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Investigating domestication and foreignization in literary
Translation الترجمة الأدبية بين التوطين والتغريب من العربية الى
الانجليزية

-The lamp of um Hashim as a case study -

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Dedication

This thesis is dedicated to whoever has taught me one letter. Thank you for giving your heart out to teach. You have been an inspiration in my educational career. I am grateful for your guidance, patience, and passion for sharing knowledge. And special thanks to the ones who walked into my life and made it better.

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Abstract

The study aims to extract the historical status of Arabic and Western literature in the development of translation studies throughout the centuries. It also sheds light on the impact of Arabic literature on the rise of global literature, as it is considered the oldest and richest one. Hence, literary translation attracted the attention of researchers and linguists due to its characteristic of being the most complex, which is not limited only to the transmission of intended words and meanings but also the transmission of artistic and cultural heritage from one language to another. This is what made it more complex in the eyes of translators, similar to other translations.

Therefore, the translation of the novel was considered among the tasks that exhausted the seller (the translator) and revived the buyer (the reader) to go through, enjoy, and open the eyes of readers and listeners to cultures and customs they were previously unfamiliar with. These challenges undertaken by the translator are aimed at maintaining the fidelity of the original work while creating a unique version that captivates foreign readers, as it does with the source audience. Simultaneously, the translator strives to preserve the original text's essence, eradicate any loss of its distinctive features, and replace them with elements that resonate with the target culture. Consequently, the translator deems the domestication of the text inevitable, driven by various reasons such as the cultural spirit, religious considerations, and social factors. In this context, the present study focuses on the translator's utilization of Lawrence Venuti's concepts of domestication and foreignization in the translation of Qandil Um Hashem's novel by Yahya Haqqi. Through a comprehensive examination, we assert that the translator employs literal translation, explanation, and transliteration as the most suitable approaches to ensure the preservation of the foreign language without likely breaking any target conventions when it relates to religious or cultural concepts. Additionally, the translator opts to perform adaptation and cultural equivalence to domesticate the text to convey the meaning of the source text in compliance with the linguistic and cultural norms of the target language. This strategic combination of translation techniques enables the translator to strike a balance between fidelity and readability.

Key Words: Translation Strategies, domestication, foreignization, Source language ,Target language.

ملخص:

تهدف الدراسة إلى استخلاص تأثير الأدب العربي والغربي في تطوير علم الترجمة عبر العصور. كما تسلط الضوء على أثر الأدب العربي نظرًا لأنه الأقدم والأغنى في الأدب العالمي، ومن هنا لاقت الترجمة الأدبية اهتمامًا كبيرًا من قبل الباحثين واللغويين نظرًا لكونها الأكثر تعقيدًا. وهذا راجع إلى طبيعتها التي لا تقتصر على نقل الكلمات والمعاني المقصودة فحسب، بل تشمل أيضًا نقل التراث الفني والثقافي من لغة إلى أخرى وهذا ما جعلها الأكثر تعقيدًا في نظر المترجمين. ومن هنا اعتبرت ترجمة الرواية من بين ما أرقق البائع (المترجم) وأنعش المشتري (القارئ) للخوض والتمتع وفتح أعين القارئ والسامعين على ثقافات وعادات لم يألّفوها من قبل لولا التحديات التي قام بها المترجم للحفاظ على العمل الأصلي وإنتاج نسخة فريدة تثير القارئ الأجنبي كما فعلت بمتلقي النص الأصل، مع الحفاظ على خصوصياته وطمس أي سمة من سمات الأصل ورونقه واستبداله بكل ما هو مألوف لدى الثقافة الهدف. وهنا يؤمن المترجم بأنه لا بد من توطين النص لأسباب منها الإبقاء على الروح الثقافية لنص المصدر، أو لأسباب دينية واجتماعية. وعلى هذا الأساس، تطرقنا لدراسة مدى استخدام المترجم لمفهومي التوطين والتغريب للورانس فينوتي في ترجمته لرواية " قنديل أم هاشم " للكاتب يحيى حقي. وفي ذات السياق، تمكنا من استنتاج أن المترجم لجأ إلى الترجمة الحرفية والشرح والاقتراض كحل أنسب للحفاظ على الكينونة الثقافية لنص المصدر، بينما استخدم المكافئ والتكيف لتوطين نصه فيصبح أكثر طلاقة وسلاسة وذو بيئة مألوفة لدى المتلقي الأجنبي، وقد كان هذا الدمج بين التقنيتين فعالًا لخلق نوعا من التوازن بين الأمانة والمقروئية.

الكلمات المفتاحية: إستراتيجيات الترجمة، التوطين، التغريب، لغة مصدر، لغة الهدف.

List of Abbreviations

Source Language (SL)

Source Text (ST)

Target Language (TL)

Target Text (TT)

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Introduction:

Language is not just a set of utterances or a broad list of words demonstrating a sign; it is also considered to play a vital role in instituting a civilization by expressing ideas and points of view. Each language has its own civilization from which it emerged and the environment in which it grew up, and each language has a background and history. Thus, people use this mental process for understanding and communicating with each other without any ambiguity, conveying any thought that may occupy their mind. Each society has its own vision of interpreting phenomena through its way of life, its own style of living. In this aspect, translation is viewed as an active and effective communication between languages and peoples and thus represents a direct link between civilizations in all fields of science and human knowledge. Moreover, the desire to know the other and the curiosity to experience another way of living contributed to the transmission of various texts from one society to another attached to a different version of culture, giving birth to the language expressed because transferring a language means transferring a culture. One of these texts is the literary one. This kind of text is distinguished from other texts. With its heavy reliance on graphic images such as metaphor and analogy, Therefore, the translation of literary texts is one of the most complex types of translation ever, given that these texts are often loaded with cultural and ideological charges that reflect the thought and spirit of the society in which they were produced, as well as the tendencies of the creative writer. Which brought it to life, the novel in the first and foremost place is a humanitarian message found to defend the issues and concerns of individuals, no matter how different their cultures are and how many nationalities they are. Therefore, translators have to take into account various issues, such as the cultural aspects of the source and target languages and the linguistic-based criteria.

A glance over the literature demonstrated that there are plenty of strategies the translator used while transferring the source language text SL into the target language text TL. One appealing approach is what Venuti crystallizes in his model (1995). He casts light on invisibility together with two main types of translation strategies: domestication and foreignization, which are the most important concepts to avoid any difficulty that may face the translator while rendering the meaning between two different cultures. Specifically, we often discuss domestication and foreignization when we talk about cultural differences between the source text and the TT (Yang. 2010). the source language text SL into the target language text TL. One

appealing approach is what Venuti crystallizes in his model (1995). He casts light on invisibility together with two main types of translation strategies: domestication and foreignization, which are the most important concepts to avoid any difficulty that may face the translator while rendering the meaning between two different cultures. Specifically, we often discuss domestication and foreignization when we talk about cultural differences between the source text and the TT (Yang, 2010).

Statement of the problem:

Translating literary texts is esteemed as one of the most challenging, rigorous, and complicated tasks, as well as the most rewarding, where the translators attempt to evoke the intended meaning during the process of shaping and capturing the original text in a transparent, coherent style acculturated to erase the original version for the target readers or introducing to them a visible discipline where the foreign flavor enriches their eyes and their ears. Hence, our main question in this study is: Which strategy is more appropriate to translate literary works in view of their specifications?

Research Questions:

The research tries to find answers to these questions

- What is the dominant strategy in rendering the meaning of the literary text?
- To what extent are both strategies domestication and foreignization qualified in translating a literary text?

Hypothesis:

- Translator tends to use domestication strategy more which may deprive the target reader from exploring the author.
- Domestication and foreignization are complimentary in translating a literary text because they are determined according to the segment to be translated.

Literature Review:

A literature review provides a useful guide to any particular topic. "Some elements are considered an inevitable part of the research to provide better understanding and comprehensive insight, which keeps the scholars updated." The translation of literary works, including novels,

poetry, plays, and short stories, falls under the category of literary translation. Literary translation aims to capture the original text's literary qualities, such as style, tone, and imagery, in addition to its meaning. It takes linguistic proficiency as well as knowledge of the cultural and historical circumstances in which the original work was created to successfully translate literary works. Additionally, the two methods of translation, domestication and foreignization, have been extensively examined in such literary works to convey the intended meaning of the source. Firstly, foreignization is the act of keeping elements of the source text that are seen as alien or unusual by the target culture, whereas domestication is the process of changing a source text to meet the norms, values, and expectations of the target culture. Lawrence Venuti first presented these strategies in the early 1990s, and they have since been the focus of considerable debate. It also aims to make the text understandable and familiar to the target audience.

Among the researchers who have studied domestication and foreignization techniques are Zare-Behtash and Firoozkoobi (2009). *A Diachronic Study of Domestication and Foreignization Strategies of Culture-Specific Items: in English-Persian* is the name of their research project. Six of Hemingway's works have been translated. They intended to investigate which of the two prominent translation techniques, domestication or foreignization, was used for the six Hemingway books published between the 1950s and the 2000s. The fact that Hemingway's books were initially written in English and then translated into Persian Results demonstrated that domestication was the most prominent cultural translation strategy from the 1950s to the 2000s, despite the fact that both foreignization and domestication procedures had been applied over the previous six decades.

In their analysis of "The Old Man and the Sea" and its two Persian versions, Shahabi and Shams Abad (2016) also used domestication and foreignization. *A Study of Domestication and Foreignization of Culturally Specific Items in Two Persian Translations of The Old Man and the Sea* is the subject of their research. They have focused their research on a few approaches, including creation, globalization, localization, addition, preservation, and omission. They discovered that the most widely applied tactic is preservation. This reflects the result that, in both Persian translations, foreignization strategy surpasses domesticated strategy.

Aims of the study:

This research sheds light on the two main strategies of translation: domestication and foreignization, and examines which strategy is more frequently employed by translators. It also investigates how these strategies contribute to portraying the source text's (ST) image, cultural-

political context, and anthropological distinctiveness in the target text (TT). The study specifically focuses on the application of domestication and foreignization strategies to address the well-known challenges and difficulties encountered when translating culturally specific expressions from Arabic into English. Additionally, the study aims to highlight the advantages and disadvantages associated with each strategy within the realm of literary works.

Significance of the study:

This study is momentous since it provides the readers with two main translation strategies based on the Venuti model: domestication and foreignization, while also investigating and highlighting the frequency and application of each strategy. Moreover, the results of the study are helpful because they demonstrate the validity of translating culturally specific items under domestication and foreignization strategies.

Methodology:

This present study was qualitative research concerned with analyzing the application OF LAWERECE VENUTI APPROACHES ON THE TRANSLATION OF LITERARY TEXTS, the study explores the two main strategies in the TT and the efficiency of these strategies in rendering the meaning of the ST into TT. Moreover, it takes (قنديل ام هاشم) and its English translation The Lamp of Um Hashim as its case of study. The dissertation tends to examine a variety of examples according to the two main concepts domestication and foreignization used by the translator to provide a suitable version of the ST.

Structure of the study:

This study encompasses two main parts, starting with samples of the theoretical principles of two main strategies applied by the translator in translating literary texts, and then the data were discussed and analyzed in the practical part.

Chapter one covers the birth of literature in the Arabic and English worlds, as well as the impact of Arabic literature on the western world. In addition, it reviews the concept of a novel, its definition, features, and elements, and how they reflect culture and identity. Finally, we cast light on our object: literary texts and translation studies.

The second chapter presents the birth of the two main terminologies: domestication and foreignization. the diverse perspective of the main scholar's debate. As well, it tackled the

advantages and disadvantages of the two concepts and illustrated the constraints of each strategy.

