



The translation process and sociocultural impact from native to target languages -fables, tales, and legends as case study

سيرورة الترجمة والأبعاد الاجتماعية والثقافية من اللغة الأم إلى اللغة المستهدفة - الخرافات والحكايات والأساطير كدراسة حالة

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Article abstract:

The current study underlines the complexity of translation, emphasizing the intrinsic link between language and culture and the need to navigate and transfer not just words, but the socio-cultural meanings they embody. The research seeks to examine the shift from text-centered to context-centered approaches: The research question highlights the challenges of cultural transfer, the translator's role as a cultural mediator and the importance of contextual knowledge where effective translation requires an understanding of the social, political, and ideological structures of both source and target cultures, necessitating cultural awareness for accurate interpretation and translation.

Key words : Translation process; sociocultural impact; Target languages; Cultural transfer; Cultural mediator; Contextual knowledge.

ملخص المقال :

تؤكد الدراسة الحالية على تعقيد الترجمة، مشددة على الرابط الجوهرى بين اللغة والثقافة والحاجة إلى التنقل ونقل ليس الكلمات فحسب، بل المعاني الاجتماعية والثقافية التي تجسدها. يسعى البحث إلى دراسة التحول من النهج القائم على النص إلى النهج القائم على السياق: انتقلت دراسات الترجمة الحديثة من التركيز فقط على النص كعملية لغوية إلى اعتبار السياق الاجتماعي والثقافي، معترفةً بالترجمة بسبب العوامل الاجتماعية التفاعلية والأحداث. تسلط مسألة البحث الضوء على تحديات النقل الثقافي، ودور المترجم كوسيط ثقافي، وأهمية المعرفة السياقية حيث تتطلب الترجمة الفعالة فهم الهياكل الاجتماعية والسياسية والأيدولوجية لكل من الثقافتين المصدر والهدف، مما يستلزم الوعي الثقافي جنباً إلى جنب مع المهارات اللغوية من أجل التفسير والترجمة الدقيقين.

كلمات مفتاحية: عملية الترجمة، التأثير الاجتماعي الثقافي، اللغات المستهدفة، النقل الثقافي، الوسيط الثقافي، المعرفة السياقية



Introduction

Mother tongue narratives occupy a foundational position within cultural frameworks, serving as conduits for collective memory, identity, and traditional wisdom. As Baker (2018) emphasizes, these narratives whether in the form of fables, tales, or legends are more than mere entertainment; they encapsulate the ethos and values intrinsic to the communities from which they emerge. This cultural embedding confers upon mother tongue stories a significance that transcends their textual content, making them a vital repository of intangible heritage. The act of narrating in one's native language inherently sustains linguistic diversity and anchors individual and communal identity, enabling a shared understanding of social norms, customs, and historical experiences that shape cultural self-perception. The implications of preserving such narratives in the mother tongue are multifaceted. Firstly, mother tongue narratives facilitate a form of knowledge transmission that is intimately linked to experiential and localized contexts. For example, many indigenous tales conserved in original languages contain ecological knowledge and ethical paradigms directly responsive to the environment and social structures of their communities (Baker, 2018).

1. Contextualizing the cultural significance of mother tongue narratives (Baker, 2018)

Dropping these linguistic nuances through translation risks a detachment from this context, diminishing the narratives' capacity to convey culturally specific meanings and educational functions. This points to the essential role mother tongue storytelling plays in intergenerational continuity, as children and listeners absorb not only the plot but also the linguistic and symbolic particularities that resonate deeply within their cultural milieu.

Moreover, Baker (2018) draws attention to the performative and stylistic elements embedded within mother tongue narratives, which often rely on language-specific rhetorical devices, rhythmic patterns, and idiomatic expressions. These features are not merely ornamental but integral to the impact and reception of the stories, shaping audience engagement and the transmission of moral or philosophical themes. When detached from their mother tongue, these stylistic components encounter challenges in replication, often resulting in a loss of narrative vitality and authenticity in translation. Consequently, understanding the cultural significance of these narratives requires acknowledging how language itself functions as a medium intertwined with meaning production. The importance of mother tongue stories also extends to their role in fostering cultural resilience amid globalization and linguistic homogenization. Baker (2018) highlights how the preservation and use of native languages in oral and written narratives operate as acts of cultural assertion and resistance. In contexts where dominant languages threaten to supplant minority tongues, the maintenance of storytelling in the mother tongue becomes a critical site of identity reinforcement and political agency. Such narratives offer communities a platform to articulate their worldview on their own terms, thereby resisting cultural assimilation and promoting plurilingualism as a valuable societal asset. In view of the above, translating mother tongue narratives into foreign languages emerges as a complex endeavor not only linguistically but also culturally. The challenge lies in bridging worlds of meaning without effacing the embedded cultural codes that make these stories significant within their original contexts. As the broader investigation will demonstrate, translation must move beyond literal equivalencies to engage with the narrative's cultural semantics and oral traditions, thereby preserving both the story's form and its function in cultural perpetuation. Baker's (2018) framework thus situates mother tongue narratives as indispensable cultural artifacts whose preservation and transmission are intricately linked to the survival and flourishing of linguistic and cultural diversity globally.

