



IRAQI  
Academic Scientific Journals



العراقية  
المجلات الأكاديمية العلمية

ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

**Journal of Language Studies**

Contents available at: <https://jls.tu.edu.iq/index.php/JLS>



## Translating Cultural Elements in Shakespeare's Julius Caesar into Arabic

Asst. lecturer Israa A. Hussein\*

Tikrit University

[israa.a.hussein86@gmail.com](mailto:israa.a.hussein86@gmail.com)

Received: 11/6/2024, Accepted: 4/7/2024, Online Published: 31 / 7 / 2024

### ABSTRACT

Translating cultural elements from Shakespeare's "Julius Caesar" into Arabic involves conveying not just the words, but also the cultural nuances and historical context to ensure the richness of the original text is preserved. References to Greek and Roman mythology, such as allusions to gods and heroes, should be translated with care to maintain their cultural significance. While translating these elements, it's important to consider the target audience and whether footnotes or explanations might be necessary to aid comprehension, especially if the audience is not familiar with Roman history and culture. Additionally, the translator should aim to capture the poetic essence and linguistic beauty of Shakespeare's language in Arabic. Translating Julius Caesar, like any literary work, from its original language into Arabic can present several challenges as Cultural Context: Translating a work from one culture to another requires understanding and conveying the cultural context. Julius Caesar is deeply rooted in ancient Roman history, politics, and social customs. Translators must ensure that English translation

\* **Corresponding Author:** Israa A. Hussein, **Email:** [israa.a.hussein86@gmail.com](mailto:israa.a.hussein86@gmail.com)

**Affiliation:** Tikrit University - Iraq

© This is an open access article under the CC by licenses <http://creativecommons.org/licenses/by/4.0>



conveys the cultural nuances and historical background accurately to make the play accessible and meaningful to English-speaking readers or audiences. Translating Julius Caesar into Arabic demands a deep understanding of the play, the cultural context, and linguistic intricacies. Translators must navigate the challenges of language structure, cultural adaptation, and poetic form to create a faithful and resonant Arabic version of the play.

**Key words:**, Culture, Cultural Translation, Shakespeare studies, Translation.

## ترجمة العناصر الثقافية في مسرحية يوليوس قيصر لشكسبير الى العربية

م.م. اسراء علي حسين

كلية الآداب/ قسم الترجمة/جامعة تكريت

### المستخلص

لا تتضمن ترجمة العناصر الثقافية من مسرحية "يوليوس قيصر" لشكسبير إلى اللغة العربية نقل الكلمات فحسب، بل تتضمن أيضاً الفروق الثقافية الدقيقة والسياق التاريخي لضمان الحفاظ على ثراء النص الأصلي. وينبغي ترجمة الإشارات إلى الأساطير اليونانية والرومانية، مثل الإشارات إلى الآلهة والأبطال، بعناية للحفاظ على أهميتها الثقافية. أثناء ترجمة هذه العناصر، من المهم مراعاة الجمهور المستهدف وما إذا كانت الحواشي أو التفسيرات قد تكون ضرورية للمساعدة في الفهم، خاصة إذا لم يكن الجمهور على دراية بالتاريخ والثقافة الرومانية. بالإضافة إلى ذلك، يجب أن يهدف المترجم إلى التقاط الجوهر الشعري والجمال اللغوي للغة شكسبير باللغة العربية. يمكن أن تشكل ترجمة يوليوس قيصر، مثل أي عمل أدبي، من لغته الأصلية إلى اللغة العربية العديد من التحديات مثل السياق الثقافي: تتطلب ترجمة عمل من ثقافة إلى أخرى فهم السياق الثقافي ونقله. يوليوس قيصر متجذر بعمق في التاريخ والسياسة والعادات الاجتماعية الرومانية القديمة. يجب على المترجمين التأكد من أن الترجمة الإنجليزية تنقل الفروق الثقافية الدقيقة والخلفية التاريخية بدقة لجعل المسرحية سهلة الوصول وذات معنى للقراء أو الجماهير الناطقة باللغة الإنجليزية. تتطلب ترجمة يوليوس قيصر إلى اللغة العربية فهماً عميقاً للمسرحية والسياق الثقافي والتعقيدات اللغوية. يجب على المترجمين التغلب على تحديات بنية اللغة، والتكيف الثقافي، والشكل الشعري لإنشاء نسخة عربية مخلصنة ورنانة من المسرحية.

الكلمات الدالة: الثقافة، الترجمة الثقافية، دراسات شكسبير، الترجمة.

## 1. INTRODUCTION

Translation is the process of translating words or texts from one language into another. It has been acknowledged by scholars and academics such as :Harvey, Rowling, Khalaf, and Simon that the translation of culture is concerned with translating the cultural items in the SL for which there is no equivalent in the TL. In this regard, Baker, (1992) argues that the non-equivalent at word level can be used to translate the cultural equivalent in the following issues: a-cultural specific concepts, b- the target language lacks superordinate and c- the target language lacks a specific item. Nevertheless, in recent years there has been an increasing number of studies concerned with the competence of translating cultural terms and expressions. For instance, Harvey, (2000) defines cultural bound terms as the terms which refer to concepts and institution which are specific to the SL. He presents techniques for translating including functional equivalence and linguistic equivalence, while the third strategy is borrowing or reproducing the original terms.

The dissemination of English and the growth of the media have maintained and strengthened the link between translation and culture. According to Hermans (1999), translation ought to be acknowledged as a cultural practice. Al-Qurashi (2004) asserts that translation is crucial to the exchange of knowledge between cultures, making it a significant undertaking for all countries. It is difficult to translate cultural nuances accurately from any source language into practice. According to Nida differences in language structure may not always be the primary cause of serious problems for the translator; cultural differences may. Translation problems may arise even when there are some linguistic and cultural similarities between the source language (SL) and target language (TL).

This implies that different translation issues may arise based on the linguistic and cultural differences between the two languages in question. As a result, it is necessary to give equal weight to the linguistic and cultural distinctions between the SL and the TL. In a similar vein, Dweik (2000) argues that cultural differences can potentially present more challenges for translators and hinder interspeech than linguistic variations. "Cultural interference could weaken communication and distort the message and it also creates misunderstanding," according to Dweik (2000, 233).

Translating cultural elements from Shakespeare's "Julius Caesar" into Arabic requires careful consideration to ensure that the essence and meaning of the original text are accurately conveyed while also making it relatable to an Arabic-speaking audience.

