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CONCLUSION

In a world witnessing leaps and bounds of scientific developments and characterized by new growing values such as globalization, free world trade, space innovations and highly technological communication, everyday translation proved to be the human most wanted discipline which always renews itself with every newly invented sciences and human theories, economically, socially, politically and literally. Since it was first invented in the Roman's era thousands years back, translation is still in progress. Translation brings the different nations of the world with their distinct languages, cultures, customs, traditions and religions to be under analysis, investigation and open for wide discussions.

Translation is no longer that old branch of knowledge whose function centered only on the rote study of grammatical rules and structures of foreign languages; rather, it is considered the pivotal orbit the other bodies of knowledge move around. Translation has become an interdisciplinary body of knowledge due to its strong linkage with the various human based studies such as linguistics, language, communication, philosophy and other bodies of cultural and social literatures. However, and in spite of the numerous merits and advantages translation has had, serious errors and deviations are committed too, especially in translating literature which regards a true challenge for translators. Literary translation is tough job and the toughest one is that charged with cultural, religions, historical and tradition echoes. Translation in this case is viewed not simply as a replacement of linguistic
elements by other linguistic elements between two unmatched languages or replacement of textual materials in one language by equivalent textual materials in another language; rather it is viewed as "a shift not between two languages but between two cultures." Therefore, responsibility of faithfulness, competency, creditability and intelligibility is thrown on the translator’s shoulders who skillfully chooses the ways, methods and strategies his translation is established on.

In the previous chapters we have stated that translators should not be equipped only with the linguistic skills of SLT and TLT but most significantly be knowledgeable in the cultures of both the source and the host texts. If the translators are not knowledgeable enough about the two unmatched cultures, their translation products could be distorted and unintelligible. The following example illustrates this crucial point.

Differences between cultures as well as languages reduce what has been called the translatability of the texts. A major problem for anyone translating comic literature, for instance, is that the sense or senses of humor of different cultures 'cultures of laughter', as they have been called, are very different. Jokes fail to cross frontiers.

The scope of the present researcher’s study is mainly based upon some selected Yemeni translated literary works. The significant point of the research work is to investigate the degree of both strengths and weaknesses of the translation process and to show to what extent faithfulness and intelligibility have been preserved in translation. The researcher also attempts to find out through analyzing both the translated texts and the originals, the
difficulties the translators encountered while translating and whether such discovered difficulties generated from cultural related background, stylistic based nature, linguistic base elements or from all. Another element is to be explored by the researcher is the type of translation methods translators followed during the translation process. And in order the analysis to be more systematic and logical, the researcher adopted contrastive analysis which is supposed to be the appropriate method used between the original texts and their translations. The analysis of the translated text books was established according to the following specific objectives:

- Finding out the degree of translatability and untranslatability between SLT and TLT.
- Finding out the type of the translation methods translators followed to achieve their intended goals.
- Finding out whether the translators were competent enough to deal with such cultural elements.
- Exploring the degree of both weaknesses and strengths of the translation.

To reach an approximate fidelity in the translation analysis, three methods were adopted by the researcher:

First, the researcher conducted a thorough intensive reading related to the literature of translation. This literature covered the old and the most recent theories. Such a background enabled the researcher to stand on different translation methods and strategies recommended by noted translation scholars and experts.
Second, the scholar made use of other additional authentic resources such as reputed dictionaries, idiomatic references and cultural related materials.

Third, a close comparison between SLT and TLT was established. And to apply his texts analysis the scholar first focused on the positive aspects which have been performed by the translators. This step was followed by detecting the imperfections and mistakes committed by the translators too, and wherever an error is spotted, replaced by a relevant alternative supported by explanation.

After a close analysis between the SL texts and TL texts, the researcher comes out with the following observations:

First, the more the translation text is impregnated with cultural, historical, religious and kinship terms, the more problematic the translation is.

Second, the more the source language is less standard and drifts to colloquialism, the more deviations are.

Third, the more the translator is alien to the culture he/she translating from, the less accurate the translation is.

The Hostage is a striking example of the first observation mentioned earlier. Although The Hostage was written in 1984, its theme reflected the old social, political, economic and cultural values of the Yemeni society fifty years ago. Even the language of the novel represented that period of time. And since the novel is written to indicate a specific historical and social period, it is not surprised to be burdensome with cultural norms. Such a
cultural burden reflected itself upon the translators’ ineffectiveness to achieve a perfect translation.

Interestingly, the errors committed by the translators were not limited only to cultural nature, which were so many; rather they went beyond that limit to language aspects too. The translation deficiencies where summed up under the following categories:

- Cultural based references.
- Misinterpretations.
- Wrong word choice.
- Redundancy.
- Repetition.
- Omission.
- Structure.

And to stand on the reasons behind such deficiencies the researcher attributed them to:

1- The themes of the novel dealt with socio-political and historical developments occurred within a specific historical period, 1940s. In this case the novel might be coined as a historical novel rather than a literary work.

2- Translators were alien to the culture they are translating from. In other words, the translators were not equipped with a wide knowledge relating to the Yemeni Society’s traditions and the other cultural allusions.
3- A clear translation plan was almost absent. To prove such a claim, the translated novel was not forwarded by an introduction informing the readers the problems the translators faced and the obstacles they jumped over during their translation. Furthermore, the translators finished their job giving no indication to the translation methods or theories they followed in their translation.

4- The translators’ reading of the original text was not in depth.

5- Translators found themselves unfamiliar with some special Yemeni expressions and terms.

The reasons mentioned earlier, together, led the translators to stick to both Peter Newmark’s semantic method and the literal method which both dominated the whole translation process in which consequently led to commit language and stylistic errors.

