إستراتيجيات لتحقيق مستوى مكافئ من الجَذب في النصوص السياحية العربية المترجمة للإنجليزية

Strategies for Achieving an Equivalent Level of Appellation in Arabic Tourist Texts as Translated into English

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Abstract

Tourist texts include a higher degree of cultural references in their content which serves as a cultural link to their users. Therefore, the cultural factor has to be considered during translation to comply with the norms and expectations of the target readers, and to avoid the increasing criticism made against the quality of tourist translation since it adopts literal translation rather than adaptation which is followed in translating advertising texts to fulfill their appellative function. The present paper is concerned with translating TTs from Arabic-into-English. It selects 10 text samples with their translations taken from two tourist brochures issued by the Iraqi Ministry of Culture, Tourism and Antiquities. It aims to find out appropriate strategies for achieving an equivalent level of appellation in the Arabic TTs as translated into English. This

paper has come up with a set of important conclusions relating to strategies of translating TTs.

Keywords: Tourist Text, Realia, Domesticating Strategy, Neutralizing Strategy, Cultural–Conceptual Translation Model.

المستخلص

تتضمن النصوص السياحية أعلى درجة من الإشارات الثقافية في محتواها الذي يمثل حلقة وصل ثقافية لمستخدميها، لذلك يجب مراعاة العامل الثقافي أثناء عملية الترجمة وفقا لمعايير القارئ الهدف وتماشيا مع توقعاته ولتجنب النقد المتزايد الموجّه لنوعية الترجمة السياحية لاعتمادها الترجمة الحرفية بدلاً من اعتماد طريقة التكييف يهتم هذا البحث بترجمة النصوص السياحية المستخدمة في ترجمة النصوص الإعلانية لتحقيق وظيفتها في الجَذب. عينات مأخوذة من مطويتين سياحيتين صادرتين عن وزارة الثقافة 10من العربية الى الإنجليزية حيث اعتمد على والسياحة والآثار العراقية مع ترجمتها. يهدف هذا البحث إلى إيجاد استراتيجيات مناسبة لتحقيق مستوى مكافئ من الجَذب في النصوص السياحية العربية المترجمة للإنجليزية. وقد توصل هذا البحث الى مجموعة من الاستنتاجات الهامة المتعلقة بالاستراتيجيات المتبعة في ترجمة النصوص السياحية.

استراتيجية التحييد، **الكلمات المفتاحية**: النص السياحي، المصطلحات والمفاهيم الثقافية، استراتيجية التدجين، نموذج الترجمة الثقافي المفاهيمي.

1.Introduction

Tourist texts (TTs) represent all types of written address to tourist or tourist professionals; a brochure, a leaflet, a price–list, or a catalog (Skibitska, 2015, p. 1) .They are "designed to introduce the scenic spots to the viewers, and to convey the related information to them in order to enable the viewers to understand and to enjoy the spots" (Sanning, 2010, p. 125) . They have the informative, the expressive and the vocative functions (Sanning, 2010, p. 125) . This means that the TTs depend on

the interaction of the "three textual functions " ; informative, expressive and vocative to achieve their goal (Sulaiman؛Wilson, 2019, p. 22) . But, the tourist text (henceforth TT) is of two-fold function; to persuade the potential tourist and to provide him/her with appropriate information. So, the TTs are "info-promotional materials" (Sulaiman؛Wilson, 2019, p. 22) .

2. Salient features of English Tourist Texts

(Kelly, 1997, p. 35) states that each language has its style to express tourism language; the English language is seen as a means used to convey specialized communication (Khalil, 2020, p. 17) in spite that the English language tends to be less formal and adopts direct communication with the readers. The English content emphasizes the practical information and contact details (Sulaiman؛Wilson, 2019, p. 53) .

2.1 Linguistic Features

2.1.1 Tourism Terminology and Everyday Vocabulary

(Skibitska, 2015, p. 3) states that tourist terms are part of TTs, and these tourist terms determine the degree of specialization of each type of TTs; leaflets, brochures, price-lists, etc. (Muñoz, 2011, p. 30) mentions that the tourist language is "an independent specialized language" and that tourist terminologies are formed through "specialized lexicon" that can be divided into the following categories:

1. Specific vocabulary: "highly specialized terms", for example, "*late perpendicular architecture*".

2. Common specific vocabulary: "common words which have been subjected to semantic restriction". For example, "*travel agency* or *package tour*", etc.

3. General vocabulary: "common words which have not been subjected to semantic restriction". For example, *restaurant* or *hotel*, etc.

There is an exceptional importance here to identify the lexical features of the language of TTs which have been mentioned by (Picello, 2018, p. 140) as follows:

1. Only one meaning is allowed in a specific TT to reduce ambiguity.

2. Transparency and precision are useful in the TT to identify a concept.

3. Conciseness of terms expressed in the shortest possible forms; abbreviations, acronyms, zero deviations, etc.

2.1.2 Rhetorical Features

2.1.2.1 Verbal Techniques of Tourism Language

According to Dann, as cited in (Picello, 2018, p. 142) , there are a number of verbal techniques composed by many linguistic strategies. These techniques are:

1.**Ego-Targeting**: it is used to address the reader directly in a pseudo-dialogue between two parties; the author who is anonymous and the reader; in the form of an intimate conversation between 'we' and 'you' to give you the impression that you are the most privileged person in the world, and by creating a connection between you and the tourist destination, as in: "*don't forget you can return as many times as you like on the day*" (Abazaj, 2011, p. 7) .