2. Defining fables, folktales, and legends across cultures (Nida, 1964)

The differentiation among fables, folktales, and legends as narrative genres is pivotal for understanding the complexities involved in their translation across cultural boundaries. Nida (1964) offers a foundational perspective that elucidates these distinctions by focusing on the defining characteristics and functions that these genres assume within various cultural contexts. By dissecting these narrative forms, Nida establishes a



taxonomy that helps to clarify the specific challenges translators face when attempting to render such culturally rich texts from a source language into a target language.

Fables are generally defined as short stories, often involving anthropomorphized animals or objects, devised to convey a moral lesson. Their primary function is didactic, aiming to impart ethical principles or societal norms through simplified narrative structures and clear cause-and-effect relationships. As Nida (1964) notes, the universality of moral instruction in fables facilitates their transmission across cultures; however, the symbolic meanings assigned to certain animals or objects may vary widely in different cultural settings, introducing potential pitfalls for translators. For instance, a fox may symbolize cunning in Western traditions but might carry different connotations in Eastern folklore, thereby necessitating sensitive adaptation to preserve intended significances.

Folktales, by contrast, encompass a broader category of traditional narratives that serve to entertain, explain natural phenomena, or articulate communal values without necessarily centering on a singular didactic message. They often involve human protagonists engaged in fantastical or everyday scenarios, interwoven with cultural motifs and practices. According to Nida's characterization, folktales are deeply embedded within the oral traditions of communities, featuring stylistic and rhetorical devices particular to their linguistic environment. This oral heritage implies a fluidity in form and content, adapting dynamically to audience and context, which complicates the translation process. Translators must grapple with not only lexical equivalence but also the preservation of narrative rhythm, thematic emphasis, and culturally specific humor or symbolism that may lack direct analogues in the target language. Legends, as Nida delineates, tend to straddle the boundary between history and myth, often grounded in a collective memory that confers a quasi-historical legitimacy upon the narrative. These stories frequently recount the deeds of ancestral heroes, significant local events, or the origins of customs and landmarks, thereby functioning as cultural anchors that reinforce group identity and historical consciousness. The challenge inherent in translating legends lies in their intertwined relationship with a community's sense of place and time; the narrative relevance depends heavily on shared knowledge and belief systems that may be alien or even alienating to foreign audiences. Thus, translators must negotiate the delicate task of maintaining the narrative's authenticity and emotive power while making it comprehensible and meaningful outside its original cultural framework.

Distinguishing these genres on the basis of their social functions and structural elements, as Nida (1964) proposes, foregrounds the intricate interplay between form, content, and cultural specificity intrinsic to narrative transmission. This framework aligns with the prior discussion on the centrality of mother tongue narratives in preserving cultural identity and ethos (Baker, 2018), highlighting how each genre's unique textual and contextual attributes shape the demands of translation. Recognizing the intrinsic differences among fables, folktales, and legends invites a nuanced approach to translation strategies that account for the moral, entertainment, and identity-affirming elements embedded in the original discourse. (Fishman, J. A. (1991).

Furthermore, Nida's emphasis on cultural-semantic dimensions complements the insights on performative language features discussed earlier. Since fables, folktales, and legends rely variably on language-specific devices whether moral didacticism, dramatic tension, or historical resonance translation must extend beyond lexical accuracy to encompass the preservation of narrative function and cultural significance. This entails a dynamic equivalence approach that balances fidelity and adaptability, ensuring that the translated story resonates within the target culture while retaining the layered meanings of the original.