Chapter three emphasizes the practical part, which is divided into an introduction tackling the importance of the practical work. After that, we introduce the novelist Yahia Haqqi and his works and the English translator Denys Johnson-Davids. Also, we aim to identify the application of the two strategies that have been employed through some examples as well as the reason behind which one of these strategies is used more and less in rendering the meaning from Arabic to English.

Limitations of the study:

This study is limited to the analysis of a specific part of Yahia Haqqi's novel *The Lamp of Umm Hashim*, translated from Arabic into English. Moreover, the current research explores the two main translation strategies that were applied in the English translation.

CHAPTER-I.

***The novel between literature and
literary translation***

Chapter One

1.Introduction

2.Literature

2.1History of Literature

2.1Arabic Literature

2.2English Literature

3Impact of Arabic literature on the development of western literature.

4.The novel:

4.1Definition

4.2Features of the novel

4.3Element of the novel

4.4The historical development of the novel as literary form.

4.5The role of the novel in shaping and reflecting cultural identity, values, and attitudes

5.Translation and literary texts

5.1Definition of translation

5.2Definition of literary text

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5.4Methods of literary translation

CHAPTER ONE**Introduction****1.Introduction**

This chapter provides the theoretical basis for the whole thesis and its purpose. It consists of the history of the notion of literature according to the West and the Arab world and the difference between them. Then it presents the concept of the novel, its features, types, and birth. Also, how it reflects on developing cultures and identities. Finally, it defines our concern

for literary translation and its impact on the development of translation studies.

2.History of Literature**2.1. Arabic Literature:**

A scan to literature asserts that Arabs have a rich heritage of literary works that dates back to our ancestors' times starting from:

2.1.1. The pre-Islamic Era known as the "Jahiliya" or "age of ignorance" after the fifth A.D. to the early seventh century (the period of prophetic migration, 622 CE), during this period literature was the art of poetry, prose, novels, short stories, and proverbs. They transmitted this treasure through memorizing poetry from poets until the era of blogging came forth, where there was a crew taking this responsibility called the narrators, الرواة among them Amjad Bin Salmah, Khalaf Al-Ahmar, and Muhaddal Al Dhai. Over the course of this era, poetry became a trade, hence a number of well-known poets were famous for their plagiarism, among them was AL-Ahmar. Poetry is considered earlier and more widespread than prose because poetry was prominent in spreading the glories of the tribes and praising their honors, just as prose was based on logic and thinking. (Kalou, Muhammad. 2018. Arabic Literature Through the Ages.)

2.1.2. The Islamic Era the prophet's covenant and ends with his death, peace and blessings upon him, in 632 A.D. During this time, Arabic literature was the cultural and literary product of language. Literary scholars and linguists have restricted the

sources of literature to three main sources: The Holy Quran, hadith, and pre-Islamic literature.

- 2.1.3. The Rashidun Covenant** was the first Islamic state following the death of Prophet Mohamed, peace be upon him, in 632 CE and ends with the establishment of the Umayyad state in 661 A.D. Literature in this era was about historical accounts, biographies, and hadith collections. One of the most famous collections is Sahih al-Bukhari, as are "The History of the Caliphs" by al-Tabari and "The Life of Muhammad" by Ibn Ishaq; thus, the Rashidun Covenant played a critical role in shaping the early Islamic state and its approach to governance.
- 2.1.4. The Umayyad Covenant** ends with the fall of the Umayyad Caliphate in 750. In this period, literary art flourished, namely poetry, rhetoric, and writing, due to the combination of many factors and the emergence of political parties in the Umayyad era. During this time, political poetry takes on a significant rank. Among the most prominent poets was Jarir Al-Farazda.
- 2.1.5. The Abbasid Era** ending with the fall of Baghdad in 1258 A.D. Going back as far as Jaafar-Al-Mansur, where he settled in Baghdad near the Tigris and close to the ancient city of Babylon, he named this region (Dar Al-Salam) the home of peace. He went forth to build castles and bridges in his kingdom and erected land and dams around it. Al Mansur pleasingly succeeded in establishing a state that flourished at its peak and became the most important cultural center in the world and the home of the intellectual, scientific, and literary movements. In that time, narrators became active, actors multiplied, and the paper market became popular. In terms of literature, this accompanied the brilliance of a number of poets and writers. Moreover, political stability helped to pay attention to the effects of literature and science. Brilliant poets shot to fame during this time; among them are Al-Rumi, Abu Al-Tayeb, and Tammam Al-Buhturi. While for novels, one of the most famous is The Thousand and One Nights, also known as The Arabian Nights, another notable novel is The Maqamat of al-Hariri, written by al-Hariri in the 19th century. Since writing was one of the necessities of the scientific movement, it led to the development of patterns of prose such as artistic prose and literary prose. As well, short stories and Maqamat المقامات play a major part in this era. The maqama is a kind of short story that combined prose and poetry to tell humorous and satirical tales. Other notable writers are Abu al-Farajal-Isfahani (897-967), who compiled

the Book of Songs, a vast collection of anecdotes, poems, and stories about music, poetry, and literature.

2.1.6. The Ottoman Era of Ottomans in the east until their collapse in Egypt at the beginning of the 19th century Many researchers used to describe Arabic literature as the era of decadence and pretentiousness, and they claimed that there was no trace of life in it, because poets in this era were not worthy of the name of poet. Despite the fact that the professor Muhammed Sayyid Kilani rejected strictly this quote and drew attention to the injustice of the Ottoman era, he issued the book "Egyptian Literature Under the Ottoman Rule" in 1965. One of the famous poet in this time was Abdullah bin Ahmed Bakathir, as far as this era goes relied on certain characteristics, including the traditional script and ready-made expression except for the weight, rhyme, and the external form of poetry. In addition, Al-Muwashahat الموشحات which is a set of words arranged according to a specific weight, as well as Dubit الدوبيت or Couplets. The term is derived from the Persian word "do-bayti," and it is made of two words: the first is "du," meaning two, and the other is "Bayt," meaning a house of poetry. It is a pair of two rhyming lines with the same melody, which is often used to convey deep emotions and complex themes in a concise and elegant manner. Moreover, Shir al-Mawaliya (شعر المواليا) it is an artistic poem first used by the followers of the Baramika البرامكة religious sect that emerged in Egypt in the 13th century. They used the word "mawlay," "my master," in their poetry and religious hymns. (Kalou, Muhammad. 2018. Arabic Literature Through the Ages.)

2.2. English Literature

For many people, it is minor to define the concept literature, thus it is obvious to them what literature is. Definitely it meant poetry, drama and prose (novels and short stories), Whereas for specialist the matter is more essential, extensive and complicated issue. Then just defining it according to normal people mindset. Recently various challenges have been evolved to define literature by poets and writers.

Henceforth to Plato he was the first one to relate the notion of literature to the real world. he sums up his thought that "literature is the mere imitation of life" (Ghazala, H. 2013). He defines

literature profoundly (in his widely known book, the Republic) by distinguishing between two main types of speech representation, mimesis which is the direct action or speech as in (the mimetic literary genre in dramatic dialogue) and diegesis or (the discourse of the narrator/poet). However, to Aristotle (in his book, poetic) He defines literature as a means of imitating reality through the use of language. He conveys that literature enable human to use language that represent ideas and experiences; thus, he took literature directly to be mimesis which describe that poetry take a significant role in human activity, he includes literature as an art and poetry under the head of imitation. Therefore, he sets literature as rational and beneficial activity not as Plato's views who consider literature as dangerous. (José Angel Garcia Landa," Aristotle's Poetics".)

2.2.1. Old English Literature: 5th-14th Century.

Old English known as Anglo-Saxon was considered the earliest form of English spoken language from about A. D 600 to 1100. During this period many literary works were published including epic poems such as Beowulf and Widsith. These two were relatively narrative poems of this period. Beowulf is the first English Epic poem as well some others works were produced include Genesis, Exodus, The Wanderer, The battle of Malden etc. The records of English Literature are spread over exceptional period such as The Old English or Anglo Saxon, The Renaissance, Victorian Era, Postmodern Era. (Team Leverage Edu. 2023, March 4. History of English Literature)

2.2.2. Medieval English Literature: 14th to 15th Century

The Medieval English Literature, also known as the Later Middle English Literary Period, has a wide variety of works since at this time in England's history, most people were literate and a sizeable percentage was also multilingual or trilingual. Geoffrey Chaucer is one of the most well-known writers from the years 1342 to 1400. He is most known for his courtly love poems, such as "The House of Fame," "The Book of the Duchess," and the famed "Canterbury Tales," albeit they were left unfinished. He rose to become one of the most important political figures in British court. A significant mention should also be made of William Langland's well-known religious writings, such as "Piers Plowman," which illustrates another common type of English literature during this time: Secular and religious prose.

2.2.3. The Golden Age of English Literature: (16th Century to Early 17th Century)

The Golden Age in the development of English literature spawned a wide range of brilliant writers and literary works. It was a turbulent time marked by intellectual and theological changes. Numerous important works, such as Sir Thomas Hoby's *Castiglione* and Sir Thomas North's *Plutarch*, were produced as the new humanism grew. Another well-known author from the Golden Age, Edmund Spenser is frequently referred to as the poet's poet. His well-known work, "The Shapheardes Calander," which had 89 sonnets, became quite well-known in 1579. 'Archadia' by Sir Philip Sidney, 'Michel Drayton', 'Sir Walter Raleigh', and 'Ben Johnson' are a few of the key figures in medieval English literature.

2.2.4. Restoration Age (17th-18th Century)

The Restoration Age, which profoundly reflected the political conflict of the late 17th century, led to another major upheaval in the history of English literature. One of this generation's most prominent literary figures was John Dryden. He is well known for the heroic poem "Astræa Redux" and the character "Mac Flecknoe." He published a "essay on criticism" and mimic poetry to criticize his contemporaries. John Milton, a well-known controversialist who wrote the well-known *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, was a notable author for the Restoration literature. Names like Thomas Gray, William Blake, and Robert Burns are indisputable examples of writers whose work has drawn high praise.

Concluding the Restoration period of the history of English Literature, the 18th century witnessed the publication of political literature as well as the advent of novels. Robert Harley, Daniel Defoe and Jonathan Swift were amongst the major political writers of this era. During the mid-18th and late 18th century, novels were introduced in the world. Daniel Defoe experimented with the prose narrative and wrote a novel called 'Robinson Crusoe'. He was one of the esteemed and prominent writers to introduce novel writing to the literary world. In prose writing, Richard Steele and Jonathan Swift are also some of the popular names in prose writing as they were renowned for their satirical style of writing.

2.2.5. The Romantic Period: From 19th Century

The Romantic era in the history of English literature experimented with older poetic forms and gave birth to a variety of intriguing prose fiction genres. The focus placed on individual thought and personal experience was the defining characteristic of this period's poetry. The talented poets of this time, such William Blake, William Wordsworth, and

Samuel Taylor Coleridge, produced beautiful works that were inspired by nature, love, romance, and contemporary philosophy. Shelley, Keats, and Byron were the later Romantics who continued the tradition in the 20th century. The novels of this century were harshly critical of many important events, including the French Revolution, and were created as a sort of pleasure for the suddenly literate population. (Team Leverage Edu. 2023, March 4. History of English Literature)

3. Impact of Arabic literature on the development of Global literature

Arabic literature affects the entire world, not just Europe. since the Middle Ages. A century later, in the year 14 AD, the first direct knowledge of Arabic literature in Britain dates back to the middle of the seventeenth century when a group of pioneers who were experts in the Arabic language arose at the universities of Cambridge and Oxford, where a pamphlet in Arabic was first published around the year 1636, Among them was Edward Pocock (1604–1691), a pioneer. As a result of his employment in the Bilad al-Sham Company factory in Aleppo, he gained a foundational understanding of the Arabic language. In 1636, Pocock was appointed a professor of Arabic, and his initial lectures focused on the value of Arabic poetry to Arabs. (Johnson, D. 2016, April 10. The Influence of Arabic Literature on the West.)

