SOCIOCULTURAL CHALLENGES IN TRANSLATING ARABIC GRAFFITI INTO ENGLISH: A PRAGMATIC STUDY

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A B S T R A C T	K E Y W O R D S
Graffiti is a form of communication used by various subcultures to convey personal opinions publicly. It can function as a medium for conveying political, social, and commercial messages. Translating graffiti poses significant difficulties for translators, mainly when dealing with languages from diverse cultural backgrounds. The dataset for this study comprises examples of Arabic graffiti that have been translated into English. Translating Arabic graffiti into English is a significant challenge due to the vast disparities in language and cultural aspects between the two. Translators encounter numerous challenges while translating because of the absence of precise counterparts in the language they are translating into. The objective of this study is to identify the sociocultural impacts on the translation of Arabic graffiti into English, focusing on a pragmatic viewpoint. It also attempts to examine the difficulties associated with dialects, colloquial language, metaphors, and culture-specific terminology. Additionally, it seeks to determine the techniques that translators rely on during the translation process and the level of equivalency they reach. Lastly, the study seeks to determine whether the selection of a particular method for portraying graffiti texts influences the translators' ability to reach equivalence. The present study posits that translators' varied origins and perspectives may lead to subjective interpretations and biases influenced by social, cultural, religious, and political ideologies. The study's conclusion demonstrates that a single technique can result in many equivalence levels within a given translation. Translators encounter various problems, including lexical, semantic, grammatical, pragmatic, structural, textual, contextual, and cultural obstacles, during the translation process.	Graffiti, Sociocultural, Pragmatic Perspective, Social Beliefs, Translation Methods.

Introduction

Translating between languages, mainly from vastly different cultural backgrounds, presents significant challenges. This complexity becomes especially noticeable in situations involving Arabic graffiti, which often carries profound sociocultural, religious, and political connotations. Translators' diverse backgrounds and viewpoints may introduce subjective interpretations and biases, affecting the accuracy and effectiveness of the translation process. Achieving equivalence, where the translated graffiti accurately conveys the original's intended meaning and cultural nuances, is incredibly challenging due to Arabic and English-speaking communities' varying norms, values, and perceptions. This research delves into these challenges by focusing on translating Arabic graffiti into English, with a keen eye on the pragmatic perspective. It examines how sociocultural factors shape translation decisions, including historical, political, religious, and linguistic contexts. Additionally, the study investigates the methods translators employ to achieve equivalence, particularly addressing the pragmatic hurdles posed by cultural disparities. Through an analysis of translation procedures and their practical effectiveness, the research aims to uncover innovative approaches to bridge the gap between the source and target languages.

The research underscores the intricate nature of translating dialects, colloquial language, metaphors, and culture-specific terms in Arabic graffiti. The research enhances cross-cultural communication and understanding by emphasizing linguistic precision and cultural sensitivity. It also offers valuable insights for translation students and professionals, fostering reflective practice and ongoing learning in translation studies. The research highlights the importance of considering sociocultural contexts in translation, facilitating meaningful and effective cross-cultural exchanges.

1. Statement of the Problem

Translating between different languages, especially when dealing with vastly different cultural perspectives and concepts, is challenging. The language differences and translators' diverse backgrounds and perspectives can introduce subjective interpretations and biases shaped by social, cultural, religious, and political ideologies. These factors can significantly influence the precision and efficiency of translating Arabic graffiti into English, making it challenging to achieve equivalence. Achieving equivalence, where the translated graffiti conveys the original's intended meaning and sociocultural nuances, is particularly difficult due to the differing cultural norms, values, and perceptions between Arabic and English-speaking communities.

Translating Arabic graffiti into English is particularly challenging because of the substantial differences between the two languages and cultures. Finding equivalents for these expressions can be a significant challenge for translators. The critical question is whether translators can bridge this gap using different procedures to achieve equivalence. This study seeks to answer this question by exploring the relationship between the translation procedures used and the level of equivalence achieved. Various factors influence the translation process, particularly regarding the dynamic nature of linguistic and cultural exchange.

