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**Domestication and Foreignization in two
Translations of Julian Barnes'
The Sense of an Ending(*)**

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الملخص

تهدف هذه الدراسة الى استكشاف استراتيجيات الترجمة المستخدمة في ترجمة التعبيرات الثقافية في ترجمتين لرواية الاحساس بالنهاية للكاتب جوليان بارنز. تهدف الدراسة الى التحقق من مدى احتفاظ المترجمين بالمحتوى الثقافي او توطينه لتلبية احتياجات جمهور اللغة المستهدفة. ولتحقيق هذا الهدف، تم اختيار نصوص محددة ومقارنتها بالترجمتين. وقد خلص التحليل الى ان ترجمة مسعود موجهة نحو النص المصدر والتي تتميز بالاعتماد المفرط على الترجمة الحرفية. حيث انه اما ان يتجنب ترجمة المحتوى الثقافي، وخصوصا فيما يتعلق بالجانب الديني والتعبيرات المحظورة، او يقدم ترجمة تقدر ثقافة اللغة المصدر اكثر من جمهور اللغة الهدف، مما يؤدي ترجمة تشعير القارئ بانه بعيد عن السياق الثقافي. وعلى النقيض فان ترجمة فيصل موجهة نحو النص الهدف مما يشعير القارئ بانه قريب من ثقافة المؤلف حيث يضفي النص الاجنبي على القيم الثقافية للغة الهدف. وخلصت الدراسة الى ان ترجمة فيصل اكثر سلاسة لأنها تقلل من غرابة النص المصدر، في حين ان ترجمة مسعود حرفية تهتم بالنص المصدر على حساب قبول المعنى في السياق مما يتطلب على القارئ معرفة واسعة لتقديم ترجمات تتناسب الاطار العام للتعبير الثقافي.

الكلمات المفتاحية: الثقافة، التوطين، التغريب، الترجمة الاديبة، رواية الاحساس بالنهاية.



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Abstract

The present study aims at exploring the translation strategies used in translating culturally loaded expressions in two translations of Julian Barnes' *The Sense of an Ending*. In particular, the study seeks to ascertain the extent to which cultural content is retained by the translators or domesticated to cater the target language audience. To attain this objective, translation units are purposively selected and compared across the two translations. Analysis has revealed that Masaud's translation is ST-oriented and characterized by an overreliance on literal translation. The translator either avoids translating cultural content, specifically religious references and taboo expressions, or offers a translation that respects the ST more than the TL audience, resulting in a translation that sends the reader abroad (Venuti 1995). In comparison, Faisal's translation is TT-oriented and brings the author back home. It domesticates the foreign text to target-language cultural values. The study concludes that Faisal's translation is more fluent and natural because it minimizes the foreignness of the source-text, while Masaud's translation, which champions accuracy at the expense of acceptability, doubles the cognitive demands on the reader by offering translations that fail to fit in comfortably with the established cultural reference framework.

Keywords: Culture, domestication, foreignization, literary translation, The Sense of an Ending.



Introduction

Translation is a form of communication that allows individuals to transmit information and promote cultural interaction, awareness, and understanding. It is an open channel through which foreign influences can penetrate the local culture, challenge it and even contribute to its subversion (Lefevere, 2003). In the process of translation, a translator is faced with different types of texts, different types of audience and the central issue of finding an equivalent text for the target audience and achieving the intended effect.

Equivalence is an essential concept in the act of translation. In this vein, Nida and Taber (1982) contend that the act of translation consists in reproducing in the receiver of the text the closest equivalent of the ST message in terms of meaning and style. For Nida (1964), there are two types of equivalence: formal equivalence and dynamic equivalence. The former focuses on the ST structure. Its goal is equivalence of the form of the ST by preserving lexical details and grammatical structure. With the latter, on the other hand, the target audience is taken into account. Here, the translator departs from ST textual structure and seeks instead to produce a response in the TL reader similar to the original reader's response to the ST.

In the translation of literature, the search for equivalence has received much scholarly attention, resulting in different treatments and thereby different analytical frameworks (e.g., semantic and communicative translation (Newmark, 1981), formal and dynamic equivalence (Nida, 1964), overt and covert translation (House, 1997). Common to all these approaches is the premise that cultural gaps between the source language and the target language pose major challenges for translators. Bridging this gap is a concern shared by translation theorists and practitioners. Nida (2000) asserts out that for a successful translation, biculturalism comes before bilingualism since the words acquire meanings in relation to the cultures in which they function.