2. **Comparison**: it is used "to moderate the effects of strangeness connected to a holiday experience" and to enhance the tourist familiarity toward a destination (Picello, 2018, p. 142) . For example, "*Bangkok, the Venice of the East*" (Sulaiman؛Wilson, 2019, p. 28) .

3. Keying: according to Reilly, as cited in (Abazaj, 2011, p. 3) , keying represents "the secret of effective copy" when the writer thinks in "reader's term" and seeks "to discover keywords in order to draw tourist attention". For example: *amazing, unique, fascinating, extraordinary*, *freedom, escape, gateway, unchanging, natural, untouched, unspoiled, luxury, amusing, indulgence* (Sulaiman؛Wilson, 2019, pp. 26– 27) .

4. Humor: the language of TTs just like any other advertising material tends to use funny, humorous and amusing "elements of expressions as attention grabbing devices in order to create an element of surprise in the reader" (Abazaj, 2011, p. 5) . To achieve this goal, pun is used in TTs; for example, "the Bermuda Department of Tourism used the slogan '*Bermuda, A short trip to the perfect holiday*' to encourage short break vacations" (Sulaiman؛Wilson, 2019, p. 29) .

5. Exoticizing: this technique is not used to alienate the target audience, it is rather, according to Dann, as cited in (Muñoz, 2011, p. 33) . the impressive use of foreign words of which readers have little knowledge. Its aim is to create a stylistic effect and provide exotic color and flavor, or to flatter the pseudo–linguistic ability of the reader. For example, *chotpoti, wagamama, tandoori, purée* (Abazaj, 2011, p. 8) .

6. Contrasting: it is used to emphasize the image of the destination being promoted, where the TTs are "structured according to a binary opposition, whether explicitly through the use of lexical opposition or implicitly through ideational meaning, to highlight the gap between people's ordinary lives and that of the promoted destination" (Sulaiman؛Wilson, 2019, p. 27) . For example, *ancient* is contrasted with *modern*, *stress* with *relaxation*, *artificial* with *authentic* (Sulaiman؛Wilson, 2019, p. 27)

2.2 Stylistic Features

According to what have been mentioned in the rhetorical features, there is a conversation between "we" and "you" in TTs through various ways of communication

according to different cultures. Thus, what might be appropriate and acceptable in one culture might not be so in the other one, and this is reflected in advertising styles according to the collectivistic and individualistic cultures (Sulaiman؛Wilson, 2019, pp. 13 – 14) . Arabic, for example, represents a high-context communication style (al-Fahad, 2012, p. 557) where the TTs "are found to be more formal, establishing a distant relationship with the reader who is seldom addressed directly" (Sulaiman؛Wilson, 2019, pp. 13 – 14) .

2.3 Syntactic Features

(Muñoz, 2011, p. 35) lists a number of syntactic features as follows:

1.**Imperatives**: it is used to urge the tourist to make use of the opportunities offered, as in: "*To taste genuine food, go to one of the local open-air street markets*". "*Enjoy exquisite local dishes*" (Pérez, 2018, p. 250) . and the tourist cannot react since the TT represents "a monologue" or "a one-side communication" (Picello, 2018, p. 139) .

2. **Premodification**: is used to modify the head noun instead of the full relative clause. For example, "*the charming little town*" instead of "*the little town which is charming*"; "*one of the most fully decorated churches*" instead of "*one of the churches which is most fully decorated*" (Muñoz, 2011, p. 35) .

3. **Transformation of the verb of the relative clause into a present participle**: for example, "*the three tiers of frescoes which represent the life of Mary*" is transformed into "*the three tiers of frescoes representing the life of Mary*".

4. **Present simple tense**: which is used to give the impression that the time of the holiday is everlasting as in: "*The hotel offers equipped bathroom*"; "*The hotel's facilities include (…)*"; "*It has a privileged location*" (Pérez, 2018, p. 250) .

(Picello, 2018, p. 140) also mentions the following syntactic features:

5. Nominalization: this involves "the process of transformation one syntactical category to another". For example, "*when you arrive at the hotel*" is transformed to "*upon arrival at the hotel*".

6. The use of modal verbs: they are essential in the TTs since these texts include expressions of possibility, necessity, probability or negation. For example, "*must*" gives advice and it is usually used as a noun as in "*must-see attraction*"; it also indicates a necessity i.e. something tourist cannot miss. "*Can*" and "*will*" are used to convey the idea of possibility and certainty.

7. The use of passive voice: it is used "to diminish the importance of the roles, opinions of the author" as in "*you will be shown all the major sights of the city*" instead of "*the tour guide will show you all the major sights of the city*".

8. Fronting: it is used when "the clause element that is usually placed after the verb is moved to the first position in the clause, that is, before the subject and the verb" to obtain a special emphasis because it contrasts with something mentioned in advance, for example, "*Unique in its designed feature the hotel is renown* (…)"; "(…) *set in lush tropical gardens leading on to the beach, this modern hotel offers* (…)" (Pérez, 2018, p. 250) .