Additionally, challenges related to dialects, sociolects, colloquial language, symbolic and rhetorical styles, and culture-specific words in Arabic graffiti complicate finding equivalents in English translation. This complexity underscores the importance of linguistic precision and cultural sensitivity in bridging the gap between the source and target languages. These challenges highlight the intricate interplay between language, culture, and translation, necessitating innovative approaches and a deep

understanding of source and target cultures to facilitate effective cross-cultural communication and understanding.

2. Aims of the Study

This section outlines the study's aims, focusing on the influence of sociocultural factors, translation methods, and linguistic challenges in translating Arabic graffiti into English.

1. This research aims at investigating how sociocultural factors, including historical, political, religious, and linguistic contexts, influence translation decisions for Arabic graffiti into English.

2. The research is Analyzing the data through the methods translators use to achieve equivalence in translating Arabic graffiti into English, considering cultural differences between Arabic and English-speaking communities.

3. The research is identifying challenges related to dialects, colloquial language, metaphors, and culture-specific terms in translating Arabic graffiti into English to enhance cross-cultural communication.

3. Hypotheses

This section presents the hypotheses, focusing on sociocultural influences and challenges in translating Arabic graffiti into English.

1. Sociocultural factors, including historical, political, religious, and linguistic contexts, significantly influence translation decisions, introducing subjective interpretations and biases from translators' diverse backgrounds.

2. Translators will need various methods to achieve equivalence due to cultural differences between Arabic and English-speaking communities.

3. Translators encounter challenges related to dialects, colloquial language, metaphors, and culture-specific terms, impacting the effectiveness of cross-cultural communication.

4. Limits of the Study

This section outlines the study's limitations, focusing on the data collection, translation process, and methodological framework used to analyze Arabic graffiti translations.

1. The research's data consists of three Arabic graffiti samples marked by significant socio-political changes in Iraq.

2. The translation tasks are assigned to M.A students from the Department of Translation at the University of Tikrit during the 2022-2023 academic year.

3. Methodologically, the study uses a two-phase eclectic model. The first phase applies Mona Baker's Equivalence Model, and the second phase utilizes Vinay and Darbelnet's translation procedures. These models guide the analysis, helping translators navigate the complexities of achieving equivalence and addressing translation challenges. These limits focus on precise interpretation and consideration of contextual factors.

5. Value of the Study

This research is a valuable resource for researchers interested in sociology, culture, graffiti meanings, and translation across different cultures. It is particularly beneficial for translation students and translators working with social and cultural texts, as it thoroughly explores various similar types and

employs effective translation strategies. These strategies enhance cross-cultural communication and foster better understanding between Arabic-speaking and English-speaking communities. The study underscores the need to consider sociocultural contexts for effective communication by emphasizing the importance of contextual awareness and responsiveness in translation. It addresses linguistic and cultural transfer challenges, particularly in the pragmatic aspect, promoting linguistic and cultural exchange. This mixture ultimately enhances cross-cultural communication and understanding. Additionally, the study provides valuable insights for MA translation students, contributing to reflective practice and continuous learning in translation studies.

6. Procedures

This section details the methodology and analysis of Arabic graffiti translations, highlighting the process and challenges faced during the study.

1. The research collects data by photographing writings on walls. A total of 7 Arabic graffiti samples are collected, out of which 3 are selected for translation and analysis.

2. MA students from Translation Department at College of Arts, University of Tikrit, carrying out the translations in the 2022-2023 academic year.

3. The data analysis uses an eclectic model that combines Mona Baker's Equivalence Levels (1992) and the Vinay and Darbelnet Model of Translation Methods and Procedures (1958/2000). The translators utilize procedures from the first model to achieve appropriate equivalence as outlined in the second model.

4. In the discussion section, each sample is presented with its translation, followed by a discussion show challenges the translators face, and factors influencing translation decisions and data analysis tables. The tables highlight appropriate and inappropriate translations.

5. The analysis results are discussed, and the research concludes with recommendations and suggestions for further research.

