

UNIVERSITY KASDI MERBAH OUARGLA  
FACULTY OF LETTERS AND LANGUAGES  
DEPARTMENT OF LETTERS AND ENGLISH LANGUAGE



Dissertation: Academic Master  
Domain: Letters and Foreign Languages  
Field: Translation and Translation Studies  
English/Arabic/English

Submitted by:

Hemza BERROUK  
Youcef MEDAKAN

Title

*Investigating domestication and foreignization  
strategies in Translating literary text: Tahir WATTAR's*

“الزلزال”

Submitted in Partial Fulfillment of the Requirements for the Degree of  
Master in Translation and Translation Studies.

Publically Defended on: **23 Jun 2019**

Before the Jury:

Ms. Farida SAADOUNE	President
Mrs. Dalila MESLOUB	Supervisor
Mr. Nouredine Ahmed BELARBI	Examiner

Academic Year: 2018-2019



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## **Dedication**

*This dissertation is dedicated to our whole families especially **our parents**, our friends for their endless support, love and encouragement.*

***Hemza and Youcef***

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## List of Abbreviations

<b>Abbreviation</b>	<b>Expression</b>
SL	Source language
TL	Target language
ST	Source text
TT	Target text

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## **Introduction**

### **Background to the study**

Translation is the implied communication between people of different languages and races. Nowadays, in our professional life, and everywhere we get in contact with foreigners the translation is the mean that we communicate with. However, the advanced world and the multicultural space that we live in, bring new challenges for the translator, since he/she is considered the link between nations, and especially the translation of literary texts which is related to the culture of the other. Indeed, the translator faces a lot of difficulties in the fulfillment of this task, among them we can find the rendering of the cultural, social and religious aspects from the source language into the target language. To overcome this difficulties, he/she must refer to some tools and means to find a solution to transfer the right meaning, among those he/she has the procedures of translation and mainly the two strategies domestication and foreignization.

### **Statement of the Problem**

No one can deny that it is really difficult to translate the literary texts but still, we find numerous good translations in the translation of literary text, where the translators depend on the two major strategies foreignization and domestication to do so. Hence, our main concern in this study is to investigate the suitable strategy to translate literary works or texts, either domestication or foreignization or the both of them?

### **Aims of the Study**

This study aims to investigate which strategy should be used in translating literary texts whether domestication or foreignization and to what extent they help the translator to fulfil his task of translating the literary texts, it also tries to specify which of the two strategies is most faithful in rendering the features of literary texts. It also highlights the used

procedures in the application of the two strategies in translating the novel of Tahir WATTAR “الزلزال”.

## **The Research Questions**

What strategy is better adapted in rendering the meaning of the translating literary texts is it domestication or foreignization?

### **Sub Questions**

Is it possible to talk about faithfulness while the source culture is selectively adapted?

Foreignization when adopted, does it reflect “the other” without changing the target?

### **Hypotheses**

Many theorists and translators think that domestication is the best strategy for translating literary text because it allows them to produce texts appropriate to the target readership, it makes the version more enjoyable and facilitates comprehension. However, by doing so, the source culture will be excluded, therefore, other translators think that domestication hides and kills the culture of the other. Hence, the following hypotheses are suggested:

- The overuse of domestication strategy will deprive the target readership from exploring the other.
- Adopting foreignization strategy will widen the horizon of the reader and enable him/her to experience the foreign.
- Foreignization is the best strategy to render the features of the ST in the TT.

## **Methodology**

This study is concerned with the historical development of the literary text, highlights the domestication and foreignization strategies in the history of translation and determine the application of the two strategies on Tahir WATTAR’s novel "الزلزال" which is translated into English. To elicit data, it is necessary to explore the procedures used by the translator William GRANARA to render the features of the novel in question. Since this

research is analytic, a discussion and analysis are made on some examples of the novel laying the stress on the applied strategies and procedures to render the meaning of the literary text, hence a qualitative approach is applied.

## **Structure of the Study**

This research is divided into three chapters, the first two chapters are theoretical and the third one is practical.

Chapter one gives a historical development of the literary text, taking the novel as an example, determining its features, elements, types and the history of the western and Arabic novel -the Algerian novel in specific- and it also, presents the difficulties of the translation of the literary text.

Chapter two of the study is tackling the two strategies foreignization and domestication and its development in the history of translation , giving a historical background of it, the main scholars in the field of the translation studies, the distinction between the two strategies, procedures which can be used by the translator to fulfil his/her task and the limitation of the use of the two strategies.

Chapter three is a practical part where the corpus of the study is introduced i.e. the author of the translation, the original author of the novel and the novel are defined. After that, an analysis of the translation of some examples through the application of the two strategies and procedures that the translator employed are discussed. Finally, findings of the analysis are presented.

## **Limitation of the Study**

The study is limited to the analysis of a limited part of the novel “The Earthquake” since it is beyond the scope of this study to cover the application of the two strategies domestication and foreignization on the whole novel, the analysis of data shall be restricted to the third of it. The examples discussed in the analysis do not represent all the procedures used by the translator in the entire novel but they represent how he managed to translate the different existing aspects in the original novel "الزلال".

# **Chapter One**

*The literary text and the development of the  
Arabic novel*

## **1. Introduction**

This chapter shall give an overview about the historical development of the literary text, its definition, types and then it gives a definition of the novel, its features, elements and its history in the West and the Arabic world, specifically the Algerian novel representing the causes of its late appearance. Finally, it determines the difficulties faced by the translator in the translation of the literary text.

## **2. Literary text**

### **2.1. Definitions**

Generally speaking, the literary text is one that uses literary language, a type of language that obeys aesthetic concerns in order to capture the reader's interest. The literary author looks for the appropriate words to express his ideas with care and beauty while following certain criterions of style.

According to Fortunato, I. « En quelques mots, disons que c'est un art verbal, l'œuvre littéraire ayant par essence une dimension esthétique. Comme toute production artistique elle est elle-même sa propre fin. Son objet n'est pas de décrire ni de démontrer mais d'évoquer, de suggérer, par le biais de la fiction, un réel toujours recomposé. Elle est un regard éminemment subjectif posé sur l'homme et sur le monde. » (Munir khadar. P.16)

In the same context Fortunato, I. said: "In brief, let's say that it is a verbal art, the literary work having an aesthetic dimension. Like any artistic production, it is its own end. Its purpose is not to describe or to demonstrate but to evoke, to suggest, through fiction, a recomposed real. It is an eminently subjective view on the man and on the world. (our own translation).

Etymologically, the Latin word *litteratura* derives from *littera* (letter), which is the smallest element of alphabetical writing. The word *text* is related to *textile* and translates as “fabric”: just as single threads form a fabric, so words and sentences form a meaningful and coherent text. The origins of the two central terms are, therefore, not of great help in defining literature or text. It is more enlightening to look at literature or text as cultural and historical phenomena and to investigate the conditions of their production and reception. (Mario, K. 2013)

## **2.2. Types of literary text**

The types of literary text are numerous and varied. They involve all forms of literature whether written in prose or verse which are the short story, the novel, the drama, the essay and the critical text. However, from the translation perspective the two main types used are as follow:

### **a. Drama**

is any text meant to be performed rather than read can be considered drama? And often when drama is taught, it’s only read the same way you might read a novel. Since dramas are meant to be acted out in front of an audience, it’s hard to fully appreciate them when looking only at pages of text.

### **b. Poetry**

This is often considered the oldest form of literature. Before writing was invented, oral stories were commonly put into some sort of poetic form to make them easier to remember and recite.



### **c. Prose**

Prose can be defined as any kind of written text that isn't poetry. Therefore, the most typical varieties of prose are novels and short stories, while other types include letters, diaries, journals, and non-fiction.

(<https://www.brighthubeducation.com/homework-help-literature/100292-the-five-main-genres-of-literature/>)

## **3. The novel**

### **3.1. Definition**

The novel is a story which tells about someone's life. Novels do not, however, present a documentary picture of life. Alongside the fact that novels look at people in society, the other major characteristic of the genre is that novels tell a story. A novel is a piece of prose fiction of a reasonable length and it is a genre which resists exact definition. (Terry, E. p8,2005)

The novel is a wonderful, restless and transformative one, where every example seeks varying levels of vitality and artistic skill to reflect, and in some cases, call for an uncompromising process of change. When this type seeks to achieve its goal in a diverse and dynamic context such as the Arabic-speaking world, we face a subject of ever-increasing complexity. As cited in the introduction of the book of Allen, "The Arabic Novel, 1995"

الرواية في أبسط مفاهيمها، هي نوع أدبي ثري وتغطي حيز التجارب الانسانية والخيال لكونها شكلا أدبيا فهي تتميز بأنها سرد يحكيه الراوي، و تختلف عن المسرحية وهي أطول من القصة و تغطي

فترة زمنية أطول و شخصيات أكثر، لغتها نثرية و قوامها الخيال و هي في الغالب نسج من خيال المؤلف. (حياة الصحف، رسالة في النقد الأدبي المعاصر، ص 5)

The novel, in its basic concepts, is a literary genre that covers the space of human experiences and imagination as a literary form. Indeed, it is a narration; it differs from the play and it is longer than the story and covers a longer period of time and has more characters. It is kind of prose from the weaving of the author's imagination. (Our own translation)

و يعرفها عبد المالك مرتاض ويقول: " و الرواية من حيث هي جنس أدبي راق، ذات بنية شديدة التعقيد مترابطة التشكيل تتلاحم فيما بينها و تتضافر لتشكل، لدى نهاية المطاف، شكلا أدبيا جميلا " (عبد المالك مرتاض، ص27، 1998)

Abd al-Malik Murtada defines it as following: "The novel as an elegant literary genre, is a very complex and sophisticated structure that are cohesively combined to form at the end a very stunning literary form. (Our own translation)

### **3.2. Features of the novel**

The novel has its own characteristics that should be known. However, it is also necessary to distinguish between the novel, the story and the short story.

The event in the novel occurs in the present but the story takes place in the past.

The events in the story are narrated in a temporal and interpretative framework, but in the novel, they are based on a sense of intensity of events.

The character in the novel becomes a memory and is characterized by the intensity of the information and memories in the story, it summarizes the events in one expression.

The short story tells a part of real life, in which the writer analyzes a particular character event or phenomenon, which makes it different from the novel in form and content.

The novel is also distinct from the rest of these forms with:

It covers a longer period of time than the story.

