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**EVALUATION OF DOMESTICATION AND FOREIGNIZATION TENDENCIES  
IN THE TRANSLATION OF LITERARY FICTION: THE ARABIC  
(RE)TRANSLATION OF THE GREAT GATSBY AS A CASE STUDY**

**Thesis submitted to the Department of Letters and English Language in fulfillment of  
the requirements for the LMD Doctoral Degree in English Language with a  
specialization in Linguistics and Applied Languages**

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## **Dedication**

To the hero who showered me with his constant love and support,

To the *green light* that illuminated my path,

To the one who passed before witnessing the completion of this work,

To my beloved father, this work is dedicated,

with profound gratitude and everlasting love.

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## **List of Abbreviations**

**(A.T.F.):** Arab Translators Federation

**(AHDR):** Arab Human Development Report

**(ALECSO):** Arab League Educational, Cultural, and Scientific Organization

**(CSR):** Culture-Specific Reference

**(DTS):** Descriptive Translation Studies

**(PROTA):** Project of Translation from Arabic

**(RH):** Retranslation Hypothesis

**(SC):** Source Culture

**(SL):** Source Language

**(ST):** Source Text

**(TC):** Target Culture

**(TL):** Target Language

**(TT):** Target Text

**(UNESCO):** The United Nations Educational, Scientific and Cultural Organization

### Arabic Transliteration System

The following transliteration system is used in this study to present the Arabic script. It is based on the International Organization for Standardization referred to as ISO 233 (Pedersen, 2008).

Arabic Letter	Transliteration
ا	Ā
ب	B
ت	T
ث	Ṭ
ج	Ġ
ح	Ḥ
خ	Ḫ
د	D
ذ	Ḍ
ر	R
ز	Z
س	S
ش	Ṣ
ص	Ṣ̣
ض	Ḍ̣
ط	Ṭ̣
ظ	Ẓ̣
ع	ʿ
ف	Ġ̣
ق	F
ك	Q
ل	K
م	L
ن	M
ه	N
و	H
ي	W
ة	Y
ى / ء	Ṭ̣̣
إ	Ṭ̣̣̣
ئ	Y'

## Abstract

This study examines the use of domestication and foreignization strategies in the translation of Western literary fiction into Arabic. The focus of the analysis is on the novel '*The Great Gatsby*', written by F. Scott Fitzgerald, and its two Arabic translations by Najeeb El Manie' (1961) and Hani Yared & Muhammed Hittini (2008). The study aims to test the validity of the Retranslation Hypothesis (RH) in the context of these two translated versions of the novel. This hypothesis suggests that initial translations of literary works tend to be domesticated and adapted to the target culture, while later retranslations tend to be foreignized and closer to the source culture. For this purpose, this study employs a comparative textual analysis of a corpus consisting of the original novel and the two Arabic translations. The procedures applied in rendering the cultural references in the two translations are assessed to identify the predominance of either domestication or foreignization strategies. The research findings reveal the predominance of foreignization in both Arabic translations and adherence to source-oriented norms. They indicate that the RH does not have general validity, as it is not supported by empirical data. The results of the current study show that both translators employed a relatively similar approach in their translations of cultural references in the source text. These findings suggest the existence of a possible norm in the translation of Western literary fiction into Arabic, where the use of the foreignization strategy is favored. However, to fully prove and support the existence of this norm, further studies with larger corpora are necessary.



## Résumé

Cette présente étude explore les subtilités des stratégies de traduction utilisées dans le rendu de la fiction littéraire occidentale en langue arabe. Une analyse textuelle comparative a été menée sur le roman "The Great Gatsby" de l'éminent auteur américain F. Scott Fitzgerald (1925) et ses deux traductions en arabe par Najeeb El Manie' (1961) et Hani Yared & Muhammed Hittini (2008). L'étude vise à évaluer l'applicabilité de l'Hypothèse de la Retraduction (RH) dans le contexte de ces traductions. La RH postule que les traductions initiales d'œuvres littéraires tendent à être domestiquées, c'est-à-dire adaptées à la culture cible, tandis que les retraductions ultérieures tendent à être étrangérisées, c'est-à-dire qu'elles restent fidèles à la culture source. Pour ce faire, la présente étude utilise une analyse textuelle comparative d'un corpus composé du roman original et des deux traductions arabes. L'étude évalue les procédures appliquées dans le rendu des références culturelles dans les deux traductions, dans le but d'identifier la prédominance des stratégies de domestication ou d'étrangérisation. Les résultats de l'étude révèlent que les deux traductions présentent une prédominance de l'étrangérisation et une adhésion aux normes orientées vers la source. Ce résultat indique que la RH n'a pas une validité générale, car elle ne correspond pas aux données empiriques collectées. Les résultats de l'étude actuelle montrent que les deux traducteurs ont adopté une approche relativement similaire dans leurs traductions des références culturelles du texte source. Cela suggère l'existence d'une norme possible dans la traduction de la fiction littéraire occidentale en arabe, où l'utilisation de la stratégie d'étrangérisation est privilégiée. Cependant, pour prouver pleinement et soutenir l'existence de cette norme, des études supplémentaires avec des corpus plus étendus sont nécessaires.

