The Role and Function of Naturalization in the Readability of Reza Amery's Translation of Season of Migration to the North

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ABSTRACT
Normalisation is one of the universals of translation in which the translator, through the use of special creative processes such as applying criteria, appropriate idioms, completing sentences, replacing simple phrases with complex structures, increasing the meaning of words or changing them according to the meaning, makes the translated language normal and natural. According to Baker, this solution tends to highlight the features of the target language and follows its conventional and common patterns. In this study, based on Mona Baker's pattern and using a descriptive-analytical method, the types of normalisations in Reza Amery's translation of Season of Migration to the North and the extent of his stylistic creativity in presenting a readable translation of the novel were evaluated and measured. The results of the study show that the translator, through normalisation, has made the target text closer to the semantic horizon of the Persian-speaking reader, making the text readable and presenting a translation with personal characteristics and reader-oriented style by providing natural vocabulary, syntax, and style.

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1. Introduction

Language, as a widespread social and systemic convention, has facilities that have gained universal acceptance. Given the potential of this system, each individual makes choices in their speech and writing using linguistic units and variables that are different from those of others. When this type of choice, outside the standard language, is repeated with a high frequency and continuity and the language tends towards personalization, the individual style becomes apparent.

In the field of literature and translation of literary texts, the study of style is important. Whenever the word style is mentioned, the mind unconsciously goes to the author and the writer who is the owner of the work; while this issue does not only apply to writers and poets. It is rare to pay attention to the style of the translator, and the reason for this neglect needs to be examined. The translator is in a position to choose a style different from the author's style and recreate the original text in their own reading, reducing the features of the original text and giving the translated text a new color. In this case, a distinct style has been created. Since the quality evaluation of a translation and the understanding of the language of the translated text depend on the recognition of the translator's writing style, examining the style and context of the translator is important. However, examining the style of translators is slightly different from that of writers and poets because the translator has to create a text that someone else has written with their own style before them; therefore, their job is harder than the creator of the work. The translator is like a person who is stuck at a crossroads and must decide whether to follow their own path or remain committed to the author's style!

In recent decades, the topic of "Universals of translation" has gained a special place as one of the subjects discussed by translation theory theorists such as Anthony David Peim, Chesterman, and others. In this regard, various theories have been proposed, one of which, Mona Baker's theory, serves as the basis for this article. Mona Baker, an Egyptian professor of translation studies, believes that there are linguistic patterns in all translated texts that can guide us towards the translator's style. She first proposes four translation patterns that can be universal: simplification, leveling out, explicitation, and normalization (Baker, 1993: 236). Any translator can choose one or more of these components at their discretion and use them as an individual solution to translate the text. "Normalization is another name for standardization, leveling out, and normalization, in which the translator tends to conform to the patterns and methods of the target language to the extent that they become immersed in them" (Margherita, 2013: 10). Identifying these patterns somehow leads to recognizing the translator's style in the translated text. "Following Baker's theory of universals of translation (1993 and 1996), numerous studies have been conducted on translation worldwide. One of the most comprehensive of these was the study conducted by "Louisa" in 1998" (Vaezian, 2012: 50).

Baker goes a step further in recognizing the style of translation and suggests corpus studies, a method that examines a corpus of a translator's translation works. She argues that corpus studies can be used to find the stylistic and ideological characteristics of a literary translator. Baker then

presents universals of translation as a pattern for the translation language based on corpus studies. She introduces universals of translation as one of the ways to examine the translator's style, which is only specific to translated texts, not source and original texts (SARA LAVIOSA, 2001: 308). According to universals of translation, the four selected methods by Baker are simplification, leveling out, explicitation, and normalization, in which the translator, by applying solutions and methods in the process of "simplification and leveling out," reduces information to make the meaning of the text clearer and more accessible, and in the process of "explicitation and normalization," adds information to the text according to their taste and judgment, or uses equivalent terms in the target language. According to Baker's pattern, one of these components is normalization, in which the translator tries to bring the language of the source text closer to the target language while preserving the meaning of the text and its fidelity, and makes the features of the target language more tangible, and distances themselves from the patterns of the source language so that ultimately the translation is more literary with the help of parameters adopted by the translator.

Season of Migration to the North (1966) by Tayyeb Salih (1929-2009) is a story of the life of a Sudanese person (narrator) who beautifully portrays the contradictory situation of the post-colonial world for the audience. The clash of East and West, North and South, science and ignorance, and life and death are the main themes of the story.

The researcher, writer, and translator Reza Amery has translated the present novel from Arabic to Persian in a fluent and elegant manner. The reason for choosing this novel for this study

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is that it is considered one of the top narrative works in Arabic and is one of the most daring novels in contemporary Arabic literature, which has been translated into 56 living languages of the world. On the other hand, since Reza Amery is a capable translator who is proficient in Arabic and Persian, and has translated numerous books from Arabic to Persian, this study takes the initiative to critique and examine this translation. The approach that this article is based on is the analysis and examination of Reza Amery's style with regard to the horizon of the Persian-speaking reader in the translation of the novel "Season of Migration to the North" in the light of one of the desired universal components of Mona Baker, called normalization. Tayyeb Salih's novel has various sections, and the translator has taken various solutions in each section based on the desired concepts according to the normalization component. Therefore, this pioneering study seeks to answer the following questions by analyzing and explaining examples of normalization from the translation of the aforementioned novel:

1. How has the translator reconstructed the complex network of stylistic features of the text in the target language by using normalization as one of the universal solutions of translation?

2. Which of the normalization components has a greater appearance and manifestation in the translation of the novel "Season of Migration to the North?"

