ibid: 84). Seven procedures are identified; the first three are related to the direct translation. The others are related to the oblique translation; borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. Vinay and Darbelnet (1995, p.32) argue that equivalence is a procedure in which the same situation is replicated as in the original but different wording is used. This claim is to maintain the source language in the target language. Munday (2000 p.58) as well as Vinay and Darbelnet believe that equivalence for proverbs, idioms, and clichés is sought at the level of sense and not image. They state a conclusion which is the situation is what determines the need for creating equivalences. Therefore, translators are encouraged to firstly look up the situation of the ST in order to come up with a solution (ibid: 255).

Pym (2014, p.37) defines equivalence “as is no such thing as perfect equivalence between languages and it is always assumed equivalence”. It is the ‘equal value’ between an ST segment and a TT segment within any linguistic level from form to function (ibid: 7). Pym (2014) distinguishes between natural and directional equivalence. Natural equivalence is an existence between languages prior to the act of translating, and it is not affected by directionality. Directional equivalence gives the translator the freedom to choose between several translations strategies which are not dictated by the ST. Vinay and Darbelnet (1995) have a similar approach as Jacobson's. This approach is based on the linguistic aspect. They argue that translation is possible despite the cultural or the grammatical differences between SL and TL. The translator should not be neglected and acknowledge some limitations of the linguistic approach. This will give translators a chance to rely on other procedures that ensure effective and comprehensive rendering of the ST message in the TT.

Jacobson stresses on the fact that there can be no full equivalence between two words (Jakobson, 1959). Contrarily, Baker (1992, p.6) argues that equivalence is a relative notion because it is influenced by a variety of linguistic and cultural factors. She mentions different kinds of equivalence, that is, at the level of word, phrase, grammar, text, and pragmatics. Term as grammatical textual and pragmatics equivalence could be done by the word-level and above-world-level equivalence. Baker relates linguistics and the communicative approach together.

5.2 Dynamic Equivalence

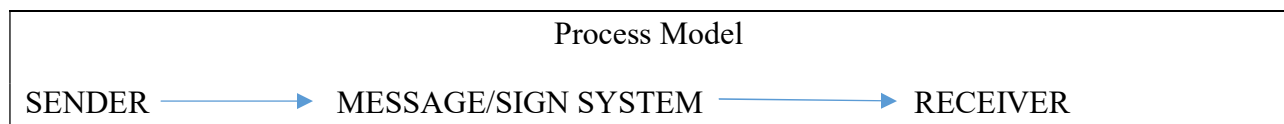
Newmark (1981) introduces the terms of semantic and communicative translation; the difference between them is that semantic translation focuses on meaning whereas communicative translation concentrates on effects. Nida (1969) and Belloc (1931) argue that there are two different types of equivalence: formal equivalence and dynamic equivalence. Nida (1969) and Belloc (1931) state that “Dynamic equivalence is based upon the principle of equivalent effect”. Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TT audience as the original wording did upon the ST audience (Nida, 1982). Nida and Taber (1982: 200) argue that “frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful”. Nida (1982) dynamic equivalence is considered as an effective translation procedure taking into account the context of the situation as in his translation of the Bible. Thus, the same impact must be left on the TT readers as it is for the ST readers.

The notion of 'naturalness' is also one of his main concerns where to achieve "the closest natural equivalent to the source language" (Nida, 1964). Contrarily, House (1977) prefers semantic and pragmatic equivalence. He argues that ST and TT should match one another in function. Consequently, translators must seek to find the closest possible equivalent (Belloc, 1931). The equivalence concept has been criticized by Munday (2000) and Jacobson (1959) claim that there is no full equivalence between languages. Snell-Hornby (1988), too, criticizes the equivalence notion in such a way to be sometimes as an illusion. Belloc (1931) asserts that “there are, properly speaking, no such things as identical equivalents”. As for Nida and Taber (1982: 25), it is clearly stated that “dynamic equivalence in translation is far more than mere correct communication of information”. Vanessa Leonardi (2000) despite using a linguistic approach to translation, Nida is much more interested in the message of the text or, in other words, in its semantic quality. He therefore strives to make sure that this message remains clear in the target text.

