Pre-Translating Process in Literary Text

Mohannad Sayaheen[1], Bilal Sayaheen[2], & Mona Malkawi[2]

[1] Department of Translation, Jerash University, Jordan

[2] Department of Translation, Yarmouk University, Jordan

Correspondence: Mohannad N Sayaheen, Department of Translation, Jerash University, Jordan.

Abstract

Literary translation represents a crucial sub-field of Translation Studies. This sub-category has inadvertently spurred researchers and academics to unleash practical and theoretical controversies. It involves transferring canonical literary genres into different languages and cultures. While the genres themselves may not stem from similar experiences or similar perceptions of the world, they share the same concern of addressing cultural, historical, philosophical, and religious innermost thoughts of the people and countries they represent. Thus, if these various genres are not properly repainted in a different language and culture, many of the finest pieces of literature produced by well-known writers will remain beyond reach and/or lost. This paper attempts a translation assessment of the Arabic oriental mythology of *Sindbad al-Rahhal* at the extra-textual level translates into English as *Sindbad and the Sailor*. It, therefore, applies Nord's Model (2005) and compares the Arabic version of the story with its English counterpart as traversed from the East to the West by Malcolm C. Lyons (2008) in order to examine the extra-textual factors of the ST and TT. Eventually, this will invite discussion in this paper on issues such as background knowledge, literary expertise, and cultural knowledge as essential factors for translators before they embark on their mission. The results of the current study reveal that Nord's Model (2005) is applicable to the ST and TT.

Keywords: literary translation, Sindbad, extra-textual factors, intra-textual factors culture

1. Introduction

The Origin of Arabic Literature

Researchers have asserted that the origin of Arabic literature dates back to pre-Islamic times (Ashour, , Radwa, Berrada, Ghazoul, & Richard, and McClure (2009); Al-Mahrooqi, Rahma and Al-Jahwary (2011). More often than not, Arabs have been reprimanded for their illiteracy and stagnation. However, with the arrival of Islam, Arab Muslims challenged this stereotypical image and built up intellectual abilities while learning and reciting chapters or verses from the Holy Qur'an. Commenting on the origin and development of the Arabic short story, for example, Joynal Abedin (2013) notes that in the Qur'an were many tales about prophets, nations, and their battles. As the Quran and sayings of Prophet Muhammad are written down and arranged, literature comes into being serving, at first, religious purposes. Just as the writing of religious manuscripts has spread across different Islamic eras, Caliphs, Wazirs, and rulers have encouraged writers and translators when showering them with financial rewards and having their works published and printed. Since Alf Laila wa Laila (One Thousand and One Night) and Kalila wa Dimna were among the first narratives in the Arab world, many scholars have looked at the challenge of pinpointing the origins of literature and Children's literature, in particular. Translation scholars clarified that many Arabic well-known literary folklores, including famous Epics of heroes like Abo Zaid Al-Hilali, the Anecdotes of Johas, Antara Ibn Shaddad, as well as The One Thousand- and One-Night's tales, were mainly directed to adults; however, these stories and tales can be read and enjoyed by children, or they can be narrated for children by adults.

Literary Translation

Translating a given text from a specific language into another is a difficult task that necessitates a high level of ability and understanding in both languages. In order to convey figurative meanings and idiomatic phrases, expressions, or sentences, this process necessitates a thorough understanding of both cultures. Distinct cultures produce different types of literary texts, while a text's qualities may be similar in both languages. They may, however, differ in terms of semantics and pragmatics. In addition to the procedures utilized in the translation process, the text-type variety in certain languages implies a range of equivalences that are employed by translators. Because a literary piece of literature is a unique text form that portrays a certain cultural aspect of a language, Arabic-English literary translation is critical in bridging literary gaps between two different languages. According to Shunnaq and Farghal (1997), literary pieces are among the texts that have a religious, cultural, or traditional influence on readers.

Extra-textual

Textual knowledge, encompasses both extra-textual and intratextual knowledge, and therefore, should be considered when an extra-textual approach is exercised in translation. In Tirkkonen and Sonja (1992), textual knowledge involves the provided knowledge by a certain text, while extra-textual knowledge involves the knowledge of a translator about the surrounding world, the expert knowledge

about the topic, and the background knowledge.

