Translating English Fiction Titles and Cinema-TV Works Headlines into Arabic: Towards Localization Orientation

Ahmed Mohamed Mohamed Yousef [(*)]

Abstract

This study is intended to investigate the translation of fiction titles and cinema-tv works headlines between English and Arabic in the light of localization approach. Localization means the process of adapting technical media products into a form where they are linguistically, functionally and culturally acceptable in countries outside the original target market. The corpus is obtained from official online sources and authentic print materials. The study raises two questions: What makes the translatum (product) win the appeal of the target audience? What are the similarities and differences between English and Arabic wording in localizing literary and media titles? The methodology adopted in the study is a qualitative method. The study reaches a conclusion that the target text of the localized titles and headlines must be viewed in terms of both cultural interaction channel and a tool for cultural hegemony on condition that the Arab audience feels familiarity with the product as the English audience just do and vice versa. In other words, the more the Arabic text performs the same result that the English text has, the successful product will be and vice versa.

Keywords: fiction, literary titles, cinema-tv works, media headlines, localization

1. Introduction

Most translation scholars seem to rely on Jakobson's classical definition of translation in their own attempts to define what constitutes the concept. Seeing translation as a component in all language transactions, Jakobson (1959) divides these transactions into three kinds of translation, namely:

- Intralingual translation or rewording which is described as an interpretation of verbal signs by means of other signs belonging to the same language. It is called the "decoding" stage. To translate within the same language. For instance, English< >English or Arabic < > Arabic.

e.g., زاد الأمر عن حده < بلغ السيل الزبى > it is too much.

- Interlingual translation or translation proper which is the interpretation of verbal signs by means of other signs belonging to a different language. It is called "encoding" stage. For instance, between English and Arabic.

e.g., interpreter < مترجم فوري

- Intersemiotic translation or transmutation which is the interpretation of verbal signs by means of nonverbal sign systems.

Such as: into "a camel.

All three kinds of translation focus on the transfer of verbal signs. Even though many scholars offer definitions of translation that are much less inclusive than Jakobson's, most of them acknowledge all three of his distinctions. However,

interlingual translation between two verbal languages is generally seen as the classic, prototypical kind of translation, which was also the mode of translation which Jacobson himself regarded as 'translation proper' (Munday, 2009, p. 6).

Adaptation can be referred to as one of Vinay and Darbelnet's seven translation procedures: a type of oblique translation which aims at situational equivalence. However, it has also been defined as: "a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length" (Bastin, 1998, as cited in Munday, 2009, p. 7).

In this definition, translation seems to be understood in a very narrow sense. However, adaptation can also refer to a target text which draws on a source text while having been extensively modified for a new cultural context. As stated by Munday, "irrespective of whether adaptation is considered a form of translation, it demands different criteria for the assessment of its equivalence with the source" (2009, p. 166).

Having presented some of the main concerns that is found relevant for determining the theoretical placement of creative translation in relation to translation, focus will now be on the concept of localization, and subsequently on creative translation, where the above points will be referred to.

Declercq (2011, p. 263):

> localization is placed alongside globalization, internationalization and translation within the language industry. The interrelation of these fields is substantiated

by the acronym 'GILT', which refers to processes of Globalization, Internationalization, Localization and Translation, respectively. Because of this interrelation, it is therefore relevant to briefly examine the different concepts in order to gain an understanding of how localization fits in.

Pym states that:

Globalization addresses the business issues associated with taking a product globally. In the globalization of high-tech products this involves integrating localization throughout a company, after proper internationalization and product design, as well as marketing, sales, and support in the world market (2006, p. 187).

Furthermore, Pym (2006) argues that internationalization is the key to localization, meaning that making a product general is, in some way, the first step in order to globalize, whereas the second step is to 'localize' the product to specific markets.

The final two processes, localization and translation, are the ones which are often confused with each other, even though they should not be so, as they are two individual processes. As stated by Munday, "localization is different from, but may encompass, translation" (2009, p. 205).

An example of an unclear distinction between the two is offered by Hartley who defines localization as "a special kind of translation that takes into account the culture of the location or region where the translated text is expected to be used" (2009, p. 107).

This corresponds to Maroto and Bortoli's definition of localization as: "the process of adapting technical media products into a form where they are linguistically, functionally and culturally acceptable in countries outside the original target market" (Maroto & Bortoli, 2001, p. 4).

In recent years, the term creative translation seems to have been chiefly used in global marketing and advertising to refer to the process of adapting marketing and advertising messages to specific audiences, but only little theory on the subject exists.

di Giovanni, who seeks to uncover the origin of creative translation and its underlying practices, states that:

> Creative translation is an ancient term that harks back to the time of the first translations of sacred texts in India. More specifically, the term roots from the very old practice of creating fluent and, most importantly, understandable versions of spiritual texts composed in Sanskrit, a classic Indian language. The purpose of rendering the meaning of the old sacred texts into new versions was to make the 'old verdict truths' accessible to Indian laymen. (2008, p. 33)

In the beginning of the twentieth century, the ancient term creative translation was revived by several Indian writers, from whom di Giovanni highlights the poet and translator Lal, who used the process of creative translation, which he defined as 'readable, not strictly faithful translation' when he translated texts.

More recently, Indian scholars have employed the term creative translation to put new perspectives on translation studies. Mukherjee, one of these scholars, for instance associated creative translation with the idea of translation as 'new writing' (di Giovanni, 2008, p. 31).

Even though the practice of creative translation seems to originate from India, the phenomenon has also received attention in other parts of the world, among others by the Brazilian writer and translator de Campo, who is known for his revolutionary approach to translation, a process which he saw as 'an act of appropriation, recreation and even as transfusion of blood.' Advocating a renewal of the word 'translation', which he argued did no longer suffice to describe the complex practice of interpretation between two cultures, he used the term creative translation, among others, to renew the concept of translation (di Giovanni, 2008).

As argued by di Giovanni, de Campo's definition of creative translation as a 'transformative recreation of inherited traditions,' which refers to processes of transfer that involve the creation of new texts and new realities, can be conciliated with the original meaning of the term held in India. de Campo's view on creative translation is further explained by Vieira, who argues that de Campo saw creative translation as "a radical translating operation…[which] does not try to reproduce the form of the original understood as sound pattern but seeks to appropriate from the best poetry contemporary to the translation and use the extant local tradition" (Vieira, 1999, as cited in di Giovanni, 2008, p. 32).

In other words, creative translation is implicitly argued to demystify the ideology of fidelity, abolish the superiority of the source and give value to the translated text and the receiving culture.