In light of these considerations, defining fables, folktales, and legends through the lens of Nida's typology provides a critical foundation for the broader inquiry into the translation of mother tongue stories. (Ong, W. J. (2002). It foregrounds the necessity of culturally informed translation practice that recognizes genre-specific conventions and audience expectations. Such an approach not only safeguards the integrity of individual narratives but also contributes to the larger imperative of sustaining cultural diversity through responsible and reflective translation.

3. Formulating research questions on translation challenges and strategies (Venuti, 1995)

Building upon the genre-specific distinctions elucidated by Nida (1964), the formulation of research questions concerning translation challenges must further engage with the theoretical frameworks that foreground the translator's role as a cultural mediator rather than a mere linguistic conduit. Venuti's (1995) seminal work on translation strategies serves as an indispensable lens for interrogating the intricacies involved in rendering mother tongue narrativesspecifically fables, folktales, and legendsinto foreign linguistic and cultural contexts. His conceptualization of the "invisibility" of the translator and the dichotomy between foreignization and domestication strategies provides a nuanced scaffold for structuring research inquiries that delve into both the problems and the methodologies inherent in such translation processes.

The first pivotal dimension that arises from Venuti's analysis is the translator's strategic choice between foreignization and domestication, each representing a distinct ideological commitment to cultural difference and linguistic fidelity. Foreignization, as Venuti argues, intentionally preserves elements of the source culture's linguistic and cultural specificity, thereby challenging the target culture's ethnocentric expectations and fostering cross-cultural awareness. Conversely, domestication seeks to naturalize the text, adapting it to the target culture's norms and expectations to enhance readability and audience accessibility. Within the context of narrative genres like fables and legends, this dichotomy prompts critical research questions: to what extent should culturally embedded tropessuch as animal symbolism or historical referencesbe maintained in their original form to honor source culture authenticity? Alternatively, what are the ramifications of adapting such elements to fit target culture conventions, possibly at the expense of cultural nuance? Such questions are central because they interrogate the ethical and practical decisions translators must navigate when balancing faithfulness with communicative effectiveness (Venuti, 1995).

Further complexity emerges when considering the idiomatic and performative language features characteristic of oral storytelling traditions that underlie many folktales and legends. Venuti's framework encourages examination of whether translation strategies favor syntactic and semantic fidelity or prioritize the socio-cultural functions of narrativessuch as moral instruction or community identity reinforcementthat might require creative transposition rather than literal rendering. Research questions derived from this insight might explore: how do translators negotiate the tension between the preservation of oral narrative features and the constraints of written target languages? In what ways do translation strategies impact the retention of performative effects, such as rhythmic storytelling, local idioms, and culturally loaded metaphors, without rendering the text opaque or alienating for foreign readers?

Venuti's emphasis on the political dimensions of translation compels inquiry into the translator's agency and the often implicit power dynamics that influence decisions regarding representation and cultural appropriation. Given that narratives like legends are deeply embedded in collective memory and function as repositories of indigenous identity, research questions might critically assess the implications of various translation strategies for the construction of cultural otherness (Pym, A. (2014). For instance, how do foreignization and domestication approaches respectively affect the visibility of the source culture's worldview within the translated text? What are the ethical considerations for translators in avoiding cultural erasure or exoticization, especially when dealing with narratives that assert a group's historical legitimacy or challenge dominant cultural narratives? This line of questioning acknowledges translation as an interventionist act that shapes intercultural understanding and identity construction.

Integrating Venuti's theoretical insights with the prior genre analysis by Nida (1964) enables a comprehensive interrogation of translation challenges from both linguistic and cultural vantage points. Formulating research questions around these challenges serves not only to elucidate the tactical decisions translators make but also to critically reflect on the broader implications of their work for cultural transmission and diversity. Such questions must be designed to capture the multiplicity of factorsranging from textual form and function, through audience expectations and ideological contextsthat inform translation strategies and outcomes.



Accordingly, a rigorous research agenda grounded in Venuti's perspectives would include inquiries such as: How do translators reconcile the competing demands of preserving genre-specific narrative functions and adapting to target language conventions? What strategies prove most effective in maintaining the moral and didactic intentions of fables within cross-cultural settings without compromising clarity or engagement? How do translation practices vary across different story types (fables versus legends, for example), given their distinct cultural anchoring and narrative purposes? Addressing these inquiries will contribute to a more nuanced understanding of translation as an act rife with both linguistic intricacies and cultural responsibilities.