It includes more characters than the story.

It is longer than the story in the form. (As cited in Malika Daoui in her Research for the degree of Doctor of Science in Algerian Literature, p18)

### **3.3. Elements of the novel:**

#### **1) Character**

Character is one of the important elements of fiction. Characters are the central feature in any play or novel. They can be the people or animal, etc., who take part in the action of the novel.

#### **2) Plot**

Plot is one of the elements of fiction and organized the sequence of events and actions that make up the story. It is the ordered arrangement of incidents in a story. Plot arises out of the conflict in the story, which builds to a climax.

#### **3) Conflict**

the struggle between opposing forces in the story. Conflict provides interest and suspense. There are various types of conflict, which can usually be categorized as one of the following:

#### **4) Setting**

The background in which the story takes place. There are several aspects to setting:

**a) Place**

This is the geographical location of the story. Since novels are lengthy, the story may move from one place to another.

**b) Time**

First, this refers to the period of history, if the story is set in the past. If the story could happen now or at some recent unspecified time, we say that it is "contemporary." If it is a science fiction story, it may be set in the future.

**c) Lifestyle**

This refers to the daily life of the characters. If a story takes place in a particular historical period, the lifestyle of the characters (e.g., whether they are poor farmers or residents of the court) is part of the setting.

**d) Climate/Atmosphere**

The mood or feeling of the story, the emotional quality that the story gives to the reader. This is usually evoked by the setting and, like the setting, may change throughout the novel.

**5) Theme**

the central idea in the story or novel. It can usually be expressed in a short statement about human nature, life, or the universe.

([http:// repository.unpas.ac.id/26936/4/Chapter%20II.pdf](http://repository.unpas.ac.id/26936/4/Chapter%20II.pdf))

### 3.4. The Western novel overview

The Western novel has undergone many changes, and so the term is complex even when confined to the Western world. Historically speaking, it can be said that the novel came into being in the 19th century. The historical novel developed great deal in the beginning of the nineteenth century. The economic and political transformations which occurred throughout Europe as a result of the French Revolution led to a revolutionary change in man's consciousness and ideologies, these factors formed the economic and ideological basis for Scott's historical novels.

During the French Revolution, people felt that they were truly the owners of history and its actors. The traditional vision in Europe changed the nature of this history and its function. (عبد المالك مرتاض، ص30، 1998)

Walter Scott was a pioneer among the historical novelists, who laid down golden rules in the historical novels. Many historians like George Lucas see the real historical narrative as the work of Sir Walter Scott, whose novels of the Scottish clans portray the disintegration of archaic social forms in the face of capitalist transformation, as it cited in Lukas on the Historical Novel February 28, 2010 by herrnaphta. (<https://herrnaphta.wordpress.com/2010/02/28/lukacs-on-the-istorical-novel/>)

The nineteenth century was the century of the novel. There was a great deal of interest in the reality in the novel during this period. It follows from Lukas's conception that the historical novel is not a specific or delimited genre or subgenre of the novel tout court. Rather, it is simply a path-breaker or precursor of the great realistic novel of the 19th century.

### 3.5. The Arabic novel overview

The change in the social, economic, cultural and moral situation of any country is directly linked to the political situation prevailing in this country, and sometimes it ends up falling under the dominant policy, and ends up in disagreement with the ruling policy. These trends are certainly influenced by the social and literary system of the story before the modern age and its impact on the prevailing political situation.

Historically speaking, the majority of historians of literature have gone on to determine the date of the appearance of artistic prose. Some said that it appeared before the Qur'an and emerged within its appearance and then grew and flourished to be endorsed by the writer Abdel-Hamid and Ibn Muqaffa. Others said that artistic prose was known to the Arabs only with Abdul Hamid and Ibn Al-Muqaffa. The novel in Arabic literature dates back to the early 19th century (Egypt has been a pioneer in this field where it was able to pay attention to this new art and then drew attention to the need to create similar in Egypt and the Arab world) as it quoted in (Said Elwaraki "Trends of the contemporary Arab novel", p 15 )

It has to be said that the modern Arab novel is influenced by Western novels, in large part, in fact, and this happened after the influence of the Arab writers after their contact with Europe in the Western stories. Their leader was Refaa Tahtawi, who published his novel in the name of "تخليص الإبريز في تلخيص باريز", followed by Farah Antoun, Muwayli and Hafed Ibrahim they were the first who write this art ,After that , who appeared in the field of writing the novel in the Arab countries of the second generation, especially in Egypt, are Taha Hussein, Gergi Zidane, Mahmoud Timur, Tawfiq Al-Hakim, Mohammed Hussein Heikal who wrote the first authentic and original novel to have been written

"Zineb" in 1914 and Naguib Mahfouz who is considered as one of the great pioneer of Literature in Arabic world . "The award of the Nobel Prize in Literature to the Egyptian novelist, Najīb Maḥfūz, in 1988 has, needless to say, been the most significant event in the recent history of the novel in Arabic. The first edition of this work had the honour of being a participant in the Nobel award prize, being one of the books on display in the hall in Stockholm during the award ceremony itself as it cited in the introduction of the (The Arabic novel an historical and critical introduction" by Roger Allen.) And from the third generation and from the greatest modern novelists in the Arab world who have sought to develop the Arab novel until it reached its peak in the modern era is Abdulrahman Al-Sharqawi and Saleh Morsi.

However, the factors of this appearance in the Arab countries had many different forms but the development in this trend was late in some of them, like countries of North Africa and Algeria in particular, due to colonialism. The colonial dominance spread out to the literary production and it was as a result of the emergence of this art.

### **3.6. The novel in Algeria**

The emergence of the novel in Algeria or the Maghreb countries of North Africa cannot be discussed without talking about the social and political conditions that prevailed in these countries. This literary art was known to be of late to them, especially to the Algerian quarter and due to the iron wall imposed by the colonizer, they did not even have access to oriental and European literature., The term "novel" was common among the Algerian writers also to the year 1954 where they call each play: the term "novel"; Ahmad Reda Houhou launched his first Algerian novel - Ghada Um El Qura ( عبد المالك مرتاض، (ص30)

### 3.7. History

Wassini Laaredj dated back the historical phases of the Algerian novel to the novel written in French, This novel is deep rooted and it started when the French colonists entered Algeria, they were among them writers they pleased by the oversight and the pure nature of the country such as De Maupassant, Alfonse Daudet, Flaubert. After it emerged by Albert Camus who contributed in the birth of the Algerian school in 1950 and the emergence of Algerian novelists who wrote in French, and their writings took the literary scene and had an echo in the Arab world, the writer Mohammed Dib, Dar al-Kabira, the fire, the Nawel, and the Malik Haddad, Mouloud Pharaon and KATEB Yassine in his famous novel "Najma", in which he dealt with the national issue and this does not prevent us from trying to reveal the case of the Algerian novel written in Arabic, what are the causes of the late appearance in Algeria? (جهاد فاضل، حوار مع الروائي الجزائري وسيني لعرج)

The narration art in Arabic continued moving slowly, until the appearance of Tahir Wattar who tried to produce this art, writing a couple of novels. With the beginning of the seventies, which witnessed major changes, the second and most profound birth of the Algerian novel was written in Arabic. "اللاز" was a bold and massive artistic achievement, presenting the cause of the national revolution.

It has to be admitted that the period of the 1970-1980 was the birth of the Algerian novel written in Arabic. A simple enumeration of the narrative works written in this period clearly highlights this fact:

عبد المالك مرتاض «وادي الظلام», "دماء و دموع", "نار و نور"

(وسيني لعرج، ص 90). Tahir Wattar «الزلال» and "عرس البغل", «اللاز»



### **3.8. Factors of the late appearance of the Arab-Algerian Novel**

#### **3.8.1. Post-colonialism**

the Post-colonialism emerges as a result of colonialism. It refers to the discourse which deals with the effects of colonization on culture and societies and to the period of colonialism till today. Where the colonialist attempted to dominate the third world countries using different means (physically and mentally). By focusing on ideological war to make nations under control and by making them a part of the colonizer's language, religion and beliefs. The colonial dominance spread out to the literary production. which deals with “the effects of colonization on culture and societies”.

#### **3.8.2. Political and cultural conditions**

The late appearance of the Arab-Algerian novel production, and the silence of the long Algerian writers, is explained by the political and cultural conditions prevailing in colonial Algeria. These circumstances influenced the Algerian culture, which led to the delay of the origin of the Algerian novel because Algeria was in this period (still demanding dignity and the restoration of the character that the French colonialism tried to hide the features.(Aida Adib Samia: The Evolution of Algerian Fiction, University, Algeria, , p. 72)

### **4. Translation and literary text**

The cultural gaps between SL and TL cause serious problems which have their dramatic influence on all aspects of communication all over the world. By this why the literary text may cause problems while the process of translation. Whether the translator should moderate the content or should preserved it? The translation should be faithful or should be literal? And whether to stay true to the original as much as possible to convey

the maximum of the source text features, or make the meaning and message come through to the target audience and make them enjoy reading the text in a language they can understand?

The translator deals with a text that involves linguistic, pragmatic and cultural elements since one of the main functions of literary translation is to enhance understanding among cultures and nations. In this context Homi K. Bhabha's said that: "Translation passes through continuum of transformation, not abstract ideas of identity and similarity" (The Location Of Culture BHABHA p. 212).

#### **4.1. The Concept of Culture**

Taylor's (1871) defines culture as "complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of a society." However, Newmark (1988) defines Culture as 'the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression'.