Localization	Creative translation
• Modifies the source to accommodate culture and language	• Creates a culturally adapted version that does not necessarily match the source
• Leverages translation memory and allows for reuse	• Applies primarily to marketing and advertising materials
• Creates a culturally adapted version that does not necessarily match the source	• Does not easily leverage translation memory or encourage reuse

The word localization, a term that has become very fashionable in the last few years. For a lot of people there is a fine line between translation and localization, and for many there is no clear distinction between them. Interestingly, the advertising industry does not really use either of the two terms. Instead, creative translation or adaptation are favored. Let us try to clarify the difference. Historically, Nida probably offered one of the most famous definitions of translation: "translation consists of producing in the target language the closest natural equivalent of the source language message, firstly with respect to meaning and secondly with respect to style" (Nida, 1959, p. 19).

Vermeer argues that to translate means "to produce a text in a target setting for a target purpose and target addressees

in target circumstances" (Vermeer, as cited in Nord, 1997, p. 12). It can be slightly modifying Vermeer's definition of translation for the purposes of this study and say that to translate advertising means to produce an ad in a target setting for a target purpose and target addressees in target circumstances. In fact, "a text in *skopostheorist* approach is regarded as an 'offer of information'" (Reiss & Vermeer, 1984, p. 35). Explaining Vermeer's theory of the *skopos* theory, Nord (1997, p. 11) indicates that "Vermeer considers to be a type of transfer where communicative verbal and non-verbal signs are transferred from one language into another". Nord continues:

"This transfer contains an intention while being part of a situation. Since situations are embedded in cultures, any evaluation of a particular situation, of its verbalized and/or non-verbalized elements, depends on the status it has in a particular culture system" (Nord, 1997, p. 11).

It is argued that Vermeer's approach is crucial to cross-cultural advertising because it agrees with and fulfils the needs of an adaptation approach. Furthermore, Vermeer's definition satisfies the needs of the advertising world, unlike Toury's (1980) definition of translation:

Translation is communication in translated messages within a certain cultural-linguistic system, with all relevant consequences for the decomposition of the source language, the establishment of the invariant, its transfer across the cultural-linguistic border and the recomposition of the target message.

> In cross-cultural advertising it is a problem to establish the invariant, since – although the creation of a super brand would indeed involve the establishment of core invariants – in many cases there is no such thing when translating marketing communications. The key message an advertiser wants to communicate to one culture or market is not necessarily the key message the advertiser wants to communicate to another culture or market. (Toury, 1980, p. 17)

For the term localization, there are several definitions depending on the emphasis of the author. Pym (2004) defines it as "the processes by which a generic 'international' product is adapted to the requirements of a 'locale', a place with a specific union of cultural and linguistic features" (p. 129). Notice Pym´s emphasis on the nature of the product (generic, therefore international). This perspective would mean that the concept of localization is not entirely applicable to advertising because in an advertising campaign that needs to be adapted to another market, an advertising agency or a localizer will not usually depart from a generic international product. The source product will be a successful campaign developed for a specific market, and most of the time this will be an American, British, French, or Chinese campaign.

Yunker, on the other hand, is more focused on the final result and says that "localization is the process of modifying a product for a specific locale. This includes making technical, visual and textual modifications to the product" (Junker, 2003, p. 17). This definition is broader than Pym's in its scope and

accommodates new media but at the same time clearly states that the distinguishing feature of the localization process is the adaptation of a product so that it satisfies the needs of a specific target group and that this process involves more than just textual modifications.

Finally, it is proposed that localization involves taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold.

The term adaptation is widely spread in the advertising industry. The company mother tongue defines it in their website as:

Working from an existing source text and visual material, as well as a full creative brief, a copywriter/adaptor who has sound knowledge of the source language whilst being a mother tongue speaker of the target language will adapt copy whilst retaining the original idea and staying on brief.

The idea is that the copywriter (they don't mention the word translator) will always aim to produce a copy in their own language, which reflects the tone and nuance of the original, at the same time creating a refreshing copy, which is culturally relevant.

Creative translation is a word which is made from the two words: "translation" and "creation" and has the same meaning as adaptation. Malenova (2017) states that:

Creative translation refers to the demanding process of adapting sales copy from the language it was written in (the source language) into another (the target language).

Contrary to what you might think, you can't just translate copy – a lively, witty headline in English may be a complete turnoff in French. In many ways, creative translation is akin to literary translation – the same search for equivalent idioms and concepts, the same striving to find equivalent registers and resonances – with one significant difference: the result must be capable of selling a brand, product, service or idea powerfully and effectively to the target audience in the target market (culture). (p. 23)

In defense of the translation industry, it is believed that a good translator also transcreates, localizes and adapts. That is just part of the job. But refined executives see an opportunity to offer translation-like services at a better rate using different terms. Why? In my opinion because since the introduction of websites such as Proz.com, as well as Globalization Management Systems such as Idiom or Trados GXT, translation increasingly sounds like a commodity; however, creative translation, adaptation and even localization sound like a service.

Independently of the above definitions, there is no doubt that localization has become the new cult in the area of language studies. In fact, it has become the notion that redefines the nature of translation practice.

1.1 Manipulating Titles

Newmark (1988) summarizes the dilemma of translating titles by emphasizing that the translated "title should sound

attractive, allusive, suggestive, even if it is a proper name, and should usually bear some relation to the original if only for identification" (p. 56). Kelan and Xiang (2006) believe that "translators should keep the characteristics of the original [titles] and consult the cultural backgrounds to keep the informative, aesthetic and commercial functions in balance" (p. 80).

In translating titles, the translator has two principal choices: either to leave the semantic content of the source titles as they are (i.e., literal translation) or to manipulate the translated titles using different methods motivated by various reasons. Some forms of manipulation include: adaptation, transposition, substitution, explications, paraphrase and transliteration (Viezzi, 2013; Farghal & Bazzi, 2017). Levin (1977) believes that in translating the title of *Wuthering Heights* from English into French as *Les Hauts de Hurleven* the translator did not attempt to translate the English title per se but managed to find a "substitute which conveys both its atmosphere and its onomatopoeia" (p. 34). In so doing, the translator did not translate the source title. In essence, he/she considered the "functions to be performed in another market and in another linguaculture" (Viezzi, 2013, p. 379). In other words, the translator recreated the title in another language, to another market, to be read by new readers with different cultural backgrounds. However, Farghal and Bazzi (2017) believe that when all constituents of a title are proper names, this title is often transliterated into the target language.

1.2 Localizing Literary Titles and Media Headlines

Why is it so difficult to translate just one line? That is what anyone could wonder when approaching a translated title of a work that differs very much from the original. That question, will definitely lead to the next one: what lies behind the translation of a title? In order to understand the relevance of this matter, it is essential to understand the relevance of titles in general as a part of the whole body of the text. The title of a fictional work is an integral part of the rhetoric of the whole text, and, since the whole title is intermediated by a narrative voice, it may be, in fact, as close as we come within that text to an authorial voice. The primary function of a title is to lure unsuspecting readers, or viewers, into the story presented by the author. Therefore, titles are the most imprecise, capricious and subjective component of the whole narrative.