3. Research background

Numerous studies have been conducted on universals of translation and translator style, including:

-The article "Corpuse-based translation studies. The Challenges that Lie Ahead" by Mona

Baker, in which she comprehensively discusses and explains universals of translation.

-The article "Style in Translation: Individual Solutions from the Perspective of Universals of Translation in the Translation of Anger and Fury" by Abolfazl Hoori. In this article, an attempt has been made to explain the individual style of Saleh Hosseini based on the four universal solutions of translation (explicitation, normalization, leveling out, and simplification) based on Baker's pattern, while the focus of this study is on the naturalization component, in which the translator's style and the percentage of using this component have been statistically explained.

-The article "The Strategy of Simplification and Cultural Taboos in the Translations of Mearashi Pour's Novels of Raha and Koocheh" by Faramarz Mirzaei and colleagues. In this article, the translator's approach and solution have been explained based on calculations and statistical data by introducing simplification as one of the universal solutions of translation.

-The article "Translation: Fidelity and Recreation in Literary Translation with a Focus on the Standard Black and Red" by Efta Abbasian, in which the difference between the translator's style and the author's style is mentioned, and it is stated that the author's style is recreatable in the aesthetic dimension of the text.

Studies on universals of translation have been written in English and Persian, but in Arabic, except for the doctoral thesis of Seyyed Esmaeil Ghasemi Mousavi (2015), which compares the four patterns of universals of translation with the translation of Mearashi Pour's novels of Raha and Koocheh by Mearashi Pour, no other research is available.

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It should be noted that most of the available sources on this subject are in English, which poses a challenge for Arabic language and literature students to understand. In this article, we have attempted to analyze normalization as one of the stylistic features of the translator in the Persian translation of "Season of Migration to the North" using a descriptive-analytical method to identify the translator's style in the translation of the novel. Since previous studies have not independently addressed the issue of normalization in translation, this research is a new step in this direction.

3. A look at *Season of Migration to the North*

"Season of Migration to the North" is a novel written in the 1960s and is one of the first novels to describe the contradictory situation of the post-colonial world. The book has been translated into 56 living languages in the world and twice into Persian (by Reza Amery and Mehdi Ghabraei), which is evidence of the vitality of "Season of Migration to the North" in the global arena. Reza Amery is considered one of the prominent translators in the field of Arabic language and literature. Amery considers the translation of Arabic works essential due to the importance of Middle Eastern literature for Iranians. His translation has been criticized and examined because it was translated directly from the original Arabic language, while Ghabraei's translation was done through an intermediary language.

However, the success of this novel lies in its stream of consciousness, multiple narrators, motivational function, and the disruption of time, among other things (Saleh, 2019: 23). The novel consists of ten parts that emphasize the centrality of Europe-England (North) and the marginalization of Africa-Sudan (South). In fact, Sudan is a colonized country and England is a colonizer. The two main characters of the story are Mustafa Sa'eed and the narrator, both of whom are educated intellectuals in England. The narrator is a second-generation colonized intellectual and is the opposite of Mustafa Sa'eed in terms of respecting native traditions. As long as the South (East) is economically and culturally backward, efforts to reverse or destroy it are futile. One of the stylistic features of this novel is that Tayyeb Salih has chosen a time shift based on the space and tone of the story and in line with the characters' mental world in each section. Although this novel has a cohesive and consistent overall structure, the characters, including Mustafa, Mahjoub, Bint Majzoub, Wad Rayyes, Haj Ahmed, Bakri, Bint Mahmoud, Mabrookah, the narrator's inner monologue, etc., each have their own tone, rhythm, and unique dialogues, which must be considered in the translation process.

4. Overview of universals of translation

Baker (1996 in Busu 2000, 56-52) believes that corpus-based studies provide translation scholars with the opportunity to identify universal features of translation; features that are only visible in translated texts, not in original texts. Baker herself identifies four main features of translation that are distinguishable from each other: 1- explicitation 2- leveling out 3- simplification 4- normalization. In this section, we will first provide a brief introduction to these

four components, and then analyze the normalization component as one of the main indicators of translator stylistics.

Regarding simplification as the first component in universal translation, Baker writes: "In simplification, the content is made simpler and easier for the reader, but it is not necessary to have more clarity and explicitness. Also, by selecting an interpretation, other interpretations are closed off, and in this case, ambiguity is added to the text by disambiguation" (Baker, 1996: 182). She introduces the explicitation component as a kind of "mutual tendency towards clarification instead of ambiguity" (ibid: 180). In fact, the translator injects explanations into the core of the subject to make the ambiguities clear to the reader by considering the target language. The third component of universal translation is one of the issues that has led to a critical look at universals of translation. As Baker also admits, leveling out has an ambiguous nature and requires further examination and contemplation. This component does not have a specific defined system and framework, and the ambiguity of its definition domain has led to ambiguity. Finally, the fourth case of universals of translation, which is the main corpus of this study, is normalization. From Baker's point of view, this component tends to highlight the features of the target language and adhere to its conventional patterns" (ibid: 183).