The primary means by which Arab literature is introduced to Europe is the translation movement. The French Orientalist's Antoine Galland (1646-1715) was the first one who introduces the initial translation of *Alf Layla wa Layla*, *The Arabian Nights*, or *des Mille et Une Nuits* in French, he made a significant influence on Western writing. This influence was especially strong on English literature because Andrew Bell translated the stories into English, giving it a more contemporary and oriented feel. Additionally, Sir William Jones' was translation of *Mu'allaqat*, often known as *The Hanging Poems* (since these poems were hanged on or in the Ka'ba in Mecca), had an impact on English literature's poetry and prose. Moreover, in his poem "The Gipsy," William Wordsworth describes the casual lifestyle of Arabic farmers. John Milton, Carew, and John Donne were early British writers who were somewhat drawn to the folds, sheep, and farmers of the Arabic culture. Robert Browning is regarded as one of England's foremost Romantic poets. His poem "My Last Duchess" reveals his passion for the art of the ruling classes and his love of the Italic married life. Although America has a relatively recent history on the global stage, Edgar Allan Poe, a renowned Romantic poet and multifaceted genius, was mesmerized by Arab culture. He based three of his poems—"The Haunted Place,"

"Lenore," and "Eldorado"—on Islamic legends. As well Al Aaraaf, Eldorado, and Emilie, three of his poems, are based on the description given in the Kuraan. Besides to The Arabian Nights, Hayy Ibn Yaqzan or Living, Son of Awake by Mohammad Ibn Tufayl (1100-1185 AD) also had an influence on English literature and was prominently included in Daniel Defoe's Robinson Crusoe, considered to be the first English-language novel. Edward Pocock, the same-named father and English orientalist who was appointed the first Professor of Arabic at the University of Oxford in 1636 AD, translated Hayy Ibn Yazan in 1671. (Alshammari, A. K. 2013. Arab Culture and English Literature: An Affinity)

There is ample evidence of the Arabic language's influence as well on the French language, including what the French researcher "Henriette Walter" mentioned in her book "French Words Came from Abroad" about the existence of more than (500) French words with Arabic roots. In addition, the French writer "Pierre Noel Giraud" touched on the Arabic language's influence on the French language and provided a list of more than 300 words that entered from Arabic into French like syrup, giraffe, caliph, shirt, chemistry, a lot of the religious terminology used in French are of Arabic origin and are pronounced differently from their Arabic equivalents. such as: imam; muezzin; mosque; مسجد. So why isn't Arabic literature doing the same if Arabic has verbally influenced many languages, including French? The Arab civilization historically migrated to Andalusia, and the Europeans were impacted by it, especially in southern France. The emotional poetic story came up as a novel literary genre as a result of their preference for emotional poetry and their understanding of Arabic poetry. (Johnson, D. 2016, April 10. The Influence of Arabic Literature on the West.)

Even though Arabic poetry was difficult for the average Western reader to understand, it was through Arabic poetry that Arabic literature initially gained recognition in the West. Arabic poetry is referred to as a "secret garden" by the French Arabist R. Blancher, whose entry needs a thorough understanding of the Arabic language and culture. The British reader was first exposed to Arabic and Persian poetry thanks to Sir William Jones' (1746–1794) talent. He translated the Seven Mu'allaqat in 1782 and cited some of the greatest Arab authors, like al-Tabrizi and al-Zawzani, while doing so. A century later, the civil servant Sir Charles J. Lyall participated in the successful translation of classical Arabic poetry. (Johnson, D. 2016, April 10. The Influence of Arabic Literature on the West.)

4.The novel:

4.1. Definition

The Shorter Oxford Dictionary defines a novel as “a fictitious prose narrative of considerable length, in which characters and actions representative of real life are portrayed in a plot of more or less complexity”

A novel is a long prose narrative that describes fictional characters and events, usually in the form of a sequential story, written by a novelist. The genre has historical roots in antiquity and the fields of medieval and early modern romance and in the tradition of the novella.

The latter, an Italian word used to describe short stories, supplied the present generic English term in the 18th century.

4.2. The Element of the Novel

There are 5 basic elements any short story or novel. These include the setting, plot, characters, point of view and theme. If you have all of these elements within a writing, then you have everything you need to make a good novel. Here is an explanation of each element.

Step 1

First there is the theme. This is what the author is trying to tell us about the subject of the story. It is usually the underlying message moral.

Step 2

Characters are the actors in the story. They are the people, animals or things around which the story revolves. There are major and minor characters in every story.

Step 3

The plot is the series of events that lead to a revelation of the conflict crisis and eventual resolution. It will lead up to a climax that is the high tension in a story, and then begin to wind down.

Step 4

The setting is where the story is taking place. This includes time, place and environment. For instance, it may be a rainy, windy day, or a beach.

Step 5

Point of view is the perspective from which the author tells the tale. It can be written in the first, second or third person. Narrators may tell the story, or it may be told with dialogue from the characters. (Fatiha.G. Aspect of the Novel)

4.3 Features of the Novel

As a genre of literary works, novels are known for their distinctive variety in terms of style, content, and genre. It includes a huge variety of characteristics that distinguish it from other types.

- 1) Novel is fictitious or imaginary piece of writing.
- 2) A novel presents a comprehensive picture of the life and society. In other words, a novel is a mirror of life and society.
- 3) A novel narrates the story in prose.
- 4) A novel reflects the novelist's understanding of human psychology. (Fatiha.G. Aspect of the Novel)

4.4 The historical development of the novel:

Since it first appeared in the 18th century, the novel as we know it today is a relatively new form of literary expression. However, its roots can be found in the past, with the earliest examples of extended prose fiction appearing in the first and second century AD Greek romance novels. These books have intricate narratives, realistic characters, and detailed descriptions of the setting, such "Daphnis and Chloe" by Longus and "The Ephesian Tale" by Xenophon of Ephesus.

In the Middle Ages, chivalric romances and allegories like "Le Morte d'Arthur" by Thomas Malory and "The Pilgrim's Progress" by John Bunyan continued to shape prose fiction. These books frequently had a didactic purpose, presenting moral lessons through the adventures of the protagonists.

The publication of books like Samuel Richardson's "Pamela" and Henry Fielding's "Tom Jones" contributed to the development of the contemporary novel as we know it today. These books stand out by their emphasis on the psychological growth of the person, their realistic portrayals of daily life, and their examination of social injustices.

With the rise of new subgenres like the gothic novel, the historical novel, and the social novel in the 19th century, the novel continued to advance and broaden. The most well-known

works of this era include "Frankenstein" by Mary Shelley, "Jane Eyre" by Charlotte Bronte, and "Great Expectations" by Charles Dickens. (Watt, I. 2011. *The Rise of the Novel*. University of California Press.)

4.5 The role of the novel in shaping and reflecting cultural identity, values, and attitudes

Novels play a significant role in portraying the norms and experiences of a particular culture or nation, as well as supporting the formation of a common cultural identity. The novelist when he expresses his ideas, emotions, and beliefs. He gradually creates a nation of standards that are influenced by his surroundings, including religion, customs, and tradition. These elements help establish a sense of shared history and experience that is brought about by novels, which can foster a sense of national identity. Characters in Chaucer's Prologue to the *Canterbury Tales*, for example, are accurate depictions of the kind of people that lived during his time. As well as novels reflect cultural values and attitudes, both positive and negative. For example, the social novels of the 19th century frequently emphasized widespread societal issues such as gender, racism, or class prejudice, which are depicted through their impact on the characters. The protagonists of a book, and it also focuses on the inequalities of modern society, while gothic novels frequently represented fears of the supernatural and the unknown. Moreover, novels may strive for social change by challenging cultural norms. For instance, Jane Austen frequently fought for more independence for women and questioned established gender norms; her books also all interact with the issue of women's education. and Harriet Beecher Stowe's works were essential to the American abolitionist movement. Hence, novels have a significant impact on younger generations and can help them comprehend how life differs from one nation to another depending on various aspects because novels are a mirror of people's lives, perspectives, and errors, which holds a significant insight that young children are required to read novels because they are our nation's future. As Dr. Seuss once said, "The more that you read, the more things you will know. The more that you learn, the more places you'll go." (Keerthika, S. 2018. *Literature and Society: How Literature reflects society*. *International Journal of Science, Engineering and Management*).

5. Translation and literary texts:

5.1 Definition of Translation

There are many specialists who present their own definition of translation. Translation, in general, is the process of conveying the meaning, concepts, or messages of a text from one

language to another. In the translation process, factors like the meaning, ideas, or messages' accuracy, clarity, and naturalness are taken into account. Therefore, it is crucial to take into account whether the target text's readers accept the same information that the source text's readers do.

Another definition put forth by Catford (1965) Proposes that translation is the replacement of textual content in one language (Source Language/ SL) with equal textual content in another language (Target Language/ TL).

Additionally, Nida & Taber (1982) suggest that translating entails re-creating in the target language the message's closest natural equivalent, first in terms of meaning and then in terms of style. From these definitions, it can be inferred that translation entails not only modifying a message or text's language but also determining the target language's closest equivalent in terms of meaning and style.

Kelly (1979) stated that “Western Europe owes its civilization to translators. Likewise, the Arabs owe their civilization to the voluminous works of Greeks they had translated” . Thus, Translation represents more than merely a "window opened on another world," as some sanctimonious platitude would have it. However, translation opens a channel through which foreign influences can penetrate the local culture, confront it, and even help to subvert it—a channel that is frequently not without some reluctance. Victor Hugo once wrote, "A nation will almost always view the translation as an act of violence against itself when you offer it to it." (A Survey on Domestication and Foreignization Theories in Translation, Vol.3, No.1, pp.175-179, January2013). This entails that any choices made when translating a work from one language to another may change the original cultural and linguistic nuances. Hugo makes the implication that a nation would perceive this change as an attack or violence on its own cultural and linguistic identity.

5.2 Definition of literary text

Literary text is a complex and remarkable layer because it is a linguistic practice within a particular socio-historical framework, a it is a productive/creative linguistic practice done according to certain literary, social and historical laws. Therefore, it is relatively independent. It considered a cognitive system based on knowledge, psychological and emotional aspects, and a literary text is defined as the body of speech in which the writer expresses his feelings and what is on his mind. And all kinds of essays and games and speeches. Lotman, Y.M defines

literary text as particular model of the world and a message created in the language of art. At the same time, L. Y. Ginsberg believes that literary texts are formed by the image of the author, his view of the subject, that is, by the author's perception of the world in the text of the literary work and by the assessment of those around.

There are various kinds of literary texts. Which referred to as 'Literary Genres', the major. Three literary categories stand out: poetry, prose, and theatre. There are distinct subgenres within each of these categories as follows:

- (a) Poetry, including sonnets, odes, ballads, lyric poetry, and epic poetry.
- b) Prose: novels, short stories (both narrative fiction), stories that are popular, and tales.
- c) Drama: tragedies, comedies, farces, and dramatic monologues. (Ghazala, H. 2013)

5.3 Literary translation

According to Nida, "Translation is the reproduction of the closest natural language in a receptive language. It is equivalent to the source language first in terms of semantics and second in terms of style. but this is Relatively simple statements require careful evaluation of several seemingly contradictory factors. (Nida & Taber, 1974, p.1). The ultimate objective of this process is to "reproduce the message" thus the lack of capacity to do so would draw a failure. However, in order to reproduce the message translators must successfully introduce many changes that extend to literary translation including the artistic, aesthetic, cultural and stylistic realm (Steiner). Translation includes not only the oral transmission of texts, but also cultural patterns, elements, A fragment from one language and literature into another. In such cases, you may consider translation as Innovative acts and cultural initiatives in relation to recipients. Moreover, translation best seen as communication process where the written message/content is translated from one language to another. When this transference occurs to literary texts, we speak of literary translation.