Extra-textual knowledge is deemed important in translation because translation covers specialized texts and, therefore, it is highly possible that an extra-textual understanding plays a crucial role in producing a successful translation compared with the linguistic competence of the translator. extra-textual knowledge works conjointly with linguistic competence, making the translator more confident in inferring meaning at various cognitive levels. This will, in turn, result in an in-depth understanding and production of an adequate translation (Kim 2006).

From Dancette's (1997) perspective, comprehension directs translation at three important levels, including the linguistic level, the textual level, and the notional level. Conceptualizing the 'contextual' meaning at a notional level according to linguistic competence and extra-textual knowledge can effectively lead to creating an adequately creative translation. Otherwise, preserving the linguistic level and the textual level without the crucial extra-textual understanding can lead to producing a 'literal' meaning; thus, creating an inadequate translation. This line of argument resonates the discussion on the schematic knowledge and systematic knowledge and their application in translation as illustrated in the diagram below:

With the systematic knowledge, often called the bottom-up processing, a translator juggles with words, collocation, sentences, chunks, segments, and paragraphs, inferring meaning from the bottom.
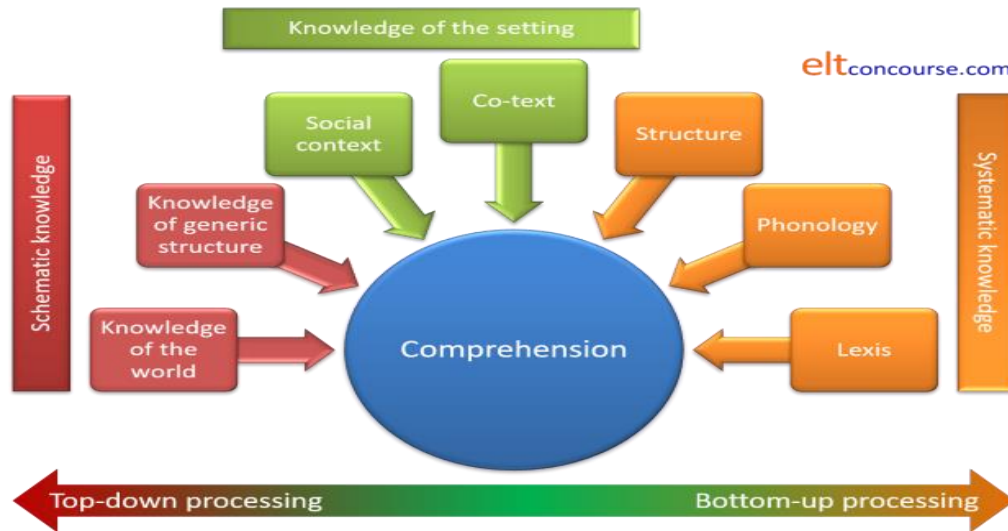

Figure 1. schematic knowledge of the Setting

Meanwhile with the top-down processing or schematic knowledge, the translator brings to his comprehension background knowledge like the author's purpose, the author's intention, the author's cultural background, the author's education, the setting, the time frame, stylistic peculiarities, the content of language, and the context. Further, he activates these schemata and stimulates the external factors surrounding the text as the basis for negotiating meaning of what is written against these external factors. Equally relevant, the present study investigates Malcolm. C. Lyons' approaches to arrive at meaning in his translation of Sindbad al-Rahal, and consequently, applying Nord's Model (2005) to deal with some issues such as background knowledge, literary expertise, and cultural knowledge.

The Translation-Orientated Source Text Analysis, which was introduced by Nord (also called the T.O.S.T.A paradigm, 1991, 1997), covers key issues that someone might want to ask himself/herself. Nord's proposed model stems from her functionalist approach to the translation process, contemplating 'INTRATEXTUAL' features (i.e., the elements in the text), as well as 'EXTRA-TEXTUAL' features (i.e., the elements that are external to the text). From Nord's perspective, functionalism (also referred to sometimes as SKOPOS THEORY) involves introducing a translation theory, which maintains that translation is very much steered by the source text's extra-textual features, particularly by the envisioned purpose of translation.

extra-textual or Situational Features related to the text are very important to be explored by translators. Texts, in general, represent 'communicative events' entrenched in situations or specific contexts. These events are determined by the 'situational features' of the source text. Situational features represent external traits, which have a considerable impact on the way texts are written. According to Colina (2015: 43-44), source texts generally adopt diverse "linguistic features and forms", such as "syntax, vocabulary, register, organization, etc." depending on extra-textual elements like the audiences' characteristics, the intended textual function, the reason for production, as well as the reception time and place.

