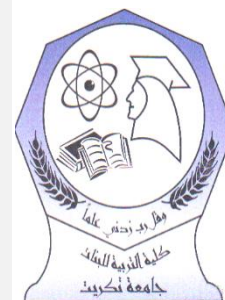




IRAQI  
Academic Scientific Journals



العراقية  
المجلات الأكاديمية العلمية



ISSN: 26639033 (Online) | ISSN: 26166224 (Print)

Journal of Language Studies

Contents available at: <http://jls.tu.edu.iq>

## A Cultural Based Pragmatic Approach for Analysing English- Arabic Dramatic Cultural References with Reference to Translation

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<b>Keywords:</b>  <i>-Cultural connotation</i>  <i>-CrossCultural Pragmatic</i>  <i>-Cultural Reference</i>  <i>-Pragmatic Act</i>  <i>- Translation</i>  <b>Article Info</b>  <b>Article history:</b>	<b>Abstract:</b>  Translation of cultural references can be effective and beneficially achieve various purposes depending on how they are transferred into another language. Virtually, cultural references refer to any word with considerably conceptual effects used for influencing conventional and societal intents. However, cultural references that are relatively belonged to a certain language are not equally observed in culture of another language; they derive their significations from the cultural characteristics of a community. Wherefore, cultural significations suchlike conventions, aesthetic values, and doctrines which are directly concerned with bridging intents lose their intentional importance or even work the opposite in another language. The incompatibility of dramatic references in their stylization of functions will problematically bring unparalleled pragmatic conceptions in both languages. Therefrom, this study objectively aims at: comparing cultural references in both languages, their impacts, and the extents of their influences; testing the validity of the adopted translational procedures in resolving cultural mutual exclusiveness; setting out some translational strategies for
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<b>Received:</b> 12\11\2019	overcoming cultural divergences and bringing closer the wide distances between languages. To conduct this, five dramatic texts are withdrawn from Neil Labute's play <i>Reasons To Be Pretty</i> with their four Arabic renditions to be the data of the current study. The results show that the sociocultural situation negatively influences in creating correspondence references in English – Arabic dramatic rendition. Additionally, the inexactness of adapted rendition strategies for the data under discussion that are imprecisely opted attributed varied degrees of untranslatability due to the connotative incompatibility of cultural references in both languages.
<b>Accepted:</b> 1\12\2019	
<b>Available online</b>	

### مدخل ثقافي – تداولي لتحليل الروابط الثقافية المسرحية الإنكليزية- العربية مع الإشارة الى الترجمة

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الخلاصة:	الكلمات الدالة:
تعد ترجمة الروابط الثقافية ذات تأثير فعلي كبير لما تؤديه من اغراض عديدة، وذلك اعتمادا على طريقة ترجمتها الى اللغة الاخرى. تشير الروابط الثقافية الى اية كلمة لها مفاهيم تأثيرية تستخدم بغرض تأثير المقاصد الاصطلاحية والمجتمعية. غير ان هذه الروابط الثقافية التي تنتمي الى لغة ما لا يمكن ان توجد في لغة اخرى، لكونها تستمد دلالاتها من الخصائص الثقافية للمجتمع. ولهذا فان معاني ومقاصد هذه الروابط كالتقاليد، القيم الاخلاقية، المعتقدات وغيرها والتي تعنى بشكل مباشر في صياغة المقاصد الغرضية تفقد اهميتها ودلالاتها وقد تؤدي العكس في ثقافة لغة اخرى. كذلك فان اختلاف النصوص الإنكليزية- العربية في اسلوب صياغة وظائفها يشكل معضلة في ادراكها ويسبب عدم تكافؤ المفاهيم التداولية. ولذلك تهدف هذه الدراسة موضوعياً الى: مقارنة الروابط الثقافية في كلتا اللغتين مع بيان مدى تأثيراتها. اختبار مدى صلاحية الإجراءات الترجمة المعتمدة. كذلك وضع عدد من الاستراتيجيات الترجمة لتذليل الفروقات ومقاربة المسافات بين اللغات. ومن اجل ذلك تم اختيار (٥) نصوص مسرحية للكاتب لا بوت " اسباب لتكون جميلاً" مع اربع ترجمات عربية ترجمت من قبل اربعة تدريسيين في قسم الترجمة بجامعة تكريت لتكوين بيانات الدراسة. وأشارت النتائج الى ان للسياق الاجتماعي الثقافي التأثير السلبي في إيجاد مكافئ مناسب للروابط الثقافية في الترجمة المسرحية. بالإضافة الى ان الاستعارة الثقافية هي من اكثر الاستراتيجيات اتباعا في عملية الترجمة والتي ادت نتيجتها الى ترجمت اكثر النصوص قيد الدراسة بشكل جزئي وبدرجات	- المحتوى الثقافي - التداولية عبر الثقافات - المرجع الثقافي - الفعل التداولي - الترجمة  <u>معلومات البحث</u>  <u>تاريخ البحث:</u> الاستلام: ٢٠١٩\١١\١٢ القبول: ٢٠١٩\١٢\١  التوفر على الانترنت

متفاوتة ويعزى ذلك الى عدم تطابق الدلالات الثقافية لكلا اللغتين.	
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## **1. The Conceptualization of Culture:**

Durkheim (1973, p. 51) defines culture as "a type of behavior, thinking, feeling, or acting typically possesses a remarkable property of existence which internally dovetailed within social dimensions, lives interactions of people, and consciousness of individuals."

Matsmoto (1996, p. 196) points out that culture is simultaneously an individual and social entity. That is, it is existed fairly in each individual and constructed in each societal system. It is conventionally abstracted from values, behaviors, and beliefs that effect cognizes between individual and societal differences.