7. Art of Graffiti: An Overview

According to Manco (2002, p. 9), graffiti art always coexists with other artistic endeavors. Graffiti art is a form of self-expression that employs methods deemed criminal or unconventional in art without official authorization or commission. Although some graffiti artists acquire skills through acts of vandalism, they do not view their artwork as defacing public or private property. Instead, they perceive it as a means of giving a voice to the marginalized, enhancing the aesthetic appeal of unattractive areas, or cultivating their identity through a pseudonym. Nevertheless, some perceive street art solely as a kind of vandalism, albeit under a different label (MacMaughton, 2006).

Regardless, it is crucial to cultivate a more knowledgeable comprehension of street art compared to graffiti art, as they exhibit numerous similarities but are inherently separate.The concept of graffiti originated in Italy, where the term "graffiti" signifies "scratched" or "etched." The Greek word "graphein," meaning "to write," is the source of this word. Inscriptions and figure drawings adorning the walls of ancient ruins, the Roman catacombs, Pompeii, and many locations in the Middle East distinguish early Italian graffiti. The earliest known instance of graffiti originates from Ephesus, a town in modern-day Turkey. It consists of a handprint that loosely resembles a heart shape. This handprint is believed to have served as a guide to a brothel, making it one of the earliest examples of using pictures to convey information (Von Joel, 2008).

Graffiti art, often known as "writing" or "representing," is a creative means of communication among artists and broader audiences. Graffiti art boasts a rich historical legacy and closely relates to cultural and political movements. This form of communication holds significant importance as it can connect individuals from diverse age groups, ethnicities, and communities, irrespective of cultural, racial, or linguistic disparities, in a manner unique to art. This broadening of the method for comprehending and creating representation encompasses the idea that "ways of thinking can extend beyond language itself, influencing your experiences, perceptions, connections, emotions, memories, and worldview" (Deutscher, 2010, p.52).

8. The Social Impact of Graffiti

Graffiti is a social phenomenon that involves claiming and designating space. It is not just about demarcating territory; it becomes a territory in its own right. We can understand the act of writing graffiti as a form of vertical territoriality, encompassing both social and spatial dimensions. A critical aspect of graffiti writing's spatial politics is the strong connection between the spatial and social dimensions, as they deeply influence each other. By examining spatial politics, we may connect the research of geographers, sociologists, and criminologists to understand the socio-spatial narrative of Graffiti as a young spatial and subcultural activity (Cresswell, 1996).

Many individuals perceive it as vandalism, which involves deliberately defacing public property and exacerbating the decline of communities. However, some argue that graffiti holds substantial cultural significance and has the potential to create social impacts that warrant consideration. Analyzing graffiti's cultural meaning and social ramifications, one can understand its worth and acknowledge its potential as a catalytic force in society. We can understand and appreciate graffiti as an art form deeply rooted in history and self-expression by primarily analyzing its cultural relevance. Acknowledging that a combination of cultural, urban, and communal variables influences the public's view of graffiti is crucial cited in (Das, S. C. Power of Graffiti, 1999)

Cultural disparities substantially influence public opinion toward graffiti.

Graffiti is subject to various societal prejudices based on gender, age, and socioeconomic class. Certain unquestioned preconceptions exist about graffiti, such as its prevalence among adolescent males, its association with unemployment or boredom, its antisocial nature, its association with lower-income neighborhoods, and its connection to other forms of criminal behavior. International research reveals that writers are not associated with any specific social class (Macdonald, 2001).

Language and society have a strong interdependence. Language serves as a vehicle for transmitting the beliefs and principles through which individuals develop their self-perception and understanding of their societal role. How individuals view themselves through language directly impacts their perspectives of societies, politics, relationships, and the world. The correlation between language and society gives rise to a discipline called 'Sociolinguistics.' The goal is to understand better language organization and its role in communication (Wardhaugh, 2006).

In four domains, graffiti intersects with society. (1) the general population; (2) the government; (3) business; and (4) the judicial. (1) The public refers to the societal discussion and political argument about graffiti, including concepts like broken windows theory. (2) The political sphere refers to graffiti in politics, encompassing activism and policy. An exemplary figure in this regard is Banksy, who employs his satirical stencil art to stir discussions on contemporary matters, including global warming, various afflictions, dystopia, and war (Rowe & Hutton, 2012).