5.4 Methods of literary translation

They are the major method of translation put forward especially for translating literature include: semantic, communicative, literal, free, creative literary, stylistic, Adaptation and other methods of translation.

5.4.1 Literal and Free Translation

Literal Translation: this method converts the source text literally with minimal syntax and grammar changes, drawing attention on translating a word out of context than in context is seriously a false interpretation. However, we translate words “words alone do not carry meaning” (Raffel, 1994:4) we translate words in context. Literal translation is often used when the translator wants to keep the literal meaning of the source text, e.g. legal or technical translations. According to Newmark, word-to-word and one-to-one translations should be a more restricted form of literal translation going from word to word, from group to group, from collocation to collation, from clause to clause from sentence to sentence (ibid.). However, word-for-word translation, if strictly kept it may produce mechanical errors or dead translations that are not literal translations at all. Since Newmark used the term "mechanical or Dead Translations" in his book, a line must be drawn here: a literal translation is a translation that strictly follows both the form and intended meaning of SL, while a mechanical or dead translation is a translation that strictly follows the SL form, only at the expense of the intended meaning. Also he convey that “literal translation is correct and accurate if it provide a referential and pragmatic equivalence to the original” (ibid., p. 68) According to Savory (1968), the translation of a literary work does not restructure the influence of the original one. This is because of the literature, which permits several interpretations. (Ghazala, H. 2013. A Textbook of Literary Translation.)

Free Translation, sometimes it labelled to as "creative translation", free translation is a way of paying no attention to detail by removing or adding content from the original meaning based on the principle of preserving the overall meaning to make it smooth and natural. Free translation requires creativity and in-depth knowledge of the culture of the source and target language from the translator. This type of translation is still used in marketing, advertising and sometimes in literature. Additionally misunderstood that free translation a method that it is allows the translator to reconstructed the message in his own way. In other word, freedom of translation implies on the language and style, not freedom in rendering the message, hence the translator is free to adjust the style, but not the content. (Ghazala, H. (2013).

5.4.2 Adaptation

Linguists generally agree that adapting or modifying a text to suit the cultural context of the target language is a useful method of literary translation. However, there is some debate about how much adaptation is appropriate. Some linguists argue that over-adaptation can cause texts

to lose their original meaning and cultural context, while others argue that texts can be made accessible and understood by target audiences. Ultimately, the amount of adaptation used in literary translation depends on the particular text and target audience.

Bastin (1998) provides a broad definition of adaptation as it applies to texts used for educational purposes and manuals, but the concept remains part of a fuzzy metalanguage used by translation scholars. Adaptation is now viewed by translators as just one type of intervention, distinguishing between intentional intervention (Bastin 2007) and deviation from literality. For Hutcheon and O'Flynn (2006), the term adaptation refers to (a) the entity or product resulting from the implementation of a particular source, (b) the process by which the entity or product was created, including reinterpretation and recreation of the source. and (c) the process of acceptance “experiencing adaptation as a palimpsest through the memory of other works and resonating through repetition and change” (Hutcheon and O'Flynn 2006)

5.4.3 Semantic and Communicative Translation

Newmark makes a major insight that "there is no one communicative nor one semantic method of translating a text ... A translation can be more, or less semantic – more, or less, communicative – even a particular section or sentence can be treated more communicatively or less semantically"

Communicative translation emphasizes the second reader who does not anticipate difficulties or obscurities and would expect a generous transfer of foreign elements into his own culture and language where necessary. As a result, communicative translation is likely to be simpler, clearer, more direct, more conventional, conforming to a particular register of language, and tends to under translate. This approach focuses on the reader or listener of the target language in the hopes that there will be no difficulties and that the language will be understood correctly and will be effective. Otherwise, Semantic translation goes faithful to the source culture and only helps the reader with its commutations if there is where a dispute exists.

Semantic translation is typically complex, uncomfortable, detailed, focused, and processes the mental process rather than the transmitter's goal. Additionally in a communicative translation, the thought processes underlying the words are equally important to the intended meaning as they are in a semantic translation, which tries to accurately capture the taste and tone of the original.

(https://www.academia.edu/10187583/COMMUNICATIVE_AND_SEMANTIC_TRANSLATION)

5.4.4 Creative Literary Stylistic Translation

The concept of style has recently gathered momentum within the field of stylistics (Snell-Hornby, 1988/1995). In the discipline of stylistics, the idea of style has recently gained popularity (Snell and Hornby, 1988/1995). The various definitions of the term have complicated the way this concept is expressed in language. According to Lodge style is one of the terminology used in literary criticism that causes the most complexity. This affects the role of style in translation because different translators understand style in different ways.

Style is defined by Leech and Short (1981: 10-11) as “the linguistic habits of a particular writer [...], genre, period, school”. While for other stylisticians as “the dress of thought” Formalists, however, define style as “a deviation from language norms. Ghazala In his book *Cognitive Stylistics and the Translator* (2011), he develops a style-based Method of Direct Translation, put forward by Gutt. It illustrates that translating literary and non-literary works requires direct translation for the former, whereas the latter requires indirect translation (where style is less crucial). The translator is more concerned with the idea that, readers view style to be a reflection of the mind, and that they therefore make an effort to understand the mind through reading in order to duplicate it through translation focusing more on people's mind than what the actual words hold as they appear on the page in literary texts. Hence, the method is suitable for literary translation, where fidelity to both content and style is essential. (Ghazala, H. 2013. *A Textbook of Literary Translation*).

Conclusion

In conclusion, literature has enormous importance in our lives since it allows for the expression of ideas, the study of human experience, and the stimulation of both individual and societal development. Our customs are broadened and our knowledge of the world is deepened as a result of the opportunity to explore various viewpoints, cultures, and historical periods. Literary translation in this aspect plays a vital role in shaping and reflecting identities as well as, The translator's function is recognized as an integral part of the literary works; he considers it a bridge that connects the source text with the target text, walking on it any thoughts, feelings, and practices of visiting another place that provoke a different culture and also a different

language. Thus, novels are designed as prominent works that entail the literary translation, which assists people to be able to grasp and learn a different language and definitely a different culture.

CHAPTER.II-

Domestication and foreignization in translation

Chapter Two

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4. The advantage and disadvantage of domestication and foreignization

5.Constraints of domestication and foreignization

Introduction

This chapter aims to provide an in-depth analysis of the two translation strategies, namely "domestication and foreignization". It will shed light on their respective advantage and disadvantages, while providing a comprehensive definition of the two concepts and delving into their historical background. Moreover, it will offer a critical evaluation of the views of prominent scholars in the field. In addition, this chapter will scrutinize the importance of clarifying the constraints of the two concepts in the translation process.

Definition of domestication and foreignization

Translation is a challenging process that requires the translator to overcome over numerous linguistic and cultural obstacles. Idioms and words that are culturally specific can be particularly difficult to translate between two different languages, changing the text's linguistic and cultural components. In order to address these problems and work toward equivalency between the source and target texts in terms of both content and form, translation experts have come up with a variety of strategies.

One of the main strategies that has been debated by theorist in translation studies are domestication and foreignization. The first method involves altering the text to conform to the linguistic and cultural norms of the target language, increasing its readership and familiarity. In contrast, foreignization preserves the distinctive elements of the original text while maintaining language and cultural variances that the target audience might not be familiar. While choosing one over the other can have a big impact on how the translated material is received.

Venuti argues that the choice between these two strategies reflects more than simply technical considerations alongside more general ideological and cultural values. He claims that through their translation choices, translators have a responsibility to critically examine prevailing cultural norms and draw attention to underrepresented cultures and perspectives. In his book "The Translator's Invisibility: A History of Translation," Lawrence Venuti analyzes the terms "domestication" and "foreignization" in relation to translation. The choice between these two translation approaches, according to Venuti, has significant ideological impacts in addition to being a matter of linguistic or cultural preference.

Hatim and Mason argue that translation involves more than just the transfer of linguistic forms from one language to another. Instead, translation involves negotiating the cultural and social differences between the source and target texts, and adapting the translation to fit the target audience's expectations and needs. Foreignization versus Domestication Translation theorists have long been interested in the argument over whether to utilize domestication or foreignization. All experienced translators are aware that if you want to maintain the original's foreignness, the translated text will inevitably lack smoothness, and if you want the translated text to be fluid and idiomatic, the source text's cultural peculiarities will be erased. (*International Journal of English Language & Translation Studies*.)

The birth of domestication and foreignization

These concepts were first presented in the early 19th century by the German theologian, philosopher, and translator Friedrich Schleiermacher. The terms "domestication" and "foreignization" are occasionally credited to Friedrich Schleiermacher, who coined them in the 19th century. The debate over whether translation should be source culture oriented (foreignization) or target culture oriented (domestication) has recurred from Schleiermacher (as the terms naturalizing and alienating) and has especially been a focus of discussions in Lawrence Venuti's writings. but the basic concepts and practices genuinely date back to earlier times, including the Roman era.

Translation was extremely important during the Roman era for overcoming linguistic and cultural differences between various locations and for knowledge transmission. Roman linguists had a difficult time translating texts from other languages, such Greek and Egyptian, into Latin. Roman translators occasionally used a domesticating approach, adapting the source text to meet the language and cultural norms of the Latin-speaking audience. They attempted to incorporate foreign concepts into the Roman cultural context by making the translations sound natural and familiar. Strategies resembling domestication and foreignization can be seen in this situation. However, there have also been instances where translators purposefully left out foreign words and phrases to preserve the uniqueness of the original language. This can be observed, for instance, in the fact that certain Greek terminology were kept rather than their Latin equivalents when translating Greek terms into Latin. These foreignizing strategies attempted to make the Roman readership aware of the cultural and linguistic peculiarities of the

original works. Although the concepts "domestication" and "foreignization" were not used explicitly during the Roman era, their basic concepts and methods can still be seen in the translation processes that took place at that time. These notions came to light with the later development of translation theories, as demonstrated by Schleiermacher and other scholars, and offered a more methodical framework for comprehending and evaluating these translation procedures. He believes that it is impossible for Übersetzer (one who translates scholarly and artistic texts) to translate scholarly and artistic texts since the ST meaning is couched in language that is very culture-bound and to which the TL can never fully correspond. The solution to this problem is, according to him, to bring the ST writer and the TT reader together, i.e., to give translation "the right outlandish flavour" (Bassnett 70). Schleiermacher affirms that "there are only two possibilities" in translation: naturalizing and alienating. In an 1813 lecture on the different methods of translation, he argued, "[...] there are two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (Venuti, 2004, p19-20). Also he examined the two translation strategies in his influential book "Über die verschiedenen Methoden des Übersetzens" ("On the Different Methods of Translating"), which was made public in 1813. Schleiermacher emphasized that every translation involves a tension between two opposing principles: the translator's duty to convey the uniqueness and foreignness of the source text (foreignization) and the target audience's desire for the text to feel natural and familiar to them (domestication). For the target audience to completely comprehend and value translations, according to Schleiermacher, domestication is required. He thought that readability and clarity should come first in translations, and that the source text should be modified to fit the linguistic and cultural norms of the target language.