5. Introduction of the normalisation component

The translator, as an intermediary between two texts, adds information to the text in order to make it more understandable, without altering the original meaning and composition. If there are signs and patterns in the source text that are incompatible with the patterns of the target text, the translator may decide to make the patterns compatible with the goals of the target text. "Baker believes that the translator should not simply copy the original text in another language, but rather focus on how to express similar meanings and patterns in the target language" (Vaezian, 2012: 50). Based on this, we can consider normalisation as one of the solutions for the translator's structural rotation in the target text. This method does not apply to the source text, but rather to the target text, where the translator uses this method to balance the two texts based on patterns, lifestyles, and especially culture. According to Baker's definition (1996), normalisation refers to a process in which common elements in the target language replace non-common linguistic elements in the source text. In other words, normalisation involves a process in which syntactic structures, co-occurrence patterns, and common vocabulary in the target language are used in translation, resulting in the target text having fewer unconventional syntactic structures, co-occurrence patterns, and vocabulary than the source text (ibid: 50).

We have seen multiple translations of a text by several translators at different times, which may be due to each translator's effort to bring that text closer to the standard language. In fact, the translator tries to make the language of the text appear so natural that the reader can understand it correctly according to their current needs. It seems that the translator, by using the normalisation component, removes their footprint from the translation to the extent that the reader becomes familiar with the language of the target text and the words are imprinted on their

mind. A text may contain implicit information that has not been explicitly stated. In some cases, the translator expresses implicit information in the target language based on the semantic space of the text, which itself is normalized and increases the level of transparency of the text for readers.

6. Normalisation Strategies in Amery's Translation

Translation is a constant struggle with another language and the resistance of two linguistic forces that are equal to each other, which the translator undertakes, and during this process, they always try to reorganize a text to achieve a cohesive structure. "Translation can be likened to an endless chessboard that allows pieces to play in various ways" (Guentzler, 2014: 203). Since each player has their own style in moving the pieces, the translator also adopts styles based on the source text, which allows them to act creatively in translation. "Baker believes that if translators translate fluently and dominate the text, the language will reflect an event beyond it. Normalisation is one of the standardisation forms that every translator uses as needed. Accordingly, the form of this translation will be variable and will not have a fixed form" (Saldanha, 2005: 18). Amery, as a literary translator, has used many strategies to normalize the text in his translation, which certainly needs to be examined. A Persian-speaking reader does not feel the presence of the translator in the novel because the translator has used strategies at the level of words, syntactical structures, and sentences that seem to have rewritten the source language in a familiar way and replaced unfamiliar Arabic phrases with more up-to-date Persian phrases. Since these changes have become the translator's linguistic habit and can be distinguished as an individual

solution, they can be an expression of the translator's personal approach. The present study examines the normalisation strategies at the vocabulary, syntax, and stylistic levels in Amery's translation, which will be explained below:

6-1. Vocabulary Normalisation

The use of collocations in translation makes the text more fluent. Baker believes that "in normalisation, the translator tends to highlight the characteristics of the target language and follow its common and conventional patterns" (Baker, 1996: 83). In translation, the translator selects the word that belongs to the highest stylistic rank among possible alternatives and elevates the text. Such texts, as they have more lexical similarities with other target language texts, make the target text appear more natural to readers. In normalisation, the translator overcomes the characteristics of the source language and tends to conform to the common and conventional patterns of the target language. "The use of vocabulary normalisation features by the translator is creative and conscious because the translator artistically replaces the corresponding and proportional word form in the target text" (Saldanha, 2005: 15). As statistics also show, we have about 38% normalisation at the vocabulary level in the entire text, which has been examined at the noun, verb, and particle levels. In the example "wa ba'ah al-hamara al-sawda" (Saleh, 1997: 130), Amery could have used the word "forukhtan" to translate the verb "ba'a", but he translated the sentence as follows: "He threw it to him" (Amery, 2016: 87). In the phrase "hata law balagha arzal al-'umr" (Saleh, 1997: 123), "arzal" means "lower and more miserable." Amery creatively translated it as "even if they are very

old and decrepit" (ibid: 82). Similar examples
testify to this approach.

English	Persian	Arabic
"They say you were a genius from childhood (name)" (Amery: 13).	می‌گویند تو از کودکی نابغه بوده‌ای(اسم)، (Amery: ۱۳).	۱- یَقولونَ إنَّکَ لَامِعٌ مُنذُ صِغَرِک (صالح: ۱۴).
"I heard my own voice unconsciously (name)" (Amery: 48).	صدای خودم را ناخودآگاه شنیدم (اسم)، (Amery: 48).	۲- سَمِعتُ نَفسی (صالح: ۷۰).
"You are fearless and brave, (name)" (Amery: 68).	تو خُلی ود الرئیس (اسم)، (Amery: ۶۸).	۳- أنتَ یا وُدُ الرئیس مجنونٌ (صالح: ۱۰۲).
"The government talks nonsense (name)" (Amery: 55).	حکومت زیاد حرف مفت می‌زند (اسم)، (Amery: ۵۵).	4- حکومةکلام فارغ (صالح: ۸۱).
"His family is present and ready to listen to him (name and verb)" (Amery: 71).	خانواده‌اش حیّ و حاضرند او از تو حرف‌شنوی دارد (اسم و فعل)، (Amery: ۷۱).	۵- أولیاؤهم موجودون، إنّها تَثِق بِکَلامِک (صالح: ۱۰۷).
"But she is a woman who does not give in (verb)" (Amery: 71).	اما خود زن است که زیر بار نمی‌رود (فعل)، (Amery: ۷۱).	۶- و لکنّ المرأة نفسها قد تَرفض (صالح: ۱۰۷).
"The world is falling apart on their heads (name and verb)" (Amery: 78).	جهان روی سرشان خراب شده است (اسم و فعل)، (Amery: ۷۸).	7- بِأنّ العَالم یَنهَارُ تحتَ رِجلیه (صالح: 116).
"I will not live with any man (verb)" (Amery: 79).	با هیچ مردی زندگی نخواهم کرد (فعل)، (Amery: ۷۹).	8- لا أدخلُ عَلی رَجلٍ (صالح: ۱۱۸).
"And I was afraid (particle)" (Amery: 25).	و می‌ترسیدم (حرف)، (Amery: ۲۵).	9- لکنّی خِفتُ (صالح: ۳۳).
"While even a grave was not found for him to rest in (particle)" (Amery: 47).	در حالی که حتی قبری پیدا نکرد تا پیکرش درآن آرام گیرد (حرف)، (Amery: ۴۷).	۱۰- لکنّه لَم یَجد حتی قَبراً یُریحُ جَسده (صالح: ۶۹).
"I must say that nature has favored him (particle)" (Amery: 58).	باید بگویم که طبیعت بر او منت نهاده است (حرف)، (Amery: ۵۸).	11- فإنَّ الطبیعه تَکونُ قَد منَّت عَلیه (صالح: ۸۴).