This study adopted two models are : a) Leech's (1974) Functional Model of Language and b) The second model adopted in this study is the Newman model in the context of translation theory. Geoffrey Leech, in his 1974 book "Semantics," proposed a functional model of language that focuses on the various purposes language serves in communication. This model categorizes language use into six main functions: the first one informative Function: This function is the most basic and aims to transmit information. It's used to convey facts, ideas, and knowledge. Examples include news reports, scientific papers, and classroom lectures. The second is expressive Function: This function allows the speaker/writer to express their feelings, emotions, and attitudes. It focuses on the subjective experience of the communicator. Examples include personal letters, poetry, and expressions of joy or anger.

Directive Function is Leech's (1974) third main Functions that is used to get the listener/reader to do something. It includes commands, requests, suggestions, and advice. Examples include orders, instructions, and persuasive writing. Phatic Function: This function focuses on maintaining social relationships and establishing contact. It doesn't necessarily convey new information, but rather keeps the conversation flowing and shows social connection. Examples include greetings, small talk, and comments on the weather. While Vocative Function: This function aims to evoke a particular response in the listener/reader. It uses language to create a specific emotional atmosphere or aesthetic effect. Examples include creative writing, advertising slogans, and political speeches. Lastly, Metalingual Function: This function refers to language. being used to talk about itself. It focuses on clarifying or explaining the code of language itself. Examples include defining words in a dictionary, explaining grammar rules, and correcting someone's pronunciation.

Benefits of Leech's Model: Offers a simple and versatile framework for analyzing language use. Helps understand the speaker/writer's intention and the impact on the listener/reader. Applicable to various communication contexts like spoken and written language. Functions often overlap in real-world communication. A single utterance can serve multiple purposes .The effectiveness of each function depends on the context and participants involved. This functional model provides a valuable tool for understanding how language goes beyond just conveying information and serves a variety of purposes in human interaction.

The Newman model in the context of translation theory typically refers to Eugene Newman's model of translation process, which outlines various stages and factors involved in translating texts from one language to another. Eugene Newman, an influential translation theorist, proposed a model that emphasizes the cognitive and linguistic aspects of translation.

Here's a brief overview of the Newman model:

**Analysis:** This stage involves a thorough understanding of the source text (ST) in terms of its content, style, context, and intended meaning. The translator analyzes the linguistic and cultural elements embedded in the text.

**Transfer:** In this stage, the translator makes decisions on how to render the meaning of the source text into the target language (TL). This includes choices regarding vocabulary, syntax, idioms, and cultural references.

**Restructuring:** Newman emphasizes that translation is not a mere mechanical substitution of words but often requires restructuring of sentences and paragraphs to ensure clarity and naturalness in the target language.

**Reformulation:** This stage involves refining the translated text to ensure that it reads fluently and coherently in the target language while preserving the meaning and nuances of the source text.

**Verification:** The translator checks and verifies the translated text against the original to ensure accuracy and fidelity. This stage may involve revisions and adjustments to improve the quality of the translation. Newman's model underscores the complexity of the translation process, highlighting the need for translators to consider linguistic, cultural, and contextual factors while striving for accuracy and fluency in the target language. It also acknowledges that translation involves creative decision-making and linguistic competence beyond mere linguistic substitution. The Newman cultural model in translation refers to Eugene Newman's approach to understanding and dealing with cultural aspects in the translation process. Newman emphasizes that translation involves more than linguistic equivalence; it requires a deep understanding and mediation of cultural differences between the source culture (the culture of the original text) and the target culture (the culture of the translated text).

Key aspects of Newman's cultural model in translation include:

**Cultural Contextualization:** Newman stresses the importance of understanding the cultural context of both the source and target languages. This includes knowledge of cultural norms, values, beliefs, historical references, and social practices that may be implicit in the text. **Cultural Mediation:** Translation involves mediating between different cultural contexts. Translators must navigate cultural gaps and differences to convey the intended meaning of the source text effectively in the target language, ensuring that cultural nuances and references are appropriately translated or adapted. **Cultural Equivalents:** Newman suggests that translators should aim to find cultural equivalents or analogies in the target culture for elements in the source text that may not have direct linguistic or cultural equivalents. This helps maintain the intended cultural impact and resonance of the original text.

Cultural Adaptation: Sometimes, direct translation may not fully convey the cultural implications of the source text. Newman advocates for cultural adaptation when necessary, which may involve modifying certain elements of the text to ensure cultural appropriateness and relevance in the target context. Cultural Sensitivity: Translators must be sensitive to cultural differences and avoid ethnocentrism (judging another culture by the standards of one's own culture). Newman emphasizes the importance of respecting and accurately representing the cultural perspectives embedded in the source text. Overall, Newman's cultural model in translation underscores the complex interplay between language and culture. It highlights that successful translation requires not only linguistic proficiency but also cultural competence and sensitivity to effectively convey the meaning and spirit of a text across different cultural contexts.

## **2. LITERATURE REVIEW**

### **2.1 Culture**

In general, culture represents one's attitude toward other cultures, individuals, occasions, and the world at large, as well as the manner in which such attitudes are mediated. Put differently, culture refers to a shared set of values and ideas among particular social groupings as well as the position taken by text producers and recipients, including translated texts during the mediation process (Faiq, 2004, 1). There is little question that translation has had a significant impact on intercultural communication, which has resulted in significant cultural shifts from one culture to another and increased language-based communication between other civilizations. However, a key distinction between language and culture is that the former is subject to linguistic change (phonological, morphological, syntactic, and semantic), whilst the latter is more slowly changing (Ibid). It is natural that two distinct cultures would compete with one another for influence and power when translation occurs. This frequently leads to mediation of some kind, the realization of which can be expressed verbally (ibid, 2). Intercultural translation has, in fact, contributed significantly to the formulation of discourses of power and resistance that have interacted with cross-cultural pride and prejudice, but it has also aided in the dismantling of hierarchical elements across countries and cultures (ibid: 11). Theories arguing that translation should be seen as a cultural act or process have emerged as a result of the extremely close relationship between language and culture, especially in the field of translation studies (ibid, 2). Because concepts receive their conceptual meaning from the culture in which they function, bilingualism is therefore significantly more crucial in translation than bilingualism (Nida, 2001, 82). A number of theorists have asserted that translation entails subversion, aggression, manipulation, and appropriation in addition to other acts with an eye toward culture and ideology (Faiq, 2004, 2). This is consistent with Venuti's (1995, 1996, and 1998) assertion that violence is an inherent part of the translation process. Considering the ideas of foreignization and domestication, Venuti notes that the Anglo-American translation has had a normalizing and naturalizing influence over the past three centuries. He continues by saying that this impact has completely obscured the producer's voice in the source text and has ipso facto mirrored and communicated the target text's cultural values, which are specific to Western society.

