Domestication and Foreignization in the English translation of Mahfouz's Palace of Desire

التغريب والتعريب في ترجمة نجيب محفوظ قصر الشوق

إعداد

أميرة حسين أحمد عرابي

معيدة بكلية الآداب جامعة أسوان

Abstract

This study has aimed to examine the English translation of Mahfouz's Palace of Desire. The purpose is to figure out whether the translators had depended on domestication or foreignization strategies in rendering culture- specific items in the target language. Therefore, the researcher has used the translation procedures suggested by Schaffner and Wiesemann (2001): substitution, calque, explanation, and loanwords. Two of these are appropriate for domestication: substitution and explanation purposes and two for foreignization: loanword and calque. It would be noted that the text alignment technique has been used in order to ascertain how the ST culture-specific items are rendered in translation. In addition, a quantitative analysis is conducted in order to determine which strategy has been more frequently employed. According to the statistics that have conducted to the procedures of Schaffner and Wiesemann (2001), It has shown that the translators have relied more often on domestication.

الملخص

تهدف هذه الدراسة الي تدارس الترجمة الإنجليزية لواحده من روايات نجيب محفوظ؛ ألا و هي رواية: قصر الشوق . إن هدف هذه الدراسة هو تحديد ما إن كان المترجمون اعتمدوا علي نظرية التقريب أم التغريب في ترجمة العناصر الثقافية في الرواية. و من ثم استخدم الباحث منهج (شافينر)و (وايزمان)٢٠٠١ في الترجمة و الذي اعتمد علي : الاستبدال، و الترجمة الحرفية، و الشرح، و الاستعارة. و من تلك المناهج التي كانت مناسبة لمنهج التقريب هي (الاستبدال و الشرح). و أما ما ناسب منهج التغريب ـ من تلك المناهج ـ فهو: (الترجمة الحرفية و الاستعارة). و من الجدير بالذكر أنه تم استخدام منهج التقارب؛ للتحقيق في كيفية التعامل مع العناصر الثقافية للنص الأصلي في الترجمة بالإضافة إلي ذلك، أجري الباحث تحليل كمي؛ لتحديد الاستراتيجية الاكثر استخداما، طبقا للإحصائيات التي جراها الباحث علي نظرية (شافينر) و(وايزمان) ٢٠٠١يتضح من هذا المترجمين كانوا اكثر استخداما لنظرية التقريب في ترجمة العناصر الثقافية في الرواية.

1. Introduction

Translation is one of the most effective tools that help in transferring culture among societies. According to Gerding-Salas (2000), "the main aim of translation is to serve as a cross-cultural bilingual communication vehicle among peoples" (p.1). The novel as a literary genre is considered a platform for the expression of the cultural beliefs and values as manifested in a society. According to the National Center for Cultural Competence, culture is defined as an "integrated pattern of human behavior that includes thought, communication, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and role, relationships and expected behaviors of racial, ethnic, religious or social groups; and the ability to transmit the above to succeeding generation"(n.d). Thus, the translator is expected to be aware of the source text (ST) culture because s/he is a mediator between the cultural elements in the ST and the target readers. If the translator fails to transfer these cultural elements as accurately as possible, this means s/he is not faithful to the ST. According to Gerding-Salas (2000), "the translator plays an important role as a bilingual or multi-lingual cross-cultural transmitter of culture and truths by attempting to interpret concepts and speech in a variety of texts as faithfully and accurately as possible" (p.2).

So, the translator is expected to use the appropriate translation strategy to transfer the meaning of the source text to the target reader as much as possible, especially in literary works. Venuti's modal of domestication and foreignization is one of the translation strategies that commonly used to render cultural-specific items. According to this strategy, the translator has to make the text familiar to the target reader, domestication or to make it foreignized to him, foreignization.

1.1 The Purpose of the Study:

The main purpose of this study is:

a- Examining how the Egyptian cultural elements in the novel, *Palace of Desire*, were translated and whether or not the translators (William Maynard Hutchins, Lorne M. Kenny, and Olive E. Kenny) have succeeded in rendering them as accurately as possible.

b- To examine the strategies used in rendering the culture-specific items and to determine which strategy the translators have used in their endeavor to translate the novel.