The 1995 publication "The Translator's Invisibility: A History of Translation" by Venuti is recognized by many as a foundational work in the field of translation philosophy. The impact of various translation procedures, such as domestication and foreignization, on the presence of translators in the translated text is covered by Venuti in this book. He argues that translators frequently favor domestication, resulting in translations that flow naturally in the target tongue. He criticizes this strategy, saying that it may cause the translator's presence and the cultural inconsistencies of the source text to be lost. Moreover, he argues for a more foreignizing strategy in which translators purposefully retain elements of the original text's foreignness in

the translation. This strategy increases the translator's visibility and preserves the distinctive features of the source text. (A Survey on Domestication and Foreignization Theories in Translation, Vol.3, No.1, pp.175-179, January 2013)

the terms "domestication" and "foreignization" were not explicitly used in the discussions of translation in the Arabic context in ancient times. However, Similar concepts can be observed in Arab historical translation traditions.

There were a number of methods used in traditional Arabic translation to modify translated texts on a linguistic and cultural level. In order to give the Arabic reader a similar experience to that of the English reader, translators were concerned with maintaining the authenticity and cultural character of the original text. In several instances, the translated texts undergo domestication-like modifications to bring them into conformity with Arabic linguistic and cultural standards. With the growth of translation studies in the Arab world and the global impacts on the field of translation, arguments on the conceptual usage of domestication and foreignization began to arise. In the context of modern Arabic translation, certain research and studies began addressing such concepts, concentrating on the analysis of translation tactics and their influence on the conversion of texts from one culture to another, Meanwhile the Abbasid era, which spanned from the eighth to the thirteenth centuries CE, is the period when the debate over the translational notions of domestication and foreignization first got going. A large translation movement into Arabic of philosophical, scientific, and literary works from other languages took place at this time in the Arab world. (Arabic Literature in the Post-Classical Period" edited by Roger Allen and D. S. Richards.)

The impact of translation procedures on the linguistic and cultural alteration of texts was a topic of discussion during this time. The fact that certain Arab translators during that time employed a strategy that could be similar to the concept of domestication—adapting translated texts to the Arabic recipient's language, culture, and ideas—is notable. However, the contemporary concepts of domestication and foreignization did not exist explicitly during that period. The development of this discourse occurred in later eras thanks to contemporary translation theories and influential authors such as Friedrich Schleiermacher and others.

Baker (1998) described the two translation methods that were adopted during that period: “[...] the first method, associated with Yuhanna Ibn al-Batriq يوحنى ابن البتريق and Ibn Naima al-

Himsi ابن نعيمة العمصي, was highly literal and consisted of translating each Greek word with an equivalent Arabic word and, where none existed, borrowing the Greek word into Arabic" (p. 321). Meanwhile The second method Baker described is the sense-for-sense method, which is evidently different from the first method, which is word-for-word translation. Baker (1998) stated: "the second method, associated with Ibn Ishaq and al-Jawahar, consisted of translating sense-for-sense, creating fluent target texts which conveyed the meaning of the original without distorting the target language" (p. 321). (Baker, M. 1998. *The Routledge Encyclopedia of Translation Studies*. Routledge.)

4.The main scholars who examined the two strategies

4.1. Lawrence Venuti

In his 1998 book *The Scandals of Translation: Towards an Ethics of Difference*, Venuti states that "Domestication and foreignization deal with 'the question of how much a translation assimilates a foreign text to the translating language and culture, and how much it rather signals the differences of that text'". The process of translating a foreign text such that it complies with the linguistic and cultural norms of the target language and culture is known as domestication, in Venuti's opinion. This frequently entails editing the foreign material to improve the target audience's reading experience. It may also entail simplifying or removing some parts of the original content. Foreignization, on the other hand, is the practice of maintaining the original text's foreignness in the translation, even if performing so makes the text more hard or difficult for the intended audience to grasp. This may entail keeping unfamiliar words and phrases, maintaining the format and style of the original text, or even purposefully incorporating exoticism or features of cultural diversity into the translation.

According to Lawrence Venuti, every translator should view the translation process through the lens of culture, which refracts the cultural norms of the source language. It is the translator's responsibility to transfer these cultural norms to the target-language text while maintaining their meaning and their foreignness. The various cultural values that are prevalent in the target language are a factor in every phase of the translation process, including the selection of foreign materials, the use of translation methodologies, and the editing, reviewing, and reading of translations. Additionally, he believes that domesticating strategy "violently" eradicates cultural values, resulting in a text that appears as if it were written in the target language and conforms

to the cultural norms of the target reader. He is an ardent advocate of the foreignization strategy, which he views as "an ethnodeviant pressure on [target-language cultural] values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." Therefore, a good translation would be one that emphasizes how strange the original material is, and instead of letting the dominant target culture integrate the source culture's distinctions, it should rather communicate those differences. Venuti states that domestication, which seeks to make the foreign text more understandable and familiar to the target audience, is frequently the preferable method in translation. This is especially true for translations of well-known or widely read and understood commercial or popular works. A translation can help guarantee that a foreign work conforms to the linguistic and cultural norms of the intended audience by domesticating it so that it reads more fluidly and naturally in the target tongue. (A Survey on Domestication and Foreignization Theories in Translation, Vol.3, No.1, pp.175-179, January2013)

According to Venuti (2004), a foreignizing translation is highly desirable because it aims to resist the dominant cultural values of the target language and emphasize rather than hide the linguistic and cultural differences of the foreign text. This is also the premise of the deconstruction translation theory. To register the linguistic and cultural differences of the foreign text, the foreignizing approach applies an ethno-deviant pressure to such values. However he opposes to the Anglo-American cultures' domesticating translation. One explanation is that this strategy produces clear and fluid translations, which in turn make translators invisible. Transparency "effaces the task of translation and supports the economic exploitation and cultural exclusion that English-language. Since Anglo-American culture dominates the world, translators have long suffered because of their reputation as undervalued writers who are rarely acknowledged (Venuti, 2004). The Translator's Invisibility' objective, according to Venuti, is "to make the translator more visible in order to resist and change the circumstances in which translation is currently theorized and practiced, especially in English-speaking countries" (ibid.). This goal is later mentioned in Venuti's 1998 book *The Scandals of Translation*.

4.2. André Lefevere

The two notions of "domestication" and "foreignization," which he developed in his article "Translation: Its Genealogy in the West," are what Lefevere is best known for. Susan Bassnett and Lefevere co-edited the book "Translation, History, Culture" in 1992. André Lefevere was a translation scholar who proposed the concepts of "domestication" and "foreignization" to describe different translation strategies. According to Lefevere, "domestication" refers to a translation approach that emphasizes making the source text conform to the linguistic and cultural norms of the target language, often resulting in a smooth and easily understandable translation that reads like an original text in the target language. On the other hand, "foreignization" emphasizes retaining elements of the source text's language and culture, even if it means the translation may seem unusual or difficult to understand in the target language.

In other words, domestication involves making the text more recognizable and simpler to read for the target audience, whereas foreignization entails maintaining the characteristics and cultural references of the original language, even if the target audience may not be familiar with them. According to Lefevere, each style has advantages and disadvantages and should be chosen based on the objectives of the translator and the context of the translation. "André Lefevere introduced the concepts of 'domestication' and 'foreignization' to describe different translation strategies (Lefevere, 1992)."

Lefevere held that choosing between both of these strategies is influenced by the translator's objectives, the type of text being translated, and the context in which it would be used. Additionally, he acknowledged that there are various levels of domestication and foreignization and that translators may combine these techniques according to the unique characteristics of the source material and the intended audience.

4.3. Mona Baker

Baker examines the concepts of domestication and foreignization and how they apply to translation practice in her book "In Other Words: A Coursebook on Translation" (1992). Domestication and foreignization, according to Baker, are not only linguistic strategies; they also express the ideas and politics of the translator. Additionally, according to Baker, domestication and foreignization exist on a continuum rather than being mutually exclusive

strategies, and translators may employ varying degrees of domestication and foreignization based on the unique characteristics of the original text and the intended audience. She has claimed that these concepts exist on a continuum rather than being inherently binary or mutually exclusive. She advises translators to employ a range of strategies, such as domestication and foreignization, to produce translations that are faithful to the original text and suitable for the target audience's culture. Additionally, according to Baker, the translator's knowledge of the political and cultural backgrounds of both the source and target languages should influence the choice of whether to domesticate or foreignize the target language. She argues that in certain instances, domestication may be required to make the translation understandable to a larger audience, while in other instances, foreignization may be desirable to preserve the uniqueness and cultural relevance of the source text.

Overall, Baker's theory of domestication and foreignization lays an emphasis on the significance of context and the translator's role as a cultural intermediary. She advises translators to consider their personal positionality as well as the cultural and political implications of their translation decisions in order to produce translations that are loyal to the original text and appropriate for the intended audience. (Baker, Mona. 1992. *In Other Words: A Coursebook on Translation*. London: Routledge.)

4.4. Christiane Nord

Another well-known expert in translation studies who has written extensively on the concepts of domestication and foreignization is Christiane Nord. Nord argues that rather of being mutually exclusive, these two strategies reflect a continuum of translation techniques. Documentary translation, instrumental translation, communicative translation, and semantic translation are the four different types of translation that Nord presents as a framework for studying the translation process in her book "Translating as a Purposeful Activity" (1997). According to Nord, instrumental translation is the most adaptable and domesticated method of translation, whereas documentary translation is the most accurate and faithful. While semantic translation concentrates on the meaning and purpose of the text, communicative translation attempts to strike a balance between the requirements of the source and target languages.

Additionally, Nord claims that the target audience's particular requirements and expectations should be taken into account while choosing between domestication and foreignization. She

advises that while choosing how to approach a given work, translators should take into account elements like the cultural background, expectations, and language competence of the readers.

(Nord, Christiane. 1991. *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Amsterdam: Rodopi.)

4.5. Susan Bassnett

Another prominent researcher in the field of translation studies who has written on the concepts of domestication and foreignization is Susan Bassnett. Bassnett argues in her 2014 book "Translation Studies" that these two methods offer various approaches to the issue of cultural variation in translation.

According to Bassnett, domestication involves bringing a text into accordance with the cultural expectations and norms of the target audience, whereas foreignization entails maintaining the cultural diversity of the original text. She points out that depending on the situation and goal of the translation, each approach has benefits and drawbacks. In addition, Bassnett stresses the significance of taking into account the power relations between the source and target cultures when identifying how to translate a specific text. She advises translators to work to strike a balance between these factors in order to avoid cultural dominance and resistance during the translation process. (Bassnett, Susan. 2014. *Translation Studies* 4th ed. New York: Routledge.)

4.6 Antoine Berman

He is French translator (1942–1991) specialized in translating German and Hispanic literature into French. He was also a well-known translation theorist whose name is associated with concepts like foreignization, translation ethics, and literal translation (but not word-for-word translation). As an active advocate for the foreign in translation, he made contributions to the TS and had an impact on other scholars, like Lawrence Venuti, who translated his famous article "Translation and the Trials of the Foreign" (1985).

Berman criticized the prevalent practice of domesticating translation, which involves making the target audience more accustomed to and capable of understanding the foreign language. According to him, a source text's foreignness and cultural individuality can be lost if it is overly domesticated.

Berman supported the foreignization strategy, which aims to maintain the novelty and foreignness of the original text in the translation. He thought that foreignization disrupts the prevalent cultural and linguistic norms of the target language and exposes the reader to the otherness of the foreign text. Berman suggested that translation can support linguistic diversity and intercultural interaction by preserving the foreign elements. "Translation and the Trials of the Foreign" (original title: "L'épreuve de l'étranger"). (Berman, A. 2000. "Translation and the Trials of the Foreign", in: Lawrence Venuti (ed.), *The Translation Studies Reader*. London: Routledge. 284–297.)