## ملخص

يتناول هذا البحث تفاصيل استراتيجيات الترجمة المستخدمة في نقل الأدب الغربي إلى اللغة العربية، وتركز الدراسة على رواية " غاتسبي العظيم" للكاتب إف. سكوت فيتزجيرالد، وترجمتين عربيتين، الأولى من ترجمة نجيب المانع في عام 1961 والثانية من ترجمة هاني يارد ومحمد حطيني في عام 2008. يهدف هذا البحث إلى تقييم صحة فرضية إعادة الترجمة في سياق هذه الترجمات، حيث تقترح هذه الفرضية أن الترجمة الأولية للأعمال الأدبية تميل إلى التوطين بينما تميل إعادة الترجمة اللاحقة إلى التغريب. ولتحقيق هذا الهدف، اعتمد البحث على تحليل نصي مقارن لمدونة تتألف من الرواية الأصلية والترجمتين العربيتين، وذلك من خلال تقييم الإجراءات المطبقة في استرجاع المراجع الثقافية في الترجمتين، في محاولة لتحديد سيطرة استراتيجيات التوطين أو التغريب. كشفت نتائج الدراسة عن سيطرة استراتيجية التغريب في كلتا الترجمتين، مما يشير إلى عدم صحة فرضية إعادة الترجمة بشكل عام، حيث لا تتماشى مع البيانات التجريبية المجمعة. تظهر نتائج الدراسة أن كلا المترجمين استخدمتا نهجا مماثلا نسبيا في ترجمتهما للمراجع الثقافية في النص المصدر. وهذا يشير إلى وجود قواعد سلوكية محتملة في ترجمة الروايات الأدبية الغربية إلى اللغة العربية، حيث يفضل استخدام استراتيجية التغريب. ومع ذلك، لإثبات ودعم وجود هذه القاعدة بشكل كامل، من الضروري إجراء المزيد من الدراسات على مجموعات أكبر.

## **Introduction**

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## **Introduction**

### **1. Background of the Study**

It is nothing new to say that literature has always occupied a vital role in the study of language. It is a way to show its aesthetic and expressive qualities, provide insight into the culture of a country, and uncover its traditions, history, and beliefs. It is deemed a way to express one's thoughtfulness and desires, feelings and emotions, joy and despair. Hence, it has long been written and eagerly read by all kinds of people throughout the centuries.

Without doubt, translating literary works presents a number of difficulties, one of which is finding the correct balance between maintaining the original meaning and ensuring that the intended audience can understand it. This requires translators to decide how to better communicate concepts and specific references that may not have clear equivalents in the target language (TL), such as idioms, puns, and cultural allusions.

Another challenge is selecting a suitable writing style that feels natural and fluent to the target readers while reflecting the tone and voice of the source text (ST). For example, poems and other literary works that rely on particular word choices and sentence structures to convey nuanced meanings and emotions can be challenging to translate.

In addition, literary translation also requires a thorough comprehension of both the target audience's culture and the cultural setting in which the original work was written. The translator needs to accurately represent the content and relevance of the original work, while simultaneously considering the target audience's cultural expectations and sensitivities.

Undoubtedly, cultural nuances can present a significant obstacle in translation, since they might be challenging to convey across different languages and cultures. Thus, commonly used

expressions in one language, such as idioms and cultural allusions, may not have an equivalent in another, or they may be difficult to comprehend without a deep understanding of the culture from which they originate.

If the translators are unfamiliar with these elements, this may lead to the deletion of the cultural aspects of the text, which may very well widen the gap between the source and target cultures (SC and TC), and may cause the text to lose its literary merit. This could also result in the production of inaccurate, senseless, and even divergent texts. Thus, it is essential for translators to be able to identify such elements and, more importantly, to be familiar with and have adequate knowledge of the different procedures and methods that are employed in translating them and introducing them to other cultures, without creating any peculiarities or oddness in the target text (TT).

## **2. Statement of the Problem**

Indeed, it is widely recognized that culture plays a significant role in translation. Since ancient times, academics and professionals have been aware of cultural differences in translation. However, the focus did not shift from a purely linguistic approach to one that also considered historical, social, and cultural aspects until translation studies became recognized as a distinct academic discipline. Since then, many attempts have been made to develop strategies to accurately translate the cultural references that are firmly embedded in certain texts.

The main question in translation is whether to retain and preserve the original cultural elements in the ST or to create a text that is free of foreign cultural elements, yet accepted and well-suited to the TC. Different terms have been used to describe these two major translation approaches, but in 1995, the American scholar Lawrence Venuti first introduced the terms

**‘domestication’** and **‘foreignization’** in his book *'The Translator's Invisibility: A History of Translation'* to refer to these two widely debated translation methods.