1.3 The Significance of the Study:

The significance of this study lies in the fact that translators should not trivialize or distort cultural elements. These cultural elements are essential to understanding other cultures, which may close the gap between people belonging to different worlds. This work is different from the previous ones in the same area of study as it discusses the Egyptian cultural elements in Mahfouz's Palace of Desire. What make this article different from the previous ones is that the researcher shed light on all aspects of the cultural elements in the novel. In addition to that the researcher tries to clarify whether the target text was characterized by foreignization or domestication as a whole.

1.4 Review of Literature:

Muhaidat & Neimneh (2011) have studied the role of a translator in the translation of religious cultural terms in Palace of Desire by Naguib Mahfouz. They concluded that the translators of Palace of Desire have an awareness of the source text's culture, and that is clear in the way they dealt with religious terms in the text. For example, translators may present documentation of the verses and surah or the Hadith from which the author of the ST quoted.

In her study (2016), Al Naeem has studied the translation of religious expression and the representation of women in selected novels by Naguib Mahfouz, such as *Palace of Desire*, *Children of Gabalawi*, and *Alharafish*. The researcher concludes that "All translators, except in very few examples, are in favor of foreignization over domestication. The reason may be to avoid any unacceptable interpretations of religious expressions" (Al Naeem, 2016, p. 59).

Ebrahimi& Mahdi (2020) propose using a domestication strategy in the translation of Islamic terms in the Persian novel *Lost in the Crowed* to avoid missing cultural and linguistic terms that do not have Englias equivalents. They add that using foreignization "increase the risk in inadequate translation in the case of translating sensitive terms" (Ebrahimi& Mahdi, 2020, p. 5-6).

Romala (2021) applies foreignization and domestication to some selected Indonesian children's literature that was translated into English. In her findings, she mentions that the translator has used foreignization strategy to maintain the national and cultural identity of the Indonesian people. In addition to the foreignization strategy, the translator has used footnotes to add extra information and details about some culture-specific terms in Indonesian so that the target reader can be more interested in this work.

Belkhir (2019) has conducted comparative study of two translations of Mahfouz's Palace Walk: an English translation byKenny and Hutchins and a French translation by Vigreux. It has been shown that Philippe Vigreux in his translation has preferred to use the foreignization approach, as he retained culture-specific elements that distinguish Egyptian culture. On the other hand, Hutchins and Kenny has chosen a domestication approach to satisfy their Anglophone readers. Belkher adds that the English translation was not faithful to the original text and its culture.

Zarezadeh (2019) makes a statistical study of the Iranian translation of Culture-specific items in Children's Literature. The results of the study assert that domestication strategy presents 84.9% of the samples that were presented in the study. While foreignization presents 15%, Zarezadeh finds that domestication is more dominant than foreignization in the translation of culture-specific items in children's literature in the last 4 years.

1.5 Research Question and Hypotheses:

1.5.1. Research Questions:

This study tries to answer these questions:

(1)   What strategies have the translators used in translating the Egyptian culture elements in *Palace of Desire*?

(2)   Do the translators aim at foreignizing or domesticating the culture-specific items in the translation of the novel?

(3)   To what extent have the translators succeeded or failed in attaining their goals?

(4)   Which strategies (foreignizing or domesticating) are more common?

1.5.2. Hypotheses:

Translating cultural elements is one of the difficult missions that a translator can face while transferring a text, so the translators have to exert great effort to get the deep meaning of the source text to transfer it as adequately as possible for the target reader. Naguib Mahfouz's works are well- known for their representation of Egyptian life as Mahfouz was careful to convey the culture of Egyptian society during that time. So it can be hypothesized that the novel قصر الشوق is rich in Egyptian cultural elements and it can also be hypothesized that the non-Arab translators who are not well-versed in Arabic language would face many obstacles while translating these cultural elements especially because of the cultural gap between the source text language and the target language. Since they are not native speakers it can be hypothesized that the translators would rely on domestication as a major strategy.

1.6 Data Collection and Methodology:

I started by reading the source text, قصر الشوق, with the purpose of pinpointing the cultural elements in the novel. Then I turned to the translated text in the purpose to find out how this cultural elements were translated and rendered in the target text and which strategy the translators used. In addition to that some attempts is made to determine whether the translators depended on foreignization or domestication strategy. Foreignization and domestication are two translation strategies that are usually concerned with the translation of cultural terms in a text. It is used to determine whether the translator decided to make the translated text familiar to the target reader or not. The origin of the two words goes back to the Latin language as the word foreignization was derived from the Latin word (foras) which means "outside, outdoors" (www.wordsense.eu). While the word domestication is derived from the Medieval Latin word (domesticare) which means "to tame" or "to dwell in a house" (www.vocabulary.come). It seems clear that the translators depended on the following strategies to render the cultural elements in the novel: (loanword, calque, substitution, explanation).

