

*Article*

**Translation of Cultural Aspects from English into Arabic: A Case Study of *A Dance of The Forests***

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**Abstract:** Culture is about the mode of life and activity, way of thinking, and artifacts, which are associated with particular communities and the language which serves as a vehicle for meanings. This paper is aimed at describing cultural challenges and their translation procedures from English into Arabic; it also investigates choices of translation procedures that can be used to overcome cultural aspects problems. This study limits itself to cultural factors. It follows Newmark's approach (1988) on culture translation. The corpus of this study is a play entitled *A Dance of The Forests* written by Wole Soyinka. The study is a qualitative study and cultural occurrences are analyzed and their translations are rated by raters who are native speakers of Arabic. The research reveals that translating a literary work like a play requires the use of strategies and procedures like domestication and oblique translation procedures, which are found to be vital in translating drama text from English into Arabic.

**Keywords:** Acceptability; cultural factors; domestication; procedures; translation

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## Introduction

Translation is an important tool that bridges the gaps among various cultures and nations, which increases the understanding between people. Gideon Toury (1978) argues that "translation is a kind of activity which inevitably involves at least two languages and two cultural traditions" (p. 200). Hence, translation comprises a process of "cultural de-coding, re-coding and en-coding" in which ideas expressed in a certain language by a certain social group are transposed into the proper meaning of another group (Adiel et al., 2016). However, this process will not be fulfilled smoothly without facing some problems. Nida (1964) points out that cultural differences can lead to greater complications than language structure differences for the translator due to the significance of cultural and linguistic differences between the source language and the target language (p. 130).

The translation is "rendering the meaning of a text into another language in the way that the author intended the text", according to Newmark (1988a, p. 5). Nida and Taber (1969) argue translation entails reproducing the closest equivalent of the (SL) message in terms of context and style in the (TL). Definitions indicate the same concept about preserving the meaning and taking into consideration the text's cultural aspects.

Literary translations, specifically, play a critical part in uniting the world under the umbrella of cultural diversity. However, there are many problems related to cultural aspects, which may make the translation process more complicated. The major problems in culture studies focus on "connecting translation to extratextual and contextual factors" in dealing with pressures, be they cultural, political, or ideological on the one hand, and resisting dominant entities, groups, and individuals on the other hand (Bianch, 2020, p. 72). This study describes the cultural challenges that were faced throughout the translation process into Arabic of

the play *A Dance of the Forests* which is written by the Nigerian author Wole Soyinka in English. Due to the fact that the source text is written for the Nigerian audience and then translated for the Arab audience, literary cultural differences may be problematic during the translation process. The objectives of this study are:

- i. compare similarities and differences between perspectives of Nigerian culture and Arabic culture;
- ii. to describe contextual cultural factors;
- iii. to assess alternative possible translatability between Nigerian and Arabic culture.

Literary writers tend to use diverse devices of style to produce a unique work that differs from the common one. Hence, the translator may confront several challenges in conveying the meaning of a literary text because of different cultures, meanings beyond words and sentences, ambiguities, feelings, aesthetics, and reactions of the target audience. Many studies have been done on both Arabic language and Islamic influence in Africa like the study done by Adeyemi (2017) about the need for improvement of learning Arabic in Nigeria, Bello (2018) studies entitled, *Islam and Cultural Changes in Modern Africa*, and the study done by Harries (1964/2012) on *The Arabs and Swahili Culture*, but no study has been found to be done on the translatability of African cultural aspects in general and Nigerian cultures aspects in particular. Therefore, this study is intended to fill that gap of knowledge, which can be beneficial and significant to linguists, anthropologists, translators, and Arabic language learners.

### Literature Review

Language miscommunication occurs because of cultural differences. O' Hagan (1996) mentions that the language barrier does not enhance cross-culture communication (pp. 1-13). Moreover, machine translation does not do well with language aspects related to culture. Therefore, it is necessary that a translator takes into consideration readers' acceptability of the translated text. Nord (1997) points out that translating is a process of comparing cultures (p. 34). Furthermore, Nord (2000) supports the idea that the translator has to shift from the culture of the source language to the culture of the target language. For Hietaranta (2000), cultural issues are more difficult to recognize than linguistic phenomena due to the fact that cultural aspects are not signaled by any surface structures (p.100). Grahs et al. (1978) believe that the objective of the translator is not to explain the function of a given text but to produce equivalent texts that function in the same way as the original. He specifies that the function of translation is not equivalence because languages do not function in the same way. The translation function is to produce a text that functions to the target reader in a similar manner that the original text does to its reader (Hervey & Higgins, 1992, pp. 33-38).

