Domestication and Foreignization in Translating Culture-Specific References of an English Text into Arabic

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ABSTRACT

This study aimed to apply strategies of domestication and foreignization in translating culture-specific references of an English text into Arabic, where the translator has to make his\her decision on the basis of specific factors such as the background of the readership, the goal of the target text, the message of the source text and the client's purpose in translating the source text. As "*The Burglar Who Liked to Quote Kipling*", which has enjoyed translation into a wide range of international languages, has not been translated into Arabic, the topic's choice was intentional. The question- whether the foreignization and domestication strategies are applicable in translating English literary work, and if so, which one is the most appropriate in this context motivated the study. The examples provided and the points of discussion have examined this issue in the context of a specific translation brief. It is hard, as I conclude from this study, to adhere to one strategy and follow it blindly, as our wish in translating such a piece is to inform, amuse and preserve our culture and norms.

Suggested Citation:

1. Introduction

The present study, translating English text *The Burglar Who Liked To Quote Kipling* into English using domestication and foreignization strategies is a part of the project which was undertaken at the request of the American Embassy in Tripoli as a fulfillment of the requirements of American cultural week, which was the first in a series of joint-cultural weeks between Libya and the United States to celebrate the resumption of diplomatic and public relations between the two countries. The translation of Lawrence Block's crime novel, *The Burglar Who Liked To Quote Kipling,* is one example of the pieces of American literature selected to be introduced to the Libyan Arab readership in general and to those who are interested in reading witty and interesting detective literature in particular.

Block is a prominent and very successful American novelist in this genre and has won the Edgar and Shamus awards [crime fiction awards] four times and the Japanese Maltese Falcon award twice, as well as the Nero Wolfe and Philip Marlowe awards, a Lifetime Achievement Award from the Private Eye Writers of America, and, most recently, the Cartier Diamond Dagger for Life Achievement from the Crime Writers Association (UK). He has written four different series of crime novels and each has a different protagonist. The readers' enthusiasm for Block's work has not been restricted to the United States or the English–speaking world; his books have also been translated for many other audiences. Nevertheless, after meeting the major protagonist in the novel, Bernie Rhodenbarr, a question arises: "why this novel has been selected for translation for this brief?"

The answer is- Bernie is clever, witty, educated and a gentleman. Thus, the selection of Bernie Rhodenbarr as a noble protagonist offered to the Arabic readership does not emerge from a vacuum, but has a solid correlation with the Arabic taste in literature and clear consideration of Arabic morals and ethics, which stipulate honesty and frankness even in the darkest careers: crime and theft. For example, Arabic literature has similar characters who steal from rich people to feed the poor, and who, despite their involvement in crime and theft, have their own philosophy in serving others and protecting the weak. A good example of such a character is Urawa bin al ward, the pre-Islamic poet (Asma Abu Baker, 1998), who enjoys a very similar personality to Bernie: an educated thief. Urawa was one of the most sophisticated of Arab poets and a brave knight, as he was also one of the few noble robbers in Arabic history, "Saaleek", who used to invade other rich tribes to feed and help poor people (Alasfahani, cited in Abu Baker, 1998:9-10).

Moreover, the witty and affable personality of Bernie increases his chance of acceptance among the Arabic readership, and cultural features such as his love of books and reading, his gentlemanly approach towards women and his decision to not indulge in alcoholic drink draw readers towards this virtuous character. It merits attention that Bernie's characteristics have their counterparts in the Arabic reader's imagination and have deep roots in Arabic culture and folklore; for example, the comic personalities of Joha "the mythological Arabic figure to whom most of the Arab jokes and humorous stories are attributed" (Al-Jawzi,504:54) and Al- Jahiz, who "was one of the greatest Arab authors and used to rent the shops of manuscript copyists/ booksellers (*al –warraqun*) in order to read and examine the books" (Douglas, 1985:183). In a nutshell, all of the

aforementioned factors have contributed to the appropriateness of this novel for translation in this context.