Graffiti serves both an ontological and political purpose. In contemporary society, those in positions of power aim to create, maintain, and extend their authority over physical areas. They achieve this using various tactics that convert space into a controllable and measurable concept. The power governs and controls the spatial environment, managing its contents, sterilizing it, and converting it into a functional and productive entity. Simultaneously, several societal influences are endeavoring to establish, safeguard, and enlarge the autonomous (unsubjugated) realm of everyday social existence. Graffiti is one of the practices involved in creating, protecting, and expanding open space in everyday social life. (Zieleniec, 2018).

Based on the perspective of individuals from rural social backgrounds, graffiti is not considered an art form but rather an act of destruction. Participants with an urban social background assert that graffiti, as a form of art, does not constitute vandalism. Instead, they view graffiti as a means of expressing urban identity. They argue that graffiti enhances a location's overall visual appeal when seen as an art form in urban environments. The architectural surfaces in the city are being developed, resulting in a significant visual impact on the impression of the urban environment (Đukić, N., 2020).

9. Pragmatic Aspect of Graffiti

The problem stems from the existence of graffiti, which communicates through an encrypted language originating from underground groups. Therefore, we have analyzed the visual texts of graffiti from a practical perspective, considering the relationship between the sender and the recipient. This analysis considers various communication factors, including the manner, timing, location, form, content, intention, ideas, assumptions, shared beliefs, and their influence on the meaning-making process. Graffiti encompasses a vast and intricate lexicon consisting of several words, many of which are esoteric and unfamiliar. (Robinson, 2004).

Semiotics, in the context of graffiti, demonstrates the consistent presence of an excess of meaning. This manifestation elucidates the relationship between substances and modes of expression. Specifically, it elucidates the syntactic, semantic, and pragmatic structures, their cultural contents, and the potential forms of interpretation (Esquivel, L. D. C. V.,2009).

Language functions as a form of communication and can reveal current issues through its grammatical and lexical structures, as well as words that have both literal and figurative meanings and deviations from accepted grammatical, spelling, or lexical norms. Due to its broad semantic and pragmatic scope and use of various language elements, linguists can study this phenomenon extensively. People have been aware of it since ancient times. We should examine graffiti as a distinct communication model characterized by its unique semantic, semiotic, and pragmatic features. It aligns with existing linguistic communication models and establishes a novel one. In this new model, the sender can be an individual or a collective, while the intended audience can encompass either society as a whole or individuals within that society. This method will enhance our comprehension of the intricate communication phenomenon from social and linguistic perspectives, cited in (Gasparyan, G. ,2020).

Graffiti mainly serves to express thoughts, opinions, emotions, social standing, and societal duties. Graffiti draws upon various techniques from socio-pragmatics, linguistic ethnography, and semiotics to understand underlying ideologies and power dynamics. Socio-pragmatics has provided insights into how individuals and groups enact their identities, the impact of institutions on this process, the interpretation and production of meaning, and the role of context in shaping communication. Gathering and organizing data proved to benefit significantly from using linguistic ethnography. The examination

and interpretation of the many modes of graffiti, both within and outside of a specific context, necessitated the application of semiotics, cited in (Jurević, J., 2022).

10. Pragmatic Aspect of Translation

Interlanguage pragmatics, as defined by Kasper (1992:203), refers to the field of second language study that examines how individuals who are not native speakers comprehend and perform linguistic actions in a target language and how they acquire pragmatic knowledge of the target language. He emphasizes the contrast between socio-pragmatics and pragma-linguistics. The first expresses the intended meaning and level of civility, whereas the second expresses the socially acceptable way of using language. Pragmatics primarily emphasizes language's implicit rather than explicit meaning, as it is closely tied to the surrounding context. The Translation is contingent upon the underlying connotation rather than the overtone.