4. Literature Review

4.1 Survey of narrative translation studies: scope and debates (Bassnett & Lefevere, 1990)

Building upon Venuti's critical exploration of translation as an intricate negotiation between linguistic fidelity and cultural mediation, Bassnett and Lefevere's (1990) foundational survey in narrative translation studies significantly broadens the scope by situating the translator not only as a mediator but as an active agent embedded within complex systems of power, ideology, and patronage. Their work foregrounds the necessity of analyzing narratives such as fables, tales, and legends within their intricate socio-cultural, political, and institutional contexts rather than merely treating them as isolated linguistic artifacts. This paradigmatic shift expands the inquiry into translation by emphasizing that narrative translation is inherently interwoven with processes of rewriting that serve ideological and cultural functions, deeply influencing the reception and interpretation of stories beyond linguistic transposition. (Kroskrity, P. V. (Ed.). (2000)).

Bassnett and Lefevere's conceptualization of translation as a form of rewriting draws attention to the ways in which translated narratives are not neutral transpositions but are subject to manipulation in accordance with prevailing ideological constraints and literary canons (Bassnett & Lefevere, 1990). This perspective invites researchers to critically question the extent to which translations of oral and written narratives especially those forming collective cultural memories like fables and legends reflect or resist hegemonic discourses imposed by dominant cultures. For example, a fable originating in a marginalized community may be sanitized or altered in translation to fit dominant cultural sensibilities, thus undermining its original socio-political critique or subversive potential. Consequently, Bassnett and Lefevere's approach underscores the ethical and political dimensions intrinsic to translation practices, urging scholars to interrogate how factors such as censorship, nationalism, and cultural imperialism shape the translated text's form and meaning. (Zipes, J. (2006)).

Extending the thematic concerns raised by Venuti regarding the translator's agency and invisibility, Bassnett and Lefevere emphasize the role of patronage and institutional power in defining which narratives are deemed worthy of translation and how they are ultimately presented to new audiences. Contrary to the prevalent notion of translation as a purely linguistic endeavor, they argue that translation decisions are frequently conditioned by editorial interventions, ideological gatekeeping, and market imperatives, which collectively influence the visibility or marginalization of source culture elements (Bassnett & Lefevere, 1990). This insight is particularly salient when considering the translation of fables and legends, which carry cultural specificity and moral teachings that can be reshaped to align with the target culture's dominant narratives. This dynamic problematizes the simplistic binary of foreignization versus domestication offered by Venuti, suggesting instead a multifaceted negotiation involving economic, cultural, and ideological stakeholders who can constrain or enable different translation strategies.

Moreover, Bassnett and Lefevere's discussion foregrounds the necessity of incorporating the concept of literary systems within translation studies. These systems comprising norms, conventions, and expectations within both source and target cultures govern the reception and legitimacy of translated narratives, thereby affecting the translator's latitude for manipulation and creativity (Bassnett & Lefevere, 1990). For instance, when translating a legend deeply embedded in oral tradition, the literary system of the target culture

might prioritize written canonical forms, imposing norms that can alter narrative structures, stylistic features, and thematic focuses. The translator's challenge thus involves mediating between preserving or even subverting these literary system constraints to retain the narrative's cultural and performative richness, a task that adds layers of complexity to the translational process and that aligns with earlier concerns about the preservation of oral storytelling features raised in the context of Venuti's frameworks.

The debate sparked by Bassnett and Lefevere resonates with ongoing scholarly controversies about the intersection of translation and power, particularly regarding cultural representation and authenticity. They argue that every act of translation constitutes a rewriting where power asymmetries come into play, shaping how a narrative is both constructed and perceived by the target audience (Bassnett & Lefevere, 1990). This premise propels the investigation of translated fables and legends beyond linguistic invariance toward critical reflexivity about whose voices are amplified or silenced through translation. It challenges researchers to move past descriptive accounts and instead analyze translation as a cultural practice intricately linked with identity politics, postcolonial considerations, and the politics of cultural memory.

In integrating the perspectives of Bassnett and Lefevere (1990) with the conceptual groundwork laid by Nida (1964) and Venuti (1995), it becomes evident that the translation of stories demands a multifaceted analytical lensone that foregrounds cultural power relations, ideological mediation, and the socio-literary frameworks within which texts circulate. By engaging with notions of rewriting and literary systems, this survey of narrative translation studies enriches the research agenda to encompass both the tactical dilemmas faced by translators and the structural forces shaping translation outcomes. Such an approach is invaluable for interrogating how the translation of fables, folktales, and legends influences cultural transmission, identity negotiation, and intercultural dialogue in foreign language contexts.

