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Option: Literary Translation

Foreignizing and Domesticating Strategies in Literary Translation from Arabic into English

Case Study: Bahaa Taher's *Khalati Safiyya Wal-Dayr*

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language and Culture.

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Dedication

With deepest and warmest gratitude,

To Allah the Almighty.

To my beloved great parents who devoted their lives to my education and success.

To the flowers of my life and the light of my sight, my adorable sisters Ismahene, Aida, and Rima.

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Abstract

The present study aims at investigating the use of foreignizing and domesticating strategies in the translation of literary works from Arabic into English. To achieve the goal of this study, the research takes Bahaa Taher's *Khalati Safiyya Wal-Dayr* (1991) and its English translation *Aunt Safiyya and the Monastery* (1996) as its practical scope. The study follows an analytical methodology focusing on the central issues of this work which are foreignization and domestication. Subsequently, the first part of this study tackles some significant theoretical concepts relevant to the research theme including the meaning of translation, different approaches related mainly to the translation of culture, followed by a discussion about the literary translation and its particularity, then this part ends with an analysis of the foreignizing and domesticating strategies used in the translation of literary works. The second part of the study serves an analytical dimension of the foreignizing and domesticating strategies and procedures used to translate *Khalati Safiyya Wal-Dayr* into English. The exploration was done through the analysis of different expressions mainly related to the concepts under study. The results show that the translator provides an adequate translation of the source text. She equally diversifies in the use of foreignization and domestication in her translation. The study concludes that foreignizing strategies are likely to offer a better translation especially when it comes to religious concepts, domesticating strategies can be more effective and allow a better understanding. Generally the meaning of the source text is reflected in the target text.

List of Abbreviations

ST   Source Text

SL   Source Language

STR   Source Text Readers

TT   Target Text

TL   Target Language

TTR   Target Text Readers

CSI   Culture-specific items

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Introduction

In recent years, a great emphasis was held about the issue of culture and its strong relation with translation. The existence of literary translation or translating culture can be proved by the existence of intercultural communication between people of different cultures and from different places all over the world. Language, culture and identity are the three basic constituent parts of any nation; these three elements are closely related to each other. Language is one of the most important components of culture and the tool through which it expresses itself best. Additionally, literary translation is an artistic transference where the source text is about literature. Translating literary works includes the translation of novels, poems, songs and plays.

In general, translation is a written transposition of concepts from one language into another. Meanwhile, the work of translator is to transfer the text from the source language into the target language taking into account the differences between both languages. In fact, translation is not a simple task to do, it requires more work than a simple transfer of words from one language to another. It demands knowledge of both the source and the target cultures as well. In the field of translation studies, many definitions were provided to the concept of translation in general and to literary translation specifically. Eventually, the shared aim of these contributions is to create faithful, accurate, and adequate equivalent of the translated text.

During the nineteenth century, the concern of translation studies shifted from translating language to the whole focus on transferring language and culture of the source text. The main concern was then held on translating the culture-specific items. According to Aixela (1996)

> In translation a CSI does not exist of itself, but as the result of a conflict arising from any linguistically represented reference in a source text which, when transferred to a target language, poses a translation problem due to the nonexistence or to the different

value (whether determined by ideology, usage, frequency, etc.) of the given item in the target language culture.(57)

Culture-specific items can be names of people; places, habits, food, and traditions. They are likely to create difficulties for the translator either because they do not exist in the target language culture or because they exist but in a different form and the TT reader cannot understand them. These cultural elements might be a perplexing and challenging since their significant meaning is related to the original culture. Thus, the translator must look for the appropriate strategies that may help him fulfill this task.

While translating between two distinct languages such as Arabic and English, translators face challenges in expressing both language and culture. For this reason they use different procedures and strategies in order to facilitate their work .The chief strategies used in translating culture are foreignization and domestication. The previously mentioned strategies are used by translators in order to make both the source and the target texts conformable. Foreignization is the strategy that helps the translator preserves the cultural identity of the original work through maintaining its cultural bound elements. Whereas domestication refers to the strategy in which the source text cultural elements are fused in the target culture. It may occur through the provision of explanation of the unfamiliar issues related to the source culture in order to bridge the gap between both the original and the receptor cultures. Both foreignizing and domesticating strategies of translation were strongly discussed in the work of Lawrence Venuti in his book "*The Translator Invisibility*" (1995).

In 1991, The Egyptian novelist Bahaa Taher published the first edition of his work *Khalati Safiyya Wal-Dayr* in Arabic language to describe the laying of Egypt from the period around 1967and Nineties. Also, the novel is a narration of the Egyptians' life including how Muslims were living in a peaceful way with Christians. Further, the novel speaks about the Egyptian traditional society in relation to some Islamic aspects. This novel then, serves a rich source to examine the use of foreignizing and domesticating strategies in translating literary works from Arabic into English.

Significance of the Study

During the procces of translating literary work, strategies of translation appear in the translator's style and results. The current work sheds light on the description and analysis of *Khalati Safiyya Wal-Dayr* and its English translation. In addition, it tackles the concepts of foreignization and domestication and how they are realized in the English translation of the work.

Statement of the Problem

While speaking about translation, many people think that it is a kind of a simple transference of words from one language into another. In fact, this is totally wrong; translation is not as simple as it seems. It is about cultural transference since the translator has to be familiar with cultural knowledge through understanding both the original and the target cultures in order to provide the closest alternative of the source language culture. Accordingly, translation is in charge to take into consideration the cultural bounded elements, cultural complexity and cultural specificity.

Consequently, for the sake of providing the same impact on the reader of the target language culture; the translator must be competent enough to solve the problem of cultural loss which is the result of the differences existing between the source language culture and the target language culture. But the question which will arise here is: is it an easy task for the translator to do all this? Through the exploration of *Khalati Safiyya Wal-Dayr* and its English translation, the study attempts to answer this question by analysing whether foreignization and domestication are succesful strategies in translating cultural bounded elements and to go beyond the problem of cultural specificity. Then, this research seeks to answer the questions below.

Research Questions

The current study seeks to investigate

1. How foreignizing and domesticating strategies are applicable in the translation of the novel?

2. To what extent aspects of the source text are preserved in the target text?

3. Between foreignization and domestication; what is the most useful strategy used to translate cultural bounded elements?

4. Was the translator successful in her translation? Did she offer an equivalent of the source text?

Research Methodology

This research is conducted through a descriptive analytical approach. It takes *Khalati Safiyya Wal-Dayr* and its English translation *Aunt Safiyya and the Monastery* as its case study. The dissertation tends to examine a variety of examples in relation to the two main concepts under study which are foreignization and domestication.

Structure of the Research

This research is divided into an introduction, two chapters and a conclusion .The introduction covers general overview about the research concerns. It includes the research's significance, problematic, aims, the methodology followed, the research questions which are going to be answered in the conclusion, and the arrangement of the dissertation.

The first chapter is a theoretical one; it is entitled 'Foreignizing and Domesticating Strategies in Translating Literary Works'. It includes four main sections. The first section tackles the meaning of translation according to different scholars' views. The second section covers some approaches related to literary translation. The third section sheds light on literary translation, its meaning and particularity. The last section investigates foreignizing and domesticating strategies of translation.

The second chapter is a practical one. It is entitled as 'Foreignizing and Domesticating Strategies in the Translation of *Khalati Safiyya Wal-Dayr* into English. It is divided into three sections. The first section is dedicated to the introduction of the case study. The second section examines the use of foreignizing strategies through different aspects related mainly to the translation of culture-specific items of the source language. The investigation is done in a form of tables and each table has its main focus. This part covers the use of foreignizing strategies in translating certain cultural elements such as religion, proper names, food and clothes. The third section investigates the use of domestication in the translation of the cultural elements of the source text at both word and sentence levels.

Chapter One

Foreignizing and Domesticating Strategies in Translating Literary Works

Dealing with the theory of translation is very complicated since it deals not only with languages but with cultures as well. This chapter is a theoretical one. It is divided into different sections; the first section seeks to investigate the meaning of translation. The second section covers the most prominent approaches that are closely related to the field of translating culture. Another section explores the exact meaning of literary translation and its particularity since the main focus of this study is around literary translation. While the last section of this chapter attempts to shed light on domesticating and foreignizing strategies in translating literary works.

I.1. What is Translation?

Generally speaking, translation refers to the act of understanding, interpreting, and producing the meaning of the source language text in the target language text. In the field of translation studies, many definitions have been provided to the concept of translation. Ghazala, for instance, considers translation as the processes and methods that are utilized to transfer the meaning from the source language text into the target language text (1995:1).In addition, Nida and Taber confirm that translation is the reproduction of the near meaning and style of the original language into the receptor language (1969: 12).Moreover, Catford assumes that translation can be defined as the replacement of linguistic elements of the source language by the equivalent linguistic elements of the target language ; that is to say, the translator is above to create in the receptor language the equivalent expressions of the source one (1965:20). Further, Newmark indicates that translation is ''rendering the meaning of a text into another language in the way that the author intended the text'' (1981:7). For him, translation can be considered as a simple transmission of the meaning of the source text into the target text; but, with the preservation of the original author's intention from his writing.

From the above mentionned definitions; it is clearly stated that scholars consider translation as the process of transferring meaning from the source language text to the target language text. In these definitions, the notion of equivalence is preserved and most of scholars are calling for the adaption of this notion between both the source and the target texts.

In addition, another view to the meaning of translation was provided by Koller who assumes that "Translation can be understood as the result of a text-processing activity, by means of which a source-language text is transposed into a target-language text... Between the resulting text in L2 (the target-language text) and the source text L1 (the source language text) there exists a relationship which can be designated as translational, or equivalence relation'' (1995:196). According to him, the process of translation is seen as a text-processing activity and it is up to the translator to analyze it and to find the relationship between the source and target texts and this can only be done by finding the equivalence between source and target texts.

Translation can be viewed from a variety of perspectives. Larson confirms that translation can be seen as a communication of the same meaning between the original text readers and the receptor text readers using the language form of the target text, while maintaining the meaning of the original one. That is to say, Larson highlighted the idea that only the forms and words of both original and receptor languages are different; but, the meaning should be expressed and communicated in the same way (1984:3).