A familiar Arabic proverb that enjoys a wide metaphorical application tells us that 'What is written is read by its title'. According to this proverb, one does not have to look into the details of something in order to know what is going on, e.g., the way someone looks, behaves, etc. would transpire what is happening inside him/her the way a title of some written material would transpire its content. In this spirit, titles function as the minimal discourses that represent a macro-text, for written works are identified, remembered, and referred to by their titles. In fact, it is the title that a reading journey begins with. Titles, as linguistic signs, introduce the entire work and set the expectations of the potential reader. They are the gates through which one passes to enter a work.

"The title of a text (literary or media) is a constituent element of the textual world" (Lodge, 1992, p. 193) and very often a literary title functions as a proper name as a consequence of particularization; that is, a literary title establishes a text as a completely particularized entity. "Most of the arguments on the status of proper names for the individualization of characters in the novel may be applied to the status of textual titles" (Watt, 1968, pp. 18-21). Ogden and Richards (1923/1985, p. 212) make the point that proper names are associated with particular experiences which "will help to form the context" that will identify the proper name. Similarly, the title of a novel may be considered as a proper name. The title is associated with the novel's content and thus it becomes part of the text. In other words, the title derives its identity from the context and translation must take this into account.

The particularizing aspect of titles acts as soundings to the texts. Particularization for textual soundings requires that a title be dynamic. In fact, broadly speaking, the functions of literary titles can be reader-oriented or content-oriented, and the latter may be subdivided into two categories: the internally oriented titles and the externally oriented titles.

But apart from engaging the reader's awareness, the title can encapsulate the text's theme, or it can act as an extension or an explanation of the theme. Content-oriented titles describe subject, theme, form, character, and symbols. And they can be internally oriented, that is, the titles can be directed towards an aspect that is part of the novel, or externally oriented, that is,

the titles can be directed towards an aspect that is outside the novel, thus maintaining an external link.

So, generally speaking, it may be said that the literary title carries an idea or an argument relevant to the text. It is not simply an ornament or a mere indication. And the choice of a title can reflect the author's mind and very often it serves as an introduction to the work. In translation these functions have to be respected but at the same time the translated title must attempt to maintain a relation with the original work. This means that in certain cases a literal translation may be possible as in, for example, the biographical titles that refer to eponymic heroes, titles that take the thematic approach, the intrigue approach, or the setting approach. Whereas in other cases, most particularly those titles that take the intertextual approach, the symbolic approach, or sometimes even the enigmatic approach, it would be difficult to have a literal translation and very often a translation shift would be involved. In the latter case, the target title may stand in a complementary relation to the source title (as a consequence of bilingualism).

The difference between the author and the translator, when it comes to the creation of a title and its equivalence, must be mentioned for completeness' sake. The author may work cataphorically or anaphorically: he may start from the title and compose his work on it; or he may write the text and then decide upon the title later. But the translator always starts anaphorically: his title refers back to an earlier text (because he must have read the text he is going to translate). But he can occasionally work cataphorically as well.

Titles and their functions have been investigated by theorists and specialists in various fields of study. Leonardi (2011) states that titles were defined as promises, interpretive hints. Moreover, Hoek (1973), the founder of titrologie, the science of titles, views titles as an "artifact created for reception or commentary" (as cited in Genette, 1988, p. 693). Similarly, Levinson (1985, p. 69) refers to the title as a '"capstone of an arch' and a 'presumptive guide' since it determines the 'perceivable face' of the work". Hence, the title is more than a label through which a work of art can be distinguished and referred to. The title significantly contributes to determining the character of the work. A poem, for example, cannot be well understood and thought of without a title. Also, two identically composed musical works can be listened to and felt differently depending on their titles. Titles, in general, have the capacity to affect the properties of a work of art through setting a particular scene for the receiver. Put differently, titles are complementary elements of works of art in that they have a certain effect on the perception of the object they represent.

Genette (1988) asserts that the author starts the writing by choosing a title and continues to produce text to justify it. He further quotes Ricatte (1969, p. 46): "If I write a story without having found a title, it generally aborts," and, "A title is needed, because the title is a sort of flag toward which one directs oneself. The goal then is to explain the title" (as cited in Genette, 1988, p. 701). In contrast, Taha (2009) claims that a title is chosen retrospectively to become a true reflection of the text and the author's intention. The first argument is more

supported in literary studies. All the same, Genette clarifies that the initially chosen title, whether before or after writing, may get changed once the work is completed or even published, the reason being that the author has to deal with the editor, the public, and sometimes the law. On few occasions the editor chooses the title in the first place. Also, in the case of an edited book, the title on the cover is attributed to the editor and not to the author, unless the reference is made to one particular chapter. Nevertheless, Adams (1987) uses the term "true title" jointly to stress that a true title is the choice of an author and not the publisher, the editor, or any other external party. Taha (2009) also states that the implicitness inherited in the title is explicit in the text where the author's intentions are revealed and motivated. Levinson (1985) also underscores the effect of a true title on the process of text interpretation and suggests a simple exercise of replacing and comparing the original title with other titles to test their validity and power. Viezzi (2013) further argues that any change in the title directly affects the perception and interpretation of the product.

Levinson (1985) provides a general division of titles into referential, interpretive, and additive ones, which may include subcategories. Referential titles simply label the work without adding much meaning, thus including neutral titles. Interpretive titles are key to exploring the content of a work as they are subject to interpretation; hence they may be underlining, focusing, disambiguating, or allusive titles. Additive titles, for their part, form a "semantic puzzle", as they call for interpretation but do not provide keynotes of the content, such

as opposing and mystifying. Taha (2009) challenges Levinson's use of the term 'neutrality' to refer to titles whose selection is automatic. He affirms that even a simple title is somehow related to the text and/or the author and at least carries meaning of reinforcement and focusing. According to Hollander (1975), "a basic designative or even ontological power" is embedded in any title (Taha, 2009, p. 5).

Genette (1988) classifies titles into thematic and rhematic titles. A thematic title designates or symbolizes a central theme or object of the work literally or even by way of irony. In fact, thematic titles, whether transparent or ambiguous, are dominantly used today and are open to interpretation. Rhematic titles, on the other hand, are not widely used. They mainly designate the work by a generic qualification such as glossary, dictionary, autobiography, journal, essays, short stories, etc. In many cases, especially in non-fiction works, authors combine rhematic and thematic elements in titles such as *study of women, introduction to philosophy, essays on human development*, etc. Both rhematic and thematic titles are denotative and connotative in that they announce something about the book and its form or style of writing. Genette also tackles the intangible function of seduction. A title is seductive when it arouses the potential reader's interest in exploring the content. Furetiere (1981) proclaims that "A beautiful title is the real procurer of a book" (as cited in Genette, 1988, p. 718). Nevertheless, the function of seduction is ambiguous as one person may find a certain title beautiful and attractive while another may find it neutral.