In *Social issues in Popular Yemeni Culture*, the situation was quiet different. Although the translated episodes were originally written in Sana’ani-Arabic dialect, reflected totally the color, taste and the spirit of the Yemeni-Sana’ani culture, and though the translator belongs totally to alien culture, she was so creative and successful to achieve a perfect translation and according to the research scholar her success refers back to:

1- Her fluency in Arabic language.

2- Her encyclopedic knowledge in Arabic literature.

3- Sana’ani dialect was one of her interest studies.

4- Her long stay in Yemen, particularly in the old city of Sana’a.
Unlike the translation of *The Hostage* which was absent of an introduction, *Social Issues in Popular Yemeni Cultural* was preceded by a long introduction contained every small detail including the difficulties the translator faced and the methods the translator conducted to complete her work.

In *They Die Strangers*, translation was smooth, straightforward, loyal to the original and intelligible in spite of some language errors represented by lexicons and misinterpretation, related to misreading. However the success of the novel translation is because:

1- The source language is not as complicated as that in *The Hostage*.

2- *They Die Strangers’* theme is a universal based one; that is immigration.

3- *They Die Strangers* is not trapped with cultural allusions.

4- One of the novel’s translators belongs to the source cultural environment with a wide western knowledge background.

Hence, such a space of freedom helped the translators to vary their translation methods which were shifting between communicative, literal and free translation.

In *The Book of Sana’a*, the reader stands on poems more closer to geography and history than to poetry. The poems skillfully turned into beautiful historical and geographical portraits reflecting places such as streets, alleys, houses, windows, mountains and corners. Incidents are recorded too. These incidents sometimes take us to the remote history and all of a sudden
bring us to the most recent moment. The poems are actually flooded with features expressed the pure Yemeni characteristics and peculiarities. Translators were skillful to deal with such environment and culture. In addition to their full mastery of the source language along with its literary genres, they were in a full command in reading the Yemeni history and geography as well. These two significant qualities helped translators to make their translation more convenient, understandable and creative. They managed to reserve the spirit of the poems as possible as they could. And their translation to be more faithful for both the source and text and the target text, they allocated special notes of clarification for each qasidah (poem). These notes helped both the SLT reader and the TLT reader to go through and bridge the gap of misunderstanding resulted from reading the poems.

The Land Salma is rendered by the same translators translated They Die Strangers, Abubaker Bagader and Debora Akers where translators followed the same procedures and methods happened in They Die Strangers. Translation of this short story appeared clear and creative for:

- The story is free from cultural aspects.
- It was written with standard language.
- Though its theme is local based one, forced marriage, some societies, especially in the third world, share the same problem, namely where man’s dominated upper hand is present.
RECOMMENDATIONS

Now after Yemen had liberated itself from its past isolationism imposed by the Imam's political regime and opened itself to the world and became an effective member in the international community, tens of foreign companies started operating in different work fields in the country. And due to its attracting historical sites and magnificent sceneries, thousands of tourists have been pouring into the country. This new created atmosphere enhanced the necessity for translation. And to meet the urgent requirements of the newly foreign establishments, a number of translation centers were opened in the main cities. However, it would be more important to mention in this regard that most of the translators working in these centers are practicing their jobs through experience. But what about literary translation in Yemen?

A quick look at the literary map in Yemen since independence in the South and the 1962 revolution in the North, one can witness radical changes in the map of the Yemeni thought. Yemeni intellectuals have been working day and night to place the Yemeni literature in an acceptable position. This is clearly shown through their continuous creative contributions. Poetry is given priority in the literary domain for its traditional inheritance in old Arabic literature. Short story writing occupies the second rank in the list while narrative tradition is moving slowly but in steadily steps. Unfortunately, such daring initiatives carried out through the intellectuals' own efforts without almost any support from the side of the government. This negative attitude towards the literary movement consequently leads us to make our own conclusion of literary translation. And to answer for the previous question
"What about literary translation?", we say that literary translation is absolutely absent in Yemen and will be so for decades due to:

1- Lack of qualified specialist translation instructors at the level of the state universities, English departments in particular.

2- Unlike the other translation businesses which have their own striking presentation in the local market, literary translation is seen to be a non-profitable business.

3- The government gives its back to such a significant field.

4- English departments in the state universities provide translation to their learners in a way of disintegrated lessons instead of integrated and following up special courses in translation.

5- Translation lessons provided to learners do not relate to any theoretical background "Just do it now", is the common policy.

6- Translation materials are usually prepared simultaneously as additional materials and not as a part of prepared curriculum.

And to establish an authentic tradition for translation studies in our state universities, the following suggestions might be helped to promote translation teaching:

1- Establishing a four year translation degree college within Sana’a or Aden universities.

2- The college should be equipped with the necessary translation and language equipment and facilities.
3- Teaching staff should be chosen carefully. Priorities should be given to those whose specializations are translation based studies.

4- Curriculum should be prepared in an organized, systematic and flexible way, including a variety of rich and up to date translation materials.

5- Curriculum also should be organized in a way to meet theory and practice needs alike.

6- Special SL curriculum should go parallel to the foreign language curriculum. Such as an SL texts will help to enhance the learners’ mother language skills to touch upon the areas the learners feel weak on.

7- A historical background related to translation is to be introduced to learners.

8- The four year translation course can be divided into two academic terms. First two year course focuses on intensive English and Arabic skills. The second two year course focuses on both theoretical and practical areas.
NOTES

1. Peter Burke and Chia Hsia. (edts), *Cultural Translation in Early modern Europe*, [http://www.cambridge.org].