He clarifies that the process of reconstructing and altering the original text to conform to the values and beliefs unique to the target language culture is where the violence of translation is found. Venuti continues, "This process always regulates the production, reception, and circulation of texts." By all means, the difference that the translation produces is consistent with the culture, philosophies, and unique codes of the target language (Venuti, 1996, 196). The focus on ideological and cultural issues makes translation a sensitive and contentious topic. The principle of relativism between languages and their particular cultures can be used to study such components. However, the cultural aspect of translation has always been there because it is a well-known profession with a developed practice, which has led to the representation of one linguistic and political group being crossed into another completely different linguistic and political group (Faiq, 2004, 3). According to Venuti (1994), who follows the same line of reasoning, translation is an inevitable domestication in which the source material is adjusted to the linguistic and cultural conventions of the target language so that it may be understood within the context of this particular culture. This procedure is carried out throughout the whole translation preparation process, from the creation of the translated content to its distribution and reception by the intended audience. Thus, it may be argued that cultural transference and adaptation are major components of translation (Carbonell, 2004, 27). It is essential to clarify the nature of text in these two cultures in order to handle the idea of translating between cultures more thoroughly, especially from Arab culture into English culture. Culture is a set of values that is transmitted through learning and can be represented by customs, rules of behavior, and symbols. Culture can be achieved through heroes, symbols, rituals and values. (Wafaa 2019: 31)

## **2.2 Cultural Turn in Translation**

In the previous few decades translation as we know it has experienced significant changes. The significance of translation and the function of translators were reinforced by technological, geographic, political, and economic advantages, while cross-cultural communication became an inevitable aspect of daily life as a result of globalization. It became necessary to enhance translation with concepts and theories from other fields as a result of the painstaking quest for an extensive and adaptable theoretical and practical framework. Analysis of the "cultural turn" in translation should receive special consideration in this setting. Susan Bassnett highlighted the cultural and historical context of texts in her 1980 book *Translation Studies*. She also provided some insights into how cultural aspects influence translation and the methods used in translation (Bassnett, 2011). It had a significant impact on other academics' attention to the political, historical, and cultural background of translated literature. According to Lefevere (1992), "translators function in a given culture at a given time" (Lefevere, 1992, 15), and a translator's interpretation of their own culture and self is heavily influenced by it. However, Susan Bassnett (1998) notes that the collaboration between translation studies and culture studies was not a surprising outcome, considering their similar agendas. This cultural turn challenged previous theories and norms, offering new insights about cultural impacts on language. Subsequent theories of culture and intercultural communication

were unable to ignore the significance of language. The common perception is that language closely correlates with culture, however some scholars perceive even stronger connection claiming that “without language, culture would not be possible” (Jiang, 2000,328). Another definition of culture is given by translation theorist Eirlys E. Davies (2003) defining culture as the set of values, attitudes and behaviours shared by a group and passed on by learning (Davies, 2003, 68), the distinction between inner and outer levels of culture are also made, supposing they can be represented by customs, norms of behaviour, artefacts and symbols. The manifestation of a culture and its differences, according to Geert Hofstede (2010), might be realized in several ways, which encompasses the whole concept: symbols, heroes, rituals, and values (Hofstede et al., 2010, 7); the categorization similar to that of Davies. The issue of the inner cultural values, such as Eugene Nida (1964), was found to be a problem. presumes that cultural differences pose much more complicated and severe problems for translators than differences of language systems do (Nida, 1964, 130). The surface of a culture – language, is perceived as a minor translation concern in comparison with inner, or deeper, cultural items. People need to communicate not only between their own countries and cultures, but also in an international intercultural medium as a result of modern globalization, rapid development, international relations or other factors. Thus, it is an indispensable part of modern life to be in contact with unfamiliar, foreign and sometimes alien cultures. Needless to say, misunderstandings sometimes arise from such a conflict of cultures, as Aixela (1997) states that “each linguistic or national-linguistic community has at its disposal a series of habits, value judgments, classification systems, etc. which sometimes are clearly different and sometimes overlap” (Aixela, 1997, 53). Cultural overlaps, obviously, do not cause problems, however differences pose great challenges to people who are mediators between those cultures – translators. From that point of view, it is possible to draw the conclusion that translation is a cross cultural communicative act that allows different cultures to interact . (Zhang, 2013, 1919). In order to understand the source text and translate it for readers who have different beliefs, attitudes, values, and rules, a translator "needs to understand beliefs, attitudes, values, and the rules of the source language audience," according to M. L. Larson (1984) (Larson quoted in Zare-Behtash and Firoozkoobi, 2010, 1). Therefore, cultural translation requires not just thoughtful translation techniques but also a sufficient understanding of the source culture, an awareness of cultural nuances, and, of course, the capacity to recognize such aspects of a culture in a wider context. Cultural mediators, who are usually interpreters or translators, must deal with these differences and take cultural norms into consideration when interpreting. Cultures can overlap, which means that SL and TL are closely connected and do not significantly differ from one another. However, cultures with larger gaps are more likely to cause misunderstandings, even if these interactions are inevitable owing to globalization.

### **2.3 Cultural Translation Studies**



The majority of academics and translators interpret culture and translation differently, and some of them investigate the connections between the two as well as the ways in which culture influences translation. Toury (1980) defines translation to be a type of activity that combines two languages and two cultures, blending the two concepts. Scholars like Nida (1964), Toury (1980), and Shunnaq (1997) have argued that translation is impossible because language and culture are inherently linked, notwithstanding the distinctions between source language (SL) and target language (TL). According to Newmark (1988: 103), unless there is cultural overlap between the source and destination languages, there will be a translation issue. According to Newmark, "there is a problem in translating anywhere there is a cultural gap or "distance" between the source language and the target language, as a result of "cultural focus". Additionally, he understands the many challenges that translators encounter and, as a result, develops specific techniques to assist them in overcoming these challenges. According to Nida (1964), linguistic and cultural similarities between the source language (SL) and target language (TL) do not guarantee the absence of translation issues. Additionally, Newmark (2001, 328) contends "Now whilst some see culture as the essence of translation, I see culture as the greatest obstacle to translation, at least to the achievement of an accurate and decent translation." Translating culturally-bound aspects is one of the hardest things a translator has to do, according to Armellino (2008). Newmark (1988) divides foreign cultural words into five categories and provides some typical examples. These categories are crucial to the cultural and literary expressions. These groupings are: (1) Environment (rivers, mountains, etc.); (2) Material culture (food, clothing, homes and cities, vehicles, etc.). (3) Social culture, which includes labor and play, (4) Institutions, traditions, practices, protocols, ideas, such as governmental and administrative, artistic and religious, (5) Habits and gestures. These cultural word categories can be employed as idioms, collocations, metaphors, and phrasal words. While some linguists create criteria to distinguish between the forms, others give definitions for each. Curse (1986), for instance, makes a distinction between idioms and collocations and offers a thorough and rigorous description for each. According to him, collocations are groups of lexical items that frequently occur together but are completely visible because every lexical element is also a semantic element. The reader can infer from his definition that collocations possess a certain semantic unity because the key components are well chosen. However, Zughoul and Hussein (2003) note that idioms are composed of many minimal semantic constituents and a single lexical ingredient, and that the meaning of an idiom cannot be deduced from the meanings of its constituent parts. According to Newmark (1988), a collocation comprises of lexical elements that mostly enter high grammatical structures, such as: a) verb + object, which is typically a noun that indicates an action; b) adjective +noun; and c) verb +noun. Metaphors and phrasal words are the other two types of cultural expressions listed above.