1-Loanwords appear when a foreign word with spelling, pronunciation and grammatical gender adopted to TL patterns comes to TL . (Schaffner& Wiesemann.2001,p.33)

2-Calque it is a literal translation of the CSI. (Schaffner& Wiesemann.2001,p.33)

3-Substitution appears when a CSI of a SL is substituted by analogous of a TL. (Schaffner& Wiesemann.2001,p.33)

4- Explanation is the translation strategy when a SCI is explained in the TL. (Schaffner& Wiesemann.2001,p.33). It should be noted that two of these can be considered to be associated with foreignization (i.e. loanword and calque) and two are related to domestication (i.e. substitution and explanation).

The samples in this paper depends on manual alignment techniques which rely on comparing the source text and the target text

2. The translation of Culture-specific Items in Palace of Desire.

2.1 Loanword

<div dir="rtl">

جربه ولا تكن حنبليا (قصر الشوق ص ٢٤٧)

</div>

Try it. Don't be a Hanbali fundamentalist.(*Palace of Desire*, p. 213)

Comment:

The lexical word (حنبليا) is used in Egypt to refer to the person who is strict in his thoughts and behaviors. And it is derived from the Islamic religious doctrine of Ahmed Ibn-Hanbal. The use of " fundamentalist" in the previous example refers to the awareness of the translators of the semantic meaning of the term "حنبلي". Here the translators have used loanword strategy to render the word " حنبليا" which has been given an explanation so that foreign readers grasp its meaning .

<div dir="rtl">

خطوة عزيزة يا ياسين افندي (قصر الشوق، ص ١٥٥)

</div>

 "A noble step, Yasin Effendi." (*Palace of Desire*, p. 133)

Comment:

The Arabic title " Effendi" was used in Egypt to refer to civil servants. The translators have used it as a loanword in the target text but they did not adhere to explanation strategy in order to clarify the meaning for the target reader. As Abdel-Hafiz(2004) Argues, "Such a transliteration gives a false impression" as the English native speaker may think that " Effendi" is the second name.

الفاتحة علي روح فهمي (قصر الشوق، ص٥٣٠)

"Let's recite the 'Fatiha' for Fahmy's sprit." (*Palace of Desire, p. 455*)

Comment:

The word "الفاتحة" was mentioned several times in the novel, but the translators used different strategies to deal with this word, in some positions the translators used the loanword strategy by transliterating the word "الفاتحة" as " Fatiha", while in some other positions in the novel they used explanation strategy to transfer the meaning " the opening prayer of the Qur'an" . When the word "الفاتحة" was first mentioned in the novel, the translators used the expression " the opening prayer in the Qur'an" so that the reader of the TT would not face any problem understanding the meaning of the translated word " Fatiha".

2.2 Calque

سيبقي عند جده، او يلحق بأمه ان لم يصبر علي فراقها، الله يحير من حيره (قصر الشوق، ص ١١)

He will stay with his grandfather or go with his mother, if he can't bear to be separated from her. May God embarrass those who have caused the boy his embarrassment." (*Palace of Desire*, p. 6)

Comment:

The expression "الله يحير من حيره" is said in the Egyptian culture to a person regarded as a troublemaker. The target language does not have such expressions therefore, the translators have used the calque strategy which seems a plausible way for avoiding translation difficulties.

يد لا نعدمها (قصر الشوق، ص ٣٩)

May we never be deprived of those hands. (*Palace of Desire*, p. 33)

Comment:

This expression is said as a kind of thanks to the host after eating a meal. The translators in the previous example have used calque in order to render the expression, but they did not elaborated on the meaning of the expression.

لكنك زدتها حبتين، ثم ان شحمك وصل الي مخك (قصر الشوق، ص ٤٥)

" But you've overdone it just a tad, and fat's gone to your brain,…" (*Palace of Desire*, p. 39)

Comment:

The expression of "شحمك وصل الي مخك"   is usually said to express the lack of understanding, but the translators failed to clarify this meaning to the target reader as they translated it literally. .