2.4 Textual Features

2.4.1 Cohesion and Coherence of the Tourist Text

Cohesion "can be regarded as an explicit indicator of relations between topics in a text. It refers to the text-internal relationship of linguistic elements that are overtly linked via lexical and grammatical devices across sentence boundaries" (Menzel, 2017, pp. 1 –

2) . On the other hand, "coherence is seen as a functional and cognitive phenomenon, in which the text producer, the receiver and the context play a crucial role" (Károly, 2017, p. 4) .

Since, tourism discourse is characterized by appellative, informative and expressive functions, therefore, "discourse markers and linking words are used to organize the ideas presented in order to contribute to the cohesion and coherence of the whole text" (Pérez, 2018, p. 249) .

2.5 Contextual Features

It is important to realize that the relationship between text and context is a bidirectional relation and it is a highly interactive one in the sense that as a producer and a receiver of a text, one constantly transports between the two, allowing context to inform text and (if there is a need) allowing text to modify context as one goes along (Errasti, 2004, p. 18) .

2.5.1 Pragmatics and Tourist Text

According to (Zahiri, 2015, p. 2767) the TT is classified as a communicative act, a term proposed to replace a speech act in the spoken language, that its "communicative intent is to provide tourists with the essential information for helping them decide what places to visit and which tours to book". Therefore, (Muñoz, 2011, p. 33) confirms that one of the main reasons behind translation mistakes in TTs is pragmatic problems related to lexical choices. This is due to the fact that translator is not always aware if his/her translation has the same effect or whether it is persuasive as the original TT (Errasti, 2004, p. 10) . Austin, as cited in (Francesconi, 2012, p. 33) communicative act into three levels: the locutionary act indicates the phonetics, lexical and syntactic structure of the instance, the illocutionary act refers to its intensity and power, while the perlocutionary act implies deliberate or non-deliberate effects of the act on the

recipient. Consequently, it can be said that the intended perlocution of a tourist brochure, for example, is to persuade, therefore, this perlocutionary intention has to be clear as possible to persuade tourists to visit the locations prompted in that brochure (Luonua, 2013, p. 13) .

2.6 Cultural Features

Culture is "the integrated pattern of human knowledge, beliefs and behaviour that is both a result of and integral to the human capacity for learning and transmitting knowledge to succeeding generations" and it consists of language, ideas, customs, institutions, techniques, works of art (Sanning, 2010, p. 124) . Accordingly, "language represents culture and culture is manifested through language" (Sulaiman؛Wilson, 2019, p. 50) . Thus, tourism discourse is considered as "a specialized type of cross-cultural communication" (Agorni, 2012), and tourist attractions are deeply rooted in the culture of a country (Sanning, 2010, p. 124) . So, in order to turn the potential tourist into an actual tourist, it is important to understand the cultural differences and the requirements that make the TT functions optimally in the target culture to reach the intended purpose rather than fidelity to the linguistic features of the source text (henceforth ST) (Sulaiman, 2016, p. 56) .

3. Translation Strategies for Translating Tourist Texts

3.1 Target Language-Oriented Methods in Translating Tourist Texts

Reiss, as cited in (Munday, 2012, p. 112) states that adaptation is the translation method of the operative texts. So, adaptation is one of the most utilized methods in translating TTs, especially, the tourist brochure (Zahiri, 2015, p. 2766) . Consequently, this means that when emphasis is on the target language (henceforth TL), the translator adopts adaptation, free translation, idiomatic translation and communicative translation as translation methods (Newmark, 1988, p. 45) .

1.Adaptation: represents the freest form of translation (Zahiri, 2015, p. 2769) ; it is understood as a set of translation interventions which produce a text that is not normally accepted as a translation, but it is however recognized as representing of a ST (Bastin, 2009, p. 3) . It is justified through rewriting for new readership to emphasize an efficient communication while keeping some form of equivalence between ST and target text (henceforth TT) (Bastin, 2009, p. 3) .

2. Free translation: according to (Newmark, 1988, p. 46) free translation "reproduces the matter without the manner, or the content without the form of the original". It means to be free from the source language (henceforth SL) word order but to be faithful to the original meaning in a way that insures communication with the target reader (Shastri, 2012, p. 22) .

3. Idiomatic translation: means to reproduce the message of the ST in an idiomatic translation in the TT, i.e. to achieve a TT that sounds natural in the TL (Newmark, 1988, p. 47) . For example, "إستمتع بأشعة الشمس" is translated into "*Soak up some sun*", "سهل جداً" is translated as "*A piece of cake*", and "سعيد للغاية" is translated into "*In seventh heaven*".

4. Communicative translation: tries to render the exact contextual meaning of the original text in a way that is acceptable and comprehensible to the target readers regarding content and language (Newmark, 1988, p. 47) . For example, الأقربون أولى بالمعروف" is translated into "**Charity begins at home**", "خليك بالبيت" is translated into "**Stay home**".