In the act of translation, a translator chooses to either respect the ST language and culture or adapt them to the TL audience and culture. Venuti (1995) offers the two concepts of foreignization and domestication to capture the two attitudes. According to Venuti, domestication and foreignization reflect a cultural interventionist perspective. A foreignizing strategy is adopted in order to combat the cultural dominance of readers in dominant



cultures. In contrast, a domestication strategy is a typical choice in dominantaly monolingual cultures that are unreceptive to the foreign. The translator's role is to stay unseen and create a target text that conforms to dominant cultural values.

The present study offers an investigation into the translation of cultural content in two translations of the novel *The Sense of an Ending* by Masaud and Faisal in order to uncover patterns of domestication and foreignization in the two translations. For Venuti (1995), domestication is the reduction of a foreign text to the linguistic and cultural values of the target culture in an ethnocentric way, bringing the author back home. On the other hand, foreignization involves putting pressure on those values to register the foreign text's linguistic and cultural differences, taking the reader elsewhere. In addressing this concern, the study seeks to answer the following questions:

- 1- What translation strategies are adopted by each translator in translating cultural content?
- 2- Do the uncovered translation strategies retain or domesticate the cultural content of the ST?
- 3- Which translation captures the meaning and effect of the original text?

Literature Review

Previous research on the use of translation procedures in translating fictional texts has taken different avenues with interesting results. In this review, we will be focusing on two specific trends: English fictional texts in translation and Arabic fictional texts in translation, with a particular focus on the strategies of foreignization and domestication.

In the first group is Zare-Behtash and Firoozkoohi (2009), who contribute a diachronic study of domestication and foreignization strategies in the translation of CSIs (culture-specific items) in fictional writings. Examining six of Hemingway's translated novels (translated into Persian) from the 1950s to the 2000s, the study concludes that over the past six decades, both domestication and foreignization strategies were used, but domestication was the most prevalent in the examined corpus. The study offers a detailed table of taxonomies of CSIs and a detailed table of taxonomies of procedures related to domestication and foreignization strategies. Using the two tables, the researchers select ten pages of each work in the target language and



through a sentence-to-sentence comparison with the source text, the strategies are categorized according to the two tables. The main finding is that domestication has been the most pervasive cultural translation strategy from the 1950s to the 2000s.

In Croatia, Schmidt (2013) conducts a study on the use of foreignization and domestication strategies in three Croatian translations of Oscar Wilde's novel *The Picture of Dorian Gray*. Additionally, the study seeks to uncover any diachronic change in the use of foreignization and domestication strategies in three translations of the novel. The study reports that foreignization is employed more frequently than domestication in three translations. It also concludes that, over time, there appeared to be a trend towards using domestication strategies.

In a similar vein, Shahabi and Shams Abad (2016) examine the use of domestication and foreignization strategies in two Persian translations of Ernest Hemingway's novel *The Old Man and the Sea*. Investigation focuses on the culture-specific items in the translated texts and on a set of translation procedures, viz., preservation, addition, omission, globalization, localization, transformation, and creation. The findings of the study suggest that the strategy of foreignization is the translators' preferred option and that preservation is the most commonly employed translation procedure.

Mansour (2014) offers an account of domestication and foreignization strategies in the Arabic translation of the Lawrence Block's novel *The Burglar Who Liked to Quote Kipling*. The objective of the study is to determine whether foreignization or domestication are more relevant strategies in translating English literary works. Sentences containing CSIs are selected from three chapters of the source text, and equivalents in the target text are analyzed and categorized. Analysis reveals that the translator uses both foreignization strategies (to meet the requirements of the client) and domestication strategies (for an entertaining and smooth reading experience by the target audience).

Pralas (2012) also examines a Serbian translation of Julian Barnes' novel *Flaubert's Parrot* in light of French cultural specificity in the ST. Pralas argues that translating this novel is not an easy task since the ST contains many French cultural references that the target audience is unfamiliar with.



The investigation seeks to uncover the prominent strategies employed in translating the CSIs and the extent to which French cultural specificities are maintained in the TT. The researcher classifies the CSIs in the ST into the following categories: CSIs related to personal and geographic names, CSIs related to cultural concepts, CSIs related to humor, etc. After the Serbian equivalents in the TT are identified, the researcher analyzes and categorizes the translation strategies using Venuti's domestication and foreignization theory of translation. The findings indicate that both intra-textual and extra-textual gloss is important strategies that represent the translator's foreignization strategy. Furthermore, many of the French cultural specificities have been retained so the target audiences get the same feel as do the ST readers.