5.3 Semiology

Semiology is the science of sign which studies sign and sign system. It suggests that all communication is based on sign system based on certain rules and structures. Language (words) is the most important and dominant sign system for humans, but the world is full of other sign system traffic lights, road sign, navigation bars and television, mathematical symbols, clothes, hairstyle, hand signals, more code, and so on. All forms of the media are sign system. All systems can be analyzed using semiology. Semiology is considered as a means of understanding language (Saussure 1974; Culler 1976; and Gordon 1996). From the 1930s onwards, it was developed by, among others, C.S.Peirce, who was seeking to understand non-language sign system (Peirce 1958). The methodologies of Saussure, Peirce, and other have been used since the 1960s as a means of analyzing media products (Fiske, 1990; Hall, 1997; and Hawkes, 1977/1996). Barthes (1973) uses one of the most significant early applications of semiology in media studies and it is still a readable relevant text (O'Shaughnessy and Stadler, 2005, pp.111-112). Barthes (1916) argued that a sign refers to something which conveys meaning. Most signs are mediated by language. Most signs have strong enough connotations and associations to be at least partly 'motivated'.

5.3.1 Communication Model of Signs



“The sign is the central aspect of semiology. So any message, any meaning, can only be communicated through signs and a sign system. There are three basic elements in semiotic system: A sign, the signifier, and the signified” (O'Shaughnessy and Stadler, 2005, p.112). A sign is any signal that communicates something to us by standing in for or representing a thing or an idea. Every sign consists of a signifier is whatever material form is used to convey meaning: letters, images, sounds, and so forth. The signified is the concept that the images, sounds, or letters communicate (ibid: 112). “There are numerous aspects to semiological analysis. In exploring how signs communicate, how semiology works, some key points were mentioned below”:

- Signs communicate through codes (standardized formulae for communicating meaning) and conventions (are methods of organizing signs to communicate meaning in ways that become habituated and widely shared over time): All sign systems have a set of elements that are combined according to certain rules, codes, and conventions. Translators have to learn and understand the correct codes in order to communicate (O'Shaughnessy and Stadler, 2005, p.113)
- These signs and conventions are culturally shared—they depend on cultural knowledge: Sign system will only work successfully with people who know and share the same codes. Different languages are a good example of different sets of codes and conventions used to represent or stand in for the world. language have different words .To understand

these different signs you have to have learnt the code (O'Shaughnessy and Stadler, 2005, p.114)

- Signs communicate through systems of difference: One of Saussure's central points in analyzing language was the understanding that words don't mean anything on their own. Their meaning in relation to other words for example 'up' means nothing unless we can relate it to the word and concept 'down' (O'Shaughnessy and Stadler, 2005, p.115)
- Signs communicate through denotation (can be expressed by describing the sign as simply as possible): To consider what a text denote is to analyze it on a purely descriptive level, without delving into what it might imply .and connotation(refers to the emotions , values , and associations that a sign gives rise to in the reader, viewer, or listener, and can be expressed by quickly jotting down what it reminds you of or makes you feel or imagine) : are something that the viewer or audience perceives in an image and its work on two levels :individual and cultural. For our purposes we are only interested in the cultural level and the way connotations help us see the interaction between the sign and the values of a cultural, but we need to understand both levels. (O'Shaughnessy and Stadler, 2005, p.116)

5.4 Reading Images

Visual images "are never innocent or neutral reflections of reality. They represent for us: that is, they offer not a mirror of the world but an interpretation of it" (Midalia, 1999, p.131). A particular useful question interpreters can ask about any image in order to reveal something of its intended meaning is: What is the implied narrative of an image? This involves asking what has just happened in the image and what is going to happen next: in other words, what story is the image telling? interpreters can also ask where the viewer or interpreter of the text is positioned in relation to the implied narrative (the story that a picture suggest, including the events that may have happened immediately prior to the moment in the image, and immediately afterwards). "How can we come too justified and grounded meaning(s) of the picture?" and "how can we understand the basic structure of an image text?" (Herman, 2011, p.147).