2. Literature Review

2.1 Defining Translation

Translation is not just rendering meaning from one language into another, but is rather an integral process by which the translator makes his/her decision to impose his/her own language conventions or convey faithfully the conventions of the foreign language of the source as they are, assuming that the readers of the target language may relish reading foreign cultural references and committing themselves to a new model, rather than consuming their own model without any challenge posed by a completely foreign paradigm. Shamma (2005:66) defines translation as "the outcome of a complexity of circumstances that comprise the intervention of the translator and the choices that he or she makes in the large context of reception and the relation of the translated text to other texts in its natural environment", while it is defined by Newmark as "rendering the meaning of a text into another language in the way that author intended the text" (1988:5). The two definitions above contradict each other in defining the translator's role: Shamma highlights the translator's vision and his/her own appreciation of the text, while Newmark limits the translator's role to faithfully following the vision of the author of the source text.

2.2 The Concepts of Foreignization and Domestication

Languages differ, and their cultural content also differs. "Since no two languages are identical [...] it stands to reason that there can be no absolute correspondence between languages. Hence there can be no fully exact translation" (Nida, 2004, p.153). In the present paper, I do not seek to investigate such issues, which are constantly debated among translating circles. However, if this is widely applicable among European languages, which have a lot in common either culturally or linguistically, then translating a literary English text– in this case, chapters of *The burglar who liked to quote Kipling* - into Arabic, which is part of a very different cultural context, can be seen as a major challenge for any translator. The challenge arises when the literary translator endeavours to "give his reader the same image and the same delight which the reader of the work in the original language would afford any reader educated in such a way that we call him, in the better sense of the word, the lover and the expert, the type of reader who is familiar with the foreign language while it yet always remains foreign to him, but he is still conscious of the difference between that language and his mother tongue, even where he enjoys the beauty of the foreign work in total peace" (Lefevere, 1992: 152).

The concepts of "foreignization" and "domestication" were first discussed by Schleiermacher in the early 19th century when he argued that there were only two possible applicable strategies for translation: "either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (Venuti, 2004:49). The terms "domestication" and "foreignization" *per se* were coined by Venuti, who was one of the first advocates of the latter, insisting that foreignization "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Venuti, 1995, cited in Munday, 2008:145). While domestication aims to reduce the

impact of foreignness in the target text due to ethnocentric trends that stimulate the translator to elevate his own cultural references and keep them intact from other alien ones, "Venuti bemoans the phenomenon of domestication since it involves an ethnocentric reduction of the foreign text to target–language cultural values" (Munday, 2008:144). In the context of translating this ST, Venuti's definitions of domestication and foreignization seem generalized and suffer from a lack of exceptions where texts differ and vary, and are therefore not applicable for the same rules and criteria. On the importance of texts, Hatim (1997:35) concludes that texts are "carriers of ideological meaning and vulnerable to changing socio-cultural norms." Some novels belong to the so-called "*belles-lettres*" written in a purely literary style; Vermeer (1996:37) states that "a literary text must be translated 'faithfully' because the purpose of such translation is to provide an approach for the target–culture recipients to a foreign author and his work, his intentions and style." Literature, like national costume, is unique and must be respected by literary translators if their ultimate purpose is to produce an *x* literature with its *x* stamp. Thus, the aim of translating a literary work is also differentiated.

In respect of such a purpose, "'Skopos' is a Greek word meaning 'purpose, aim, goal, finality, objective; intention'. Skopos theory (Vermeer, 1978 *et passim*) defends a functional approach to translating" (Vermeer, 1996:4). Anthony Pym's (2010:46) definition outlines this theory as "a set of propositions based on the idea that the target-side Skopos or purpose has priority in the translator's decisions." For Vermeer (ibid: 15), each transitional act has its own Skopos and different Skopos lead to different translations of the same source. Moreover, he points out

that neither the source text nor its surface structure determines the target text or its surface, but the ultimate Skopos of the translator does so. "The main rule for any translation is thus the 'Skopos rule', which says a translational action is determined by the skopos; that is, 'the end justifies the means'" (Reiss and Vermeer, 1984:101).

In the translation of the data, in the case of the present study, the end was producing a replica of the American source text. Therefore, the purpose of the TT translation is dual: entertaining and informative. Such duality reflects the basic idea around which the Skopos theory revolves, which is that "the translator should work in order to achieve the Skopos, the communicative purpose of the translation, rather than just follow the source text" (Pym, 2010:44). Moreover, this duality of purposes also assures one of the frequent claims that the translation of one source text can be done in different ways to achieve different purposes (ibid, 2010:44). In addition, the pre-purposes of writing a literary work, or, in this case, of translating it, contradict and refute one of the criticisms made by scholars against Skopos theory and discussed by Nord and Schaffner: that the theory is applicable only to non-literary texts (Munday, 2006:80). This is because literary works have no goals or aims, in their view, while here, by setting the aforementioned purposes for translating the novel, Vermeer's idea that "goals, purposes, functions and intentions are attributed to actions" (Vermeer, cited in Munday, 2006:80) is widely understood.