6-2. Normalization of Syntax

It may be questioned why the mention of syntactical normalization is necessary if it is an inevitable aspect of any language. The answer is that the format and structure of each language are different, and the skilled use of the translator's

techniques can make the text readable in the target language. Conversely, insufficient knowledge of the syntactical format in the target language may lead to a misunderstanding of the meaning. Therefore, examining the syntactical component, like other components, is essential. At the syntactical level, the translator employs techniques in translating combinations and structures that make the text more readable. Approximately 27% of syntactical normalization is noticeable in the text, including displacement, breaking, completing sentences, and present tense. We will separately examine each of these cases:

6-2-1. Displacement of Sentences

Understanding and comprehending the meaning of phrases in the source language is crucial because if the translator does not have sufficient understanding of the phrases, they cannot use creative strategies to translate the text. "Hatim and Munday have analyzed the process of translation from two perspectives: as a 'process' that refers to the act of converting the source text into a target text in another language, and translation as a 'product' that is the translated text itself" (Monfaredi, 2015: 26). Based on this analysis, it can be said that translation is not just comparing two languages with different phrases, but the process of reaching the meaning and

rewriting it as a product in the target language. The translator is not only concerned with translating words and combinations but also has the mission of discovering the meaning. If they only focus on translating words and combinations, they will undoubtedly fall into complexity, ambiguity, and even multiple meanings, which will confuse the reader. "Vinay and Darbelnet, two famous Canadian linguists, call the changes in the predicate 'displacement' and the changes in the object 'modification,' with the most significant changes related to displacement, which is also called 'grammatical group change.' In these changes, one grammatical group is replaced by another" (Oustinoff, 2020: 73). Another solution for transferring the correct meaning is displacement in complex structures, where the translator swaps words and phrases to make the text more readable. For example, Amery in the phrase "kanat ahyana tamurru ashharan dunan an yakhthur ala bali inahu mat ala ayi halin ghurqan aw intiharan allahu wahdahu yaalam" (Saleh, 1997: 77) considered the translation of the phrase "allahu wahdahu yaalam" as a preface: "God is the witness. Months passed without me realizing how he died, drowned, or committed suicide" (Amery, 2016: 53).

"It is made of iron and only I have its key" (Amery, 2016: 87).	در از آهن است و تنها من کلیدش را دارم (Amery، ۱۳۹۵: ۸۷).	۱- أنا وَحدِی عندِی المِفتَاح بابٌ مِن الحَدِید (صالح، ۱۹۹۷: ۱۳۱).
"They have neither smell nor taste" (Amery: 90).	نه بویی دارند، نه طعمی (Amery: ۹۰).	۲- لا طَعم لا رائحة (صالح: ۱۳۶).
"The one who prays and the one who drinks wine" (Amery: 91).	آنی که نماز می‌خواند و آنی که شراب می‌خورد (Amery: ۹۱).	۳- الذِی یسکر و الذِی یصلّی (صالح: ۱۳۷).

6-2-2. Breaking down sentences

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Translators certainly know that they should strive to make the target text as equivalent as possible to the source text at all levels, because "translation is a target text that has a suitable role and is based on the source text. The translator, as an expert, must decide what role the source text is to play in translation and transfer the concepts of the source text to the foreign target with the least loss so that what is "seen" in the source text is equivalent and consistent with what is "seen" in the target text" (Baker and Saldanha, 2017: 635). Breaking down complex, long, or ambiguous sentences and turning them into shorter sentences makes the text simpler and more understandable. This does not mean that the sentence must necessarily be long; sometimes the sentence may be short but because it is ambiguous, the translator simplifies it for easier understanding in the target language to facilitate meaning. In the phrase "ماذا جدّ الآن؟" (Saleh, 1997: 124), which literally means "What is new now?", the audience may not understand the meaning correctly with this translation. However, the translator takes the liberty and, based on the context of the sentence, provides a colloquial and idiomatic translation as follows: "What has changed that you're thinking about now?" (Amery, 2016: 82). Amery conveys the mood of the story, the atmosphere of events, and even the tone of the characters in such a way that the reader finds themselves within the story, and this is one of his positive features.