Semantics and pragmatics have distinct meanings. Semantics concentrates on the meaning of linguistic units like words and phrases, whereas pragmatics addresses the conveyed, negotiated, and interpreted meaning by the participants in the communication process. From a pragmatic standpoint, meaning necessitates world knowledge, contextual information, shared prior knowledge, and presuppositions. Multiple interpretations of words are common (Jaszczolt, 2002).

Understanding the correlation between text and context is crucial in Translation, as context plays a vital role. The TV series House (2006) explores the connection between text and context by introducing the concept of context in various disciplines, including philosophy, psychology, pragmatics, sociolinguistics, anthropology, conversation analysis, functional pragmatics, and systemic-functional linguistics.

Regarding Translation, this perspective posits that before translating a document, the translator must comprehensively comprehend both the pragmatics of the message and the author's aim. His responsibility extends beyond simply reporting or informing; it also encompasses the ability to influence the listener or reader. Indeed, comprehending a message takes more than just linguistic proficiency. It entails grasping the culture and social customs of the specific group of communicating individuals (Sorea, 2007, p. 26).

Kitis (2009) examines different levels of language analysis from a pragmatic perspective, demonstrating their unique contributions that translators must consider when translating into a different language. These pragmatic levels are considered to form the foundation of the translation process, and an increased understanding of the several functions in this process should be evident in the translated output.

In his study, Nazzal (2010) examines the use of indirect language in Arabic speech patterns, focusing on two levels, deep and surface, which serve different pragmatic goals. The author posits that the social context in which communication occurs influences the use of indirect language in Arabic, not making it a natural characteristic of the language itself as often believed. Additionally, he strives to explain the practical purposes of some linguistic elements.

11. Pragmatic Problems in Translation

Comprehending the intended meaning behind people's words is crucial for effective communication. Pragmatic failure is the inability to comprehend the implied message in communication. Pragmatic failure refers to the incapacity to comprehend the intended meaning behind spoken or written words.

As a result, there are two distinct forms of pragmatic failure: pragmatic linguistic failure and socio-pragmatic failure. A lack of linguistic understanding in a particular language causes Pragma-linguistic failure, which is distinct from Pragma-linguistic failure. Linguistic concerns relate to this failure. Socio-pragmatic failure, on the other hand, refers to the inability to consider the social context of someone's ideas. This failure can occur because of cultural differences and a limited understanding of specific social characteristics (Thomas, 1983).

The concept of a speech act, as a pragmatic element, is a highly delicate matter in the field of Translation. Identifying several speech acts relies solely on the tone emitted by the individuals delivering them. Therefore, due to their complexity, the translator needs help identifying speech acts in written texts. In this case, the context refers to the resolution of these issues. The translators' goal is to determine the purpose of the speech act in the source text (ST) and then locate the appropriate equivalence in the target language (TL). Both pragmatics and Translation employ a functional perspective on language. This result is because pragmatics focuses on determining the purpose of the spoken or written words. At the same time, in most cases, Translation strives to recognize the purpose of the source text in order to translate it accordingly (Hassan, 2011).

12. Social-Cultural Effects on Translation

Predictably, there will be various changes in the words used, as the language's vocabulary indicates the speakers' physical and social environment. These modifications enhance the creation of clear and practical meanings that accurately represent the dynamics between the characters. However, these modifications have minimal influence on the reader's understanding of the characters and their actions. The target culture modifies the translated text by enlarging, incorporating, and generalizing meanings (Sapir, 1985).

Singelis and Brown (1995) propose that culture is a foundation that influences an individual's psychological processes, impacting their communication behavior.

The themes of Making the Sociocultural Move lay the groundwork for a shift towards a sociocultural approach in translation pedagogy and curriculum design. However, it is essential to note that these topics alone do not constitute the actual move. Specifying the specific components that a complete turn might entail is helpful. We can categorize the rationale for a sociocultural shift in translation pedagogy and curriculum design under the following themes, which build upon the logical progression of current interdisciplinary translation thinking:

1. Theoretical. We no longer view translation theory as a neutral and universally applicable concept. Instead, we recognize that the specific context of their creation influences the development of theoretical models. Teaching translation should follow this principle if translation theories and practices do. In other words, a translation curriculum cannot be free from cultural or ideological biases.