Taha (2009) assumes a relationship between the title, the text, the reader and other external factors such as culture and history. Interestingly, he refers to the title as the "melting pot" of the text and the other surrounding factors. The deepest of all relations is that between the title and the potential reader. Titles establish the first contact between the potential reader and the work. The selected title should be able to arouse the interest of the potential reader. Therefore, marketing and distribution are major determinants during the process of titling. Kellman (1975) highlights this aspect when discussing literary titles: "literary titles are, after all, a form of advertising, and, assuming the product is both distinctive and appealing, a sample can be an extremely effective publicity device" (Taha, 2009, p. 8). Thus, considerations are usually given to choosing a title that can tempt the potential reader to buy a book through predicting the content and establishing a relation with the text prior to exploring it. In fact, a dramatic or an odd title has the power to seduce the public, particularly in science fiction, romance, and detective novels. Genette (1988) remarks that more people are audience of the title rather than of the text as a whole. A large category of buyers may partially read, or may even not read, a book after finding the content not interesting or irrelevant to the title. Only those who make a complete reading can be referred to as readers of the book, those who receive and are able to transmit the core content.

Bear in mind the following example: one of the best-selling novels of recent years is Stieg Larsson's *The Girl With*

The Dragon Tattoo. But did you know its original Swedish title, *Män Som Hatar Kvinnor,* means "Men that hate women"?

The English publishers reportedly felt that a literal translation was equivalent to "Books that don't sell". Therefore, they used transcreation instead. Moreover, with over a million copies sold last year in the UK alone, it is hard to argue that they made the wrong decision.

Titles have not received much attention in the area of translation studies since its development in the 20th century. Newmark (1988) tackles the translation of titles by distinguishing between *descriptive* and *allusive* titles; the former describes the topic of the text, whereas the latter have some kind of referential or figurative relationship to the topic. He suggests that both *descriptive* and *allusive* titles should be literally kept in serious imaginative literature. He further justifies replacing an *allusive* title by a *descriptive* title or a target culture relevant allusion, when necessary, to avoid cultural misunderstandings and to offer an idiomatic title translation. This option is mainly available in the translation of non-authoritative texts. Newmark (1988) argues that the translated title "should usually bear some relation to the original, if only for identification", but it should also "sound attractive, allusive, suggestive" to attract the target language reader (p. 57).

Nord (1995) views titles as "representatives" of the source text in a target culture. She classifies six functions of titles into two groups: essential (*distinctive, metatextual, and phatic*) functions and optional (*referential, expressive, and*

appellative) functions. The *distinctive* function differentiates the cultural product from other existing works. The *metatextual* function implies that a title has to be in line with the norms and conventions of the culture it appears within. The *phatic function* supplements the *metatextual* function in that a long relationship is established between the hearer and the title upon recognizing a culturally acceptable title. Nord justifiably labels the *referential, expressive*, and *appellative* functions as optional ones. The *referential* function has to do with the content of the work it is attached to. The *expressive* function is performed when the title is evaluative in nature in that it expresses an opinion in relation to the values of the culture it belongs to. An *appellative* title, as the name indicates, is seductive and serves a commercial or dissemination purpose. However, Nord stresses the importance of the acceptability of an appellative title in the culture where it is produced. Her classification of titles clearly sets the rules for producing a culturally acceptable and effective title. Translators, in fact, can use the functions proposed by her as a checklist to test the adequacy and acceptability of the title they choose for a translation.

More recent studies conducted by researchers from Asian countries underscore the cultural component in translating titles of novels and films. Most of these studies emphasize the preservation of the functions of titles while considering the cultural factor. According to Kelan and Xiang (2006), the cultural background of the target language should be consulted, and the translated title should relay the

informative, aesthetic, and commercial functions of the original title. Yin (2009) also asserts that cultural factors play a major role in choosing an attractive, concise, and meaningful title in the target culture. In fact, culture is embedded into its people's thoughts, language, and behavior. In the sense of Lefevere (1999, p. 237), translations "nearly always contain attempts to naturalize the different culture to make it conform more to what the reader of the translation is used to". Therefore, the translator needs to be equipped with an in-depth knowledge of the ideas, beliefs, and values that govern a certain society in which the translation will be produced and circulated (Munday, 2008). This is particularly true and important in the translation of book titles since they constitute micro-texts whose main function is to speak for the macro-text, the book.

There are a few case studies which investigate the translation procedures employed in translating book or film titles. Marti and Zapter (1993), who look at the translation of film titles from English into Spanish, reiterate Newmark's suggestion that literal translation is the most preferable procedure when the target language and culture genuinely accept the source title. The authors further affirm that the procedure of free translation is inevitable when the process of translation is conditioned by linguistic and cultural gaps. Similarly, Mei (2010) states that literal translation is the most common procedure for rendering English film titles into Chinese. Following *skopos* theory, he stresses the aspect of fidelity and loyalty to the original if the title contains direct information about the text such as the genre or the plot, which

are easy to translate. He also indicates that the procedure of free translation may be utilized to meet some commercial aesthetic *skopos*. Yin (2009) evaluates the translation of English film titles into Chinese and groups the most common procedures of literal translation, explication, and transliteration into one category that shows respect to the original title. He presents adaptation and the use of new titles as procedures that account for any existing cultural differences and other commercial and aesthetic considerations.

Viezzi (2013) also writes about the translation of titles in general and discusses examples of different pairs of languages. He identifies literal translation as one of the common procedures for translating titles across languages and describes the process as the "accurate reformulation of the source title's semantic content" (p. 379). Viezzi also talks about introducing a new title in the target language that is absolutely unrelated to the original title, which is a practice often referred to as adaptation or substitution. The selection of a new title is governed by two dimensions: the core content of the work and the potential reader in the target culture. These two considerations should be kept in mind during the process of re-choosing a title, when it is necessary.

Not only linguistic and cultural differences call for the use of different translation procedures, but also the commercial needs. Leonardi (2011) asserts that the procedures used to translate titles are justified by commercial needs in the first place. According to Lodge (1994), "Novels have always been commodities as well as works of art, and commercial

considerations can affect titles, or cause them to be changed" (Viezzi, 2013, p. 378). Publishing houses only approve of titles that can sell easily by meeting particular criteria of seduction and representing a worthwhile reading content. While the procedure of literal translation is the perfect choice when the source language title is prestigious and well known, other translation procedures are equally effective in marketing the book in the target culture. According to Viezzi (2013), the target title may be more explicit, indicative of the genre, suggestive, and seductive. In fact, each time a title is changed, a new promise is born.

To sum up, fictional literature is characterized by imagination and narration. In this genre people and events are fabricated through creative writing to portray stories that are not necessarily based on facts. Every production is an intellectual property entitled to a title of its own. Like the work itself, the title can be imaginatively chosen to serve a particular function. As has been mentioned earlier, cultural and marketing considerations usually apply to the process of titling. The translation of fiction titles assumes all the obligations of titling, yet to a greater extent. The analysis of the corpus and its Arabic counterpart sheds some light on the factors affecting the translation of titles. The translation choices are rationalized and critiqued in light of relevant guidelines.