3.2 Procedures for Translating Tourist Texts

(Dweik, 2016, p. 182) (Dweik, 2016, p. 182) state that the following are the most employed procedures in translating TTs:

1. Transference: it means transferring the ST word to the TT by using the letters of SL; it represents untranslated retention of the original word in that the transferred word is exactly copied to the TT (Zahiri, 2015, p. 2770) . Translator resorts to transference when there is no equivalent counterpart for the ST word in the TL as in translating brand names and realia so that the target readers remember them and at the same time these names keep cultural flavor and unforgettable impression on readers (Zahiri, 2015, p. 2770) . For example, the Arabic type of sweet "دَهين" is transferred into English as "**Daheen**", the Arabic traditional dish " دولمة عراقية " is transferred into English as "**Iraqi Dolma** ", and the most famous Iraqi dish " مسگوف " is transferred into "**Masgouf** ".

2. Calque translation: is a special kind of borrowing where the SL expression is translated into literal translation, i.e. to translate words literally without any addition or modification to be part of the TL dictionary. It is also called through–translation or loan translation (Zahiri, 2015, p. 2771) . For example, القشّة التي قصمت ظهر البعير is introduced into "**straw that broke the camel's back**" (Almanna, 2016, p. 57) .

3. Cultural translation: it is an approximate translation where a SL cultural word is translated by a TL cultural word; it is used in general texts, propaganda, publicity as well as for brief explanation to readers who are ignorant of the relevant SL culture (Newmark, 1988, pp. 82 – 83) . For example, "قيس وليلى" is translated into "**Romeo and Juliet** ".

4. Functional translation: it is the most accurate way of translating since it neutralizes and generalizes the cultural SL word through translation, i.e. deculturalizing it, and therefore, the TL word is not a cultural one any more (Luonua, 2013, p. 13) .For example, "السلام عليكم" is translated into "**Hello**".

5. Descriptive equivalent: where the meaning of culture-specific word is explained in several words (Newmark, 1988, p. 83) . For example, the researcher suggests that 'رقّاف' is translated into '*The craftsman who darns the torn clothes and carpets*' .

6. Paraphrasing: it involves adding extra information to explain the culture-bound term which makes it more detailed than descriptive equivalent (Dweik, 2016, p. 182) . For example, 'رقّاف' is also paraphrased into '*The craftsman who mends the torn clothes and carpets by using threads taken from these pieces for darning and turning them into their intact condition*' .

7. Shift or Transpositions: it involves a change in the grammar from SL to TL. For example: **a)** change from adjective to adverb, for example: بصوت *هادئ* قال is transported into "*He said **quietly***", **b)** change of an SL verb to a TL word, for example: "*سررتُ بالحديث معك*" is transported into "*Talking to you was a **pleasure**"* (Newmark, 1988, p. 85) .

8. Modulation: it occurs when the translator reproduces the SL message in the TL text in conformity with the TL norms since the SL and TL may appear dissimilar in terms of perspective and when the TL rejects the literal translation (Newmark, 1988, p. 88) . For example, "*لم يتردد في التصرف*" is translated into "***He acted at once***", and "*لا بأس*" is translated into "***Fine***".

9. Gloss translation: according to Nida, as cited in (Shuttleworth;Cowie, 1997, p. 67) this kind of translation in which the translator tries "to reproduce as literally and meaningfully as possible the form and content of the original", it is associated with formal equivalence and it is necessary to include footnote in order to make the text more comprehensible to the TL reader. For example, "*دَهين*" is transferred into "***Daheen***" and then translated as "*A traditional Iraqi sweet originating from Najaf*

governorate. It has a fudge-like texture and consists of flour, milk, sugar, clarified butter, date syrup and sprinkled with desiccated coconut" (Tasteatlas, 2020).

10. **Couplets, triplets, quadruplets**: this occurs when translator uses a combination of two, three, or four procedures (Dweik, 2016, p. 184) . Therefore, in the previous example the translator resorts to two procedures of translation; transference or transliteration and gloss translation, i.e. couplet.

3.3 Strategies and Techniques for Translating Realia in Tourist Texts

Realia is a term refers to objects, habits, customs and other material aspects which influence the shaping of a certain language and convey the exotic flavor of the ST; realia can be discussed in frames of "equivalent-lacking units" in the TT or they are referred to as untranslatable units (Ткачук, 2017, p. 105) it is also considered one of the hardest tasks that faces the translator since it refers to words cannot be found in ordinary dictionary (Ibraheem, 2021, p.1).

Guerra, as cited in (Ткачук, 2017, p. 106) suggests the following strategies and procedures in translating realia:

1. **Adaptation**: is used when the type of situation being referred to by the SL message is unfamiliar to the target culture.

2. **Calque**: since it represents a special type of borrowing where translator borrows the SL expression and then translates it literally, it is a productive way of enriching the TL with new expressions. For example, the concept of "***nonviolence***" is translated into " لا عُنف".

3. **Compensation**: is a translation tool aims at making balance to compensate the semantic losses that translation involves either in the content of the message or its

stylistic effects. It is usually applied through translating irony, puns, and values. For example, the bird هُدهُد 'hoopoe' which represents the symbol of wisdom in Arabic culture is compensated with 'owl'; the symbol of wisdom in English culture (Al‒Said, 2013) .

4. **Compression/reduction/condensation/omission** take place when translator tries to suppress or synthesize an SL information item in the TL text, especially when the SL cultural term does not perform a relevant function.

5. **Explicitation/expansion/amplification/diffusion** imply expressing in the TL something that is implicit in the context of the SL, introducing details such as more information or translator's notes.