اذنا من طين و اذنا من عجين (قصر الشوق ،ص ٤٥)

" I act as though one of my ears was made of clay and the other of dough,…" (*Palace of Desire*, p. 39)

Comment:

The saying does not present a translation problem, especially if the meaning is easy to grasp. However, the way the saying is rendered (by way of calque strategy) may baffle the foreign readers. It should have explained as clearly as possible.

حود من هنا و تعال عندنا، ياللي انا و انت نحب بعضنا (قصر الشوق، ص ٦١)

Turn aside her And come to me, you whom I love As you love me. (*Palace of Desire*, p. 53)

Comment:

This is one of songs that represent the Egyptian folklore, the translators usually use calque strategy while translating such cultural terms as it is quite difficult to find an adequate equivalence in the target language so they translate it literally.

2.3 Substitution

يا تري من يعيش (قصر الشوق، ص ١٢)

"We'll see when the time comes." (*Palace of Desire*, p. 7)

Comment:

The translators use substitution strategy when they find a proper equivalence in the target language. The expression " when the time comes" which means " عندما يحين الوقت " is considered a good equivalence for the Arabic expression "يا تري من يعيش " .

و لكن ما للشيب و رؤوس الغواني (قصر الشوق، ص ١٠١)

For no entertainer would ever allow her hair to turn white. (*Palace of Desire*, p. 87)

Comment:

The saying of "ما للشيب و رؤوس الغواني " in Arabic is often used to refer to the preoccupation of the entertainers with their beauty. The translators have managed to use explanation as a strategy to transfer this meaning to the target reader.

لعلها نفس الظروف التي حالت يا عيني بيني وبين الاخرين (قصر الشوق، ص١٢٩)

" Perhaps it was those same circumstances, alas, that have kept the others away from me too." (*Palace of Desire*, p. 13)

Comment:

The expression "يا عيني" in Arabic culture is used to express sympathy, the translators substituted it with the expression " alas" which means "و أسفاه" in standard Arabic, so it has the same meaning as the colloquial expression "يا عيني" .

وداعا يا عقلي (قصر الشوق، ص ١٦٤)

"Farwell, reason!" (*Palace of Desire*, p. 141)

Comment:

the expression "وداعا يا عقلي" which is used to express confusion was successfully substituted in the target text.

2.4 Explanation

وجعلت تصب له الماء فيغسل رأسه و يتمضمض (قصر الشوق، ص ٦)

She poured the water for him while he was washing his face and neck and rinsed out his mouth. (*Palace of Desire*, p. 2)

Comment:

The translators have use the explanation strategy to clarify the meaning to the reader, especially when there is a cultural gap between the language of the source and the target language. In the example above the translators have managed to describe this action "يتمضمض" by adding words that explain the meaning of the religious expression.

انهم يملكون بوابة المتولي بكنوزها (قصر الشوق، ص ٦٠)

"He also said they own all the treasures hidden in the old city gate, Bab al-Mutawalli;" (*Palace of Desire*, p. 52)

Comment:

Here also the translators used explanation strategy to explain to their readers what the culture-specific expression "بوابة المتولي" refers to, but also one can note that the translators use transliteration strategy when referring to "بوابة" .

تاتا خطي العتبة ... تاتا خطي العتبة (قصر الشوق، ص ١١٠)

They called out in unison the words used to encourage children to walk: " A step at a time. Cross over the doorstep…A step at a time. Cross over the doorstep . (*Palace of Desire*, p. 96)

Comment:

The translation of folklore songs sometimes causes translation problems to a translators as it is quite difficult for translators to find an adequate equivalents in the target language, but in the example above the translators managed to get over this problem by adding explanatory expressions.

ألا في مثله فليتنافس المتنافسون (قصر الشوق، ص ١٦١)

Was it not for somethinglike this the Qur'an said, " Let those who have aspiration compete"? (83:26) (*Palace of Desire*, p. 139)

Comment:

Mahfouz has quoted these words from the Holy Qur'an, but he did not need to clarify that for his readers because he knew that they would be aware of it, but the translators ofPalace of Desire had to add extra words to explain that to the English native

readers: that they has been quoted from the Qur'an. Clearly the use of explanation strategy would make the target reader more aware of the culture of the source text.