According to scholars, translation is not that easy to define; for this reason there is a collection of definitions from which the concept of translation is clarified from different views and related to different aspects. In this context, Nida justifies this sense of diversity with the differences in the material translated, the intention behind the publication of the work translated, and the needs of the prospective audience (1964:161).

In fact, not only the meaning of translation has been problematic, but also the

judgment of translation quality and the characteristics of a good translation have been a central subject of translation scholars over centuries. In 1990, Nida as quoted by Hatim and Mason proposed the basic requirements of a good translation; these requirements are summarized into four main concepts. First, they relate translation primarily with sense; this means that the meaning has the main focus in translation. Second, the translated text should be typically the same as the original in terms of spirit and manner. Third, a good translation should be expressed in a simple, natural, and easy way in order to be understood by the readers of the target language. Finally, it should produce the similar effect as on the source text readers (16).

In the same context, Savory related a good translation with twelve principles. In these principles the most essential thing is that the source and target texts should work together; in other words, the translated text should always be related to the original one. Savory considers a good translation that in which the translator keeps the same words, ideas, and style of the original work (qtd in Schaffner and Holmes 1995:5).

I.2. Different Approaches in Translation

Over the past decades, translation theories have been established in the field of language study. According to Newmark, translation theory ought to include certain methods, principles, hints, and rules which are mainly used either to create an appropriate translation or to criticize the existing ones. Also, he argues that any theory of translation should contain a collection of translation strategies that are addressed to cope with the difficulties and problems found in the translation of complicated texts (1981: 19).

In 1964, Nida builds his theory of translation upon the provision of two main types of translation which are formal and dynamic equivalence. In the formal equivalence both form and content should be taken into account. This type of translation is also called the "gloss translation'' in which "the translator attempts to reproduce as literally and meaningfully as

possible the form and content of the original" (1964:159).Accordingly, the translator is asked to provide as close as possible an equivalent to the source text in terms of form and meaning. In fact, formal equivalence calls for the replacement of correspondence such as sentence to sentence, prose to prose, and poetry to poetry.

The dynamic equivalence is a type of translation which offers the naturalness of expression where the translator is not obliged to produce a typical version of the original text. In this type, the purpose is about providing the equivalent effect on the reader of the target text as the same of the reader of the original one. To quote Nida's words in length "A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that he understand the cultural patterns of the source language context in order to comprehend the message"(1964:159). Moreover, Nida's approach to translation is used to reduce the differences existing between the source and the target texts through the use of formal and dynamic equivalence as strategies of domestication.

Consequently, Nida and Taber state that "Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" (1969:12). In his book *Towards the Science of Translation* , Nida concluded that in the practice of translation, dynamic equivalence is better for rendering the exact meaning since the translators who use the previously mentioned type of equivalence tend to be more adept in their translation. Whereas formal equivalence translations create distortion in the translated message and seem to be characterized by the lack of faithfulness towards it (1964:191).

In his book *Approaches to Translation*, Newmark suggests two different approaches which are the communicative translation and the semantic translation. Communicative translation is based on the idea that translation is a tool of communicating cultures among

both the source language and the target language readers. During the process of translation, the translator should make the readers able to exchange ideas and thoughts about their own cultures. This type of translation theory includes non literary works such as news, reports and textbooks. Newmark explains the importance of communicative translation as follows:

In communicative translation, one has the right to correct or improve the logic; to replace clumsy with elegant, or at least functional, syntactic structures; to remove obscurities; to eliminate repetition.... One has the right to correct mistakes of facts and slips, normally stating what one has done in a footnote. The difference between communicative and semantic translations is that such corrections and improvements are usually inadmissible in semantic translation (1981: 42).

The other type of translation approach provided by Newmark is the semantic translation. It is used when the translators are obliged to produce a target text as close as possible to the original one, this type includes literature technical and scientific texts. Unlike communicative translation, semantic translation did not encourage the translator to modify something in the source text in communicating it with the target readers. For Newmark, semantic translation can be defined as the ''attempt to transform the semantic structures close to the original which is allowed by the target language'' (1981:39).

Another approach to translation was the one provided by Anton Popovic. His approach was constructed around the concept of shifts. According to him, shifts occur because of the differences existing between the source and target languages; the differences then can be either linguistic or cultural. Consequently, these shifts have to be well studied and analyzed because it has a lot to say about the source language text, the work of the translator, and the way of translating. Popovic argues that "All that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as a shift" (qtd in Gentzler: 88).

Susan Bassnett and André Lefevere were influential scholars who discussed the cultural approaches of translation. In their book *Translation, History and Culture* (1990), they argue that "Now the questions have changed, the object of study has been redefined, what is studied is the text, embedded within its network of both source and target cultural signs and in this way Translation Studies has been able to utilize the linguistic approach and   move out beyond it" (12). According to them, the cultural turn is mainly defined as the shift from the whole focus on language to focus on the relation between culture and translation. For Bassnett and Lefevere, history and culture are products of nations which cannot be explained just with understanding the target language. The cultural turn represents the incorporation of culture in translation studies; in this sense, they confirm "neither the word, nor the text, but the culture becomes the operational 'unit' of translation" (Lefevere and Bassnett: 8).

Bassnett and Lefevere's cultural approach emphasized the idea that culture and translation cannot be studied as separated fields. They argue that translation is a tool of representing and serving the interaction between cultures. In fact, by providing this new approach to translation, Bassnett and Lefevere added what is known as the innovative thinking in translation studies. Subsequently, the role of the translator is then not just to produce a similar linguistic copy of the source language text, but to rewrite and reconstruct the meaning and culture of the source text. As a matter of fact, Bassnett and Lefevere view translation as a tool of interaction between cultures and the goal behind using literary translation is to transmit and construct different cultures. In addition, they assert that translation is primary devoted to function as a manipulation of the source language culture through which a target text culture will be used and interacted in other cultures (Zhang 1919-21).

In his book *The Scandals of Translation: Towards an Ethics of Differences* (1998), Lawrence Venuti established new approach to translation studies in which he assumes that

translation needs to include not only the linguistic side of language but also the cultural one. He considers translation as cultural-oriented activity. Then, in *The Translator's Invisibility: A History of Translation* (1995), Venuti argues:

> A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the "original." The illusion of transparency is an effect of fluent discourse, of the translator's effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. (1)

 In these words, Venuti moves towards speaking about the notion of invisibility of the translator and how he should be hidden in the process of translating literary texts; that is to say, the translator's mediating role should not appear in the target text. More than this, Venuti came with the idea that translation requires the invisibility of the translator while this latter encompasses being fluent with the condition of making the translation readable but covers the differences existing between the author's and the translator's cultures as well. According to him, invisibility occurs when the translators tend to translate "fluently'' into the target language and to provide correct, comprehensive, and readable work with the creation of "illusion of transparency". In the field of translating literary works, Venuti proposes foreignization and domestication as the core strategies of translation; the former refers to strategy used to preserve the specificity of the source language culture. While the latter is used when the translator wants to adapt the original culture to the target culture. Actually, Venuti makes it clear that his preference is towards the foreignizing method since it represents a kind of resistance against the target culture. While domestication can be viewed as a form of

violence towards the original culture (18-22).

During the postcolonial era, another approach to cultural translation appeared in the work of Gayatri Spivak. Her approach was mainly concerned with the translation of third world literature into English. In this context she argues "In the act of wholesale into English there can be a betrayal of the democratic ideal into the law of the strongest. This happens when all the literature of the third world gets translated into a sort of with-it translatese, so that the literature by a woman in Palestine deigns to resemble, in the feel of its prose, something by a man in Taiwan."(1993:371-2). Spivak claims that translation destroys third world literature through the ignorance of their culture and the rejection of their identity and achievements. Also, in most of her works she speaks about the exclusion of the subalterns especially women, the cultural identities, and the cultural dominance of first world literature. She finds translations as a means of expressing the diversity of gender and in maintaining the feminist writing. For her, language and identity are interrelated (404-6).

Language is a tool of expressing and presenting things of ourselves. Consequently, making this sense of ourselves leads to the production of identity. Translators translate in order to manipulate the source language in the target society. Precisely, she emphasized the idea that the feminist translator is to consider language as a clue to the workings of gendered agency. (397). In fact her essay "Can the Subalterns Speak?" is the best representation of her view. In this essay Spivak speaks about the oppression made on an Indian subaltern woman and how the colonizer silences her. Her essay critically deals with the array of western writers starting from Marx to Foucault, Deleuze and Derrida. Throughout this essay, Spivak basically wants to give voice to the silenced women in the third world (408-9).

Antoine Berman is French translator specialized in translating German and Hispanic works into his mother language. His article "La Traduction comme Epreuve de L'etranger" (1985) was translated by Lawrence Venuti into English as "Translation and the Trials

of the Foreign" (in Venuti 2000). Berman assumes that translation can be explained in a form of "Trial of the foreign"; this trial is described in two senses "a trial for the target culture in experiencing the strangeness of the foreign text and word" and "a trial for the foreign text in being uprooted from its original language context" (qtd in Munday 2001:149). Berman prevents the use of the naturalization strategy in translating the foreign text, this naturalization strategy is equal to the domestication strategy proposed by Venuti. According to him translation necessitates in "reflection on the properly ethical aim of the translating act" which is "receiving the foreign as foreign" (285-6), this expression would make it clear that Berman is with Venuti's foreignization in translating literature. For him, the naturalization procedure will lead to a "system of textual deformation" which hinder and prevent the foreign to emerge; Berman calls this system of deformation the "Negative analytic" which is "primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free writing), where the play of deforming forces is freely exercised" (286).

Next, Berman proposed twelve "deforming tendencies" identified in transmitting the foreign (288-96).These tendencies are put as follow:

1. Rationalization: it involves the changes occur at the syntactic structures including punctuation, the structure of the sentence and the order of the words. Berman termed this tendency by abstractness of rationalization, the translation of verbs by noun forms and the tendency to use generalization.

2. Clarification: this is mainly concerned with the inclusion of explicitation; it is concerned with the level of clarity of the original text. It is a deforming tendency since it clarifies things which do not wish to be clear in the original.