In its broadest sense, culture is universally a general combination that relationally composes world knowledge, doctrines, arts, customs, morals, laws, traditions as well as other mere abilities; besides habits that are ordinarily acquired from environment as members of society ( Ali, 2001, p. 5).

Practically, culture is a set of symbolic systems typically grounded upon language, social rules, arts, sciences, and religions in which each of such subsystems is virtually set out for reestablishing and ideating other systems ( Yahiatin, 2010 , pp. 78).

From translational points of view, Newmark ( 2001, p. 30 ) contends that culture is a collection of meanings conceptually identifies moral, values, modes of thinking, patterns of behaviors, idioms of thoughts and the way of life as a part of a nation, state, group, or social category.

Blackburn ( 2009 , 86 ) opines that culture is a way of life enormously influences on people and shapes their perspective about every segment of life encompassing their attitudes, values, beliefs, habits, modes of perceptions, activities, etc.

Zaki ( 2010 , 11 ) views culture in a societal frame with a set of rules, standards, ways of life that are considerably occupied by certain community, and in relation to them, language admittedly represents its importance, evokes constituents, determines its social identity, and categorically expresses its life formula; whereof, alternatively enables each of its member to communicate, express and adapt.

## **2. Characteristic Features of Culture:**

The term culture is principally optimized by certain features derived from language – societal relations; these features are definitely summarized in the followings:

- 1- Culture is conceptually all encompassing touch of meanings identifies the very fabric of human cohesion.
- 2- Culture is a virtually dependent entity based on society for its existence and function (Blackburns, 2009, 77).
- 3- Culture is dynamic, that it undergoes changes. In more elaborated concept, culture is being brought about a change in a change of the belief system of a society. As such, it is reciprocally influencing others' internal behaviors and being influenced by other external factors such as migration, scientific inventions, etc.
- 4- Culture is not created by individuals but it is aroused, acquired, emerged, developed and transferred from social environments (Zaki, 2001, p. 5).
- 5- Culture principally cushions language with its social identity by virtue of which people can decidedly interact, understand and unify each other fully in the same social language and thereby achieve social adaptability ( Al katab, 2001, 41).
- 6- Culture is not a genetic matter, but it is heredity acquired from social environment. It ultimately relates humans with each other in groups within social bonding. And thereby emerges social actions with other peoples.
- 7- Culture is more extensive concept. It constitutes among the elements of main concern ethnic, professions, and derived meanings.
- 8- Culture mainly fosters the growth of intercultural communication.
- 9- Culture tends to be absolute and immutable ( Halliday, 1998 , 4).

### **3. Culture and Society**

Society is a set of structures and guidelines of behaviors enormously encompassing individuals who are bounded to each other in complex webs of relationships (Blackburn, 2009, 78). In turn, culture is the entity that entirely relates those people in the society where they live in. Also, it directly influences these people's social relations and actions. Thence, society is the setting where the cultural interaction eventually takes place between individuals and groups and for which language is turned into acts and verbal communications ( Blackburn, *ibid*).

### **4. Culture, Translation, and Society**

Language is a means of communication by which people entirely communicate in words and texts. It fosters harmonious social relationship and co-existence. Culture is virtually the setting in which words earn something entirely different from absolute one. In turn, language resists reciprocally upon culture to influence ideologies, implications, and imposition. Thence, language and culture are complementary rather than separated. In this vein, they should conceptually be revealed in translation as interlinked connected entity. From such perspectives, translation is defined as process of intercultural exchange considerably consists of transferring cultural performance and communication between

people of different languages (Gerding – Sales, 2000, 105) and (Pennycook, 2007, p. 31).

Thence, translation is relatively a unit seeks for regenerating actual communicative connection between cultures, societies, and languages. As it is insufficiently to rest upon linguistic rules and vocabulary alone. This is due to the fact that language cannot linguistically alone get hold of actual rendition. To put it simply, language is not merely a collection of vocabulary and linguistic structures; but it principally transgresses such limits to relatively encapsulate cultural context and purported intents. In such basis, translation in as much as a linguistic process is basically a cultural one ( Ali,2001,5).

In its own role, language as translational base, it is also a cultural base that cannot ordinarily be set out without culture in which the later mutually interconnected to the society. In turn, the society cannot be conceptualized without culture; whereof, both language and culture are virtually marginalized as social dimensions and culture is promoted as language shade or language consort ( Bokhashi, 2002, 9). In so far, translation as it is relatively a linguistic dealing, it is equally a cultural one.

## **5. Culture and Pragmatics**

Pragmatics is the study of language use in social contexts, communicative situations, and participants' conveyance and manipulation of meanings. Pragmatics is potentially branched into three areas of inquiry:

- Speaker's meaning: the study of what the speakers convey and manipulate.
- Contextual meaning: the study of how more gets conveyed by the context than is said.
- Expression of relative distance: the study of how meaning is culturally conveyed and approached cross different cultures ( Yule 1996, 87).

From this cross-cultural pragmatics, the concern of this study is sprung. Cross – cultural pragmatics is developed as a subfield of pragmatics from the necessity of reassessing cultural references that are completely needed in underpinning connections among cultures and languages. It is principally concerned with the study of constructed meanings from different cultures; besides, it studies the differences in expectations based on cultural schemata (Yule, 1996, p. 87).

Spencer & Helen (2000, p. 21) redefine cross – cultural pragmatics as a branch of pragmatics considerably deals with language use across cultures from comparative and contrastive point of view. Its main concern is the study of how interpersonal intents are legibly textured as cultural references in cross languages communication. Wherefore, cross cultural pragmatics potentially is required for shaping communication cross varied cultural contexts, bringing conversational co –operation with speakers of different cultures in most circumstances (cooperative principles), enacting realization of language acts and events like greeting, thanking, requesting, apologizing, etc. and responding to them across languages and cultures ( speech act theory), effecting expectations and cultural values and negotiating overlap in verbal exchanges between cultures of languages in different oriented contexts ( Spencer & Helen, 2000, p. 122).