6. **Literal translation** is used when a SL word or phrase is translated into a TL word or phrase without taking style into account.

7. **Equivalence** is used to describe the same situation by using completely different stylistic or structural methods for producing equivalent texts. It can be fruitful in cases of idioms and proverbs. For example, to translate the proverb مِن كثرة الملاحين غرقت السفينة into "*Too many cooks spoil the broth*".

3.4 The Main Strategies Adopted in Translating Tourist Texts

3.4.1 Domesticating

Domesticating translation was for a long time the rule in cultural communication between states and nations all over the world (Jaber, 2013, p. 500) .Venuti states that this strategy is closely related to fluent and transparent translation which is a familiarized and an intelligible one, but, at the same time, this strategy may lead to the invisibility

of translator, and the cultural features of the ST are lost (Munday, , J. (Ed.). The Routledge companion to translation studies. , 2009, pp. 183 − 184) , because translator deletes all traces of the original text culture and replaces them with cultural aspects of the TL (Alizadeh, 2011, p. 261) . Therefore, when translator adopts domestication strategy, translation has exactly the same effect as the effect of the original text (Sanning, 2010, p. 127). However, in spite of its importance in translating TTs, domesticating strategy cannot solve all the problems existing in TTs just by focusing only on similarities between languages from East and West (Alizadeh, 2011, p. 262). For example,

1. "ملحمة گلگامش" is translated as ***Epic of Gilgamesh...Odyssey of Iraq***.

Comment: Epic of Gilgamesh is the oldest epic which belongs to Akkadian Period in Mesopotamia. It was written before Iliad and Odyssey. It talks about king Gilgamesh who was looking for immortality.

2. "المسعودي" is translated as ***Al−Mas'oudi...Christopher Columbus of the Arab world***. Comment: Al−Mas'oudi is an Iraqi voyager who starts his journeys during Abbasid era. Through his first journey, he reaches to Persia, Carman, India, China, as well as the Indian Ocean and its islands and harbors.

3.4.2 Foreignizing

By adopting this strategy, Venuti states that "the translator takes the wheel" and making himself/herself visible by emphasizing the SL value system, linguistic features, in addition to the SL cultural associations in the translated TT (Halimah, 2016, p. 4). Consequently, foreignizing strategy is the preferable approach to translating TT when the ST translates unique items of SL culture, and because it reveals the cultural and historical factors of the ST and spreading the cultural and customs of the original text, but it neglects the reader emotions and understanding (Alizadeh, 2011, p. 264) . In

other words, foreignizing strategy disseminates the ST culture, but the effects of attracting the tourists are lost when adopting such a strategy (Alizadeh, 2011, p. 264) .For example,

1. 'لعبة المحيبس' is transliterated into (**Mheibis**) to keep the cultural flavor, and then to be translated according to foreignizing as: *One of the most popular games in Iraqi society which is closely connected to the month of Ramadan in its cultural heritage. It's played by hiding a ring in one of the players' hand; there are two competitor teams consist of number of players, and the skillful player between them tries to guess where this ring is.*

2. 'شيلان الزهرة' is transliterated into (**Shelan El-Zahra**) and then foreignizing strategy is adopted as: *An old traditional Iraqi dish which consists of mixture of cooked cracked wheat, rice, mung bean just like porridge. Before serving the dish, it's covered with hot clarified butter and date syrup.*

3. 'الزقّورة' (**Ziggurat**) this borrowed word from Arabic is translated as: *A word of an Akkadian origin means the high place. It basically refers to the raised temple which characterizes the worship in Mesopotamia. It's also known as a stepped tower because it looks just like a construction consists of many layers on which the main worship is held.*

3.4.3 Neutralizing

Neutralizing strategy does not simply mean to combine the domesticating and foreignizing strategies together; rather, it is used to prevent viewers from misunderstanding when some lexical or semantic voids are encountered in the ST (Alizadeh, 2011, p. 263) . So, a uniquely cultural feature becomes a common phenomenon all over the world when adopting the neutralizing strategy (Alizadeh, 2011,

p. 263) . (Sanning, 2010, p. 125)   differentiates between the information-oriented principle, the association-applied principle, and the concept-based principle.

3.4.3.1 The Information-Oriented Principle

Transferring information is one of the most important functions in translating TTs depending on the qualities of these texts. Thus, in order to achieve such a function, translator has to follow the information-oriented principle, supply the reader with enough information from the original text and help him/her understanding the culture and history of the ST (Alizadeh, 2011, p. 261) . In this case, the names of places and persons which appear in Arabic TTs are known by most of Arab people, but Western readers would not. For example, to transliterate "الكِندي" into "*Al-Kindi*" or to translate it into English as "*An Arabic philosopher*" is not enough to introduce this great Arabic figure who is born in Kufa, and worked in philosophy, medicine, astronomy, etc. Therefore, this principle could be applied to translate this name into: الكِندي "**Al-Kindi**" (805-873), *the philosopher of Arab who worked in Al-Hikma house during the rule of Abbasid Caliph; Al-Ma'mun (813-833) in Baghdad. In addition, the English philosopher Roger Bacon who is known as the wonderful teacher was deeply affected by his translated works into Latin.* By adding the underlined part, the translator tries to affect the target reader by thinking what might attract his/her attention.