3. Expansion: every translation is longer than the original text. Expansion is about adding some explanations and words to the original text. According to Berman this is justified as

providing an over translation of the original text.

4. Ennoblement: this tendency is about translating the original text with an elegant style in order to improve it. According to Berman, this results in deconstructing the original writing.

5. Qualitative impoverishment: this is about replacing words, expression, and figures in the original text with equivalent words, expressions, and figures which lack their signifying richness in the target text.

6. Quantitative impoverishment: it represents the loss in lexical variation of the source text; in this regard Berman gave an example about a Spanish source text which offers three synonyms to the word face, whereas transmitting their meaning via using only one word would create a lexical loss.

7**. The destruction of rhythms:** even if the word rhythm is mainly associated with poetry, but changing the original text's punctuation and word order may destruct its rhythm.

8. The destruction of underlying networks of signification: the translator must pay attention to the network of words which is formed throughout the text. An individual word may not serve an important meaning, but its hidden role is to add an underlying conformity and meaning to the text.

9. The destruction of linguistic patterning: while the source language may have its own systematic nature of its sentence construction and patterning; the translator must produce a coherent target text in order not to destroy this systematic nature of the original.

10. The destruction of vernacular networks or their exoticization: the setting of the novel is closely related to local speeches and language patterns. There is a great loss if these vernacular words are erased or replaced by other vernaculars of the target language. Consequently, this will create an exoticization of the foreign.

11. The destruction of expressions and idioms: idiomatic expressions, proverbs, images, figures and songs are culture-specific items which derive from vernaculars. Berman considers

changing or replacing the previously mentionned items by their target language equivalents to be an ethnocentrism since it destroys the discourse of the foreign work.

12. The effacement of the superimposition of languages: Berman considers this as the most harmful act towards the translation of novels; it occurs when the translator erases and omits traces of different forms of the source language.

Eventually, to counterbalance his "negative analytic", Berman proposed a type of translation which requires the transmission of the foreign in the target text. According to him, this occurs only through the use of literal translation. In this respect, Berman states that "Here 'literal' means: attached to the letter (of works). Labor on the letter in translation, on the one hand, restores the particular signifying process of works (which is more than their meaning) and, on the other hand, transforms the translating language" (qtd in Munday 2001:151).

I.3. Literary Translation and its Particularity

It is commonly known that translation is not only the art of transferring meaning from one language into another, but also from one culture to another. In reality translating culture is harder than translating language simply because in the process of translating culture; the translator finds himself dealing with aspects of nations which are known as culture-specific items. According to Aixela, culture-specific items (CSIs) are "Those actually actualized items whose function and connotation in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text'' (1996:58)

Literary translation is defines by Gideon Toury as "a product of a complex procedure, inevitably involving two languages and two literary traditions, that is, two sets of norm-systems. Thus, the value behind the norms of literary translation may be described as consisting of two major elements" (qtd in Aixela 1996:52). In other words, literary translation

is the type of translation where the translator deals with culture. In fact, it is well known that literary translation represents the creativity of the translator which must be shown during the whole process of translation. Usually, the translator needs to convey the meaning of the original text via challenging certain cultural barriers including the translation of idioms, proverbs, imagery, popular sayings and cultural context where using dictionaries may destroy the meaning of the source language text. Further, Levy (1963) states that "a translation is not a monistic composition but an interpretation and conglomerates of two structures. On the one hand, there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with language of the translation" (qtd in Bassnett 2005:16). That is to say, in translating literature, translators must be skillful enough to differentiate between both literal and aesthetic meaning and to consider that literary translation is rather an aesthetic transference of the source language culture into the target language culture.

It is apparent that literary translation is more difficult and challenging than any other type of translation. This is because translators must consider the reality that translation and culture are intimately related to each other. To be precise, meaning exists in both source and target cultures but it is up to the translator to be familiar with the deep context of both source and target language cultures in order not to provide a harmful translation. In 1993 the American theorists Eugene Nida points that "Translation is an exchange between two cultures. For a real successful translation, understanding two cultures is more important than knowing two languages, because words become meaningful only in their effective cultural background" (1993:248). Consequently, translating literature obliges the translator to study the cultural, religious and the traditional sides of the source language. According to Baker, one major difficulty which may face the literary translator occurs when "the Source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or

even a type of food" (1996: 21). Additionally, Nida considers that the role of the literary translator is harder than anyone else since literary translation serves more complications and difficulties in comparison with the difficulties found in the language structure (1964: 130). In the same regard Tytler (1974) emphasized the idea that "The translator's task is very different: He uses the same colours with the original, but is required to give his picture the same force and effect"(211). Here, the translator must be clever enough to produce his own work without moving far from the original text's meaning and effect on the readers.

Literary translation is unique and totally different from other types of translation. The main characteristic of literary translation is the specialty of language; this language results from the specific way of choosing words which most likely create emotional, mental, and even dream-like states imaginary (Muslat:43). In his article "Literary Translation from a Stylistic Perspective", Ghazala demonstrates the characteristics of literary translation within a comprehended definition whereby he says:

> literary translation as a special type of translation that is concerned solely with
> translating literary genres and sub-genres into literary pieces of work in the TL,
> accounting for all features of literariness and creative style of the original, especially,
> re-registration, semantic density, syntactic and lexical intricacies, polysemy, Displaced
> interaction, multi-layeredness, symbolism / hypersemanticization, aestheticism,
> figurativeness and, most importantly, tone: the involvement of human feelings,
> sentiments and emotions (Ghazala: 135).

Comparing literary translation with non-literary translation leads us to consider the idea that literary translation is exceptional and must not be treated like other types of translation. In his article "Non-Literary in the Light of Literary Translation" (2004), Newmark makes a comparison between literary and non-literary translations. The first thing to take into account is that literary translation involves both issues related to mind and imagination,

whereas non-literary translation is strongly related to the work of reality and facts. In literary translation the function of words and content are very important since they serve concepts, actions, and traditions of the source culture. For this reason, the translator seeks to understand the deep meaning of the source text in order to provide the real expression and destination of the author. Unlike literary translation, non- literary translation is concerned with facts and truth whereby the translator finds himself limited to particular vocabulary and language use.

In addition, literary translation is vivid since it is deals with persons, love, inter-relations, and life. In its process of translation, using emotions, figurative, and flexible language is permitted. Non-literary translation deals basically with objects, for this it is often ignored and read quickly without gratification. In describing both literary and non-literary translations Newmark argues that "Literary and non-literary translation are two different professions, though one person may sometimes practise them both. They are complementary to each other and are noble, each seeking in the source text a valuable but different truth, the first allegorical and aesthetic, the second factual and traditionally functional"(Newmark 2004:11)

I.4. Domestication and Foreignization Strategies in Translation

In the Nineteenth Century, foreignization and domestication as new concepts were firstly discussed by the famous German scholar Schleiermacher in a lecture entitled "On Different Methods of Translating''. According to him alienating and naturalizing strategies can be defined as "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" (49). In these words, Schleiermacher confirms that there are only two possible strategies which the translator can use in his translating process whenever the text to be translated is about culture. Very early in the history of translation, Schleiermacher refered to these strategies by two other notions which are naturalizing and alienating strategies of

translation. For Schleiermacher, alienation is a foreignizing strategy where the translator registers and identifies the linguistic and cultural differences of the source text. Whereas naturalization is a domesticating strategy whereby the original text features are melted in the target text. Meanwhile, whether using alienating and foreignizing or domesticating and naturalizing strategies of translation means that the translator is looking for the suitable strategies of translation which serve adequacy and faithfulness towards the translated works.

Moreover, many scholars have defined both foreignization and domestication in accordance with the study of literary translation. Shuttleworth and Cowie defined Domestication as "a term used to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for target readers" (43-4). This means that domesticating strategy is used by the translator to adapt the foreign elements of the original text and to produce an easy translation which conforms with the target language culture. Foreignization on the other extreme is used "to designate the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original''(59). Foreignization then, is the strategy of translation which is used in order to retain and preserve the cultural values of the original culture (59).Consequently, definitions and theories about foreignizing and domesticating strategies were provided by different scholars in the field of translating literary text.

In *The Translator's Invisibility* (1995) Lawrence Venuti established new concepts to the field of translation; one of these concepts is foreignization. Venuti uses the term foreignization to refer to the strategy of translating literary texts by which the translator produces a target language text with preserving some basic elements of the original one. Consequently, the original language text appears as a foreign piece of writing. In other words, the translator keeps the foreignness, otherness, and strangeness of the source language text as

a marker of specificity. Moreover, foreignization is about maintaining the source language aspects in order to keep them as foreign language features which should be retained as markers of the source language culture (20-1). In this context, Venuti points out that "As a theory and practice of translation, however, a foreignizing method is specific to a certain European countries at particular historical moments'' (20). Subsequently, Venuti related the foreignizing method to the translation of a particular European countries culture as "a form of resistance against ethnocentrism, racism, cultural narcissism and imperialism" (20).

Further, according to Venuti using foreignization in translation represents a kind of preservation of the original culture identity and a resistance against the target culture usually when the original text is translated into the language of the ex-colonizer of the country.

In this context, Venuti claims that:

> Foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English-language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations. (1995:20)

Besides, the concept of domestication was also introduced by Venuti in the same book to refer to the target text oriented strategy of translating literary works in which the translator changes the unknown aspects of the source language culture and domesticate them in order to suit the target culture and to omit any ambiguity that the target language reader will face. It can also be described as the state of being fluent and natural enough for the sake of reducing the strangeness of the source language culture and make the readers able to understand the

source text easily. Precisely, domestication has to deal specially with culture- specific items and how to replace the differences of the source text by some familiar aspects in the target language(1995: 18-20).

According to Venuti, Domestication is a form of violence to the source language culture. Also, it is a sort of destruction of the identity and otherness of the source language culture. He claims that:

> The violence of translation resides in its very purpose and activity: the reconstruction of the foreign text in accordance with values, beliefs, and representations that pre-exist in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. . .
> Whatever difference the translation conveys is now imprinted by the target-language culture, assimilated to its positions of intelligibility, its canons and taboos, its codes and ideologies. The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an imperialist appropriation of foreign cultures for domestic agendas, cultural, economic, political. (1996: 196)

Additionally, under foreignizing and domesticating strategies of translation; theorists have introduced many strategies for translating cultural bounded elements. On the one hand, Foreignizing strategies are described as source-oriented strategies where the aim of the translation is to foreignize the source language culture. On the other hand, domesticating strategies are referred to as target-oriented strategies of translation.