"Isn't it a disgrace to have a wedding every year?" (Amery, 2016: 65).	زشت نیست که هرسال یک عروسی راه بیندازی؟ (Amery، ۱۳۹۵ :۶۵)	۱- ألا تَستَحیی لَکَ کلَ سنَهٍ عُرس؟ (صالح، ۱۹۹۷: ۹۷).
"Haj Ahmad, believe me, there is no madness like youth." (Amery, 2016: 63).	حاج احمد باور کن جنون جوانی نظیر ندارد (Amery: ۶۳)	۲- یا حَاج أحمد ، جنون الشَّباب لَیس لَه مثله جُنون (صالح: ۹۳).
"Once again, that feeling came over me that ordinary objects suddenly become extraordinary in front of your eyes." (Amery, 2016: 44).	بار دیگر آن حس به سراغم آمد که اشیای عادی مقابل چشمانت ناگاه غیر عادی می شوند (Amery: ۴۴)	۳- مرة أخرَی ذلکَ الإحساس بأنَّ الأشیاء العادِیة أمام عَینیک تُصبح غیر عادیة (صالح: ۶۵).

6-2-3. Completing

The translator's path does not start from words to sentences, text, and cultural collection, but rather the opposite. After a lot of study and contemplation, the translator internalizes the spirit of a culture and then starts working on the text, passing through sentences and reaching words, and finally deciding on the vocabulary (Ricœur, 2013: 50). In the Arabic text of the present novel, there are many sentences that the author has left unfinished. When an Arabic-speaking reader reads it in the original language, it is understandable, but if we translate these sentences literally into Persian, they will be incomplete and flawed. For this reason, the translator, in order to make their writing more

fluent, uses one of the normalization strategies, which is completing the sentences to make them closer to the style and context of the Persian language. Amery, in dealing with this issue, completes the incomplete sentences more based on the contextual meanings, while he could either leave them or translate them literally. For example, in the phrase " لكننا كنّا فى إنجلترا فى وقت واحد" (Saleh, 1997: 71), this phrase is complete in terms of meaning: "We were in England at the

same time," but Amery replaces the verb "to love" with "to be" with the same meaning... "We lived in England" (Amery, 2016: 49). Or in the phrase "و السواقى أيضا" (Saleh, 1997: 88), which literally means "And the canals too...", this phrase is incomplete in terms of meaning for the listener. Based on the contextual meanings prevailing in the original text, Amery completes the meaning as follows: "The canals also found a fate" (ibid: 60).

I saw Mustafa behind the door (Amery, 1395: 11)	مصطفی را پشت در دیدم Amery، (1395: 11).	- فإذا هو مصطفی (صالح، ۱۹۹۷: ۱۲).
and he was shaking his cigarette with his other hand (Amery: 61).	و با دست دیگرش سیگارش را می‌تکاند Amery. (۶۱:)	۲- و فى الیَدِ الأخرى سیجارةٌ (صالح: ۸۸).
It was as if I could hear the voices of my people from that distant village (Amery: 43).	انگار صدای اقوامم را از آن قریهٔ دور می‌شنیدم Amery. (43:)	۳-کأنّها أصوات أهلى هنا (صالح: 62).
I have no complaints against him, nor do I accuse him (Amery: 112).	نه از او گلایه دارم و نه از متهم. Amery. (112:)	۴- لا نَحوها وَ لا نحو المُتّهم.(صالح: ۱۶۸).

6-2-4. Present tense

When faced with the present tense structure, Amery tries to use different vocabulary such as "dar", "dar hali ke", "hamegan ke", "vaghti ke", "ke", etc., which are also found in the Persian language.

6-3-1. Idiom and standard structure

Standards within each language context convey different meanings, and these differences prevent stability at any point. The translator's tendency towards simplicity and avoidance of repetition changes the style of the author and the source text, which the translator uses as a translation strategy based on the text. He overcomes the features of the source language and moves the new text towards the sign system

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of the target language. Kenny believes that "when the translator feels that it is better to use common and popular structures of the target language instead of using complex sentences and names, he resorts to stylistic normalization" (Kenny, 2001: 70). Amery, by paying attention to the semantic coherence, was able to overcome the patterns of the source language and beautifully replace most of them in the context of the target language if necessary. "Coherence reflects the translator's intellectual structure towards the text. Before translating, the translator first solves the meaning in his mind and then places it in the heart of the target language" (Newbert and Gregory, 2022: 141). In his translation, he uses common idioms in Persian that the reader is familiar with. For

example, in the phrase "Atraktu burhatan faqultu laha" (Saleh, 1997: 150), the literal meaning is "I lowered my head for a moment and said to her," but Amery beautifully uses what is common in

Persian: "And suddenly I threw my heart into the sea and said" (Amery, 2016: 100). The following examples are other prominent evidence in the translation of this novel.

And then, as he held the cup with both hands, he sighed (Amery, 2016: 17).	و بعد همچنان که لیوان را دو دستی گرفته بود آهی کشید (Amery.، ۱۳۹۵: ۱۷)	۱- بعدَ ذلک ثَأَوَّه و هو لا یزال ممسکاً بالکأس بین یَدیه (صالح، ۱۹۹۷: ۲۱).
How can I promise you something when I don't know anything about you? (Amery: 19).	من چگونه می توانم به تو قول بدهم وقتی چیزی دربارهات نمی دانم؟ (Amery: 19).	۲-کیف أعدُک و أنا لا أعلمُ عنک شیئاً (صالح: ۲۵).
Since the little girl was no longer around, the trees grew straight up (Amery: 82)."	از وقتی که دختربچهای بیش نبود درخت ها را راست راست بالا می رفت (Amery. 82 :)	۳- و هی طفلة شَرسة تَتَسَلّقُ الشجر (صالح: ۱۲۴).