##### **4.1.1. Cultural Categories**

As cited in **Ana Fernández Guerra** "Translating culture: problems, strategies and practical realities" these are the following culture categories:

**Ecology:** (flora, fauna, winds, plains, hills; 'honeysuckles', 'downs', 'plateau')

**Material culture (artefacts):** (food, clothes, houses and towns, transport.)

**Social culture:** (work and leisure)

**Organisations**, customs, activities, procedures and concepts Political and administrative, Religious, Artistic.

**Gestures and Habits** like 'spitting'

#### **4.1.2. Problems of Translating Cultural Items with Reference to English and Arabic**

The use of idioms in literary work becomes a challenge. A literary translator must be familiar with the idioms in the source language and produce at least a similar phrase in the target language that keep the meaning and context of the original. As Mohammed Anani says : " Literary translation exceeded the arts to the field of thought and culture, which means that the literary translator is not limited to conveying the meaning of words ; what I call it "Reference "which means referring the reader to the same intention of the writer or the author of the source text , however it exceed to the significance and the effect that should be occurred in the reader's soul" (محمد عناني، 1997، ص 06)

#### **4.1.3. Examples of Cultural Problems in Arabic /English Translation**

##### **Literary**

This involves the translation of literary prose and poetry. No matter how skilful the translator may be, he/she still falls victim to the historical, social or cultural associations and connotations embedded to literary texts. To make this conception clear, this an example that may give an obvious explanation:

##### **English example**

**"It is raining cats and dogs » السماء تمطر بغزارة** this idiom cannot be translated literally; السماء تمطر قططا وكلابا this doesn't convey the exact meaning of the source text0

However, it cannot be just rendered as non-idiom, because we have the equivalent in Arabic: "إنها تمطر كأفواه القرب "

### Arabic example

"أسكن في قعر النون وأتلحف نقطتها "حيث تترجم الى الانجليزية إلى

"I dwell in the bottom of the "Noan." Its dot is my cover "

The English translator tried to convey the meaning as possible as he can, yet the cultural item is still vague. (Cited in Inaam Bayod "literary translation; problems and solution)

The translator's task seems to be hard if he really doesn't recognize the required translation strategies like the culture equivalence .In this context Mona Baker affirms that finding an equivalent in TC similar in form and meaning to the SC expression seems to be the ideal choice and solution "but it is not necessarily always the case"(ibid.). As it cited in Abdali H. Al-Saidi " Problems of Translating Cultural Signs with Reference to English and Arabic. (Journal of University of Thi-Qar Vol.8 No.3 June 2013)

English expression	Meaning	TE translation
Light-handed	Well-experienced thief	هو خفيف اليد
يمد يد العون	Help someone physically	Give / lend someone a hand

**Table 1.1.** (Al-Saidi Journal3 June 2013)

According to this example, a TL cultural sign translates a SL cultural sign. The process of translating by providing a cultural equivalent is not a faithful process, but it provides a pragmatic impact on the TL reader according Newmark. For instance, the Arabic expression ((رأساً على عقب)) is culturally rendered into English as " Head over heels". (cited in Abdali H. 2013)

## B. Political

This involves texts relating to politics and diplomacy. Difficulties in translation arise from terms or expressions with cultural connotations attached to them.

For example, مجلس الشورى 'Shura /consultation council' English does not afford an absolute equivalent to the word شورى which in Arabic has its own political significance and cultural association especially its religious implications.

The English word 'Parliament' is not enough because it lacks the religious implication attached to the Arabic word 'شورى'

## C. Religious

This involves terms and expressions or texts relating to the Quran, the Sunnah of our Great Prophet Muhammad (PBUH) and any other religious text. It is not only a matter of translatability but rather of rendering a concept:

Arabic expression	TE translation
السعي	" the quest between Safa and Marwa during Haj (pilgrimage).
الاستخارة	" supplication for seeking Allah's guidance".

Table 1.2. (Al-Saidi Journal 3 June 2013)

It is sometimes advisable when the translator encounters a culture-specific expression that cannot be lexicalized in the TC. For instance, the Arabic الطواف at-tawaf has no cultural equivalence in English, when we look to the following examples, we will understand the obstacle:

في الآية الكريمة أدناه لدينا ترجمتين لمترجمين اثنين مُختلفين :

قال تعالى "ولا تقربوا الزنا إنه كان فاحشة وساء سبيلا" (سورة الإسراء: آية 32)

وهذه ترجمة اربيري مترجم ديانتة المسيحية:

Arbery: “And approach not fornication; surely it is an indecency, and evil as a way”  
(1964p.272)

وهذه ترجمة يوسف علي المسلم:

Ali: Nor come nigh to adultery; for it is a shameful (deed) and an evil, opening the road  
(to other evils) (Ali, 1934/1977p703)

Unfortunately, Arbery’s version would mean that it is prohibited to practise illegal sex only before marriage. According to western culture, it is socially and culturally acceptable to practise sex before marriage. It seems that their English versions have given a much-distorted picture of the Islamic principle which considers any illegal sexual intercourse whether before or after marriage, is strictly prohibited.

#### **D.Ecological**

This involves terms or expressions and texts relating to flora, fauna, climate, plains, hills; ‘downs’, ‘plateau’. Taking Shakespeare’s poem “to His Love” as an example we can illustrate the translation problem caused by its climatic features:

Shall I compare thee to a summer’s day?

Thou art more lovely and more temperate

ترجمت البيتين المترجمة فاطمة النائب ولم تتحصل على نفس البعد الثقافي.  
من ذا يقارن حسنك المغربي بصيف قد تجلى وفنون سحرك قد باتت في ناظري أسمى وأعلى  
بعد ذلك أعيد ترجمه ما كتبه فاطمة النائب إلى اللغة الإنجليزية كما في التالي :

Who could compare your glamorous beauty with a divine summer!

And the arts of your beauty appeared in my eyes lovelier and more precious

Although AlNaib was a poetess and well qualified to approach translating Shakespeare’s poetry, she failed to capture the cultural dimensions of the poem. In other words, Al Naib could have substituted the Arabic Spring الربيع’ for the English summer as the connotations of Arabic Spring are more or less the same as those of the English summer.

## **Conclusion**

The literary text and its content are to highlight the message of literary impact, to bring out the emotions of readers and transmit facts and ideas. Hence, each writer has his own way to make the methods of obscene and graphic images and even words for the target meaning, yet the role of language in literature is not to convey only its message. The Algerian novelist was in need of freedom from the constraints that held him back and prevented him from producing literature that stemmed from his intellectual conviction and his Arab origins, because the novel reflected the everyday life of the Algerian individual and his problems and accurately depicts his struggle against the enemy. Western thought, the novel is not a realistic dress and by its commitment to revolution and revolutionary reality, and this commitment took the novel steps wide Arab style and thin and take its place as a shroud has effect and effectiveness.

# **Chapter two**

*Domestication and foreignization in  
translation*



## **1. Introduction**

This chapter will shed the light on the two strategies “domestication and foreignization” which were debated by many scholars in the field of the translation studies giving the definition of the two strategies and their importance and what are the used procedures in the fulfilment of the task of the translator, it shall give a historical background and the development of the two strategies in the history of the translation, mentioning the main scholars in the field of the translation studies.

## **2. Definition of domestication and foreignization**

To translate any text from a language into another, the translator needs to follow a method to translate it, he/she has to choose between the two major strategies Domestication and Foreignization to accomplish his/her task which is determined by various factors (cultural, economic, political,...etc).

“The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC Up to the beginning of the nineteenth century, many writers favored some kind of free translation: the spirit, not the letter; the sense not the words; the message rather than the form: the matter not the manner- This was the often revolutionary slogan of writers who wanted the truth to be read and understood”. (A textbook of translation, Peter Newmark, 1988, p. 45)

Even before the two terms domestication and foreignization were first coined by Venuti (Baker, 1998) their notions had their roots in antiquity where translators, theorists, and scholars were always in debate over which strategy to use in translation, whether the translation should be source text oriented or target text oriented. Before engaging in the

debate, definitions of the two strategies shall be provided. Domestication and foreignization are two cultural translation strategies postulated by Venuti (1998:240). Before discussing the validity of the two strategies, it is better to know what these strategies

The terms “domestication” and “foreignization” indicate fundamentally ethical attitudes towards a foreign text and culture, ethical effects produced by the choice of a text for translation and by the strategy devised to translate it, whereas terms like “fluency” and “resistance” indicate fundamentally discursive features of translation strategies in relation to the reader’s cognitive processing. Both sets of terms demarcate a spectrum of textual and cultural effects that depend for their description and evaluation on the relation between a translation project and the hierarchical arrangement of values in the receiving situation at a particular historical moment. Those values must always be reconstructed, whether by the translator or by the translation scholar, and the reconstruction must start with patterns of linguistic usage, literary and cultural traditions, and translation practices that have become traditional or conventional because of repeated and widespread use over time. Relying on the distinction between the two key cultural translation strategies of domestication and foreignization, “Friedrich Schleiermacher argued that “there are only two methods of translation, 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” (Lawrence, V. Routledge, 2008).

As stated by Venuti, Schleiermacher allowed the translator to choose between the domesticating method, an ethnocentric reduction of the foreign-language cultural values, bringing the author back home and a foreignizing method, an enthronement pressure on

those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad. (International Journal of Linguistics 2016, Vol. 8, No. 4)

## **2.1. Historical Background**

The first traces of domestication and foreignization strategies date back to the Roman period with Cicero and Horace (first century BC) and St Jerome (fourth century AD), who in their remarks on translation, rejected “Word for Word” translation (which resembles to a certain extent foreignization strategy) in favour of “Sense for Sense” translation (similar to domestication strategy). With the goal to enrich the native language and literature, they emphasised on the aesthetic criteria of the TL rather than other important notions such as fidelity and faithfulness to the source text.

“Latin translators not only deleted culturally specific markers but also added allusions to Roman culture and replaced the name of the Greek poet with their own, passing the translations off as a text originally written in Latin.” (Baker, 1998, p. 241)

By excluding foreign culture specific-items and introducing items specific to the Roman culture, Roman translators can be deemed the first who used domestication strategy. This strategy was later adopted in Bible translation. St Jerome who translated the Bible into Latin in 384 BC, made a clear distinction between “Word for Word” translation and “Sense for Sense” translation. He showed his preference to using sense for sense translation strategy which was used to maintain fluency in the target text and implemented in some cases the elimination of cultural values of the original or their replacement with ones taken from to the target culture. As Nietzsche described Roman translators who translated Greek texts “into the roman present” “they had no time for those very personal things and names and whatever might be considered the costume and mask of a city, a

coast, or a century” (as cited in Baker, 1998, p.241). Furthermore, St Jerome rejected word for word translation method which was used to render source texts elements into target texts in a literal way retaining the style and cultural values of the original.

In the Arab world, the debate over domestication and foreignization started in the Abbasid period with the two translation methods adopted by translators in that era. The first method was totally literal; it consisted of translating each Greek word by its equivalent Arabic word. When the equivalent does not exist in the TL, translators opt for borrowing the SL word. Pioneers of this method were Yuhana Ibn-al Batriq ( يوحنا بن البطريق ) and Ibn Na'ima al-Himsi ( ابن نعيمة الحمصي ). This method was judged unsuccessful and texts produced by al-Batriq were later on revised and enhanced by Hunayn Ibn-Ishaq ( حنين بن إسحاق ) (Mona baker, 1998).