According to Newmark (1988), interpreting metaphors is the biggest challenge in translation. He says that metaphors can be short (one word) or long (one word) and can appear in sentences, idioms, proverbs, collocations, and whole imaginative compositions. Translation professionals are advised by Newmark (1988, 220-2) "to translate the most probable sense, and to put the less probable sense in a footnote if they judge this sense to be important" in situations involving metaphorical ambiguity. Phrasal words represent the final form. According to Newmark (1988), English phrasal terms are limited to the language's ability to translate verbs into nouns and are replaced by their semantic equivalents. According to Newmark, the original phrasal words are more economical than their translations, which are more formal. The degree to which university English language majors can correctly use English collocations was investigated by Zughoul and Hussein (2003). A translation assessment consisting of sixteen Arabic collocations was given to both English graduate and undergraduate students in two forms. While the second form was provided as a free translation work, the first form featured the English translation in a multiple-choice format.

The results demonstrated that Arab English language learners, regardless of proficiency level, have trouble translating English collocations.

#### **2.4 Shakespeare in translation studies**

Shakespearean plays pose a special set of difficulties for directors and translators. Scholars have contended that directors are granted significantly greater latitude when performing Shakespeare in a foreign language as opposed to when utilizing the original language. But Shakespearean plays in languages other than English are considerably different, as Bassnett explains. Non-English speaking actors and directors can carry on the legacy of experimentation without being constrained by the text, without having to pronounce every word of a classic text at all costs or face ridicule for defiling a holy play. Shakespeare's plays' language is liberated, decanonized, and its innate force can be freed through translation. The extra intensity that Bassnett is referring to could also stem from the fact that theater productions, as Aaltonen notes, are invariably intimately linked to their own unique audience in a given location at a given time. As a result, any translation will inevitably lead to updating; for an audience in the UK today, this may imply that the translation's language is simpler to understand than the original. According to John Russell Brown, there are situations where an actor translating a text can bring back to life ideas that were left cryptic or undeveloped in the original. An intriguing case of back-translation examined by Tom Cheesman in his study on Othello translations in Germany demonstrates the occasionally powerful repercussions of this reanimation. The outrage over the use of contemporary slang to convey the intensity of Iago's insults during Feridun Zaimoglu and Günter Senkel's German "tradaptation" of Othello, which debuted at Stratford in 2006, was so intense that all subsequent foreign language productions had to use surtitles that contained only Shakespeare's words. It appears that political

suggestions have frequently been revived in numerous international productions." Greater political stability in the UK and the US has robbed Shakespeare of some of the danger and force that other countries have (re)discovered in his texts. Some foreign performances may have a more direct access to the power of the plays. In this respect the modernity of translation is crucial.'"

## **2.5 Culture and Translation from English to Arabic or vice versa**

The term "cultural translation" entered the translation field in the 1990s, and academics began to write more about it. This new phrase has drawn criticism and attention from translators worldwide. In addition to requiring competence in certain language pairings, it necessitates that the prospective translator conduct research and acquire specific cultural knowledge about communities, peoples, nations, and their languages. A more thorough examination of the cultural and linguistic parallels and divergences within a single language is required. Because of globalization and technology advancements, the globe is becoming smaller than it was a few decades ago, and this is contributing to the growth of the concept of cultural theory. While there is still a significant cultural gap between Arabic and English, it is closing with time as a result of cross-cultural interaction. Consequently, when an element or expression in the source text contains anything that the target culture does not understand or is not familiar with, the translator must employ cultural translation. For instance, while everyone is aware that the word "camel" refers to an animal, in Arabic and English cultures, it has a distinct symbolism. Apart from being a sign of perseverance and patience, camels have also historically represented wealth and rank for Arabs. Additionally, camels were used as money to pay dowries to brides or the zakat, an annual charitable donation. Winning camel races or beauty pageants might also result in very successful ventures for camels, as rewards could include food, practical animals, and other necessities. According to Arabic poetry, the camel is a symbol for temperance, patience, and endurance. Since of its long neck and legs, and since its back resembles a mountain and is impassable without a saddle, camels are viewed as nothing more than animals in English culture.

According to (Nida1964: 13), a translator's job is to make it easier for messages, meanings, and cultural components to be transferred from one language to another and to elicit an analogous response from the target audience. The message must be translated from the source language, which has a cultural background inherent in it, to the target language. The relationship between culture and translation has been discussed by (Katan 1999/2004; Bassnett and Lefevere 1990), and it is helpful to bring attention to the necessity of fostering human communication and the translation of texts across linguistic and cultural barriers. This relationship has recently become more apparent. Literary translation, among many other fields, may show how communication, ideology, and culture are intertwined. Perhaps Nida is reaffirming and emphasizing the cultural component over the linguistic one. The characteristics of four primary challenges in any

translation have been outlined by Al-Darawish (1983) as follows: a) Phonological, morphological, lexical, syntactic, and semantic characteristics are not exactly the same in any two languages. b) Sentence structures vary throughout languages. c) A translator is compelled to advance or regress specific items. d) The difficulty of a translator mastering two languages entirely; this issue can be handled by specialist scientific bodies. Studies of culture and translation are vital because they address the transmission of knowledge inside a particular culture as well as the potential interpretation of that knowledge when it is produced and delivered in a different culture (Faiq, 2004, 4). Restricted preconceptions have the potential to construct cultural identity during translation (Carbonell, 2004, 30). When it comes to translating Arabic works into European languages, Carbonell (1996, 1997, 2004) expresses dissatisfaction with the process. He continues by saying that in order to meet the expectations of the Western target reader, translators often domesticate Arabic culture and literature while translating Arabic books into a specific European language.

