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Exploring the Importance of Contextual Factors in Translating Islamophobia Caricatures

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Abstract

This study sheds light on the role of the contextual factors in rendering the islamophobia caricatures to identify which of these factors is highly effective. The study aims at examining the importance of the speech events of the caricatures in question by the virtue of Hymes' classification of contextual factors. It also aims at identifying which translation strategy is highly used by the translators in rendering the islamophobia caricatures. Consequently, the current study hypothesizes that 'participants' is the most effective factor that may affect the translation process. It also hypothesizes that the translation of this type of caricature is communicatively oriented. Eventually, the study draws two main conclusions that are: (1) identifying both addressors and

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addressees in the caricatures helps the translators reach the exact meaning of the caricaturists, and (2) the communicative strategy of free procedure has been adopted by the majority of translators.

Keywords: contextual factors, caricatures, islamophobia, translation, participants, speech events.

دراسة أهمية العوامل السياقية في ترجمة رسوم الكاريكاتير المعادية للإسلام

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الـمستخلـص

تلقي هذه الدراسة الضوء على الدور الذي تلعبه العوامل السياقية في ترجمة الرسوم الكاريكاتورية المعادية للإسلام في محاولة لتحديد أي من هذه العوامل أكثر تأثيرا من غيره. تهدف الدراسة إلى تقصي أهمية الأحداث الكلامية في الرسوم الكاريكاتورية قيد الدراسة بموجب تصنيف هايمز للعوامل السياقية. وتهدف أيضًا إلى تحديد استراتيجية الترجمة التي يستخدمها المترجمون بشكل كبير في تقديم الرسوم الكاريكاتورية المعادية للإسلام. وبالتالي، تفترض الدراسة الحالية أن "المشاركين" هم العامل الأكثر فعالية الذي قد يؤثر على عملية الترجمة. كما تفترض أن ترجمة هذا النوع من الرسوم الكاريكاتورية تتجه نحو الترجمة التواصلية. في النهاية، توصلت الدراسة إلى نتيجتين رئيسيتين هما: (1) تحديد كل من المتكلم والمخاطب في الرسوم الكاريكاتورية يساعد المترجمين للوصول إلى المعنى الدقيق لرسامي الكاريكاتير، و(2) تم اعتماد الإستراتيجية التواصلية الحرة من قبل غالبية المترجمين.

الكلمات الدالة: العوامل السياقية، الرسوم الكاريكاتورية، الإسلاموفوبيا، الترجمة، المشاركون، أحداث الكلام.

1. INTRODUCTION

Bach (1997: 33-35) distinguishes between two types of contextual information. He refers to 'narrow contextual information,' which is limited in scope and includes details such as the identity of the speaker and hearer, as well as the time and place of the utterance. Narrow contextual information plays a role in assigning reference and therefore influences the message conveyed. On the other hand, 'broad contextual information' encompasses all the information that the hearer takes into consideration when trying to discern the speaker's communicative intention.

To further enhance clarity, an additional terminological distinction is beneficial. It is essential to differentiate between 'meaning in context' and 'contextual meaning.' The so-called 'pragmatic context' pertains to the formal surroundings of a word or utterance, including aspects related to the linguistic environment and the conversational setting. In contrast, 'contextual meaning' relates to the information conveyed by words and utterances, particularly whether the formal context has been employed by the speaker or hearer to determine the content of the message.

Bach's terminology, as outlined in his 1997 work, addresses the formal or physical environment, which includes the linguistic context (the sentence or clause in which words are used) and the extra-linguistic context in which utterances take place. This broader context encompasses the setting, which involves the speaker, his/her potential interlocutors, and the contextual factors of the speech act, as well as the knowledge that participants in the conversation possess about themselves, and the world. Consequently, when Bach states that the 'context does not literally determine what is said or what is meant,' he underscores that speakers and hearers are the ones responsible for such determinations. In this context, 'context' primarily pertains to a formal notion (Bach: 2012: 23).