As for the second method; “associated with Ibn-Ishaq and al-Jawhari ( الجوهري ), it consisted of translating Sense-for-Sense, creating fluent target texts which conveyed the meaning of the original without distorting the target language. Ibn-Ishaq and his followers thus gave priority to the requirements of the target language and the target reader”. (ibid p.321)

The focus in the early history of translation was greatly on domestication strategy, translators rejected Word-for-Word translation and considered Sense-for-Sense method of translating as the only appropriate and right approach to translation. It was until the 19<sup>th</sup> century; with the contribution of the German theologian and translator Friedrich Schleiermacher, where foreignization strategy came into clear focus. Schleiermacher, in his lecture entitled “*On The Different Methods of Translating*” published in 1813

distinguished two different methods of translation “either the translator leaves the writer alone, as much as possible, and moves the reader toward the writer; or he leaves the reader alone, as much as possible, and moves the writer toward the reader” (as cited in Munday, 2001, p.28). Schleiermacher preferred foreignizing method which consists of retaining the otherness of the source text both linguistically and culturally. Moreover, this method promotes ethnoversity and sends the reader abroad.

Following Schleiermacher’s tendency towards foreignization strategy, Antoine Berman, the French translator and translation theorist, rejects the general tendency of minimizing the foreignness of translated texts by using naturalization strategy termed by Venuti “domestication” and in his essay *Translation and the trials of the foreign* (1985) Berman considers that “the properly ethical aim of translating is receiving the foreign as a foreign” (as cited in Munday, 2001, p.149). As for the reasons that may hinder the foreign to be reflected, Berman mentions that there is basically a “system of textual deformation” in the TT that prevents the other to be manifested in the target culture.

John Michael Cohen, a famous British translator, was one of the scholars who contributed on the foreignizing translation method, as he considered that domestication strategy has a destructive effect on the TT since it reduces individual authors’ styles and erases the identity of the text. Whereas, foreignization preserves the identity and uniqueness of both target texts and authors’ styles. (Cohen, 1962)

Even with the emergence of translation studies as an independent discipline in the 1950s, the two strategies i.e. domestication and foreignization were still under discussion from a linguistic perspective that continued to dominate translation theory and practice until the 1970s; the period known as the cultural turn. Since then, the focus of

translation studies have been shifted toward the cultural features of the text. Scholars' views were in position over retaining the source text cultural values in the TT or adapting the TT to conform to the receptive culture and audience. In the late twentieth century, the debate over whether to foreignize or domesticate the translation became more than a cultural one. As for Lefever "issues such as power, ideology, institution, and manipulation" were the "very concrete factors" that govern the reception, acceptance or rejection of literary works. (as cited in Munday, 2001, p. 127). (Domestication, the Invisibility of the Other in Translating Children's Literature, 22 May 2016)

### **3. The main scholars who discussed the two strategies**

#### **3.1. Friedrich Schleiermacher**

"It was until the 19<sup>th</sup> century; with the contribution of the German theologian and translator Friedrich Schleiermacher, where foreignization strategy came into clear focus. Schleiermacher, in his lecture entitled "*On The Different Methods of Translating*" published in 1813, distinguished two different methods of translation "either the translator leaves the writer alone, as much as possible, and moves the reader toward the writer; or he leaves the reader alone, as much as possible, and moves the writer toward the reader" (as cited in Munday, 2001, p.28). Schleiermacher preferred foreignizing method which consists of retaining the otherness of the source text both linguistically and culturally. It is clear from this definition that the most important element in the translating process is the translator, he is the decision maker. But there are several factors that affect the translator to choose which strategy to adopt among those factors are his own background, beliefs and intentions, the social factor represented in publishers' authors, target audience, and critics. Also, the nature of the text to translate; some texts with religious or ideological connotations for example, cannot be rendered without any adaptation due to the offending

and inappropriate language they might have towards the target audience religion and beliefs, and last but not least, the political factor that may obstruct translator from publishing their translations unless adapted.

### **3.2. Vinay and Darbelnet**

One of the first names given to these translation process operators was ‘translation procedure’ (English translation for procédé technique de la traduction), a term coined by Vinay and Darbelnet in 1958. Unanimously acclaimed as the main proponents of comparative stylistics applied to translation, Vinay and Darbelnet understand the term ‘translation procedure’ as all those processes that come into play when shifting between two languages. In effect, in their study Vinay and Darbelnet attempt to formulate a global translation theory which is based on an entire body of equivalences obtained from comparing two languages. Vinay and Darbelnet’s translation procedures operate exclusively on three linguistic levels: lexical (lexique), morphosyntactic (agencement) and semantic (message). However, even at that time Vinay and Darbelnet must have been intuitively aware that describing these ‘translation procedures’ could not be limited to a merely contrastive level. It is very likely that they were aware (although lacking conceptual tools necessary to go into further depth in their study) that these procedures were, all said and done, a mental phenomenon:

[We must] attempt to follow the way our mind works consciously or subconsciously when it moves from one language to another and record its progress ...and study the mechanisms of translation on the basis of clear and searching examples in order to derive working methods of translation and beyond these methods discover the mental, social and cultural attitudes which inform them. (Vinay & Darbelnet, 1995, p. 10; italics mine)

This quote reveals some key points in their study of the translation process, such as the very act of referring to the way our mind works or the importance of the conscious or unconscious nature of these processes. Later, Kiraly would talk of ‘controlled and uncontrolled’ processes; Lörcher of ‘potentially conscious’ processes; Jääskeläinen and Tirkkonen-Condit of ‘automated processes’, and so on. Similarly, Vinay and Darbelnet would later refer to (albeit only touching on the matter) the operations that go on in the translator’s mind such as the decision-taking process- even though, these considerations were to have no practical impact on the results of their study, which, as is well-known, is limited to contrasting linguistic systems. (Perspectives: Studies in Translatology Vol. 17 No. 3, September 2009, 161-173)

### **3.3. Eugene Nida**

Consider Nida’s concept of “dynamic” or “functional equivalence,” formulated first in 1964 but restated and developed in various publications since then. “A translation of dynamic equivalence aims at complete naturalness of expression,” states Nida, “and tries to relate the receptor to modes of behavior relevant within the context of his own culture” (Nida 1964: 159). The phrase “naturalness of expression” signals the importance of a fluent strategy to this theory of translation, and in Nida’s work it is obvious that fluency involves domestication. As he has put it, “the translator must be a person who can draw aside the curtains of linguistic and cultural differences so that people may see clearly the relevance of the original message” (Nida and de Ward 1986: 14). Nida has argued that dynamic equivalence is consistent with a notion of accuracy. The dynamically equivalent translation does not randomly use “anything which might have special impact and appeal for receptors”; it rather “means thoroughly understanding not only the meaning of the source text but also the manner in which the intended receptors of a text are likely to



understand it in the receptor language” (Nida and de Waard 1986: vii–viii, 9). (Venuti, *The Translator’s Invisibility, a History of Translation* 2008, Routledge).

### **3.4. J.C. Catford**

Initially, the debate was mainly about the linguistic aspects of translation or what is known to scholars as the time-worn controversy over free translation and literal translation, as J.C. Catford; the pioneer of the linguistic theory of translation, defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).” (Catford, 1965, p.20). It is apparent that the linguistic theory was locked in the analysis of surface structures and the comparison of source texts and target texts. But, since the cultural turn in translation studies in 1970s, the debate took a different course and became a cultural and political matter. A turn that reads “For truly successful translation, biculturalism is even more important than bilingualism, since words only have meanings in terms of the cultures in which they function.” (Nida, 2001, p.82).

### **3.5. Peter Newmark**

The two strategies were tackled by Peter Newmark (1981) as modes of translation termed Semantic vs. Communicative translation. The semantic resembles the literal translation where the focus and priority is given to form and meaning and the accuracy of rendering this meaning. It is rather concerned with texts of higher ranks such as legal and religious texts. Contrariwise, communicative translation focuses on features like readability, fluency and naturalness. It is a free translation which is specific to texts of pragmatic nature such as advertisements, tourist brochures, technical texts, and manuals. (Palumbo, 2009).

### **3.6. Antoine Berman**

Schleiermacher made clear that his choice was foreignizing translation, and this led the French translator and translation theorist Antoine Berman to treat Schleiermacher's argument as an ethics of translation, concerned with making the translated text a place where a cultural of the other is manifested – although, of course, an otherness that can never be manifested in its own terms, only in those of the translating language, and hence always already encoded (Berman 1985: 87–91). The “foreign” in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current situation in the receiving culture. Foreignizing translation signifies the differences of the foreign text, yet only by disrupting the cultural codes that prevail in the translating language. In its effort to do right abroad, this translation practice must do wrong at home, deviating enough from native norms to stage an alien reading experience – choosing to translate a foreign text excluded by literary canons in the receiving culture, for instance, or using a marginal discourse to translate it. (Venuti, *The Translator's Invisibility*, a History of Translation 2008, Routledge).

### **3.7. Lawrence Venuti**

According to Venuti, the term “Invisibility” is used to describe the translator's situation and activity in contemporary British and American cultures. It refers to at least two mutually determining phenomena: one is an illusionistic effect of discourse, of the translator's own manipulation of the translating language, English in this case; the other is the practice of reading and evaluating translations that has long prevailed in the United Kingdom and the United States, among other cultures, both Anglophone and foreign-language. A translated text, whether prose or poetry, fiction or nonfiction, is judged

acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities make it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the “original.” The illusion of transparency is an effect of a fluent translation strategy, of the translator's effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. But readers also play a significant role in insuring that this illusory effect occurs because of the general tendency to read translations mainly for meaning, to reduce the stylistic features of the translation to the foreign text or writer, and to question any language use that might interfere with the seemingly untroubled communication of the foreign writer's intention. What is so remarkable here is that the effect of transparency conceals the numerous conditions under which the translation is made, starting with the translator's crucial intervention. The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text. (Venuti, *The Translator's Invisibility, a History of Translation*, 2008, Routledge).

#### **4. Distinction between foreignization and domestication**

In contrast to translation strategies (the translators' global approach or plan of action on a given text, according to their intention), translation procedures are used for sentences and smaller units of language within that text. Translation procedures are methods applied by translators when they formulate an equivalence for the purpose of transferring elements of meaning from the Source Text (ST) to the Target Text (TT).