Thus, book title translating constitutes a significant aspect of the promotion of a work within a host foreign culture because it speaks for the entire book as it does in its source culture. In addition to linguistic and cultural considerations,

commercial and marketing factors usually play an important role in the choice of a title in the target culture. This is particularly so when it comes to fiction titles, the category under investigation, because several fiction works are likely to be adapted to movies, which are supposed to bear catchy and seductive titles.

1.3 Objectives of the Study:

The localization of literary and media titles between English and Arabic is a significant topic to research. This study aims to address localization approach in rendering such fiction titles and cinema-tv works headlines between English and Arabic.

1.4 Problem of the Study:

This study investigates the problem of rendering literary and media texts between English and Arabic within the field of recreation in the light of localization orientation to know the techniques of rendering these texts with subtle faculty to win the approval of the intended audience.

1.5 Research Questions:

The study attempts to answer the following four questions:

1. What makes the *translatum* (target text) win the appeal of the target audience?
2. What are the similarities and differences between English and Arabic wording in the advertising market?

1.6 Scope of the Study:

This study explores the role of both cultural and linguistic equivalences and correspondents in rendering

literary and media texts. It covers the strategies and procedures (i.e., techniques) that links to the localization approach to make the best use of the new version of the title and/or headline, so to speak.

2. Review of the Literature

This chapter tackles the previous studies that have been done within the context of the present study. The chapter covers variant studies which have been made on the localizing literary titles and media headlines.

Reilly (2016) who is American, stresses that this study looks at text-heavy examples of translated Japanese popular media, such as recent video games and manga (Japanese comics) to explore the recent evolution of Japanese-English translation and localization methods. While acknowledging localization's existence as a facet of the larger concept of translation itself, the work examines "translation" and "localization" as if they were two ends of a spectrum; through this contrast, the unique techniques and goals of each method as seen in translated media can be more effectively highlighted. After establishing these working definitions, they can then be applied as a rubric to media examples to determine which "translative" or "localizing" techniques were employed in the translation process. The media examples chosen as case studies for this examination were selected on the merits of their specific interplays of "translative" and "localizing" factors, such as cultural authenticity versus commercial palatability, the values of unofficial translation versus official localization, and the impact of globalization on what is or is not "translatable."

Ultimately, the goal of this project is not only to shed light on the varied motivations and methods of translating Japanese media, but to potentially provide a frame of reference for new efforts in bringing Japanese media to English-speaking shores: once these techniques have been clarified, they can be synthesized in novel ways to create more effective translations – or localizations – in the future.

He concludes that each of these four case studies has helped to showcase a unique aspect of the burgeoning field of translation in Japanese popular media. *Danganronpa*'s three translations revealed straightforward instances of the working definitions of translation and localization in action, but also that several possible interpretations and styles of translation can arise from one single piece of source material. *Mother 3*'s fan localization illustrates the potential of blurred boundaries when translating or localizing Japanese popular media: for example, enough consumers can together take on the role of a creator by themselves, and translation's approach of devotion to a text can be applied to a translated one for fascinating results. The scalations of *Medaka Box* serve as a reminder of the foreign nature of Japanese media, and that not all works are meant to be able to be localized easily. Finally, *Yo-Kai Watch* synthesizes the ideals of translation and localization to show how adaptation of culture does not necessarily entail its erasure. It also highlights how globalization and its spread have finally made such a strategy of adaptation viable for a large-scale audience. Judging from the studies' results, it appears that using the spectrum of the working definitions for

translation and localization can be a fairly useful rubric by which to examine other works of Japanese popular media. However, since narrative rarely had an impact on where a work fell on the spectrum, it may be preferable to apply the rubric to material that has already been translated and to better understand the motivations that went into the translated work in the process. Alternatively, because the spectrum itself is simple but the concepts represented on it can evolve and rearrange in a multitude of ways, consulting the working definitions of translation or localization and progressing from there may be a helpful tool for individuals looking to hammer out a translation or localization style of their own. Ultimately, the greater significance of this study is twofold. First, the establishment of a new way of looking at and participating in translation, even for a field as specific as Japanese popular culture, is important in pushing the area forward; additionally, it is a modern area of translation, and so deserves to be considered in ways translation theory of the past may not have touched upon. The second point regards the potential improvement of translation and localization of Japanese popular media; if there was any underlying connection between the topics discussed in the case studies, it was the blurring of boundaries, whether it be between the working definitions of translation and localization, one's identity as a consumer or creator, or even something as simple as the individual versus the group. Rather than a loss of identity, however, this way of thinking about translation and localization fosters internal communication, and the creation of an area that almost pulses

with life itself. Looking ahead, it seems that Japanese popular culture will certainly benefit from the idea of a visible translator; if nothing else, here, everyone has the opportunity to play the part themselves.

Yin (2009) aims at exploring the situation of film titles within the framework of an audience-oriented approach. In fact, in this paper Yin (2009) tried to generalize some principles, such as faithfulness, cultural awareness, and combination of commercial and aesthetic effects of film titles with abundant examples. Based on the analyses of the results, some concrete techniques of film title translation were discussed, such as transliteration, literal translation and explication.

Mei (2010) discusses the translation of film title from English to Chinese based on the *skopos* theory. Meanwhile, according to the characteristics of film title, the writer proposed some translation strategies, such as literal translation, transliteration, free translation etc.

Salehi and Fumani (2013) who are Iranian, aim at investigating the naming approaches and techniques with special reference to novel title translation from English into Persian. In doing so, a total number of one-hundred and twenty novel titles were chosen through simple random sampling. Then, using Yin's (2009) model of naming approaches, each and every collected sample was compared with its corresponding Persian translation and further placed in its related category. This is a comprehensive model divided into five approaches, namely, '*transliteration*', '*literal translation*',

'*explicitation*', '*adaptation*', and '*providing a new title*'. In search for the significance of the differences among the five aforementioned naming approaches, the Chi-Square procedure was carried out. The results of the test revealed statistically significant differences among the five types of naming approaches pointed out by Yin (2009). The findings also pointed out that literal translation was the most frequently used naming approach with the frequency of 84. In addition to the naming techniques, the function of each translated sample was investigated, too. These included '*aesthetic*', '*informative*', and '*vocative*' functions. Accordingly, the results of the study indicated statistically significant differences among the frequencies of the three functions in question.

They conclude that the naming approaches play an important role in the way a book is sold. A good title can encourage the customer to buy that book and the reader to read it. On the other hand, a weak title might interfere with these processes, although the book enjoys a good and strong plot. Each of the naming approaches and/or techniques introduced in previous sections have a primary function. Transliteration, for instance, is an easier way to translate the title of a novel, a movie, etc. Thus, 'King-Kong', 'Casablanca', 'Romeo and Juliet' and so one is transliterated for both economy and the accuracy of the translation process (Newmark, 1988, p.47). In some cases, where the transliteration is not possible, the translator comes one step forward to the free translation and chooses to select literal translation, explicitation, adaptation, or even the act of providing a totally new title (Yin, 2009). All in

all, the five afore-mentioned strategies are possible while translating a novel title from a language into another. What seems to be important is the *skopos* (Reiss and Vermeer, 1984) or the purpose of the translated text, which remains up to the translator.