There should be a specific rules or structure to follow in order to interpret the meaning of visual text, so we need to use the simiological analysis; readers read the image through it signs and signifiers, content, codes, and conventions. Interpreters have focused on four key aspects of the image in order to tease out the factors that influence interpretation: Photographic composition and conventions, the type of photograph, the photographic content, and the sitting. Photographs can imply different things to different people in different contexts. It is has various interpretations due to the polysomic nature of images into differing contexts, audiences, and connotations that may influence interpretations (O'Shaughnessy and Stadler, 2005, pp.123- 125). "Words, captions, and titles anchor the meaning of images to one particular interpretation is an important step in semiotic analysis. Focusing on the relationship between words and images. Words often crystallize the more nebulous meanings or connotations that images convey" (ibid: 128).

6. Methodology

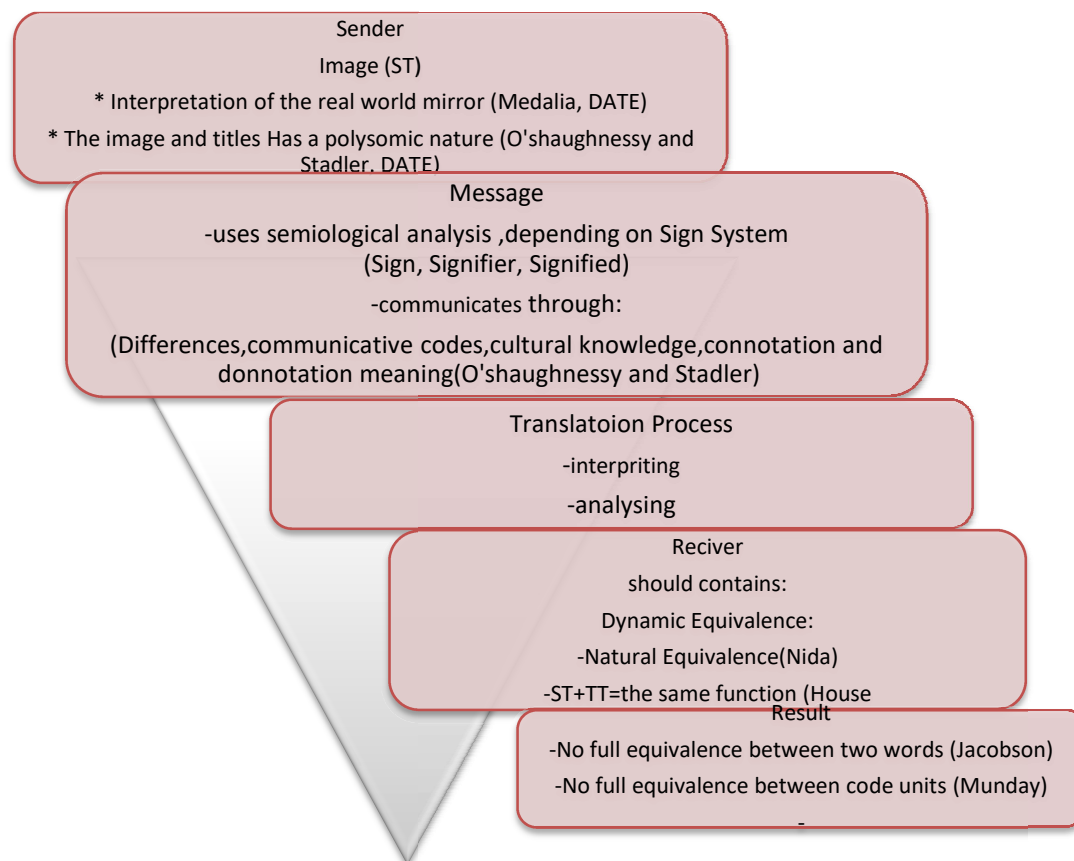
This study is a comparative qualitative analysis of dynamic equivalence in terms of the semiological interpretations of reading 8 titles and images of *Perfume; The Story of a Murder*, *One Hundred Year of Solitude*, *Animal farm*, *Oliver Twist*, *The Wind in The Willows*, *Pride and Prejudice*, *Black Beauty*, and *Love in the Time of Cholera*. This research uses the dynamic equivalence by interpreting the titles and images of 8 well-known novels and translated into Arabic. The analysis of these data depends on the semiological analysis which is very important specially in reading images. The study uses a comparison between the hard-cover images and the titles of the 8 translated novels.