Parallel to this, Venuti (1998, 83) asserts that, in accordance with the "ethics of difference," translating Arabic into a specific European language entails changing the source text's replication so that it conforms to the dominant target culture and marginalizes the original. In this sense, the translator's actions are considered offensive to the idea of faithfulness to the original text since they betray the cultural norms that govern the translation process. Sara (2004, 107) supports this by arguing that Arabic texts are translated into the host language by rebuilding the Arabic texts with their customs to match the vocabulary and customs of the host language. He goes on to emphasize that Arabic works have been translated and domesticated to conform to Western norms, completely eschewing the cultural allusions and ethos of the original language (P. 107–108). According to Faiq (2004), using manipulation in an Arabic translation breaks the laws of the original language and gives the target reader's opinions on Arab culture and people more power. By translating the text into a different language and/or incorporating it into other discourses at various levels, this type of manipulation leads to text subversion (Faiq, 2004; Abdul-Raof, 2004; Carbonell, 2004; Sara, 2004; Jacquemond, 2004). Therefore, it seems clear that translating Arabic works requires changing their meaning in order to make the target texts meet the standards of the Western reader and his or her culture, which is the mainstream literature and culture of the globe. Western cultural norms, which stand for humanism, are referenced in world literature and culture. World culture and literature refer to the norms of Western culture which represent humanism and universalism (Asad, 1995). While the Third World country, its texts, and its culture were exposed to the West in the 1980s and 1990s, the Arabic and Islamic literature has remained unrealized and unconsidered despite the unquestionably significant attention paid to Islam and its people during that particular time period (Faiq, 2004, 5). Arabic text translation adheres to well-established scripts in which signification and power tactics exist as a texture of signs connected by an endless number of

denotations and connotations, a complex system of meaning that is evident in writing activities. (Carbonnel, 1996, 81).

According to Faiq (2004, 8), Western attitudes toward and perceptions of Arab culture can be shaped through translation on the basis that Arab and Western cultures have very different histories, have been at odds for a long time, and will likely continue to do so. Literary pieces translated from Arabic into English appear to have issues with translation culture between the two cultures listed above.

### 3. DATA ANALYSIS

Translating cultural elements from Shakespeare's "Julius Caesar" into Arabic involves conveying not just the words, but also the cultural nuances and historical context to ensure the richness of the original text is preserved. References to Greek and Roman mythology, such as allusions to gods and heroes, should be translated with care to maintain their cultural significance. While translating these elements, it's important to consider the target audience and whether footnotes or explanations might be necessary to aid comprehension, especially if the audience is not familiar with Roman history and culture. The translator need to additionally strive to convey in Arabic Shakespeare's poetic spirit and grammatical elegance. Here are some key cultural elements from "Julius Caesar" and how they can be adapted for an Arabic translation:

1. Roman Setting: The play is set in ancient Rome during the time of Julius Caesar. The Roman cultural context can be explained or modified to align with a historical Arab setting, such as using references to ancient Arab empires or civilizations like the Abbasid or Umayyad Caliphates.
2. Roman Names: Character names should be translated into Arabic as accurately as possible, maintaining their sound. For instance, "Marcus Brutus" can be transliterated as "ماركوس بروتوس" and "Julius Caesar" as "يوليوس قيصر" (Markus Brutus).
3. Roman Senate: The play featured a lot of references to the Roman Senate. "مجلس الشيوخ" is how "Senate" is rendered into Arabic (Majlis al-Shuyukh). Historical Arab counterparts, such as the Majlis al-Shura during the early Islamic Caliphates, might be used to explain the political dynamics and organization of the Roman Senate.
4. Roman Costumes and Attire: It is possible to modify the descriptions of the characters' clothes and accessories to correspond with traditional Arab garb from a comparable era. One could substitute allusions to togas with explanations of traditional Arab robes such as the "thobe" or "dishdasha."

5. Superstitions and Omens: Superstitions and omens from Roman mythology are mentioned in the play. These can be modified to include symbols and ideas from Arab culture, such as allusions to Arabic folklore, fortune telling, or the idea of "jinn."

6. Honor and Loyalty: The drama revolves around the ideas of honor and loyalty. Drawing on Arab cultural norms and historical instances of loyalty and honor, Arabic translations might highlight the themes of "wafa" (loyalty) and "sharaf" (honor).

7. Arabic Proverbs and Idioms: You can integrate proverbs and idioms to give your translation a more authentic Arabic feel. These can improve the text's linguistic and cultural complexity. To replace English idioms such as "the Ides of March," one may substitute an Arabic counterpart such as "أيام السبت" (Ayam al-Sabt).

6. Working with a qualified translator who is conversant in both the source text and the target Arabic culture is essential while translating "Julius Caesar" into Arabic. By doing this, the translation will guarantee that the play's meaning is conveyed accurately and that it is appropriate for an Arabic-speaking audience. (Adams 1978:145)

Here are some significant cultural allusions from the play and possible translations for them into Arabic. These texts are given to the fourth stage students at the college of Arts / Translation Department/ University of Tikrit who are chosen randomly to translate the texts to investigate how they can realize these elements :

### **Text Analysis (1)**

#### **SL Text:**

"They would not you to stir forth today. Plucking the entrails of an offering forth, They could not find a heart within the best".

#### **TL Text:**

1. هم ينصحونك بعدم الخروج اليوم, حيث انهم بعد ان اخرجوا احشاء احد الاضاحي ولم يجدوا فيه قلبا.
2. يطلبون منك ان لا تخرج من بيتك يا سيدي لانهم حينما بحثوا داخل احشاء حيوان كهديه للاله فانهم لم يجدوا قلبا داخله.
3. يودون ان لا تخطو خارج منزلك ولو بحثوا داخل احشاء الحيوان لقدموه قربانا الى الرب الا انهم لم يجدوا قلبا فيه.
4. يرغبون بان لا تخرج في اليوم هذا لانهم وجدوا حيوانا دون قلب.

This translation focuses on a single quote from Shakespeare's "Julius Caesar" to explore the difficulties and methods of translating cultural components into Arabic: "They would not you to stir forth today." Even after pulling the best's guts out, they were unable to locate a heart." This study attempts to provide insight on the difficulties of intercultural communication in literary translation by a detailed examination of the linguistic and cultural subtleties present in the source text as well as the translation process.