However, Dickens et al. (2002) believe that cultural translation problems can be overcome by applying five cultural transposition procedures, which are exoticism, calque, cultural borrowing, communicative translation, and cultural transposition (pp. 29- 36). In addition, Nida (1966) points out that translation mistakes occur not only because of the lack of "adequate syntactic adjustments" from one language to another but also because most serious errors in translation are the mistranslation of cultural equivalence and adjustments, which bring about irrevocable misunderstandings of the (TT) (p. 31). In the same manner, Simon (1996) indicates dictionaries cannot address many translation problems because they are related to local realities and literary forms:

*"The solutions to many of the translator's dilemmas are not to be found in dictionaries, but rather in an understanding of the way language is tied to local realities, to literary forms and to changing identities. Translators must constantly make decisions about the cultural meanings which language carries, and evaluate the degree to which the two different worlds they inhabit are 'the same'" (pp. 137-138).*

The growing interest in other languages' literature has increased the importance of literary translation. However, literary texts involve pragmatic, linguistic, and cultural factors that sometimes cause difficulties for the translator. The difficulty for the translator in transferring the exact message of the text is because literary works depend on the author's imagination and intellect. Landers (2001) states "Literary translation, at least in the English-speaking world, faces a difficulty that texts originally written in English do not: resistance by the public to reading literature in translation". He adds "In literary translation, however, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and a stilted,

rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul” (Landers, 2001, p. 7).

The translator must be aware of the structure and content of the text and what lies beyond words and sentences. The translator also should preserve, as much as possible, the style of the original text by taking into consideration the tone and the spirit of the whole work. The cultural element is a major problematic issue in literary translation that the translator must keep in mind. As Bassnett (1991) points out, "the translator must tackle the SL text in such a way that the TL version will correspond to the SL version... To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground" (p. 23).

Few previous studies have been conducted on the translation of cultural aspects. They are reviewed in this section, especially the ones that study African culture translation. Naudé (2005), in his article titled "The Shaping Of Cultural Knowledge In South African Translation", addressed the issue of the way that cultural knowledge is being controlled, formed, and constructed in South African translation. His paper analysis is based on the framework of descriptive translation studies (DTS). The study revealed that translations might enhance the culture of the colonized at the expense of the culture of the colonizer. Badia (1993) focuses on the translation problems of African creative works which are written in European languages like English and French, in addition to the numerous processes and procedures utilized to address the translation issues by translators of African works. He discusses different translation techniques in translation theories like Newmark's theory of communicative translation vs semantic translation, Berman's theory of "traduction ethnocentrique" vs "traduction hypertextuelle", Diller and Kornelius' theory of primary translation vs secondary translation, House's theory of overt translation vs covert translation. He also illustrates that each of Nida, Snell-Hornby, Lefevere, and Mounin discussed the translation as a means of culture transfer especially concerning "non-related language cultures". Bandia (1993) argues that:

*“Translating African creative works is a double "transposition" process: (1) primary level of translation i.e., the expression of African thought in a European language by an African writer; (2) the "transfer" of African thought from one European language to another by the translator”*

His study concluded that translators of African writings obviously prefer overt, literal, or semantic translation. Likewise, the study of Adejunmobi (1998) set out to discuss three translation types seen in African literary works. According to his study, authorized translation and compositional translation pursue confirming the European-language text's African identity whereas complex translations acknowledge the moveability between identities and languages as inevitable in postcolonial Africa. The link between the different releases indirectly indicates European languages' continued hegemony in modern African writing.

In short, since cultural aspects are abstract and are at the same time the determinants of language structure and literary forms, translators have to pay attention to their occurrences and handle them carefully in order to make sure that their translations are acceptable to the target language readers.

## Research Methods

### 1. Research Design

This research is descriptive qualitative research on translation practice. According to Bordens and Abbott (2011), research may be conducted qualitatively, quantitatively, or both qualitatively and quantitatively (p. 236). One of the categories of research in translation, according to Saldanha and O'Brien (2014), is product-oriented research (p. 50). both contend “research on translated texts can be carried out with a descriptive/explanatory or an evaluative approach in mind”. Thus, the current research is carried out in literary prose texts for convenience so as to investigate translation challenges of cultural aspects.

### 2. Data Collection

The translation practice of this book is done by researchers who are Arab native speakers. The translation acceptability has been rated by 50 Ph.D. students who are Arab native speakers of different Arab countries: Syria (10 raters), Iraq (10 raters), Jordan (10 raters), Yemen (10 raters), and Palestine (10 raters), studying at Universiti Sains Malaysia, (USM). They rate if the Arabic translation of the literary-cultural aspect of the book

from English to Arabic is idiomatic and acceptable or vice versa. The data are collected from the translation project practice of the researchers on translation. This data collection approach is justified by Saldanha and O'Brien (2014) who state the following "one might wish to randomly select sentences from a large corpus of text, or it may be more appropriate to select coherent passages of text, or text that demonstrates specific linguistic features" (p. 105). As a result, the entire work is read and translated, and the data of research is determined and gathered from the work pages that reveal certain linguistic features of literary-cultural features.