The concept of contextual meaning is a more functional one, as it encompasses the way information is established within a specific context. It encompasses various aspects of meaning that all have in common the feature that they are shaped by the context, whether it's the linguistic or non-linguistic context. Contextual meaning represents a distinct category of meaning. Language serves as a perceptual and cognitive tool that enables individuals to perceive and comprehend their surroundings. It acts as the conduit for the expression of ideas, concepts, and viewpoints regarding the world. Given the inherently social nature of human beings, continual engagement with the environment is an integral part of our existence. The interaction with our environment is intricately influenced by temporal and spatial considerations. The specific timing and location of our interactions play a pivotal role in shaping the intended meaning. For instance, the word 'March' possesses different connotations based on the contextual factors of when, where, and how it is used. In the realm of translation, the process is conceived as the deliberate act of conveying the essence of a text from one language to another (Bach, 1977: 50).

2.Contextual Factors and Translation

The translation process is fundamentally centered on the interpretation of the meaning within the source text and the subsequent replication of that meaning in another language.

However, it is crucial to acknowledge that a text is inherently inseparable from its contextual surroundings. Thus, 'context' refers to the comprehensive environment in which a word or sentence finds expression or articulation. Subsequently, a translator is necessitated to delve into the backdrop of the text in order to fully comprehend its nuances. As a result, the translator initiates the process by disentangling the original text from its context and then, in turn, re-establishing it within the context of the target text. This sequence of actions is pivotal in achieving a well-contextualized translation while in the pursuit of contextual meaning, the contextual factors that come into play can be broadly categorized into two groups: the linguistic context and the situational context (Bach, 1977:34).

Linguistic context encompasses the linguistic elements that exert an influence on the interpretation of a text. It is imperative to recognize that each word within a text does not exist independently; instead, it is intricately entwined with other words within the text and with the entirety of the text itself. The meaning of individual words is fundamentally shaped by the interactions they engage in with other words, emphasizing that their significance is derived from these interrelations rather than from isolated definitions.

Co-text is categorized into two distinct forms: immediate and remote. The immediate context pertains to the elements of its sentences within the text which promptly establish the contextual framework, offering clarity and relevance throughout the entire text. In contrast, the remote context concerns instances where a word or sentence is situated elsewhere, whether it be previously used by the author or for specific, deliberate purposes. Situational context, on the other hand, encompasses the situational and circumstantial factors that exert an influence on the interpretation of a text (Bach, 1977: 43).

These factors present a greater level of complexity in identification when compared to linguistic aspects. Situational factors encompass a spectrum of elements, ranging from micro-level cues such as facial expressions, gestures, and body language, to the broader socio-political, economic, and cultural milieu. These conventions and the underlying value systems can significantly vary from one culture and society to another, leading to distinctions in what is considered 'right' or 'wrong'. Consequently, language should be perceived as an integral component of culture and must be comprehended within its contextual framework. Translators must place significant emphasis on grasping the context thoroughly to produce a well-contextualized translation. That is to say, context wields a substantial influence over the meaning of a phrase or sentence, intimately linked to the communicative environment. In the realm of translation, contextual considerations bear paramount importance, given that a single word may carry differing interpretations contingent upon the context in which it is employed. A comprehensive understanding of the text is, therefore, the linchpin for effective translation. While sentences and texts are constructed from words and phrases, a profound comprehension is necessary, necessitating a thoughtful evaluation and comparison of the surrounding sentences to ascertain the full extent of their intended meaning (Bach, 1977: 45-50).

Utilizing computerized translation tools does not provide the same advantages as employing a proficient human translator who possesses the capability to discern and respect the in-context translation of all content. This implies that in situations where a word encompasses multiple meanings, encompassing both nouns and verbs, the translator will be sensitive to the context and ensure that the resulting content is as coherent and

comprehensible as the original. Machine translation lacks the capacity to grasp or acknowledge context; consequently, the translations generated by automated computer programs often lack coherence and meaningfulness. Computerized translation systems are incapable of effectively discerning the context of the source content, thereby necessitating the involvement of expert translators to guarantee the precise application of meanings, words, and phrases, without detracting from the intended tone. In some instances, translators may be specialized in particular fields or industries, enhancing their proficiency in contextualization. In other cases, they may invest additional time in researching and comprehending the source material before commencing the translation process. In both scenarios, the significance of context in translation remains evident, and the advantages of contextualized translation in the realms of business and marketing materials are manifold (Bach, 2012: 23).