To translate successfully the quotations, an amount of procedures are utilized. The first procedure is the aim of linguistic equivalency should be similar to poetic language of Shakespeare's imagery. The second one is concerned with the cultural issues which are required to agree with the cultures of Arabic readers to understand the antique and metaphorical references of a text. Lastly, contextualization can be used to provide more background knowledge where it is needed by using glossaries or footnotes.

The translation of the above quotation into Arabic language should take care of cultural aspects. In Arabic culture, the idea of sacrifices is famous, therefore "plucking the entrails of an offering forth" may be interpreted as " سحب أحشاء القربان ". Also, the symbol of Discovering "a heart within the best" is expressed as " العثور على قلب في أنقى ما ", " فيها" refers to informal Arabic expressions.

It is not an easy matter to translate cultural aspects from "Julius Caesar" into Arabic language without paying attention into another details such as linguistic and historical references to the text. Thus, effective translators may prefer to use certain strategies concerning Language equivalency, the process of contextualization and cultural adaptation in order to convey the complexity and profundity of *Julius Caesar* to Arabic-audiences. The translation of "Plucking the entrails of an offering forth" is "بينما يستخرجون" "بينما يستخرجون" which encapsulates the idea of a sacrifice. The translation of "They could not find a heart within the best" is " لم يجدوا قلبًا في أنقى ما فيها", which keeps the line's figurative sense, implying that even the most admired people can lack genuine virtue or honesty.

### **Text Analysis (2)**

**SL Text: CAESAR**

"The cause is in my will: I will not come;  
That is enough to satisfy the senate.  
But for your private satisfaction,  
Because I love you, I will let you know:  
Calpurnia here, my wife, stays me at home:  
She dreamt to-night she saw my statua,  
Which, like a fountain with an hundred spouts,  
Did run pure blood: and many lusty Romans  
Came smiling, and did bathe their hands in it:  
And these does she apply for warnings, and portents,  
And evils imminent; and on her knee  
Hath begg'd that I will stay at home to-day".

**TL Text:**

1-السبب هو عدم رغبتى فانا لن اتي وهذا السبب هو سبب جيد حتى يرضى المجلس ولكن لإرضائك الخاص سأشرح لك, هنا زوجتي كالبيورينا انا احبك.. وتريد منى زوجتي البقاء في المنزل لانها رات الليلة كابوسا عني , موضوعا تمثالي وبه العديد من الصنابير التي تضخ الدم النقي وجاء العديد من الروم مبتسمين وملوحين بايديهم بها وكل هذا هو عمل يشير للشر والاثم والسوء لذلك توصلت لي وركعت على ركبتيها حتى امكث البيت.

2-ويعود السبب الى رغبتى, فلن اتي وهذا كاف لارضاء المجلس اما بالنسبة لإرضائك يا زوجتي, فانا احبك وسادعك تعرفين بانى سابقى معك في المنزل لانها حلمت بان تمثالا لي يقطر دما مثل نافورة ذات مئات الصنابير وهب عليها مئات الرومان الاقوياء مبتسمين وطمسوا ايديهم فيه وهي ترى انه نذير شؤم فترجوا بقائى معها.

3-وسبب عدم رغبتى في الحضور هو رغبتى المجردة, واعتقد بانه سببا كافيا هو حتى يقتنع المجلس, اما بالنسبة لك ولانى احبك ساخبرك بشي , فزوجتي تريد مكوثي معها, اذ رات منا ما يدور حول تمثالا لي , يضخ دما طاهرا مثل نافورة تضخ المياه وركض عليها وجاء جموع من الرومان الشديدين يغتسلون منه بايديهم , والابتسامة مرسومة على وجوههم, فكالبيورينا تعتقد ان هذا نذيرا للسوء وترجعتي راحة ان ابقى بجانبها.

4-ان السبب هو ارادتي. لن اتي وذلك سبب كاف لاقناع الاعضاء. ومن اجل ارضائك كونى احبك سوف اخبرك بالامر . كالبرنيا زوجتي رات في حلمها تمثالا لي كانه ينبوع من مائة عين تسيل دما نقيا اقبل عليه



العديد من الرومان الطامعين واغتسلوا به . ترى زوجتي بهذا الحلم تحذيرا لي ونوايا شيطانية فتوسلتني  
جائية على ركبتيها ان ابقى في المنزل اليوم.

In this translation, "Calpurnia here, my wife, stays me at home" is translated as "كالبورنيا هنا، زوجتي، منعتني من الخروج" which maintains the cultural context of Caesar's wife preventing him from going out " .She dreamt to-night she saw my statua" is translated as "حلمت الليلة الماضية أنها رأت تمثالي" which conveys the dream Calpurnia had about Caesar's statue " .Did run pure blood" is translated as "الذي كان يسيل منه دم نقي" which captures the imagery of blood flowing from the statue.

"And many lusty Romans came smiling, and did bathe their hands in it" is translated as "وجاء العديد من الرومان القوياء يبتسمون ويغسلون أيديهم به" which maintains the imagery of Romans bathing their hands in the flowing blood.

"Northern star" is translated as "نجم الشمال," which maintains the metaphorical reference to a guiding celestial body.

"Firmament" is translated as "السماء," which refers to the heavens or celestial sphere.

"True-fix'd and resting quality" is translated as "ثباته وثباته الحقيقي," emphasizing the steadfastness and stability.

This translation aims to convey the imagery and metaphorical significance of the original quotation while ensuring clarity and cultural relevance for Arabic-speaking readers or audiences. In this translation "Calpurnia" is translated as "كالبورنيا," maintaining the name of Caesar's wife.

The translation of "The barren touched in this holy chase" is "When a woman who cannot have babies is touched during a special ceremony, it might help her become able to have babies. " Translated as "Shake off their sterile curse," means getting rid of the curse of not being able to have children. The aim of this translation is to change a quote into Arabic so that people who speak Arabic can understand and like it while keeping the original meaning and cultural context.

The aim of this translation is to make sure that people who speak Arabic can understand it, while also keeping the depth and complexity of Shakespeare's words and cultural references. This translation looks at how cultural references in Shakespeare's "Julius Caesar" can be understood in Arabic, focusing on a specific line from Act 2, Scene 2. This study tries to explain the challenges translators have in showing the very important cultural, historical, and language details in a careful way.

Shakespeare's work is hard for Arabic-speaking audiences to understand. Shakespeare's play "Julius Caesar" has a lot of references to culture and comparisons, which can be hard for translators, especially when translating it into Arabic. This research examines how a specific part of Caesar's speech, where he talks about deciding to stay home because of a scary dream about his wife Calpurnia, is translated. It also shows how translators face difficulties with language and culture when translating between Arabic and English.