### 3. Followed Theory

The theory which is used to support this research is Peter Newmark's approach to translating cultural aspects. Newmark's model is a more comprehensive model. Newmark (1981) believes that "translation theory is neither a theory nor a science, but the body of knowledge that we have, and have still to have about the process of translating" (p. 19). Therefore, he argues that with more research and knowledge about meaning across cultures, translators enrich their knowledge about the translation process to produce more adequate texts by transferring across languages. Newmark (1988b) points out the distinction between translation procedures and translation methods. He mentions that "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language" (p. 81).

Newmark (1988) also offers sixteen types of translation procedures which are naturalization, synonymy, transposition, transference, through-translation, modulation, cultural equivalent, descriptive equivalent, functional equivalent, recognized translation, reduction and expansion, componential analysis, couplets, compensation, note, and paraphrase. However, this study limits itself to Newmark's translation procedures, which are faithful translation, literal translation, communicative translation, transference, naturalization, synonym, expansion, and modulation. Newmark's model of translation procedures has been used in this translation project. Even though many scholars propose many models of translation procedures, Newmark's model is selected to support this study because it is more convenient. The study attempts to show how the application of Newmark's approach can overcome cultural problems and how meaning can be conveyed as naturally and accurately as possible.

### 4. Corpus

The data are described to identify differences and similarities. After that, the researchers evaluate the translatability and effects of literary cultural aspects of *A Dance of The Forests* which is written by Wole Soyinka and published in London and New York in 1963 by Oxford University Press. Since the translation is a project translation practice and since the translation project is not published, the page numbers of all occurrences related to cultural aspects and procedures of the source text which could be added in the discussion section. ST is the abbreviation of the source text and TT is the abbreviation of the target text. The corpus is chosen for convenience because it is one of the literary masterpieces of African literature, which can reflect other genres. The importance of this paper reflects the fact that there is a knowledge gap related to the challenges and options of translating Nigerian cultural aspects into Arabic. The paper, therefore, is intended to fill that gap for the benefit of translators, linguists, and language and translation learners.

### Findings and Discussion

It is observed that Soyinka used both prose and verse in the play *A Dance of The Forests* which has been considered the most complex and difficult to understand of his plays. Wilson (2000) describes Soyinka's play as "a resistant text that resists assimilation". In this play, Soyinka stretches the expressionistic mode of dramaturgy beyond its normative form. Dramatically, we can notice that Soyinka used many dramatic devices, such as poetry, music, dance and masquerade which he examines in this play his traditional Yoruba folklore. The poems in the play are the most complicated types of translations in the text.

According to Table 1 provided below, it is impossible to capture the rhyme of the English language to achieve the same one in the Arabic language. Besides, understanding the writer's thoughts and emotions in the poems constitutes one of the biggest challenges for the translator. Verse translation requires, therefore, more effort. This holds true with Wilss (1982, p. 35) on translation difficulties:

“All translation seems to me simply an attempt to solve an impossible task. Every translator is doomed to be done in by one of two stumbling blocks: he will either stay too close to the original, at the cost of taste and the language of his nation, or he will adhere too closely to the characteristics peculiar to his nation, at the cost of the original. The medium between the two is not only difficult, but downright impossible”

Table 1. Example of verse translation

| Page of (ST) | Source Text (English)  | Transliteration   | Target Text (Arabic)   |
|--------------|--|---|--|
| 48           | Demoke, son and son to carvers, who taught you<br>How you impale me, abuse me ! Scratching my shame<br>To the dwellers ofhell, where<br>The womb-snake shudders<br>and the world is set on fire.<br>Demoke, did you know? Mine<br>is the tallest tree that grows<br>On land. Mine is the head that<br>cows<br>The Messengers of heaven.<br>Did you not know? | <i>dymwk, ayuha al-nahat w ebn al-nahatyn,</i><br><i>mn 'alamak kayf tat'anuny w tusy' elay!</i><br><i>takhdefuny w fuwry bel'ar wasal ela sukan al-jahym,</i><br><i>haythu yart'ae'f rahm al-af'aa w al'alam yahtareq.</i><br><i>hal t'alam ya dymwk? Anna fajaraty hya atwal ma nma 'ala alard. fajaraty hya al-raas allazy yukhyf</i><br><i>rusul al-sama'. alam t'alam?</i> | ديموك، أيها النحات وابن النحاتين،<br>من علموك كيف تطعنني وتسيء إلي!<br>تخدشني وشعوري بالعار وصل إلى سكان الجحيم،<br>حيث يرتعش رحم الأفعى والعالم يحترق.<br>هل تعلم يا ديموك؟ أن شجرتي هي أطول ما نما<br>على الأرض. شجرتي هي الرأس الذي يخيف<br>رسل السماء. ألم تعلم؟ |

Although many factors may influence the translation of *A Dance of The Forests*, cultural elements are the major challenge in translating this play. The concepts in the source text which cannot occur in the target culture are concepts related to culture-specific items (CSI). Newmark (1988) proposes five domains for classifying foreign cultural words. These domains are the following: a) ecology (flora, winds, hills), b) material culture (food, clothes, transport), c) social culture (work), d) organizations, customs, activities, procedures, and concepts (political, religious, artistic), and e) gesture and habit.