In such translation, the Skopos faithfully offers an American cultural aspect to the Libyan readership through this novel and shows different exotic American paradigms in terms of food, drink and famous literary works mentioned within the original novel. Any attempt to domesticate

them would affect the main Skopos of the translator, although in some cases she has been obliged to do so in order to meet certain requirements in translation. On this basis, both the theories- i.e. Foreignization & Domestication and Skopos- intersect at a point to serve the interest of the ultimate translation.

2.3 Some Kinds of Domestication and Foreignization Strategies

Strategies of domesticating or foreignizing a target text vary among translators, depending on the translator's aim, the client's purpose, the genre of the text and its nature, but the judgment and vision of the translator are still primary factors. Aixela (1996:52), in his article "*Culture-specific Items in Translation*", has grouped those strategies into two categories for the sake of methodological efficacy, according to their nature: conservative and substitutive. It is noteworthy that, in TT, the translator did not apply this strategy, as it applies more to domestication – a matter which contradicts the Skopos of the produced translation *per se,* i.e. offering the Libyan readership a ticket to travel into a pure American drama. Proper names in such cases are a genuine part of any society's identity.

2.3.1 Conservative category

The main strategy that falls within the conservative category is **repetition**, in which the translator sticks closely to the source text and preserves some of the original references from the original work (Aixela, 1996:61). Although Aixela (1996) points out that such manipulation may add exotic and archaic character to culturally-specific references in the target text, translators find a resort in retention. Davies (2003:72-73) defines this translating option under the label "preservation" as a decision of the translator to maintain the source text term in the translation when he/she is faced with a

reference to an entity that has no close equivalent in the target language. In the TT, the translator's repetition of terms such as 'khaki' ST (p.57) TT (p.25), 'platinum' ST (p.64) TT (p.37) and 'short' ST (p.58) TT (p.27) (instead of their Arabic translations) serve as good examples of the above category. Moreover, regarding the translator's choice to follow Block's use of puns (frigate/frig it) ST (p.62), the Arabic pun (بــارجة \ يرج) TT (p.34) can be considered to be a sort of repetition.

In another manipulation, "**orthographic adaption**" (Aixela, ibid: 61), translators opt to alter the cultural references according to the target language. The best example is the orthographical translation of names, such as the names of prophets: Moses, Jesus and Jacob. This procedure is adopted because of the availability of an equivalent to the source noun, such as measurement units, or due to the difficulty of pronunciation in the sounds of the target language. In this translated work, the obvious orthographic adaption can be noticed in the Arabic translations of certain names such as: 'Morocco' ST (p.57) TT (p.26), 'champagne' ST (p.64) TT (p.37) and 'lime' ST (p.67) TT (p.42).

Another conservative option, which can be adopted by translators, is "**extratexual gloss**" (ibid), where an additional explanation is offered in the target text to clarify the meaning for the reader. Such explanations usually appear as footnotes, glossary items or detailed explanations in brackets. In the TT, the translator deliberately used adaptation in a few cases, as in the footnote explaining the term "gable" ST (p.72) TT (p.51), so as not to interrupt the reader's enjoyment. According to Hickey, cited in Davies (2003:77), such additional explanations may hold up the narrative or burden the reader with irritating details; Hickey stresses the importance of not allowing such explanations

to lead to divergence from the style of the original message.

A similar manipulation can be applied to clarify ambiguities in the translated text: "intratextual gloss" (ibid), where the additional explanation is added smoothly, without disturbance of the reader's enjoyment. This gives a clear introduction to any unfamiliar name or thing. In contrast to the limited use of extratexual gloss, the application of **intratexual gloss** has the lion's share in the target text because of the translator's desire to avoid any distraction to the readership such as periodic stops to look for further explanation in the form of a glossary or footnotes. As a result, the TT is replete with additional explanations to clarify any confusion that might occur.

