

# The Role and Effect of Culture on The Translator's Performance

Muayad Muhammed Ali Awadalbari

Jazan University, English Language Centre (ELC), Kingdom of Saudi Arabia (KSA)

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**Abstract:** This study aims to identify the role and effect of Culture on the translator's performance in general and to investigate that with reference to the Sudanese context "The Wedding of Zein" by Altayeb Salih, and to show difficulties which face translators in translation of literary terms, so that cultures have differences according to religions and beliefs. Also, it helps translators to know the impact and importance of Culture on Literary Translation to improve their performance in literary translation through paying more attention to the differences of literary terms in cultures so that, translation is a kind of activity which inevitably involves at least two languages and two cultural traditions. As this statement implies, translators are permanently faced with the problem of how to treat the cultural aspects implicit in a source text (ST) and of finding the most appropriate technique of successfully conveying these aspects in the target language (TL). These problems may vary in the scope depending on the cultural and linguistic gap between the two or more languages concerned. Language and culture may thus be seen as being closely related and both aspects must be considered for translation. The researcher has modified the cultural terms in the novel "The Wedding of Zein" by Altayeb Salih which weren't translated in an appropriate way according to the culture of the western countries.

**Keywords:** Culture, Context, Literary translation.

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## 1. INTRODUCTION

During the early years of the 20<sup>th</sup> century, many translators believed that if readers could decode the words on the page, the meaning of the text would be clear. They believed that meaning was in the text. Some translators also believed that meaning resided in the text. Translators must pay more attention to the meanings like these (cultural terms), which lead us to the role and effect of culture on the translator's performance.

An important aspect is to determine how much missing background information should be provided by the translator. Literary Translation may take several forms ranging from lexical content and syntax to ideologies and ways of life in a given culture. The translator also has to decide on the importance given to certain cultural aspects and to what extent it is necessary or desirable to translate them into the target language. The aims of the source text will also have implications for translation as well as the intended readership for both the source text and the target text.

Language and culture may thus be seen as being closely related and both aspects must be considered for translation. When considering the translation of cultural words and notions, Newmark proposes two opposing methods: transference and componential analysis. As Newmark mentions, transference gives "local color", keeping cultural names and concepts. Although placing the emphasis on culture, meaningful to initiated readers, he claims this method may cause problems for the general readership and limit the comprehension of certain aspects. The importance of the translation process in communication leads Newmark to propose componential analysis which he describes as being the most accurate translation procedure, which excludes the culture and highlights the message. Translating the source language into a suitable form of the target language is part of the translator's role in Trans-cultural communication. The notion of culture is essential to considering the implications for translation and despite the differences in opinion as to whether language is part of culture or not, the two notions appear to be inseparable. Discussing the problems of correspondence in translation,

Nida confers equal importance to both linguistic and cultural differences between the source language and the target language and concludes that differences between cultures may cause more severe complications for the translator than do differences in the language structure.

The researcher is going to focus on the role and effect of Culture on the performance of the translator in general and to investigate that in the novel of Zein's wedding by Altayeb Salih. Also the researcher observed that some learners do not care too much about the differentiation between Cultural terms in societies, especially the students of translation, so the using of literary terms is different from society into another, e.g. when we translate this expression to western countries, we say that: it is raining cats and dogs; whereas in Islamic countries we say that, it is raining heavily.

## **2. LANGUAGE AND CULTURE**

Culture is not only understood as the advanced intellectual development of mankind as reflected in the arts, but it refers to all socially conditioned aspects of human life (cf. Snell-Hornby, 1988: Hymes, 1964).

A society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and do so in any role that they accept for any one of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of learning: knowledge, in a most general, if relative, sense of the term. By definition, we should note that culture is not material phenomenon; it does not consist of things, people, behavior, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material representation.

It can be summarized that this definition suggests three things: firstly, culture seen as a totality of knowledge and model for perceiving things, secondly, immediate connection between culture and behavior and events, thirdly culture's dependence on norms. It should be noted also that some other definitions claim that both *knowledge* and *material things* are parts of culture. (Koentjaraningrat, 1996: 80-81) and Hoiyer (1967: 106).