To identify the applications of the two cultural translation strategies, we have to recognize the distinctive procedure of each strategy namely foreignization and domestication and we have taken Peter Newmark division of the procedures.

Foreignization strategy can be applied generally in five basic distinctive procedures including; transliteration, literal translation, borrowing, explanatory translation and calque as shown in the figure: (International Journal of Linguistics 2016, Vol. 8, No. 4)

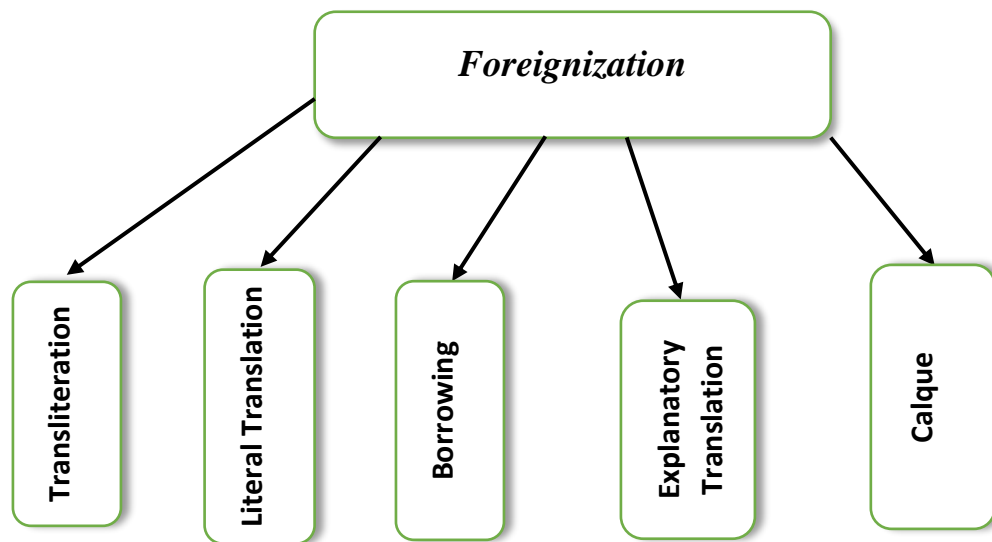


Figure 2.1: Procedures of foreignization strategy.

Domestication strategy can be applied generally through seven distinctive procedures including, idiomatic translation, approximation, expansion, deletion, cultural equivalent, adaptation and synonymy. Domestication procedures can be shown in the figure as follows: (International Journal of Linguistics 2016, Vol. 8, No. 4)

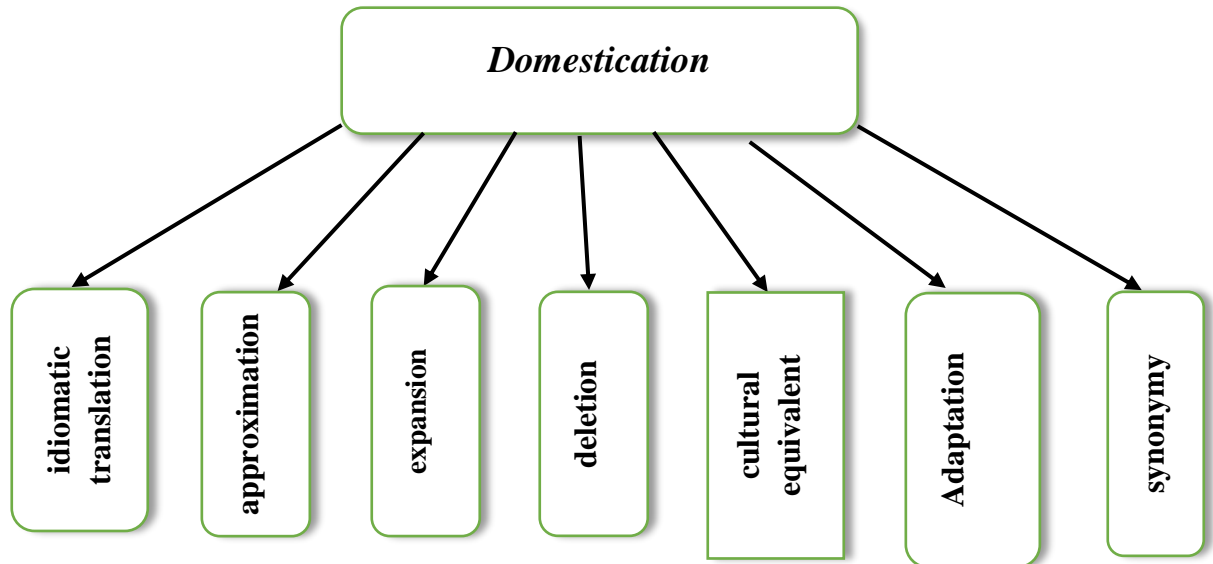


Figure 2.2: Procedures of domestication strategy.

## 5. Limitation of the use of foreignization and domestication strategies

In order to assess the limitation of each strategy, it is essential to understand the limits of the act of translation: whether that act is only to convey specific information or to exchange and enrich cultures. Toury (1978:200) confirms that translation is a kind of activity that inevitably involves at least two languages and two cultural traditions. Therefore, translation is more than translating words and terms: it is translating culture, lifestyle and life in every single detail. Faull's (2004) view, is that foreignness and translation are two sides of the same coin, is very interesting: "the history of translation is also the history of the foreign [...] from Cicero to Diderot translation was seen as the way to enrich one's own language and culture with little or no regard for fidelity to the original." Faull draws no barriers between foreignization and translation, and many translation scholars agree with him. Hatim (1997:123) asserts that "the task of the translator is to allow at least two distinct rhetorical functions to co-exist in one.", Hatim's use of the verb "co-exist" merits attention, because the clashes that occur in translation between two cultures functions and linguistic conventions stipulate that the translator must

be well aware that his task is “a battlefield of many opposing strategies and views” (Paloposki and Oittinen, 2000, p. 375).

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

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

Adopting foreignization also aids the translator to faithfully convey the message of the original writer. Vermeer (1996) points out that “a literary text must be translated ‘faithfully’, because the purpose of such translation is to provide an approach for target-culture recipients to a foreign author and his work, his intentions and style”. Vermeer, in this aspect, differentiates between “literary translation” and “documentary translation” and

affirms that “a literary text is a text of a special type and that no one is allowed to tamper with it”; therefore, the act of foreignization, which demands the retention of many foreign norms, words, labels and unfamiliar expressions to the target readership, harmonizes with transparency, faithfulness and the Skopos theory.

The retention of “foreignness” serves the ultimate goal of transferring a replica of the other life (source text) to the target readers. Despite the aforementioned advantages of foreignization, skeptics stand firmly against the pumping of foreign cultural references into target languages; moreover, according to Yang (2010:77), they claim that, due to foreignization, “alien cultural images and linguistic features may cause information overload to the reader.”

On the contrary, advocates of domestication argue that domesticating foreign literature preserves the source language’s norms and keeps them intact from any alien interference or exotic additions. Domestication grants the translator more freedom to manipulate the source text he/she works on by adding, deleting and substituting source items with convenient alternatives according to his/her judgement.

Advocates of domestication also claim that foreignization does not absorb readers from all levels, as foreign knowledge that appeals to the elite and educated strata might not appeal to “grassroots”, as “domesticating translation is easier for the readers to understand and accept” (Yang, 2010:79). Such strata demand easy and familiar literature and do not want to struggle due to reading foreignized translations, which would detract from their appreciation of the translated work. This claim contradicts Venuti’s enthusiastic view of foreignization: “Foreignizing translation can appeal to diverse cultural constituencies, monolingual as well as educated”. (Venuti, 1995:318)

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

However, such domestication will be at the expense of the reader’s knowledge expansion and the opportunity to provide insights into the source culture; moreover, it will deprive them from enjoying the full cultural and stylistic message of the author. (International Journal of English Language & Translation Studies, 01/06/2014)



## 6. Conclusion

Literature is a mirror that reflects the culture of a population, a society, a country or a nation, it is a channel through which traditions, costumes and beliefs of a given culture are represented. The novel is no exception, as the readers read books to widen their knowledge and horizons and explore the other. Therefore, the transfer of the meaning from the ST to the TT is of great importance, in order to produce a communicative text that clearly represents the differences between the two cultures instead of hiding them, to achieve this goal the translator must refer to the two strategies foreignization and domestication and the different procedures used during the process of translation. After the study of the translation of William, G. of the novel الزلزال, it is noticed that the translator has combined domestication and foreignization and used different procedures to transfer the aspects of the text from Arabic into English.

# **Chapter three**

*The application of Domestication and Foreignization in the novel “الزئزال” of Tahir Watar, translated into English by William Granara*

## 1. Introduction

This chapter begins with a short biography of the author William Granara, it gives a short definition of the original author of the novel الزلزال Tahir Wattar, it also provides information about the book under investigation “the Earthquake”. After that, it discusses and analyses the application of Domestication and Foreignization strategies through some examples taken from the novel and the used procedures.

## 2. About the original author

Tahir Wattar is an Algerian writer and journalist; he is one of the most important and highly acclaimed figures in Algerian literature. Wattar writes in Arabic, unlike many Algerian writers who write in French. His first two novels, published in 1974, were among the first novels published in Arabic following independence of Algeria from France in 1962. He wrote seven more novels as well as plays and short stories. His literary work and his efforts in support of cultural expression have made him a key figure of the politically charged cultural scene in post-independence Algeria.

### Biographical highlights

**Name:** Tahir Wattar (Taher Ouettar, at-Tahar Wattar, al-Tahir Wattar).

**Birth:** 1936, Sedrata, Algeria.

**Nationality:** Algerian.

### Personal chronology:

- **1955:** he began writing short stories in Tunis.
- **1962:** he Returned to Algeria and became FLN party member; worked in cultural journalism.

**1974–present:** Published a series of novels, beginning with *اللاز Laz* (The ace) and *الزلال al-Zilzal* (The Earthquake), then *عرس بغل Urs baghl* (A mule's wedding).

- **1989:** Founded al-Jahiziyya cultural association.
- **1989–1992:** Worked as director of state radio company.
- **2004:** Awarded Sharjah Prize by UNESCO for the promotion of Arab culture.