As Franco (1996) points out, a (CSI) occurs because of a difference between the (SL) culture and the (TL) culture but does not exist in isolation by itself. Accordingly, when the gap between both cultures is wide, (CSIs) will be more challenging to translate.

While translating the play, the translator had to deal with a number of (CSIs) that were unique to the African culture where the author came from. Given that the text is in the English language to describe Yoruba culture which has its own Yoruba language, translating (CSIs) in this context required special attention. To have a clear picture, some examples are given in the following table:

Table 2. Examples of culture-specific items (CSIs)

| Pages of (ST) | Source Text (English)             | Transliteration           | Target text (Arabic) |
|---------------|-----------------------------------|---------------------------|----------------------|
| 7             | the totem                         | <i>Al-tawtam</i>          | الطوطم               |
| 12            | Agbada                            | <i>Agbada</i>             | أجبادا               |
| 30            | <b>Yam</b>                        | <i>Al-batata</i>          | البطاطا              |
| 73            | a game of 'sesan'                 | <i>l'ebat syzan</i>       | لعبة سيزان           |
| 79            | 'ampe'                            | <i>ampe</i>               | أمبي                 |
| 27            | araba tree                        | <i>fajarat 'arabah</i>    | شجرة عربية           |
| 39            | <b>Crêpe</b>                      | <i>nasyj al-kryb</i>      | نسيج الكريب          |
| 50            | <b>Incubi, Succubi, Windhorls</b> | <i>alfayatyn w al-jan</i> | الشياطين والجان      |

In the above table, some culturally specific items like the totem, agbada, a game of sesan, ampe, and araba tree are translated literally, whereas the cultural items in bold are translated and adapted because they

do not exist in the Arab culture. 100% of the raters have agreed that the translations are accurate and acceptable.

Another challenge that can be noticed in this translation project is the taboo expressions. Taboo is a prohibited behavior believed insulting to society. Due to cultural differences, people in one nation may believe in some things, events, and habits and may use words that are strongly forbidden by another nation. Some expressions in (SL) that are used naturally by the author are considered taboo in Arab-Islamic culture. Thus, it is difficult to accurately convey the original text's full meaning to the target language (Arabic). Table 3 shows some examples taken from the source and target texts to illustrate the issue.

In Arabic culture, talking about private sexual parts or sexuality in public is considered immoral and bad. Therefore, the words in the following examples are modulated into "الحراس الذين فقدوا رجولتهم، فوهات، الخلف". 100% of the raters have agreed that the translations are accurate and acceptable.

Table 3. Examples of taboo words

| Pages of (ST) | Source Text (English) | Transliteration                              | Target Text (Arabic)       |
|---------------|-----------------------|--|----------------------------|
| 65            | Eunuchs guard         | <i>Al-huras al-laḍyna faqadw ruzwlatahum</i> | الحراس الذين فقدوا رجولتهم |
| 76            | Nipples               | <i>fawhat</i>                                | فوهات                      |
| 77            | buttocks              | <i>Al-khalf</i>                              | الخلف                      |

Proverbs, one of the main factors in Soyinka's play, are fixed sayings that can cover all aspects of life, such as occupations, money, love, marriage, divorce, and friendship. Translating such proverbs demands linguistic knowledge in equivalence types. Nida (1964) proposed the formal equivalence in which the translator focuses on both form and content between the (SL) and the (TL) and the dynamic equivalence in which the translator focuses attention on the effect in the (TL) should be the same as it is in (SL).

This text is full of proverbs related to African culture. And due to the big cultural, stylistic, and linguistic gap between Arabic and Nigerian English, the translator encountered some obstacles. Besides, some contextual aspects that are related exclusively to Nigerian culture and are not found in Arab culture cause translation loss. Table 4 illustrates some Nigerian Proverbs used in the play and how the translator dealt with them. 100% of the raters have agreed that the translations are accurate and acceptable.