In order to identify the impact of cultural distinctiveness on the process of translation, the current study highlights cultural differences as extra-textual factors. It admits only a specific number of extra-textual factors such as intricacies of the extra-textual factors included in the Arabic source text. Even with its narrow spotlight, the current study focuses on the value of considering cultural distinctiveness through extra-textual factors to understand the translation process smoothly. It strongly support that translation process includes factors other than

the linguistic issues involved in the source text and the importance of exploring the extra-textual factors to achieve accurate and complete transmission of meaning of the source text to the target text.

2. Background of the Study

According to Vermeer (1989) translation is not a pure linguistic process and linguistics elements of the texts are not enough to create a proper translation, other elements need to be taken into our consideration. Vermeer stated in his book Framework for a General Translation Theory that:

Linguistics alone (my emphasis) won't help us. First, because translating is not merely and not even primarily a linguistic process. Secondly, because linguistics has not yet formulated the right questions to tackle our problems. So let's look somewhere else.

As such, translation is not merely a matter of stringing words together and looking for their equivalents in specific dictionaries. Rather, the main task of the translation is to create a text that includes both of verbal and non-verbal signs. To translate means enabling communication between the source and target culture readers.

When a given text is extra-textually analyzed, several interdependent factors, including the sender of text, together with the intended intention, the target audience, the setting, the medium, the motive, and the period of producing the text, in addition to the text function must be considered (Nord 205). Moreover, when the sender's impact is described in the text analysis, the writer's name uncovers the literary classification, the preferred subject matter, and the artistic intentions.

As to the sender's intention, Nord argues that it involves his/her viewpoints that he/she wants to convey and communicate in the text in order to accomplish certain goals in translation. The translator must seek thoroughness and accuracy of such intentions as they will help in structuring the text's form and content.

Considering the audience in translation, having adequate information regarding the target text receiver, the subject, and several linguistic features will empower the translator to identify the features of the source text receiver, such as age, education, gender, social status, and social background (Nord 2005). The medium is the vehicle or means, through which the text is delivered to readers. The medium refers to the information-gathering devices that are useful in the production, receipt, and understanding of a given text. Furthermore, the receiver's expectations for text function are determined by the medium. A good example is a pamphlet, delivered at the fair's entrance for advertising purposes. Additionally, the sender's motives or intentions, which refer to the reason behind writing a certain text and "the occasion for which a text was produced" (Nord 2005, 75).

'Time', on the other hand, is another key factor in the extra-textual analysis of a text. It encompasses the time of producing the source text and the target text "production and reception" (Nord 2005, 72). Nord reiterates that languages are supposed to undergo several changes related to their norms and, therefore, the time during which the text was produced is a key signal for the text's historical state of various "linguistic developments" that text represents.

'Place' signals the sender's actual situation and the producer of the text. It provides a key signal for a certain variety employed in the source text and determines the translator's employed variety in translation.

(Nord 2005, 77) defines the function of a given text as the text's communicative function or a combination of many communicative functions conveyed by this text "in its concrete situation of production and reception". Therefore, the translator must preserve the function of a certain text to maintain that its effect is intact.