The other major category that features foreignization and domestication strategies is **substitution**; generally speaking, there are six strategies listed under this category (ibid). From a stylistic basis, "synonymy" occurs as one of the usual strategies to which translators resort, and involves avoiding foreignization and repeating the source language's references in the target text by using synonyms or parallel references. Thus, this strategy aims to domesticate cultural references and keep the reader adherent to his/her own cultural norms.

2.3.2 Limited universalization

Seeking to remain as faithful as possible to the source text, the translator using this strategy replaces a cultural reference item with another from the same source language, mainly when the original item is obscure to the target readership. This will maintain credibility and avoid deleting or deviating from the presence of the cultural norms that the author wants to appear in his/her writing (Aixela, 1997:63). For the same strategy, Davies (2003: 82) adopts the term "globalization" instead of universalization, as he finds the latter more extreme, and the term "globalization" may suggest a continuum rather than separating the term into two separate classes: limited and absolute.

2.3.3 Absolute universalization

This strategy is identical to limited universalization, but the lack of a convenient equivalent or the desire to delete the foreign item obliges the translator to choose a neutral replacement.

2.3.4 Autonomous creation

Translators rarely resort to this strategy, in which familiar proper names are invented to avoid exposing the readers to unfamiliar foreign names. For example, "in the published translations, many of the Harry Potter translators have resorted to altering the original name in order to create the required pun" (Hatim & Munday, 2004: 11), but sometimes translators exaggerate an autonomous creation and "take pains to ensure that the resulting name still bears an English flavour" (Davies, 2003:88). It is noteworthy that, in the translation of '*The Burglar who liked to Quote Kipling'*, the translator did not apply this strategy, as it applies more to domestication – a matter which contradicts the Skopos of the produced translation *per se,* i.e. offering the Libyan readership a ticket to travel into a pure American drama. The proper names in such cases are a genuine part of any society's identity.

2.3.5 Deletion

Omission is the last resort for translators when they encounter an unacceptable cultural item, perhaps due to ideological, religious or stylistic restrictions in the target language or culture. A lack of relevance of the cultural items to the readers' interest is another possible justification for deletion. For instance, in the ST (p.59), the translator resorted to deleting the adjective

"pinseal" in translating the sentence "It was a nice enough pinseal billfold ...." as there is no an Arabic equivalent to the English word. Also in ST (p.57) the lack of an Arabic equivalent of the word "corduroy" in "His pants were brown corduroy" made the option of deletion an inevitable solution.

2.3.6 Naturalization

Although this strategy has been abandoned by most translators and is considered to be an outdated method, it is still used in narrow contexts such as children's literature. It is worth noting that the task of the translator within this strategy depends on inserting cultural references into an intertexual corpus that is exclusively outlined by the target language culture.

Thanks to these strategies, translators can at least shrink the gaps between the target text and the source text, since "one cannot possibly produce in another tongue a replica of a work of rhetorical art that in its individual parts would correspond perfectly to the individual parts of the original", as cited by Schleiermacher (Venuti, 2004:48).

2.4 Advantages and Disadvantages of Foreignization and Domestication Strategies

In order to assess the advantages and disadvantages of each strategy, it is essential to understand the limits of the act of translation: whether that act is only to convey specific information or to exchange and enrich cultures. Toury (1978:200) confirms that translation is a kind of activity that inevitably involves at least two languages and two cultural traditions. Therefore, translation is more than translating words and terms: it is translating culture, lifestyle and life in every single detail.

Faull's (2004) view, that foreignness and translation are two sides of the same coin, is very interesting: "the history of translation is also the history of the foreign [...] from Cicero to Diderot translation was seen as the way to enrich one's own language and culture with little or no regard for fidelity to the original." Faull draws no barriers between foreignization and translation, and many translation scholars agree with him. Hatim (1997:123) asserts that "the task of the translator is to allow at least two distinct rhetorical functions to co-exist in one." In my view, Hatim's use of the verb "co-exist" merits attention, because the clashes that occur in translation between two cultures, functions and linguistic conventions stipulate that the translator must be well aware that his task is "a battlefield of many opposing strategies and views" (Paloposki and Oittinen, 2000: 375).