Halliday and Hasan (1985: 5) state that there was the theory of context before the theory of text. In other words, context precedes text. Context here means context of situation and culture (Halliday and Hasan, 1985: 7). This context is necessary for adequate understanding of the text, which becomes the first requirement for translating. Thus, translating without understanding text is non-sense, and understanding text without understanding its culture is impossible.

Another point of view, however, asserts the opposite. Ironically this also goes back to Humboldt's idea about inner and outer forms of language. Later it is developed into the concepts of deep structure and surface structure by Chomsky. Inner form and deep structure is what generally known as idea. Following this concepts, all ideas are universal. What is different is only the surface structure, the outer form. If it is so, translation is only a change of surface structure to represent the universal deep structure. Accordingly, translation is theoretically always possible.

All in all, we are faced with two extremes. Which one is right? The answer, according to Snell-Hornby (1988: 41) lies not in choosing any of the two. If the extremes are put at the ends of a cline, the answer lies between the two. In brief, theoretically the degree of probability for perfect translation depends on how far the source language text (SLT) is embedded in its culture and the greater the distance between the culture in (SLT) and target language text (TLT), the higher is the degree of impossibility.

## **3. CULTURE AND SOCIETY**

Culture and society is not the same thing. While cultures are complexes of learned behavior patterns and perceptions, societies are groups of interacting organisms. People are not the only animals that have societies. Schools of fish, flocks of birds, and hives of bees are societies. In the case of humans, however, societies are groups of people who directly or indirectly interact with each other. People in human societies also generally perceive that their society is distinct from other societies in terms of shared traditions and expectations. While human societies and cultures are not the same thing, they are inextricably connected because culture is created and transmitted to others in a society. Cultures are not the product of lone individuals. They are the continuously evolving products of people interacting with each other. Cultural patterns such as language and politics make no sense except in terms of the interaction of people. If you were the only human on earth, there would be no need for language or government.

#### 4. TRANSLATION, CULTURE AND CONTEXT

Nowhere is this more apparent than in translation, where at every step decisions must be taken about when to provide explanation and extra detail, and how far to depart from the original. Even in the translation of a relatively simple business letter for example, there will be valid reasons not to use a literal translation but to mould what is said in one language to the conventions of another. 'Respected Gentleman Smith' may be the word-for-word translation of the Russian 'Uvazhayemy Gospodin Smith', but 'Dear Mr. Smith' is more appropriate in the context.

The study of translation-now commonly referred to as 'translation studies'-has a far longer history than applied linguistics. Theories and practices of translation have changed but at their heart is a recurring debate, going back to classical times, about the degree to which a translator should attempt to render exactly what has been said, or intervene to make the new text flow more smoothly, or achieve a similar matter. Word-for-word translation is impossible if the aim is to make sense. This is clear even when translating the most straightforward utterances between closely related languages. Take, for example, the French 'Ca me plait'. Translated word for word into English it is 'That me pleases'. At least, this demands reordering to 'That pleases me' to become a possible English sentence. Yet, in most circumstances, a more appropriate rendering would be 'I like it'. The issue therefore is not *whether* one should depart from the original but *how much*. Of necessity, translators and interpreters must make such judgments all the time.

These may seem to be linguistic rather than cultural matters. Indeed, they beg the question of the relationship between language and culture, for translation, as conventionally defined, is between languages not cultures. Yet, as even a simple example will show, translation cannot be conducted at a purely linguistic level but must incorporate cultural and contextual factors too. Take, for example, the translation of the English pronoun 'you' into a language which has a distinction between an informal second-person pronoun and a formal one (*tu versus vous* in French for example). In every instance a decision must be made about which to choose, and it cannot be based upon linguistic equivalence alone.

In many cases translation decisions can be a major factor in cross-cultural understanding and international affairs. The difficulties of translating news stories between Arabic and English provide many examples. Decisions have to be made about whether to gloss emotive words such as 'martyrdom', which has quite different connotations from the Arabic 'shahaada', or simply to give up in difficult cases and import the original word, as in the case of 'jihad' and 'sharia', thus assuming in the reader a relevant background knowledge which they may not have. The importance of such decisions, playing as they do a role in each community's view of the other, cannot be underestimated.