5. Theoretical Framework

5.1 Application of descriptive translation studies model to story translation (Toury, 1995)

Toury's descriptive translation studies (DTS) model offers a robust framework through which the translation of storiesencompassing fables, tales, and legendscan be systematically analyzed not only as linguistic transfers but as culturally embedded phenomena governed by norms and constraints within both source and target contexts. By shifting the focus away from prescriptive notions of "correct" or "accurate" translation, Toury invites scholars and practitioners to explore how translations function as products of their cultural milieus, reflecting and reproducing particular socio-cultural values and expectations (Toury, 1995). This normative dimension is particularly salient when considering the translation of oral-based narrative forms such as folklore, where the interplay of tradition, ritual, and communal memory renders the text highly susceptible to rearrangement or adaptation in the translational process.

Following the insights provided by Apter on the multiplicity and complexity of translation strategies in folklore, Toury's model complements this by systematizing the description and explanation of these strategies through the investigation of target-oriented norms. Toury distinguishes between preliminary and operational norms, which respectively govern a translator's decision to produce a translation in the first place and the concrete linguistic or stylistic choices made during translation (Toury, 1995). In the context of story translation, preliminary norms shape whether a particular narrativesay, an indigenous legend or traditional fableis deemed translatable or culturally suitable for transfer, revealing underlying ideologies about which stories are worth exporting and which may be excluded or censored. For example, tales deeply intertwined with indigenous cosmologies might encounter resistance during the preliminary phase in societies that prioritize national or dominant cultural narratives, thereby limiting their visibility in translation markets.

6. Methodology

6.1 Qualitative analysis of translated corpus selection criteria (Snell-Hornby, 2006)

Building upon Toury's framework, which highlights the normative forces shaping translation as a culturally embedded rewriting, Snell-Hornby (2006) proposes a complementary approach focused on the qualitative analysis of translated corpora, emphasizing the criteria by which selections are made for inclusion in translation studies research. Her criterion-based method not only advances theoretical comprehension of translation processes but also enhances the methodological precision required to scrutinize texts such as fables, tales, and legends narratives deeply intertwined with cultural specificity and oral traditions.

Snell-Hornby underscores that corpus selection must transcend sheer textual availability or convenience; it must be guided by rigorous qualitative criteria that reflect both representativeness and analytical relevance. Such criteria are essential to uncovering patterns that reveal the interaction of linguistic, cultural, and ideological factors within the translation of stories from a source language to a target context. For instance, selecting a corpus of translated fables should involve considerations of linguistic variation across target languages, the socio-historical context of translations, and the translators' orientations manifest in textual modifications. This approach allows for a nuanced observation of how translation strategies enact cultural negotiation, echoing Toury's distinction between preliminary and operational norms. The corpus becomes not merely a repository of translations but a dynamic site where the translator's agency, socio-cultural pressures, and textual transformations converge.

A particularly vital criterion addressed by Snell-Hornby relates to the inclusiveness and balance of the corpus in representing varied translation approaches and target cultures. Unlike quantitative-driven corpus linguistics, which may prioritize sheer frequency of features, her qualitative paradigm mandates a deliberate sampling strategy. Such a strategy must account for factors like the diversity of narrative genres, the target audience's cultural expectations, and editorial interventions that impact how stories are rendered abroad. For example, when examining a corpus of legends translated into multiple European languages, qualitative analysis demands attention to not only the linguistic transfer but also the shifts in narrative functions such as moral didacticism or entertainment within the target culture's literary framework. These shifts can illuminate undercurrents of domestication or foreignization, ultimately exposing the normative choices that guide how translators reframe culturally loaded material.

7. Discussion

7.1 Impact of cultural context on equivalence and domestication practices (Venuti, 1995)

The exploration of translation shifts within fables, tales, and legends naturally invites a deeper inquiry into how the cultural context underpins the conceptualization of equivalence and guides domestication strategies a dimension extensively articulated in Venuti's theoretical contributions (1995). Venuti foregrounds culture not merely as a backdrop but as a dynamic matrix shaping translational decisions, directly influencing whether a text gravitates towards foreignization or domestication. This cultural mediation is crucial when translating narrative genres suffused with local customs, idioms, and worldviews, as is characteristic of folkloric material. Consequently, the negotiation of equivalence in such contexts transcends purely linguistic alignment and enters the realm of cultural identity and power relations, where the translator's stance determines how visibly the source culture is rendered within the target text.