2.1 Significance of the Study

This study argues that localizing fiction titles and cinema-tv works headlines nowadays is a must, because of the world orientation toward digital transformation in today's life. The study believes that applying the localization approach to such texts is a convenient paradigm, because it is linked with the functional approach that gives the translators' priority and faithfulness toward the TL, TT and the TRs. The present study is supposed to enlighten localizers of utilizing such orientation when rendering in a more effective manner.

3. Theoretical Framework

Pym (2004) argues that from the perspective of translation studies, localization processes appear to overlook the full range of effects that can be achieved by translations, at the same time as they offer little that is radically different from a dynamic view of translation practices. Here it is argued that discourses on localization nevertheless offer a substantially new view of cross-cultural communication. This is mainly because of the central role of internationalization, which builds on a concept of artificial equivalence in order to centralize decision-making power in a professional interculture,

understood as a place created in the overlaps of primary cultures. A brief survey is offered of the ways in which the findings of Translation Studies might help one understand not just the linguistic aspects of localization, but also the power of localization to influence the development of languages and cultures. It is argued that complete localization, of the kind that makes the foreign appear domestic, risks locking cultures into passive consuming positions. Better localization might use the full resources of translation and non-translation in order to allow consumers eventually to become producers. The terminology of localization brings a few welcome gifts to translation theory. "Locale", for example, is a very neat word for what translation theorists have been calling "linguistic and cultural factors", "linguaculture", and similarly unhappy phrases.

4. Methodology

The methodology adopted in the study is a qualitative analytical method. The study conducts an analysis of the data to judge the quality of the translatum (product) and to examine to what extent the localizers manage to tackle the difficulties and problematic issues through reproducing their translations.

4.1 Data collection:

In order to achieve the purpose of the study, the study opts for collecting the data from authentic sources that are the official websites on the internet. the data contains fiction titles and cinema-tv works headlines.

5. Analysis and Discussion

This section provides examples of literary titles of fiction (novels), and media titles of movies and series. The instances here are written, analyzed and discussed between English and Arabic.

Examples of Literary Titles and Media Headlines

Title/Headline	Translation
Localization	
The Stonehenge Legacy	لغز ضحايا ستونهنج
Kane and Abel	الإخوة الأعداء
Silks	دماء في الميدان
Big Girl	بريئة ولكن
The Green Mile	اللحظة الأخيرة
Wrong Turn	الطريق الملعون
Mrs. Doubtfire	مغامرات بابا الشغالة

The localizer of Sam Christer's *The Stonehenge Legacy* has opted for the adaptation procedure to produce a comprehensible target title that would easily sell. The novel is an absolute thriller driven by codes, symbols, and historical facts. The original title highlights the prominent place in the novel without giving any hints about the genre featuring mystery and thriller. A literal translation of the title into إرث ستونهنج [legacy of Stonehenge] would be unnatural as the combination does not sound familiar in Arabic. Therefore, the translator gives the Arabic edition a new title that builds from the plot لغز ضحايا ستونهنج [the riddle of Stonehenge victims].

The title sounds idiomatic and goes a further step in revealing the theme of mystery revolving around a series of murders. The title is appealing and straightforwardly targets readers interested in thrillers. However, potential readers may not have heard of Stonehenge.

Kane and Abel, a novel written by Jeffrey Archer, was titled in Arabic الأخوة الأعداء [the enemy brothers]. The localizer of this novel chose to adapt the title based on the plot. The novel revolves around two main characters who share nothing but the date of their birth; they were born on opposite sides of the world and have been raised in completely different circumstances. Fate brings them together to lead against each other a battle fuelled with hatred and endless ambition for triumph and power. Accordingly, the allusive source title can be categorized as an opposing one since Kane and Abel are not siblings; however, the theme of the novel is rivalry over power and wealth, which usually happens to be the case of heirs. The localizer of the novel completely ignored the words of the source title and chose a new title that maintains the functions of allusion and opposition in the target language. However, rendering the title formally into its corresponding allusion in Arabic, i.e., قابيل وهابيل [Kane and Abel], would be an equally good choice which maintains the semantics and allusive force of the source title.

The Arabic translation of *Silks,* a crime novel featuring sports and law authored by Dick Francis and Felix Francis, also follows the adaptation procedure. The word '*silks'* in English is defined in *Merriam-Webster's Collegiate Dictionary* as "the

colored cap and blouse of a jockey or harness horse driver made in the registered racing color of the employing stable" (Mish, 2004, p. 1160). In fact, silks and their colors are symbols of identity and loyalty in horse racing. This term constitutes a lexical gap between English and Arabic; the experience is present in both cultures but is lexicalized differently. A descriptive title translation such as زيّ سباقات الخيل [uniform of horse races] or ملابس الفرسان [clothes of horsemen] would sound inartistic. Therefore, the localizer has chosen a new title, viz. دماء في الميدان [bloods in the field], which is reflective of the murder that takes place in the novel.

The localizer needs to be wary of presenting the work in the target culture with a completely new title. Some adapted titles may not reflect a good word choice on the part of the localizer. For instance, Danielle Steel's *Big Girl* appears on the Arabic edition as بريئة ولكن [innocent but]. The Arabic title, though attractive, is by no means reflective of the content; it has a negative connotation and triggers the reader to think about the main character being an ill-behaved girl. One should note that the potential Arab reader may not appreciate an unappealing literal rendition of the original title as الفتاة البدينة [the fat girl]. This may be due to the potentiality of the word *big* in English, viz. it can have both positive (psychological) and negative (physical) connotations. In contrast, the Arabic word بدين can only have negative (physical) connotations.

The rendition of one of Stephen King's best novels, *The Green Mile* as اللحظة الأخيرة [the last moment] also lessens the aesthetic and connotative value of the original title. *To walk the*

green mile is an English idiom that means *'heading towards the inevitable'*. In American English, *the mile* also refers to the short distance which feels like a mile for a prisoner walking towards the execution point by the force of law. Therefore, the Arabic rendition needs to be as distinctive and expressive as the original English title. Since the original title involves a socio-cultural marker that is alien to the Arabic culture, a literal translation as الميل الأخضر [the green mile] would be ambiguous and unappealing.