Table 4. Examples of Nigerian proverbs

| Pages of (ST) | Source Text (English)   | Transliteration   | Target Text (Arabic)   |
|---------------|---|---|--|
| 4             | But the reveller doesn't buy a cap before he's invited.                                   | <i>laken al-muhtafel la yaftary qubaah qabla dawteh lelhafel.</i>   | لكن المحتفل لا يشتري قبعة قبل دعوته للحفل.                                   |
| 12            | ...if the hunter loses his quarry, he looks up to see where the vultures are circling.    | <i>eḍa khaser al-sayad saydah, faenahu yatatalaa ela farysat gayrahu.</i>                                 | إذا خسر الصياد صيده، فإنه يتطلع إلى فريسة غيره.                              |
| 35            | ...Because it rained the day the egg was hatched the foolish chicken swore he was a fish. | <i>Leanaha amtarat fi al-yawm alaty faqasat fiha al-baydha aqsamat al-dḡaḡah al-hamqaa anaha samakah.</i> | لأنها أمطرت في اليوم التي فقسبت فيها البيضة أقسمت الدجاجة الحمقاء أنها سمكة. |

For each translation project, a translator has to adopt a general method as a basis to rely on. The foundation of this work is the faithful translation method which is faithful to the text, author, and the intention of the author because English and Arabic languages possess different linguistic systems. Newmark (1988)

says that "a faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It means that in faithful translation, the translator translates the meaning from SL to convey the researcher's intention" (p. 46). Tables 5&6 show how faithful translation is used in this play.

In the following table, the translation maintains the contextual meaning of the original and the intentions of the (SL) writer. However, the grammatical structure of the (ST) has been changed to the constraints of the (TL) grammatical structures. We can notice that the English sentence starts with the subject " knife" and then the negative verb while the Arabic translated sentence begins with the negative verb " لا ينحت". The structure has been changed, but the meaning of the original is preserved.

Table 5. Example of faithful translation

| Page of (ST) | Source Text (English)                            | Transliteration                                  | Target Text (Arabic)            |
|--------------|--|--|---------------------------------|
| 7            | The knife doesn't carve its own handle you know. | <i>La yanhatu al-sikīn meqbadah kama talamwn</i> | لا ينحت السكين مقبضه كما تعلمون |

In the example provided below, the English verses are rendered by maintaining a balance between the literal meaning of the (SL) words (English words) and the syntactic structures of the (TL) (Arabic).

Table 6. Example of faithful translation

| Page of (ST) | Source Text (English)                         | Transliteration                                     | Target Text (Arabic)              |
|--------------|---|---|-----------------------------------|
| 20 & 21      | He'll die in his bed but he'll die alone      | <i>sayamwt fi ferafeh lakenah sayamwt wahydan</i>   | سيموت في فراشه لكنه سيموت وحيداً  |
|              | He'll sleep in his bed but he'll sleep alone  | <i>sayanam fi ferafeh w lakenah sayanam wahydan</i> | سينام في فراشه ولكنه سينام وحيداً |
|              | He'll wake in the morning and he'll eat alone | <i>sayastayqez fi al-sabah w sayaakul wahydan</i>   | سيسيقظ في الصباح وسياكل وحيداً    |

Another translation method that has been used in this translation work is the literal translation by Newmark. Given the fact that the (ST) contains a lot of proverbs, the translator decided to use this method in translating them. Even though, it is not commonly used between English and Arabic because they have different linguistic systems. However, since the literal translation conveys the meaning and respects the grammatical rules of the (TL), its use is recommended. The literal translation is defined by Newmark (1988) as a procedure in which "the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context" (p. 46). He adds (1988) it is "normally effective only for brief simple neutral sentences" (p. 69). Some examples of using literal translation in *A Dance of The Forests* are illustrated in Tables 7&8.

The English proverb in the following table is translated literally into Arabic. So, the Arabic sentence arrangement is the same as the English sentence arrangement despite that the two languages have different systems. However, since the sentence is understood and adheres to Arabic grammatical standards, the translation will be effective.

Table 7. Example of literal translation

| Page of (ST) | Source Text (English)                                   | Transliteration  | Target Text (Arabic)                 |
|--------------|---|--|--------------------------------------|
| 4            | But the reveller doesn't buy a cap before he's invited. | <i>laken al-muhtafel la yaftary qubaah qabla dawteh.</i> | لكن المحتفل لا يشتري قبعة قبل دعوته. |

One of the characters in the play repeats the sentence “Proverb to bones and silence” every time he says proverb which presents a comic-aimed example of the meaningless usage of tradition. It turns out to be mere automatic responses and has no meaning. Here, the literal translation is the best choice. Its translation in the Arabic language is “المثل للعظام والصمت”. Refer to the following table for more clarification:

Table 8. Example of literal translation

| Page of (ST) | Source Text (English)        | Transliteration                   | Target Text (Arabic) |
|--------------|------------------------------|-----------------------------------|----------------------|
| 12           | Proverb to bones and silence | <i>Al-maṭal lelezam w al-samt</i> | المثل للعظام والصمت  |

Communicative translation is also used method in the translation of this play. It attempts to deliver the same contextual meaning of the (ST) in a way that language and content are understandable and acceptable. This translation tries to create the same impact produced by the (ST) on the (TT) reader. According to Newmark (1988), communicative translation focuses on the message and the main force of the text, tends to be clear, brief, and simple, and is always written in a resourceful and natural style (p. 48). Although the translator applied the faithful translation method as a ground of the work, some expressions and idioms needed to be rendered by using the familiar concepts to the (TL) reader on social and cultural levels. Tables 9&10 illustrate how communicative translation has been applied in *A Dance of The Forests*.