3.4.3.2 The Association-Applied Principle

Where the translator is required to transfer foreign elements of the source culture into the reader's own culture by taking the original culture into account, i.e. the domesticating and foreignizing strategies should be simultaneously used to maintain both cultures (Sanning, 2010, p. 126) . Such association-applied principle can help bridge and close cultural voids or gaps, create an association with them and also achieve the vocative function (Sanning, 2010, p. 126) For example, حيّ بن يقظان "**Hayy**

Ibn Yaqdhan"; the imaginary figure in a novel written by the Arabic philosopher Ibn Tufail in the 12th century talks about an infant who was left alone in an isolated island and an antelope took care of him. The researcher translates it as "*Hayy ibn yaqdhan, an imaginary figure in the Arab world similar to Mowgli, the jungle boy*" due to some

similarities between Ibn Yaqdhan and Mowgli; an imaginary figure in 'The book of jungle' written by Rudyard Kipling in 1894 which talks about an infant left alone in a jungle where a panther and a bear took care of him. As a result, this principle helps readers of TT to create association with their culture and history, improve mutual understanding between the two cultures, and disseminate the traditional Arabic culture to the world (Sanning, 2010, p. 126) .

3.4.3.3 The Concept-Based Principle

The concept-based principle is used in TTs for words or phrases of the ST bearing cultural or historical elements. But these words or phrases cannot reflect the culture-specific conceptual meanings by following transliteration only. So, the function of this principle is to convey the concepts of history and culture of the ST that the target reader is not familiar with (Sanning, 2010, p. 134) . For example, أم سبع عيون represents the concept of preventing envy by wearing a seven-hole amulet or by hanging it on the walls, because Babylonians believe that the radiation emitted from the envious eye loses its harmful power to harm the envied person when it scatters into seven directions. Additionally, the color of this amulet is blue since Babylonians believe that the blue color is the color of water which absorbs the radiations emitted from the eyes. When translator chooses to translate this phrase or concept to the target reader by transliteration, the culture-specific features are lost. Thus, the researcher suggests translating "أم سبع عيون" into "*A seven-hole blue amulet*".

4. Translating Texts According to the Adopted Model

4.1 The Adopted Cultural-Conceptual Translation (CCT) Model

Sulaiman and Wilson offer their Cultural-Conceptual Translation (CCT) model in 2018, which is based on a well-developed functional approach to translation and subscribes to the vision that a culturally oriented functional approach is central to advertising translation (Sanning, 2010, p. 3) . Fundamentally, the CCT model takes a prospective view of translation that is related to a top-down process and privileges a macro-vision of the TT, i.e. the comprehensive view of the TT includes understanding the intended purpose or function of the TT, specific text-typological conventions, the intended audience, the socio-cultural context in which the TT operates and the role of the client or translation commissioner in producing the TT (Sulaiman؛Wilson, 2019, pp. 55 - 56) . For example, the samples to be translated in this section are taken from tourist brochures, they belong to the descriptive TTs which give a general description of a destination, and the intended audience is the common tourists since there is no term density in these texts. Accordingly, the CCT model emphasizes two macro-level factors which are crucial in formulating the micro-level translation techniques: 1) Translation purpose which, in case of tourist translation correlates directly with the destination image and 2) Cultural conceptualization as a method to achieve translation purpose (Sulaiman؛Wilson, 2019, p. 56) . This model is illustrated in Figure 1:
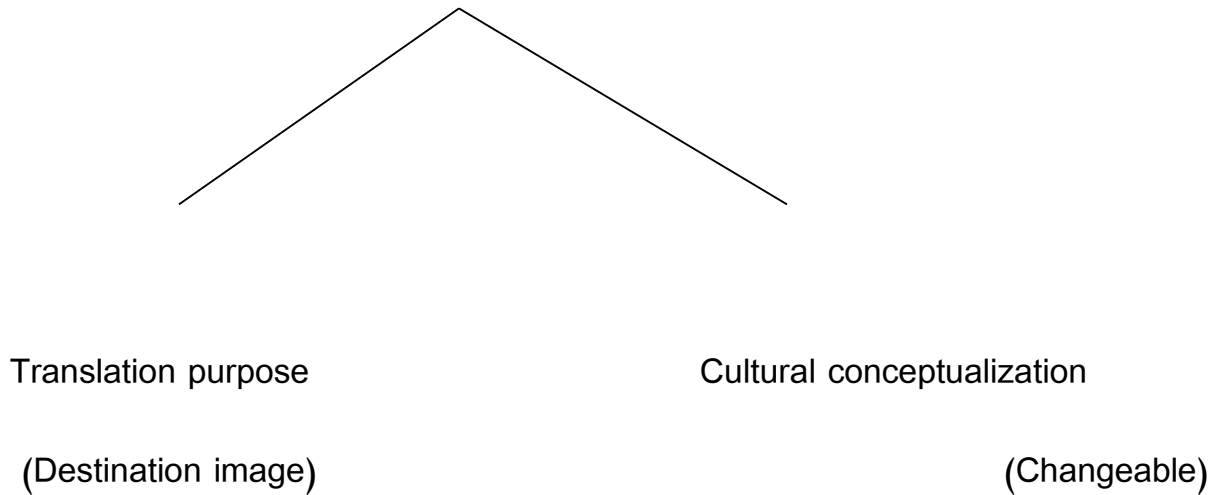
The Cultural–Conceptual Translation (CCT) Model