#### 5. LITERARY LANGUAGE VS. NON-LITERARY LANGUAGE

There is almost a consensus nowadays on taking up *the language of literature* as a major, and to some, sole criterion for defining literature and distinguishing between what is literature and what is not. Literary language has been assigned a special character since antiquity. It has been considered as sublime to, and distinctive from all other types of language, written or spoken, due to the special use of language that is deviant, or 'estranged' from ordinary, everyday, non-literary language. It breaks the common norms of language, including graphological, stylistic, grammatical, lexical, semantic and phonological norms.

The Formalists were the pioneers who examined the idea of deviance. They equated literary language with deviation, and claimed that it is used in a particular way and set off in contrast with the normal use of language. But they did not elaborate what the norm of language use could precisely be. Different terms were used by them to define deviation such as 'estranging of language', 'foregrounding', 'defamiliarization', and 'automatization' vs. 'de-automatization' of ordinary Language (Carter, 1979: Intro.; Ghazala, 1987 & 2011; Wales, 1989/2001 and Simpson, 2004). Among the obvious shortcomings of the formalists' perspective of literary language was that they identified it with poetry to the neglect of other types like prose and drama.

The American New Critics followed the formalists' suit and viewed literary language as a special kind of language use. Some modern stylisticians have viewed it in a way similar to the formalists. Yet, this does not mean that they have defined literary language in terms of deviation only. In fact, they have refuted that and argued with many other contemporary stylisticians and critics that it is not wise to draw a line between literary language and other types of language, and that the ordinary language has been used in literary texts and produced no less stylistic effects than the deviant language. Deviation to them is only one aspect of literary language. (Leech, 1969; Widdowson, 1975; Enkvist, 1973; Chapman, 1973 and others). Broadly speaking, this argument is true, especially of the language of poetry. However,

in reality, it might not be quite applicable. Linguistic / stylistic deviation is required and fairly common in all literary genres for aesthetic, rhetorical and stylo-semantic reasons, whereas they are completely absent, or, at best, occasional in non-literary texts.

Non-literary language is a term which is always considered in conjunction, and in contrast with literary language. Controversy has been and is still going on in academic circles as to the validity of dividing language into these two different types. Traditionally, there has been such division between literature (especially poetry and fictional prose) and non-literature (other types of writing other than what is labeled as literature). The main line of argument is that literary language is emotional, rhetorical, rhythmical, deviant, aesthetic, expressive, symbolic, fictional and, therefore, sublime and superior to non-literary language which is normal, expected, direct, and lacks all other literary characteristics, and, hence, inferior to literary language.

In fact, there is a point of truth in each of these two points of view. That is, the traditional one is right in its distinction between literature and non-literature, simply because it exists, whether we like it or not. Further, it has a strong linguistic and stylistic basis. The recent one, on the other hand, is true in rejecting the superiority of literature, for a certain social or linguistic context requires - not to say imposes - a certain type of language. For example, nobody is expected to talk or write to a doctor in verse, nor does anybody read a car leaflet or a list of instructions as to how to make a telephone call as a short story full of symbolism, rhetoric, irony and hyperbole. In the same way, no one can mistake a poem for a medical prescription, or a novel for a telephone directory.

## **6. CULTURAL AND LINGUISTIC EQUIVALENCE IN TRANSLATION**

Translation peers always encounter with different changes in equivalence within different language levels range from physical forms into meanings. Catford (1988) defined translation as the replacement of textual material in one language (SL) by equivalent textual material in other language (TL). Generally, almost all translation scholars emphasize the role of equivalence in the process or product of translation directly or indirectly. Therefore, it is in the center of the translation studies. It must be said that some scholars do not seem to refer to role of equivalence directly; however, if someone looks at their studies s/he will easily find out that equivalence would shed light on his/her studies. As a consequence, the nature of equivalence and its contribution and taxonomy will be defined in the following lines.

Equivalence, inevitably, is involved in any theory of translation which can be understood by the comparison of various texts cross linguistically. Catford (1988) considers different shifts within languages and contends that there are various shifts when any of translation is carried out by translators. He, heavily, focused on the different linguistic elements as crucial variables in equivalence definition and equivalence finding. Accordingly, he divided the shifts across languages into level and category shifts. Level shifts include studies like morphology, graphology..... etc. and category shifts consist of structural, class, unit and intra-system shifts.