3. Analysis and Discussion

Table (1): strategies employed in the translation of TT:

Strategy	Number	percentage
Loanwords	17	5.3%
Calque	116	36.4%
Explanation	34	10.7%
Substitution	152	47.6%
Total	319	100%

As table (1) shows, all Schaffner and Wiesemann strategies are employed in the translation. However, they do not have the same frequency of occurrence. The substitution strategy occurs more than any other category, with the frequency of occurrence 47.6%. It is followed by the calque strategy (36.4%).

It is noted that these strategies can be classified into two types: two of them are associated with domestication and two of them with foreignization. The strategies that aim at foreignizing are loanwords and calque. In contrast, two are associated with domestication: explanation and substitution. Figure (4) illustrates which type has the highest frequency of occurrence.
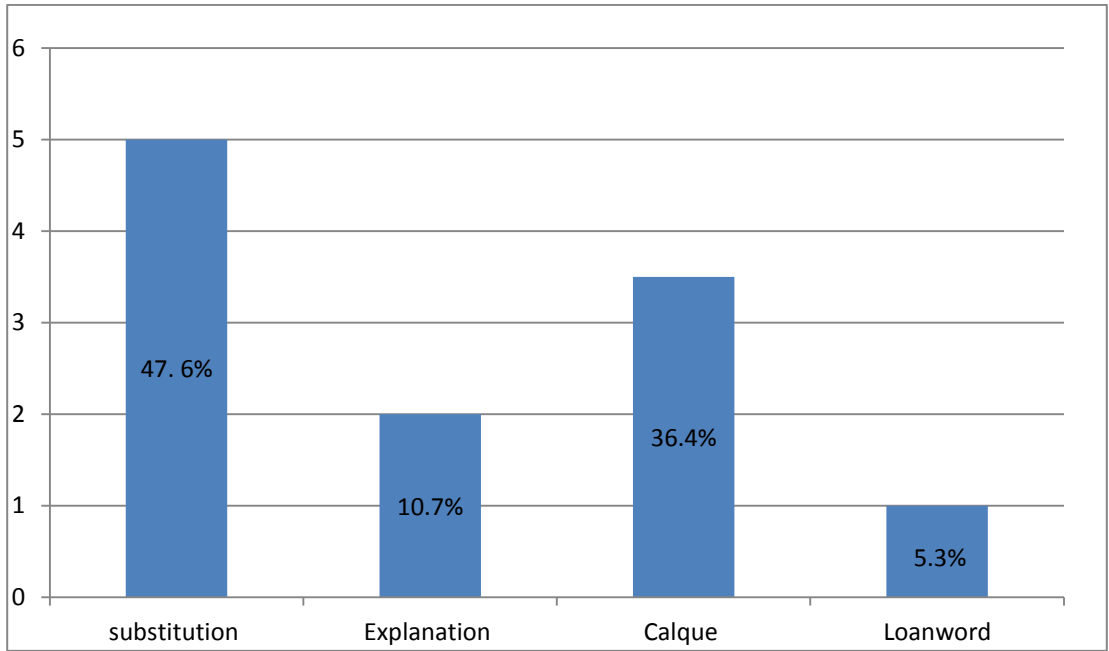
Figure (1): Strategies employed in the TT

This figure illustrates that the local strategy (substitution) was the most frequent procedure in translating Egyptian cultural elements in Naguib Mahfouz's *The Palace of Desire*, as it represents (47.6%), followed by the procedure (calque), used under the framework of foreignization strategy; it represents (36.4%). Although explanation was used as a domestication procedure, it only presents (10.7%), thus it can be concluded that the translators have depended on substitution as a local strategy to make the text familiar to their readers. Loanword, as it is clear in figure (4), represents the lowest percentage (5.3%). From these statistics it can be concluded that the translators have resorted to translator was either resorting to substitution or calque in rendering Egyptian culture elements in the novel, *The Palace of Desire*, into English. It was also noted that they resorted to (Explanation) in specific positions such as those related to religion and some areas in Egypt, which already need to add extra information to clarify the meaning to the target readers. The translators avoided using (loanword) except in some positions

such as translating titles, as افندي used in the target text in a way that is appropriate to the target language (Effendi), and also in some material culture such as حنة, used in the TT as (henna).