Pre-translation Text Analysis

Scholars of translation, (Alexeeva, 2004; Brandes Provotorov, 2014; and Minyar-Beloruchev 1996; Nord and Sparrow, 1991) have debated this problematic aspect of the translation process. Based on their different perspectives, they suggested that Pre-translation Text Analysis is essential, which comprises a number of steps. These include 1) a thorough consideration of the ST external elements; 2) deciding on the source text's style and genre; 3) labelling the information and its types in the source text. However, different researchers arranged this succession of the stages differently so that additional questions are included. Overall, the existing PTA models illustrate 1) textocentric (i.e., linguistic features), 2) functional, and 3) communicative approaches toward this process. Advocates of the first PTA approach emphasize the linguistic features of the source text (ST). From their perspective, PTA uniquely provides a more comprehensive understanding of the communicated ST message; it is seen as the foundation for producing an adequate translation. Accordingly, this method of analysis is oriented toward deciding on the type and genre of the text, the narrator's position and labelling of the vocabulary used in the source text, as well as the peculiarities of ST syntactic organization. In their book, *Predperevodcheski analiz teksta*, published in 2014, Brandes and Provotorov described key aspects of the textocentric approach, whereby the authors devoted the bulk of their book to designate the ST style and genre and labelled them as a major step of PTA. The authors also elaborated on scientific, official, colloquial, journalistic, and literary types of style, reflecting that a certain functional style represents a certain domain of human activity, thereby presupposing a definite addresser and addressee. The PTA model has its advantage as it emphasizes the importance of analyzing the ST form, as well as its meaning. Therefore, the source text's style and genre are equally important because they provide the means for adequate translation. However, additional factors should be also considered. Translation theorists, who are advocates of the functional approach, would direct attention to the external features beyond the ST linguistic features. According to PTA, establishing the ST elements is quite essential; those related to the translation function, in addition to the communicative circumstance of the TT culture. Thus, this approach aims at detecting the extra-textual factors of the ST and perceiving their impact on textual factors. To put it into a broader

perspective, in Nord's model of translation, this approach has been exemplified more vividly. In her 'skopos' theory, the author's motive constitutes the most dominant aspect of translation. Moreover, in Nord's PTA, the author's purpose should be subject to classification based on its type. However, classifying the author's purpose should be preceded by identifying the addressee, the addresser, and the setting (time and place) of delivering the message. This helps narrow the time gap between (ST) production and translation (TT). Therefore, it can be safely said that Nord's functionalist approach to translation has its virtues, involving scrupulousness and carefulness on the translator's part. The translator has to address many questions before embarking on translation; some issues might be overlapping and the borderline between them does not seem to be clear. Therefore, Nord suggests that her approach can help produce an adequate and well-received translation. The above-mentioned models are referred to as functional and textocentric approaches to translation. Nevertheless, they are not contradictory as advocates of the textocentric approach opt for a pre-translation analysis of ST linguistic features, as well as detecting its external/ extra-textual features to produce a well-received translation.

3. Methodology

3.1 Research Design

To analyze the qualitative data of this study, the descriptive research design has been followed for data analysis. Researchers indicated that this design includes a wide array of procedures for specifying, delineating, or describing an occurring phenomenon without the use of "experimental manipulation". They contended that descriptive research resembles the experimental method and the qualitative research design. As such, qualitative research and descriptive research design aim to investigate a specific phenomenon and data should be gathered from the existing data sources or from primary sources (Seliger and Shohamy, 1989 124).

3.2 Data Collection and Data Analysis

The micro-level data analysis might be relevant to the application of certain procedures and strategies in the translated text, in addition to several individual translation approaches, or the period taken in translation (Saldanha and O'Brien, 2014). In line with this definition, the data in this study were gathered from micro-level sources of data. In the data collection phase, a PDF file of the selected story was used and analyzed.

3.3 Corpus of the Study

The implemented corpus for this study is the Arabic version and its corresponding English version of "Sindbad the Sailor", which were used for data analysis.

3.4 Data Analysis Procedures

The analysis was conducted from the methodological perspective of translation-oriented text approach introduced by Nord (2005). Nord's approach draws upon a key functionalist model to translation, considering the crucial intra-textual, as well as extra-textual elements in translation. This model provides the factors related to the source text (ST) analysis, in addition to the target text (TT) profile presentation. Eventually, the target-text analysis was conducted according to the source-text analysis factors, which provided a thoroughly complete overview in the analysis of several elements of the chosen story.

4. Results

As illustrated in Table 1, a set of examined extra-textual factors of ST-TT pair based on the proposed text-analysis approach by Christian Nord (2005) was analyzed. Due to space limitation and abundance of extra-textual elements in the original story in Arabic, the study limits itself to a limited number of extra-textual factors. These factors were classified and analyzed according to the story content. Translators of literary texts are required to consider these important extra-textual factors when analyzing the original text so that an adequate and flawless translation is produced. In fact, it is down to the translator's background knowledge to grasp such crucial extra-textual elements of the literary text, including the ST sender, the target audience, the story setting, ST cultural aspects, and function (Nord, 2005). From Nord's perspective, these text analysis elements need to be properly analyzed by the translator for natural translation.