The passage talks about why Caesar didn't go to the Senate meeting. It was because his wife, Calpurnia, had a bad dream. Calpurnia had a dream about the Romans washing their hands in blood and Caesar's statue gushing like a fountain. This shows the political plots and superstitions about Caesar's fate. Translating rich imagery and cultural references into Arabic needs to be done with great care and cultural understanding.

Translators need to understand the meaning of the quotation and consider the differences in language, cultural meanings, and historical background when translating it into Arabic. To really understand and share the meaning and cultural importance of the original work, different methods like rephrasing, adapting to different cultures, and explaining with footnotes could be used. Additionally, it's difficult to keep the same rhythm and beauty when translating Shakespeare's work into Arabic.

The Arabic version of the quote shows some cultural differences. In Arabic culture, dreams and omens are very important. This makes it easy for Calpurnia to understand her scary dream. However, we need to carefully adjust the depiction of

Caesar's image to make the bleeding statue and the Romans bathing in blood understandable to Arabic readers, while keeping the symbolic meaning..

### **Text Analysis (13)**

#### **SL Text:**

1. "I am constant as the northern star,  
Of whose true-fix'd and resting quality  
There is no fellow in the firmament."

#### **TL Text:**

- 1- انا ثابت مثل النجم الشمالي الذي لا يوجه شبيه له في السماء.
- 2- فأنا ثابت كالنجم الشمالي ولا يزغني شيء.
- 3- فهذا أنا ثابت كالنجم القطبي، لا يضاهيه نجم آخر ولا يجاربه شيء.
- 4- لكنني ثابت كنجم الشمال، الذي لا يوجد له نظير في السماء بنقائه وثباته الحقيقي

This paper explores the complexities involved in translating culture It takes a sophisticated grasp of language, historical, and cultural quirks to translate cultural components from Shakespeare's "Julius Caesar" into Arabic.

Interpreters can effectively communicate the immortal thoughts and complexity of Shakespeare's work to Arabic-speaking gatherings of people whereas keeping up the keenness of the initial content by utilizing legitimate interpretation strategies and social adjustment approaches.

Shakespeare's "Julius Caesar" has social characteristics that are troublesome to interpret into Arabic. This ponder looks at these challenges, concentrating on the line, "I am steady as the northern star, Of which and

Shakespeare's works show incredible bargain of trouble for interpreters since of their complex etymological structure and wealthy social substance, especially when interpreting them into Arabic. This exposition investigates the dialect and social complexities that emerge whereas deciphering a critical entry from "Julius Caesar," giving knowledge into the method.

Caesar's chosen citation highlights his immovable will and administration qualities by metaphorically comparing it to the northern star. Caesar's claim of extraordinary relentlessness and brilliance is fortified by the utilize of the northern star, a firmament steady in Western culture. When deciphering such allegorical dialect, it's vital to require into contemplations the social correspondences and phonetic subtleties.

Translators must overcome linguistic challenges when deciphering the citation into Arabic in arrange to preserve the initial text's typical reverberation. To communicate the message, methods including idiomatic interpretation, semantic equivalency, and social adjustment are utilized.

effectively passed on meaning. Glossaries and references can too be utilized to assist with comprehension and give social setting.

The quotation's Arabic adaptation makes a few social subtleties clear. In spite of the fact that Arabic does not have a exact interpretation for the thought of the "northern star," interpreters may select to utilize ethereal references or allegorical dialect that offers to Arabic perusers instep.

Moreover, deciphering Shakespeare from Arabic into Arabic whereas protecting the expressive cadence and explanatory pizzazz of his unique tongue is amazingly troublesome.

Social subjects from Shakespeare's "Julius Caesar" must be interpreted into Arabic with a modern get a handle on of language.

#### **Text Analysis (4)**

##### **SL Text:**

"Forget not in your speed, Antonius. To touch Calpurnia, for our elders say, The barren touched in this holy chase, Shake off their sterile curse".

##### **TL Text:**

1. لا تنسى يا انطونيوس عند سرعتك لمس كاليبورينا كما يقولون اجدادنا الاوائل العقيم التي تلمس مثل هكذا مناسبة مقدسة ف سوف تذهب عنها اللعنة.

2. اياك ان تنسى يا انطونيو ان تلمس كالبيرنيا اثناء ركضك كما قال اجدادنا القدماء ان المرأة العقيم تحمل حينما تلمس في هذا السباق المقدس.
3. ولا تنسى يا انطونيو أن تلمس بكالبورينا اثناء عدك، فكما قال اسلافنا ان اللعنة تزول عن المرأة في هذا العيد المبارك
4. لاتنسى و أن كنت على عجلة يا انتونيس أن تلمس كالبرنيا، حيث يقول اسلافنا ان العاقر تبرأ من العقم اذا لمسها احد في هذا السباق المقدس.

Shakespeare's plays are very difficult to translate because of their rich cultural allusions and metaphorical imagery. This can be particularly genuine when interpreting them into dialects like Arabic where social standards are exceptionally distinctive. This exposition investigates the complexities included in translating a critical section from "Julius Caesar," looking at the social references utilized and the strategies utilized to overcome phonetic and social partitions.

A careful comprehension of both the source and goal societies is essential for rectify meaning transport and social reverberation when interpreting such unobtrusive social nuances. Translators must arrange phonetic and social subtleties when interpreting a citation into Arabic whereas keeping up the initial text's relevant and allegorical meaning. Procedures like semantic equivalency, social flexibility, and illustrative commentaries

are utilized to distill the quote's meaning and adjust it for Arabic-speaking audience members without relinquishing its social genuineness.

The quotation's Arabic form makes a few cultural nuances clear. In spite of the fact that there may be likenesses between Arabic culture and the concept of superstition and richness customs, interpreters got to take caution when choosing linguistic reciprocals that will make sense to Arabic perusers.

An extra trouble in interpreting Shakespearean verse into Arabic is holding the wonderful beat and explanatory energy of the initial tongue.

The method of interpreting social components from Shakespeare's "Julius Caesar" into Arabic requires a cautious adjust between phonetic exactness and social affectability. Shakespeare's works' ever-enduring subjects and significant complexities can be held for Arabic-speaking groups of onlookers by interpreters who bridge social crevices by utilizing legitimate interpretation strategies and drawing from a profound get a handle on of both source and target societies.

## **5.CONCLUSION AND FINDINGS**

In summary, It is not an easy matter to translate cultural aspects from "Julius Caesar" into Arabic language without paying attention into another details such as linguistic and historical references to the text. In other words, the process of translation a literary text such as Shakespeare`s *Julius Caesar* into Arabic language is an complicated process since it necessitates a deep grasp of several factors such as linguistic comprehension of

both languages and understanding civilization matters as well as the thoughtful knowledge for the subtleties in the target source.