The second group comprises research on English translations of Arabic fictional texts. Kouider (2016) examines the strategies used in the translation of Ahlem Mostaghanemi's *Thakirat al-Jassad* to address how specific elements of culture have been handled by two translators. Specifically, Kouider examines the challenges in translating Arabic cultural elements into French and English. Using qualitative techniques, the study concludes that the foreignization strategy is the most frequently employed strategy. Both translators fall back on it to preserve the foreign feel of Algerian Arabic culture. Preservation, localization, and addition are the most frequently employed translation procedures to preserve cultural content in translation.

Al Salmi (2018) also employs domestication and foreignization strategies to examine culture-specific items in the English translation of Salih's novel *Mawsim Alhijrah 'iilaa Alshamal*. Adopting Venuti's (1995) model of domestication and foreignization, the study concludes that the strategy of foreignization has been more commonly used in dealing with culture-specific issues, with literal translation being the most frequently used local strategy especially in translating proper names and technical terms. The study also reports that these choices have enabled the translator to be an insider in the two languages/cultures.

More relevant to our concern is Daraghme (2016). The study examines two translations of Mahfouz's novel *Awlad Haretna*: Philip Stewart's *Children of Gebelawi* (1981) and Peter Theroux's *Children of the Alley* (1999). The study combines Ivir's (1987) and Venuti's (1995) models. It classifies lexical substitution, lexical creation, and deletion as domestication



strategies, whereas borrowing, literal definition, addition, and paraphrase as foreignization strategies. Examining 87 culturally bound items in the Arabic novel and their translations in both versions, the study reveals that Stewart favors lexical substitution (37%), whereas Theroux has a preference for literal translation (52%). Domestication is the primary strategy in Stewart's translation but foreignization is the major strategy in the Theroux's translation.

More recently, Ahmed and Mansour (2021) investigate the translation strategies used in translating 25 cultural references and expressions in Mourid Barghouty's autobiography *I Was Born There, I Was Born Here* (2009) from Arabic into English. Using the two models of Venuti (1995) and Ivir's (1987), the study attempts to determine to what degree the translation has accounted for rendering the original culturally bound terms while keeping their meaning in the target language. After analyzing the data, the researchers report that the domestication strategy is the most commonly utilized strategy (52%), while foreignization comes in second (48%).

The findings indicate success in capturing the original author's intended meaning in the majority of the passages.

The review of previous research on the translation of fiction has revealed extensive application of Venuti's (1995) model in the investigation of translating culture-specific items in fictional texts from and into Arabic. The present study compares two translations of a modern British novel (published in 2011), which is not widely attested in the literature. It also combines Ivir's (1987) and Venuti's (1995) models, which is also little attested in the literature (e.g., Daraghmeh 2016) to offer a descriptive content analysis of two translations of Julian Barnes' *The Sense of an Ending*.

Methods and Materials

This section offers a brief outline of the theory informing the analytical method for the study. It also introduces the data of the study and the procedures used in the analysis of the data.

Theoretical and analytical framework

Ivir's procedures

In translating literary texts, a translator must attempt to bridge the gap between the cultural features of the source and target texts and find suitable translation strategy to render cultural content. Ivir (1987) identified two



problems for translators. The first is the possible translation procedures available to translators in dealing with cultural content. The second is the choice of strategy to bridge a particular cultural gap. To answer the first concern, Ivir offers seven translation procedures (and their combinations), viz., borrowing, definition and paraphrase, literal translation, substitution, lexical creation, addition and omission. The second problem, however, necessitates an understanding of the source and target cultures, the context of situation and the communicative function of language in context. The first procedure is borrowing. This procedure simply transposes an expression from the ST into the TT because the TL lacks an analogous term that corresponds to the source word (Ivir, 1987). In other words, it involves importing a phrase from the source language into the target language (e.g., *The Communist Manifesto* (ST) المانفستو الشيوعي (TT)). The second procedure is literal translation. It is a procedure in which a ST expression is translated into a target language using an expression that has the same dictionary definition as the ST expression. Although the translator respects the target language grammar and word order, this kind of exact translation robs the original statement of its full meaning and grace (Ivir, 1987). The primary benefit of this strategy is its fidelity to the source language expression and its clarity in the target language (e.g., *book- hungry* (ST) جوعى للكتب (TT)).