6-3. Stylistic normalization

To recreate the fluidity of the characters' thoughts and sentences, Amery uses stylistic normalization, meaning that he tries to replace the equivalents of words and phrases in translation. In fact, the method he uses in translation is called communicative translation, which is characterized by language fluency and a reader-centered approach (Nazemian, 2002: 24). Amery removes the traces of translation from the text structure and, despite the lower frequency compared to the high frequency of vocabulary, highlights it more than other cases and shows the text as normal. As it shows, 35% of it is part of the stylistic normalization of the target text.

6-3-1. Idiom and standard structure

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translation strategy based on the text. He overcomes the features of the source language and moves the new text towards the sign system of the target language. Kenny believes that "when the translator feels that it is better to use common and popular structures of the target language instead of using complex sentences and names, he resorts to stylistic normalization" (Kenny, 2001: 70). Amery, by paying attention to the semantic coherence, was able to overcome the patterns of the source language and beautifully replace most of them in the context of the target language if necessary. "Coherence reflects the translator's intellectual structure towards the text. Before translating, the translator first solves the meaning in his mind and then places it in the heart of the target language" (Newbert & Gregory, 2022: 141). In his translation, he uses common idioms in Persian that the reader is familiar with. For example, in the phrase "Atraktu burhatan faqultu laha" (Saleh, 1997: 150), the literal meaning is "I lowered my head for a moment and said to her,"

but Amery beautifully uses what is common in Persian: "And suddenly I threw my heart into the sea and said" (Amery, 2016: 100). The following

examples are other prominent evidence in the translation of this novel.

پسرم این گفته‌ها را آویزه گوش کن (Amery، 1395: 46). کاش نصیحتت را آویزه گوشم کرده بودم (Amery: 95).	۱- تَأَکَّد مِن کَلامی یا بُنَیَّ (صالح، ۱۹۹۷: ۶۸). -لیتنی عملتُ بِنصیحتک (صالح: ۱۴۲).
اما بعد عرضم به حضور حضرتت حاج احمد (Amery: 63).	۲- وَ بَعد یا حاج أحمد (صالح: ۹۳).
اگر همین امروز برای او زنی دست و پا نکنیم محله را به گند می‌کشاند (Amery: ۶۳).	۳- إذا لَم نَجد لَه زوجةً فی هذا النَهار أفسَدَ البلادَ (صالح: ۹۳).
باز کن ای سمسام، اجی مجی لا ترجی ، بگذار این گنج‌ها را میان مردم قسمت کنیم (Amery: 88 و110).	۴- إفتح یا سَمسام وَ دَعنا نُفَرِّق الذَّهَب و الجَواهِر علی الناس (صالح: 132و164).
زنان و مردان برای شنیدن قصه‌هایش سرودست می‌شکستند (Amery: 64).	۵- یَتسابق الرجالُ و النِساءُ علی السَواء لِسَماع حَدیثِها (صالح: 95).
خدا شاهد است (Amery: 68). خداشاهد است (Amery: 53).	۶- عَلیَّ الیمینُ (صالح: ۱۰۰). - الله وَحده یعلُم (صالح: ۷۷).

6-3-2. Metaphors and Figurative Expressions

One of the important aspects of rewriting in the target language is the translation of metaphors and figurative expressions, which must be done carefully and delicately. Amery strives to replace the literal translation of metaphors and proverbs with their equivalent meaning in the target language. The precise use of equivalent meanings not only demonstrates the desired performance of the translator in this process, but also indicates the translator's familiarity with the target language. "If we consider culture as a body and language as its heart, life flows from the interaction between the two. Culture finds meaning alongside the structure of language, and language without it becomes extinct" (Basnet, 2012: 38). The linguistic habits of each language are different from other languages. Considering this issue, if the translator removes their own recreations minus culture, the translation will certainly not be

useful and understandable; it will contain a number of dry and lifeless phrases and combinations that readers in the target language cannot relate to. Amery has paid special attention to this issue in the translation of the novel. He finds a suitable replacement in the target language for metaphors and implicit expressions that have hidden meanings, which are understandable, tangible, and concrete for Persian-speaking readers, and do not suffice with dry literal translation; because the norms, behaviors, and situations of each language are different, and only those who speak the language can understand the hidden meanings in the form of linguistic facilities. For example, in the translation of the phrase "jadduk kan sadiqak al-hamim" (Saleh, 1997: 126), he uses the figurative translation of "being in the same bowl," which indicates high and valuable companionship and friendship. That is, their friendship was not superficial, but they were very intimate with each

other. "Your grandfather was very close to him" (figurative expression), (Amery, 2016: 84). This is how Amery has normalized the use of

colloquial expressions in Persian language and by using it as a stylistic criterion, he has manifested his own stylistic features.

هر سخن جایی و هر نکته مکانی دارد (ضرب المثل)، (همان، ۱۳۹۵: ۳۲ و۳۶).	۱- شَنَی یعرف مَتی یُلاقِی طبقه (صالح، ۱۹۹۷: ۵۱ و۴۶).
نه بهتر و نه بدتر از خانه‌های کسانی که دستشان به دهانشان می‌رسید (کنایه)، (همان: ۱۵).	2- لیس أحسن و لا أسوأ من بُیوت المیسُورِین فی البَلد (صالح: ۱۷).
نمی‌توانست سری میان سرها درآورد (کنایه)، (همان: ۴۶).	3- لا تَقوم لِأحدٍ قائمة بِدونها (صالح: ۶۷).
مگس در دهانش پرواز می‌کرد (کنایه)، (همان: ۶۴).	4-کانت العَنزُ تأکُلُ عشاء (صالح: ۹۴).
توجهی به حرف‌های صدتا یک غاز ودالرئیس نکن (کنایه)، (همان: ۸۱).	5- لا تَلتَفت لِتخریف وُد الرئیس (صالح: ۱۲۲).