3.Translation Model of Analysis

The translation process of the data in question has been analysed according to Newmark's (1988) model that comprises two strategies of translation. The first strategy is semantic translation which includes many procedures just as word-for-word translation, literal translation, and faithful translation. The second strategy is communicative translation that includes many procedures such as free translation, adaptation, as well as idiomatic translation.

Semantic translation, on the one hand, means the process of rendering a text from the source language into the target language with keeping the structure of the latter language as much as it is possible. On the other hand, communicative translation means conveying the message from the source language into the target one by making the necessary suitable changes.

As far as the semantic translation is concerned, word-for-word translation means transferring the meaning and structure of message from the source into the target language with slight or no difference at all. Literal translation is just like the previous one in which the translator attempts to find as exactly as possible equivalences taking the contextual meaning of the original text into consideration. Within the faithful translation, the translator pays more attention to the writer's attention.

Concerning the communicative translation, free translation means conveying the general meaning of the writer. Adaptation is the freest type of translation in which the translation would be cultural-oriented. It is widely used in translation literary texts. While idiomatic translation is used to render those idioms that have no equivalences in the target language.

4.Linguistic Model of Analysis

On account of the fact that context is a principle of intended meaning which is important for analyzing and translating any type of discourse, it is important to refer to the contextual factors that govern the data of the present study. In this sense, Jones (2012: 65) argues that the components of Hymes' SPEAKING model (1974) make up a set of guidelines by its virtue, an analyst can find out what aspects of context are crucial and relevant from the participants' point of view.

When using the SPEAKING model, the unit of (linguistic) analysis is a speech event that can be defined as the "activities, or aspects of activities, that are directly governed by rules or norms for the use of speech" (Hymes, 1974: 52).

In this term, the following contextual factors are discussed in relation to the data of the current work:

a. Setting

Setting indicates the time and place of a discourse. The selected caricatures are publicized in America during the period extending from 2006 to 2012.

b. Participants

Participants refer to the speaker(s) and the audience/the hearer(s). The selected caricatures are drawn by different American caricaturists addressed to the Americans and the whole world.

c. End

End is the goal of what is uttered. The purpose of the selected data is to shed light on the badness of Islam (from the caricaturists' point of view) in order to change and deform the attitudes of the public toward the Islamic doctrine.

d. Act Sequence

It refers to the order of events that take place during the speech. Since the data selected are caricatures, it seems normal not to have long scenarios or scenes. consequently, most caricatures lack act sequence (but of course not all).

e. Key

It deals with the "tone, manner, or spirit" of what is issued in the text. In the case of the selected data, this manner is formal and serious.

f. Instruments

This factor refers to the channel through which what is said/ written flows wherein the channel could be speech, writing, or other mediums. As regards the caricatures, they are either presented in form of a conversation or a caricaturist's comment.

g. Norms

It indicates what is socially acceptable at the event**.** The fact of deforming Islam is accepted and completely appreciated by the American society in particular and the west in general.

h. Genre

Genre is the kind of speech or event. The data under scrutiny reflect the attitudes of the west towards Islam (or what they called 'radical Islam' in terms of freedom of speech). They are of social type that reflects social issues and contradictions in a satirical way. This type intends to criticize local or internal political and economic issues in a particular society (in this case, the caricatures are anti-Islamic ones but last one).

5. Research Sample

The study sample includes (4) caricatures drawn by different American caricaturists to be translated from English into Arabic by (4) MA holders at English Departments at the College of Education and Arts at the different Iraqi Universities that are: Tikrit University, Kirkuk University, Samarra University, and Al-Imam Al-A'azham College. Those translations will be assessed to show which one conveys the intended meaning in the TL.