To interpret and analyze the data, the research uses the following steps: (i) the study selected the data from the internet; (ii) The study, then, introduces the definition of the semiotic system; (iii) The study shows the main elements of the semiological analysis that must be used in order to analyze and explain the titles and the images of the 8 novels based on attracting readers; and (iv) Finally, explain, analyze, and compare the ST with the TT based on figure (2).

The following figure is expressing the model used in this study to investigate the dynamic equivalence of the 8 novels' title pages. This model will analyse the data of the hard-cover titles of the chosen novels. This model was designed amended through combining the semiotic system and the dynamic equivalence based on Nida (1982); Jacobson (1959); Munday (2000); Medalia (1999); House (1981); O'Shaughnessy and Stadler (2005).

6.1 Semiology Equivalence Model

Figure (1): Pyramid Model of a Hierarchical Relationship between Semiology and the Dynamic Equivalence.



7. Discussion and Data Analysis



Figure (1): The hard-cover of the 'Perfume' novel and its equivalent in Arabic

- As shown in these two images of the source and the target texts, the first title in English consists two parts and translated into two parts too as (Perfume/ *Ale'tir* العطر) and (The Story of a Murder/ *Qisat Qatil* قصة قاتل). This novel is written by *Patrick Süskind* and first published in 1985.
- The semiological equivalence model and the sign system model based on O'shaughnessy and Stadler (2005) indicates that there are clear differences between the number of words in English and the Arabic ones.
- There is no full equivalence based on Jacobson (1959) and Munday (2000).
- In term of codes and the cultural knowledge, the title in the Arabic culture (Perfume/ *Aletir* العطر) is a sign that signifies 'beauty' and the 'good smell'; therefore, the code means 'good perception' that clearly dennotates 'goodness'. As in other culture and in the past, the title 'perfume' signifies a dennotative and connetative meaning where it might be a code of a 'bad thing' which signifies a bad connotation meaning.
- In term of reading images, it can be noticed a big difference between the two images. The first one to the left (ST) shows a girl with red flowers shattering out of her body with a black and white background; whereas, The second one to the right (TT) shows a girl with long hair and closed eyes. The red colour in Arabic culture might indicate a sign of 'love' in Valintines day and 'good things' as sacrifices. It has a clear dennotation meaning of a beautiful good thing. This colour might signify 'bad things' in other culture and it has a specific code connotation with 'war', 'blood', 'killing', 'stress', and/or 'fire'.
- The ST image also has a bad connotation meaning. The shattered flowers may signifies the the consumed girl and how she may get abused. This may be connected to the 'killing seen' and the title's image.
- The 'folded eyes' and the 'hidden eyes' are related to 'stress' and opression of both cultures (the Westren and the Arabic ones).
- The 'folded eyes' in the target text (TT) may also signifies ' a game' time; although, the girl's facial expression clearly indicates a dennotative meaning of some kind of 'torturing' or a 'bad situation'. This is clealry indicated with the second part of the title (The Story of a Murder/ *Qisat Qatil* قصة قاتل).