2. Ethical. Cultural translation studies have demonstrated that text-focused translation procedures are full of ideology. How can we, as professors of Translation and trainers of translators, reconcile our awareness of imbalanced power dynamics in inter-linguistic and intercultural interactions with our standard approach to language in the translator-training classroom?

3. Historically, the social function of Translation has undergone significant changes. Social functions like negotiation, mediation, establishing or strengthening national identities, scientific

research, and popularization are frequently linked with Translation. Delisle and Woodsworth explored these various functions (1995). What are the current expressions of this link between Translation as the creation of written material and Translation as a social endeavor? How can our programs acknowledge and foster the sense of social significance and empowerment associated with this broader comprehension of the translation context?

4: Geo-ecological. Recognizing the sociocultural importance of Translation leads to an inquiry into the role of Translation and the translator in safeguarding cultural and linguistic diversity. A text-based curriculum translation method cannot adequately answer the question at hand.

Text-translative is a translation or interpretation method focusing on the text's performance and effectiveness. However, this approach inevitably encounters the challenge of understanding meaning within the cultural and contextual context (Seleskovitch, 1981; Pöchhacker, 1992). Paradoxically, having a solid foundation in intercultural communication can potentially enhance our students' abilities to improve their text-based translation skills, cited in (A Whitfield - Meta,2005).

13. Models Adopted

1.Baker's Model

Baker's model is adopted because it covers three main aspects: sociolinguistics, translation, and pragmatics. Translators deal with different levels that can be analyzed according to this model during the translation process.

Baker proposes that translation equivalence is divided into five types: **equivalence at the word level**, **above word level**, **grammatical level**, **textual**, and **pragmatic equivalence level**.

(Baker, 2011). All these types commonly lead to challenges for the translator in finding the equivalences in the translation process.

2. Vinay and Darbelnet Model

The two general translation methods Vinay and Darbelnet (1958) identified are direct translation and oblique translation. Each of them includes some further procedures.

-Direct translation has three types: **Borrowing**, **Calque**, and **Literal Translation**.

-Oblique translation is of four types: **Transposition**, **Modulation**, **Adaption**, and **Equivalence** (Vinay and Darbelnet, 1958/1995).

Through each procedure of this model, the translator achieves a level of Baker's equivalence. Both models are talked about in detail in chapter two of this study.

Abbreviations

ADT	Adaptation
AWLE	Above Word Level Equivalence
BOR	Borrowing
CAL	Calque
EQ	Equivalence
GE	Grammatical Equivalence
LT	Literal Translation
MOD	Modulation
PE	Pragmatic Equivalence
TE	Textual Equivalence
TRANS	Transposition
WLE	Word Level Equivalence

14. Data Analysis and discussion

This section focuses on the empirical study of the data obtained from Arabic graffiti and their corresponding translations into English. The aim is to analyze the impact of sociocultural environments on the translation process and the resulting pragmatic meanings expressed in the target language. The analysis is grounded on the two chosen models proposed by Mona Baker and Vinay and Darbelnet. The translators adhere to specific protocols in order to achieve precise equivalency, resulting in translations that are either suitable or unsuitable. The objective is to reveal the complex relationship between language, culture, and pragmatics in translation by conducting a systematic analysis of different graffiti examples.

SLT: 1

1.من صرنا الدنيا خربانة ويكولون انتو جيل فاشل

TLT:

1.They blaming us for losing any penny.

2. Since we were born, life is not good and they say that we are failures.

3. From birth world is chaotic, and they say your generation is a failure.

4. Since we were born the life is not good and the people say you are a bad generation

5. Since we were born life was in ruins but they say you are a failed generation.

6. Since we have become the world a ruin, they say you are a generation failure.

7. Ever since the world went to ruins, they say you're a failed generation.

8. We have been born in the chaos of life, and they blame us as a bad generation.

9. Life is ruined When we opened our eyes, they say you are a bad generation.

10. Since we were born life has been ruined and they call us a failed generation.

Discussion:

This graffiti expresses frustration and disillusionment, suggesting the current generation feels blamed for the world's problems. It highlights a generational conflict, where older generations criticize younger ones for issues that existed before they were born.