### **3. About the translator William Granara**

He is an American author, translator and scholar of Arabic language and literature. He studied at Georgetown University and the University of Pennsylvania, obtaining his PhD from the latter in Arabic and Islamic studies. He has worked for the American University in Cairo and for the US State Department in Tunis. He is currently director of the Arabic language program at Harvard University.

Granara is an expert on the history of Muslim Sicily, and on the Sicilian Arab poet Ibn Hamdis. He has also contributed to a volume entitled *The Architecture and Memory of the Minority Quarter in the Muslim Mediterranean City*. Among his translations:

- The Earthquake by Tahir Wattar.
- Granada by Radwa Ashour.
- The Battle of Poitiers by Jurji Zaydan. ([https://en.wikipedia.org/wiki/William\\_Granara](https://en.wikipedia.org/wiki/William_Granara))

### **4. About the Novel**

One afternoon, Shaykh Abdelmajid Boularwah embarks upon a journey from Algiers to Constantine in search of lost relatives who might help him defraud the new socialist government in its attempt to implement land reform. Through a labyrinth of back alleys and past memories, Boularwah makes his way across the seven bridges of

Constantine, battling the forces of a rapidly changing society while confronting the demons of his own horrific past. The sequence of his recollections and his bizarre internal monologues construct a biographical narrative of modern Algeria from a consistently adversarial and surrealistic point of view, told by the defiantly proud scion of a family of ruthless landowners, swindlers traitors and collaborators with colonial authorities. This is the vision of post-colonial Algeria - a society in chaos, a world turned upside down - articulated in graphic detail and drawn from the stark images of Islamic eschatology and apocalyptic legends. Shaykh Boularwah's odyssey transports us from past to present, colonialism to independence, tradition to modernity, hope to despair, and from one failed ideology to another. Written in the early 1970's, this classic work is an ominous message about the evils of intolerance, ignorance and extremism, told in the language that resonates loudly, presciently foretelling the dreadful events which would later besiege Algeria. (<https://saqibooks.com/books/saqi/the-earthquake/>)

## 5. Discussion and analysis of the application of the two strategies:

In this section we will give some examples in Arabic and their translations into English and then we will determine the used procedure in the translation and which strategy is applied by the translator, domestication or foreignization.

### Example N° 01:

Arabic example	English example	The procedure	The strategy
- قسنطينة مثل الكعبة.	- Constantine is like the Kaaba. Page 09	transliteration	foreignization

The author directed the speech to the reader to explore this beautiful city "قسنطينة" describing it as a holy place and comparing it with the Kaaba which is a saint place that every Muslim respects and likes it. And according to the Islamic faith, the Kaaba is the

first house on earth built for the worship of Allah. It symbolizes the unity and solidarity between Muslims, refers to the principle of justice and equality ordered by the Messenger of Allah Muhammad peace be upon him, so the translator leaves the word **Kaaba** as it is because it doesn't exist in the target culture , so he used the transliteration and borrowing procedures applying foreignization strategy to keep the symbolism of the word Kaaba.

**Example N° 02:**

Arabic example	English example	The procedure	The strategy
- يستحب الدخول إليها يوم الجمعة.	- it brings good luck when you enter it on Friday. Page 09	Approximation	domestication

The author Wattar directed the speech to the reader to show how much it is important this city to Boularouah (the main character in the novel) and compare it to the best day of the week and because the Qur'an invokes the importance of Friday as a sacred day of worship in a chapter called "Al-Jumah," meaning the day of congregation and Muslims believe Friday was chosen by God as a dedicated day of worship where they prepare for prayers, bath, apply perfume and brush their teeth to make their appearance pleasant to their God. However, the translator translated the meaning without giving attention to the day of Friday and its considerable symbol, translating it into an unfair interpretation by adding an approximate explanation and transfers only through the approximation procedure applying domestication strategy, because the English reader believes in the good luck in his culture so he will understand the meaning only in this kind of expression .

**Example N° 03:**

Arabic example	English example	The procedure	The strategy
- لا حول ولا قوة إلا بالله	There is no power or strength save in God. Page 10	literal translation	foreignization

It has to be said that the concept of using God is different from one culture to another. For instance, in our Islamic religion, God refers to the one Who has no partner and the unique creator of the universe. While the God in Christian religion is composed of the three

elements ; Lord and the Son and the spirit and therefore the translator did not succeed to a certain extent in the transfer of meaning of "لا حول ولا قوة الا بالله", which the Muslim says it when the calamities or crises occurred to him and the translation of William is inaccurate when said "There is no power or strength save in God". Because it doesn't express the same purpose. However, we admit to the translator his skills using adaptation and explanatory translation to facilitate the meaning to his audience, through the application of domestication strategy as well.

**Example N° 04:**

Arabic example	English example	The procedure	The strategy
أولا يبدو أنها تبدو منحنية وكأنما تود أن تطل على أعماق هذا الاخدود العظيم ؟	Also doesn't seem to tilt more as if it wanted to look out over the depths of the vast ravine? Page 26	Adaptation	domestication

The author in the novel of "الزلال" has employed the term of "الأخدود" related to the story of the king told by the Prophet Mohamed (PBUH) and the boy of ashab Al Oukhdoud mentioned in the Holy Qur'an in Surat "Elbourdj" the story was about the child who believes in God and when the king then commanded that trenches be dug and fire lit in them, and said: "He who would not turn back from his (the boy's) religion, throw him in the fire" or "he would be ordered to jump into it." They did so till a woman came with her child. She felt hesitant in jumping into the fire, the child said to her: "O mother! Endure (this ordeal) for you are on the Right Path." The term has a symbolic conception which used to be shown to the Arab reader, whether the translator put a descriptive translation and convey the meaning without ambiguity using adaptation as procedure through the strategy of domestication.

**Example N° 05:**

Arabic example	English example	The procedure	The strategy
- ملامح الشاوي الصاعد من "عين البيضاء" أو من "عين مليلة"، أو "باتنة".	- you can tell the difference between the Shawi Berber from Ain Baida or Ain M'lila. Page 13	Transliteration/ explanatory translation	foreignization

The novel involves terms and expressions related to the cultural item that can make the translation vague, here we have the case of the term "الشاوي"; the specialists affirm, in

translation of texts of Ibn Kheldoun (historian, philosopher ... Arabic of the 14th century) that the word Chaouis derives directly from the Arabic word "chât", meaning goat or sheep and that by extension it designates the shepherds who had custody of it. the Bedouin sheep breeders "البدو رعاة الماشية". According to Kateb Yacine, an Algerian writer of the twentieth century, considers the term "**Chaouis**" as pejorative, as Kabyle and Berber. However, the translator uses the borrowing and transliterates the word as it is, adding a description to the term once to avoid the ambiguity, and in another to let his reader fetching the conception himself applying foreignization to the target text.

**Example N° 06:**

Arabic example	English example	The procedure	The strategy
- يا أحباب الله ينجيكم و يستر حالكم.	- O! God's loved ones! May He save and protect you. Page 16	literal translation	foreignization

The conception of God protection is not the same in the religion of Muslims, since the expression used by Wattar "الله ينجيكم ويستر حالكم" in different meaning. First, and as we mentioned before that God in Islam is the one creator Who never belongs to him a son as in Christians culture, and second the conception of "الستر" which refers to one of the main characteristics belongs to the Muslim in all over the world, and Islam encouraged people to be modest and covering. as it is cited in Sunnah of our Prophet Mohammed (peace be upon him) "Verily! Allah is modest, bashful and He loves for one to practice modesty and bashfulness) and Sittr "ستر" shielding; covering. However, this cultural item doesn't exist in the target text. Hence the translator uses the approximation and adaptation to make it obvious to his reader, by applying the domestication as method.

**Example N° 07:**

Arabic example	English example	The procedure	The strategy
- هنا معدن القسنطيني الحر	- This is the real heartland of the Constantinian! Page 17.	cultural equivalent	domestication

The Arabs have distinguished themselves from many other nations and cultures in so many ways that many languages do not have a synonym for the word "الحر" as it expressed by



Wattar in this example which means the magnanimity "الرجل الحر والشهم" that refers to Constantinian who is ready to help those who miss something, and become helpless to get it and this of the inherited among the people of the middle of the Arabian Peninsula, and the rescue and virility and dignity is a characteristic of the prophets. However, in this case Granara uses cultural equivalent as procedure. He uses "heartland" that expresses the kindness of a person, to domesticate the item according to his reader of the target text.

**Example N° 08:**

Arabic example	English example	The procedure	The strategy
-أحقا هذا هو مطعم بالباي الذي عرف الأغوات و المشايخ و كبار القوم؟	-Is this really the Belbey restaurant that was frequented by aghas, shaykhs and all the upper class? Page 19	Transliteration/ borrowing	foreignization.

It is obvious to the reader of Tahar Wattar's novel that he integrates his colloquial language to describe places and cities, so the use of some words has a historical relation. For instance, the word "الباي" or "الاغا" belongs to a certain period in history when Ottmans empire that was governed the whole of the Arab world, which Algeria was among them before the French colonialism. However, the word "Shaykh" may be used to refer to a person who knows a lot about life and the person who is famous for knowledge and wisdom among people. And it has many explanations according to the context, because of the resemblance with the term of "كبار القوم" which has another meaning in the Arab culture that refers to "upper-class" as it was mentioned in the target text. In this example, the translator has no choice in procedures, because he simply depends on borrowing and transliterates the terms and transferred the foreignization to his reader.

**Example N° 09:**

Arabic example	English example	The procedure	The strategy
- الدنيا، الدنيا الغرارة الغدارة.	- The world, this treacherous, deceitful world we live in. Page 20	expansion	domestication

Vagueness occurred when the novelist uses a local language and idiomatic expression, the case of this example given by Wattar who directed the speech to an Algerian reader when he says; "الدنيا الغرارة الغدارة" he means the extremely of sadness and angry about the life in

Constantine and how people live in this earthquake. Hence, the translator adapted the meaning of this expression to be understandable for the English reader, by adding clarifying units to reach to the target meaning, using expansion procedure through the domestication strategy.

**Example N° 10:**

Arabic example	English example	The procedure	The strategy
" كل إناء بما فيه يرشح "	"They're really showing their true colors " page 41	cultural equivalent	domestication

The novel of Tahir Wattar certainly involves proverbs that belongs to the Arab culture since a TL cultural sign translates a SL cultural sign, here it is the case in this example that was mentioned in the poetry of Hays Bis (1179 AD), a title for the poet Sa'ad ibn Saifi al-Tamimi who told people about the poetry of the Arabs and their different languages this proverb " كل إناء بما فيه ينضح أو يرشح " which is almost appropriate to talk about a negative person. Man is like a vessel if he is filled with jealousy, hatred and negativity, he surely will flood what he was filled with. And this example can be understood in positive way. However, the translator transferred simply to his target language using cultural equivalent since it existed and applying domestication as strategy.