The third procedure is definition and paraphrase. This procedure describes the source culture element and explains what it signifies using terms and expressions that are common in the TL (Ivir, 1987). The translator provides a thorough explanation and definition of a new phrase or concept, depending upon the translator's assessment of the intended audience previous knowledge (e.g., *when Colin denounced the family* (ST) حين عاب كولن نظام الاسرة وأنها اللبنة (TT) التي تكون المجتمع وتبنيه).

Substitution is the fourth procedure. Here, the translator must replace a SL item with a TL item that is similar, equivalent, and clear to understand. This tactic is applied when the source and target cultures have a partial overlap (Ivir, 1987). Translators therefore employ a comparable but not identical substitute (e.g., *once bitten, twice bitten* (ST) لا يلدغ المؤمن من جحر مرتين (TT)).

The fifth procedure is lexical creation. Instead of using a borrowed foreign word, the translator uses a newly coined term or expression that the target audience can quickly understand and recognize (Ivir, 1987). In translating



grey, for example, a translator may opt for *فاتم*, which has little precedence in the literature. Omission is the sixth procedure. Here, the translator decides not to include something in the TT and leave it out of the ST (Ivir, 1987). This is only employed when the missed item is either insignificant, it does not improve the accuracy of the translation, or requires the translator to expend more work than is necessary. Sometimes, deletion is necessitated by cultural disparity and sometimes by the nature of the communication context (e.g., *I remember feeling sad during drinking at a party in my first semester* ما ازال شعوري بالحزن اثناء احدى الحفلات في الفصل الدراسي الأول اذكر (TT).

The last procedure is addition. This procedure is used to explain a concept in the ST that would otherwise be difficult to understand in the target language. The translator typically adds the necessary extra information that was not there in the ST to make comprehension easier (Ivir, 1987). This procedure occurs when translating implicit cultural elements and the incorporation of cultural information is employed, and is often utilized in conjunction with lexical creation, borrowing, or substitution (e.g., *a two-disc boxed set of Donvan* اسطوانتان للمطرب الاسكتلندي دونوفان (TT).

These procedures from Ivir give translators useful tactics to bridge cultural differences and producing acceptable translations. The present study relates these strategies to Venuti's domestication and foreignization. In particular, we will be examining cultural content and how it is rendered by the two translators using Ivir's procedures and in relation to Venuti's strategies. According to Venuti, domestication strategy is one that reduces a foreign text to language and cultural values in an ethnocentric way, bringing the author back home. On the other hand, the foreignization strategy is one that puts an ethno deviant pressure on those values to register the foreign text's linguistic and cultural differences, taking the reader somewhere else.

Research instruments

Julian Barnes' *The Sense of an Ending* has been selected because it is a modern text rich in CSIs (culture-specific items), including proper nouns and references to religion, society, and culture that provide valuable data for the present study. We have selected two Arabic translations of the novel, viz, the translations by Talal Faisal and Khaled Masaud, to form the corpus for the study. Faisal's translation was published in 2018 by Rwayat Publishing House while Masaud's translation was published in 2012 by the National Council for Culture, Arts and Literature in Kuwait.

Research Procedures

The present study offers a descriptive content analysis of two translations of Julian Barnes' *The Sense of an Ending*. To attain this objective, the researchers identify a number of culturally loaded expressions in the source text (which are numbered serially for ease of reference) and compare their translations in the two target texts. Specifically, we examine the way the two translators handle the challenge of translating cultural content. In short, the two translations will be subjected to a critical content analysis that consists of the following procedures:

- 1- identification of the relevant translation units in the two translations of *The Sense of an Ending*.
- 2- identification of the translation strategies used by the two translators using the categories in Ivir's framework.
- 3- examining whether the cultural content in the translation units has been retained or domesticated.

Results

This section offers an analysis of the translation procedures used in translating the selected translation units in the two translations. The analysis seeks to ascertain whether the strategy adopted by each translator aligns with the source text, viz., foreignization, or with the target language audience, viz., domestication. Foreignization is realized through borrowing and literal translation, while domestication is realized through defining the element of culture, substitution, lexical creation, addition, and omission (Figure 1).