In principle, one of the major advantages of foreignization is that it offers the target readership a chance to enjoy a different cultural atmosphere: "the translated text should be the site where a different culture emerges, where the reader gets a glimpse of a cultural other" (Venuti, 1995:306). This is genuinely true, because people's knowledge consists of foreign and domestic information; moreover, the definition of an educated person has a correlation with the quantity of knowledge that he/she possesses. Such knowledge is usually gained either by travelling abroad and accessing other cultures or by studying these cultures at home. Thus, translators are vehicles that, due to their bilingual or multilingual tongue, can provide readers with glimpses of other cultures. Davies (2003, p.68) states that "The translator is often portrayed as a mediator whose task is to make the cultural manifestations accessible to the reader of the translation". On the other hand, foreignization facilitates the process of borrowing among languages and builds new vocabulary and terms within the target language.

Adopting foreignization in translated texts helps to achieve diversity in discourse where languages vary in their discourse and methods. Venuti (1998: 11) sheds light on that particular point and emphasizes the role of translation in cultivating varied and heterogeneous discourse.

Adopting foreignization also aids the translator to faithfully convey the message of the original writer. Vermeer (1996:37) points out that "a literary text must be translated 'faithfully', because the purpose of such translation is to provide an approach for target- culture recipients to a foreign author and his work, his intentions and style". Vermeer, in this aspect, differentiates between "literary translation" and "documentary translation" and affirms that "a literary text is a text of a special type and that no one is allowed to tamper with it"; therefore, the act of foreignization, which demands the retention of many foreign norms, words, labels and unfamiliar expressions to the target readership, harmonizes with transparency, faithfulness and the Skopos theory.

In the case of translating the data here, the retention of "foreignness" serves the ultimate goal of transferring a replica of English American life to the Arabic readers. Despite the aforementioned advantages of foreignization, skeptics stand firmly against the pumping of foreign cultural references into target languages; moreover, according to Yang (2010:77), they claim that, due to foreignization, "alien cultural images and linguistic features may cause information overload to the reader." On the contrary, advocates of domestication argue that domesticating foreign literature preserves the source language's norms and keeps them intact from any alien interference or exotic additions. Domestication grants the translator more freedom to manipulate the source text

he/she works on by adding, deleting and substituting source items with convenient alternatives according to his/her judgement. Advocates of domestication also claim that foreignization does not absorb readers from all levels, as foreign knowledge that appeals to the elite and educated strata might not appeal to "grassroots", as "domesticating translation is easier for the readers to understand and accept" (Yang, 2010:79). Such strata demand easy and familiar literature and do not want to struggle due to reading foreignized translations, which would detract from their appreciation of the translated work. This claim contradicts Venuti's enthusiastic view of foreignization: "Foreignizing translation can appeal to diverse cultural constituencies, monolingual as well as educated" (Venuti, 1995:318).

Domestication also keeps languages safe from the risk of imposing strange conventions and norms. "To attempt to impose the value system of the source language culture on to the target language culture is dangerous ground" (Bassnet, 2002:30).

However, such domestication will be at the expense of the reader's knowledge expansion and the opportunity to provide insights into the source culture; moreover, it will deprive them from enjoying the full cultural and stylistic message of the author.

2.5 Constraints of Domestication and Foreignization

Since translation does not exist in a vacuum and takes place in a medium, it is axiomatic that it affects and is affected by external and internal factors: "translation is a phenomenon that has a huge effect on everyday life" (Hatim & Munday, 2004: 3). Despite the popularity of both domestication and foreignization among translators, each strategy still faces several obstacles in its application in some specific texts and genres.

These constraints and confrontations stem, as Daniel Gile (2009:252) argues, from the fact that languages and cultures do not necessarily use similar words, linguistic constructions and information to describe reality, including people, feelings, actions, thoughts, social relations and physical positions.

2.5.1 Ethical and religious constraints

Religious and ethical norms can hinder or at least impede the use of both foreignization and domestication in translation, especially if the target readership has a conservative religious nature, such as Islamic societies in general and Libyan society in particular. Translators tread cautiously in the aforementioned areas, because of the sensitivity and sanctity of the issues concerned, despite the tremendous role they play in serving religions and their texts: "translated texts of all kinds, and particularly holy texts, have helped to shape cultures throughout history" (Long, 2005:2). In translating, it is still controversial that "it is up to the translators to decide which significant words and passages they should render implicitly, and which ones to elaborate explicitly. In such scenarios, the ultimate goal of a translated text is to clearly acknowledge sensitive material in an open culture and make it readily accessible to a conservative culture" (Brown cited in Lung, 2003: 266-267). Topics with religious or sexual references are taboo for the Arab readership and it is the translator's task to select the appropriate source text.