On the one hand, domestication in translation refers to the technique of making the TT feel familiar and fluent for the target audience. This is achieved by adapting the cultural references and idioms in the ST and using language and writing styles that are common in the TL and TC. The purpose is to make the text easily understandable and enjoyable for the readers. However, this may come at the cost of losing some of the original meaning and cultural context of the text.

Foreignization, on the other hand, is a translation approach in which the distinct cultural characteristics of the original text are maintained, even if it makes the translation less comprehensible for the target audience. This may include retaining original idioms and cultural references that may not be familiar to the target readers. The objective of foreignization is to keep the original text's integrity and cultural background intact. However, this could result in less accessible or readable TTs.

Indeed, the way cultural difficulties are handled in translation can vary depending on the specific context and purpose of the translation. Thus, translators may use both strategies of domestication and foreignization according to the objectives and needs of the translation.

The concepts of domestication and foreignization play a significant role in the so-called **‘Retranslation Hypothesis’**, which suggests that initial translations are often more adapted to the TC than later translations. The hypothesis claims that translations of a literary work might undergo changes over time due to changes in linguistic and cultural circumstances.

According to the Retranslation Hypothesis, initial translations of literary works tend to be **‘domesticated’** (they are adapted to the TC and TL norms). However, later retranslations tend to

be foreignized (they preserve the foreign and exotic elements of the original ST even if they make it less accessible to the target audience).

It is noteworthy that the Retranslation Hypothesis has not been conclusively proven or refuted. Nonetheless, it offers valuable insights into how translations may evolve over time and how translation strategies may adapt to shifting cultural and linguistic norms.

### **3. Aims of the Study**

The present research focuses on exploring the nuances of literary translation from English into Arabic. It mainly aims to explore the use of domestication and foreignization strategies in the direct translation of Western literary fiction into Arabic. Despite being controversial, these two strategies are used to offer guidance to translators on both linguistic and cultural levels.

This study examines the use of domestication and foreignization strategies in the Arabic translations of F. Scott Fitzgerald's novel *The Great Gatsby*. The research analyzes the cultural references in two translations by Najeeb El Manie' (1961) and Hani Yared & Muhammed Hittini (2008) to assess the validity of the so-called Retranslation Hypothesis, which suggests that initial translations are typically domesticated, while later ones are foreignized.

There has only been a limited number of scholars who have investigated and explored the underlying assumptions of the Retranslation Hypothesis. Studies conducted by researchers, such as Paloposki and Koskinen (2004), Deane (2011), Susam-Sarajeva (2003), and Desmidt (2009), seem to provide conflicting results. Hence, the present study seeks to examine the phenomenon of retranslation and provide new insights to offer a better understanding of this significant intercultural activity.

#### 4. Research Questions and Hypotheses

The research will attempt to address the following questions:

01. What are the different culture-specific references found in the novel *The Great Gatsby*?
02. How were they translated into Arabic by the two translators?
03. Based on Venuti's dichotomy, what is the dominant translation tendency in rendering the different cultural references in each Arabic translation of the novel *The Great Gatsby* by translators Nadjib El Mani' (1961) and Hani Yared & Muhammed Hittini (2008)?
04. Do Arab translators tend to use the same strategy when translating foreign cultural references into Arabic?
05. Has the translation strategy used for rendering cultural references into Arabic changed over the past five decades?
06. Do the research findings support the assumptions of the Retranslation Hypothesis?

The current research is centered on the Retranslation Hypothesis (RH). Thus, in consideration of these questions, we hypothesize the following:

- 01- The initial Arabic translation of *The Great Gatsby* was domesticated (the translator adapted the ST to align with the norms of the TL and TC).
- 02- The subsequent retranslation of the novel into Arabic was foreignized (the translator preserved the foreign and exotic aspects of the ST and was in line with the norms of the SL and SC).



## 5. Means of Research and Data Collection Criteria

In order to achieve the research objectives, a descriptive method will be used in this study. Both quantitative and qualitative analyses will be employed to provide a comprehensive understanding of the translation strategies used by different translators in rendering the cultural references of the novel *The Great Gatsby* into Arabic. The analysis will focus on identifying the most commonly used translation procedures and the reasons behind their selection. Additionally, it will examine the tendencies of domestication and foreignization in the two translations of the novel. In other words, the study will determine whether the translators have tended to use domestication (TL- oriented strategy) or foreignization (SL- oriented strategy) in their translations. This research will offer insights into the translation of the cultural references in the novel *The Great Gatsby* into Arabic, including how the translation strategies used to render them may have changed over time and whether the research findings support the assumptions of the Retranslation Hypothesis.

The study begins by presenting the selected corpus. The analysis then employs a combination of qualitative and quantitative methods to provide an in-depth examination of the chosen sample.