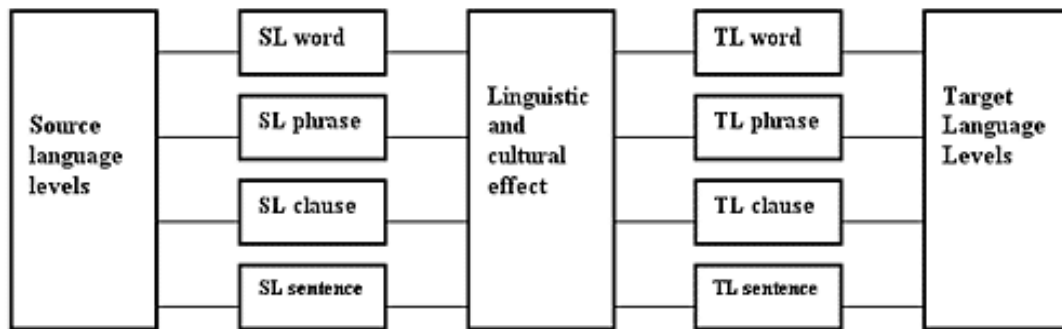
Nida and Taber (1964) focused on formal and dynamic equivalence; their flexible binary oppositions were revised several times. House (1977) contended that equivalence is either overt or covert; hence, she derived here theory of translation based on this taxonomy.

To sum up, translation is defined by Catford (1988) as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). Accordingly, Catford like many translation scholars defined an equivalence oriented theory. Later on, he went on details and described all kinds of possible equivalents in his theory. He also said that during the process of selecting, finding and creating equivalence, any translator should consider at least two factors, namely, linguistic and cultural factors. He said linguistic factors are those factors which exist at the levels of concrete form and abstract meaning of any chunk of language. In addition, cultural factors are those factors that cannot be seen at the level of form or meaning of language, however, they exist among the background of mind of speakers and writers of source language, Catford (1988) said that any translator have to consider both cultural and linguistic elements and translate based on these two factors. It seems he meant to convey both cultural and linguistic elements of source language.

In terms of details, it must be said that Catford (1988) defined translation as the replacement of textual material of source language by equivalent textual material of target language. Moreover, he described linguistic factors affecting equivalence as those elements which exist at the level of concrete form or abstract meaning of any chunk of language and defined cultural factors as those elements that exist among the background of mind of speakers and writers and cannot be seen at linguistic levels.

Equivalence is the central and integral part of Catford's theory of translation. His cultural and linguistic factors which put influence on the equivalent appear to exist cross linguistically.

The following graph will clarify that:



## 7. FORMAL EQUIVALENCE VS. DYNAMIC EQUIVALENCE

Nida (1964) argued that there are two different types of equivalence, namely formal equivalence which in the second edition by Nida is referred to as formal correspondence and dynamic equivalence. Formal correspondence focuses attention on the message itself, in both form and content, unlike dynamic equivalence which is based upon the principle of equivalent effect.

Formal correspondence consists of a TL item which represents the closest equivalent of a SL word or phrase. Nida makes it clear that there are not always formal equivalents between language pairs he therefore suggest that these formal equivalents should be used wherever possible if the translation aims at achieving formal rather than dynamic equivalence. The use of formal equivalents might at times have serious implications in the TT since the translation will not be easily understood by the target audience.

Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the original wording did upon the ST audience.

## 8. STEPS OF LITERARY WORKS TRANSLATION

Literary translation is an art involving the transposing and interpreting of creative works such as novels, short prose, poetry, drama, comic strips, and film scripts from one language and culture into another. It can also involve intellectual and academic works like psychology publications, philosophy and physics papers, art and literary criticism, and works of classical and ancient literature. Without literary translation, human thought and art would be devoid of the souls of great minds and books, spanning The Bible to Don Quixote to Freud and Einstein to Naguib Mahfouz and Orhan Pamuk. If translating literature and academia interests you, learning how to translate can be incredibly rewarding. The steps are:

### 8.1 Become an avid and intimate reader in each of your languages:

Translating creative works requires the ability to read between the lines. You have to love reading in the genre(s) you're translating and be both intimate with the writer and the nuances of language, culture, thought, and message.