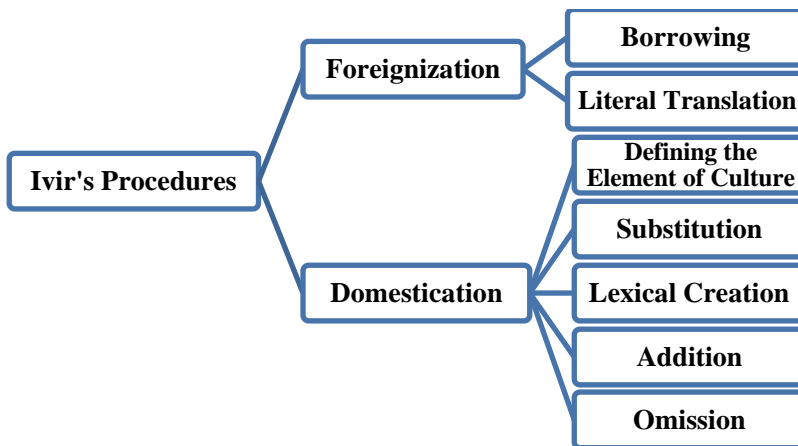


Figure 1: Ivir's procedures



Translation 1

Foreignization in translation1

ST1: He came to school with his *clarinet*

TT1: فقد كان يأتي الى المدرسة حاملا معه آلة الكلارينيت

The word *clarinet* is a single-need instrument with a straight tube. Masaud treats the word as a cultural item or an artistic term. He employs the procedure of borrowing, which is a technique of foreignization. He translates *clarinet* as *الكلارينيت* and he introduces this name into the target language and culture. He transfers the exact word from the English text into the Arabic text but the Arabic text reader may not have any idea of what *الكلارينيت* is. The TT is foreignized.

ST2: *Voila!*

TT2: فويلا

Voila is a French expression that is used to draw someone's attention to a triumph or an accomplishment. The author uses a term from a different culture in his novel to enrich his readers' experience or perhaps the allusion is assumed to be common knowledge. The expression *voila* comes when Tony, Veronica and her father went out in the car for a walk. Tony tried to attract their attention to something in the road by using the word *voila*, but no one paid attention to him. When Masaud translates *voila* into *فويلا*, he adopts a foreignization strategy by using the procedure of borrowing. By doing so, he emphasizes the distinctiveness of the ST. Retaining the distinctiveness of the source texts undermines the dominance of the target culture. Venuti (2012) states that a foreignized TT needs to be supplemented with marginal notes in order for it to be more easily accessible to the average reader. Masaud does not use footnotes.

ST3: (*by which I mean her middle name*)

TT3: اعني اسماءها الوسطى

Venuti asserts that foreign texts need to be fluent and readable or else they might be ignored (Hatim 2001). In light of this assertion, the literal translation *her middle name* into *اسماءها الوسطى* is problematic. When introducing people, Arabs use the first and last name, or the full name, thereby making the literal



translation in TT3 source text-oriented and foreignizing. The TT is not fluent and the target text reader needs to make an effort to understand what TT3 refers to.

ST4: This was long before the term *single-parent family* came into use

TT4: وكان ذلك قبل ان يصبح مصطلح العائلة ذات الوالد الواحد

The term *single-parent family* is used in reference to Adrian whose parents, we are told, had an illegal marriage. The concept of an illegal relationship is rejected, indeed forbidden, in the Arab culture. It cannot be a family if the relationship is illegal. Masaud's choice of literal translation here, therefore, is foreignizing to the target audience, who is likely to conjure up instead the image of a family consisting of only a father or mother because of divorce or death of the other party.

ST5: Well, that would put me *out of a job*, wouldn't it?

TT5: اذن ذلك سوف يجعل مني عاطلا عن العمل، اليس كذلك؟

The phrase *out of a job* is used by Old Joe Hunt when he asked his students about the rule of Henry VIII and he did not receive an acceptable answer from them. He found himself not providing his students with sufficient information for that ruling so he felt resentful. Masaud foreignizes the TT by using literal translation in translating *out of a job* into *عاطلا عن العمل*. However, the use of literal translation here achieves the communicative aim of translation and removes any sense of ambiguity in the TT.

Domestication in translation 1

ST6: Don't you know the rule: *once bitten, twice shy*.

TT6: الا تعرف القاعدة: لا تلدغ من جحر مرتين

When Tony met his ex-girlfriend Veronica after many years, a part of his mind was taking him back to the past, but the other part was preventing him from continuing with that because of the pain that Veronica left behind during that period. His present tries to prevent his nostalgia for the past – once bitten twice shy. Masaud's translation offers an Arabic substitution that triggers the same effect in the target audience. He translates it as *لا يلدغ من جحر مرتين*, which echoes the Islamic Hadeeth *لا يلدغ المؤمن من جحر واحد مرتين*. The translation minimizes the foreignness of the ST, conforms to the target culture



values and offers a TT that is both acceptable and natural. In other words, the ST has been domesticated.