2.5.2 Stylistic and linguistic constraints

Stylistic and linguistic conventions in languages can impose specific constraints on translators where language and its limitations play a decisive role in adopting or rejecting domestication and foreignization strategies. In some cases, the lack of equivalence obliges the translator to foreignize or domesticate in contrast to his/her aims.

2.5.3 Political and cultural constraints

Culture and politics both affect translation in the first place; therefore, thinkers and theorists highlight the significance that each has. Hans Vermeer (1978) has described the translator as "bi-cultural", and Mary Snell-Hornby (1992) has described him or her as a "cross-cultural specialist" (cited in Katan, 1999:14), while Newmark (1992:146) takes it as "axiomatic that politics pervades every aspect of human thought and activities to a greater or a lesser degree".

Venuti (1998:82) depicts the political and cultural constraints in the oriented role of the political, cultural, religious and academic institutions to prefer domestication, or specifically, in Venuti's words, "translation ethics of sameness that ratifies existing discourse, pedagogies, interpretations and liturgies." Moreover, Venuti (ibid: 1) goes to the extreme when he victimises translation by cultural, economic and political bodies and their representatives and causes scandals for it. Such cultural and political constraints lead us to think again about the frequent accusation directed by postcolonial translation studies towards the Anglophone culture regarding its asymmetrical cultural exchange via translated literature or particularly, as it has been described by Susan Bassnett (1991, 1999) and Andre Lefevere (1992), cited in Zauberga (2000: 49-50), a way to establish and perpetuate the superiority of some cultures over others. According to Venuti, cited in Baker (2010:68), only 2-3 percent of the books published in the US and the UK each year are translations, whereas foreign titles, many from English, count for as much as 25 percent (or more) of books published annually in other countries. For Munday (2009:98), such figures "reflect the current economic, military and political dominance

of the USA in the first instance and the global weight of Anglophone culture more generally." This is reflected in the superiority and inferiority of some cultures; for example, the Anglophonic culture's hegemony and the fact that there are "minor culture" and "major culture" causes in the publicity of some texts while others are neglected. Tymoczko (cited in Bassnett and Trivedi, 2002:30) claims that, in translations, the greater the prestige of the source culture and the source text, the easier it is to require that the audience come to the text.

One of the major issues discussed by the postcolonial theory is **power relations** and how they affect the course of the translation's production; in this aspect, Tejaswini Niranjana (1992:8) sees literary translation as one of the discourses which inform the hegemonic apparatuses that belong to the ideological structure of colonial rule. Moreover, she criticizes this power structure, which manipulates translation according to its goals: "Translation as practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism" (ibid, 1992:2). Venuti's support of foreignization itself is one of the apparent resistant methods against colonizing power relations, since he considers domesticated translation into English to be one of the prevailing Anglo-American translation cultures imposed by such power relations. Foreignization entails the translator of a foreign text to reduce the hegemony of the target text to give a chance for the foreign one to appear as foreign rather than as a replica of the target text's culture. In other words, it helps to make the translator 'visible' to the readers.

The question to be asked here is: to what extent did the asymmetrical power relations help or hinder in paving the way to translate the target text, i.e. *The Burglar Who*

Liked to Quote Kipling, as the translator's choice is foreignizing his translation? By looking at the motivation for the translation and the culture chosen to be offered to the Libyan readership - in this case American, which is considered by all measures to be the most dominant culture in the world today- we can deduce that the political drive is the cornerstone in establishing such work *per se;* in other words, power relations between the two countries, the USA and Libya.

Yet the translation of the ST stems from a joint, mutual cultural exchange between the two countries. This means that it is expected that the American readership, in turn, will enjoy reading works by Libyan novelists such as Ibrahim al-Koni or Ibrahim al-Fagih. The debate will continue as to whether such occasional cultural translations will balance the "imbalance in global translation flow" (Munday, 2009:98) or alter the notion of primacy "English as a donor language, not a receptor" (ibid) .

3. Application of Foreignization and Domestication Strategies in the Translation of *The Burglar Who Liked To Quote Kipling* into Arabic

The numbered examples in the following discussion indicate some cases of foreignization and domestication strategies adopted when translating source text, by which means the text would be publishable and would serve the client's demands. The most problematic points are those relating to sensitive areas such as religion, ethics and cultural differences. The source text was written in a very English American context and, due to its "Americanness", the author used many American cultural references that would be very familiar to the English readership, but might cause confusion for the Arabic reader and hinder his/her enjoyment when reading such a witty novel. In order to

deal with this unfamiliarity, it is preferable to follow the strategies of domestication and foreignization of the ST into an acceptable and readable TT.