Notice here in the following table that "drinking" is rendered by "تحظى" which is not a literal translation. The literal translation of "drinking" is "تتجرع" will not transfer the adequate meaning of the message here. In Arabic, the verb "تتجرع" may be used with "successful" more than with "admiration" as "تتجرع كأس النجاح". The verb "تحظى" is the equivalent expression standard in Arab culture.

Table 9. Example of communicative translation

| Page of (ST) | Source Text (English)                             | Transliteration  | Target Text (Arabic)                  |
|--------------|---|--|---------------------------------------|
| 7            | You should be in town drinking in the admiration. | <i>yadžeb an takwn fi al-madinah tahza be al-edžab</i> | يجب أن تكون في المدينة تحظى بالإعجاب. |

The same situation is applied in the following example. For the idiom in Table 10, communicative translation is also preferred. One can observe the differences here, " drop your superior airs " is translated as "تتخلى عن فوقيتك". The content is comprehensible to the Arabic reader where the English expression has been placed with one that already exists in the (TL).

Table 10. Example of communicative translation

| Page of (ST) | Source Text (English)                               | Transliteration  | Target Text (Arabic)                 |
|--------------|---|--|--------------------------------------|
| 8            | if you'd only drop your superior airs and admit it. | <i>Law anak tatakhla an fawqyatek w tataref beđalek.</i> | لو أنك تتخلى عن فوقيتك وتتعترف بذلك. |

Culture-specific items, as previously mentioned, have been found a lot in the play *A Dance of The Forests*. These items require special attention from the translator while rendering them. Here, the translator applied Newmark's transference procedure to translate some cultural items. Transference is "the process of transferring an SL word to a TL text", according to Newmark (1988). It includes transliteration that is related to the transformation of the alphabet, so the word turns into a loan word. Tables 11&12 show instances of utilizing the transference procedure to translate (CSIs) in this play.

In the following table, the writer uses "agbada " to describe what the Soothsayer wears in his play. In Africa, they have such type of clothes which does not exist in the Arab world. Therefore, the translator uses the transference procedure to render the word in Arabic as “أجبادا” and uses footnote for more illustration. The reader will not imagine what kind of clothes unless a footnote is added to make the image clearer.

Table 11. Example of transference procedure

| Page of (ST) | Source Text (English)                        | Transliteration                              | Target Text (Arabic)         |
|--------------|--|--|------------------------------|
| 12           | He wears a white agbada and a white wrapper. | <i>Yalbas adɔbada abyadh w ghetaa abyadh</i> | يلبس أجبادا أبيض وغطاء أبيض. |

**Footnote:**

أجبادا: رداء أفريقي وهو عبارة عن عباءة تقليدية فضفاضة بيضاء.

|| Agbada: Redaa afreki w hwa ebara an abaat fadhfadhah taqledyah baydaa ||

Other examples of (CSIs) in the play mentioned in the following table are "Purubororo" and "olobiribiriti" which are names of forest spirits that do not exist in the Arab world. They are translated by using transliteration as "بوروبورورو" and "ألوبيريبيتي". The cultural equivalent procedure was not used because the explanation of the two words' meanings is mentioned in the text as "forest spirits".

Table 12. Example of transference procedure

| Page of (ST) | Source Text (English)   | Transliteration   | Target Text (Arabic)   |
|--------------|---|---|--|
| 42           | They are all assortments of forest spirits, from olobiribiti, who rolls himself like a ball, to the tow-headed purubororo, whose four horns belch continuous smoke. | <i>Enahum madɔmwaa mutanaweaa men arwah al-ghabah bedan men olobiribiti allaɔy yatadahraɔ methla al-kura ela purubororo ɔo alraasayn w allaɔy ladyh arbaat qurun baydhaa yanbaeθ menha dukhan mustamer.</i> | إنهم مجموعة متنوعة من أرواح الغابة بدءاً من ألوبيريبيتي الذي يتدحرج مثل الكرة إلى بوروبورورو ذو الرأسين والذي لديه أربعة قرون بيضاء ينبعث منها دخان مستمر. |

Naturalization procedure is used in translating this play as well. According to Newmark (1988), it is adapting a word from the source language to the regular pronunciation and morphology of the target language (p.82). Although in naturalization, the translators adopt the normal pronunciation of the (TL), they retain the cultural identity of the (SL). In this context, some (CSIs) are rendered in (TT) by using the naturalization procedure. Tables 13 & 14 show the use of naturalization in the play from English to Arabic.