In fact, dealing with the translation of literary works attempts and intend to protect almost all the cultural aspects of the original text. In this regard, translators follow diversity of translation strategies in order to reach this objective. According to Baker, a strategy of

translation can be defined as the process of selecting the translated work then finding the

suitable method to translate it according to a multiplicity of elements consisting of cultural,

economic and political elements (1998:240). Literal translation, transliteration, borrowing,

and transference are the four main strategies used in foreignization.

First, literal translation or word for word translation is the strategy used in order to

maintain the basic characteristics of the of the source language culture; translators use literal

translation to keep the same meaning, style, form, content, and structure of the original

culture without making any changes. Peter Newmark believes that it is important to use literal

translation in translating literary works. He argues that "The SL grammatical constructions are

converted to their nearest TL equivalents but the lexical words are again translated singly, out

of context. As a pre-translation process, this indicates the problems to be solved" (2001:153).

Literal translation is a direct strategy of transmitting the source text expressions into the target

text ones; these expressions should contain the same dictionary meaning as the source

expressions. Here the translator ought to respect the grammar and the order of the words in

their original appearance.

Examples:

يوم لك ويوم عليك

A day for you, a day against you.

اذهب واشرب ماء النهر

Go drink river water.

Second, transliteration refers to the process of replacing unknown words and elements

of the source language culture with their transcription with words of the target culture.

Transliteration is "the replacement of Source language letters (i.e. graphological units) by

non-equivalent Target language letters, on the basis of a set of conventionally established

rules'' (Ilyas1989, 24). In other words, transliteration is the strategy used by the translator

whereby the translated word, sentence, or expression is transferred as it is but written with the TL alphabet .

Examples:

إن شاء الله

In shaa' allah

بسم الله ما شاء الله

Bismillaahi maa shaa' allah

Third, borrowing is a foreignizing strategy used by the translator in a form of taking words or expression from the source language culture without making their translation; this strategy is used when there is no equivalence in the target culture or when the translator wants to raise some aspects of the source language culture. Borrowing is sometimes refered to by foreignism, Germanism, and Anglicism. It is a direct strategy of translation which is used in order to preserve the source language aspects. It is regarded as the simplest translation procedure.

Examples:

Computer

كمبيوتر

Cigar

سيجار

Forth, transference is described as the direct strategy of transferring words from the source language culture to the target language. Here, the translator chooses to render the source language text to the target unchanged text without adding any extra explanation or clarification. The aim behind using transference in translating literary texts is to give the source language culture the sense of uniqueness. Newmark (1988) states that using transference in literary translation gives the translator the ability to "attract the reader, to give

a sense of intimacy between the text and the reader- sometimes the sound or the evoked image appears attractive'' (: 82).

Examples:

كلاسيكي

Classic

الإخوة جونسون

Johnson brother.

By contrast, domesticating strategies include those strategies used by the translator to minimize the strangeness of the source text. They include mainly adaptation, reduction and expansion, transposition, and modulation.

According to Vinay and Darbelnet, adaptation is a translation procedure which can be discussed under the strategy of oblique translation. It "involves changing the cultural reference when a situation in the source culture does not exist in the target culture" (qtd in Munday 2001:58). That is to say, adaptation is commonly used whenever the translated concept does not exist in the target culture at all so the translator finds himself replacing this concept by another which has a similar meaning in the target language culture. In fact, the aim behind choosing this procedure is to avoid any misunderstanding by the target language readers. Some scholars consider adaptation as a kind of betrayal and cheating about the content of the source language text or culture.

Examples:

Clear vein cream

كريم معالج لمشاكل احمرار البشرة والشعيرات الدموية والكدمات المنتشرة في الجسم

إذا تم العقل نقص الكلام

The smarter you are, the less you speak.

Transposition implies the replacement of word class of the source text by another in

the target text without affecting the meaning of the original message. It occurs when the translator changes the order of the words, the grammar, position of adjectives, word class, a change from singular to plural, or a change from phrasal clause to a verbal one. Transposition represents the creativity of the translator and how he can play with words without changing the general meaning. Vinay and Darbelnet distinguished two types of transposition which are obligatory and optimal. Obligatory transposition occurs when there is a must for changing some grammatical rules or structure of the source text. Whereas, optimal transposition is not imposed by rules(qtd in Munday 2001:57)

Examples:

طفلان

Boys

فتاة جميلة

Beautiful girl

Reduction and expansion are two other procedures discussed by Newmark in his book he argues that they are imprecise procedures which are used in some cases(1988:90). Reduction, deletion, or omission are the words used to refer to the act of omitting words, sentences or phrases from the original language, it is usually used to avoid repetition and redundancy in the target language.

Examples:

أتكلم العربية كما يتكلمها العرب

I speak Arabic as Arabs do.

وإذ قال يوسف يا أبت إني رأيت احد عشر كوكبا والشمس والقمر رايتهم لي ساجدين(آل عمران الآية 3)

Joseph said to his father: "father, I dreamt that eleven stars and the sun and the moon were prostrating themselves before me"(The Qur'an 3:3).

Whereas expansion or addition occurs when the translator adds some clarifications,

explanations, notes, examples in order to clarify certain complications for the target readers.

Examples:

اعتزمت أن أكمل نصف ديني

I have decided to perfect my religious observance by marrying.

وخمسة في عين من لم يصل على النبي

Plus five-like the five fingers of the prophet's granddaughter Fatima held up to ward off the evil of the infidels.

Modulation, is translation procedure that is used to convey the same meaning in a different manner. Vinay and Darbelnet define it as "This changes the semantics and point of view of the SL" (qtd in Munday 2001: 57). It involves changing the semantics and the view point of the source text.

Examples:

لم يكن هناك منزل مضيء واحد

The houses were all dark.

لا تخبر أحدا

Keep this for yourself.

According to Venuti's contribution to translation, foreignization and domestication are primarily used in translating literature, but it is up to the translator to choose the most appropriate one to his text. Foreignization is generally used when the translator wants raise the reader's awareness about the foreign origins of the text and try to maintain the cultural aspects of the source language. While, domestication is used to develop a translating method which does not allow the reader of the target text to perceive the foreignness of the source culture.

In brief, people with no doubt agree on the importance of culture in the translation circle. Consequently, dealing with the cultural differences creates a real problem for

translators. For this reason, they are free whether to domesticate or foreignize the cultural

bound elements of the original text. Precisely, the tendency of preserving the cultural

aspects of the original text in order to show its particularity means that the translator is

following the foreignizing flow of translation. By contrast, fusing and adapting the source

language culture in the target language one represents domestication in translation.

      To conclude with, this chapter provided a general overview of the field of translation.

After that, it discussed different approaches in translation which are mainly related to the

research theme. Then, this chapter explored the meaning and particularity of literary

translation in comparision with other types of translation, followed by a general description of

the common strategies of foreignization and domestication in translating literary works.

Chapter Two

Foreignizing and Domesticatting Strategies in the Translation of *Khalati Safiyya Wal-Dayr* into English

This chapter is an application of the theoritical part which was discussed in the previous chapter; it will be divided into two main sections. It begins by introducing the case study *Khalati Safiyya Wal-Dayr* with reference to its translation *Aunt Safiyya and the Monastery*. The methodology followed in this chapter is analytical focusing on the two central issues of this work which are foreignization and domestication. The selected examples will be given in a form of tables including samples from the original work and its translation. Consequently, the analytical method will give a vast examination of the selected examples.

II.1. Introduction of the Case Study

Khalati Safiyya Wal-Dayr is one of the most internationally known and successful works of the famous Egyptian novelist and short story writer Bahaa Taher. He started to write about fiction in 1964. In *Khalati Safiyya Wal-Dayr* written in 1991, Taher's role was a combination of first-rate storyteller and a central observer of the surrounded environment of the story. In fact Taher's novel is a representation of the political demonstrations against the monarchy and its corruption. In 1996, the novel was firstly translated into English as *Aunt Safiyya and the Monastery* By the American translator Barbara Romaine. In the introduction of the translated book, Segno Sette describe it as ''A compelling and fascinating book, written in a direct and terse style by a writer who paid attention to his world and saw its limitation clearly but remember it with nostalgia and affection'' (n. pag.). This shows that Bahaa Taher is very attached to his environment and seeks to present it to the readers in its real image. Additionally, Roger Allen considers Bahaa Taher as ''One the Egypt's finest novelists, one of many who have remained in the shadow of the mighty Mahfuz'' (n. pag.).

Bahaa Taher is an Egyptian writer who was born in Cairo, Egypt in 1935. He graduated from the University of Cairo in 1956. He is a writer, storyteller and social commentator. During the 1980s he worked as a translator in the United Nations. After spending many years of exile, Taher returned to Egypt with plenty of cultural achievements. He quickly became one of the most popular writers in both the Arab and western worlds. In addition to the present work which is *Khalati Safiyya Wal-Dayr*, Taher has a collection of works including several collections of short stories like *Al-Khutuba* (1972), *Bi-l-Amsi Halamtu Bi-k* (1984), *Ana al-Malik Jitu* (1985), *Zahabtu ila Shallal* (1964) which is his first book written after returning back to Egypt. Additionally, he wrote several novels such as *Sharq al-Nakhil* (1985), *Qalat Duha* (1985), *Al-Hob fi al-Manfa* (1995), *The point of light* (1999), *Sunset Oasis* (2007), *Khalati Safiyya Wal-Dayr* (1991) which was translated into *Aunt Safiyya and the Monastery* by Barbara Romaine in 1996 (Romaine 1-3). Taher received many awards including the highest Egyptian literary award which is the state Award of Merit in literature in 1998, the Italian Giuseppe Acerbi Prize for the Arab fiction for *Aunt Safiyya and the Monastery* in 2000, and the international Prize for the Arabic Fiction for *Sunset Oasis* in 2008 (Mamkigh 8) .