ST7: Our parents thought we might be corrupted by one another into becoming whatever it was the most feared: an *incurable masturbator, a winsome homosexual, a recklessly impregnatory libertine*.

TT7: (deleted)

Using the procedure of omission is Masaud's way of domesticating the ST. He chooses to delete the entire text because it offers concepts and experiences that are at odds with the culture and value system of the target audience. Although TT7 is not faithful to the ST, it aligns with the social and religious ideologies of the target language audience

ST8: *Smoked a bit of dope*.

TT8: (deleted)

When Tony knew about the relationship between his friend Adrian and his ex-girlfriend Veronica, he was greatly affected and picked up some bad habits such as smoking dope. The word *dope* refers to an illegal drug. In Islam, consuming anything that has negative effects on the mind is forbidden. This is why Masaud chooses to avoid translating this unit, thereby reducing the foreignness of the source culture and, arguably, bringing the TT closer to the target culture.

ST9: Those were words that eased off the tongue as smoothly as "*the father, the son, and the Holy Ghost*".

TT9: تلك كانت كلمات تريح اللسان بسلاسة

The expression *the father, the son, and the Holy Ghost* is the Christian conceptualization of God. The doctrine of 'plurality' in God is considered blasphemous in the monotheist Islamic faith. By removing the doctrine of Trinity from his translation, Masaud conforms to the cultural and religious values of the target language and culture. In other words, the loss of information is Masaud's strategy to domesticate the ST, align it with the values of the target audience and ensure both acceptance and fluidity of the TT.



Translation 2

Foreignization in translation 2

ST10: *Voila!*

TT10: هاهوذا

In translating this expression, Faisal, unlike Masaud, is source-text oriented. He chooses to respect the ST structure by translating *Voila* into !هاهوذا. The literal translation, a strategy of foreignization, produces a translation that is faithful to the ST, albeit less natural to the target reader.

ST11: Don't you know the rule: *once bitten, twice shy*.

TT11: الا تعرف القاعدة: لو تلقيت النهشة مرة، فستتلقاها ثانية

Proverbs are an embodiment cultural heritage. They contain cultural content that resonates with the audience. In translation, it is important for the translator to try and retain this effect, which makes substitution the most preferred translation procedure to handle proverbs. Again unlike Masaud, Faisal opts for honoring the source text rather than the target language audience and culture, *لو تلقيت النهشة مرة، فستتلقاها ثانية*. The result is a foreign-sounding TT that retains the linguistic structure and content of the ST at the expense of the naturalness and fluency of the TT.

ST12: Our parents thought we might be corrupted by one another into becoming whatever it was the most feared: *an incorrigible masturbator, a winsome homosexual, a recklessly impregnatory libertine*.

TT12: كان اهلنا يخافون ان نتحول الى اقصى ما يثير رعبهم: مدمنين على العادة السرية، او شواذ صاخبين، او منحلين متهورين نورط الفتيات بالحمل.

Tony, Alex, Colin, and Adrian influenced each other; each of them began to copy the other's behavior. Their parents noticed the change in their interests and behaviors. Faisal offers a literal translation of concepts that are considered taboo in the target audience's culture, generating a foreignizing effect. The translator chooses to champion faithfulness to the ST at the expense of respect to the target audience value system and cultural sensitivity, resulting in a translation that is likely to produce a feeling of resentment among the TT audience.

ST13: *Smoked a bit of dope*.

TT13: ادخن قليلا من الحشيش



Faisal's translation is source-text and source-culture oriented. By retaining the content of the source text and translating it literally into الحشيش, the translator has chosen to foreignize the target text. Venuti (1998) suggests that foreignization is a highly desirable strategy as it resists dominant target-language cultural values in order to signify the linguistic and cultural differences of the foreign text. This strategy allows the target reader to experience the 'otherness' of a foreign text, transfer her/him to the foreign culture and then make her/him aware of the linguistic and cultural differences of the foreign text.