We have chosen to focus on the novel *The Great Gatsby* and its two Arabic translations to extract data for analysis for the following reasons:

- 01- The novel, written by American author Francis Scott Key Fitzgerald in 1925, reflects the cultural and social references of the ‘Jazz Age’ in the Roaring Twenties and provides a plethora of culture-specific references that are likely to pose significant challenges for translators.

02- The novel is one of the most renowned literary works of all time and has been widely read by readers around the world. Its popularity has led to numerous attempts to translate it into various languages, including Arabic. The success of the novel has motivated translators, including Arabic translators, to strive for more accurate translations. This provides an opportunity to assess the validity of the Retranslation Hypothesis and to examine the tendency to use domestication and foreignization strategies in translating literary fiction into Arabic.

03- The two translated versions of *The Great Gatsby* that will be analyzed in this research are by Najib El Mani' (1962) and Hani Yared & Mohammed Hittini (2008). These versions have been selected for the following reasons:

- There is a significant time gap of approximately five decades between the first translation and the subsequent retranslation. This provides an opportunity for the researcher to:
  - Examine whether the translators have used similar translation strategies in rendering the cultural references in the ST.
  - Investigate whether there has been a change in the tendency to render the CSRs into Arabic over the past five decades. Specifically, if translators have adopted domestication or foreignization strategies in their translations of the novel and if there is any change in this tendency over time.

The study will ultimately reveal the tendency to use domestication and foreignization strategies in translated literary fiction into Arabic at two different points in history and provide sufficient data to assess the validity of the RH.

To analyze the CSRs in the chosen corpus, this study will utilize the procedures outlined by Pedersen (2011), which include Retention, Specification, Direct Translation, Generalization, Substitution, Omission, and the Official Equivalent. These strategies are categorized as source-oriented (Retention, Specification, and Direct Translation), target-oriented (Generalization, Substitution, and Omission), or neutral (Official Equivalent).

## **6. Structure of the Thesis**

This research work is composed of an introduction and a conclusion, as well as five main chapters.

Chapter one focuses on the complexities of translating world literature into the Arabic language. It provides a historical overview of the development of translation in the Arab world and highlights the key contributions and current challenges that Arab translators face. It also provides an in-depth examination of the difficulties and obstacles that translators encounter when translating literary fiction into Arabic.

Chapter two explores the literature on retranslation and norm theories. It gives a detailed overview of the various interpretations of the concept of retranslation and compares it to related concepts, mainly adaptation and revision. It also examines the reasons behind the phenomenon of retranslation, and analyzes the underlying assumptions of the Retranslation Hypothesis as well as its criticism. Additionally, it emphasizes the significance and usefulness of studying the phenomenon of retranslation and the advantages of conducting research on retranslations. The second part of the chapter examines the concept of norm and its relevance to the current research. It provides an overview of the concept of norm and its role in retranslation.

Chapter three focuses on investigating the notions of domestication and foreignization in literary translation. It provides a historical overview of the development of translation approaches, starting from the traditional linguistic approach to the more recent cultural approach. It also examines the concepts of domestication and foreignization as they were introduced and developed by Lawrence Venuti. This chapter also includes a detailed analysis of the critiques and criticisms of these concepts by other scholars and provides a comprehensive understanding of the current state of the debate and the implications of these concepts on literary translation.

Chapter four is divided into two sections. The first section explores the concept of culture and its impact on translation. It also examines the different categories and taxonomies of culture-specific references as proposed by various translation scholars. The second section focuses on the practical aspect of translating culture-specific references. It tackles the issue of equivalence in translation and the challenges associated with it. Additionally, it highlights the different translation procedures that are used to render culture-specific references.

Chapter five of this research study offers an in-depth examination of the topic through an empirical study. First, the methodology used in the data analysis is explained to establish the framework of the research. Then, the corpus used in the study is introduced. Subsequently, the data analysis is conducted using a combination of qualitative and quantitative methods to thoroughly examine the selected sample of the corpus. The results of the analysis are then discussed, the findings are highlighted, and the limitations are mentioned.

The closing section presents a summary of the research to highlight the key findings and their significance. The general conclusion provides answers to the research questions and hypotheses. Additionally, it offers possible recommendations for future investigations and suggests directions for further research based on the limitations and gaps identified in the study.