6. Data Analysis

Caricature (1)

Translations

1. !الاسلام المتطرف : الموت؟ حق!
الغرب : يمكن ان اختلف مع ما تقول ولكني سوف ادافع حتى الموت عن حقك في ... (صوت ضربة السيف)
2. الغرب: قد اختلف في الرأي معك ولكن سوف أدافع عن حقك حتى الموت.
الاسلام المتطرف: الموت حق عليك.
(وجه نظر الغرب أنه مهما دافعت أو احترمت المسلمين سوف يقتلوك)
3. الغرب: قد لا اوافقك الرأي فيما تقول ولكني سأدافع حتى الموت عن حقك في .... "صوت السيف وهو يهوي على رقبته)
الاسلام المتطرف: قلت الموت؟ اليس كذلك!
4.

Discussion

The first translation is of a semantic type since the translator has adopted the faithful procedure of this translation while the other three translations are of a communicative type. The second translator has added some details between brackets to clarify the caricaturist's point of view and the message he wants to convey, i.e., he adopts the free translation as a procedure of a communicative translation. The last two translations are also communicative ones of free type. The third translator has changed the grammatical structure of the ST to convey the exact message. The fourth translator tries in his translation to make a logical and clear conversation between the two participants in the caricatures. Although speaker B has interrupted the utterance of speaker A, the translator tries to show that speaker B is taking his role in the conversation by completing the speaker's A utterance.

Table (1): Identification of C1 in Terms of its Speech Event

Contextual factors	**Description**
Setting	-Time is 2006. - Place is the West.
Participants	-The Addresser is a caricaturist from anti-Islamic West. -The addressee is a radical Muslim.
End	- The caricaturist's end is to show that radical Muslims are killers.
Act sequence	A western caricaturist addresses a figure who represents radical Muslims. The latter ends the sentence of the former before ending his sentence.
Key	Formal
Instrumentalities	Written conversation
Norms	Muslims are killers

Genre	Social issue of Anti-Islam

Caricature (2)

Translations

1. الاسلام المتطرف ، رساموا الاعمال الكارتونية الدنماركيون يرسمون خط النهاية للتعبير الحر.
2. وضع الحد لحرية التعبير (المعنى انه لا يوجد حرية تعبير ضد الاسلام وانه سوف يؤدي الى موتك).
3. رفض المسلمون للرسوم الكاريكاتيرية المسيئة للاسلام للرسام الدنيماركي يعتبر من وجه نظر الغرب محاولة للحد من حرية التعبير(أي ان الاساءة للغير تعتبر حرية تعبير لدى الغرب).
4. .