If, for instance, you translate prose poems from Dutch into English, you have to read as many published (and unpublished) prose poems as possible, in Dutch and in English. This will help you to grasp the styles, the subtleties, the contexts, and soul of prose poetry in order to deconstruct the Dutch and reconstruct the English.

Remember to keep on top of your languages. Language is a fluid entity that constantly changes and evolves. Dialects change, semantics change, new words are coined, and old words die and are reborn.

### 8.2 Master your writing skills in your mother tongue:

Most literary translators, with very few exceptions, translate exclusively into their mother tongue, the language within best they express themselves and are most at home in. To translate a book, you have to write a book; to translate a play; you need to know how to write a play. The only way you can do this is write as much as possible in your language and continuously hone that skill. Most published translators are also published writers.

A rare exception to the rule was Israel's Leah Goldberg (1911 - 1970). She was European raised and educated, yet translated exclusively into Modern Hebrew, her third language, from six other languages. She however adopted Hebrew as her home and vehicle of expression and was a prolific writer exclusively in Hebrew as well.

### **8.3 Get an education:**

Academic institutions worldwide are one of the strongest sources and supporters of literary and academic translation. Consider getting at least one degree in comparative literature, linguistics, languages, or translation to give you a head start. Literary translation specifically is often offered through creative writing programs. Receiving academic training will also give you access to literary lectures, mentor ships with professors who translate, and libraries with well-established and worldly collections.

If academia is out of your league, you can teach yourself through books. Check out your local book shops and libraries on what is published on the subject and read, read, read.

### **8.4 Research the writer and work you are translating:**

A writer's work is a piece of him/herself. In order to interpret what you're reading, you have to know everything about the person behind the words. Ask yourself: When and where was the work written? Where was the writer from? What surrounded the writer at the time the work was written? Does the work draw references from other literary pieces? What else has the writer written? And so forth.

### **8.5 Know the risks behind what you're translating:**

The translation of a particular work can cost both the writer and translator their lives depending on the statement of the work. The translation of books has sparked revolutions and wars. Know your audience.

### **8.6 Remember that no translation is perfect:**

The minute you begin to render your first sentence, the original is already lost in translation. It is your job not to find an equivalent but rather reconstruct the original as though it was written in the target language. Cultural concepts, shades of colour, shades of meaning and even history can and will be lost. Don't be afraid of that but instead embrace it. You can always use footnotes / end notes if necessary. Who is your audience?

### **8.7 Find a publisher:**

Literary translations are largely contracted through publishing houses. Approach them, research them, provide writing/translation samples, and negotiate.

Some countries offer grants through federal arts/culture councils allocated specifically for translating literary works. Check out what's available to you and weigh your options.

### **8.8 Join a professional translation organization:**

Whether you live in Canada, USA, UK, China, or Arab countries, etc.... there are professional organizations for translators as well as organizations for literary translation. Joining an organization is important for your professionalism, it enables you to network, and it opens your doors to professional training opportunities and translation prizes.

### **8.9 Practice, practice, practice:**

Find yourself a comfortable place and translate for at least fifteen minutes a day. You can only get better by working hard and maintaining a regular schedule. After a while, you will be amazed at how much work you have accumulated.

## **9. CULTURAL TERMS IN THE WEDDING OF ZEIN NOVEL**

The researcher has been selected the following paragraphs from the novel "The wedding of Zein" to concentrating on the cultural terms. The translator who translated this novel didn't transfer the meaning correctly according to the cultures of the western countries, therefore the researcher will try to correct all the cultural terms which transferred as they are by using transliteration.

### **Paragraph No 1:**

كان الزين قد أوكّل بنقل الطعام في عرس سعيد، فكان يمشي جيئةً وذهاباً بين (الديوان) حيث اجتمع الرجال و (التكل) داخل البيت حيث تقوم النسوة بالطهي. وفي الطريق من التكل إلى الديوان كان الزين يتمهل قليلاً و يأكل ما طاب له من الأكل من الوعاء الذي يحمله، وحين يصل به إلى الناس يكاد يكون خالياً.