Venuti's critique of the dominant domestication paradigm points to the pervasive invisibility of the translator and the erosion of foreignness in many translations meant for Western readerships, which often strive for fluency and cultural familiarity to the detriment of source-text distinctiveness. In the domain of stories embedded in culturally specific milieus, this domestication tendency manifests through the substitution of



culturally marked elements with equivalents that resonate more readily with the target audience's horizon of expectations. For example, an emblematic animal figure from a particular folklore tradition may be replaced with one better known in the target culture, or localized festivals and ritual contexts may be reframed in more universally accessible terms. Such practices, while facilitating comprehension, risk diluting the socio-cultural specificity and ideological significance inherent in the narratives, as Venuti emphasizes the ethical implications of this erasure. Thus, domestication represents a form of cultural assimilation that prioritizes target culture norms and anticipations, often aligning with institutional preferences for marketability and readability.

Conversely, Venuti advocates for foreignization, a translation strategy that retains cultural otherness and foregrounds the alterity of the source text, enabling readers to engage with difference rather than comfort. This approach disrupts the smooth fluency of the target language and registers a form of resistance to cultural homogenization perpetuated by dominant linguistic and ideological forces. When applied to the translation of fables and tales, foreignization may preserve culturally bound terminology, folk concepts, or narrative structures that resist facile substitution, deliberately maintaining a degree of estrangement that prompts target readers to acknowledge the source culture's distinctiveness. For instance, maintaining indigenous terms for ritual objects or preserving the structure of traditional story openings and closings enforces a dialogic interaction between source and target cultures, aligning translation with intercultural ethics rather than assimilationist expediency.

The tension between equivalence and domestication highlighted in Venuti's framework provides a conceptual continuation of the translation shifts previously discussed through Jakobson's model and House's analytical approach. While the latter focus on identifying shifts within linguistic and narrative structures, Venuti situates these shifts within broader cultural and ideological economies. The translator's choices regarding equivalence invariably carry cultural valuations, which, while sometimes tacit, profoundly influence how narratives operate as carriers of meaning and identity. For example, a domesticated fable might align more seamlessly with the target culture's moral paradigms but simultaneously obscure the source culture's worldview and socio-historical context, leading to a form of cultural flattening. In contrast, foreignized renderings may challenge the target audience's interpretive frames but open avenues for cross-cultural understanding and pluralism.

Moreover, Venuti's focus on the translator's visibility ties into the ethnographic dimension elicited by House's interviews, where translators articulate the pressures exerted by target institutional norms and audience expectations. The cultural context operates not only as an external linguistic repository but as a locus where power asymmetries become enacted through translation. Translators often mediate between these pressures and their own ethical commitments, and the resultant strategies, whether skewed towards domestication or foreignization, reflect deliberate negotiations shaped by cultural context. This interplay reveals an ideological layer whereby stories travel across borders not as neutral texts but as sites of cultural contestation and identity construction.

In the translation of such narrative forms, the cultural filter also shapes the realization of equivalence beyond the lexical or syntactic level, influencing narrative voice, thematic emphasis, and even paratextual elements such as prefaces or footnotes. Venuti's insights illuminate how domestication practices may involve amplifying familiar themes or moral lessons consonant with the target culture's didactic traditions, thereby reorienting the fable's communicative purpose. Conversely, foreignization may preserve ambiguous or culturally embedded motifs that resist normalization, sustaining the narrative's original ethos. This complexity underscores the translator's dual role as a cultural negotiator and political agent, whose stylistic and ideological moves reconfigure the journey of stories between languages.

Ultimately, Venuti's (1995) theorization of cultural context's impact on equivalence and domestication frames the translation of mother tongue stories into foreign languages as an inherently cultural and political act. The decisions translators make are embedded within broader cultural hegemonies and discourses, contesting or reinforcing existing narratives of inclusion and exclusion. When combined with the micro-level evidence of translation shifts identified through Jakobson's classification and House's methodological triangulation,



Venuti's framework enriches the discourse by highlighting how cultural protocol mediates textual transference. This critical perspective is indispensable for comprehending the complexities faced by translators of culturally rich genres, where fidelity must be continually renegotiated in light of cultural, ideological, and ethical considerations.