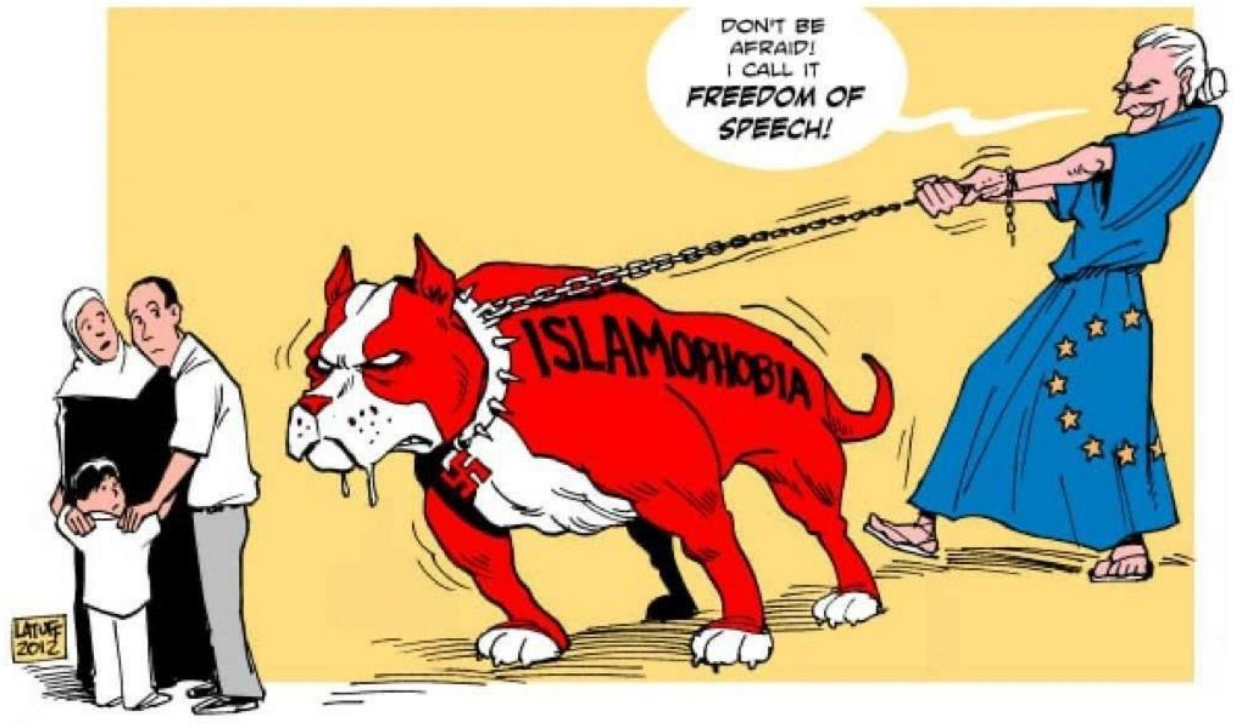
Discussion

All of the translations are communicative ones but the last one which can be considered a semantic translation. Since the caricature has no scenario, the translators have freely translated it. Identifying the contextual factors of the caricature helped the translators render it the way they find more appropriate. That is to say, identifying the west norms and the caricatures genre have played crucial role in rendering this caricature.

Table (2): Identification of C2 in Terms of its speech Event

Contextual factors	Description
Setting	-Time is 2006. - Place is America.
Participants	-The first participant is an extremist Muslin and the second one is the Danish cartoonist.
End	- The caricaturist's message is to show Muslims way of dealing with others free speech.
Act Sequence	After the Danish cartoonist draws many offensive caricatures against Prophet Mohammed, Muslims react with drawing a line around the cartoonist's neck to end his free speech and his life alike.
Key Instrumentalities	Formal Written comments
Norms	Muslims are killers
Genre	Social issue of Anti-Islam

Caricature (3)



Translations

1. لا تخف اطلق على هذا حق التعبير (الاسلام فوبيا؛ الخوف من المسلمين).

2.امرأة عجوز سافلة: لا تخف اني أدعوها حرية التعبير(تسويق الاعتداء على المسلمين من قبل معادي الاسلام بحرية التعبير).
3.الاتحاد الاوروبي: لا تخافوا أُسمي هذا حرية التعبير. (يتضح من الصورة أن الخوف من المسلمين فكرة نازية من علامة النازيين حول عنق الكلب الشرس ولونه الذي يمثل علمهم ويرعاه الاتحاد الاوروبي كما هو واضح من ثوب المرأة الذي يمثل علم الاتحاد الاوروبي).
4.

Discussion

All of the translations are free communicative translations. Concerning the contextual factors of this caricature, it is obvious that both the first and last translators have neglected these factors in their translations just as the identity of the speaker. Although the translations are acceptable, neglecting the speaker's identity makes them less appropriate than the third one. The second translator has also failed to reach the identity of the speaker that makes her translation less accurate than the third one.

Table (3): Identification of C3 in Terms of its speech Event

Contextual factors	**Description**
Setting	-Time is 2012. - Place is Europe.
Participants	-The first figure is an old woman representing the European Union as it is obvious from her address that stands for the flag of the European Union. Whereas the second participants (who are passive) represent the Muslims families who live there (in Europe) .
End	- The caricaturist shows the opinion of the European Union toward Muslims. His message is that Islamophobia is a concept that is created by the European Union to deform Islam in terms of the freedom

of speech.