## **6. Conclusion**

In fact, the literary works are a reflection of many aspects (cultural, religious social,...etc) and “الزلال” novel is not an exception , it is rich with these aspects as can be seen in the taken examples where the translator faced a lot of words and expressions in which he could not translate it to the TL, giving the space to the foreign culture and religion to manifest, this diversity makes the translation of the novel a challenging task for the translator who has, from the very beginning, to opt for a strategy (domestication or foreignization) in order to render the meaning to the English readership. Indeed, from the used procedures in the translation of these aspects, it is noticed that the translator has combined domestication and foreignization in order to transfer the wright meaning, but it is important to mention that he has a general tendency towards domestication, so the dominant strategy is domestication.

## Conclusion

This dissertation is an attempt to study the development of literary text in the history and specifically the novel, giving an overview of its features and elements, in addition to the treatment of the different existing aspects “cultural, religious, social...etc” in the translation of literary texts with special focus on the application of domestication and foreignization strategies and the use of the procedures to fulfill the task of the translator. The debate over the two strategies started since antiquity, remained during the linguistic theories of translation, and peaked after the cultural turn in translation studies.

Despite the fact that the translation of the literary texts is really difficult to achieve we can find a very large successful attempts in translating literary works like novels, which enrich the culture of the other giving him an overview of the world culture.

The translation of the literary works is really important to the readership, but it is really fundamental to investigate which strategy is suitable for their translation is it domestication or foreignization or the both of at the same time? After analyzing the matter theoretically and practically, the following results were found:

- The literary text is very rich with the cultural, social, religious aspects which made it very important to translate to other languages.
- The translator faces big difficulties in translating the literary texts from the SL into the TL, because of its particularity.

- The translator must refer to domestication and foreignization strategies and the used procedures during the process of translation to be able to render the closest meaning to the readership.

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جامعة قاصدي مرياح ورقلة  
كلية الآداب واللغات  
قسم اللغة الانجليزية و آدابها



مذكرة ماستر أكاديمي  
ميدان: الآداب و اللغات الأجنبية  
إختصاص: الترجمة و علم الترجمة

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## بغوان

# إستراتيجيتا التوطين و التغريب في ترجمة النص الأدبي رواية "الززال" للطاهر وطار أنموذجا

مذكرة مقدمة لاستكمال متطلبات نيل شهادة الماستر في اختصاص

الترجمة و علم الترجمة

تمت مناقشتها علنا بتاريخ

23 جوان 2019

أمام اللجنة المكونة من:

رئيسة اللجنة  
المشرفة  
المناقش

د. فريدة سعدون  
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د. نورالدين أحمد بالعربي

السنة الجامعية : 2019/2018



# ملخص الدراسة

إستراتيجيتا التوطين و التغريب في ترجمة النص الأدبي  
ر واية "الزلال" للطاهر وطار أنموذجا

## مقدمة

تعد الترجمة جسر عبور بين الشعوب، لأنها تركز في مجملها على التواصل بين الناس من مختلف الأجناس واللغات ومع ذلك تبقى هنالك مشاكل تواجه من يمارس هذا العمل وبالأخص المترجم ففي ظل العالم المتعدد الثقافات يجد نفسه في تحد دائم ومتواصل، لاسيما أثناء ترجمة النصوص الأدبية المتعلقة بثقافة الآخر، فهي تزخر بتنوع ثقافي و رصيد لغوي رصين، قد يشكل للمترجم عقبات لغوية وثقافية جمة. ولعل من أبرز هذه النصوص، النص الروائي الذي يعد من أشهر أنواع النصوص الأدبية التي تعبر عن المكونات الثقافية للأمم، حيث نرى أن المترجم يستسلم لمجموعة متنوعة من التأثيرات المختلفة. فاللغة والثقافة والنص الأصل تعد عوامل متحركة في تحديد الترجمة والشكل الذي تتخذه، حيث يظهر مدى تأثير هذه العوامل السابق ذكرها من خلال الإستراتيجية التي ينتهجها المترجم.

## طرح الإشكالية

من الممكن أن تطغى لغة الهدف على اللغة المصدر فينتج لنا "توطين" يراعى فيها القارئ وبيئته وقد يحدث العكس، وهو أن يطغى النص الأصل على الهدف فينتج لدينا "تغريب" بهدف عرض ثقافة معينة أو المحافظة على الخصوصية الثقافية للآخر. لذلك قمنا بالتطرق لهذين الصنفين بالتحديد لأنه هناك من يدعو إلى استخدام التوطين كإستراتيجية للحفاظ على خصوصية النص الأصلي باعتبارها الطريقة التي تحقق الأمانة وهناك من يرى بضرورة تكيف النص الهدف مراعاة للمتلقي ومقروئته، في هذه الحالة يكون المترجم أمام خيارين، إما أن يوطن و يراعي فيها الثقافة البيئية وإما أن يغرب و يتيح فرصة اكتشاف الآخر. فانطلاقا مما سبق ذكره، نطرح الإشكال الآتي:

هل استطاع مترجم "رواية الزلزال" وليام قرانارا **WILLIAM GRANARA** نقل تلك الإحالات الثقافية والاجتماعية والدينية المتعلقة بالمجتمع العربي و الجزائري خاصة إلى القارئ الانجليزي و الذي نشأ في بيئة مغايرة تماما لبيئة الرواية؟

## الفرضيات الفرعية

ماهي الإستراتيجيات و التقنيات التي تبناه المترجم أثناء ترجمته للنص الروائي الجزائري؟ و بطريقة أخرى، هل تبنى إستراتيجية التوطين و قام بتكييف الملامح الثقافية و ما يناسب المتلقي ؟ أم أنه تبنى التغريب و حافظ على ميزة و خصائص ثقافة المجتمع الجزائري؟

## أهداف الدراسة

لقد حظيت الرواية العربية و المشرقية بصفة خاصة باهتمام شديد من قبل المترجمين لأشهر الكتاب و ذلك راجع لكونها لقيت رواجا قبل ظهور الرواية المغاربية و خاصة الرواية الجزائرية التي تأخرت نوعا ما بسبب الظروف التي عاشها الفرد الجزائري إبان الاستعمار الفرنسي و لهذا وقع اختيارنا تحديدا على رواية "الزلزال" للروائي الشهير الطاهر وطار، لإجراء هذا التحليل كونها رواية جمعت بين الماضي و الحاضر و التي رسمت لوحة فنية لواقع المجتمع الجزائري و نقلت لنا نمط عيشه. كما جاءت بلغة بسيطة تتخللها في كثير من الأحيان اللهجة الجزائرية التي أضفت طابعا محليا على هذه الرواية و التي نراها نموذجا رائعا يستحق الدراسة لما فيها من دلالات ثقافية تخدم هذا البحث و الذي نسعى من خلاله أيضا إضافة شيء مميز إلى دراسات و بحوث تخص الطابع المحلي، محاولين بذلك اكتشاف الاستراتيجيات التي تبناها المترجم لتذليل الصعوبات الثقافية و الدينية و الاجتماعية التي تزخر بها رواية "الزلزال" و كذا المساهمة في الوقوف على الشعور بعدم الإرتياح و الإنزعاج الذي قد يصيبنا نحن أثناء ترجمة الخصوصية الدينية و الثقافية.

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**العربية"**، حيث تضمن مقدمة و خاتمة جزئية و عدة عناصر فرعية فكان في مقدمة هذه العناصر، مفهوم

النص الأدبي و أنواعه، ثم تطرقنا إلى مفهوم الرواية و خصائصها و مميزاتها و وقوفا على بعض

الفروقات التي تميزها عن باقي الأجناس الأخرى كالقصة و القصة الصغيرة و في نفس هذا المحور قمنا

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الجزائرية المكتوبة بالفرنسية تتقدم زمنيا عن تلك المكتوبة بالعربية و كذا أسباب ظهورها إبان الاستعمار

الفرنسي حيث ذكرنا أشهر روادها مثل مدرسة" ألبرت كامو "وصولاً إلى فترة السبعينات التي كانت فترة

ميلاد الرواية بالعربية أمثال عبد المالك مرتاض و الطاهر وطار الذي اخترنا أحد مدوناته و هي "الزلال"

والتي ترجمها المؤلف و المترجم وليام قرانارا باللغة الانجليزية و في نهاية هذا الفصل قمنا برصد بعض

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صعوبة ترجمة الإحالات الدينية و الثقافية و السياسية.

**و الفصل الثاني** فقد عنوانه كالتالي: **"إستراتيجيتا التوطين والتغريب في الترجمة الروائية".**

شمل هذا الفصل مقدمة تمهيدية و عناصر و خاتمة جزئية، حيث جاء العنصر الأول و الذي حاولنا

فيه التطرق إلى بعض مفاهيم و تعريفات "التوطين" و "التغريب" و بعض آراء المنظرين في التسمية

أمثال لورنس فينوتي و بيتر نيومارك ومونا باكر ثم عرجنا إلى عنصر ثانٍ شمل سردا تاريخيا بينا فيه تطور ظهور المصطلحين عند الغرب و عند العرب، أما العنصر الثاني فقد حمل عنوان : أهم منظري علم الترجمة و الذين تحدثوا بهذا الخصوص فكان من رواد التغريب المنظر الألماني فريدريك شلاير ماخر و أنطوان برمان من الذين تطرقوا لنقد الترجمات و كذلك لورنس فينوتي صاحب كتاب اختفاء المترجم. أما من المحسوبين على نظرية التوطين ذكرنا يوجين نيدا صاحب التكافؤ الديناميكي والوظيفي، أما بقية المنظرين فقد اکتفوا بتقديم الشروحات في هذا الصدد أمثال كاتفورد و وبيتر نيومارك. و اندرج العنصر الثالث تحت عنوان : الفروقات بين التوطين و التغريب حيث رصدنا فيه أهم ما يمكن تطبيقه في إستراتيجية التوطين بشكل عام من خلال سبعة إجراءات متمثلة في : ترجمة التعابير البلاغية، الترجمة التقريبية، الترجمة بالإضافة، الحذف، المكافئ الثقافي، التكيف، الترادف و ما يمكن أيضا تطبيقه في إستراتيجية التغريب حيث تلخصت في خمسة إجراءات أساسية تشمل: النقرة، الترجمة الحرفية، الترجمة بالاقتراض، الترجمة التفسيرية، و الترجمة بالمحاكاة و جاء العنصر الأخير في هذا الفصل حاملا عنوان: ما مدى حدود استخدام المترجم لإستراتيجيتي التوطين والتغريب؟ وذلك قصد تقييم قيود كل إستراتيجية كون أن الترجمة نوع من النشاط لا بد أن يتضمن لغتين على الأقل و تقليدين ثقافيين لذلك، فإنه يترجم الثقافة و أسلوب الحياة و الحياة في كل التفاصيل، حيث يرى دعاة التغريب أنها توفر للقراء المستهدفين فرصة للاستمتاع بأجواء ثقافية مختلفة، أما التوطين فهو يجنب أيضًا خطر فرض اتفاقيات و قواعد غريبة.