Translation purpose   Cultural conceptualization

(Destination image)   (Changeable)

Figure 1: Sulaiman & Wilson CCT Model

1.Translation purpose: (Sulaiman،Wilson, 2019, pp. 56 – 57) state that in order to understand the purpose of TTs, one has to look at them from the perspective of pragmatics; when someone writes something to be read by others, he/she performs at least one speech act consisting of a locution (the actual words written), an illocution (something is done: such as informing, denying), and also a perlocution (the effect of the text on the readers). So, the purpose or the perlocution of TTs is to create a particular effect on the readers, i.e. to persuade them to buy a holiday. What is more important than understanding the purpose is to know how to achieve this purpose successfully. Tourism studies refer to this factor as 'destination image'. The tourism industry motivates people to select a particular destination or to purchase a holiday by constructing destination images that are attractive, glamorous and "capable of rousing the burning desire in the target reader's mind to travel to the promoted destination".

2. **Cultural conceptualization**: According to (Sulaiman؛Wilson, 2019, pp. 57 – 59) what is considered as an attractive destination image may differ considerably across cultures just like beauty which is conceptualized differently across cultures. In addition, Sharifian, as cited in (Sulaiman؛Wilson, 2019, p. 58) states that "cultural conceptualization" means that different cultures conceptualize reality and construct meaning according to practices determined historically, emphasizing that using the term 'conceptualization' is better than 'concept' "to highlight the dynamic nature of culturally determined perceptions and attitudes that are constantly negotiated and renegotiated across time and space".

4.2 Suggesting Alternative Translation for Tourist Texts According to the CCT Model

Sample 1

ST:

<div dir="rtl">

دير مار متى

يقع على مسافة (٣٠كم) شمال شرقي مدينة الموصل على جبل الألفا وهو من المزارات التي تمتاز بمكانتها الدينية المقدسة للسريان الأرثدوكس و أسسه الناسك السرياني مارمتى في القرن الرابع الميلادي ويعتبر من الأماكن الأثرية والتاريخية والسياحية في العراق.

</div>

TT:

The monastery of ST. Mathew

Located (30km) of the east-north of Mosuel at Al-Alfaa mountain. one of the most important sanctuaries, which is characterized with a sacred religious status for

Orthodox, It established Orthodox hermit Mathew in the 4th century. It considered one of the archeological, historic, tourist places in Iraq.

The suggested translation:

Monastery of St. Mar Mattai...Mercy, Peace and Love

Whether you are a Christian or from any other religion, you must go to this monastery as soon as you visit Iraq. This monastery was built by St. Mar Mattai in the 4th century AD in Mount Alfaf, about 30km north-east of Mosul, north-west of Iraq. The impressive landscapes surrounding this building and the vibes of this place full you with the inner peace you're looking for. Therefore, Muslims and the others go there to seek blessing and provide their vows. This remarkable monastery is the earliest one in Iraq. It's characterized by its Syriac Orthodox Church, the altar of the monk, and a number of qallayat* built out of it. It's also easy to reach this monastery by a car or by a bus, but it's more interesting to climb tubbaki* to reach it.

Qallayat: the plural of _qallaya_ which is taken from the Greece word $\kappa\epsilon\lambda\acute{\iota}$. It means a monastic cell, a small room or a cave out of the monastery in which the monk worships.

Tubbaki: A traditional word used by Iraqi Christians, refers to the winding road of the mountain leads to the monastery.

Sample 2

ST:

العتبة الحسينية المقدسة

تقع في مدينة كربلاء على بعد (١١٠كم) جنوب غربي العاصمة بغداد حيث تضم ضريح الإمام الحسين بن علي بن أبي طالب (عليهما السلام) الذي أستشهد في واقعة الطف الشهيرة في (١٠) محرم سنة (٦١ﻫ) وعلى مسافة تقدر بحوالي ٣٥٠م منها تقع العتبة العباسية والتي تضم ضريح الإمام العباس بن علي بن أبي طالب (عليهما السلام).

TT:

Al–Hussiniya holy threshold

Located in kerbala(110 km) south–west of Baghdad. Its embraces holy shrine of Imam Hussein Bin Ali Bin Abi Taleb(P.B.U.H) who met martyrdom in Al–taff famous battle at 10th of Muharram 61 H.D. At a distance of (350 m) located Al–Abbassiya holy threshold which embraces Imam Al–Abbass Bin Abi Taleb (P.B.U.H).

The suggested translation:

The Holy Husseiniya Threshold Is the Heart of Holy Karbala

It's located in Karbala city about 110km south–west of Baghdad, where the shrine of Imam* Hussein Bin Ali Bin Abi Talib (P.B.U.H), who was martyred in Al–Taff famous battle on the 10th of Muharram in 61 AH, is there. The holy threshold consists of a courtyard of about 15.000m², in the center of which you'll see Al-Haram* embracing the shrine of Imam Hussein. There is a dome of 37m high from the ground located on the top of this shrine covered completely with gold, a 2-meter-length mast of gold above the dome, and two gold-plated minarets, one on each side of this dome. This huge dome is covered with 8024 golden bricks.