ST14: Those were words that eased off the tongue as smoothly as *the father, the son, and the Holy Ghost*

TT14: اسم السيارة تنزلق كلماته على اللسان بسهولة، سهولة انزلاق الاب والابن والروح القدس:

Faisal uses the procedure of literal translation in translating *the father, the son, and the Holy Ghost* into سهولة انزلاق الاب والابن والروح القدس. He introduces some concepts that are alien to the target language audience and culture, thereby exposing them to something different from what they already know. By retaining the cultural and religious content, the translator preserves the foreignness of the ST.

Domestication in translation 2

ST15: (*by which I mean her middle name*)

TT15: اعني اسمها الكامل

Faisal chooses to safeguard acceptability in TT15 by rendering *her middle name* as اسمها الكامل. The translator makes himself visible in the text by defining the element of culture, thereby domesticating the ST. The target text is now both fluent and natural to the target audience.

ST16: a two-disc boxed set of *Donvan*

TT16: اسطوانتان للمطرب الاسكتلندي دونوفان

Faisal applies the procedure of definition to inform the target audience who Donvan is. He gives the reader some background information about Donvan, viz. المطرب الاسكتلندي. The addition of this phrase serves to preserve the impact of the source text. Literal translation would have denied the audience the



opportunity to know Donvan and would have denied the text any impact. In other words, the text has been domesticated and its effect preserved.

ST17: we would all be symbolically present at *the funeral*.

TT17: ينبغي ان نكون متواجدين في العزاء

Faisal translates *the funeral* into العزاء, which refers to a home-held gathering to receive condolences. This concept of العزاء is common in the Arab culture but not in the English culture. The translator has domesticated the text by choosing a term denoting a familiar event in the target culture. It may be argued that this domestication is not successful because it is not intended by the source text author, however.

ST18: *early forties*

TT18: طاعة السن

In this example, the writer describes how Veronica has physically changed. Although Veronica's appearance makes her look older than she is, Faisal employs lexical creation in translating *early fortis* into طاعة السن. The translator domesticates the ST by introducing a lexically creative translation, albeit carrying evaluative overtones.

ST19: Well, that would put me *out of a job*, wouldn't it?

TT19: حسنا، هذا ينهي مهمتي كمعلم تاريخ، اليس كذلك؟

The phrase *out of a job* occurs in Old Joe Hunt's conversation with his students about Henry VIII's rule. Faisal adds the phrase كمعلم تاريخ to specify the nature of the job of the character. The use of the procedure of addition provides the necessary contextual information to make the TT read fluent. The additional contextual information helps domesticate the source text.

ST20: We expected Adrian to note *the gesture, and follow suit*, but he didn't.

TT20: توقعنا ان يلاحظ ادريان الاشارة، وان يرتدي الساعة مثلنا. لكنه لم يفعل

Faisal interprets *follow suit* for the target audience and adds the phrase وان يرتدي الساعة مثلنا, which is not in the ST. The addition is necessary to clarify the ellipsed meaning in the target text. Ellipsis is a common cohesive device in English but Arabic has a preference for lexical repetition and overt elaboration. This domestication strategy serves to make TT20 both textually cohesive and contextually natural.



Discussion

Analysis reveals that both translators have used a number of different procedures to handle cultural content and cultural differences. Masaud has exhibited a tendency towards foreignization reflected in the preference of the procedures of borrowing and literal translation (e.g., TT1, TT2, TT3, TT4 and TT5). The target text, as a result, retains features of the source text, including foreign names of places and instruments, etc., that introduce the target reader to different aspect of the source culture but at the same time keep the cultural gaps unabridged and negatively impacts the readability and fluency of the target text.

Foreignization retains the flavor of the original (Klaudy, 2012). In other words, it retains the cultural distinctiveness of both the source and target texts. The target text exhibits features of the source culture that may be alien to the target (Venuti, 2010), which signposts the dominance of the source language and culture. These translation decisions may be defended by the absence of culturally equivalent terms or the desire to keep elements of the source culture unchanged to retain a cultural flavor. In all cases, however, the translator safeguards accuracy at the expense of fluency and acceptability.

Masaud's translation also contains domestication procedures. The most prevalent procedure, however, is deletion. When Masaud does not borrow or literally translate, his way of domesticating the ST is to delete those parts of it that do not fit in with the cultural or religious beliefs of the target audience. For example, explicit textual references to taboo areas for the target audience, such as masturbation (TT7), sexual pleasures (TT7), homosexuality (TT7), narcotics (TT8) and the Trinity (TT9), are all deleted from the target text. The translator could have opted for other domestication procedures to introduce the target audience to elements of the target culture. The overuse of deletion results in a substantial degree of translation loss. The other domestication procedure used by Masaud is substitution, which is used sparingly in the TT and in reference to less controversial issues (e.g., TT5).