Table 1. Textual analysis of extra-textual factors of ST-TT pair

	Source Text (ST)	Target Text (TT)	
The Sender	An unknown writer has written this story at some time when Baghdad named then as the Islamic Khilafa Capital.	The Arabian Nights' translation into English was produced in 2008 by The New Penguin Classics, the translation was collected in three volumes and compiled by Malcolm C. Lyons & Ursula Lyons of Calcutta, 2nd edition.	**Different ST-TT cultures**
Referential Intention	A heartless Sultan, called *Shahryār*, who is discouraged from carrying out his awful plan, takes a new wife every single night, and murders her only the following morning to end what he thinks will be an inevitable betrayal for her. The storyteller is a woman called *Scheherazade*, who is Sultans Vizier's young daughter. She told her father that she is ready to be the Sultan's upcoming wife although she knows that she will be killed the next	(i.e., the referential intention, which involves "informing the receiver about a specific matter" (Nord, 1991, 49)	**Not applicable**

day. Depending upon her wisdom and wit, the resourceful *Scheherazade* puts a smart plan and narrates an anecdotal literature so that the Sultan is entangled in a maze of entertaining tales, which can awaken *Shahryār's* imagination, broadening his sympathies and lingering *Shahryār's* death. After the setup of the framing tale, each of the consecutive tales, as narrated by *Scheherazade*, leads to another. She smartly postpones the ending of each tale until the next night. By doing so, *Scheherazade* stops the Sultan from killing her because he is so fascinated by her folk tales and wants to continue listening to her (Al-Musawi, 2009).

5. Discussion of the Results

Textual Analysis of the Story

As mentioned above, the proposed TOSTA model has marked an innovative stage in the realm of translation (1991, 1997). Nord's model has, in fact, transformed the process of translation as it addressed the most important issue in translation, particularly the intricate SL text-analysis process. TOSTA relies upon a functionalist approach towards producing natural and proper translation because it tackles the important "intra-textual" elements (features within the ST), in addition to considering the "extra-textual" elements (i.e., features outside the ST). In other words, Nord's functionalism (referred to as skopos theory) involves a new translation theory, which posits that translation is particularly guided by an adequate consideration of extra-textual factors of a certain text, that is to say, by the translation function per se. In this paper, the conducted textual analysis aims to describe and analyze the ST-TT cultural differences in translation.

5.1 The Sender of the Story

In the selected literary text, the sender is an Arabian storyteller. The original story was written in Baghdad, and it was republished by Dar Sader Publishers back in 2008 in an attempt to compile hundreds of stories at that time into one voluminous story collection. These stories were randomly put together over an extended period of many centuries. Moreover, this famous collection of tales, known in Arabic as أَلْفُ لَيْلَةٍ وَلَيْلَةٌ, Alf *Laylah wa-Laylah*, (Lit. "*The Thousand and One Nights*", also referred to as '*The Arabian Nights*' from the first English edition (between 1706 and 1721). This collection of folk tales was compiled during the Islamic Golden Age. Over the course of many centuries, writers, translators, and academics from West, South and Central Asia, as well as North Africa, assembled this voluminous work. Some of these stories have literary roots in ancient/mediaeval Arabic, Sanskrit, Egyptian, and Mesopotamian, as well as Persian literature during the reign of the Abbasid and Mamluk dynasties. It is perhaps worth mentioning that the oldest Arabic version of "*The Thousand and One Nights*" is a manuscript of three volumes, which has been kept in the National Library of France in Paris (known as the French Bibliotheque National).

The framing technique of the story of Sultan Shahryār, being told all the tales by the storyteller Scheherazade (his wife), is a feature of all copies of the Arabian Nights. The subsequent tales develop from the first tale; some are standalone while others are framed within other tales. Only a few hundred nights are included in certain editions, whereas 1001 or more are included in other editions. Dar Sader first published "The Arabian Nights". It is one of the oldest publishing houses in the Middle East and Lebanon, which was founded in 1863. Dar Sader primarily focuses on publishing dictionaries, literary works, historical references, and traditional Arabic poetry. It also produces books in Arabic, English, and French.