Act Sequence	The are two sides in this caricature that are the strong one represented by the European Union and the weak one represented by Muslim families.
Key	Formal
Instrumentalities	Written comments
Norms	Muslims are minor component in the European society
Genre	Social issue of Anti-Islam

Caricature (4)

Translations

1.- المسلمون قادمون ، المسلمون قادمون
-الشريعة سوف تقضي على امك
-افضل الموت على ان اتبع محمد
2.ريك: المسلمون قادمون
ميت: قانون الشريعة سوف ينال من أمك
نيوت: أفضل اختيار الموت على أن أكون مسلما"
المتشرد: ويدعونني بالمجنون (اللافتة): قربت النهاية
3.ريتشارد نيكسون (رئيس سابق للولايات المتحدة): المسلمون قادمون، المسلمون قادمون!
نيوت جينكريتش (المتحدث الرسمي بأسم مجلس النواب الأمريكي): ستقضي الشريعة على أعز ماتملك.
ميت روميني: أفضل الموت على أن أكون مسلما".
متشرد من العامة : وينعتونني أنا بالجنون! (يحمل لافتة تحمل عبارة النهاية وشيكة).
.4

Discussion

The first translation is a semantic one of a faithful type. The second and fourth ones are communication of free translation procedure since translators prefer not to translate repeated expressions twice. The third one, which is the most appropriate one, is also a free communicative translation. As far as the contextual factors are concerned, the translators, but the third one, neglect or fail to reach to the real identity of the speakers that affect the quality of their translations making them less appropriate than the third one.

Table (4): Identification of C4 in Terms of its speech Event

Contextual factors	**Description**
Setting	-Time is 2012. - Place is America.
Participants	- There are four figures appear in this caricature. The first one is Richard Nixon, who was the 37th president of the United States, serving from 1969 to 1974. The second one is Newt Gingrich, the speaker of the United States House of Representatives from 1995 to 1999. The third one is Mitt Romney who was a candidate for the Republican presidential nomination in 2008 and 2012. The last figure is a homeless American citizen.
End	- The caricaturist tries to show the hatred of the governments of America toward Islam unlike the American street that find such stance nonsense.
Act Sequence	This caricature shows the American phobia from Muslims from the early beginning of their dominance. After finishing their war against Amerindians, and their historical inner feud and violence against black people,

	they finally directed their hostility toward Muslims especially after the events of September 2011.
Key Instrumentalities	Formal Written comments
Norms	Muslims are a real danger
Genre	Social issue of Anti-Islam

DISCUSSION

As an author of the paper, you should guide your reader through the analysis and avoid including a detailed description of narration or more details about tables and figures. You should discuss, explain, (analyse literary textbooks if the paper submitted is specialized in literature) and interpret your findings. It is preferable to give a combination of your findings and support them with previous studies and scholars' views and arguments which you have already included and mentioned in your literature review section. You can also return to explain the research problem. You can also show the importance of your study and how it contributed to the understanding of the research problem and filling the research gap. In your interpretation, you need to engage your reader to think critically about the research problem and your findings.

CONCLUSIONS

Concerning the contextual factor set by Hymes, it is noted that not all elements of the SPEAKING model are equally influential in the speech event at hand. Neither they are all sharing the same weight in the analysis and correspondingly in the translation process. In this sense, identifying the participants (speakers A and B) in the caricatures affect the translation positively making it more accurate than the translations whose translators have failed determining the caricatures participants as is the case with translator no.3 who has successfully identified the participants. As a result, the translations of the third translator are the most appropriate ones. In terms of 'Norms' and 'Genre', it is also concluded that identifying these factors successfully helps the translators render the caricatures in question more appropriately. Due to the social variations between Arab society and English society and the norms of their lives, an Arab translator faces some culture-bound caricatures in which the concepts are not the same in both societies just as the American presidents who are not identified by most of the subjects of the study. As far as the 'End' of the caricature is concerned, reaching the exact purpose leads to better translations.

Since the most known cultural difficulties result from religious issues as well as environmental and social differences among communities, the topic in question causes several difficulties to translators in the process of translation. To sum up, some contextual factors such as 'Participants', 'End', 'Norms', and 'Genre' play a crucial role in rendering caricatures properly unlike the other factors which are 'Act Sequence' and 'Setting". Knowing or ignoring these latter two factors makes no big difference in rendering Islamophobia caricatures. This passive role of the location and time sequence

of events is due to the short texts of the caricatures that are concentrated upon no more than one idea or event.

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