## CHAPTER ONE

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## CHAPTER ONE

### On the Realities and Challenges of Translating World Literature into Arabic

#### Introduction

Translation is a very old activity. Its origin seems to go back to the appearance and spread of languages all over the world. The activity of translation began when people felt the urge to communicate with each other. Since then, translation has always played an important role in inter-human communications (Leonardi, 2010). However, the study of translation as an academic subject has only started recently. The new discipline has been known by different names at different times, such as ‘the science of translation’, ‘translatology’, or ‘traductologie’ in French. However, the most widely used term today is ‘translation studies’, which was postulated by the American scholar James Holmes in 1972 (Baker, 2005). In his article titled *The Name and Nature of Translation Studies*, which was delivered in 1972 but was not publicly available until 1988, Holmes urged for the establishment of translation studies as an independent academic discipline to describe the complex problems related to the phenomena of translating and translation and explain and establish the primary principles by means of which these phenomena can be clarified and explained (El-dali, 2011). By the 1990s, the field of translation studies had already been established as a rather solid academic multidiscipline, as it brought together a wide variety of more traditional disciplines and covered a whole new area of research and pedagogical activities (Munday, 2001).

This chapter will be devoted to explore the ins and outs of translating world literature into Arabic. It will shed light on the historical development of translation in the Arab world and the main contributions and present challenges that face Arab translators. It will also focus on literary

translation and the challenges that translators encounter when they translate literary fiction into Arabic.

### **1.1 An Overview of The History of Translation in The Arab World**

Without a doubt, the first significant translation movement in the Arab world flourished during the Abbasid period and reached its peak during the reign of al- Ma'mun. It lasted almost three hundred years and resulted in innumerable translations of Greek, Persian, and Hindi manuscripts into Arabic. Translation during that time was used not only as a means to disseminate knowledge but also to get closer to rulers and to acquire fame and high social status. Because of that, translation was regarded as a significant financially rewarding activity. Such interest in translation later evolved into a grand effort adopted by some Abbasid caliphs to serve their political agendas, namely Al-Mansur and Al-Ma'mun, who made translation a vital part of the state administration. Due to that, Arabic accommodated the numerous aspects of the Greek terms and, thus, became an important language of science in the Middle Ages (Abdulla, 2021).

During the reign of Al Mansur, translation gained an incredible momentum. Al- Mansur was deeply interested in Persian thought, especially astrology. This interest led to the translation of various astrological and scientific books into Arabic. Nonetheless, it should be mentioned that Al Mansur's sponsorship of translation of astrological books was not only to attain foreign knowledge but also to support his rule. In other words, such translations served as a reminder to people that the caliph ruled with the help of stars and that what the stars have preordained cannot be challenged by humans. It is also crucial to bear in mind that Al Mansur's openness and outreach to other nations resulted in a rather significant cultural and scientific heritage. His sponsorship of translation extended beyond Persia and also included manuscripts from Greece and India. The

translation of medical books, for instance, helped spread general medical knowledge among the public and, hence, bolstered the caliph's image as a benevolent ruler, despite his hidden political agendas (Abdulla, 2021).

By the time of Al-Ma'mun, the translation movement gained an even stronger momentum. Translation during that time was regarded as an important matter of state and huge sums of money were allocated to it. For instance, Al Ma'mun would give the famous translator Hunayn ibn Ishaq the equivalent weight in gold for the weight of his translated manuscripts. During Al-Ma'mun 's reign, Islamic capital cities became the mains hubs of science and attracted scholars and knowledge seekers from various parts of the world.

Al-Ma'mun founded the House of Wisdom in Baghdad to serve as the main library and institute of translation. During his reign, Al- Ma'mun encouraged the translation of medical, philosophical, and scientific texts, mainly from Greece or Syriac (Mehawesh, 2014).

By the end of the eleventh century, Arabic translations began to decline after the downfall of the Abbasid Caliphate and Baghdad to the Mongols. The ramifications of this unexpected turn of events largely affected the political and economic state of the Arab world and, thus, influenced the quality and availability of translations.

Nonetheless, by the time of Muhammed Ali Pasha's reign of the modern Egyptian state, translation started to regain its significance. After he came to power, Ali adopted multiple reforms to revitalize Egypt. According to Pan (2013), Ali recognized that advanced western culture and technology needed to be introduced and adopted. Hence, he hired foreign experts to give lectures and teach technology in Egypt and also sent a large number of Egyptian students to Europe to



study biology, medicine, chemistry, agriculture, art, and archeology. Muhammed Ali made sure that each one of these students would translate at least one book into Arabic before their return to Egypt. Additionally, he established several schools to produce qualified civil and military officials for the government. Hence, he founded a school for medicine, military, pharmacy, and veterinary medicine and hired foreign translators to translate lectures for Egyptian students. However, this method proved ineffective and, therefore, Ali directed his attention to founding schools for foreign languages and translating foreign books into Arabic. He realized that translation was one of the main means through which foreign knowledge can be acquired. At first, translation was carried out by Syrian, Moroccan, and Armenian translators before Egyptian graduates took over. However, major works were translated by the graduates of Madrasat AL- Alsun (languages school), in which they managed to translate two thousand books in a period of forty years (Abukhudairi, 2008).

Then again, Western invasions of the Arab world influenced translation. After World War II, the geographical map of the Arab world changed and translation was mainly used to serve different political, religious, economical, and cultural agendas.