The translations of this phrase show varying degrees of accuracy and appropriateness. Translator **1** uses adaptation to achieve pragmatic equivalence, but the result is **inappropriate** due to lexical and textual differences. Translators **2, 4,5** and **10** all apply literal translation procedures, achieving above word level equivalence and providing **appropriate** translations. Translators **3** uses literal translation methods, achieving grammatical equivalence and delivering an **appropriate** translation. Translator **6** utilizes modulation, achieving textual equivalence, but the translation is **inappropriate** due to grammatical issues. Translator **7** employs transposition procedure, achieving textual equivalence, but the result is **inappropriate** because of structural differences. Translator **8** uses a modulation procedure, achieving textual equivalence and providing an **appropriate** translation. Translator **9** employs a modulation procedure, achieving pragmatic equivalence and resulting in an **appropriate** translation.

Proposed Translation: We were born in this mess, yet the elderly criticize our generation.

Table 1: Analysis of sample 1

Translators	Translation Procedures		Equivalence	Appropriate or Inappropriate	Total score
	Direct	Oblique			
1		ADT	PE	_	
2	LT		AWLE	+	1
3	LT		GE	+	1
4	LT		AWLE	+	1
5	LT		AWLE	+	1
6		MOD	TE	_	
7		TRANS	TE	_	
8		MOD	TE	+	1
9		MOD	PE	+	1
10	LT		AWLE	+	1

SLT: 2

مطلوب دم

TLT:

1. Revenge

2. Blood needed.

3. One of you will be killed.

4. You will be dead.

5. You are murdered.

6. Blood required.

7. Wanted.

8. Tribal wanted.

9. Wanted.

10. Blood is demanded for committing murder.

Discussion:

This phrase is often used in contexts of seeking revenge or justice, especially in serious conflicts or disputes. It suggests that a severe wrongdoing has occurred and can only be settled through bloodshed or equivalent retribution, carrying strong connotations of vengeance and the desire for violent retribution.

Translators **1, 7**, and **9** use a modulation procedure, achieving pragmatic equivalence and providing **appropriate** translations. Translators **2** and **6** use a literal translation procedure, achieving word-level

equivalence, but their translations are **inappropriate** due to pragmatic and cultural issues. Translator **3** uses a modulation procedure, achieving pragmatic equivalence, but the translation is **inappropriate** because of cultural differences in meaning. Translator **4** uses a transposition procedure, achieving textual equivalence, and provides an **appropriate** translation. Translator **5** uses an adaptation procedure, achieving pragmatic equivalence, but the translation is **inappropriate** due to grammatical issues. Translator **8** uses a modulation procedure, achieving grammatical equivalence, but the translation is **inappropriate** due to cultural differences. Translator **10** uses a modulation procedure, achieving textual equivalence, but the translation is **inappropriate** due to structural issues.

Proposed Translation: Wanted for penality.

Table 2: Analysis of sample 2

Translators	Translation Procedures		Equivalence	Appropriate or Inappropriate	Total score
	Direct	Oblique			
1		MOD	PE	+	1
2	LT		WLE	_	
3		MOD	PE	_	
4		TRANS	TE	+	1
5		ADT	PE	_	
6	LT		WLE	_	
7		MOD	PE	+	1
8		MOD	GE	_	
9		MOD	PE	+	1
10		MOD	TE	_	

SLT: 3

لا يحتاج الانسان الى شوارع نظيفة ليكون محترما ولكن الشوارع تحتاج الى الناس المحترمين لتكون نظيفة

TLT:

1. People don't need new dress but they need new minds.

2. Humans don't need clean streets to be respectful, but streets need respectful people to be clean.

3. A person does not need a clean society to be respectable, but the society needs respectable people to be clean.

4. Man doesn't need to clean streets to be respectful but the Streets need to respectful people to be clean.

5. Man doesn't need clean streets to be respectable, but streets need respectable people to be cleaned.

6. A person doesn't need clean streets to be respected, but the streets need respected people to be clean.

7. A person doesn't need clean streets to be respectable, but the streets need respectable people to be clean.

8. A person does not need clean streets to be respectable, but the streets need respectable people to be clean.

9. People don't need clean streets to be respectful, but the streets need respectful people to be cleaned.

10. A person does not need clean streets to be respectable, but the streets need respectable people to be clean.

Discussion:

This graffiti emphasizes the importance of individual responsibility and behavior in maintaining public spaces. It suggests that the cleanliness of streets depends on the respect and actions of the people who use them, rather than the other way around. It calls for a sense of civic duty and respect for the environment.