أما القسم الثاني فحاولنا أن نفصل فيه الجانب التطبيقي الذي حمل عنوان: رواية "الزلال" للطاهر وطار دراسة تطبيقية و نماذج تحليلية و الذي اندرج تحت عنصران و تمهيد و خاتمة، حيث جاء في العنصر الأول تقديم كل من المؤلف الأصلي للرواية و ترجمته و أهم أعماله

و كذا تقديم للمؤلف الثاني للرواية الهدف المترجم ويليام قرانارا ثم قمنا بتقديم ملخص وجيز عن الرواية وأهم ملامح شخصياتها الرئيسية. أما العنصر الثاني فقد تطرقنا فيه إلى الدراسة و التحليل مع عرض لأمثلة عن الإحالات الثقافية و الاجتماعية و الدينية مع مناقشة و تحليل كل إحالة على حدا و تبين الإجراءات المتبعة و كذا الاستراتيجيات المنتهجة للمترجم قرانارا، محاولين الوقوف على مدى نجاحه في نقل هذه الإحالات و الصعوبات الثقافية المتضمنة في الرواية. كما قدمنا الشروحات و التحليل تحت كل مثال من المدونة.

و في نهاية هذا البحث أدرجنا خاتمة تلخص جميع العناصر التي وردت فيه بالانجليزية و الفرنسية و العربية، ثم و ضعنا قائمة لكل المصادر و المراجع حتى يتسنى للقارئ أن يطلع عليها. كما هو جدير بالذكر أننا صادفنا بعض المشاكل أثناء هذا البحث من ناحية تتبع الخطوات المنهجية و كون أن الأعمال الجزائرية التي ترجمت للإنجليزية تعتبر نادرة و كذا صعوبة التشابه لبعض الإجراءات و الاستراتيجيات أثناء طرح التحليل و المناقشة، في الأخير نرجو أننا قد و فقنا لحد ما إلى الوقوف على جانب من الجوانب المهمة لهذا البحث و أننا أضفنا لبنة من لبنات الدراسات العلمية في مجال تخصصنا، فان وفقنا فمن الله و حده ثم بفضل توجيهات المشرفة علينا الأستاذة مسلوب دليلة، نسال الله أن يجازيها عنا كل الجزاء لها و لكل من ساعدنا في إتمام هذا البحث.

## خاتمة

يعتقد الكثير من الناس أن ترجمة الأعمال الأدبية من أصعب الترجمات من ناحية الأداء لأنها أكثر من مجرد ترجمة للنص، بيد أن لكل ترجمة غاية و وظيفة تؤديها بحسب المأرب الذي وضعت فيه، من ناحية الاستراتيجية الفكرية و الإيديولوجية، فالترجمة عبارة عن هندسة حرب فكرية لا وجود لسلاح فيها و لا دبابه و إنما سلاحها يكمن في الطريقة المنتهجة و الإجراءات المتبعة في حد ذاتها حين تخدم كل فرد و مأربه. و لهذا يجب أن تتوفر في المترجم الأدبي كل المؤهلات و المهارات الكافية لترجمة المشاعر و الفوارق الثقافية و الفكاهاة و الأجواء الحساسة الأخرى سواء كان ذلك في العمل الأدبي الفني أو الروائي أو حتى المسرحي. ففي الواقع، المترجمون لا يترجمون المعاني فحسب ولكنهم يقومون بفهم ثم نقل ثم إيصال للرسائل بمعانيها إما بالتكيف مع المشارب الثقافية للغة الهدف و إما بالتتكسر لها و نقل الرسائل بأمانة كما هي، لهذا يجب أن ينظر للنص المترجم بمجمله و كل جوانبه حتى يتسنى للمترجم الأدبي الوقوف على الدلالات المعجمية و الفوارق الثقافية التي تمكنه من الوصول إلى غايته و مأربه.

فبعد دراسة الموضوع بشقيه النظري و التطبيقي تم استخلاص النتائج و التوصيات التالية:

صادفنا بعض المشاكل أثناء هذا البحث من ناحية ندرة الأعمال الجزائرية التي ترجمت للانجليزية مقارنة بالرواية العربية والمشرقية على وجه الخصوص.

طول الرواية حيث اقتصرنا على ذكر مجموعة من الأمثلة التي ارتأينا أنها تخدم البحث وكذلك صعوبة التشابه لبعض الإجراءات و الاستراتيجيات أثناء طرح التحليل والمناقشة.

من الضروري التشهير بالأعمال الروائية أو المسرحية للكتاب الجزائريين والتعريف بالثقافة المحلية و إظهار الجوانب الخفية للمجتمعات المغاربية على حد سواء و أفضل إستراتيجية لتحقيق هذه الغاية هي التغريب كونه ينقل العناصر الثقافية بأمانة.

ففي الواقع، المترجمون لا يترجمون المعاني فحسب و لكنهم يقومون بفهم ثم نقل ثم إيصال للرسائل بمعانيها إما بالتكيف مع المشارب الثقافية للغة الهدف وهذا ما نسميه التوطين في الترجمة. وإما بالتتكر لها ونقل الرسائل بأمانة كما هي وهذا ما نسميه التغريب في الترجمة. و بالتالي فإن الكلمات ذات الدلالة الثقافية هي عناصر بالغة الأهمية في تركيب القصة و الرواية حيث تضيف من التفاصيل الدقيقة للشخصيات و وقائع القصة مما يجعلها تبدو حقيقية للقراء.

بما أن تبني الإستراتيجية في الترجمة يخدم مشرب ثقافي معين ويحقق مآرب محددة حيث تعتبر كخطة حرب، نأمل من دراستنا هذه أن تفتح أبواب دراسات مستقبلية أخرى في تطوير التخطيط الاستراتيجي لرسم البعد الثقافي المستقبلي للأعمال الأدبية. و في الأخير نرجو أننا قد وفقنا لحد ما على الوقوف على جانب من الجوانب المهمة لهذا البحث، وأننا أضفنا لبنة من لبنات الدراسات العلمية في مجال تخصصنا. فان وفقنا فمن الله وحده ثم بفضل توجيهات المشرفة علينا الأستاذة دليلة مسلوب أسأل الله أن يجازيها عنا كل الجزاء، لها و لكل من ساعدنا في إتمام هذا البحث.



## Abstract

This study aims to investigate the literary text, its features and its history in the Western and Arab world, then it gives a historical background on the novel its features and the difficulties of the translation of the literary text and its different aspects "cultural, social and religious" and then it will provide a preview about the two strategies domestication and foreignization in translating the literary text from Arabic into English where the translator has to make his\her decision on the basis of specific factors such as the background of the readership and the goal of the target text, in translating the source text, here we will take the novel of Tahir Wattar "الزلال" as an example as it is translated into English, in which, we will see whether the two strategies are applicable in this novel or not and what is the most used strategy by the author and what are the used procedures in each strategy. In addition to that, it will talk about the most famous Scholars in the field of the translation studies.

## Keywords

literary text, novel, domestication and foreignization, strategies and procedures.

## ملخص

يهدف هذا البحث لدراسة النص الأدبي و مميزاته و تاريخه في العالم الغربي و العربي ثم يقدم عرضا تاريخيا للرواية و مميزاتها و عناصرها و كذا صعوبة ترجمة النص الأدبي و إحالاته الثقافية الإجتماعية و الدينية. كما تقوم هذه الدراسة بتقديم عرض عام عن إستراتيجيتي التوطين و التغريب و استعمالهما في ترجمة النص الأدبي من اللغة العربية إلى اللغة الإنجليزية، أين يقوم المترجم باتخاذ قراره لترجمة النص المصدر على أساس العديد من العناصر منها خلفية القارئ و غاية النص الهدف. نأخذ في هذه الدراسة رواية الزلال للطاهر وطار مترجمة إلى اللغة الإنجليزية كمثل، حيث سنرى أي الإستراتيجيتين طبقت فيها و ما هي الإستراتيجية الأكثر استخداما من طرف مترجم الرواية و ما هي الإجراءات المستعملة في كل إستراتيجية، بالإضافة إلى ذلك ستحدث هذه الدراسة عن أهم المنظرين في مجال دراسات الترجمة.

## الكلمات المفتاحية

النص الأدبي، الرواية، التوطين و التغريب، الإستراتيجيتين و إجراءات الترجمة.

## Résumé

La principale préoccupation de ce mémoire est d'étudier le texte littéraire, ses particularités, son histoire dans le monde occidental et Arab et ensuite elle va donner une présentation historique du roman, ses particularités, éléments et aussi la difficulté de la traduction du texte littéraire et ses aspects culturels, sociaux et religieux. En fait, cette étude donne une présentation générale sur l'occidentalisation ou la domestication et ses applications dans la traduction du texte littéraire de l'Arab vers l'Anglais où le traducteur doit prendre sa décision dans la traduction du texte source sur la base de plusieurs facteurs dont on trouve l'arrière-plan du lecteur et l'objectif du texte. Dans cette étude, on prend le roman "الزلال" de Tahir WATTAR traduit en Anglais comme exemple, dont on va constater quelle est la stratégie appliquée et la plus utilisée par le traducteur du roman et quelles sont les procédures utilisées dans chaque stratégie, eu plus elle va présenter les chercheurs connus dans le domaine de la traductologie (études de traduction).

## Mots-clés

Texte littéraire, roman, occidentalisation et domestication, stratégies et procédures de traduction.