Every year, on the 10th of Muharram millions of visitors all over the world are walking toward this holy spot to expressing their deep pain and incomparable love toward Imam Hussein, since Imam Hussein represents the ship of salvation for Muslims just like

Jesus for Christians. Along the way, they meet hundreds of people offering types of food, water and hot beverages for free. In Arba'in* visitation, the same scene is repeated. Therefore, in 2020 the UNESCO has inscribed provision of services and hospitality during the Arba'in visitation on the representative list of the Intangible Cultural Heritage of Humanity upon the proposal of Iraq.

Imam: A title for a male Muslim leader who succeeded Prophet Muhammad and who is from his offspring.

Al-Haram: An immaculate, holy place.

Arba'in visitation: Arba'in means forty, and according to Muslims it means to visit the deceased grave 40 days after his death.

Sample 3

ST:

الأهوار

وهي مسطحات مائية تقع في جنوب العراق عند ملتقى نهري دجلة والفرات وتتوزع بين محافظات البصرة وذي قار وميسان وواسط وتبلغ مساحتها 3 ملايين دونم. وتعد الأهوار هي الأولى من نوعها المأهولة بالسكان المحليين وتمتاز بتنوعها الأحيائي حيث تعد محطة استراحة لـ 400 نوع من الطيور المهاجرة وتضم الكثير من المواقع الأثرية حيث كانت الموطن الأول للحضارة السومرية.

TT:

Marshes…The Venice of Iraq

Its located in South of Iraq at meets of meets of the Tigris and Euphrates rivers. It distributed, between the governorate of Basra, Dhi Qar Maysan and Wasit. Its covers an area of 3 mollion acres. The marshes considered the first place populated with natives. Its characterized with bio– diversity where it is resting station for 400 kind of migratory birds. Marshes includes many archaeological sites which was the first home of Sumerian Civilization.

The suggested translation:

Al–Ahwar…The Biblical Garden of Eden

Al–Ahwar which are known as Iraqi Marshes are large wetlands fed by Tigris and Euphrates Rivers. They extend between the triangle area of Basrah, Thi Qar and Maysan governorates, southern of Iraq. Some experts think that the Garden of Eden is hidden somewhere in this area. The unique nature, stunning views and the diverse ecosystem inscribed these marshlands on UNESCO World Heritage list in 2016. Escape your routine daily life, go there and start a new experience. Make your journey in marshes by mashhof* between flamingos, herons and northern pintails. It's really interesting. Then you can try the delicious grilled fresh fish.

Mashhof: A like–canoe small wooden boat, its color is black due to the bitumen which covers it. It is a traditional means of transport in Al–Ahwar, southern of Iraq.

5. **Conclusions**

This paper has come up with the following findings:

1. The writers of the original texts are not experts in writing TTs which is necessary to ensure the quality of these TTs regarding their function.

2. Tourist translation is a functional translation more than a linguistic translation since it focuses on purpose and function of translation.

3. This paper has proved that the Arabic TTs generally did not convey the appellative function to the TL readers because they were translated literally without adaptation.

4. A number of grammatical, spelling and punctuation mistakes has been found in the translated samples of the TTs.

5. Adaptation is the most used method in translating TTs through which translator may add, omit and rewrite the SL. Therefore, translation of a tourist brochure does not keep the form of the original TTs; rather it describes the same tourist destination in TL.

6. The picture accompanied the TT helps translator adding some information to the TT that affects the target reader.

7. Translator may choose any aspect of a specific tourist destination to talk about; especially when the original text is of a poor quality related to the appellative function, i.e. a tourist destination may have many attractive landmarks that translator could choose one of them to build a destination image about it through translating. This point is important to avoid an information overload that the target reader may face.

8. The CCT model explains its principles clearly, i.e. understanding the intended purpose or function of the TT, specific text-typological conventions, the intended audience, the socio-cultural context in which the TT operates and the role of the client or translation commissioner in producing the TT. All these rules help translator to make his/her decision in adopting this model to translate the TT.

9. The CCT model is appropriately applied to the descriptive TTs which give a general description of a destination, i.e. a country, a region or a resort or for a sightseeing holiday since this model tries to build a mental representation of a specific tourist destination.

10. The CCT model concentrates on the cultural factor in translating TTs and uses the expression "cultural conceptualization" rather than cultural concept to emphasize that the same cultural item, term or factor is a changeable one and it is conceptualized differently across cultures.

11. Domesticating and foreignizing are used in translating titles of the TTs to ensure shortness and to attract the reader's attention.

12. The principles of neutralizing strategy are used in translating the contents of TTs since these principles need more explanation. At the same time, these principles help the target readers to understand the original text easily and turn the unique cultural features into common phenomena all over the world.

13. Footnotes are added at the end of each translated TT for two reasons: for more explanations of some culture-specific terms, and to be read easily by the target reader, especially when the tourist brochure is a single folded sheet. But translator may add a glossary at the last page of a booklet, for example, when the TTs are written in this booklet.

14. Since realia is a term refers to foreign cultural elements such as objects, habits, customs, and material aspects, and proper nouns include names of people, institutions, museums, customs, typical dishes, festivals, etc. So, realia are part of proper nouns. Consequently, strategies adopted in translating proper nouns could be applied in translating realia.

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