As a result the equivalence issue in the source text (ST) is not clear and it needs more interpretation and clarification. There is no equivalence between the image and the title except for the connotation of the 'shattered flowers' and the 'smell of the perfume'. On the other hand, the target Text (TT) image tries to achieve som kind of dynamic equivalence in a natural way based on Nida's theory (1996). The translator uses different signs and codes related to House (1981) theory. He/she somewhat achieves the function of the image interpretations to some extent; although, the word 'perfume' is not incidated in term of the image itself. This may show that there is no full equivalence between two code units (Munday 2000).

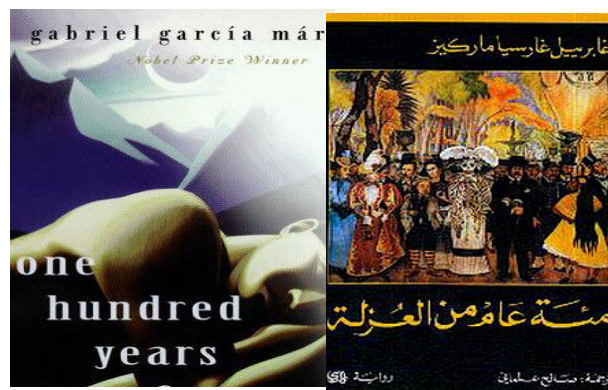


Figure (1): The hard-cover of 'The One Hundred Years of Solitude' novel and its equivalent in Arabic

- These two images of the source and the target texts, the first title in English is 'One Hundred Years of Solitude'. The English title is translated in Arabic as (*Me'at a'am min alo 'zlah/ مئة عام من العزلة*). This novel is written in 1967 by the Colombian author Gabriel García Márquez.
- There can be seen that there is just a simple difference in the number of words. The translator achieves a high level of equivalence for the title because it is clear and simple.
- In term of reading images, a big difference has been noticed between the two images such as the number of people, the background of the images, the place and time, the features and emotions. There is a girl in the ST image while there are many people in the TT.
- The ST image includes a girl lying on bed. Her facial expressions signify suffering and distress. The background of the image also signifies a place that the light didn't came into for a long time. Some moon light passes through a little gape to cross the room on the girl's face who wouldn't like to see the light. These assumptions are related to the word 'solitude' which means 'loneliness' and 'isolation'. The ST image signs are correlated with 'bad circumstances' of someone (Jacobson, 1959 and Munday, 2000).
- The TT image contains many people with traditional clothes and costumes that signify 'special gathering or occasion' out-doors into a palm trees garden. The TT image has no correlation with the title itself where 'solitude' signifies 'isolation' not a 'gathering' (Jacobson, 1959 and Munday, 2000).
- The relationship between the title and the image of the ST is clearer than the TT. The semiological analysis indicates adequate equivalence in the ST image and way clearer that the TT image. The TT image has no connectivity between the title and the hard cover image.



Figure (2): The hard-cover of 'Animal Farm' novel and its equivalent in Arabic

- These attached images of the source and the target texts hard cover involve the ST image of the 'Animal Farm' novel written by George Orwell in 1945 and its Arabic equivalent (*Mazra'at alhaywaan* / مزرعة الحيوان).
- The ST title was translated into Arabic literally. The ST title is related to a 'specific place' that is not successfully rendered in Arabic.
- The ST image consists a 'pig' photo frame with different animals inside. The ST semiological indication of the animals and the title is related clearly; whereas, the TT image shows a desert where there is no sign of a farm itself. The TT image doesn't signify the title (Jacobson, 1959 and Munday, 2000).
- The TT image of desert is wrong connotation for farming that has the opposite meaning. The equivalent used in the TT image is not successfully indicated with the image used; whereas the ST title and image are related and signify each others.