In addition, the ST was written in the late 1970s, so a lot of the objects and names are no longer used, such as Braniff Airlines, an American Airline that was suspended in 1982, and horn-rimmed glasses. Such outdated names are likely to be unfamiliar even to modern English readers, not only to Arabs.

The following strategies, which address this aforementioned unfamiliarity, are **retention** of the source item within the target text in its original form, **deletion** and **substitution**.

Example: 1

ST (p.57): "and the Everyman's Library edition of The Poems of William Cowper in the other."

وبالأخرى استقر ديوان "قصائد وليم كوبر" من **TT (p.25)** احدى إصدارات مكتبة "إفري مانز لايبرري" رائجة التدوال أنذاك ..."

BT: a book of William Cowper's poems which was issued by Everyman's Library rested in his other hand.

Example : 2

ST (p.61): "I made a few sales from the bargain table, and then moved a Heritage Club edition of Virgil's Eclogues ...."

وجنيتُ شيئاً من المال عبر طاولة التخفيضات **TT (p.32)** وبعدها بعثُ مجلداً لملحمة **فيرجيل** "**اكلوقيس**" بثماني دولارات وخمسون بنساً، المجلد من إصدارات دار نشر **هيرتج كلب** ...."

BT: "I made some money through the bargain table and sold a volume of Virgil's epic "Eclogues" issued by the Heritage Club Publishing Company"

The ST speaker in example (1) mentions a special issue of a book related to a famous American publishing company that is well known to Western readers, but unknown to the target readership, especially laymen. The retention or the "repetition" of the English name in the target text is a deliberate action for the sake of

foreignization and serves the goal of introducing this famous company to Arabic readers. On the other hand, the literal translation of the above name would change the name from a title into a meaningless word.

As discussed above, in the theoretical framework, one of the benefits of adopting the intratextual gloss strategy is to clarify any ambiguities caused by unfamiliarity with certain nouns or references by providing explanations smoothly within the target text – as in examples (1) and (2) - without resorting to footnotes or glossaries as used in some later examples. This is achieved by preceding the foreign nouns with additional explanations, as in "Publishing Company" for Heritage Club.

Example: 3

ST (p.57): "He wore a khaki army shirt...."

فيما إرتدى قميصاً بلون العسكر الكاكي **TT (p.25):**

BT: He wore a khaki army shirt.

Arabic, like many other languages, adapts and borrows certain names of new objects that have not previously been encountered in the Arabic environment. It is worth noting that names of clothes and their colours fall under this umbrella. The adaptation of the word 'khaki' and its use in the target text is a good example of the acceptance of alien words into the receiving language. Furthermore, it is an application of one of the conservative categories identified earlier in the theoretical part i.e. repetition. The named word is retained as it is in the English language because of the ability of the noun "khaki" to summarize a wide range of Arabic explanations for this less common colour.

Example: 4

ST (P.67): "Carolyn ordered a vodka martini on the rocks"

طلبت كارولين خمرة روسية "فودكا مارتيني" **TT (p.42):** "مع مكعبات الثلج

BT: "Carolyn asked for a Russian alcoholic drink: <u>vodka martini</u>"

Example: 5

ST (P.67): "I asked for club soda with <u>lime</u> ....."
TT (p.42): وانــا طلبت مياه غازية بنكهة <u>الليمون الحامض</u>
BT: I asked for fizzy water with a lime flavour.

One of the problematic aspects of translating cultural references is references to food and drink, especially if its source labels are classified as forbidden in the target culture or ought not to be mentioned in public for either religious or social reasons. "O you who have believed, indeed, intoxicants, gambling, [sacrificing on] stone altars [to other than Allah], and divining arrows are but defilement from the work of Satan, so avoid it that you may be successful" (The Quran, Surha al-Maidah, verse 90). The alcoholic drinks in the above quotes are good examples of this. However, in this context, conveying the actual names and real brands of such drinks gives the text transparency and richness, as conjuring a very close image of the English American lifestyle requires the names and labels of food and drinks to be mentioned as they are, without any adjustment or substitution. Similarly, when we talk about the lifestyle of an Arabian tribe living in a desert, describing the features of Bedouin life in terms of tents, camels, dates and palm trees is a key way to help non-Arabic readers to understand that life as it actually is.