The American slasher film series *Wrong Turn* tackles a group of individuals make a wrong turn by their vehicles caught by various families of deformed cannibals who hunt and kill people in West Virginia in horrific ways by using a mixture of traps and weaponry. Therefore, instead of the direct translation of the movie title into الاتجاه الخاطئ which is not eye catchy nor attractive, the localizer has used الطريق الملعون and in another one الغابة الملعونة keeping the same adjective. Here, the localizer has conveyed the same function to make the Arab audience go and watch the movie. The localizer has applied the marketing proverb that says, "direct translation will not sell well". In addition, the American comedy movie *Mrs. Doubtfire* was beautifully localized into مغامرات بابا الشغالة which is a totally different version of the original. The movie's plot starts after a bitter divorce, an actor disguises himself as a female housekeeper to spend time with his children held in custody by his former wife. Therefore, the localizer has come up with a title that seems paradoxical by matching the masculine بابا to

the feminine الشغالة to intrigue the audience's mind and consequently made the same original function.

6. Conclusion

The study has shown that localization of titles/headlines considers a significant aspect of the promotion of a novel or cinema-tv works within a target audience culture because it speaks for the entire work as it does in its source culture.

6.1 Findings

The study revealed that there are two major communication strategies that qualify the international titology: standardization and/or localization, which are considered forms of translation. Standardization is based on the principle affirming that human beings are identical, so they do not need different messages and thus adaptation is an unjustified action. Theorists recommend translating according to literal approaches and according to direct and transparent processes and have recourse the least possible to the process of adaptation. While in the opposite current, localization is based on a different point of view, that every society is spiritually built of specific whole of traditions and rituals, under a given historical development, which makes every society unique and particular. Hence, localization of titology message is a necessity. A localizer should transfer not only on a linguistic level, but majorly according to the cultural background and behavioral habits of target customers. Especially with the

growing feeling of individuality and the national spirit, threatened by the accelerating process of globalization.

6.2 Answering Research Questions

The study answers the TWO questions that have been raised in the first Chapter.

The first question was:

What makes the translatum (product) win the appeal of the target audience?

The answer is:

The product wins the appeal of the target audience if only it follows the natural patterns of speaking and style of writing while transcreating a message. The success of any product depends on the way the target audience delivers the message. The result of seeing of hearing the creative English text on the English themselves must be the same as for the Arabs.

The second question was:

What are the similarities and differences between the English and Arabic wording in the advertising market?

There are similar issues between English and Arabic, the English and the Arabs, things that are universal do not influenced by the linguistic systems of the two languages or the environments, so, if you translate literally, then it will not be a problem. On other hand, there are of course many different issues concerning the cultures, and also difference between the linguistic systems of the two languages, I regard to the phonological, syntactic, semantic, pragmatic features and so on.

7. Bibliography

Adams, H. (1987). Titles, titling, and entitlement. *Journal of Aesthetics and Art Criticism, 46*(2), 7-21. Retrieved from https://www.jstor.org/stable/4140228

de Giovanni, E. (2008) Translations, transcreations and transrepresentations of India in the Italian Media. *Meta: Translators' Journal, 53*(1), 26-43.

Declercq, C. (2011). Advertising and localization. In K. Malmkjær, & K. Windle, (Eds.), *The Oxford handbook of translation studies.* New York: Oxford University Press.

Genette G. (1997). *Paratexts: Thresholds of interpretation.* Cambridge: Cambridge University Press.

Genette G. (1988). Structure and functions of the title in literature. (B. Crampe, Trans.) *Critical Inquiry, 14*(4), 692-720. The University of Chicago Press. http://www.jstor.org/stable/1343668 (Original work published 1986)

Hartley, T. (2009). Technology and translation. In J. Munday (Ed.), *The Routledge companion to translation studies*, (Rev. ed. pp. 106-127). London & New York: Routledge.

Hoek, L. (1973). *Paratexts: Thresholds of interpretation*. Cambridge: Cambridge University Press.

Jakobson, R. (1960). Linguistics and poetics. In T. A. Sebeok (Ed.). *Style in language,* (pp. 350-377). Cambridge Mass: MIT Press.

Jakobson, R. (1960). Linguistics and poetics. In T. A. Sebeok (Ed.). *Style in language,* (pp. 350-377). Cambridge Mass: MIT Press.

Jakobson, R. (1959). On linguistic aspects of translation. In L.Venuti (Ed.). *The translation studies reader* (2nd. ed., 2006). London & New York: Routledge

Jakobson, R. (1959). On linguistic aspects of translation. In L.Venuti (Ed.). *The translation studies reader* (2nd. ed., 2006). London & New York: Routledge

Jakobson, R. (1987). *Language in literature.* Cambridge/Massachusetts: Harvard University Press.

Jakobson, R. (1987). *Language in literature.* Cambridge/Massachusetts: Harvard University Press

Kelan, L., & Xiang W. (2006). On English and Chinese movie title translation. *Canadian Social Science*, *2*(2), 75-81.

Lefevere, A. (1992). *Translation, rewriting and the manipulation of literary fame*. London & New York: Routledge.

Lefevere, A. (1992). *Translation/history/culture: A sourcebook*. London & New York: Routledge.

Lefevere, A. (1999). Mother courage's cucumbers: Text, system and refraction in a theory of literature. In L. Venuti (Ed), *The translation studies reader* (pp. 239-255). London: Routledge.

Leonardi, V. (2011). Translating film titles: Linguistic skills, cultural awareness or marketing strategies? *Language, communication and social environment, 9*(6), 180-201.

Leonardi, V. (2010). *The role of pedagogical translation in second language acquisition: From theory to practice.* Bern: Peter Lang AG.

Levin, H. (1977). The title as a literary genre. *The Modern Language Review,* 72 (4), 23-36.

Levinson, J. (1985). Titles. *The Journal of Aesthetics and Art Criticism,* 44(1), 29-39.
http://www.jstor.org/stable/430537

Malenova, E. D. (2017). Subtitling practice: From translation to transcreation. *Journal of Siberian Federal University, Humanities & Social Sciences, 4*(10), 526-536.

Mei, Z. (2010). On the translation strategies of English film title from the perspective of *skopos* theory. *Journal of Language Teaching and Research, 1*(1), pp. 66-68.

Munday, J. (2008). *Introducing translation studies: Theories and applications* (2nd ed.). London & New York: Routledge.

Munday, J. (2009). Issues in translation studies. In J. Munday (Ed.), *The Routledge companion to translation studies* (Rev. ed. Pp. 1-19). London & New York: Routledge.

Munday, J. (2009). Key concepts. In J. Munday (Ed.), *The Routledge companion to translation studies* (Rev. ed. Pp. 166-240). London & New York: Routledge.

Munday, J. (2009). *The Routledge companion to translation studies.* London & New York: Routledge.

Munday, J. (2004) Advertising: Some challenges to translation theory. *The Translator, 10*(2), 119-219.

Newmark, P. (2003). No global communication without translation. In G. Anderman, & M. Rogers (Eds.). *Translation today: Trends and perspectives* (pp.55-68). Clevedon, Buffalo, Toronto & Sydney: Multilingual Matters Ltd.

Newmark, P. (1988). *A textbook of translation*. New York: Prentice Hall.