Most of Taher's works written in the 1960s were closely related to the frustration and destruction of the Egyptian society at the time of revolution. For such a reason, his characters hope to meet a prosperous future. The readers of his works will feel the hope and disappointments Egyptian people felt after the revolution of 1952. What characterizes Bahaa Taher's narrative style is the simplicity, clearness, and directness of language with a strong emphasis on the descriptive details of the actions. In addition, in most of his narratives, he positions himself as a narrator of the story or a participant in the events. Also, a distinctive feature of Taher's writing is the inclusion of the ancient Egyptian symbols and themes. His style reflects a great sense of nostalgia and appreciation to his country; this appreciation can

be seen in his dedication of *Khalati Safiyya Wal-Dayr* mainly to his country. (Romaine 3- 6)

Khalati Safiyya Wal-Dayr is an Egyptian novel which takes place in post - revolutionary Egypt in a small village near Luxor. The narrator of the novel's event is a man approaching middle age, looking back on a period of his childhood. The novel is about describing the life of Egyptians in a southern village near the monastery where there was a peaceful life between the Christians and Egyptians. This peaceful life was suddenly interrupted by revenge between the beautiful Aunt Safiyya and Harbi. Harbi kills in self defense the council who is Safiyya's husband. The widow wants revenge for the death of her husband, following the ancient tradition of the blood feud. The story ends with the death of both of them. This novel then, was translated by Barbara Romaine with the help of Bahaa Taher and this is proven in her acknowledgments in which she said '' I must begin by thanking the author of he original work, Bahaa Taher , first of all for allowing me the opportunity of translating his beautiful novel, my admiration for which provided the spark of inspiration for the translation; I must thank Mr. Taher as well for his endless, patient assistance on the translation itself, in which he has been a full participant, usually over inconveniently long distance''(Romaine ix)

II.2. Foreignizing Strategies in the Translation of *Khalati Safiyya Wal-Dayr*

In translating literary works, misinterpretations occur when the translator fails in transmitting the message of the original text. Eventually, this failure is primarily related to the badly reproduction of the culture-specific items in the target culture. Foreignization is one of the most useful strategies used to transfer, convey, preserve and maintain the aspects of the source culture. In order to link the theoritical dimensions of the present study with the application, this section is devoted to provide an examination of foreignization strategy through the analysis of different examples. Further, the samples selected to the discussion of this strategy of translation will represent a diversity of aspects including religion, proper nouns, food and clothes, and general sentences to investigate to what extent the foreignizing strategy is applied in *Khalati Safiyya Wal-Dayr*.

The following table will focus on the analysis of the foreignization strategy in a selection of terms and expressions related to the Islamic religion which is the dominant religion in the original novel. This part will examine each term and point out the procedure followed in the process of foreignization.

Examples	Source text	Page number	Target text	Page number
1	بسم الله ما شاء الله	53	Bismillaahi maa shaa' allah	35
2	العيد	42	Eid	25
3	الحاج	38	Hagg	21
4	هجرة	84	Hijra	71
5	إمام	52	Imam	34

6	إن شاء الله	59	In shaa' allah	43
7	الجلباب	76	Jilbab	62
8	مأذون	61	Ma'dhoun	44
9	مسبحة	91	Misbaha	77
10	رمضان	36	Ramadan	20
11	**والله**	62	Wallahi	46
12	عيدنا الصغير	36	Our lesser feast	20
13	لا اله إلا الله.. لا اله إلا الله	135	There is no God but God, there is no God but God	118
14	عليكم لعنة الله	135	God's curse upon you all	119

Table 01: The Use of Foreignization in Translating Religious Terms.

This table includes the translation of the religious terms and expressions and the way in which the translator rendered them. In most cases, the translator uses transliteration since it is the suitable strategy used in translation in order to foreignize the original text. In the first example, in the use of the expression ''Bismillaahi maa shaa' allah'' to replace the exact expression mentionned in the original text; the translator wants to keep the same words in order to respect the source text readers' religion and belief. For the source text readers it is really an easy task to understand that this expression is mainly used to preserve someone from enviousness. Whereas from the reading of the translated text it is supposed that the target readers will understand from the next sentence, "my mother, likewise fearing the evil eye, after guests had gone home would frequently recite incantations over Safiyya and perfume her with incense, to protect her", that this expression is used in the Arabic language to ward

someone from the evil eyes.

In the second example, the term ''Eid'' is used in the Arab Muslim society to refer to a special occasion which came after Ramadan to celebrate the breaking of fast. By keeping the word as it is, the translator knows that this term cannot be translated such as celebration, holiday, and festival since they do not express the meaning of the word and leads the TTR to get misinterpret this event.

In the third example, the translator keeps the same word ''hagg'' in her translation. In fact, in the text when the Miqaddis Bishai was speaking to the protagonist he uses ''son of our esteemed hagg'' to show the higher position of the father. Even if the word ''hagg'' in the Arab Muslim society is mainly used to describe someone who has accomplished the duty of hajj i.e. the word generally refers to the Muslim who has made his pilgrimage to Mecca. In the ST however, the word is used to show respect to the father that is why the translator did not provide an equivalent term for the word and decided to keep it as a marker of specificity of the original text.

In the forth example, the word ''Hijra'' is closely related to the Islamic culture and it represents the Muslims' Islamic heritage. This term refers to an Islamic event when our prophet Mohammed, peace be upon him, and his followers did their flight from Mecca to Medina during A.D. 620; they were escaping the persecution that was inflicted upon the earliest Muslims. The translator keeps it because the target culture lacks an equivalent event.

The fifth example is about the ''Imam'' who is a Muslim prayer leader. In the Islamic religion, it is an obligation to pray in order to show our worshiping to God. For this reason, the existence of the word ''Imam'' in the Arabic version of *Khalati Safiyya Wal-Dayr* is justified. In the Islamic religion, the imam's role is to lead the Islamic prayer and to provide religious guidance. The translator did not change this word because there is no particular word in the TL which has the same relevance as the SL word.

In the Sixth example, the translator uses ''In shaa' allah'' to refer to the English expression ''God willing'' but because this expression represents a culture- specific item, the translator let it as it is.

In most of the Islamic countries religion imposes women to cover themselves from man eyes' through the wearing of specific clothes. In the seventh example, the source text includes the word ''جلباب''which refers to a special type of clothes for women. The word is translated by ''Jilbab'' in the TT. The reason behind keeping this word is that the western culture does not have such type of clothes.

In the eighth example, the term ''مأذون ''in the Arabic culture is mainly related to marriage in the Islamic law. It is translated in the TT as Ma'dhoun. It can be defined as the officially authorized person to perform and accomplish the ritual of wedding. Its part would traditionally take place in the presence of both fathers of the groom and the bride. This word may serve a similar meaning of the ''religious marriage celebrant'' in the western society, but since they are not typically the same; the translator prefers to keep it as it is mentioned in the ST in order not to be misinterpreted by the TTR.

In the example number nine, the translator chooses to render the word ''مسبحة '' using transliteration strategy so that the word appears as ''Misbaha'' in the TT. The reader of the translated work of *Aunt Safiyya and the Monastery* will find that the translator accompanied her translation with an introductory glossary in which she defined the word Misbaha as a string of prayer beads, something like a rosary. Accordingly, through the use of the expression of ''something like a rosary'', one may deduce that even the translator is not sure of her description and she wants only to approach and clarify somehow the image for the readers. In the Islamic culture the ''Misbaha'' is a tool for showing our remembrance to God or what is known in the Islamic tradition as ''Dhikr'' and this happens through hymning by this ''Misbaha''.

In the tenth example, Ramadan is a special occasion for Muslims where they spend a whole month fasting from the aurora till the sunset. It is the ninth month in the Islamic calendar and is followed by a special day in the first of Shawwaal which is referred to as ''Eid''. In the translated text, Barbara Romaine respects the Islamic culture through the preservation of its culture- specific item, she rendered the word ''رمضان'' by ''Ramadan''. The reason behind the preservation of this term is that the receptor culture does not include such a concept.

In the following example, ''والله'' is translated into ''Wallahi''. The word is used repeatedly in the source text since *Khalati Safiyya Wal-Dayr* is an Islamic-oriented text. Whereby, Muslims generally use this expression in their daily life speech. Also, it is used to emphasize whatever have been said or to confirm a particular statement. For instance, if we consider that the translator replace this expression by its literal equivalence, it may occur in the TT as ''By God''. This will create misinterpretation, for this reason, it is suggested that the translator should rather preserve the Islamic term.

In the example number twelve, the translator moves towards another strategy of translation which is literal translation. عيدنا الصغير is translated literally by our lesser Feast. The latter did not provide exactly what is meant in the source culture. Perhaps, the translator had to transliterate or provide some clarifications for better understanding. This same analysis may be applied to the example number thirteen where the translator rendered the expression '' لا اله إلا الله.. لا اله إلا الله ''into ''There is no God but God, there is no God but God''. Here the literal translation did not work simply because the expression in the ST is used to express astonishment or disappointment, this meaning is not conveyed through the expression the translator opted for.

In the last example, the translator successfully translated the original expression لعنة الله عليكم into ''God's curse upon you all'' because the meaning of the two expression is totally the same and both the STR and TTR are likely to interpret them in the same way. Here the literal translation works but part of the meaning is lost: the expression in Arabic is usually

used in case of extreme anger and it has a religious dimension that may not be the same in the
two respective cultures.

The following table will focus on the translation of proper nouns and the extent to
which the translator applied the foreignization strategy in expressing them in TT. Most of
these names have a connotative meaning which has special reference either to the Islamic
religion or to the Arabic culture.

Example	Source Text	Page Number	Target Text	Page Number
01	المقدس بشاي	37	The Miqaddis Bishai	19
02	خالتي صفية	38	Khalati Safiyya	20
03	البيضاء الحلبية	54	el- Baida, el-Halabiya	37
04	الحسن والحسين	97	El-Hasan and el- Hussein	83
05	فارس	104	Faris	92
06	حربي	53	Harbi	35
07	ورد الشام	52	Ward es-sham	33

Table 02: The Use of Foreignization in Translating Proper Names

In all the previously mentioned examples, the translated expressions are closely related
to the translator's way of rendering. Barbara Romaine chooses to foreignize all the names
because they are all Arabic names related to the Arabic tradition and the Islamic culture.
Accordingly, they did not exist in the English language but the translator did interpret well
this frequent religious names. For example, if we speak about the example number four, ''El-
Hasan and el- Hussein'' are translated without providing any Islamic reference to them. The
ST readers will easily detect about whom the author is speaking. Contrariwise, the TT readers

will not understand who they are. That is why ''El-Hasan and el- Hussein'' are not enough to transfer the exact meaning.