5. Advantage and disadvantage of domestication and foreignization

In order to assess the advantages and disadvantages of each strategy, it is essential to understand the limits of the act of Translation: whether it just serves to exchange and enrich cultural perspectives or to convey specific information. Translation is a type of work that inevitably incorporates at least two languages and two cultural traditions, according to Toury (1978:200). Translation, though, involves more than just changing words and phrases; it also entails translating an entire culture, way of life, and way of living. the history of translation is also the history of the foreign [...] from Cicero to Diderot translation was seen as the way to enrich one's own language and culture with little or no regard for fidelity to the original." Many translation scholars concur with Faull that there are no distinctions to be made between foreignization and translation. The role of the translator, according to Hatim (1997:123), is to "allow at least two distinct rhetorical functions to co-exist in one." According to me, Hatim's use of the verb "co-exist" is important because it illustrates how the translator must be aware that his work is "a battlefield of many opposing strategies and views" (Paloposki and Oittinen, 2000: 375) due to the conflicts that arise in translation between two cultures, functions, and linguistic conventions. according to Davies (2003, p. 68) the translator is frequently described as a mediator whose job it is to make the cultural manifestations understandable to the reader of the translation, On the other hand, foreignization makes language borrowing easier and helps the target language grow its vocabulary and terminology. Adopting foreignization in translated texts contributes in achieving discourse diversity if linguistic differences exist in the discourse and methodologies used. Venuti (1998: 11) highlights this particular issue and underlines how translation contributes to the development of diverse and heterogeneous discourse. Adopting foreignization additionally allows the translator accurately transmit the author's message. A

literary text must be translated "faithfully," according to Vermeer (1996:37), because the goal of such a translation is to introduce target-culture receivers to a foreign author and his work, his aims, and his style. In light of this, the act of foreignization, which calls for the retention of several foreign norms, words labels, and unfamiliar expressions for the target readership, is consistent with transparency, faithfulness, and the Skopos theory. Despite the advantages of foreignization that have already been mentioned, skeptics oppose the constant flow of foreign cultural references into the target languages. Yang (2010:77) claims that "alien cultural images and linguistic features may cause information overload to the reader."

The advocates of domestication argue that doing so preserves the norms of the original language and protects them from any foreign influence or strange additions. With domestication, the translator has a greater freedom to tamper with the source text. He or she works by adding, removing, and, if appropriate, substituting convenient alternatives for the source material. Foreign knowledge that appeals to the elite and educated strata may not appeal to "grassroots" audiences, according to domestication advocates, because "domesticating translation is easier for the readers to understand and accept." (Yang, 2010:79) Such strata seek simple, well-known literature and do not want to struggle through reading translations into foreign languages, which would lessen their appreciation of the translated work. The statement that "Foreignizing translation can appeal to diverse cultural constituencies, monolingual as well as educated" (Venuti, 1995:318) contradicts Venuti's positive perspective of foreignization.

Domestication also protects languages from the risk of imposing foreign norms and practices "To attempt to impose the value system of the source language culture on to the target language culture is dangerous ground" (Bassnet, 2002:30). Moreover, Domestication aims to make the translated text more familiar and easier to understand for the target audience. This can enhance readability and ensure effective communication. Venuti, L. (1995). However, such domestication will hinder the reader's ability to gain new knowledge and offer insights into the original culture. Additionally, it will prevent them from fully appreciating the author's cultural and stylistic message.

Domestication may lead to the loss of cultural subtleties and unique elements of the source text. This can result in a lack of cultural authenticity and homogenization of diverse cultural expression. (Baker, M. 1992. In *Other Words: A Coursebook on Translation*)

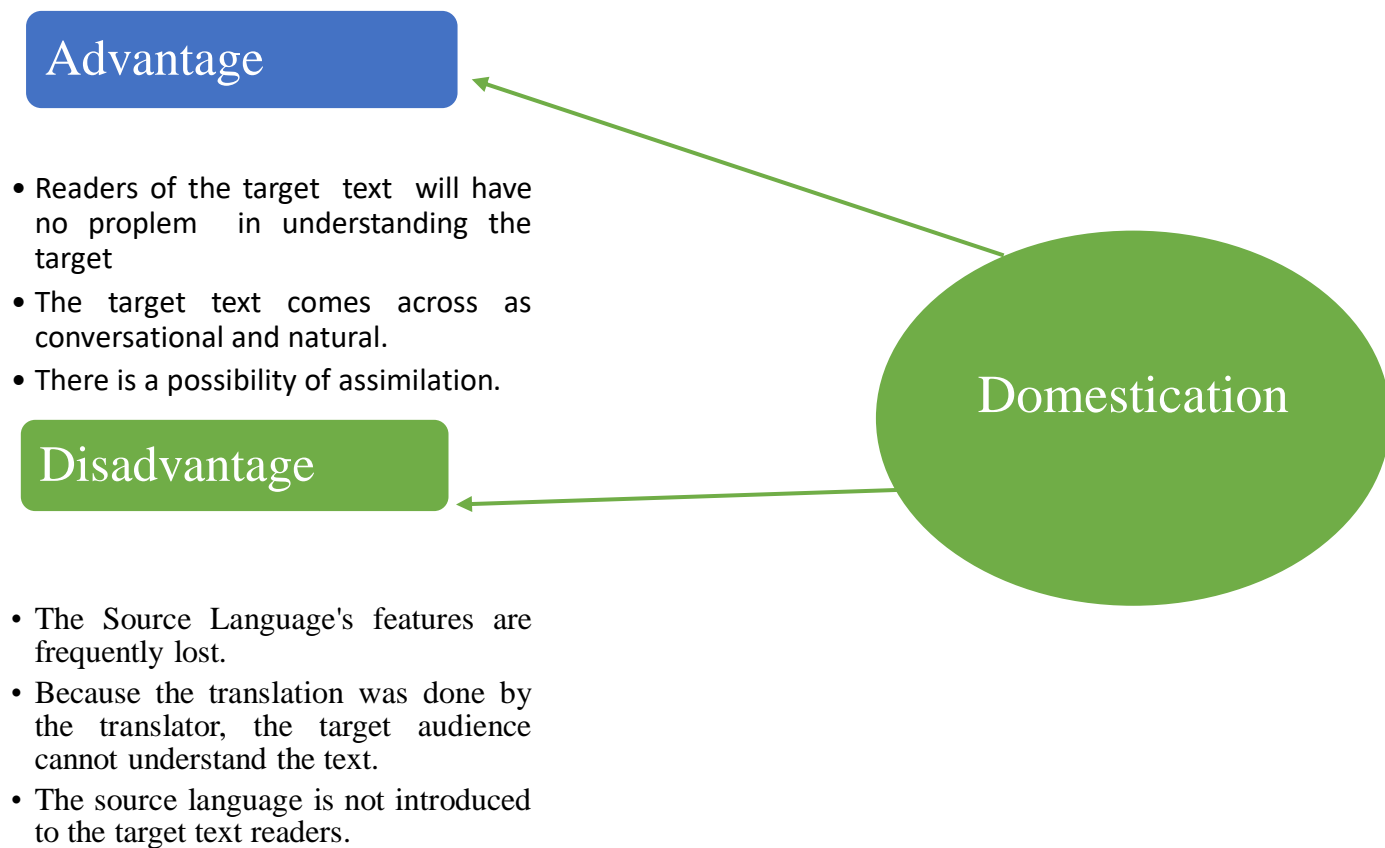


Fig1: Advantage and disadvantage of domestication

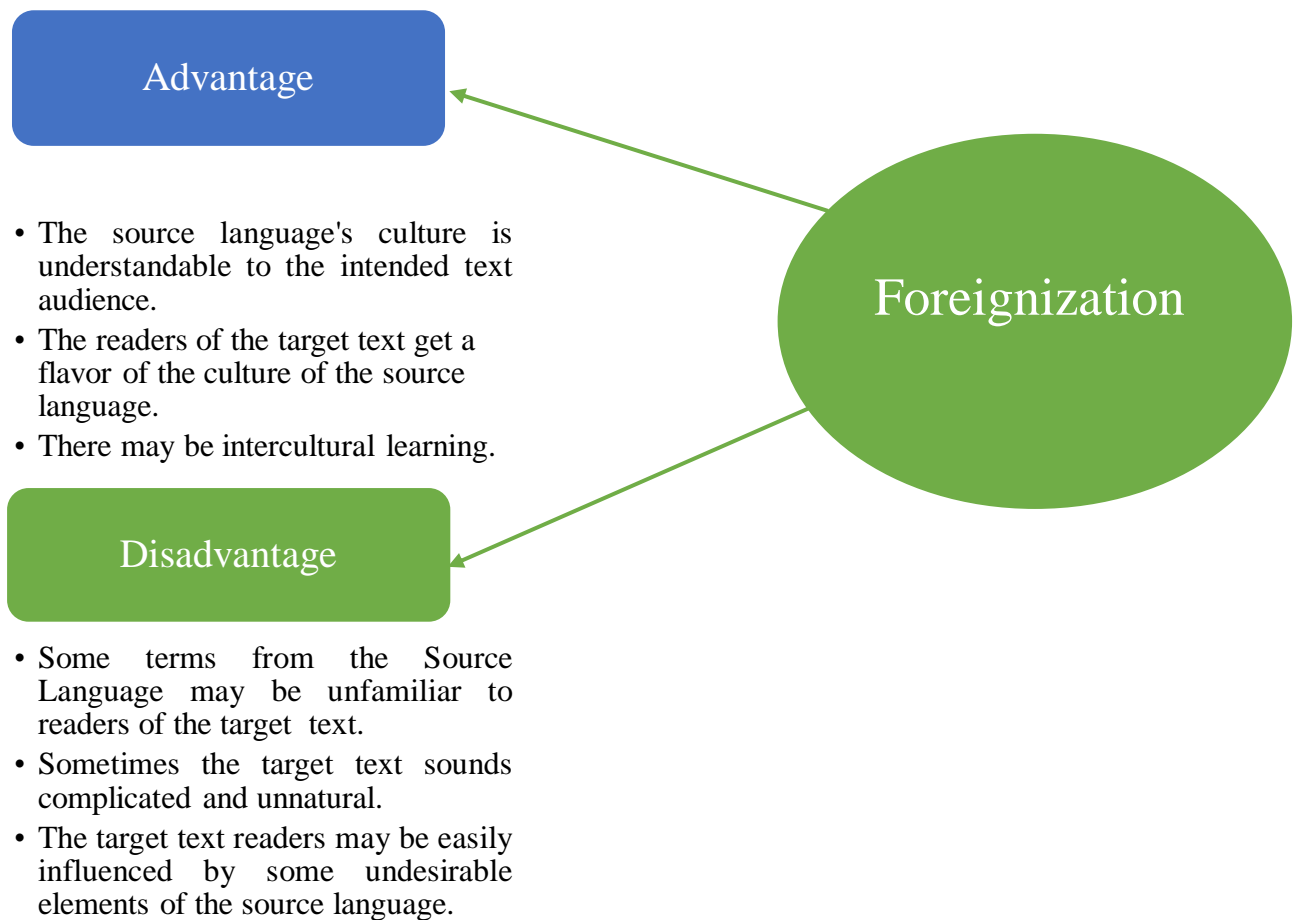


Fig2: Advantage and disadvantage of foreignization.