To follow the translation of the story, the Arabian Nights has been rendered by these translators, including Prof. Malcolm. C. Lyons, Sir Thomas Adams, who is a Professor of the Arabic language at Cambridge University and Pembroke College's life fellow, who is an expert in classical Arabic literature, Ursula Lyons, who has been appointed as an affiliated lecturer at Oriental Studies Faculty at Cambridge since 1976, Lucy Cavendish, a fellow scholar, and an expert in modern literature studies. Moreover, the Arabian Nights' book of tales was rendered and glossed by Robert Irwin, who is a specialist in the Middle Eastern art, mysticism, and politics. Penguin Classics for publishing books, under which classic literature works are published in many languages, including English, Portuguese, Spanish, Korean, etc. distributed the book of the Arabian Nights. Therefore, there are cultural differences between the original text, the Arabic version (ST) and the translated version, the English version (TT). In other words, the ST sender's culture is a Middle Eastern culture, while the TT sender's culture is a Western culture. Here, the translator should consider these cultural differences between the two languages, i.e., Arabic and English.

5.2 Sender's Intention

The intention of the sender designates the sender's purpose or his/her function, which the text aims to communicate, as well as the effect that the sender wishes to achieve in translation Nord (1991). The sender sometimes opts for providing some information for the purpose of informing the recipient, expressing events, or even persuading recipients towards doing something or sometimes agreeing with certain beliefs, or simply maintaining contact with his/her recipients. However, the intention of the sender of the text might combine all these purposes (Nord, 1991). In other words, the source-text sender is an unidentified writer, whereas the translator is the target-text sender; therefore, both intentions are different. In the following introduction into "The Arabian Nights", the communicated source-text intention of the sender is as follows: There was a heartless Sultan called Shahryār; who is discouraged from carrying out his awful plan to take a new wife every single night and murder her only the following morning to end what he thinks will be an inevitable betrayal for her. The storyteller is a woman called Scheherazade, who is Sultans Vizier's young daughter. She told her father that she is ready to be the Sultan's

upcoming wife although she knows that she will be killed the next day. Depending upon her wisdom and wit, the resourceful Scheherazade put a smart plan and narrates an anecdotal literature so that the Sultan is entangled in a maze of entertaining tales, which can awaken Shahryār's imagination, broadening his sympathies. After the setup of the framing tale, each of the consecutive tales, which are narrated by Scheherazade leads to another. She smartly postponed the ending of each tale until the next night. By doing so, Scheherazade stopped the Sultan from killing her because he is so fascinated by her folk tales and wants to continue listening to her (Al-Musawi, 2009).

The storyteller, as observed in the text above, aims at providing information and, at the same time entertainment for the recipient. However, the main ST sender's intention involves expanding the publishing house sales by selecting the most interesting books, which can be of great interest to massive readership, which adds another key reason for translating the Arabian Nights book.

5.3 Recipient

The recipient represents a key factor in the translation mission because he/she stands at the end of this translational effort, and he/she is the one who can decide on the successfulness and/or effectiveness of translation (Nord, 1991). The first ST recipient is Sultan *Shahryār*, followed by the reader of the story, including well-informed and educated females and males and because the ST reader and the TT reader belong to different cultures, this can affect translation and the publishing process alike. Readers, however, can generate differing expectations about this story based on their cultural expectations.

5.4 Medium

Translators should consider the medium of translation as it provides them with important clues on the extra-textual factors, as well as intra-textual elements. This, in turn, might impose a few restrictions or certain requirements for producing the TT (Nord, 1991). The medium, i.e., a story book, should remain the same after the translation, which facilitates translator's task as no changes should be made, conforming to the requirements of another medium. Nevertheless, different cultures stipulate different norms of acceptable translation or appropriate (professional) translation for story books. Such TT norms need to be followed, which causes some changes (i.e., the use of colours, the format, images, the use of bold typing in titles, etc.). "The Arabian Nights" is a bulky story book dated back to a prolonged period of 200 years in history and written out by hand. Its English translation was produced in 2008. However, both ST and TT mediums are similar, which came in books.

5.5 Place of Communication

The original literary text was produced in Arabic. The Arabian Nights' translation into English was produced in 2008 and published by The New Penguin Classics Publishing House. The English translation of the story was compiled in three volumes. The ST-TT pair combine two distinct languages, cultures, and geographical areas. Therefore, this component of the story, i.e., the communication place is different between Arabic and English. The source text adheres to the Arabian culture and reflects its linguistic and cultural peculiarities because it was produced there. In the Western world, where the target text was reproduced and published, distinct norms, traditions, and cultures prevail. The original culture is an important element, which should be handled properly and carefully by the translator.