Another noteworthy point that Amery pays attention to in his translation is the use of personal tones by the characters in the story. Amery accurately translates the specific dialogue tones of each character in the novel, which can be particularly challenging in terms of idiomatic expressions. For example, in the dialogue translation of "Mabrouka" as "the wife of the old man" of "Bint Majzoub", Amery conveys exactly how she feels about her ex-husband without the reader having prior knowledge of Mabrouka's character. For instance, when Mabrouka is informed of Bint Majzoub's death, she says, " قالت فی سِتّین داهیة،یا نساء کل واحدة تروح فی حالها و قالت للنساء '" نکایة فیک التی لا یعجبها تشرب من البحر (Saleh, 1997: 154). Amery easily and fluently rewrites this sentence as follows: "To hell with her, women! Let everyone go about their own business and life - and she told them - 'Gossipers! The upset should it shit.'" (Amery, 2016: 103).
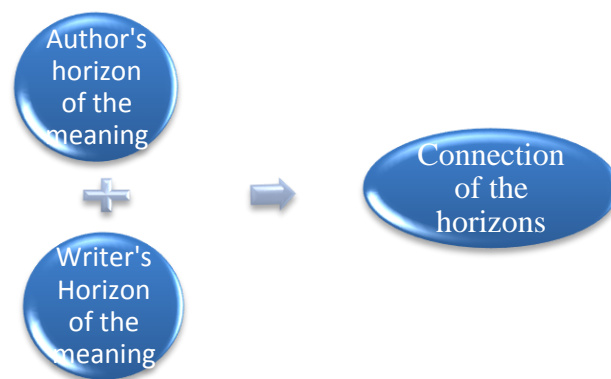
7. The Horizon of Meaning

Every language is an independent system composed of signs that can be translated into other languages. When a work is created (as the source text), it has taken shape based on its own

specific linguistic context and situation, and because every period has its own translator or horizon in general, texts must be translated according to their current requirements. Now, if that text enters another linguistic sign system, it certainly requires a new shock that is carried out by the translator or second author. And since every translator can have their own specific reading that differs from the reading of other translators, it can be said that for every reading, there will be a new meaning. An example that can be mentioned in this regard is the existing Persian translations of the present novel. When a book is translated into a language by three translators, it confirms our claim that different readings of a text by several readers exist. The translator plays an intermediary role, establishing a dialogue with the language of the text, which is intended to link the author's textual world with the textual world that he creates for readers in a way. Without the presence of the translator, the source text is static and silent. The translator himself is a resonant voice who, with a precise understanding of the text, creates a dynamic and lively text in the target language by re-examining the original text.

Translation is a space and field in which the translator encounters another, situations, contexts, values, norms, foreign cultures, and many other issues that he must first understand the different perspectives and the reversal of horizons and then establish a conversation between two semantic horizons. "A conversation between two different horizons allows the translator to discover questions that the text answered in its time of emergence. Through this passage, the translator understands how the reader recognized and read the work in that era" (Ahmadi, 2021: 692).

Therefore, not everyone can undertake the task of translation because they must have the ability to dress the new linguistic context on the body of the text in order for the reader to perceive the target text as self-similar. All of these actions are aimed at "the translator's attempt to revive the past semantic horizon and bring it closer to their current horizon. In fact, a kind of unity and connection is established between these two horizons; the translator enters the new world of the text and at the same time brings the text closer to their own living sphere" (Gadamer & Ricoeur, 2013: 94). "Therefore, translation requires a dialogue between the present of the translation process and the past of the text. Thus, we understand the text in a fresh way. In other words, with the connection of the two semantic horizons, the world of the text is linked with the world of the translator, and this connection leads to a degree of self-awareness" (ibid: 39). Finally, both (the author and the translator) reach a mutual understanding and adaptation after understanding each other's perspective and reaching a common horizon. Therefore, the translator's arrival at the semantic horizon of the textual world that they are trying to recreate is a very important issue that

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cannot be overlooked by the translator. Since Amery' is of the Khuzestan Arabs and has sufficient mastery and knowledge of Arabic, this factor has accelerated the process of understanding the meaning. After understanding the space of the source text "Kanna Ana Wa Hi" (Saleh, 1997: 27), for example, the ambient of the target text "Me and him were together" is also imagined. The fusion of these two spaces creates a connection: "Me and Him Were Together and Blinking at Each Other" (Amery, 2016: 21), which is the same as the connection of horizons.

8. The process of equivalence in Season of Migration to the North translation

According to the obtained means in the current translation, we observed that among the total normalization, equivalence is located in the second frequency stage. Since equivalence seems to be the most difficult operation in the translation process and requires comprehensive information from the translator, it requires further explanation. If the translator brings the style of the source text closer to the reader's expected level, it indicates that they have understood the text well and tried to make it understandable for the reader by rewriting the text. Since correct equivalence makes the text readable, the translator has presented a new and innovative interpretation and reading for the reader;

therefore, it can be said that the use of normalization by the translator indicates understanding and innovation, which is performed by the translator in several stages.

8-1. Understanding and analyzing the text

"Understanding and analyzing the text means recognizing the words, rules, and combinations within the text, from which the meaning is inferred" (Lederer, 1994: 212). Like a skilled reader, the translator strives to reach the meaning and hidden thoughts of the text from its appearance, as the meaning is the brain and main content of any text. The process of understanding certainly requires the translator's knowledge and mastery of the source language, and since they are not confined to a horizon, they are neither source-oriented nor target-oriented. Therefore, when reading the text, a set of ideas comes to their mind, which gradually provides them with the meaning of the text.