Zein had been entrusted with transporting the food at Saeed's wedding and had walked back and forth between the **diwan**, where the men were congregated, and the kitchen at the back of the house, where the women were doing the cooking. On the way from the kitchen to the **diwan** Zein dawdled along, eating the choicest bits from the dish he was carrying, so that on arrival it was all but empty.

**The researcher translation:**

Zein had been entrusted with transporting the food at Saeed's wedding and had walked back and forth between the **sitting room**, where the men were congregated, and the kitchen at the back of the house, where the women were doing the cooking. On the way from the kitchen to the **sitting room** Zein dawdled along, eating the choicest bits from the dish he was carrying, so that on arrival it was all but empty.

**Paragraph No 2:**

انفجر المجلس من الضحك، فقد كان ما قدروا... "الحريم في التكل أدني لحيمات أكلتها، وأدني شيتين مر شربته". وقال محجوب: "يبقى دا عراقي أسجم". وقال الزين: "لا مو عراقي، قال لك أنا العراقي مابعرفوا... أقول أزول الشيء الشربته دا طار لي في رأسي.

The gathering burst into laughter, for it was what they had expected. "The women in the kitchen gave me some bits of meat to eat and something bitter to drink". "That must have been **arak**, you good-for-nothing," said Mahjoub. "No, it wasn't **arak**," said Zein. "Do you think I don't know what **arak** is? I'm telling you, man, this thing I drank really flew to my head.

**The researcher translation:**

The gathering burst into laughter, for it was what they had expected. "The women in the kitchen gave me some bits of meat to eat and something bitter to drink". "That must have been **wine**, you good-for-nothing," said Mahjoub. "No, it wasn't **wine**," said Zein. "Do you think I don't know what **wine** is? I'm telling you, man, this thing I drank really flew to my head.

**Paragraph No 3**

استمر الزين: "أقول لك يا زول فت أمشي الحكاية شنو. أتاري ناس فريق الطلحة ساوين العرس. مشيت لقيت القيامة قايمة. الزيتة والزملبيلة والزغاريت. أول شيء مشيت أهيش إن كان ألقى لي شيتين أكله.."

Zein continued: 'And so I told myself I'd go along and see what it was all about. Now it seems that the **Talha people** were having a wedding and when I got there I found that things had really hotted up – a proper hullabaloo with drums and ululations. The first thing I did was to go off and look to see if I could find something to eat.'

**The researcher translation:**

Zein continued: 'And so I told myself I'd go along and see what it was all about. Now it seems that **the people who live in Altalha neighborhood** were having a wedding and when I got there I found that things had really hotted up – a proper hullabaloo with drums and ululations. The first thing I did was to go off and look to see if I could find something to eat.'

**Paragraph No 4:**

ومهما قال الناس عن الزين، فإنهم يعترفون بسلامة ذوقه، فهو لا يحب إلا أروع فتيات البلد جمالاً وأحسنهن أدباً وأحلاهن كلاماً. كانت عزة ابنة العمدة في الخامسة عشرة من عمرها وقد تفتح جمالها فجأة كما تنتعش النخلة الصبية حين يأتيها الماء بعد الظم.

Whatever people might say about Zein they acknowledged his impeccable taste, for he fell in love with none but the most beautiful girls, the best mannered and most pleasant of speech. Azza, daughter of the **Omda**, was fifteen years old and her beauty had suddenly unfolded in the same way as a young palm tree flourishes when, after thirsting, it is given water.

**The researcher translation:**

Whatever people might say about Zein they acknowledged his impeccable taste, for he fell in love with none but the most beautiful girls, the best mannered and most pleasant of speech. Azza, daughter of the **local chief**, was fifteen years old and her beauty had suddenly unfolded in the same way as a young palm tree flourishes when, after thirsting, it is given water.

**Paragraph No 5:**

وما إن مضى شهر، حتى شاع في البلد أن عزة خطبت لابن خالها الذي يعمل مساعداً طبيباً في أبو عشر، ولم يثر الزين ولم يقل شيئاً. ولكنه بدأ قصة جديدة. استيقظت البلد يوماً على صباح الزين "أنا مقتول في فريق القوز".