5.6 Time of Communication

The ST was created a hundred years ago, and the first printed version was found in 1835 (Bollaq1) and then in 1863 (Bollaq2). The translated version of this story was published by Dar Sader in 2008 from the Bollaq1 version. In this regard, the time is very important to produce a TT without any issues.

5.7 Motive for Communication

The Arabian source text was originally created for entertainment. Sultan *Shahryār* was entertained and entangled by these consecutive tales, night after night by his wife, the storyteller. Therefore, he did not kill *Scheherazade*, whose fictional life depended only on her capability for producing new stories every night, smartly enough without telling the ending part of the story so that she can complete narrating them the following night. However, in the Arabian culture, the storytellers often consider their audience. They aim to entertain addressees so that people keep coming back and listen to their stories and reward the performance of storytellers.

The target text of the Arabian Nights (the English TT) represents the first comprehensive translation of the Arabic ST (also known as the Macnaghten edition) or Calcutta II since Richard Burton's famously great translation in 1885–1888. Burton's well-known translation, however, has many errors and his use of English was strange. In the new edition, along with the Malcolm Lyons's translation of Arabian stories in the Arabic text of Calcutta II, translator Ursula Lyons translated Ali Baba and Aladdin tales, putting an alternative conclusion to 'The seventh journey of Sindbad', comparable to the French translation from the eighteenth century by Antoine Galland. Regarding these two tales, there was no original text in Arabic survived and, therefore, Ali Baba and Aladdin tales were regarded as 'orphan stories', compiled in a three-volume book with separate pieces of introduction into the story. In Volume II, the strange nights' nature was described, while in Volume 2, the story's history and origin was described, and in Volume III, the impact and inspiration of the story on writers over many centuries was discussed. Moreover, Volume 1 includes explanatory notes on translation, the text, and an exhaustive introduction into 'orphan stories', i.e., (the 'Editing Galland'), together with a specific chronological order, and recommendations for more stories. Furthermore, the three-volume book of the English version has a glossary, footnotes, as well as maps. However, in common narratives, inconsistencies exist in the translated text. For example, names are misplaced to escape confusion. Some emendations, which do not have textual authority in the Arabic text, would appear in the English TT.

5.8 Text Function

As Nord (1991) put it, the text function idea refers to a specified communicative function, which is fulfilled by the original text in "its concrete situation of production/reception" (Nord 1991, 70). The function of the text necessitates conventional forms in a specific text type. The text's communicative function is critical. From her perspective, Nord distinguishes between two types of translation; the first is the "documentary translation" type, whereby the target text is a specific document of an original communicative function between the ST sender's culture and his/her TT recipient. Another type is "instrumental translation", whereby the target text is a communicative tool directed for the TT culture recipient (Nord, 1991, 72). When instrumental translation is employed, the target text either preserves the communicative function of the original text, familiarizes the ST function to the recipient, or achieves a homologous impact by opting for an equivalent communicative function, which corresponds to the ST communicative function, which is often employed in translating poetry (Nord 1991).

There are various means and methods to achieve an equivalent communicative between the culture of the ST and TT culture. For instance, the two translation methods of domestication and foreignization were proposed by Venuti (1995). The first aims to diminish, as much as possible, the TT foreignness by familiarizing the ST culture to the recipient. The second, however, aims to emphasize the ST foreign elements, which is the most suitable for translating literary works from Venuti's perspective. In other words, instrumental translation should be employed in translating the Arabian tales. The translator opted for producing a similar effect of the ST culture by using an equivalent ST-TT communicative function between two different traditions and cultures.

Plenty of religious, social and historical factors effect on the cultural distinctiveness between Arabic and English societies. In general, many elements of cultures affected by Islamic principles, as Islam has an outstanding role in Arabic development. Heritages, rituals, and religious implementations are deeply-rooted. For the most part Arabic social norms perform conservative mentality that consider community, humility and the family on the top of priority. Transporting and capturing all the nuances of the cultural differences is vital in translation process. In other words, religious, historical, and social contexts included and hidden in the source text must be understood during the translation process to transfer the proposed meaning correctly and clearly. There is no doubt that understanding of how these elements affect both Arabic society and the rapid change in the western society helps in translating texts that is both complex and culturally relevant.