Interpreters might endeavor to create Shakespeare's imperishable works reverberate with gatherings of people over etymological and social boundaries by carefully deciphering and adjusting social components. All things considered, interpreting the social implications in Shakespeare's "Julius Caesar" into Arabic may be a complex assignment that calls for thoughtfulness, creative energy, and scholarly keenness. Interpreters can construct bridges by tolerating the complexity of dialect and culture.

**Cultural Affectability:** Cautious thought of etymological subtleties and cultural settings is vital when rendering Shakespeare's social references into Arabic. To preserve precision, interpreters must arrange varieties in colloquial dialect, chronicled references, and social traditions.

**Comparing Literal and Versatile Interpretation:** There's as often as possible imaginative pressure between exacting interpretation and adjustment when attempting to keep up the source text's astuteness whereas too making it socially significant.

When protecting Shakespeare's unique dialect and when changing it to create sense to Arabic-speaking perusers or onlookers, interpreters must make calculated choices.

**Historical Foundation:** The Arabic interpretation of "Julius Caesar" powers a closer see at historical likenesses and resonations between present day Middle easterner social orders and old Rome.

Translators can progress the play's pertinence and impact for Middle easterner gatherings of people by setting Shakespeare's topics of control, bad form, and political interest inside an Arabic system.

**Language Troubles:** Shakespearean English's wealthy etymological legacy presents particular challenges for Arabic interpreters, particularly when it comes to steadfastly reproducing the pleasantry, expressive beat, and explanatory strategies that characterize his work. To communicate the multifaceted nature and excellence of a dialect, interpreters must use a assortment of etymological methods, such as creative word choices, musical designs, and social references.

**Cultural Improvement:** In spite of the challenges, interpreting "Julius Caesar" into Arabic may be a superb chance for intercultural understanding and enhancement. Through analyzing Shakespeare's unceasing subjects from the viewpoint of Arab language and culture, interpreters an both onlookers can have a more profound understanding of the play's investigation of widespread human sentiments.

**Language Flow:** Managing with the etymological contrasts between Arabic and English could be an errand of interpretation. Shakespeare's dialect, which is famous for its complex wit and wonderful cadence, is difficult to interpret into Arabic due to its plenitude of allegory and symbolism.

**Cultural Subtleties:** Shakespeare's compositions are soaks in Western authentic and social circumstances, making it troublesome for interpreters to precisely communicate these

subtleties to an Arabic-speaking group of onlookers. The interpreter has to weigh constancy carefully.

Adaptation of Cultural Components: Groups of onlookers that talk Arabic would not be able to relate to certain of the Roman societal teach and political forms found in Julius Caesar. Interpreters must in this way come up with creative ways to adjust these components for different situations.

recognizable to perusers within the Middle easterner world, whereas keeping up the soul of the initial book. Interpretation and Gathering: A interpreted work's victory depends on the target audience's response as much as the translator's capacity. The way that social points of interest are rendered by the interpretation includes a critical affect on how Arabic-speaking perusers get it and react to the content.

In arrange to guarantee that the planning gathering of people gets it the play's meaning and pertinence, deciphering Shakespeare's social viewpoints requires cautious thought. By utilizing procedures such as explanatory notes and utilitarian equivalency.

## REFERENCES

- Aixela, J. F., 1997. *Culture-Specific Items in Translation*. Translation, Power, Subversion, Alvarez, R. and Carmen-Africa Vidal, M (eds.). Clevedon: Multilingual Matters
- Armellino, E (2008). "Translation culture-bound elements in subtitling: An example of interlinguistic analysis", *Translation Journal*.
- Asad, T. (1995). A comment on translation, critique & subversion. In A. Dingwaney & C. Maier (eds), *between language and culture*. Pittsburgh: university of Pittsburgh press.
- Bassnett, S., & Lefevere, A., 1998. *Constructing Cultures: Essays on Literary Translation*. Clevedon: Multilingual Matters.
- Bassnett, S., 2011. *Reflections on Translation*. Bristol: Multilingual Matters.
- Davies, E. E., 2003. *A Goblin or a Dirty Nose? The Treatment of Culture-specific References in Translations of Harry Potter*. The Translator 6.
- Faiq, S. (2004). *Cultural Encounters in Translation from Arabic*. Multilingual Matters Ltd.
- Hofstede, G. H., Hofstede, G. J., & Minkov, M., 2010. *Cultures and Organizations: Software of the Mind: Intercultural Cooperation and its Importance for Survival*. New York: McGraw-Hill.
- Jiang, W., 2000. *The Relationship between Culture and Language*. ELT J (2000) 54 (4).
- Larson, M. L., 1984. *Meaning-Based Translation: A Guide to Cross-Language Equivalence*. Lanham: University Press of America.
- Newmark, P. (1988). *A textbook of translation*. New York: Prentice Hall.
- (2001). " Translation and culture". In T. Marcel & Lewandowsked (eds.) *Translation & meaning: parts 5*. Poland.

- Nida, E., 1964. Principles of Correspondence. *The Translation Studies Reader*. Venuti, L.(ed.), 2000
- Sara, S. (2004). Translating native Arabic linguistic terminology. In S. Faiq (ed.), *Cultural encounters in translation from Arabic*. Clevedon: Multilingual Matters.
- Shunnaq, A. (1997). *Issues in translation: Problems in translating Arabic texts into English* . Irbid: Irbid National University & Jordanian Translators' Association.
- Toury, G. (1980). In Search of a Theory of Translation. *Tel Aviv: The Porter Institute for Poetics and Semiotics*, Tel Aviv University.
- Venuti, L. (1996). Translation as social practice: Or, the violence of translation. In M. Rose (ed.), *Translation horizons beyond the boundaries of translation spectrum [translation perspectives ix]*. Binghamton: State University of New York.
- Wafaa, D Mohammed, 2019. "A Cultural Based Pragmatic Approach for Analysing English- Arabic Dramatic Cultural References with reference to Translation". *Journal of Language Studies* .
- Zare-Behtashe, E. & Firoozkahi, S., 2010. *Culture-Specific Items in Literary Translations*.
- Zhang, B., 2013. Innovative Thinking in Translation Studies: The Paradigm of Bassnett's and Lefevere's "Cultural Turn". *Theory and Practice in Language Studies*, vol. 3, no. 10
- Zughoul, M & Hussein, A (2003). "Translational Collocational Strategies of Arab Learners of English: A study in lexical semantics", *Babel international journal of translation*, vol. 49(1).