In translational practices, cross cultural pragmatics is ultimately materialized for the specifications of the source language and target language in which it will duly operate in

determining the factors and standard constraints for affecting appropriate equivalent language choices accordantly. Furthermore, dealing with interlingual transference cross cultural languages references from pragmatic perspective inevitably affords linguistic and cultural representation altogether, availability of cultural products and greater responses in otherness whereby convenience communication cross languages is interlingually reestablished (Pinto,2010,257 277 ).

## **6. Cultural References**

Leemets (1992 ,475; Cited in Ranzanto, 2016) views cultural references in pragmatic terms as any word or concept that principally constitutes consciousness in language substantially nominating, among other things, purposes, intents, viewpoints, and acts couched by conventional traditions, beliefs, historical development, or any other cultural level. However, cultural references are socio – cultural specific; thence, what is considerably observed as cultural reference in one language may not be so in otherness. From this, Mailhac ( 1996 ,133134 ) describes cultural reference as any reference to cultural entity markedly recognized conceptual level and typically qualified by sufficient degree of opacity for target reader to represent possible problem caused by its distance from the target culture.

In relation to translation, Hadded (2017 ,12) defines cultural reference of language as any word or term carries out expressively conceptual connotation which is related to cultural acts, political effects, social behaviors, and socio – cultural actions. They are relatedly belonged to certain community which makes them type of problematic conceptual gabs that have no other correspondent in another language society. Cultural references are presumably featured by any typological element sprung from any idea, act, role, or activity accustomedly.

## **7. Translation Functions Socio -Cultural Based**

While translation is primarily prepared for socio cultural exchange and interactional communication, certain functional concerns are reciprocally raised by the effects of translational – cultural relation. Such translation's functional concerns are grouped into the followings:

- 1- Theoretical :** in which translation theoretical models are intrinsically hold for the practice in the elaboration of cultural words, conceptions, expectations, and contexts which are in themselves culturally and ideologically dependent. Besides, such translational models conveniently naturalize the reflections of cultural norms (whitfield, 2002,111124) .
- 2- Communicative :** translation primarily serves communication, communication as a translational vein, is inextricably cultural based. And thus, both communication and translation are culturally bounded. To put it in another term, conceptions, expectations, and norms continually compensate what optimally constitutes effective communication, and they are at the same time in themselves cultural reflections, norms, and conventions ( Chesterman, 2000,4).

- 3- **Ethical:** in which translation is fundamentally viewed as text based strategy seeks ideologically for achieving neutral balance distribution between the unequal power of inter-linguistic normative and inter – cultural exchanges.
- 4- **Social:** in which translation is considerably handled as social activity with varied social functions that intimately bridge more often the association between methodological procedural parameters of negotiation, mediation, and manifestation with the teleologically exacerbating social empowerment of creation and reinforcement of national identities, conceptions and values in the act of text production in the norms of social relevance basis (Dollerup Appel, 1996 , 21).
- 5- **Geo-ecological:** in which translation is fully textbased result, socially raised for addressing the role in the protection of cultural and linguistic diversity (Pym, *ibid*, 29).
- 6- **Text translative:** it is ultimately inter-cultural communicative grounded; besides, it is a text performance oriented translational and interpretive function which comes up purposively with cultural and contextual conundrum of meaning (Pym, 2002, 26).

### **8. Types of Cultural Equivalence Based Translational Perspective:**

Admittedly, the aim of translation is emphatically to signify correspondence equivalent that comparably influences closest cultural correspondence with keeping out the same linguistic features. However, such cultural processing is inevitably submissived under internal and external standards, represented by, language specificity, society, social formation, ideologies, interest, decorum, advantageous purpose...etc., whereof, cultural equivalents are relationally grouped in terms of semantic and pragmatic bases into the followings:

- 1- **Denotative Equivalent:** it is an equivalent of semantic type chiefly serves to identify the possible referents that the word can represent.
- 2- **Associative equivalent:** it is typically a more subtle and elusive type of semantic equivalent in which meaning is evidently depicted from the context in which the word is habitually lexicalized. Thence, words occur with more relatively deep cultural connotations ( Guo, 2000: 343344).
- 3- **Contextual Equivalent :** it is a pragmatic based type of equivalent whereby meaning functionally rests on pragmatic issues and derived from the context as considerably cushioned by both linguistic and situational contexts and dependently instituted by paralinguistic situation, social site, stylistic features and mutually shared by speakers' (writers' ) – hearers' ( readers' ) knowledge. Such type of equivalent has not much to do with meanings of words and sentences; but adequately emphasizes the availability of words in terms of receptors' perception (Nida, 2001, 37).
- 4- **Historical Equivalent:** it is a pragmatic realized equivalent type actually refers to the equivalent meaning shift in which equivalents are heterogeneously derived from historical development and naturally brings into being an equivalent form with totally diverse cultural, communicative, textual and connotative form from the one that the word in the past would otherwise have ( Hiokey, 2001). Additionally, it may absolutely bring out the same actual modernized impression for the text without being

any existence for cultural gaps attributed for historical distances and the text would naturally be perceived as current existence text (Yousif, 2006, 2426).