A number of extra-textual factors affected the translation of "Sindbad the Sailor" from Arabic into English. Temporal and geographical contexts, the translator's goals in contrast to the original storyteller's, target audience considerations, media-specific norms, and the ultimate goal of the text are within these cultural differences. Basically, "Sindbad the Sailor" cultural variety makes it demanding to translate them correctly. Additionally, increasing the publishing house's sales, which might be one of the translator's commercial objectives, presents a different goal than the entertaining one of the Arabian storyteller. Moreover, considering Sultan Shahryār is the main recipient in the original text, and the targeted readers might have different cultural expectations, so the intended audience must be considered. Regardless that the two works are storybooks, the translator must go through differences related to cultural traditions like those belonging to format, images, and colour, while committing to appropriate values in the original culture. The original text that has roots in Arabian tradition composed centuries ago translated into English in 2008. That means the differences related to historical time added affected cultural references, language usage, and societal standards. In addition, geographic and temporal contexts are also substantial. Particular communication purposes are offered by the enjoyment value of the source text and introducing of Arabic story to new readers of the target text. When deciding the way to adapt the primary communicative function to suit the target culture or at least to keep it unharmed the translator encounters difficult situations. In general, it seems that the translator follows an instrumental approach and at the same time highlights the foreign factors related to the source text. In short, it is very important for an effective translation to follow a complete approach that harmonies between linguistics rightness with cultural sensitivity and recognize the complicated communication among extra-linguistic factors.

6. Conclusion

In this study, a descriptive analysis has been conducted to analyze the Arabic (ST) English (TT) translation of a famous story from the Arab literature. The analysis was carried out in accordance with Nord's (1991) model of analysis, the translation-oriented text approach, which draws upon a key functionalist model to translation, considering both intra-textual, as well as extra-textual elements of the text. This study focuses on several important extra-linguistic elements related to culture-specific features in Arabic and English.

The extra-textual factors analyzed by Nord (2005) were effectively applied to both texts, the Arabic source text, and its corresponding English target text. Based on the analysis model proposed by Nord (2005) there are many extra-textual factors reported as finding for the current study. The translator in the target text applied these extra-textual factors during the translation process with some differences according to the cultural nuance variation between the source and target language. To avoid inappropriate or incorrect translation, literature translators need to explore these extra-textual factors carefully. The current study explores many of the translational matters in both of the source and target text and the analysis shows that the main translational matters are related to the extra-textual factors of the sender, the audience, the place, the time, and the function of the text. It is therefore, recommended that translators should analyze these extra-textual factors before embarking on any Arabic-English translation to ensure a natural and proper translation.

The discussion investigates the textual analysis involved in the "Sindbad the Sailor" story within the framework proposed by Nord's functionalist TOSTA model. This model is built on Nord's skopos theory, concentrates on how vital it is to deal with extra-textual factors during the translation process and the importance of these factors. The current study draws concerns to the cultural variations between the

source and target text by concentrating on the sender of the story who is an Arabian storyteller in the source text. The current study investigates the objectives of both senders of the source and target text. The sender of source text wanted to amuse Sultan Shahryār with Scheherazade's stories while the translator, as the sender of the target text recognized the business purpose of increasing sales of publishing company. The medium, the receiver, motive, time and text function as a whole are recognised during the translation process while focusing on the cultural variations between the source and target text. In addition, the cultural and historical background of the "Sindbad the Sailor" is explained along with the background of the translator who dedicated his effort to produce the English translation of the story. The importance of dealing with the cultural factors seriously and how vital these factors, during the translation process, to guarantee the smooth of communication between different traditions and beliefs is the core of this study.

The business profits as a factor that affect the translation alternatives and this case the balance between this factor and keeping the cultural originality might be the best choice for the translator. Following a well-informed strategy is another advocating for the current study by collecting enough and correct data about the difficulties embedded within particular cultural factors. This current study helps translators to create a guide from these factors to produce clear and accurate translations without any linguistic and cultural difficulties to enhance the enjoyment of the source and target text. The findings show prominent cultural differences between the source and the target texts, in specific focusing on the factors of the sender's intention, purpose of the text, medium, receiver, reason, location, and time. Extra-textual factors are crucial during the translation process as they impact the interpretation and understanding of the text in the target culture. The analysis showcases how these extra-textual factors need to be accurately treated and how demanding it is for translators to render the cultural variations.

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