Not a month passed, though, before it became known in the village that Azza had become engaged to her cousin, who worked as a Medical Assistant at Abu Usher. Without fuss, without saying a word, Zein started on a new romance. One day the village awoke to his cries of: "I am slain among **the people of the Koz**".

**The researcher translation:**

Not a month passed, though, before it became known in the village that Azza had become engaged to her cousin, who worked as a Medical Assistant at Abu Usher. Without fuss, without saying a word, Zein started on a new romance. One day the village awoke to his cries of: "I am slain in **the Gouz neiborhood**".

**Paragraph No 6:**

وكانت ليلاه هذه المرة فتاة من البدو الذين يقيمون على أطراف النيل في شمال السودان، يفدون من أرض الكباش ودار حمر ومضارب الهواوير والمريصاب في كردفان، يشح الماء في أراضيهم في بعض المواسم، فيفدون على النيل بإبلهم وأغنامهم طلباً للري.

His 'Laila' this time was a young girl from among the Bedouin who lived along the Nile in the north of the Sudan and came down from the lands of the Kababeesh and the Dar Hamar, and from the encampments of the Hawaweer and the Mereisab in Kordofan. At certain seasons water became scarce in their lands and they would journey down the Nile with their camels and sheep in search of watering for them.

**The researcher translation:**

His 'darling' this time was a young girl from among the Bedouin who lived along the Nile in the north of the Sudan and came down from the lands of the Kababeesh and the Dar Hamar, and from the encampments of the Hawaweer and the Mereisab in Kordofan. At certain seasons water became scarce in their lands and they would journey down the Nile with their camels and sheep in search of watering for them.

**Paragraph No 7:**

والماء يحمل الأصوات إلى أبعاد كبيرة، فإذا أقيم حفل عرس على بعد ميلين تسمع زغاريد و دق طبوله وعزف طنابيره ومزاميره كأنه إلى يمين دارك. ويتنفس النيل الصعداء، وتستيقظ ذات يوم فإذا صدر النيل هبط وإذا الماء انحسر عن الجانبين، يستقر في مجرى واحد كبير يمتد شرقاً وغرباً، تطلع منه الشمس في الصباح وتغطس فيه عند المغيب.

Gouz is a place of sandbank.

The water carries sounds great distances; thus if a wedding party is being held two miles away, the ululations, the beating of drums, and the strains of the **tunbours** and **mizmars**, are heard as though right alongside your house. The Nile draws a deep breath and one day awakes from sleep and lo! Its breast has sunk down and the water has drawn away from the sides, settling down into one large water-course that stretches eastwards and westwards - from it the sun rises in the mornings and into it. It plunges at nightfall.

**The researcher translation:**

The water carries sounds great distances; thus if a wedding party is being held two miles away, the ululations, the beating of drums, and the strains of the **tambourines** and **flutes**, are heard as though right alongside your house. The Nile draws a deep breath and one day awakes from sleep and lo! Its breast has sunk down and the water has drawn away from the sides, settling down into one large water-course that stretches eastwards and westwards - from it the sun rises in the mornings and into it. It plunges at nightfall.

**Paragraph No 8:**

وبعد شهر واحد تعلمت الكتابة، وكانت تستمع إلى صبيان يكبرونها يقرأون سوراً من القرآن، فتستقر في ذهنها. وأقبلت على القرآن، تحفظه بنهم، وتستلذ بتلاوته، وكانت تعجبها آيات معينة منه، تنزل على قلبها كالخير السار، كانت تؤثر مما حفظته سورة الرحمن وسورة مريم وسورة القصص، وتشعر بقلبها يعتصره الحزن وهي تقرأ عن أيوب وتشعر بنشوة عظيمة حين تصل الآية (فَأَسْتَجِبْنَا لَهُ فَعَشَقْنَا مَا يَشَاءُ مِنْ ضَرِيحٍ وَأَتَيْنَاهُ أَهْلَهُ وَمِثْلَهُمْ مَعَهُمْ رَحْمَةً مِنْ عِنْدِنَا وَذَكَرَى لِلْعَالَمِينَ) سورة الأنبياء، الآية "84". وتتخيل رحمة امرأة رائعة الحسن متفانية في خدمة زوجها، وتتمنى لو أن أهلها اسموها رحمة.