- 5- **Local/Environmental Equivalent:** it is a pragmatic grounded type of equivalent that is spontaneously withdrawn from natural environment, social customs and circumstantial setting. It neutrally possesses actual cultural connotations; wherefore, it is directly concerned a lot in categorizing cultural equivalent and admitting language specificity. Actually, local cultural equivalents shows completely unparalleled correspondences with otherness (Nida,2001,44). Consider the following example from Shakespearean poem:

**1- Shall I compare thee to a summer's day?**

If such poetic line is rendered according to the SL local cultural equivalent, it will not be perceived as praising in the target Arabic local culture as it is intended by the SL poet's intention; instead, it will be misleadingly perceived as insulting or cursing. When the poet compares his sweetheart to a summer's day since summer in Britain is mild and lovely. In relation to Iraqi local environment, it would be very insulating if someone linked his sweetheart to a summer day; since summer in Iraq is hot and disgusting. Therefore, the connotation of summer is totally different from English into Arabic due to the different geographical cultures. Thereof, it is advisably to reproduce it according to the Arabic culture into: *من يشبهك بيوم الربيع*. Additively, Such environmental equivalent is thusly withdrawn from geographical background encompassing whether, climate, plants and even animals which profoundly categorize important impact in societal cultural perception; wherefore, it is affected by surrounding nature and verbally exactitudes its meanings and naturalizes its utterance from ( Yuail & Aziz, UN, 47).

- 6- **Societal/Customary Equivalent:** it is a cultural equivalent built around pragmatic base and institutionally originated from races, tribes, people of different times. It relatively reflects in some extents cultural, moral, and aesthetic values of those people of different tribes, races, or communities that constantly utilize cultural customs of greetings, taboos, compliments, apologies, addressees, euphemisms...etc.(Guo,2012, 343347). In turns, societal equivalents cross-referentially draw their significations from society, societal norms and traditions. Such equivalents are societal specific and community based, thusly most of their concepts culturally lose their valuable importance when transferred into another cultural society even when the transference related to universal issues ( Yuail & Aziz, undated, 46).
- 7- **Religious Equivalent:** it is a pragmatic based type of equivalent which covalently frames an integral part of human life and profoundly impacts in their live culture. Actually, religious equivalent is inextricably rests upon religion, doctrine, religious faith which substantially reflect religious beliefs, worships, values, prohibitive, permissible...etc. In cultural exchanges between different languages, religious equivalents categorically arouse diverse areas and depicted translational heterogeneousness; whereof, religious equivalents can be hardly paralleled among languages; due to the fact that what is considerably perceived as solemn or scared in one language community may not be so in otherness; besides, the diversities that attributed to the variance in divine beliefs and spiritual doctrines (Ibid, 47).



8- **Ideological Equivalent:** it is absolutely a pragmatic grounded type which is covalently sprung from emotive sense and reasonably recants its signification from politics, religion, and different social systems. Ideological equivalents inevitably diverge in their cultural connotations and societal cognize within varied nations, language cultures and societies; for example, the term " Democracy" is unequally pierced within American and Russian communities. The same is true for the conceptual base of the Iraqi parliament which would be pierced diversely in England (Ibid, 47).

## **9. Cultural Processes in Translation**

Properly, the more distances between languages and cultures are increased, the more problems are likely to be encountered. Such problems are not realistically existed in the texts themselves; but markedly resulted from translational oriented choices. Respectively, certain cultural procedures are purposively postulated for reestablishing a connection between languages and cultures to overcome the distances between cultures. Such cultural processes are ultimately variant in terms of their bases, views, purposes, and references and thereby institutionally make translation more comprehensible and acceptable in other cultures. In turn, translation will naturally lexicalize a reformulation of gap filling in other cultures ( Yousif, 1990, 91). Such procedures include:

- 1) **Foreignization:** in which the source original culture is being respectively preserved in the target culture translation. Accordingly, it promotes culturally an enrichment of the target language ( Venuti, 1995,20 ).
- 2) **Familiarization/Naturalization:** in which the source culture is prevailingly substituted by target culture ( Zabalbeascoa, 2005,185207). Such strategy is basically built around source language which legitimately involves influencing source cultural conceptions upon target language culture. Whosoever, such source language conceptions are orderly lexicalized as familiarized and acclimatized expressions in target language community regardless their linguistic forms ( Sedeek, 2013,95).
- 3) **Mixture:** in which the two processes of foreignization and familiarization are relatively mixed ( Chiaro, 2008, pp. 569608)
- 4) **Integration:** includes that translation cautiously gropes between the extremes of two languages for bringing about an appropriate aspect or medium which correspondingly correlates source language norms and will be compatibly assimilated in new target language community (Yus, 2012, 144).
- 5) **Lexicalization:** in which the source text is innovatively codified nearer to the style of the target text.
- 6) **Exoticism:** it is a continuum translational strategic process, constantly source cultural language oriented. It orderly involves leaving out some source language words or sequences in their original form in the target language. Such strategic method statically puts in relations three translational sides: loan, repetition, and retention and mostly adapted in dealing with proper nouns and nouns with specific cultural connotation references (Gonzalez – Davies and Scott Tennes, 2005,164).