In contrast, Faisal's translation reduces the foreign text to target-language cultural values and brings the author back home (Venuti, 1995). He opts for different domestication procedures, viz., defining the element of culture (TT15), definition (TT16), substitution (TT17), lexical creation (TT18), and



addition (TT19 and TT20). These procedures combine to minimize the foreignness of the target text and maximize its fluency and naturalness. He adjusts culturally-specific information to meet the socio-cultural context of the target audience. The translation of *middle name* into *الاسم كاملاً* and the addition of contextual information in TT16, TT19 and TT20 are all forms of domesticating the target text by localizing the cultural expressions so they sound both familiar to the target audience and in tandem with the co-text.

Faisal also makes use of foreignization strategies (e.g., TT10, TT11, TT12, TT13 and TT14). The use of the literal translation procedure in these translation units is interesting. The translator chooses to literally translate the most heavily loaded cultural terms, viz., those denoting sexual activities and religious practice. While Masaud opts out of translating these expressions, Faisal offers a word for word version of *masturbate*, *homosexual*, *impregnatory libertine*, *to smoke dope*, and *father, son and Holy Ghost*. This is an alienating experience for the target audience. The literal translation serves to introduce the target audience to moral values and religious beliefs that are foreign to the target audience. These foreignizing procedures, it may be noted, are overall outnumbered by the domestication procedures.

Conclusion

This study has set out to explore the extent to which cultural content is retained or domesticated in two Arabic translations of Julian Barnes' *The Sense of an Ending*. To address this concern, the study has proposed three research questions. The first two questions seek to identify the strategies adopted by each translator and whether cultural content has been domesticated or foreignized. To answer these questions, we have identified the relevant translation units in the two translations of *The Sense of an Ending* and the translation strategies used by the two translators using the categories in Ivir's framework. Analysis has revealed that Masaud's translation is source text-oriented and relies heavily on techniques of foreignization. Specifically, it is marked by an overreliance on borrowing and literal translation. When translating sensitive cultural content, specifically religious references and taboo expressions, the translator either avoids translating it or offers a translation that respects the source culture more than the target language audience, resulting in a translation that sends the reader abroad (Venuti 1995).



The use of the strategy of foreignization in translating cultural content in fictional texts is also reported in several other studies (e.g., Schmidt, 2013; Shahabi, 2016; Pralas, 2012, Kouider, 2016; Al Salmi, 2018; Ahmed and Mansour, 2021). In all these studies, the translators have offered literal translations that retain the flavor of the original culture but also create a foreignizing effect. In cases where there is textual reference to culturally inappropriate acts, such as references to sexual activity or the use of drugs, Masaud's preferred procedure was the deletion of the content instead of substituting with more appropriate equivalents, making his translation oblique in terms of cultural content.

In comparison, Faisal's translation is target-text oriented and brings the author back home. It domesticates the foreign text to target-language cultural values. He defines cultural elements that are alien to the target audience, seeks equivalent expressions familiar to the target audience, adds information to explain cultural and textual references, and even falls back on lexical creation to ensure suitability to target culture values. The use of domestication is also attested in the literature (e.g., Zare-Behtash and Firoozkoobi, 2009; Daraghme, 2016) but it is not as frequent an option for translators.

The aim of the third research question is to determine which of the two translations captures the meaning and effect of the original text. After comparing the local procedures in both translations, especially with reference to culturally different content, the study concludes that Faisal's translation is more fluent and natural because it fits in with the target readers' established cultural reference framework and minimizes the foreignness of the source text. Masoud's translation, however, is marked by an overreliance of literal translation, thereby championing accuracy at the expense of acceptability and doubling doubles the cognitive demands on the target reader.

This conclusion is consistent with the findings of previous research in the area. In translating fictional texts from English into other languages, such as Croatian (Schmidt, 2013), Persian (Shahabi, 2016) and Serbian (Pralas, 2012), foreignization has been the translators' preferred strategy. In translating fictional texts from English into Arabic, however, domestication and foreignization have both been preferred options by translators.



The small sample size, i.e., the number of the translation units, does not allow for the results to be generalizable without reservation. Another source of uncertainty is that the two translators made use of foreignization and domestication procedures, albeit with recognizable variations. Further research on a different set of translation units will possibly uncover different cultural items, which may, or may not, affect the findings of this study.

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