After one month she had learnt how to write, for she used to listen to boys older than herself reading aloud **chapters** from the Quran and these stuck in her mind. She applied herself to the Quran, eagerly committing it to memory and finding joy in reciting it. Certain verses gave her particular pleasure and they would strike upon her heart like good news. Of the bits she had learnt by heart she liked best the **chapter of the merciful, chapter of Mary, and the Chapter of Retribution**, and would feel her heart being wrung with sadness as she read about **Job**. When she reached the verse "And we restored unto him his family, and as many more with them, through our mercy", she would picture 'mercy' to herself as a woman, a woman of rare beauty, dedicated to the service of her husband, and she wished that her parents had named her Rahma, that is 'mercy'.



**The researcher translation:**

After one month she had learnt how to write, for she used to listen to boys older than herself reading aloud **Surahs** from the Quran and these stuck in her mind. She applied herself to the Quran, eagerly committing it to memory and finding joy in reciting it. Certain verses gave her particular pleasure and they would strike upon her heart like good news. Of the bits she had learnt by heart she liked best the **Surah Al-rahman (The Most Merciful), Surah Maryam (Mary) and Surah Al-Qasas (The Narration)**, and would feel her heart being wrung with sadness as she read about **Ayoub**. When she reached the verse “**So we responded to him and Removed what afflicted him of adversity. And we gave him [back] his family and the like thereof with them as mercy from Us and a reminder for the worshippers [of Allah]**”, Surat Al-‘Anbya’ (The Prophets), Verse 84. She would picture ‘mercy’ to herself as a woman, a woman of rare beauty, dedicated to the service of her husband, and she wished that her parents had named her Rahma, that is ‘mercy’.

**Paragraph No 9:**

وماج الحي من أركانه، وامتألت الدور بالوافدين، لم يبق بيت إلا انزلوا فيه جماعة من القوم. دار حاج إبراهيم على سعتها، امتألت، ودور كل من محجوب، وعبد الحفيظ، وسعيد، وأحمد إسماعيل، والطاهر الرواسي، وحمد ود الرئيس. دار الناظر، ودار العمدة، وبيت القاضي الشرعي.

The whole quarter heaved in its every nook and cranny and the houses filled up with visitors. There was not a house in which a party of people was not being put up. Hajj Ibrahim’s house, despite its size, was full, as were the houses of Mahjoub, Abdul Hafeez, Sa’eed, Ahmed Isma’il, Taher Rawwasi and Hamad Wad Rayyis. Also the Head master’s house, and the house of **the Omda** and that of **the Cadi**.

**The researcher translation:**

The whole quarter heaved in its every nook and cranny and the houses filled up with visitors. There was not a house in which a party of people was not being put up. Hajj Ibrahim’s house, despite its size, was full, as were the houses of Mahjoub, Abdul Hafeez, Sa’eed, Ahmed Isma’il, Taher Rawwasi and Hamad Wad Rayyis. Also the Head master’s house and house of **Local Chief** and that of **Judge**.

## 10. CONCLUSION

The researcher confirmed that there is a role and effect of culture on the translator’s performance in general and literary translation in particular. The researcher has achieved the following results, which are: Firstly, knowing Cultures is very important in literary translation and has the great impact on it. Secondly, all cultures at the same time dynamic and reluctant to undergo any change. Thirdly, translator must get in touch with different cultures which help him / her to translate correctly. Fourthly, the cultural equivalence is same as the linguistic one in literary translation. Fifthly, differences between cultures cause more severe complications for the translator than do differences in language structure. Sixthly, translator faces difficulties in translation of literary terms because of the differences between different cultures, religions, and beliefs. Finally, translation is a significance tool in the process of cultural globalization. The researcher recommends that the translators must read many works from different countries so that to get in touch with different cultures which help them to translate correctly and deal with the cultural terms in an appropriate way. Also, they have to read translated literary works to see how they have translated and to follow the theories which have been followed.

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