- 7) **Cultural Borrowing:** it is a target language-based strategy which typically refers to loan and borrow from target language some words with familiarity to target language text and legitimately establishes them in target language text. Such loan meanings must precisely accord the target language cultural references; thusly, comprehensibly retained in high extent accessibility to source language ground (Haywood, et al., 2009, p. 79). Such cultural exchange is objectively materialized if source language conceptions will get out impossibly in target language conceptual norms. However, borrowing is decidedly stipulated; in that the borrowed terms should feasibly show high precision in target text; besides, there must not relatively be any possibility of influencing negative effects in target text conceptions ( Yousif, 1990: 38).
- 8) **Lexical Creation (Neologism):** it is a more target text oriented strategic process for rendering source language bounded terms in which new words and neologism are coherently being recreated, interpolated, or invented to meet source language newly contained words, as thusly, relied rigorously on coining and by which new words are abstractedly coined with suffixing and prefixing in target language text with total appropriateness to meet the effect of the existing contexts (Diaz – Cintas & Remael, 2014, p.206).
- 9) **Generalization:** it is typically a target text bounded strategy; and as its name suggests, generalization systematically includes the employment of more neutral target cultural terms in translating a given source text cultural dependently based references (Molina& Hutado Albir, 2002, p.510). Due to the nonexistence in noway of any correspondence cultural equivalent in target language, generalization is mainly lexicalized (Sedeek, 2013: 96). Whereby, source text cultural reference will relatively appear to be absent in target text cultural rendition; instead, a subordinate target cultural term is respectively invoked with target cultural value to compensate a correspondence reference for source language cultural term rather than paraphrasing or rewarding (Yus, 2003, p.1321). Additively, generalization consistently encompasses the ignorance of source language cultural dimension utterly; for example, the English word " **Congress**" means the General American Conference, whilst it is accustomedly conceptualized in Arabic as "الكونغرس الامريكي" (Sedeek,2013, p.96)
- 10) **Adaption/Adaptability:** it is a strategic process abstractedly source language grounded. Definitely, adaption is negotiated when the expressed cultural statue of the source is completely absent in target or in cases where the source language cultural contents are rejectingly contravened the target culture norms, traditions, and morals (Yousif, 1990, p. 38). Therefrom, creating a suggestive cultural event that suitably fits the target language norms is intensely entailed. Consequently, source language would attributably miss its statue specificity whereby its cultural vision would utterly be vanished in target language (Hu, 2004, P.3).
- 11) **Cultural Corresponding:** it is the most commonly used strategy. It is basically source language oriented and relatively involves locating directly a precise target culture counterpart as it is congruently stemmed in source language culture (Yousif, 1990, p. 38).

**12) Explication:** it is a target language dependently relied strategic process which is urgently opted where the target culture excessively lacks from the existence of any corraltable counterpart for source language cultural stylization. As such, explication is innovatively approached for managing the nearest neutral target language equivalent synonymously to accord source language cultural conception ( Monan, 2002, p.70).

13) **Deculturalization:** it is obviously target language dependent strategy which connectedly operates in neutralizing the conceptions descriptively. In more elaborated terms, it is invoked for suiting conveniently a functional and / or descriptive equivalent (Sedeek, 2013, p.96).

#### a. Data Analysis and Discussions

The ground here is being ready for analysis and discussions, whereby the study is covalently based on cultural methods with critical pragmatic analysis. The study intrinsically focuses on disclosing English cultural references and of their use in cross cultural communication and how they are realized in another culture of language namely Arabic culture. The data of this study is conveniently confined to five texts that are withdrawn from Labute's play " *Reasons to Be Pretty*". The data are translated into Arabic by four translators (instructors at Translation Department / University of Tikrit). Whereof, eclectic model is theoretically opted on basis of Blackburn 2009 and Ali 2001 conceptualization of cultural terms, Guo 2000, Yuail and Aziz in their integration of translation equivalents based cultural perspective. As for pragmatics basis in relation to cultural translation, it is ultimately conceptualized on Spencer & Helen's, 2000 and Pinto's 2010 principles.

**SL Text (1) :** She's cooking up *some ground beef for tacos* on the stove ( Labute, 2008 , p. 12).

**Context:** Greg and Steph cautiously keep out of sight in garage. They carefully keep an eye on Kent with intention of disclosing the conspiracy that she machinates for them, what is going on about them in her mind, what are her doubts, and what is the kind of such doubt

#### **TL Texts :**

- 1- وهي تقوم بطبخ لحم بقر مفروم على الموقد لصنع سندويج التاكوس.
- 2- وأذن فهي تطهو شيئاً من اللحم المفروم على الموقد لأعداد شطائر التاكو.
- 3- ولذلك هي تقوم بتحضير لحم البقر المفروم لأعداد اطباق التاكو.
- 4- وهي تطبخ بعض اللحم المفروم على سندويشات التاكو على الموقد.

#### **Cross-Cultural Pragmatic Analysis**

It is obviously that the text under the study has the cultural referencing expression "*beef for tacos*" that is significantly held in relation to context and cultural connotation as cultural reference which in turn attached its pragmatic purpose

accordantly. To put this in discussion, in English cultural context, people employ some words that are not more concerned with meaning; but they are conventionalized in the society of language's users for increasingly idealized situational force and influencing pragmatic effects emphatically. Thusly, the expression "*beef for tacos*" is indirectly concerned to the context. Adding to that, the connotation of the expression "*beef for tacos*" ultimately expresses the feelings of pitch, gripe, compliment and discontent; wherefore, *Beef for tacos* is a word of compliment for having worse problem deliberately effected by some wicked person. Causley, ascribed to the connotation of cow in English culture which is significantly symbolized for strong feelings of anger, astonishment, and upset. However, in Arabic socio – cultural context, cow significantly connotes fertility, naturing, and generosity. And, it is closely attributed to provision and has very earth associations in cultural symbolism. Significantly, the expression *Beef for tacos* is evidently verbalized its statue as cultural component from pragmatic base in which two types of meanings are covalently share for lexicalizing it as cultural reference. These are contextual and local or environmental types. From contextual base, the cultural reference "*beef for tacos*" naturally instituted its cultural statue from the context of "*machinating a conspiracy towards some people*" and reciprocally couches the contextual setting. As for the environmental signification, it is distractedly confined to English environment and conceptually withdrawn its connotation from environment and habitually utilizes its effects as metaphorical expression in relation to situational setting, connotative signification to idealize it with pragmatic intent as an act of warning implicated threatening.