In the following example in Table 13, the noun "the totem" is an object or animal regarded as having spiritual significance and standing in as a symbolic emblem of a group of people, such as a tribe or clan. However, the target culture does not have the word "الطوطم". Hence, the translator utilizes the naturalization procedure besides using footnote to fill such a cultural gap. Via using this procedure, the concept of the source language can be conveyed properly and successfully.

Table 13. Example of naturalization procedure

| Page of (ST) | Source Text (English)                                | Transliteration  | Target Text (Arabic)                                |
|--------------|--|--|---|
| 7            | Every neck is creaking with looking up at the totem. | <i>Tasdur al-reqab sawt taqtaqat enda al-naɔdar ela al-tawtam al-murtafaa.</i> | تصدر الرقاب صوت طقطقة عند النظر إلى الطوطم المرتفع. |

**Footnote:**

الطوطم هو أي كيان يمثل رمز للقبيلة، وأحياناً يُقدّس باعتباره الحامي. وكانت الطوطمية موجودة لدى عرب الجاهلية، إذ كان لكل قبيلة صنم خاص بها على صورة حيوان أو جزء من الإنسان. وهو عادة شيء مادي مرسوم أو مجسم وربما حيوان أو نبات تعتقد جماعة ما أنه يحتوي على صفات روحانية خارقة ضمن مقدساتها وميراثها.

|| al-tawtam hwa ay kayan yumaθel ramz lelqabelah, w ahyanan yuqadas be eatebarehe al-hami. W kanat al-tawtameah mawjudah lada arab al-jahelyiah, eθ kana lekul qabalah sanam khas beha ala sawrat hayawan aw jezee men al-ensan.

W hwa adah faee mady marsoom aw mujasam w rubama hayawan aw nabat tataqed jamaah ma anhu yahtawi ala sefat ruhanyiah khareqah demn muqadasateha w myraθeha ||

Another example of using naturalization is with the word "Araba" which is a type of tree found in Africa that cannot be found in the Arab world. So, utilizing this type of procedure in order to translate the word "araba" as "عربة" in Arabic is the best choice.

Table 14. Example of naturalization procedure

| Page of (ST) | Source Text (English)                                      | Transliteration  | Target Text (Arabic)                                   |
|--------------|--|--|--|
| 2            | Demoke chose, unwisely, to carve Oro's sacred tree, araba. | <i>Demok ekhtara bedon hekmh an yanhat faḍḡarat Oro al-muqadasah, arabah</i> | ديموك اختار بدون حكمة أن ينحت شجرة أورو المقدسة، عربية |

According to Newmark (1988), "the word 'synonym' in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist" (p. 84). Translators apply this procedure when there is no clear equivalent in the text. Some examples to illustrate are in Tables 15& 16.

As follows, the word "yam" is a kind of vegetable that can be found in many temperate and tropical regions and is known as sweet potato. Instead of using "yam", the translator decided to use its synonym "بطاطا".

Table 15. Example of synonym procedure

| Page of (ST) | Source Text (English)                                 | Transliteration   | Target Text (Arabic)                                |
|--------------|---|---|---|
| 30           | No sensible man burns the house to cook a little yam. | <i>La yuḡḡad raḡḡul āḡel yahruḡ al-manzel leathu qalel men albatata</i> | لا يوجد رجل عاقل يحرق المنزل ليطهو قليل من البطاطا. |

In the following context, the English word "sentence" was rendered as "حكماً" in Arabic. The writer here talks about judgment that must include death according to the context. The translation "حكماً دمويّاً" conveyed the meaning more than if it is translated as "جملة دموية". See Table 16 for a better understanding:

Table 16. Example of synonym procedure

| Page of (ST) | Source Text (English)                                       | Transliteration  | Target Text (Arabic)                           |
|--------------|---|--|--|
| 46           | Aroni's little ceremony must be made into a bloody sentence | <i>yadḡeb an yatadaman ehtefal Aroni al-sager hakaman damawian</i> | يجب أن يتضمن احتفال أروني الصغير حكماً دمويّاً |

In addition to the above procedures and methods, translators tend to use reduction and expansion in many situations. Such a procedure was needed in this text to convey a clear meaning. Many examples in the (ST) would have no meaning in (TT) unless using expansion. The expansion procedure entails utilizing additional words in the target text in order to convey the source text's meaning accurately. The reduction will not be discussed in this section because it was not used during the translation. Tables 17&18 illustrate using Expansion Procedure. Although the two examples in Table 17 are simple sentences, translating them as they exist in the (ST) will make no sense as "رجالك هم رجال" and "اليوم هو اليوم". It can be noticed that the repetition of a word within one sentence in English has a specific meaning, as in this context. However, repetition in Arabic means emphasizing which is not the same usage in English text. That is why the expansion procedure is applied to illustrate the meaning by adding "بمعنى الكلمة" in the first example and "المنتظر" in the second one. As a consequence, the sentence's meaning is conveyed correctly.