6.Constraints of Domestication and Foreignization

It is obvious that translation affects and impacted by various factors because it takes place in a medium and does not exist in a vacuum. Factors both internal and external: According to Hatim and Munday (2004), "translation is a phenomenon that has a huge impact on everyday life." Despite being widely used by translators, both domestication and foreignization nevertheless encounter a number of challenges when used in some particular texts and genres. According to Daniel Gile (2009:252), these constraints and conflicts result from the fact that languages and cultures do not always share the same boundaries. utilize similar terms, linguistic devices, and details to depict reality, including individuals, feelings, operations, and social and physical contexts. (International Journal of English Language & Translation Studies. 2(2), 23- 36)

6.1. Ethical and religious constraints

The use of both foreignization and domestication in translation can be hindered or at least constrained by religious and ethical standards, particularly if the target audience has a strict religious outlook, as is the case with Islamic societies in general. Despite the vital role they play in supporting religions and their texts, translators were cautioned in the aforementioned areas due to the sensitivity and sacredness of the issues involved: "translated texts of all kinds, and particularly holy texts, have helped to shape cultures throughout history" (Long, 2005:2). It is still debatable that "it is up to the translators to decide which significant words and passages they should use" when translating, which to elaborate openly and which to render implicitly. According to Brown, cited in Lung (2003: 266-267), "In such cases, the ultimate goal of a translated text is to clearly acknowledge sensitive material in an open culture and make it easily accessible to a conservative culture." For the Arab readership, subjects like religion or sexuality are taboo, thus it is the translator's responsibility to choose the proper source material. (International Journal of English Language & Translation Studies. 2(2), 23- 36).

6.2 Political and cultural constraints

Politics and culture both have an initial impact on translation, therefore philosophers and theorists emphasize the importance of each. (Cited in Katan, 1999:14) Hans Vermeer (1978) referred to the translator as "bicultural," and Mary Snell-Hornby (1992) referred to him or her as a "cross-cultural specialist," while Newmark (1992:146) takes it as "axiomatic that politics pervades every aspect of human thought and activities to a greater or a lesser degree". Venuti (1998:82) illustrates the limitations imposed by politics and culture in the context of the political, cultural, religious, and academic institutions should favor domestication, or more precisely, Venuti writes, "translation ethics of sameness that ratifies existing discourse, pedagogies, interpretations, and liturgies." (Ibid: 1) goes too far when he criticizes translation by political, economic, and cultural institutions. their agents and creates controversy because of it. Such cultural and political limitations prompt us to reconsider the criticism that postcolonial translation studies frequently level at the Anglophone culture for its asymmetrical cultural exchange through translated works, or more specifically, as Susan Bassnett (1991, 1999) and Andre Lefevere (1992), cited in Zauberga (2000: 49-50), have described it, a way to establish and maintain the superiority of some cultures over others.

Venuti, cited in Baker (2010:68), claims that only 2-3% of novels published annually in the US and the UK are really translated into English. are translations, whereas foreign novels, many of which are written in English, account for up to 25% (or more) of books released each year in other nations. According to Munday (2009:98), these numbers reflect the current economic, military and political dominance of the USA in the first instance and the global weight of Anglophone culture more generally.” The hegemony of the Anglophonic culture and the existence of "minor culture" and "major culture" reasons in the promotion of some texts while neglecting others are examples of how this is represented in the superiority and inferiority of different cultures.

According to Tymoczko (quoted in Bassnett and Trivedi, 2002:30), it is simpler to demand that the audience come to the text in translations the more prestigious the source culture and the source text. Power relations and how they impact the progress of the translation are one of the key topics covered by postcolonial theory. Tejaswini Niranjana (1992:8) views literary translation as one of the discourses that educate the hegemonic apparatuses that are a part of the ideological framework of colonial control in this regard. She further critiques this power structure for manipulating translation to suit its objectives: “Translation as practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism” (ibid, 1992:2).

One of the apparent resistance methods against colonizing power is Venuti's support of foreignization. He believes that one of the dominant Anglo-American translation cultures enforced by these power relations is domesticated translation into English. Foreignization entails the translator of a foreign text to diminish the hegemony of the target text to give a chance for the foreign one to sound as foreign rather than as a copy of the target text's culture. As a result, the translator becomes more 'visible' to the readers. (*International Journal of English Language & Translation Studies*. 2(2), 23- 36).

Conclusion

To conclude, the two notions of domestication and foreignization strategies have been widely recognized as the most effective, accurate, and preferred approaches to translating literary works. Translators and linguists carefully consider which strategy is more suitable for conveying the intended meaning. It is crucial to note that both strategies share the ultimate goal of the translator, which is to transmit and preserve the intended meaning of the source text. However, it is important to emphasize that literary translation is a highly complex work, unlike other genres. The translation process in this context is not solely concerned with rendering words and meanings; it encompasses the transmission of cultures and norms.

Furthermore, it is essential to explore the benefits and drawbacks associated with each strategy. This enables translators to choose whether to employ a domestication or foreignization strategy. By considering these factors, translators can determine the most appropriate method to maintain the fidelity and essence of the original text. or in contrast, the visibility and readability of the target text.

CHAPTER.III-

Th Adaptation of domestication and foreignization

Chapter Three

1.Introduction

In this practical chapter, we'll examine the novel "Lamp of um Hashim" the outer components and consider the translator's function in the English translation. We'll also look at the novel itself, paying particular attention to how domestication and foreignization were used during the translation.

First, we'll look at the novel's external features, such as the author's history, the historical and cultural setting in which it was written, and any major occurrences. Understanding these outside variables will help readers better understand the novel's themes, style, and target audience.

Next we will also look at how domestication and foreignization were used in the translation of "Lamp of um Hashim." through 10 examples . Then we will look at specific instances where the translator may have chosen to domesticate the text to fit the cultural context and expectations of English readers as well as instances where they may have attempted to maintain the authenticity and foreignness of the original language and culture.

2.About the novel

The novel of Um Hashim” it is a kind of literary works by the Egyptian writer Yahya Haqqi.it was first published in 1954.The novel take place in a small village in Upper Egypt, and tell the story. Many researchers have honoured the novel for its nuanced portrayal of the tensions between tradition and modernity in mid-twentieth century Egypt. One of the key themes that has been examined by researcher is the relationship between knowledge and power in the novel. Some critics had viewed Ismail's pursuit of medical knowledge as a symbol of the wider struggle for social and political advancement in Egypt during the mid-twentieth century. Others have mentioned the ways in which knowledge can be used as a tool of oppression. The narrator tells the tale of his uncle Ismail, who was raised in the Umm Hashim neighborhood. His life is dominated by the neighborhood because it has long been supportive of him and his family: "His life did not take him outside the quarter itself and the square." He is a bright youngster who performs well in school up to the time of his baccalaureate; he passes, but his grades fall short of what his family had thought would qualify him for admission to the Faculty of Medicine. So, his father sends the youngster overseas at tremendous personal sacrifice.

Ismail successfully studies ophthalmology for seven years in England. He experiences a crisis there, but eventually realizes who he is: "This new self had rejected religious believe, deeper faith in science had taken its place, which also meant a break from Mary, the lady who had been so encouraging to him. This, in particular, causes problems when Ismail returns to Egypt, particularly with regard to Fatima, the girl who had been long promised to him.

Fatima has trachoma, which has getting progressively worse. Ismail is convinced that the caustic oil used by his parents to heal her is doing far more harm than good. So he starts treating her with all the necessary medications, which of course fails horribly and causes the girl to go blind. The story of "The Lamp of Umm Hashim" is interesting, especially in the portrayal of Ismail's shifting emotions, from the early surges of perplexing adolescent sexual need to his diverse views and feelings toward his family throughout his life. Ismail's existence in England in particular is underdeveloped, and the clash of tradition and modernity between Egypt and Europe is only briefly depicted. Undoubtedly, this story might be expanded into a much longer novel, but Haqqi's writing style makes it enjoyable even in this condensed (as far as the events go) form. The Lamp of Umm Hashim is a charming little anthology that's well worth reading, and one hopes that more of this writer's fiction will ultimately be translated.

3.About the original author

Yahya Haqqi is an Egyptian writer and novelist; he is one of the most important novelists; short story writer and an encyclopaedic intellectual. Yahia Haqqi was born on January in the popular traditional district of Syhada zeinada Cairo, he graduated from the faculty of law and worked for a short period as a lawyer in Alexandria. In 1933, Haqqi published his most renowned work, lamp of Umm Hashim (Al-Liss-I-Kilab). In 1952, He was appointed ambassador to Libya.

1958, He joined the Egyptian General Book Organization as a literary counselor before being named director of the artistic divisions. After leaving his position, he became the helm of the renowned cultural publication "al Magalla"

1959, Haqqi made a significant contribution to the foundational elements of the present Egyptian artistic and cultural renaissance, which included the establishment of the arts institution, the puppet theater, the Cairo Symphony Orchestra, the operatic chorus, and other folkloric arts ensembles. In Egypt, Haqqi is revered as the inventor of the novel and short tale.

In 1925, he published his debut short story, establishing himself as one of the greatest forerunners of modern

4.About the translator

Denys Johnson-Davies

Was born in Vancouver, Canada, in 1922, but he spent his formative years in Sudan, Egypt, and East Africa before making his permanent home in the Arab world. He completed his Arabic studies at Cambridge University, worked for the BBC Arabic Service as a literary translator, and published some of Mahmoud Teymour's short stories in literary journals. He was the first to translate a book by Naguib Mahfouz and is credited with starting the literary translation of Arabic into English. He has translated numerous authors, including Tewfiq al-Hakim, Yahia Taher Abdullah, Mohamed El-Bisatie, Sonallah Ibrahim, Taha Hussein, Yusuf Idris, Mohammed Berrada, Salwa Bakr, and Zakaria Tamer, as well as "practically every word written by Tayeb Salih," including the latter's now-classic *Season of Migration to the North*. In addition to his own book of short stories, *Under the Naked Sky* (reviewed in *Banipal* 10/11), his memoir *Memories in Translation: A Life Between the Lines of Arabic Literature* (reviewed here in *Banipal* 35 - *Writing in Dutch*, Summer 2009), and several books of children's stories, he edited the first series of Arabic literary works in translation, published under the Heinemann African Writers Series. In 2007 he was awarded the inaugural Sheikh Zayed Award for Personality of the Year. (

5.Adptation of Foreignization and Domestication Strategies in the Translation of The Lamp of Oum Hashim into English

The following discussion's numbered examples highlight a few examples of foreignization and domestication strategies. employed when transforming the source text, providing the text accessible and suitable to the target readers The most problematic issues are those which involve on sensitive issues including religion, ethics, and cultural differences. The source text was written in a very Arabic Egyptian context, and because of this "Arabicness," the author used numerous Arabic Egyptian cultural references that would be very unfamiliar to the English readership, but which might be confusing to the English reader and reduce his or her curiosity of reading such an enjoyable novel. In order to cope with the problematic issues that might

face the translator during the translation of the source context into the target context and avoid any unfamiliarity, it is preferable to follow the strategies of domestication and foreignization.

Example N:01

"صفوف تستند على الجدار الجامع جالسة على الارض بعضهم يتوسد الرصيف "

"Rows of people are seated on the ground with their backs to the wall of the mosque; some squat on the pavement."

It seems that while the translator translating a sentence into another language, he preserved the general meaning and sentence structure. The sentence structure, including the placement of the subjects, verbs, and objects, has been preserved in this translation. Additionally, the translator rendered each word faithfully while taking into account the suitable English translations for phrases like "" (wall), جدار, "" (mosque), مسجد and "" (pavement), رصيف. Overall, it seems like the translator successfully translated the Arabic sentence's original meaning into English.