Example: 6

ST (p.67): Barbara Mandrell was singing about <u>adultery</u> as we took stools at the long dark bar.
TT (p.42): وبــاربرا ماندريل كانت تغني عن <u>الخيانة الزوجية</u> بينما اخدنا جلستنا على كراسي البار الطويل والمعتم
BT: Barbara Mandrell was singing about <u>marital betrayal</u> while we sat on the chairs of the long dark bar.

Referring to religious terms and ethics is a taboo or highly sensitive area in many cultures, including Arabic society, which maintains respect for religious and ethical aspects. Adultery *per se* is considered, according to Islamic *shari'a* law, to be one of the greatest crimes that to be committed by a married person, who deserves to be flogged or stoned to death in some cases: "The woman or man found guilty of sexual intercourse lash each one of them with a hundred lashes, and do not be taken by pity for them in the religion [i.e., law] of Allah, if you should believe in Allah and the Last Day" (Holy Quran, Al Nur Surah 2); therefore, the idea that an entertainer might sing about it in public is unacceptable.

The solution here is to apply a limited universalization adaption of the noun "adultery" (الزنـا) "infidelity" or "marital betrayal" (الخيانة الزوجية) as a more logical theme for a song in the Arabic mentality. It is the translator's responsibility to omit or replace whole parts of texts that might be against the recipients' expectations (Baker, cited in Sidiropoulou: 1998). This is especially true if the notion of levels of marital infidelity in Arabic society is taken into consideration, as infidelity that does not involve adultery can be accepted or at least understood under certain circumstances.

Example: 7

ST (p.67): <u>Lent</u>'s in the spring!
TT (p.42): صيام <u>لنت</u> في الربيع!
BT: <u>Lent</u>'s fasting in spring!

One of the conservative manipulations, extratexual gloss, is forced here, providing the reader with a further explanation of the noun "Lent" in a footnote because Arabic readers have no cultural background about this festival, during which Christians give up some luxuries and fast during Lent by renouncing alcoholic drinks and only eating certain foods.

Example: 8

ST (p.72): Every house is three stories tall, with <u>gables</u> and tile roof.

TT (p.51): كل بيتاً يتكون من ثلاث طوابق بجملون وسقفاً قرميدي

BT: Every house consists of three stories with <u>a triangular tiled roof</u>.

Due to the absence of gable roofs in Arabic architecture, the Arabic word for such roofs is unfamiliar to most Arabic readers. The decision to adopt the conservative treatment - extratexual gloss - through providing a footnote seems to be the best strategy to supply Arabic readers with clarification of the term while retaining the basic description of the Western architecture that gives the text a distinctive character.

4. Conclusion

To conclude, translation is "a complex rewriting process which has appeared in many conflicting theoretical and practical situations throughout history" (Aixela,1996:52) The two strategies for translating literature – foreignization and domestication – both serve the ultimate goal of the translator, namely handing a readable version to the target readership. It is worth mentioning here that translating a literary work is a challenge itself, because it is unlike other genres where the translator "should exert all possible efforts to preserve the message of the source text" (Haddad, 2003:169); it is greater than that since "translation of art products are often supposed to be of artistic value, too. The translator himself must be an artist" (Vermeer, 1996:98). Although there are dissenting voices against foreignization and some compelling arguments regarding the necessity of domestication of any translated work, in this particular piece of work I tended to foreignize the translation as much as I could to give Arab-Libyan readers the chance to experience the American lifestyle during that era and immerse them into real English drama. Nevertheless, in some cases, domestication imposes itself as the inevitable choice within this translation.

To sum up, the choice of foreignization and domestication in translating "*The Burglar Who Liked To Quote Kiplin*g" is appropriate in meeting the client's requirements where, thanks to the available strategies of foreignization and domestication, the Arab- Libyan readership will enjoy reading an American literary work without experiencing any shocks or difficulty in understanding odd words which were deliberately removed or replaced due to religious or cultural considerations.

The selection of only three chapters of the novel for investigation and thereby limited number of examples given, due to the nature of the investigation, may sound the limitations of the study. However, these do not affect the results gained, since the chosen chapters hold a wide range of American-English cultural references.

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