Newmark, P. (1991): *About Translation.* Great Britain, Longdunn Press Ltd.

Newmark, P. (2000). The deficiencies of *skopos* theory: A response to Anna Trosborg. *Current Issues in Language & Society*, 7(3), 259-260.

Newmark, P. (1981). *Approaches to translation*. Oxford: Pergamon.

Nida, E. (1959). Principles of translation as exemplified by Bible translating. In R. A. Brower (Ed.). *On Translation*, Cambridge, MA: Harvard University Press.

Nord, C (1992). Text analysis in translator training. In C. Dollerup & A. Lindegaard (Eds), *Teaching translation and interpreting: Training, talent and experience.* Amsterdam: John Benjamins. Pp. 39-48.

Nord, C (1994). Translation as a process of linguistic and cultural adaptation. In C. Dollerup & A. Lindegaard (Eds.). *Teaching translation and Interpreting: Insights, aims, visions*. Amsterdam-Philadelphia: John Benjamiis. Pp. 59-67.

Nord, C (1995). Text-functions in translation: Titles and headings as a case in point. *Target, 7*(2), 261-284

Nord, C (1997). *A functional typology of translation: Scope and Skopos in translation.* Amsterdam & Philadelphia: Benjamins.

Nord, C (2001). *Translating as a purposeful activity: Functionalist approaches explained*. Manchester: St. Jerome.

Nord, C (2002). Manipulation and loyalty in functional translation. *Current Writing: Text and Reception in Southern Africa, (14)*2, 32-44. DOI:10.1080/1013929X.2002.9678123

Nord, C (2005). *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis.* (2nd rev. ed.). Amsterdam-Philadelphia: Rodopi. (First edition 1991).

Nord, C (2006). Translating as a purposeful activity: A prospective approach. *TEFLIN Journal, (17)*2, 131-143.

Nord, C (2006). Translating for communicative purposes across culture boundaries. *Journal of Translation Studies, 9*(1), 43-60.

Nord, C. (1994). Translation as a process of linguistic and cultural adaptation. In C. Dollerup & A. Lindegaard (Eds.). *Teaching translation and Interpreting: Insights, aims, visions*. Amsterdam-Philadelphia: John Benjamiis. Pp. 59-67.

Nord, C. (1995). Text-functions in translation: Titles and headings as a case in point. *Target, 7*(2), 261-284

Nord, C. (1997). *A functional typology of translation: Scope and Skopos in translation.* Amsterdam & Philadelphia: Benjamins.

Nord, C. (2001). *Translating as a purposeful activity: Functionalist approaches explained*. Manchester: St. Jerome.

Nord, C. (2002). Manipulation and loyalty in functional translation. *Current Writing: Text and Reception in Southern Africa, (14)*2, 32-44. DOI:10.1080/1013929X.2002.9678123

Nord, C. (2005). *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis.* (2nd rev. ed.). Amsterdam-Philadelphia: Rodopi. (First edition 1991).

Nord, C. (2006). Translating for communicative purposes across culture boundaries. *Journal of Translation Studies, 9*(1), 43-60.

Nord, C. (1991). Scopos, loyalty and translational conventions. *Target*, *3*(1) 91-109.

Nord, C. (1991). Scopos, loyalty and translational conventions. *Target*, *3*(1) 91-109.

Nord, C. (1992). Text analysis in translator training. In C. Dollerup & A. Lindegaard (Eds), *Teaching translation and interpreting: Training, talent and experience.* Amsterdam: John Benjamins. Pp. 39-48.

Nord, C. (2006). Translating as a purposeful activity: A prospective approach. *TEFLIN Journal, (17)*2, 131-143.

Ogden, C. K., & Richards, I. A. (1985). *The meaning of meaning*. London, Boston, Henley: Ark Paperbacks.

Pym, A. (2000). Negotiating the frontier. Translators and intercultures in Hispanic history. Manchester: St Jerome.

Pym, A. (2003). "What localization models can learn from translation theory", *The LISA Newsletter*. Globalization Insider 12 2/4. http://www.lisa.org/archive_domain/newsletters/2003/2.4/pym.html.

Pym, A. (2004). The moving text: Localization, translation, and distribution. Amsterdam and Philadelphia: Benjamins.

Reilly, D. (2014). Transcreation: Interactions of culture and commerce in Japanese translation and localization.

Salehi, M, & Fumani, M. R. F. Q. (2013). The study of novel title translation from English into Persian based on the functionalist *skopos* theory. *Linguistics and Literature Studies, 1*(4), 197-205. http://www.hrpub.org DOI: 10.13189/lls.2013.010404

Taha, I. (2009). Semiotics of literary titling: Three categories of reference. *Applied Semiotics, 22*(5), 43-62.

Toury, G. (1980). *In search of a theory of translation.* Tel Aviv: Porter Institute for Poetics and Semiotics.

Vermeer. H. J. (1996*). A Skopos theory of translation: Some arguments for and against*. Verlag: Heidelberg.

Vermeer. H. J. (1996*). A Skopos theory of translation: Some arguments for and against*. Verlag: Heidelberg.

Vermeer. H. J. (2000). *Skopos and translation commission in translational action*. (A. Chesterman, Trans.). Heidelberg: Universitat. (Original work published 1989)

Vermeer. H. J. (2000). *Skopos and translation commission in translational action*. (A. Chesterman, Trans.).

Heidelberg: Universitat. (Original work published 1989)

Vermeer. H. J. (2004). *Skopos* and commission in translational action. In L. Venuti (Ed.), *The Translation Studies Reader* (pp. 227-238). London & New York: Routledge.

Vermeer. H. J. (1987). What does it mean to translate? *Indian Journal of Applied Linguistics, 13*(2), 25-33.

Vermeer. H. J. (1987). What does it mean to translate? *Indian Journal of Applied Linguistics, 13*(2), 25-33.

Vermeer. H. J. (2004). *Skopos* and commission in translational action. In L. Venuti (Ed.), *The Translation Studies Reader* (pp. 227-238). London & New York: Routledge.

Viezzi, M. (2011). The translation of book titles: Theoretical and practical aspects. *Beyond Borders – Translation Moving Languages, Literatures and Cultures*, *2*(5)183-195. Berlin: Frank & Timme.

Vinay, J. P., & Darbelnet, J. (1995). *Comparative Stylistics of French and English: A Methodology for Translation*. J. Sager & M.-J. Hamel Trans. and Eds. Philadelphia and Amsterdam: Benjamins.

Vinay, J. P., & Darbelnet, J. (1989). "Translation procedures." *In: A. Chesterman (ed.), Readings in Translation Theory* (pp. 61-69). Helsinki:: Oy Finn Lectura Ab.

Vinay, J. P., & Darbelnet, J. (1995). *A methodology for translation.* Amsterdam/Philadelphia: John Benjamins.

Yin, L. (2009). On the translation of English movie titles. *Asian Social Science, 5*(3), 171-173.