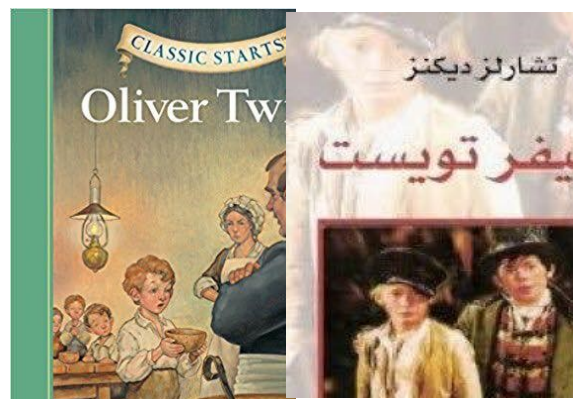


Figure (3): The hard-cover of 'Oliver Twist' novel and its equivalent in Arabic

- The ST hard cover is 'Oliver Twist' by Charles Dickens and its TT equivalent (*Oliver Twist* / أوليفر تويست).
- In term of reading image; the ST image shows a child facing a man with a woman next to the boy with a group of kids in the backside. The little boy is carrying a bowl. The man faces the boy looks like a cooker and a big pot is placed on his left side where to serve these kids

setting in the back seats. The boy standing looks that he has been served and he is asking for more. The man and the woman seem that they are not satisfied with his request. The setting looks like a school or an old orphanage house. The features of the mature people signify that they are not good people.

- The TT image shows two boys appear to be closely related. They have things in common such as their features and clothes.
- The way they are standing signifies a connotation meaning of 'friendship'. The way they look indicates that they live the same challenges and circumstances. In the other hand, the two images are different from each other but they also have one thing in common which is 'poor children'.

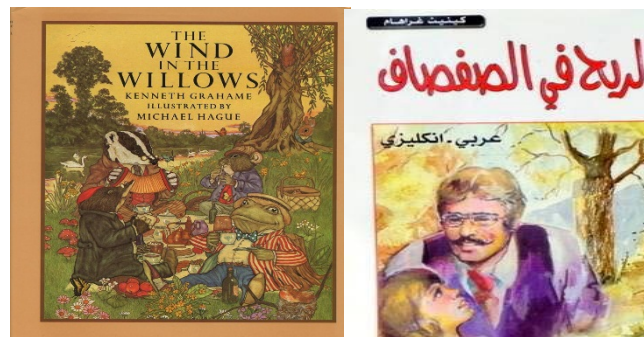


Figure (5): The hard-cover of 'The Wind in The Willows' novel and its equivalent in Arabic

- These two images of the source and the target texts, *The Wind in The Willows* is the (ST) English title and translated into (TT) Arabic language as (*Alreeh fi alsafsaaf* / الريح في الصفصاف). This novel is written by *Kenneth Grahame* and it was first published in 1908. The TT is more likely a literal translation. This equivalence of the TT is not clearly known for Arab target readers. This issue is related to the dynamic problem.
- The ST image contains different types of animals gathering outside. The signs of animals' faces signify 'happy moments'. The setting signifies a connotative meaning which represents 'living peacefully together', 'love', and 'friendship'. Contrarily, the TT image is completely different. The yellow trees in the background signify the 'autumn season'. The man looks like he is talking to the girl. The way that the girl is sitting signifies some 'intimacy'. As a result, the equivalence here is completely missed between the two images and what they signify. The title equivalence between the ST and the TT is not clearly used (Jacobson, 1959 and Munday, 2000).

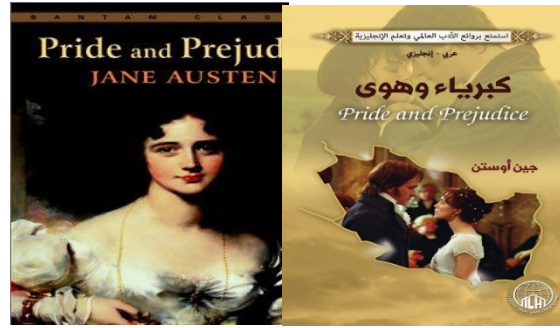


Figure (6): The hard-cover of 'Pride and Prejudice' novel and its equivalent in Arabic