One of the most prominent difficulties which can face the literary translator is the translation of food and clothes. The following part will discuss foreignization strategy in relation to this aspect and examine to what extent the translator preserves both form and content of the selected examples.

Examples	Source Text	Page Number	Target Text	Page Number
01	عرق	101	Araq	88
02	الغريبة	38	Ghurayyiba	20
03	الشربات	60	Sharbat	43
04	الشيشة	104	Shisha	92
05	الكركديه	62	Karkadeh	46
06	الجوزة	81	Gouza	68
07	بلح مسكر	37	Sugared dates	19
08	جبة	84	Jubbah	71
09	الطربوش	57	Tarbush	40

Table 03: The Use of Foreignization in Translating Terms Related to Food and Clothes.

In Fact, Bahaa Taher in *Khalati Safiyya Wal-Dayr* mentioned a series of well known types of food, drinks, and clothes which are closely associated with the Egyptian culture. In the first example, there is an indication for a famous Egyptian drink which is ''Araq''. It is an alcoholic drink which is distilled from a special sort of dates known in the Arabic culture as ''Balah''. This special Egyptian drink does not have an exact equivalent in the western culture and any suggested translation may destroy the meaning of the word. Consequently, the translator opted for a transliteration. The same analysis can be applied on the examples number three (3) and five (5). In the third example, ''Sharbat'' refers to a sweet drink made from fruit syrup. It is generally served in the Egyptian special events. Whereas, ''Karkadeh'' is a sweet drink too made from the hibiscus flowers.

In the example two, ''Ghurayyiba'' refers to an Egyptian sweet biscuit which is traditionally made in special celebrations such as ''Eid'' as it is mentioned in the original novel. The author wants to express his culture through the inclusion of a variation of items; and since the translator did respect the original culture, she maintained it through the preservation of these culture bound elements.

In the example four and six, ''Shisha'' and ''Gouza'' are nearly about the same meaning, Shisha has always been a part of the Egyptian culture, it has been related to the lower class in society. It is a small smoking water-pipe; it is used mainly by men in the Egyptian society. Whereas its mentioning in the novel is associated with the description of Aunt Safiyya's behaviors after the death of her husband. At this level transliteration procedure helps the translator in the foreignization of this notion.

In the example number seven, the translator uses literal translation for the transmission of ''بلح مسكر'' into ''Sugared dates''. In fact, looking for dictionary meaning for the word ''dates'' will provide the same significance to the words ''Tamr'' and ''Balah'', but in the Arabic culture the word ''Dates'' is an umbrella term which covers the word ''Balah'' as a

special type of dates. Here, I think that it is better if the translator transliterates the word ''Balah'' or to adds an explanation for the word.

In the eighth example, the word ''جبة'' refers to a special Egyptian traditional type of clothes which is a long outer garment with long sleeves. This type of dress is related only to most of the Arab countries. Whereas, in the receptor culture neither the meaning of this word nor the type of clothes do exist. So, the TT reader would realize what is exactly meant by ''jubbah'' if the translator adds a small clarification of the word for the sake of better understanding.

In the ninth example, the word ''طربوش'' is translated by ''Tarbush'' in the TT. Tarbush is a man's cap similar to a fez, typically of red colour felt with a tassel at the top. It is a special type of hats which is similar to fez worn by the Muslim men during the 1950s. If we consider that the translator would provide a translation such as ''Hat'', ''Head wear'', or ''Beat'' this will never be related to the meaning of ''Tarbush'' in the original culture. In addition, this can destroy the meaning of the original word.

The following part will discuss foreignization strategy at sentence level. The table contains examples related to different aspects. They will be discussed to investigate to what extent foreignization is applied in the text.

Examples	Source Text	Page Number	Target Text	Page Number
01	علبة خالتك صفية.. علبة جدك أبو رحاب.. علبة خالك عبد الرحيم.. وعلبة... وعلبة... ومن نسيت أيضا ؟	37	A box for your aunt Safiyya, a box for your grandfather Abu Rahab, a box for, your uncle Abdel Rahman, a box for…and a box for…	20

			and a box for…who have I forgotten?	
02	أهلا بالتلميذ النجيب..أهلا بابن الحاج الطيب..أهلا بجيران الخير	37	Welcome, distinguished scholar! Welcome, son of our esteemed hagg. Welcome, good neighbor.	21
03	كيف تسألني يا ولدي وأنت تلميذ في المدرسة؟..ألم يدخل مخّلصنا أورشليم ممتطيا هذه الدابة فتهلل له الشعب؟	38	How can you ask me that, my boy, and you are a student at the school? Didn't our Savior enter Jerusalem mounted on a monkey like this one, while the people cheered him?	21
04	ولكن قبل أن أكمل الاسم كان قد مد يده وسد فمي وقال: ولا كلمة.. فهمت وسكت.. فقال لي: ما رأيك؟	92	But before I could get the name out my father had clapped his hand over my mouth. ''Not one word'', he said. I understand, and was silent. My father said, '' what do you think?''	77

05	وانتبهنا لحظتها إلى أن المقّدس بشاي كان يأتي مهرولا نحونا و إلى أن بعض الرهبان كانوا قد تجمعوا عند البوابة يطلون علينا صامتين	114	At that moment, we noticed that the miqaddis Bishai was hurrying towards us, and that some of the other monks had gathered at the gate and were staring at us in silence.	102
06	فهم المعلم فارس فوضع يديه الاثنتين فوق رأسه وقال:على عيني وراسي يا حاج. أنت تأمر : من اجل خاطرك وخاطر حربي كل ما يريده المركز.	111	The mi'allim faris understood. He placed both hands on his head, and said, ''by my eye and my head, ya hagg. You are the boss. For your sake and for Harbi's sake, we'll do whatever headquarters wants.''	99

Table 04: The Use of Foreignizing Strategies at Sentence Level

In the first example, Romaine's translation of the source text is a literal translation. She preserved the real meaning of the sentence; the proper nouns are translated by transliteration, and the structure of the sentence is the same. One of the most remarkable things in this translation is that the translator uses purposefully a special characteristic of the Arabic language which is the connection of the words of the sentence using what is known in the Arabic language as ''Waw el Aatf''. The latter can be replaced in English by

conjunctions. Unlike English language, Arabic writings are always characterized by the over use of conjunctions. Here, the translator did not pay attention only to the translation of culture bound elements but rather to the linguistic features too. Consequently, the form and the meaning of the source text are preserved and transmitted effectively.

In the second example, foreignization strategy is realized through the literal translation in rendering the source text meaning. The structure and the meaning or the grammar and the words of the sentence are preserved and appear as such in the ST. The word ''Hagg'' represents a culture-specific item of the Arabic culture, for this reason the translator did not adapt it to the target culture. Additionally, the Arab Muslim neighborhood is something special in comparison with the western countries because it is a cultural and Islamic obligation rather than a racial or locational one. The expression of ''welcome, good neighbor'' represents the difference between the Arab neighborhood relations and the western ones. Through the preservation of this expression, it can be assumed that the translator has a great awareness about the importance of the accurate representation of the Arabic culture.

In the third example, an interrogative expression of the ST is translated by its interrogative equivalent in the TT. Here, the word ''أورشليم'' is a Hebrew name of Jerusalem used in the Bible. The speaker of the ST is Christian religious man that is why he uses the word as it is mentionned in the Bible. In this example the translator transmits literally the word so it appears in TT as "Jerusalem". The translation however did not succeed to preserve this religious and historical dimension simply because Jerusalem is the same word but it ended to have this form centuries later. In this sentence, foreignization strategy affected the translation of the source text example.

In the fourth example, the translator focused her attention on the transmission of the meaning of the sentence through the translation of its elements. The structure and the meaning of the expression are well translated. So, at this level literal translation occurs as the best way

in foreinizing the source text. Consequently, the translator's succeeded in preserving the exact message of the ST.

In the fifth example, the translator follows the same way in describing this small event. She uses the literal translation in her translation through the replacement of the source text words by their English equivalents. Subsequently, both form and meaning of the ST are translated successfully in the TT.

In the sixth example, the translator keeps using the equivalent words in the TT. By using the word ''معلم'', the author added to his text a term used in the Egyptian culture as a indication of respect; it is generally interpreted by words such as boss, master, or leader. In her translation, the translator uses the transliteration procedure in translating the word ''mi'allim'' in order to keep the original meaning of the word. In addition, the translator provides a literal translation for the expression of   فوضع يديه الاثنتين فوق رأسه وقال:على عيني وراسي يا حاج whereby it appears in the target text as ''he placed both hands on his head, and say, by my eye and my head, ya hagg''. In fact, the reader of this expression will understand nothing since its meaning is related only to the Arabic language where it may contain the meaning of ''yes sure'' or this is for certain in the target culture. Also this example contains the word Ya which is transliterated from the Arabic language in which it is known as ''yaa al-mounadat''. The latter is used to address someone we are talking to, and because there is no equivalent in the TL, the translator foreignizes it.

II.3. Domesticating Strategies in Translating *Khalati Safiyya Wal-Dayr*

Translating literary works involves dealing with different cultures. The cultural bound elements are the markers of specificity of each society, for this reason the translator faces a lot of difficulties in translating them. Domestication is one of the most useful strategies of translation which is utilized to minimize the level of strangeness of the foreign text for the TTR by replacing the foreign aspects of ST by other familiar aspects in TT. Different domesticating procedures are followed by the translators in the process of translation. This section will discuss the domestication strategy in *Khalati Safiyya Wal-Dayr* through different aspect. A selection of examples will be analyzed to investigate to what extent this strategy is applied in the translated work of the case study.

The following table will discuss the use of the domestication strategies in the novel at word level. It will focus on the way in which the translator translates these words and to what extent domestication strategies are applied in her translation.