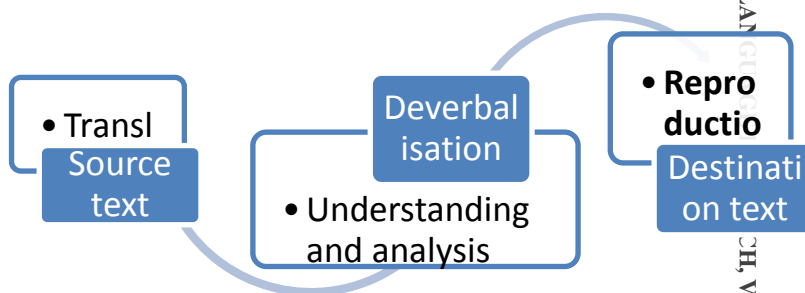### 8-2. Conversion and change (Deverbalisation)

"Deverbalisation is a mental operation in which the translator gradually reaches the meaning during the process of understanding the text and then tries to distance themselves from the linguistic membrane of the source text and give it a new structure in line with the target language" (ibid: 213). Therefore, in this stage, the translator distances themselves from the structure of the original text and expresses it freely in the target language.

8-3. Reproduction of expression

"Translation is considered the representation or reproduction of the source text in another language" (House, 2001: 247). Initially, like a creative reader, the translator reads the text and understands it, then tries to give it a fresh and

appropriate color in line with the target language, and finally replaces the meaning in the target language. "They must avoid lexical analysis and focus on re-expressing the meaning in another language" (Seleskovitch, 2001: 25). That is, they must perform a kind of reconstruction or rephrasing. "Rephrasing is a linear process in which the target text is reconstructed using words, co-occurring elements, phrases, sentences, paragraphs, etc. During this process, it must be seen about each element of the text whether the linguistic signs and its frequencies, which have been selected as sign-based and role-based in the target text, are able to guarantee an equivalent that the translator has tried very hard to achieve based on the type and nature of the text" (Rice et al., 2013: 29).
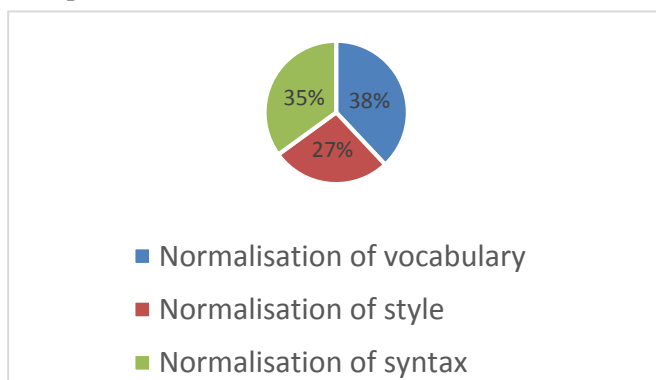
(Basnet, 2012)

9. Translator's Style

Undoubtedly, every translator has their own style and approach in writing, which is reflected in their selection and arrangement of words in relation to each other. "In relatively more traditional writings of translation studies, the role of the translator in the process of reading the work was ignored. In these writings, the translator's duty was to transfer the source text to the target language without any intervention, and to the extent possible, hide their presence in the translation. However, in modern research, the translator has found two new roles or is assumed

as a second author who creates a work during the translation process, or is considered an intermediary whose trace remains during the transfer of the work" (Tahmasebi, 2013: 152-153). Attention to style clarifies the relationship between form and meaning, and the individuality of the text is highlighted. "The translator must choose a style that can somehow reflect the style of the original text in the target language from among several equivalent words and several grammatical structures" (Safavi, 2015: 74). Moreover, since the translator's style in translating texts must be consistent with the style of the original text, "the translator is obliged to first identify the style of the original text and then find its equivalent style in the Persian language and try to recreate the stylistic features in their translation as far as Persian allows" (Khazaee Far, 2010: 94). This analysis is of great importance because the translator's fate-deciding battle takes place in the field of the text's individuality. Since we have statistically expressed the extent of the translator's use of the normalization process, we can say that employing this process in translation is considered part of their style. Finally, to provide a representation of the translator's use of the normalization component, the frequency of each of them is shown in the chart below, which the mentioned percentages are based on the total sample count.

- Normalisation of vocabulary
- Normalisation of style
- Normalisation of syntax

As we can see, normalization in the target text is most frequently used in the levels of vocabulary, style, and syntax. Therefore, normalization can be considered one of the individual and stylistic approaches in Amery's text translation.

Conclusion

Based on the findings of this article, the following results can be obtained:

1. Amery uses normalization as one of the solutions for universals of translation in the target language's style. He places himself in the center of attention of the target text and by presenting familiar, common, and understandable vocabulary, practical and accurate syntax that is consistent with the rules of the target language and the use of personal style in harmony with the original author's style, he was able to link the intellectual space of the novel's characters with the reader's mental space in the target language and place them in the same direction. By considering the reader, he brought the textual horizon of the meaning closer to the reader's horizon of the meaning.

2. In the translation of the novel "Season of Migration to the North", the most frequent component in the first stage is the normalization of vocabulary. Amery, with his knowledge of the marking and unmarkedness of words in both languages, was able to replace them correctly in the target text by considering the semantic value of each word. After that, the normalization components have found a more stylistic and syntactical form. Amery, with the translator's discretion in the field of translation, has made some actions in the source language and made the Persian text of the novel more readable, authentic, familiar, and compatible with the reader than the original.

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