### **Translational Analysis:**

Comparing the cultural reference under analysis with its four renditions perceptibly evinces that the four translators somehow restore the sameness in renditions for the cultural expression "*some ground beef for tacos*". Translator (1) adopts the equivalent لحم بقر مفروم لصنع سندويج التاكوس, translator (2) assumes the expression شينا من اللحم المفروم لأعداد شطائر التاكوس as an equivalent, translator (3) makes a use of the expression لحم البقر المفروم لأعداد اطباق التاكوس and translator (4) exercises the expression بعض اللحم المفروم على سندويشات التاكوس in which they accordantly resort to mix between two translational procedures for tackling cultural difficulty. Such couple procedures are exoticism and deculturalization. In exoticism term, the word "*tacos*" is left untranslated as it is only confined to English language culture and realizes no other concept in Arabic. By means of deculturalization, all translators try descriptive method to employ functional correspondence for naturalizing the conception in Arabic. However, such mixing technique is fruitless in resultant where all translators by no means misleadingly bring fourth the cultural reference "*some ground beef for tacos*" when they dependently decide to refetch propositional equivalents and ignore the connotation and the context of cultural expression.

To give an adequate cultural counterpart for the expression "*She's cooking up some ground beef for tacos*" according to translational procedure, one may

advisably rely on cultural borrowing to employ both cultural connotation and contextual signification to utilize the following equivalent: *انها تدبر لمكيدة ما وعلى نار هادئة.*

**Text (2) *Flowers don't save the day*** (Labute, 2008,47).

**Context:** steph speaks up to Gregory when he apologizes to her. She acknowledges him that she needs to end up their relation as he leaves her in bad situation to join racing around town in time supposing to be with her. Being with a guy who finds her unimportant is hurtful.

**TL Texts:**

- ١ لا يمكن للأزهار أن تنقذ حياتك.  
الورود لا تجعل يومك أفضل.  
2- الازهار لا تدخر النهار.  
3- الازهار لا تنقذ الايام.

**Cross -Cultural Pragmatic Analysis:**

The represented utterance "*Flowers don't save the day*" is obviously cognized as cultural reference which is substantially ranging from socio cultural attributes of neutral language. There are also contextual features for purposefully validating its cultural effects. It verbally categorizes its pragmatic function not by the action of linguistics but derived objectively from human feelings circumscribed in relation to conventional restrictions. The semantic sense of flowers generally symbolizes beauty, romance and admiration. The positive desirable connotation in relation to pragmatic issue is that the flower is the use of language for communicating feelings and messaging love. Whereby, flowers carry out the same cultural connotations in both languages; because Arab and English people share some sameness of thought and some sameness laws of cognition towards the conceptualization of flowers. However, flowers with all their favorable connotations; but in the attached context conversely connoted. And accordantly, such expression is lexicalized to be idiomatic statue with pragmatic purpose of effecting expressive speech act of disapproval reprehensibly. This attributively affects a case of cultural richness for Arabic.

As it is observable, two types of meanings are conveniently experienced in shaping the cultural expression; namely, ideological and social. From ideological perspective, the expression "*flowers don't save the day*" is purposefully adduced from the utterer's (Steph's) rueful emotive feelings that exquisitely relativized to the cultural context and social system. As a social concern, the expression "*flowers don't save the day*" customarily possesses its cultural nature from English societal norms which considerately look at and treat the person as unimportant is very hurtful regardless the love that the person may carry towards; whereby, the expression is afforded with possible existential social value.

**Translational Analysis:**

Considering translational assessment, it is obviously revealed that the cultural reference "*Flowers don't save the day*" appears as idiomatic expression. This idiomatic expression expressively quoted from human feelings and used to refer to a context when a person loves another person but doesn't take care for or seeing him unimportant. The four renditions are differently materialized. Translator (1) has brought the equivalent "لا يمكن للأزهار أن تنقذ حياتك". in which he keeps the same designative equivalent and does not realize the contextual nor the environmental meanings. However, both the connotation of the expression and context signification are completely absent from his rendition. Though translator (2) exercises figurative equivalent in his rendition "الورود لا تجعل يومك أفضل". for the idiomatic expression, he could not preserve the idiomatic meaning. The renditions of translators (3) and (4) reveal that both translators discernibly opt rewording of the opposite denotative meaning to save the source language idiom connotative meaning. All translators futilely appeal to couplet methods including explication and generalization in employing some neutral references and synonymous expression for accessing nearer cultural equivalent. Thereof, a case of cultural gap is being causally left with a missed Arabic cultural conceptualization. This is attributed to the fact that the cultural idiomatic reference "*flowers don't save the day*" is extremely not matched in Arabic culture and comes with no cross cultural or cross referential equivalent

To avoid such cultural gap and conceptualization missing, it is recommended neutralizing such idiomatic reference with neutral Arabic language term, as in:

- الزهور لن تجعل حياتك سعيدة.

In turn, such neutralize expression can possibly preserve cultural enrichment into the Arabic language.

**Text (3):** you are such *a dog* (Labute, 2008, p.79).

**Context:** Stephani deliberately utters this words in response to Greg's words. While Stephani is trying to look pretty and make herself to be better, Greg gives a whole lot of her heart when he tells her sarcastically " high pretty and smutty mouth are perfect match". Acknowledging her that he cannot find her attractive as she is unappealing to him.

**TL Texts:**

- 1- أنت متوحش.
- 2- يا لك من وغد.
- 3- يا لك من صديقي وفي.
- 4- أنت وغد مخادع.