Examples	Source Text	Page Number	Target Text	Page Number
01	في فجر العيد	37	By down on the day of the holiday	20
02	صلاة العيد	38	Holiday prayer	21
03	صباح العيد	38	Holiday morning	20
04	الحمد لله	39	Thank God	22
05	المدرسة الإعدادية	41	Preparatory school	22
06	فاتن حمامة	51	Faten hamama	32

07	عيدك مبارك	51	Happy Holiday	33
08	جنازة	135	Funeral	118
09	تمام	51	Exactly	33
10	بدون زيطة	51	Without any fuss	33

Table 05: The Use of Domesticating Strategies at Word Level.

In the first example, the translator translated the ST ''في فجرا لعيد '' by ''by the down on the day of the holiday''. In fact, the translator fails in providing the near equivalent of the original text. So, the TT did not serve the same meaning of the original one. Additionally, the translator did not transfer to the target readers the real image of ''Fadjr el-Eid'' in the original culture and through the use of ''Holiday'', she destroyed the meaning from a special event in the Muslims' society to an ordinary holiday in the target society.

In the second example, ''صلاة العيد'' refers to the Muslims' prayer in the day of ''Eid''. The translator uses in her translation ''Holiday prayer'' to refer to the meaning of this expression. Through this translation, the TT readers cannot understand the real meaning of ''صلاة العيد'' unless, they search in other sources because the use of domestication at this level did not provide the TTR with the religious meaning of the original text.

In the third example, the translator translates '' صباح العيد'' by ''Holiday morning''. Through this translation, she adapts the meaning of the ST to the TT culture. In fact, the exact meaning of this example too will not be received by the TT readers because the translator gives just the surface meaning of both words ''صباح'' and ''العيد'' without taking into account that this is a culture-specific item which is primarily related to religion. It is suggested that the translator transliterates this expression and adds a brief explanation for better understanding.

In the forth example, ''الحمد لله'' is an expression which cannot be broken into different parts. It is used by Muslims in order to show praise to Allah for either good or bad things. In all languages, there is no exact equivalent to this expression. In *Aunt Safiyya and the Monastery*, the translator replaces this expression by ''Thank God'' which is the exact translation of the Arabic ''الشكر لله'' which is not the same in the Islamic religion. Consequently, the adaptation of this sentence in the TT did not provide the exact equivalent of the ST but a near one.

In the fifth example, the translator succeeded in adapting the meaning of the Arabic expression ''المدرسة الإعدادية''in the TT. She gave the TT readers an example about this type of school from their society which is ''Preparatory school''. Another strong point of this translation is that the translator associates her translation with a footnote in which she said that the preparatory school in Egypt comprises a three-year period between primary and secondary school.

The sixth example, In the Egyptian culture, Faten Hamama represents a legend in the characterization world. The translator adapts her name in the target culture with adding a small footnote explaining in who she is. She describes her as a popular Egyptian actress, whose career began in the 1940s, when she was still a young girl. Through this procedure, the translator succeeded in her translation.

The seventh example contains the sentence of ''عيدك مبارك'' which is a special sentence used by Muslims in the day of Eid in order to exchange congratulations among each other. The translator does not adapt well the meaning of this sentence to the target culture and ''Happy Holiday'' is not the most appropriate equivalent. One may think that the only solution for preserving the Islamic terms is to foreignize them or add brief explanation to them.

In the eighth example, the translator transfer the Islamic meaning of the word ''جنازة''
by the western one which is ''Funeral''. This adaptation may serve the meaning and give an approximate image to the target readers. But, both concepts are different from each others each one of them has special rituals, permissions, and prohibitions. For this reason, the translator should better coin the term funeral by a brief description about the Islamic Djanaza.

In the ninth example, the translator best interpreted the word ''تمام'' from the Egyptian culture in the target culture by using the word ''exactly''. Both words are of the same meaning. They are always used to describe something which is done in the right way, to show agreement and satisfaction, or to argue that there is no problem. Consequently, the translator gave a strong translation through which the TT readers can easily comprehend the meaning expressed in the ST.

In the tenth example, the author provides an example from the Egyptian dialect which is ''بدون زيطة'' to refer to an action done without any noise. It is very clear that the translator depicted the meaning of this sentence in her translation. ''Without any fuss'' are the words selected by the translator to transfer the meaning of the source text. Here the meaning of the TT and ST are typically the same, and the use of the domestication strategy allows the TT readers to comprehend the meaning of the ST expression. So, I think that the translator succeeded in the translation of this expression.

The following table will focus on the examination of domestication strategies through the analysis of a variety of sentences related to different aspects in the novel.

Examples	Source Text	Page Number	Target Text	Page Number
01	حمارنا الأبيض الوثير البرذعة	38	Our comfortably saddled white donkey	21

02	أصلهم اللهم أحفظنا	40	God protect us from evil	23
03	ثم تمصمص أمي شفتيها	52	Then my mother bite her lip	33
04	مسكينة صفية, مازال عيدها بعيدا	52	Poor Safiyya. Her day of celebration is still a long way off	33
05	ولما كانت أمي اقرب من بقي لها, ولما كان أبي ابن عم لامي في الوقت نفسه	52	Since my mother was Safiyya's closest living relative and my father was paternal first cousin to my mother	33-4
06	يخطب أحيانا في المسجد يوم الجمعة ويؤم الناس للصلاة في غيبة إمامنا, قد اعتبره قاضي الأقصر. وهو من قريتنا أيضا, الوصي المأمون على تربية اليتيمة وعلى رعاية ميراثها	52	He sometimes delivered the Friday sermon in the mosque and he led the people in prayer when our imam was away. Thus he was well-respected man among the villagers, and the court judge in Luxor, who was also from our village had entrusted him with the upbringing of this orphan as well as the disposition of her inheritance	34
07	ومنذ الصغر كانت صفية تلفت الأنظار بجمالها. كانت دقيقة الملامح. صغيرة الفم	52	From the time she was small, Safiyya used to turn heads with her	34

			beauty. She was fine featured, with a small mouth and nose. Whenever she cut her hair, it grew right back again and fell down her back, soft and thick.	
	والأنف, وكلما قصت جزّة من شعرها الأسود نما واسترسل على ظهرها ناعما وغزيرا			
08	فقال أبي: سامحنا أنت يا حربي.يا أخي..يا ولدي.. يا والدي.. يا بوووي... ولما لقنه الشهادتين وأسبل عينيه انحنى يحضنه ويبكي.	131	My father helped him say the creed, ''There is no god but God, and Mohamed is his prophet''. Then my father closed Harbi's eyes, he leaned over, clasping him in his arms, and wept.	117
09	ولكنه خان بعدها يا حنين... ولكنه خان.	115	But afterward Judas betrayed, ya Hinein. He betrayed.	110

Table 06: The Use of Domesticating Strategies at Sentence Level.

In the first example, the translator translates ''حمارنا الأبيض الوثير البردعة'' by ''our comfortably saddled white donkey''. Her translation contains a particular word which is used in the Arabic culture to describe something else. In fact the ''saddled'' cannot be associated with donkey in the Arabic culture and the meaning of this word is generally related to horse but not donkey. ''البردعة'' can be defined as a heavy filled cover which is affixed on the donkey in order to ride it, it is similar to the horse's saddle but they are not exactly the same. The translator changes the meaning of this word since it does not exist in the target culture. By doing this she gave the opportunity to the target readers to understand the meaning of the

sentence. So, her translation is accepted since the changed word is not related to the Islamic religion.

In the second example, the translator uses a combination of two procedures which are transposition and addition as sub-strategies of domestication. She translated the meaning of the ST ''أصلهم اللهم أحفظنا'' by ''God protect us from evil''. Generally speaking, the ST expression is used in the Egyptian society as an allege to God in order to protect them from all what is bad. The translator added ''from evil'' to clarify more the meaning for the TT readers so that they can receive the message of the ST. For such a reason, Romaine's translation achieves faithfulness to the ST because it produces the same meaning of the sentence.

In the third example, the meaning of the original expression ''ثم تمصمص أمي شفتيها'' is expressed by the translator through the use of the expression ''Then my mother bite her lip''. In fact, this expression conveys the near meaning of the ST. However, morphologically speaking; unlike other languages, the Arabic language has what is referred to as the ''dual'' or ''المثنى'' (almuthanna). The latter is used to speak either about two things or to two people. The dual represents a marker of specificity of the Arabic language. For this reason, it is suggested that the translator would pay attention to this categorization in the translation of ''lip'' because the meaning seems to be somehow different from the original one. Generally, the translator succeeded in her transmission of the meaning of the original text.

In the forth example, the translator translates the source text expression '' مسكينة صفية مازال عيدها بعيدا'' by ''Poor Safiyya. Her day of celebration is still a long way off''. Her translation of the word ''عيدها'' into ''her day of celebration'' did not express the same meaning of the ST. Both concepts do not acquire the same relevance in both source and receptor cultures. For this reason, the TT readers will not have the same impression about the event. Subsequently, the translator's adaptation to the word to the western culture affects the meaning of the original one. Further, the ST is used in a metaphorical sense to describe

someone whose gladness is still far away and here the TT provides the nearest equivalent of the ST.

In the fifth example, the translator tried her best to provide an accurate translation of the source text ''ولما كانت أمي اقرب من بقي لها, ولما كان أبي ابن عم لامي في الوقت نفسه''. Her translation appears in the target text as ''since my mother was Safiyya's closest living relative and my father was paternal first cousin to my mother''. In general, the meaning of the original expression is preserved in the translation especially when we take into consideration the fact that the translator added a footnote in which she confirms that ''ولما كان أبي ابن عم لامي'' can be literally translated as ''the son of my mother's father's brother'' and that the Arab familial relationships are much more closely defined than the western ones; and in traditional Arab cultures, marriages between first cousins are not uncommon. This footnote helps a lot in clarifying the meaning for the TT target readers.