According to the English translation, domestication seems to be the choice of the translator rather than the foreignization of the source context. Domestication involves adjusting the text to make it more approachable and familiar to readers of the target language. In this instance, the meaning of the original Arabic sentence has been translated using standard English sentence structure and terms. This strategy seeks to make it simple for English readers to comprehend and relate to the description of people sitting on the ground with their backs to the mosque wall and squatting on the sidewalk.

Source Text	Target Text	Procedure	Strategy

صفوف تستند على الجدار الجامع جالسة على الارض بعضهم يتوسد الرصيف	Rows of people are seated on the ground with their backs to the wall of the mosque; some squat on the pavement	Adaptation	Domestication
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Tab1: Example of Domestication

Example N:02

" بات الشيخ رجب ليلته يتقلب على جنبه"

"has been translated into English as Sheikh Ragab spent the night tossing and turning in his bed,"

The translator makes an effort to maintain the original sentence structure and grammatical characteristics of the Arabic source language while transmitting the meaning in English. The translator follows a foreignization strategy that aims to keep the cultural and linguistic aspects of the original language, even though the target audience might not be as familiar with them. Additionally, it is frequently used in contexts where it is important to preserve the distinct flavor of the original text or to fully immerse the reader in the source culture.

Source Text	Target Text	Procedure	Strategy
بات الشيخ رجب ليلته يتقلب على جنبه	Sheikh Ragab spent the night tossing and turning in his bed	Transliteration	Foreignization

Tab2: Example of Foreignization

Example N:03

" ان شئت قرانا الفاتحة معا يومنا هذا عسى ان يصحب سفرك البركة واليمن "

"We shall read the Fatiha together today, so that blessings and good fortune may accompany you on your journey."

In this case, the translator has kept the word "Fatiha" in its original Arabic form rather than translating it into an equivalent English term, and he has adopted a foreignization strategy. because the term is an Islamic expression used to conclude a marriage contract by delivering a

sermon, which includes reciting three verses. It is stated in the Shafie book. {Moghni Al-Mohtajj, 2/224 } "It is desirable to deliver a sermon prior concluding the marriage contract. This is because it was reported that Ibn Mas`oud said, "If any of you wanted to deliver a sermon on the occasion of a marriage and the like, he should say: All praise is due and belongs to Allah. We praise Him, seek His help and forgiveness and repent to Him. Thus, the word *fatiha* considered as cultural specific term which reflects the cultural and linguistic identity of the source language.

The translator used a transliteration method for the word "Fatiha." The process of transliteration entails employing the equivalent sounds or characters from another language to represent the sounds or characters of a first language.

Instead of translating "Fatiha" into an equivalent English term in this instance, the translator has left it in its original Arabic form. This method preserves the cultural and linguistic characteristics of the original language, enabling readers to identify and relate to the original word.

Source Text	Target Text	Procedure	Strategy
ان شئت قرانا الفاتحة معا يومنا هذا عسى ان يصحب سفرك البركة واليمن	We shall read the Fatiha together today, so that blessings and good fortune may accompany you on your journey."	Transliteration	Foreignization

Tab3: Example of Foreignization

Example N:04

ولا يعامل الا معاملة الرجال له اطيب ما في الطعام والفاكهة

"...was treated like a grown man, being given the best of food and fruits"

The translator aims make this translation easier to recognize and understandable to English-speaking readers, he had been adjusted the sentence structure and word order to follow the English syntax and grammatical rules. Hence, the target language's readability and clarity are given priority in this domestication strategy. Moreover, the expression "grown man," the translator, altered the term to reflect the intended meaning in the target language. In English,

the term "grown man", as the Collins English Dictionary, defines the term as one who is fully developed and mature ,both physically and mentally . In this situation, the translator has used an English expression to convey the meaning of the original Arabic term "معاملة الرجال" in a manner that is appropriate for the target culture. Therefore, the adaption procedure allows the English-speaking readers to understand the intended meaning easily.

Source Text	Target Text	Procedure	Strategy
ولا يعامل الا معاملة الرجال له اطيب مافي الطعام	was treated like a grown man, being given the best of food and fruits”	Adaptation	Domestication

Tab4: Example of Domestication

Example N:05

شد العمة تحت العمة قرد

Pull of the turban — Under the turban a monkey you'll find!

the translator has adopted a domesticating strategy by translating the term "العمة" to the English equivalent of "turban". Additionally, to make the concept of "العمة" clearer and more relatable to English-speaking readers, the translator in this instance chose to use the English word "turban" as an equivalent. To ensure accuracy and effective communication in the target language, this adaptation is a standard translation technique. Thus, when a text gets domesticated, it is veritable to follow more closely to the grammatical and cultural norms of the targe.

Source Text	Target Text	Procedure	Strategy

شد العمة تحت العمة قرد	into Pull of the turban — Under the turban a monkey you'll find!	Cultural equivalent	Domestication
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Tab5: Example of Domestication

Example N: 06

" لعله سيدي العتريس بواب الست ليس اسمه من أسماء الخدم "

“Perhaps it is Sidi al-Itris, the mosque's doorkeeper—for is not his name numbered among the Servants?”

An effort has been made to preserve an Arabic terms and names in this translation, such as "Sidi al-Itris" سيدي العتريس. Even if they might become less prevalent or idiomatic in the target language, these foreignizing elements attempt to maintain the linguistic and cultural aspects of the source language. In order to provide an accurate representation of the source text and enable readers to fully appreciate the cultural and contextual nuances of the original work, and to translate faithfully the intended meaning. Because Sidi al-Itris does not represent the intended equivalent, the translator chooses to remain invisible while maintaining the Arabic term and flavor depicted in the original context.

Source Text	Target Text	Procedure	Strategy
لعله سيدي العتريس بواب الست ليس اسمه من أسماء الخدم	Perhaps it is Sidi al- Itris, the mosque's doorkeeper	Transliteration/Borrowing	Foreignization

Tab6: Example of Foreignization

Example N:07

" المسواك سنة رسول الله "

“Use miswak for keeping your teeth clean just as the prophet did”

In this example, the translator chooses to foreignize the translation, he. He has retained the original Arabic term "miswak" and provided a cultural explanation or a glossary to help the reader understand its meaning. In his translation he had been explain the meaning of the

miswak as a traditional tool or a twig used to clean tooth in Islamic customs. Hence the translator performs foreignization approach to maintain the cultural authenticity and reflects the source text more closely. Additionally, it appears that the translation strategy which employed by the translator is a form of compensation. Because the word "miswak" is a culturally specific item, and the target language might not directly translate it. The translator has added the explanation "for keeping your teeth clean" to avoid any possible misunderstanding or unfamiliarity. Therefore, the reader is better able to comprehend the miswak's function and purpose. Moreover, the word miswak had been borrowed from Arabic culture into the target language and that helps in keeping the linguistic and cultural flavor immersed in the target culture.

Source Text	Target Text	Procedure	Strategy
المسواك سنة رسول الله	use miswak for keeping your teeth clean just as the prophet did"	Transliteration/explanatory Translation	Foreignization

Tab7: Example of Foreignization

Example N:08

" وهكذا استقر بمنزل للأوقاف قديم"

"He settled in an old house that was a religious endowment"

the translator opts to domesticate the translation in this case because he changes the terms and cultural references to make it accessible to the target audience. Also, he conveyed the main ideas of the original text while using terminology and expressions that are understandable by most people in the target language and culture. Thus, he omitted the word waqf, which is defined as "pious endowment" and "inheritance" in its original Arabic form in the target version and, he did not offer an explanation in the translation. But he succeeded in finding a suitable equivalent

Source Text	Target Text	Procedure	Strategy

وهكذا استقر بمنزل للأوقاف قديم	He settled in an old house that was a religious endowment”.	Cultural equivalent	Domestication
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Tab8: Example of Domestication

Example N:09

"فقلبها واجف "

“Her heart was in flutter “

It seems that the expression « was in flutter » is idiomatic which means that someone is in a nervous, confused or agitated state. Since the translator works in adopting an idiomatic expression that has the same meaning and impact as the original for the foreign phrase. Thus, domestication seems to be the choice. And that because it is a strategy that guarantees that the translation conveys the intended message to the target audience in a natural way.

Source Text	Target Text	Procedure	Strategy
فقلبها واجف	her heart was in flutter	Cultural equivalent	Domestication

Tab9: Example of Domestication

Example N:10

"نريدك ان ترجع الينا مفلحا لتبييض وجوهنا امام الناس "

“We want you my son to return to us a success and that you may show us in a favorable light.”

The original Arabic phrase "ان ترجع الينا مفلحا لتبييض وجوهنا امام الناس" has been domesticated to become "and that you may show us in a favorable light in front of people." The original phrase's meaning has been faithfully preserved by the translator by using a widely used expression in the target tongue. The translator ensures that the desired message is properly transmitted to the target audience by domesticating the translation so that they are not required to interpret or comprehend a foreign expression. Therefore, the translator had adopted the source text since he changed it to better fit the context, audience, or culture of the target context. Thus, in this instance, he has modified the phrase "in a favorable light" by translating it. Implementing the

adaptation procedure helps in constituting a translation which is easily understandable by the target audience while maintaining the meaning intended and communicating the intended message.

Source Text	Target Text	Procedure	Strategy
نريدك ان ترجع الينا مفلحا لتبيض وجوهنا امام النا	we want you my son to return to us a success and that you may show us in a favorable light	Adaptation	Domestication

Tab10: Example of Domestication

Conclusion

We can conclude that literary translation plays a fundamental role in human life as it reflects our cultural, religious, and social interactions. This is evident in Yahia Haqqi's novel, which emphasizes the translator's primary responsibility in transferring cultures and dealing with various linguistic factors. It is important to recognize that each language possesses different systems, leading to potential cultural and intralingual challenges that translators may encounter in their work. To address these challenges, the strategies of domestication and foreignization are applied, aiming to resolve any conflicts that may arise. Therefore, the careful selection between these two strategies plays a crucial role in achieving an adequate translation.

To sum up, the choice of foreignization and domestication in translating "قنديل ام هاشم" into "The Lamp of um Hshim" is an appropriate method to address any linguistic or cultural gaps. By combining these two strategies during the translation process, the English reader can enjoy reading the Arabic literary work without encountering difficulties in understanding the intended meaning. This is achieved by replacing or omitting cultural or religious considerations in accordance with the target culture. However, there are instances where foreignness is intentionally retained, encouraging the reader to explore and research to grasp the target content.

Conclusion

Conclusion

This thesis is an attempt to provide an overview of the historical background of literature in the Arabic and Western worlds, specifically focusing on the development of literary translation, particularly novels. The task of translating novels is complex, difficult, and challenging due to its characteristics, which require the translator to bridge cultural, religious, and social gaps between the two languages. Therefore, our study scrutinizes the application of two concepts: domestication and foreignization, which have been debated for centuries.

There is no doubt that both strategies are essential and integral parts of the translation process, complementing each other. However, the extent to which each strategy is employed depends on the translator's purpose, goals, audience, text, and context. These factors play a crucial role in determining which strategy is more suitable. The concepts of domestication and foreignization are particularly relevant to cultural translation because, when translating cultural or religious texts, the translator is compelled to convey the exact cultural sense of the source text while making it accessible to the target reader.

The translation of literary texts involves not only conveying the content and cultural norms but also paying attention to the broader framework of the text, including political, cultural, and religious constraints. Therefore, after theoretical and practical analysis, we have concluded the following results:

- ✓ Translating literary texts is a truly challenging and rigorous task, wherein the translator's duty is to transmit an entire civilization, encompassing cultural, religious, and social norms.
- ✓ The choice between the concepts of domestication and foreignization is dependent on the translator's intention.
- ✓ Domestication and foreignization run in parallel and complement each other.

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