- The ST title is 'Pride and Prejudice' by *Jane Austen* in 1813 and it is translated into (*Kebria'a wa hawa* / كبرياء وهوى) in a literally way. This type of translation was not representative or successfully tackled. The word 'prejudice' word has a different meaning rather than '*hawa* / هوى love'. The TT equivalence is not successfully rendered (Jacobson, 1959 and Munday, 2000).
- The ST image represents a beautiful woman wearing a beautiful dress, sitting and looking sadly. This ST image and the way of looking, and the little glitter in her eyes may signify 'suffer' of something. Her dress and her way of setting show a classy woman with a pride look as well. Contrarily, the TT image shows a man and a woman. The way they stand the occasion they are in, and their clothes signify people of high class. Their look to each other is also signifies a connotative meaning that they are may be in love but they have such a pride and prejudice. This look of pride and prejudice is a representative image of the title itself.
- Another interpretation of the ST image may show that the pride has been broken between. The setting, the way they stand and look to each other is also an indication of love that represent a denotative meaning of the image.
- The two images (ST and TT) are different and each one has different connotative and denotative meanings. The TT image has more appropriate connotation to the title itself. The equivalence between the title and the image is clearly indicated as if it is for the ST image and title which represent the pride of a single woman.

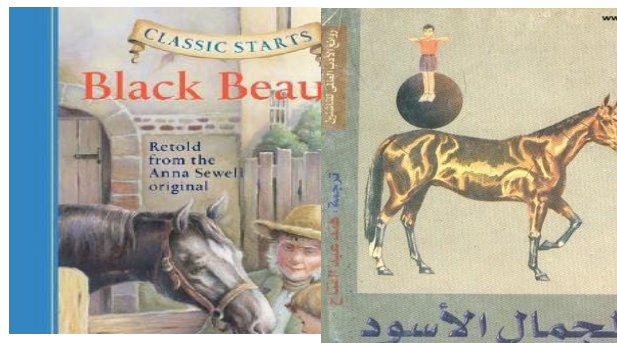


Figure (7): The hard-cover of 'Pride and Prejudice' novel and its equivalent in Arabic

- Black Beauty is the ST title (English). The TT equivalent is (*Aljamal al'aswad*/الجمال الأسود) and it is rendered in a literally way. The translator didn't add anything to the title.
- The ST title signifies the black colour and a beauty within that colour but it is not clear what exactly what it is. The title also contains a connotative meaning in English and in Arabic. When the titles are connected with the images in both ST and TT, an image of a horse is found.
- The ST shows a horse in a stable and an old man with a boy on the side. The clothes of the man signify 'a farmer'. The way the boy smiles and feeding the horse signify that the boy loves and cares of the horse. The horse is not fully black. The 'black' word may represent the horse colour and the 'beauty' word may is connected with the beauty of the horse.
- The TT image contains a beautiful horse. The colour glows with a black colour that reflects a gold colour (Jacobson, 1959 and Munday, 2000). This TT image is related to the title clearly. This denotative meaning is clearly indicated and signifies the horse.

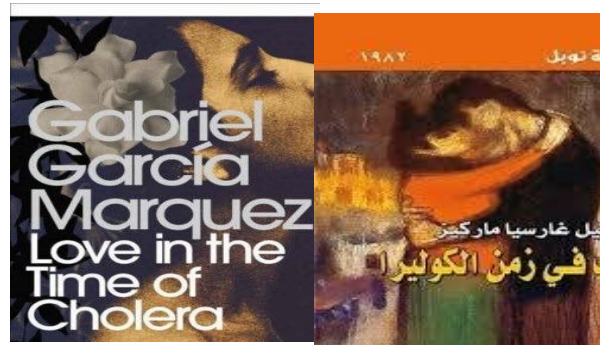


Figure (8): Figure (7): The hard-cover of 'Love in the Time of Cholera' novel and its equivalent in Arabic