The sixth example is about the translation of يخطب أحيانا في المسجد يوم الجمعة ويؤم الناس للصلاة في غيبة إمامنا, قد اعتبره قاضي الأقصر. وهو من قريتنا أيضا, الوصي المأمون على تربية اليتيمة وعلى رعاية ميراثها into ''He sometimes delivered the Friday sermon in the mosque and he led the people in prayer when our imam was away. Thus he was well-respected man among the villagers, and the court judge in Luxor, who was also from our village had entrusted him with the upbringing of this orphan as well as the disposition of her inheritance''. This translator's translation contains a number of culture-specific items including المسجد, إمامنا, يؤم الناس للصلاة, رعاية ميراثها and الوصي المأمون. In her translation, Barbara Romaine adapted the meaning of most of words to the target culture. Here the translator uses two different procedures of domestication including addition and transposition. The first procedure is realized in the expression ''Thus he was well-respected man among the villagers'' which is included in the TT to clarify the meaning for the TT readers. Transposition procedure is applied in the transfer through the changing of words without affecting the meaning of ST.

The seventh example is about the translator's translation to the source text '' ومنذ الصغر
كانت صفية تلفت الأنظار بجمالها. وكانت دقيقة الملامح صغيرة الفم والأنف وكلما قصت جزة من شعرها الأسود نما
واسترسل على ظهرها ناعما وغزيرا'' into the target text ''from the time she was small, Safiyya used
to turn heads with her beauty. She was fine featured, with a small mouth and nose whenever
she cut her hair, it grew right back again and fell down her back soft and thin''. The translator
adapts the meaning of the Arabic text <<تلفت الأنظار بجمالها>> which is used in the Arabic
language to describe a beautiful person by its English equivalent ''Turn heads with her
beauty''. Here, the translator used a metaphor instead of another and did not translate the ST
literally because she took into consideration the cultural differences. In addition, the
translator omitted the word <<جزة>> in her translation and used generalization by saying ''cut
her hair''. In fact, these changes affect the real meaning of the ST because in the Arabic
culture beauty is related to long hair. So, to say Safiyya cuts her hair gives a wrong idea about
this culture.

In the eighth example, religiously speaking, in the Muslim society the creed or el-
shahada is one of the five pillars of Islam. It is used by Muslims to declare our belief to the
oneness of God and acceptance of his messenger Mohamed. Whenever, a Muslim person die;
it is obligatory to say the creed in order to die on the primitiveness of the Islamic religion.
From the translation of the ST ولما لقنه يا بوووي... يا والدي.. يا أخي.يا ولدي.. فقال أبي: سامحنا أنت يا حربي.يا
الشهادتين وأسبل عينيه انحنى يحضنه ويبكي. Into the TT ''my father helped him say the creed,
''There is no god but God, and Mohamed is his prophet''. Then my father closed Harbi's
eyes, he leaned over, clasping him in his arms, and wept''. It is apparent that the translator is
familiar with the Islamic culture of the source text. Her translation does not acquire only the
word creed as it appears in the original text. But, she added the content of the Arabic Shahada
which is ''There is no god but God, and Mohamed is his prophet'' in order to clarify the
meaning to target readers. The meaning of the ST is well rendered, but it would be better if

the translator transliterated El-shahada and added a footnote with the English adaptation to help the TT readers comprehend.

In the last selected example, the translator rendered the ST ولكنه... حنين يا بعدها خان ولكنه خان into ''But afterward Judas betrayed, ya Hinein. He betrayed''. In her translation, she added the word ''Judas'' to clarify the meaning of the source text to the target readers. In reality, the meaning of the added word (Judas) exists in the ST through the use of the attached ''Haa'' in the word ''لكنه'' in which it refers to the subject Judas. In the Arabic language, it is commonly known as ''Haa el gha-ib'' which is used to speak about a previously mentioned subject and its role is mainly to avoid repetition. Since the target language does not have this kind of attached pronouns, the translation follows the addition procedure in order to offer the readers the same meaning of the ST.

To conclude with this chapter dealt with the analysis of the English translation of *Khalati Safiyya Wal-Dayr* at both word and sentence levels. The examples selected were examined in relation to foreignizing and domesticating strategies of translation. From what is analyzed, we believe that the translator's translation ensured acceptability, accuracy, and adequacy. The translator may have misinterpreted some religious concepts of the source culture, however, her attempts to provide an equivalent of the original work are highly proven in her translation. In some instances, she provided a brief glossary to explain some difficult words; additionally, a series of footnotes were accompanied with her translation. In general, the ST meaning is reflected in the TT.

Conclusion

Translation is not only the art of transferring meaning from one language into another, but also from one culture into another. Translating literary works is harder than translating language simply because in the process of translating literature, the translator finds himself dealing with aspects of nations which are known as culture-specific items. In order to cope with the difficulties associated with the translation of these culture-specific items, the translator uses different strategies and procedures in his transfer. Foreignization and domestication are among the strategies used in translating literary works. The former refers to the way in which the translator preserves the foreignness of the source culture by maintaining its markers of specificity. Whereas the latter refers to the strategy of translation in which the translator adapts the source language culture to the target language culture in order to minimize its strangeness.

In the current research, the attempts have been made to examine the applicability of foreignizing and domesticating strategies in translating literary works from Arabic into English. The analysis of this research focused on the examination of different examples from Bahaa Taher's novel *Khalati Safiyya Wal-Dayr* and its English translation. The novel is a best representation of the Islamic-oriented texts, for such a reason most of the selected examples were closely related to the Islamic religion.

In the first chapter of this dissertation, the main focus was held on providing a theoritical frame work of the study. It was divided into four main sections; each section highlights a particular concern. The first section provides general definitions of translation. The second one offers some approaches related to the study of translating culture. Then, another section covers the meaning of literary translation and its particularity comparing it to other types of translation. The final section tackled foreignizing and domesticating strategies used in translating literature.

The second chapter offered an analytical study of *Khalati Safiyya Wal-Dayr* and its translation from two perspectives; foreignization and domestication. The suggested analysis

was divided into two main parts. The first part was devoted to deal with foreignization strategies which were applied in the translated work. The second part analyzed the existence of domestication strategies at both word and sentence levels.

To answer the questions asked in the introduction of the present work. The results show that foreignization and domestication are applicable in the translated text through the use of different procedures of rendering the source text message. Literal translation, transliteration, borrowing, and transference are the main procedures accompanied with the use of foreignizing strategies. Whereas adaptation, transposition, reduction and expansion, and modulation are domesticating procedures. In addition, the translator preserved to a large extent the cultural bound elements of the source text. It can be assumed that both strategies can preserve the source language culture, however, foreignization seems to be more effective in the translation of the religious aspects of the source culture. Also, it can be said that the translator provided an equivalent translation of the source text.

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Résumé

La présente étude vise à étudier l'utilisation des stratégies d'étrangéisation et de domestication dans la traduction d'œuvres littéraires de l'arabe vers l'Anglais. Pour réaliser l'objectif de cette étude, la recherche prend pour cadre pratique l'œuvre de Bahaa Taher : *Khalati Safiyya Wal-Dayr* (1991) et sa traduction anglaise (*Tante Safiyya et le monastère*) *Aunt Safiyya and the Monastery* (1996). L'étude s'appuie sur une méthodologie analytique qui se concentre sur les questions centrales de ce travail que sont l'étrangéisation et la domestication. La première partie de cette étude aborde certains concepts théoriques importants touchant au thème de recherche, y compris la signification de la traduction, les différentes approches liées principalement à la traduction de la culture, suivie d'une discussion sur la traduction littéraire et sa particularité, puis cette partie se termine par une analyse des stratégies d 'étrangéisation et de domestication utilisées pour la traduction des œuvres littéraires. La deuxième partie de l'étude sert une dimension analytique des stratégies et procédures d'étrangéisation et de domestication utilisées pour traduire *Khalati Safiyya Wal-Dayr* en Anglais. L'exploration s'est faite à travers l'analyse de différentes expressions principalement celles liées aux concepts étudiés. Les résultats montrent que le traducteur livre une traduction adéquate par rapport au texte source. Elle diversifie également l'utilisation de l'étrangéisation et de la domestication dans sa traduction. L'étude conclut que les stratégies d'étrangéisation sont susceptibles d'offrir une meilleure traduction, en particulier lorsqu'il s'agit de concepts religieux ; les stratégies de domestication peuvent être plus efficaces et permettre une meilleure compréhension. En règle générale, la signification du texte source se reflète dans le texte cible.

الملخص

تهدف هذه الدراسة إلى كشف مدى استخدام استراتيجيات التغريب والتوطين في ترجمة الأعمال الأدبية من العربية إلى الإنجليزية. لبلوغ الغاية من هذه الدراسة، ينصب البحث على العمل الأدبي لبهاء طاهر: خالتي صفية والدير (1991) وترجمته إلى الإنجليزية (1996) من حيث بعده العملي. تعتمد الدراسة على منهجية تحليلية تركز على القضايا الرئيسية لهذا العمل ألا وهي التغريب والتوطين. تبعا لذلك ، يتناول الجزء الأول من هذه الدراسة بعض المفاهيم النظرية المهمة المتعلقة بموضوع البحث ، بما في ذلك معنى الترجمة والمناهج المختلفة المتعلقة بشكل أساسي بترجمة الثقافة ، تليها مناقشة حول الترجمة الأدبية وخصوصيتها، ثم ينتهي هذا الجزء بتحليل لاستراتيجيات التغريب والتوطين المستخدمة لترجمة الأعمال الأدبية. يتطرق الجزء الثاني من الدراسة للبعد التحليلي لاستراتيجيات وكيفيات التغريب والتوطين المستخدمة في ترجمة "خالتي صفية والدير" إلى الإنجليزية. لقد تم الاستكشاف من خلال تحليل لمختلف التعبيرات وبشكل رئيسي تلك المتعلقة بالمفاهيم التي تتم دراستها. تظهر النتائج أن المترجم يقدم ترجمة مناسبة للنص المصدر. كما أنها قامت بالتنويع بشكل متساو بين استخدام التغريب والتوطين في ترجمتها. في النهاية، خلصت الدراسة إلى أنه من المرجح أن تقدم استراتيجيات التغريب ترجمة أفضل، خاصة حينما يتعلق الأمر بالمفاهيم الدينية، أين قد تكون استراتيجيات التوطين أكثر فعالية وتسمح بفهم أفضل. بشكل عام ، ينعكس معنى النص المصدر في النص الهدف.