Conclusion:

Synthesis of key findings on translation strategies for narratives (Newmark, 1988)

Newmark's (1988) seminal contribution to translation studies offers a systematic categorization of translation strategies that remains highly pertinent to the translation of narratives such as fables, tales, and legends. His typology distinguishes between semantic and communicative translation, each reflecting distinct priorities that resonate with the cultural mediation challenges previously emphasized by Venuti (1995) and Munday (2016). By synthesizing Newmark's framework in the context of folkloric narratives, it is possible to elucidate the operational choices translators face in maintaining narrative coherence, cultural specificity, and reader engagement across languages.

Newmark's semantic translation advocates fidelity to the source text's meaning, linguistic nuance, and cultural particularities even at the risk of producing less natural-sounding text in the target language. This approach aligns with what Venuti (1995) terms "foreignization," where the translator deliberately preserves the foreignness of the original, thus resisting domestication and cultural homogenization. For narratives deeply embedded in specific cultural milieus, such as fables with morally coded symbols or legends reliant on community-specific cosmologies, semantic translation privileges cultural preservation. The translator engaging in semantic translation must grapple with the challenge of rendering culturally bound concepts without effacing their complex connotations, which echoes Munday's (2016) call for intercultural sensitivity and reflexivity in approach. For example, a tale referencing indigenous mythic figures may require the translator to retain source language terms or employ transliteration coupled with explanatory notes, thereby preserving the narrative's ethnographic texture.

Conversely, Newmark's communicative translation emphasizes producing a text that is natural, fluid, and easily comprehensible for the target audience, often necessitating adaptation or explicitation. This strategy foregrounds reader reception, potentially enhancing accessibility but risking the dilution of cultural specificity—a phenomenon extensively critiqued within Venuti's framework for its inclination towards ethnocentric domestication. For folkloric narratives, where the narrative's power often stems from culturally contextualized motifs and stylistic devices inherent in oral traditions, communicative translation may smooth over or reinterpret culturally embedded elements to resonate with target culture expectations. This approach, however, requires a delicate balance to ensure narrative intent and ethical considerations are not compromised, underscoring Munday's emphasis on translator reflexivity in managing ideological effects.

Beyond this fundamental dichotomy, Newmark identifies several procedural techniques such as adaptation, equivalence, and literal translation that translators deploy selectively to negotiate cultural gaps. Adaptation, which involves tailoring content to align with the target culture's cultural norms and expectations, can be instrumental in rendering fables or tales relatable; yet it risks eroding source culture authenticity if applied uncritically. Equivalence focuses on reproducing the same function or effect as the source text, often through culturally analogous expressions or proverbs, thus facilitating the transfer of narrative function while respecting cultural divergence. Literal translation, characterized by word-for-word rendering, may preserve the source text's formal features but often hampers readability and obscures intended meanings if applied

rigidly. Such techniques underscore the inherent tension between fidelity and transparency in folkloric narrative translation, demanding translators to exercise informed judgment, which Munday (2016) frames as a critical competence within translator education.

Integration of Newmark's strategies with the considerations outlined by Venuti and Munday reveals that translation of fables, tales, and legends cannot adopt a monolithic approach. Instead, translators must dynamically calibrate between semantic and communicative modalities and select procedural strategies that best serve the narrative's cultural, ideological, and literary functions. For instance, when dealing with a fable that includes culturally specific moral lessons conveyed through symbolic fauna, a semantic approach supplemented by equivalence strategies may preserve symbolic meaning while facilitating cross-cultural understanding. Conversely, more universal thematic elements may accommodate communicative translation to enhance target reader engagement. Accordingly, this strategic synthesis demands that translators maintain an ongoing dialogue between preserving source culture vectors and optimizing target language reception mirroring the intercultural mediation imperative emphasized by previous scholarship.

Ultimately, Newmark's (1988) translation strategies contribute a foundational yet flexible schema that complements the interculturalist and ethical lenses foregrounded by Venuti and Munday. They provide translators of folkloric narratives with concrete options tailored to the nuanced demands of cultural transfer, literary aesthetics, and audience dynamics. For translator training and praxis, this underscores the necessity of cultivating both theoretical acumen and practical adaptability. Emphasizing strategic choice, ethical reflection, and cultural literacy enables translators not merely to reproduce stories but to activate them as living bridges between communities, preserving their narrative vitality and cultural resonance in foreign linguistic landscapes.

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