- These two images show the ST title and image and the TT and image. Love in the Time of Cholera is literally rendered as (*Alhob fi zaman alkolira*/الحب في زمن الكوليرا).
- The ST and the TT title include title and the name of the author *Gabriel Garcia Marques*. The title is translated like this way to achieve a high degree of equivalence.
- The TT title also has a connotative meaning related to 'love'. It might be 'love' in difficult time and hard circumstances. This means nothing can stop love even bad circumstances.
- In term of reading images, the ST image shows a beautiful young woman with beautiful significant features. The way she stands is a sign that signifies 'meditation' or deep thinking' which might be 'love'. Her face features and the smile upon her face signify 'happiness'.
- The TT image, on the other hand, shows a man and a woman who hug each others. This hug signifies 'love' as well and it may signify hard circumstances. The way they dress is completely different from the ST significant features of the woman in the ST image. There is no full equivalence between the two images (Jacobson, 1959 and Munday, 2000).

8. Conclusion

This study investigates dynamic equivalence and semiology in translating the titles' pages and the reading images of eight novels. *Perfume; The Story of a Murder , One Hundred Year of Solitude ,Animal farm , Oliver Twist , The Wind in The Willows , Pride and Prejudice , Black Beauty , and Love in the Time of Cholera* are the studied novels. These eight novels are chosen randomly as the most well-known novels translated from English to Arabic.

This paper reveals that there is no full equivalence between words/data (Jacobson, 1959 and Munday, 2000). Translators should be aware of dynamic equivalence issue and try to achieve as much as he/she can the highest degree of sameness between the source text/data and the target text/data. Translators should take into their consideration all aspect related to the equivalence meaning which are the degree of sameness, quality, sensitivity, and reality. This is to keep the same meaning, effect, and the appropriate meaning, and the avoidance of the misunderstanding and the ambiguity of the TT (Herman, 2011; Catford, 1965; Nida and Taber, 1982; Nida, 1996; Medalia, 1999; O'Shaughnessy and Stadler, 2005). Translators should take care of cultural aspects, norms and the background knowledge. In some cases translator should avoid using literally translation and try to give more dynamic meaning by using different words but keep the same meaning at the same time following House (1981) theory related to the dynamic equivalence.

In other cases literally translation is obligatory in translating names and titles. Translating titles sometimes literal translation doesn't work because its might have connotation meaning and this issue of equivalence might causes misunderstanding and loses the target meaning as well as the effect and the charm of the meaning. The analysis indicates some of the translated images didn't achieve the function of translation and it is not clear as well as not related to the title as in (The One Hundred Years of Solitude *Me'at a'am min alo'zlah/ مئة عام من العزلة* and Animal Farm *Mazra'at alhaywaan / مزرعة الحيوان*) (Jacobson, 1959 and Munday, 2000).

There is a zero degree of equivalence appeared in these two translated pages. Some images translators try to achieve some kind of dynamic equivalence using different signs, codes, and images. These images are not completely successful. There are some missing meanings in related with titles as in (*Perfume/ Ale'tir العطر*; *The Story of a Murder/ Qisat Qatil قصة قاتل*; *Love in the Time of Cholera Alhob fi zaman alkolira/ الحب في زمن الكوليرا*; *Black Beauty Aljamal al'aswad/ الجمال الأسود*; *Pride and Prejudice Kebria'a wa hawa/ كبرياء وهوى*) (Jacobson, 1959 and Munday, 2000).

The same issues appeared in the titles. Some of the translated titles and images didn't have the same effect and impact as in English such as (*The Wind in The Willows Alreeh fi alsafsaafi/ الريح في الصفصاف*). It doesn't make sense and the meaning of the title has almost lost. In this case dynamic equivalence (Natural Equivalence) should be achieved in translating images and titles by using different codes, images, words, and signs. The same functions should be kept in order to

modify the same meaning, the same effect, and the clear relation between the title and the image in which to attract the reader's attention (Catford, 1965; Nida and Taber, 1982; Nida, 1996).

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