## **1.2 The Current State of Translation in The Arab World**

Because of the successive foreign invasions and colonization, the Islamic empire started to split culturally, politically, and linguistically. Consequently, Arab translators could no longer enjoy the same attention, encouragement, or rewards they used to previously have. Hence, translation and authorship took a gradual slope (Shureteh, 2014).

Perhaps the worst of the invasions that contributed to the great loss of the cultural, historical, literary, and scientific heritage happened when Baghdad fell to the Mongols. This is

often referred to as the most culturally-disastrous incident that directly contributed to the destruction and collapse of Baghdad and the Abbasid Caliphate and left a profound impact on Arabic learning and translation.

The Mongols destroyed the Abbasid's learning centers and libraries, including the House of Wisdom, which was considered the unrivalled medieval research and translation institute. As a result, there has been a substantial loss of knowledge. Numerous books were either burned or discarded into the Tigris River, to the extent that it is frequently reported that the river flowed black with the ink from the defiled volumes (Lane, 2006).

Through their actions, the Mongols put an end to five hundred years of accomplishments and advancements. As stated by Morgan (2007), the Mongols devastated the symbol of Muslim resistance and led to the complete ruin of the city.

The second set of invasions that contributed to the decline of translation and hindrance of development of Arabic and Islamic culture was by the European colonialism during the nineteenth and twentieth century. Such colonialism left profound effects on the development of Arab societies and cultures and led to the division of Muslim lands. According to Shureteh (2014), European invasions forced a different political and social pattern over the Islamic and Arab world, which contributed to great political, cultural, and linguistic divisions.

The ramifications of such invasions continue to have enduring impact on the cultures of the colonized countries. For instance, countries such as Algeria, Tunisia, and Morocco remained in grip of French colonization for almost a century. Despite their independence, they continue to struggle to define the gaps in their culture resulting from the colonialist era. They are still toiling to bring back standard Arabic as their official language and to give it the status it used to previously have.

According to Shureteh (2014), European colonialism did not respect the power of Arab cultures. Rather, they either destroyed them or changed them to be more European.

Undoubtedly, the current evaluations of translation in the Arab world often stress the poor state and inadequacy of published Arabic translations. Many of these reports mention the various quantitative and qualitative challenges and shortcomings of Arabic translations and the continuous lack of translation programs and projects in the Arab world. According to the third Arab Human Development Report (AHDR) (2003), the contemporary translation in the Arab world is weak and chaotic. The report further indicates that most Arab countries have not learned from the lessons of the past and there is an extreme shortage of translated books into Arabic. The report also states that the "aggregate total of translated books from the Ma'mun era to the present-day amounts to 10.000 books -equivalent to what Spain translates in a single year" (AHDR, 2003, p. 67). In addition, the report mentions the shortage of translations of basic books on philosophy, literature, sociology, and natural science in comparison to translations of less important titles. Therefore, the report recommends and stresses the importance of devising crucial policies for the future to organize the selection of books to be translated in order to fulfill Arab academic research needs and advance research and knowledge in the region.

Indeed, these statistics have been widely circulated to the extent that the shortcomings in the translation movement are often seen as a clear reflection of the crisis facing contemporary Arab culture. However, such numbers are questionable and clearly underestimates the volume of translated works into Arabic. According to Jacquenmond (2009), the data gathered in the AHDR's report come from a statistical report compiled in 1985 by ALECSO (Arab League Educational, Cultural, and Scientific Organization). Therefore, the report is built upon old data and is, as

Jacquenmond (2009) suggests, heavily biased because it used incomplete data provided by Arab states during its 1985 survey.

Another source that the AHDR report relied on for gathering the data is the UNESCO database *Index Translationum*. However, Jacquenmond (2009) suggests that this source is equally unreliable, as it depends on deficient and inaccurate data provided by individual states and the variable bibliographical conditions in each country.

Jacquenmond (2009) gives the example of Lebanon, in which the report mentions only 78 translated books since 1978. However, it is clear that the Lebanese publishing industry is one of the biggest in the Arab world and the number of published translations amounts to several hundred per year. He claims that the real total number of translations published in the Arab world amounts to 2000 titles per year, compared to 330 that the AHDR claims. Jacquenmond (2009) concludes that the AHDR report is "quite misleading" and these numbers are made up to "provoke public opinion" (p. 20).

According to Shureteh (2014), the distorting views of the current state of Arabic translation enhance the common misconceptions that use the prism of the past to view the current situation of Arabic translation. He emphasizes the necessity to rethink these unfair generalized views and consider the controlling historical events and their past and current effects on the Arabic culture.

Hence, Shureteh (2014) proposes that it is essential for critics to thoroughly analyze the current state of Arabic translation and to consider both the notable accomplishments and the significant challenges that influence its development today.