**Cross Cultural Pragmatic Analysis**

By this text the cultural reference appears by the meaning of the animal word "*dog*" that is opted for calling or likening a person. The word "*dog*" is typically associated with favorable connotative bases in English speaking society and stands for faithful friend, loyalty, cleverness, bravery and many other besides. However, these are not overall senses, and the connotation of the term "*dog*" can be either negatively or positively attached; it can be symbolized for derogatory, insult, compliment, light – hearted way, etc., thusly it evidently has various connotations as such it attributes to a case of connotative insufficiency. That means, the connotative meaning of "*dog*" alone is being inadequately for stemming its cultural signification. Furthermore, the word "*dog*" comes to be used with emotional association of unpleasant feelings. To bring fourth the cultural signification of the term "*dog*", the connotative meaning must be conveniently dovetailed to the context of its use for verbalizing its cultural effects, due to the fact that the term "*dog*" very much depends on the context. The context of the term "*dog*" is that of disregarding attitude that effects derogatory feelings to refer to the meaning of extreme selfishness which accordantly effects the speech act of censuring. In English societies, dogs are lovely and admired. However, the term "*dog*" occurrence in Arab community is unfavorably intentioned and cursedly integrated. The connotation of "*dog*" principally stands for impureness. That is, in Arab societies it is considered very insulting to call or liken someone to a dog. Conceptually, two types of meanings are jointly associated for itemizing the text as a cultural reference. These are contextual meaning and local environmental meaning in which the connotation of the cultural word "*dog*" is decidedly quoted from the context of its use with reference to local environmental meaning which brings it to existence and utilizes it with societal identity.

### **Translational Analysis**

A close inspection of the cultural reference of animal word "*dog*" with its renditions, It can be noticed that the cultural animal term "*dog*" is purposively held as English metaphorical expression to mark a person with selfishness. The statue of rendition outwardly shows that the translators handle the cultural reference "*dog*" differently. Translator (1) conveys "*متوحش*" translator (2) suggests *وغد* translator (3), exercises the equivalent *صديق وفي*. and translator (4) proposes *وغد مخادع*. Such renditions are triple based equivalents in which associative, connotative and environmental Arabic equivalents are jointly put forward and coupled with translational procedures; namely familiarization and explication in which translators (1) and (2) accordantly substitute the English reference "*dog*" with Arabic cultural references and translators (3) and (4) decidedly retry nearer synonymous description. However, no translator can retrieve the meaning of the cultural reference precisely. Due to the fact that all translators mistakenly motivate Arabic connotations of the cultural reference word "*dog*" and completely disregard the English connotations. However, the images of "*dog*" in English community are not that of Arabic one. Additively, the connotation of the word "*dog*" is

conceptually withdrawn from the context. However, such context is completely disappeared in all renditions.

Therefore, English connotative recreation is deemed in the Arabic language situation to have the same effect as that the cultural reference conveys, as in :

- *يا لك من اناني.*

**Text (4):** There are not *dessert* . Even with all *chocolate* on them.

**Context:** Kent asked Greg to compare between Steph and Carly regarded his opinion towards them. Greg said that even they both have got pretty faces and though they were beautiful; this was not meant anything to him or made a good point for him and he is not willing to compliment them.

- 1- *انها ليست حلوى . حتى و ان كانت الشوكولاته عليها*
- 2- *لن تكون هذه الاطعمة حلوى مهما يكن من شيء حتى لو وضعت كل الشوكولاته فوقها .*
- 3- *انها ليست حلوى حتى غطيتها بالشوكولاته .*
- 4- *لا يمكن لقطع من السكر ان تجعل كلامك حلو .*

### **Cross-Cultural Pragmatic Analysis**

It is evidently revealed that the present text conversationally pertains to imbue a comparison situated around unfavorable emotions towards certain persons. It ultimately espouses types of expressions that are utilized as cultural tools with a purpose. Such expression actualizes two types of meanings, one of this meaning is denotative; whereas the other is metaphorical. The first part of the text as a whole "*They're not dessert*" is selectively appointed to mark unlovely, undesired, ungentle, unkind, or unfriendly persons. In English cultural norm, it is possible that the person is being connotatively marked, alluded, and even nominated by the sweets and dessert, determinately in terms of qualities that he has revealed. Accordingly, the expression "*There are not dessert*" is not denotatively conceptualized as dessert, afters or chocolates; but it is covered termed expression that is principally deemed as implicit cultural reference and is invested as metaphorical expression for impersonating Steph and Carly. Yet, Arabic has the same cultural attribute of dessert, and it is common to find such metaphorical significations. In addition, the implicit metaphorical sense of the cultural expression is provably built around two meanings substances. Hence, one of these meanings is the contextual, whereby metaphor as a pragmatic substance is considerably built upon, as well as the context virtually optimizes the expression with metaphorical status. While, the other one is ideological, whereof; the emotional feelings are resultantly more concerned in setting forth the expression culturally. Along with these connotative aspects, cultural context, metaphorical manifestation, and type of significations; the above text is functionally set out as cultural reference with pragmatic function of expressive act of dispraise.



### Translational Analysis

In this sample, the cultural reference is verbally typified by the text as a whole. Such text is dependently idealized as a cultural reference in terms of certain words with cultural connotative purpose that utilizes the text with implicit metaphorical conception. There is no doubt, that the status of renditions of the text under analysis is unrelatedly depicted. Hence, translator (1) makes a use of opposite denotative meaning in his rendition *انها ليست حلوى. حتى و ان كانت الشوكولاته عليها*. Translator (2) incomprehensibly opts to recover the source text term in his translation *لن تكون هذه الاطعمة حلوى مهما يكن من شيء حتى لو وضعت كل الشوكولاتة فوقها.* for adapting target language collocation and achieving stylistic balance. Translator (3) has averted metaphorical meaning and appealed denotative *انها ليست حلوى حتى غطيتها بالشوكولاتة*. Translator (4) has inadequately employed some neutral and more expressive words in *لا يمكن لقطع من السكر ان تجعل كلامك حلو.* for bringing closer the cultural phenomena. Though the connotations of dessert and chocolate preferences in the text under analysis are equally circulated in both languages; no translator could recover the core of cultural reference. Thereof, all translations are being vague and missing cultural meaning. In addition to rendition status, the text is fruitlessly tripled with generalization, neutralization, and cultural borrowing strategies; for example translators (1) and (3) resort to generalization, translator (2) attempts neutralizing or familiarizing the text, while translator (4) appoints cultural borrowing.