Table 17. Example of expansion procedure

| Page of (ST) | Source Text (English)   | Transliteration   | Target Text (Arabic)  |
|--------------|---|---|---|
| 63 & 45      | No wonder your men are all men<br><br>Today is the day, isn't it? | <i>La adžaba anna redžlaka<br/>džamiuhum redžal bemanah al-<br/>kalemah<br/><br/>Al-yawm hwa al-yawm al-<br/>muntađar, alysa kađalek?</i> | لا عجب أن رجالك جميعهم رجال<br>بمعنى الكلمة<br><br>اليوم هو اليوم المنتظر، أليس كذلك؟ |

Here in Table 18, the context was the main reason for employing the procedure of expansion. As an example, if the translation is "هذه امرأة متعطشة للدماء" without "روح", the meaning is delivered, but translating it as "هذه روح امرأة متعطشة للدماء" is more accurate within the context.

Table 18. Example of expansion procedure

| Page of (ST) | Source Text (English)            | Transliteration                                      | Target Text (Arabic)              |
|--------------|----------------------------------|--|-----------------------------------|
| 18           | Now that's a bloodthirsty woman. | <i>Al-ān hađeh ruh emraa<br/>mutaatefa leldema'a</i> | الآن هذه روح امرأة متعطشة للدماء. |

Lastly, is one of the most important procedures applied in translating *A Dance of The Forests*. Due to the fact that there are a lot of differences in culture between the source and target readers, modulation is required to make the translation sound natural. This technique is used when the literal translation of (SL) is considered unsuitable in (TL). Newmark (1988) defines it as "a variation through a change of viewpoint, of perspective, and very often of category of thought" (p. 88). When the (SL) text cannot be translated into the (TL), only modulation is applied, and it is obligatory (Vinay & Darbelnet, 1995). In this context, there are many taboo expressions in the (ST) which are considered inappropriate in the Arab-Islamic culture. Table 19&20 shows how the modulation technique is used in this play.

The following table includes an example of the modulation procedure. In this instance, the English word "eunuchs" means "المخصيين" in Arabic which is considered taboo in the target culture. Thus, the translator rendered it into Arabic as "الذين فقدوا رجولتهم".

Table 19. Example of modulation procedure

| Page of (ST) | Source Text (English)                            | Transliteration  | Target Text (Arabic)   |
|--------------|--|--|--|
| 65           | Do eunuchs not fetch a good price at the market? | <i>Ala yađleb al-redžal al-lađena<br/>faqadu ruđulatahum seeran<br/>džaydan fi al-souq</i> | ألا يجلب الرجال الذين فقدوا<br>رجولتهم سعرًا جيدًا في السوق؟ |

In Table 20, the phrase "swinging her hips" in English means literally "تؤرجح وركها" in Arabic. It is unsuitable to translate like that, so the modulation is applied as a solution. Besides, the translation "متبخثرة في مشيتها" was successful in delivering the meaning to the target readers.

Table 20. Example of modulation procedure

| Page of (ST) | Source Text (English)           | Transliteration                                       | Target Text (Arabic)         |
|--------------|---------------------------------|---|------------------------------|
| 65           | Rola enters, swinging her hips. | <i>Tadkhul Rola mutabakhteratan<br/>fi mafyateha.</i> | تدخل رولا متبخثرة في مشيتها. |

All in all, for all the cultural aspects discussed in this study, 100% of the raters have agreed that the translations are accurate and acceptable.

## Conclusion

Literary translation is an art and requires skill and knowledge. It also requires changes on different levels at the word level, grammatical level, and textual level. It is a cross-linguistic and cross-cultural process that contains many difficulties. Moreover, *A Dance of The Forests* includes various literary elements, such as proverbs, verses, and cultural aspects, which make translating the play so challenging and tricky. However, all these problems can be dealt with by using appropriate translation strategies and procedures.

This study has discussed and analyzed the problems encountered in translating the play, *A Dance of The Forests*. The play's translators used translation procedures which are proposed by Newmark. The play contains, as previously mentioned, a lot of culture-specific items which have been translated by using modulation, naturalization, and transference. Other procedures that have been used are faithful translation, literal translation, communicative translation, and synonym. Due to the fact that the (SL) and (TL) have many cultural differences, indirect translation procedures are found to prevail over direct translation procedures. The translation practice project reveals that the domestication strategy enhances oblique translation procedures like modulation, equivalence, expansion, and adaptation, which are found to render cultural aspects idiomatic, accurate, and acceptable, which makes 100% of the raters agree with the translations done by the translator. Since this study is done on one hyponym of literature, play, we recommend that a study like this is carried out in other co-hyponyms like poetry and drama in order to have a general view of the efficiency of Newmark's (1988) translation procedures on cultural aspects.

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