### 1.3 Contemporary Endeavors

As stated earlier, the current assessments of the present state of Arabic translation tend to cast harsh judgments and overlook the current achievements of present-day Arab translators. Such endeavors range from individual successful translations to the numerous contributions of academic journals and big non-profit projects of translation. A good example of that would be the Franklin Project for the Translation of Arabic, which is deemed as one of the largest English-Arabic translation projects of the twentieth century (PROTA). Another example would be the recent project known as ‘Kalima’, which is an equally huge translation project that seeks to sponsor the translation, publication, and distribution of quality works from all genres and languages into Arabic.

According to Shureteh (2014), PROTA is one of the biggest contributing translation projects in the Arab world, whose achievements and potentials were overlooked and not at all taken into consideration in modern-day assessments. He explains that the project started to take shape in the end of the 1970s under the direction of Salma Khadra al-Jayyusi, a renowned Palestinian literary critic and poetess.

PROTA’s main objective was to disseminate Arabic culture and literature abroad. Therefore, thanks to the efforts and contributions of various translators in the Arab world, Britain, and The United States, it managed to successfully publish various translations of Arabic books, anthologies, and individual works. According to Allen (1994), the works published by PROTA were rendered by creative writers of English literary genres. Allen (1994) adds that the body of the published translated works constitute significant additions to the English repertoire of the Arab world in general and its literature in particular.

Kalima is yet another noteworthy non-profit translation project which was initiated by Abu Dhabi Authority for Culture and Heritage and greatly contributed in the evolution and spread of Arabic translation. The Kalima project publishes one-hundred translations of high-quality works of literature and arts and sciences from several languages into Arabic annually. It also seeks to promote the Arabic book production on the international stage. It also offers a variety of programs and services for translators, interpreters, and theoreticians. This includes the organization of international book fairs and international conferences that mainly seek to examine and develop the current state of translation within the Arab world.

According to Shureteh (2014), such initiative deserves to be commended and supported because of its big potentials and merits. The increasing numbers of translations, Shureteh (2014) adds, opened up new areas of scholarly research and contributed in the foundation and development of new translation programs of Arabic cultural and translation studies at several universities worldwide. Indeed, translation in the Arab world is not yet recognized as an established discipline on its own right. This is because, as Shureteh (2014) explains, it is mostly housed within the departments of linguistics, comparative literature or departments of cultural studies. However, one cannot overlook the significant developments of Arabic translation both in theory and practice.

Without a doubt, a significant number of books, dissertations, theses, and academic papers are continually being published. A substantial number of academic journals entirely devoted to translation studies in general, and Arabic translation in particular, have been founded and are, in fact, on the rise.

Moreover, a significant number of researchers, academics, theoreticians, publishers, editors, and practitioners of translation continue to be involved in the field of Arabic translation in every country throughout the Arab world.

Additionally, well-organized national and international conferences and forums on Arabic translation are being held on a regular basis to help promote and develop professional translators and researchers through panel discussions, expert presentations, training workshops, and scholarly papers.

Furthermore, there are currently numerous schools, institutions, and universities offering undergraduate and graduate programs in translation and interpreting studies.

In addition, in an effort to promote and endorse Arabic translation, different grants and awards are given annually to prominent literary and non-literary translators from and into Arabic, such as the King Abdullah bin Abdulaziz's International Award for Translation, the International Award of Translation given by the Kuwait Foundation for the Advancement of Sciences, the Translation Award given by Sheikh Zayed Book Award, and the annual Banipal Prize for Arabic Literary Translation, to name but a few. Such awards and prizes are given to commend the efforts of translators and to give them credit for their achievements.

According to Shureteh (2014), the Arab world witnessed a general state of cultural renaissance which resulted in the appearance of numerous Arab associations for translators. Such associations seek to establish internal links among Arab translators at national and international levels. Some of the most famous examples of such organizations in the Arab world include The Syrian Translators Society, The Jordanian Translators' Association, The Iraqi Translators' Association, King Fahd School of Translation, and the Arab Translators Federation (A.T.F.).

## **1.4 Contributions**

According to Abukhudairi (2008), Arabs contributed considerably to the art of translation, namely through establishing translation centers, formulating theories, and coining technical terms.

### **1.4.1 Establishing Translation Centers**

As it was mentioned earlier, Arabs founded multiple translation centers mainly in Baghdad, Rebat, and Cairo. The most famous ones are Bayt al-Ḥikmah (The House of Wisdom), which was founded during the reign of Al-Ma'mun in Baghdad (813-833) and Madrasat AL- Alsun (School of Languages), which was founded by Muḥammad Ali in Cairo in 1835.

#### ***1.4.1.1 Bayt al-Ḥikmah (The House of Wisdom)***

Initially, Bayt al-Hikmah was a gigantic library of foreign books. Later on, Al-Ma'mun turned it into an academy of science and appointed the famous translator, Hunayn ibn Ishaq, as a chairman and supervisor of the translation of books. Al-Ma'mun also hired many translators and encouraged them to translate books from the Greek, Syriac, and Persian languages into Arabic.