The following figure will show the percentage of both domestication and foreignization in the target text.
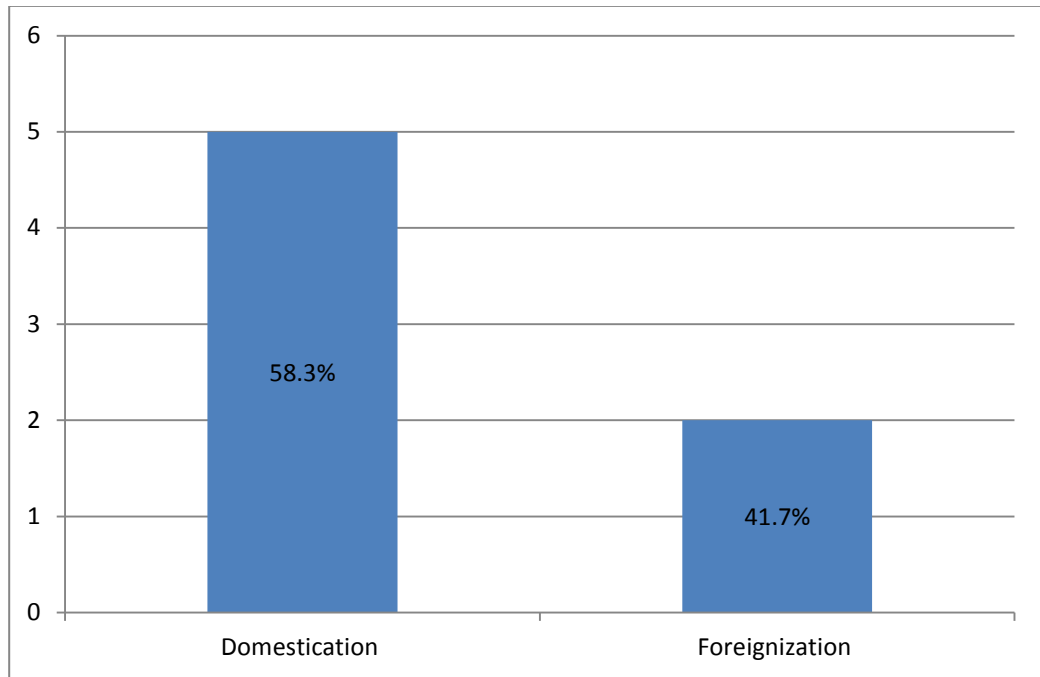

Figure (2): The translation strategies: domestication and foreignization

Figure (2) shows that the domestication strategy is the most common in the translation of Naguib Mahfouz's قصر الشوق (*Palace of desire*) into English with the frequency of occurrence 58.3%. in contrast, the procedures that constitute the foreignization strategy recur 41.7%. In response to the second question of this study (*Do the translators aim at foreignizing or domesticating the culture-specific items in the translation of the novel?*) it is clear now that the translators have aimed to move the author toward the reader. So the aim of the translators has been to domesticate the text for their readers, that is, to get the same meaning of the original text

as received by the original reader. Moreover, the translators have achieved their objective: fill the gap between cultures. The third question of the study is (Have the translators succeeded or failed in attaining their goals?). According to the figure (2), it can be said that the translators have succeeded in attaining their goal by adopting domestication strategy in translating 58.3% of the cultural elements in the novel.

Conclusion:

Depending on the previous statistics the researcher concludes that, substitution strategy occurs more than any other category, with the frequency of occurrence 47.6%. it is followed by calque strategy (36.4%). Explanation strategy presents little percentage than substitution and calque as it just has 10.7% of the frequency of occurrence. Loanword strategy presented 5.3% . According to the statistics that applied on Schaffner and Wiesemann strategies of translation , the researches was able to determine the frequency of occurrence for both domestication and foreignization. It is clear that the translators decide to rely on domestication strategy as it presents 53.4% of the frequency of occurrence, whereas foreignization presents 41.7%. it is clear now that the translators aimed to domesticate the culture-specific items in the novel to the target readers. Although the translators succeeded in their aim of domesticating this cultural elements but this goal interfere with Venuti position who prefers foreignization strategy. According Venuti (1995), domestication strategy prevent the target reader from the flavor of the knowledge of the foreign cultural elements, and which make him confined to the circle of his own culture, and that interferes with the aim of translation.

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