In order to optimize a translation decision, the following renditions may be considered:

- لا يمكن لجمالهن ان يجعل منهن نساء لطيفات.
- لا يمكنك ان تجعلهن مرغوبات مهما يكن من شيء حتى وان غطينهن بالشوكولاتة.

**Text (5): Frozen Food** wait for no men.

**Context:** Carly approached Greg about Kent asking him to sit down with her. Greg officially applied to get money and this took him overtime. He told her that he is really busy just then.

**Target Texts :**

- 1- الاطعمة المجمدة لا تنتظر اي رجل.
- 2- الاطعمة المجمدة لا تنتظر أحداً
- 3- اكلك للمعلبات لا يعد عملاً بطولياً
- 4- الطعام المجمد لا ينتظر احداً.

**Cross – Cultural Pragmatic Analysis:**

Dissecting such type of text, reveals that the text is reasonably categorized around the food term, more precisely "*Frozen food*"; whereof, it occupies cultural status. However, in many societies food is more than just a means of living, but it is part of socio – political situation; whereby cross – cultural communication is virtually

conducted. The food term "*Frozen food*" is verbally educed from human action to considerably attach into business context and money utilization. Such cultural term relatively validates its reference from societal environment in relation to context. The cultural status of the expression estimates that it principally connotes the meaning of preparation, experience, bulwark and has closely associated with climatic conditions to attach to snow in particular date or season which in turns symbolized for positive meanings as, a new beginning, tranquility, and cleansing. All these related connotations virtually effect the cultural expression "*frozen food*" to idiomatic use with pragmatic function of excusing. To Arab culture frozen food is taken for symbolizing death, the opposite of what frozen food supposed to represent in English socio political community. However, three intermingled types of significations are profoundly couched for arranging idiomatic formula; namely environmental, whereby the idiomatic reference quoted its cultural connotation from, and interpolated its social identity, social that conceptually utilizes this idiomatic reference with conceptual valuable term, and contextual by virtue of it, the idiomatic expression is objectively motivated with pragmatic act of excuse.

### **Translational Analysis**

The cultural expression in the text under analysis is enacted idiomatic reference and by means of which it is assuredly validated into an excuse act. With regard to rendition structures, the idiomatic meaning is incongruously localized in target Arabic. Translation (1) is more denotatively appealing, whereby the translator mistakenly makes use of more insensible target terms to reword cultural reference; such rewording method effects meaning missing in rendering relatively. Translations (2) and (4) are similarly premised under denotative bases into *الطعام المجهد لا ينتظر احدًا*. in which the two translators not only mistranslated the idiomatic reference, but also leave a case of meaningless renditions. Though subject of translation (3) is connotatively oriented and the translator opts for expressive terms with neutral target language meaning, nevertheless it is unexpressive in source conceptualization, avert idiomatic reference, and reduce contextual frame. In turn, such translation brings forth a case of skewing cultural reference which causally attributed a case of pragmatic deviation of the act. Spontaneously, the techniques followed by translators to contact two cultural systems are substantiated by two strategies: familiarization and adaption. Whereby, familiarization (naturalization) is erroneously exercised in translations (1), (2) and (4) due to, that the cultural idiom cannot be perceivably retrieved as acclimatized expression in Arabic language culture. While, adaption is preserved for translation (3) to refit source language idiomatic content by target language cultural statue; unfortunately, the cultural statue doesn't correspondingly match the idiomatic meaning; whereof, the idiomatic conceptualization is entirely missed. Resultantly, all strategies are unprofitably idealized; thereon, cases of cultural failure in relation to pragmatic deviation are being attributively left.

To match the cultural reference of the above text, it is deemed integrating adeptly the idiomatic reference with borrowed correspondence cultural maxim from Arabic literature into:

- 1- الفرص لا تنتظر أحداً.

### **Conclusions**

1- Most of English cultural contents are virtually derived from world entities and language societal terms including: foods, animals, plants, flowers, desserts, ... etc., and associated with pragmatic context for verbalizing its cultural referencing acts accordantly.

2- Most of English cultural references are associatively substantiated, in relations to cultural context, as covered terms indicators for certain pragmatic issues with certain language criterion, such like: idiomatic expressions, metaphors, implicit information.

3- Most of cultural significations are manifestly elicited in terms of interaction between cultural connotation of language expression with its pragmatic use in societal exchange; by means of which, certain language acts are intentionally brought into existence.

4- Besides the elements of main concern, cultural conceptions can be significantly relativized to human emotional attitudes and feelings or associated with a particular date or season.

5- Connotative discrepancies of languages inevitably bring about miscommunication cross cultural exchanges; this is duly that these connotations are correspondingly sociocultural specificity based.

6- More than one type of meanings are directly concerned in shaping the statue of the cultural references, as well as coupled and tripled methods are markedly sustained in regenerating the references in another language.

7- Though, Arabic and English in some cases show: correspondence cultural connotations, non-correspondence cultural connotation, and neutral correspondence cultural connotation, but all translators show zero case realizations.

8- Most cases of rendition failure are causally attributes to the ignorance of cultural references connotative significations that have extra social applications and societal exchange.

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