Translator **1** uses an adaptation procedure, achieving pragmatic equivalence, but the translation is **inappropriate** due to semantic and pragmatic differences. Translator **2** uses a literal translation procedure, achieving grammatical equivalence and providing an **appropriate** translation. Translator **3** uses a modulation procedure, achieving pragmatic equivalence and providing an **appropriate** translation. Translators **4, 5, 6, 7, 8, 9,** and **10** apply a literal translation procedure, achieving above word level equivalence, and their translations are **appropriate.**

Proposed Translation: Respect makes streets clean, but clean streets doesn't mean people are respectful.

Table 3: Analysis of sample 3

Translators	Translation Procedures		Equivalence	Appropriate or Inappropriate	Total score
	Direct	**Oblique**			
1		ADT	PE	_	
2	LT		GE	+	1
3		MOD	PE	+	1
4	LT		AWLE	+	1
5	LT		AWLE	+	1
6	LT		AWLE	+	1
7	LT		AWLE	+	1
8	LT		AWLE	+	1
9	LT		AWLE	+	1
10	LT		AWLE	+	1

15. Conclusion

1. Graffiti is present in many aspects of language and presents a significant challenge for translators due to its various characteristics, which make it hard to find exact equivalents.

2. The optimal method for translators to employ when interpreting graffiti is a literal translation, notwithstanding the potential loss of effect compared to the original message, particularly where cultural idioms are involved.

3. A multitude of obstacles, including vocabulary, meaning, grammar, pragmatics, structure, text, context, and culture, influence the translation process. These challenges impact the understanding and translation of the original material by translators, as well as the reception of the translated text by the audience of the target language.

4. The sociocultural factors exert a substantial influence on both graffiti authors and translators, shaping their comprehension and ultimately determining their behavioral inclinations.

5. Translators encounter difficulties when trying to discover accurate equivalents between graffiti and literature that are peculiar to a particular culture in languages like Arabic and English. Consequently, they utilize diverse methods to get suitable counterparts.

6. Translators' own opinions significantly influence the translation process, proficiency in both languages and experience with informal language. These variables are apparent in the style and vocabulary selections they make.

16. Recommendation

1. Translators need to enhance cultural competence: They should deeply understand the sociocultural contexts of both source and target languages to preserve the original message's impact.

2. Translators have to emphasize contextual awareness: Their translations should focus on recognizing and addressing contextual differences to ensure appropriate translations.

3. Translators need to think of using mixed methods: Combining literal translation with modulation or adaptation can balance structural accuracy with cultural relevance.

4. Translators have to develop translation guidelines: Create guidelines for translating culturally rich texts, including strategies for culture-specific items and cultural references.

17. Suggestions for Further Studies

1. Social Media Graffiti: Investigate the translation of graffiti shared on social media from a cultural perspective, examining how digital platforms influence the interpretation and dissemination of graffiti.

2. Political Ideologies and Constraints: Study the impact of political ideologies and constraints on graffiti translation, exploring how political contexts shape the translation process.

3. Discourse Analysis: Conduct discourse analysis studies to understand the broader social and political implications of graffiti and its translation.

4. Comparative Studies: Compare different types of culturally significant texts to identify common translation challenges and effective strategies.

5. Audience Reception: Study how different English-speaking audiences perceive and interpret translated graffiti to enhance translation practices.

6. Interdisciplinary Approaches: Combine translation studies with sociology, anthropology, and cultural studies for a holistic understanding of sociocultural impacts on translation.

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