He also hired a group of famous astronomers, such as Muhammad ibn Musa al-Khwarizmi and Al-Abbas ibn Said al-Jawhari, and made Yahya ibn Abi Mansur a supervisor of his telescope. Years later, various books were translated into Arabic and Bayt al-Hikmah became a celebrated school. Due to that, Arab scholars brought into being lots of discoveries in astronomy, geography, and mathematics (Abukhudairi, 2008).

#### ***1.4.1.2 Madrasat AL- Alsun (School of Languages)***

It was established in 1835 during the reign of Muḥammad Ali. The first batch of students graduated in 1839 and some of them became teachers in the same school. Hundreds of translators



graduated from this school and the number of translated books by its graduates reached two thousand books. The students at Madrasat AL- Alsun studied various courses such as Arabic literature, foreign languages, history, and geography (Abukhudairi, 2008).

Most translators were trained by Rifa'a al-Tahtawi (1801-1873), the imam (chaplain) of the first group of Egyptians sent by the viceroy to study in France. He trained Egyptian translators, who translated into Arabic dozens of books in various fields including history, geography, and pure and applied sciences (Jacquemond, 2009).

#### **1.4.2 Creating Translation Theories**

According to Abukhudairi (2008), Arabs have valuable contributions in founding and developing translation theories.

Al-Jahiz made some significant remarks regarding translation in his book *Kitab al-Hayawan* (Book of Animals). He claims that translators need to be qualified in both SL and TL and have knowledge of the subjects that they were translating. In other words, in order to be able to successfully translate a text into another language, the translator needs to be bi-lingual and must be aware of all the subjects that they could and could not translate (Esa & Qadri, 2017).

As for the translation of poetry, Al-Jahiz claims that it cannot be translated and whenever it is rendered into other languages, its continuity is broken and its meter is rendered defunct and, therefore, its beauty is lost (Esa & Qadri, 2017).

According to Jackson (1984), Al-Jahiz's perspective on the act of translation is quite significant in the sense that, in the process of cross-cultural transfer of ideas, it is paramount to look at and explore the channel through which the ideas are passed.

According to Abukhudairi (2008), Al-Safadi highlighted two main methods of translation into Arabic: the first one is word for word translation (literal translation), which was adopted by

Yuhana Bin Al-Batriq, Ibn Na'imah Al-Himsi and others. The second one is the translation of meaning (free translation), regardless of the number of words. This method was adopted by Hunayn Bin Ishaq, Al-Jawhari, and other translators.

Al- Safadi rejected and criticized the first method and deemed it ineffective in translating texts into Arabic for two main reasons: first, due to the lack of equivalents, especially of Greek words, which explains why Greek words remained untranslated in translated Greek texts into Arabic. Second, because the structure of sentences differs from one language to another. Al- Safadi comments that the shortcoming of the first method is apparent especially in the translation of figures of speech, especially metaphor. Al- Safadi, therefore, recommends the second method and deems it appropriate in translating texts into Arabic.

Without a doubt, Al-Safadi's comments on the age-old issue of literal and free translation contribute in enriching the debate and adding more perspectives to one of the major translation issues debated throughout history.

Al Aqad distinguishes between translation (Tarjamah) and Arabicization (Ta'rib). He claims that translators need first to search for the appropriate Arabic equivalents of foreign words encountered in foreign texts. If they do not find them, then they should Arabicize the foreign terms. Therefore, Arabicization (transliteration) needs to be only used when equivalent in the target text (TT) cannot be achieved (Abukhudairi, 2008).

As to the theories involved in the translation of religious texts, many Arabic scholars discussed particularly the translation of the Holy Qur'an into other languages. While many scholars apposed its translation, such as the prominent scholar Ibn Taymiah, other scholars supported it, such as Muhammad Mustapha Al-Maraghi. Many of those who supported it indicated that the

translation of the holy Qur'an must not be literal and must depend on commentaries. According to Abukhudairi (2008), such translations need to only be performed by a team of translators, linguists, and religious scholars, who all need to be fluent in both Arabic and the TL. They also need to be knowledgeable in various fields, mainly theology and history of religions in general and Islam in particular. Abukhudairi (2008) further emphasizes that translations of the Holy Quran should be precise, well-articulated, and also be supplemented with the Arabic version. He suggests that these translations should be referred to as the "translation of the interpretation of the Holy Quran" (Tarjamat Tafsir Al-Qur'an).

### **1.4.3 Coining Translation Terms**

According to Abukhudairi (2008), Arabs contributed in coining plenty of words, including special terms related to translation such as نقل (naql), ترجمة (tarjamah), تعريب (ta'rib), تفسير (tafsir), and تمصير (tamsir).

The first two terms (naql and tarjamah) are more or less the same, although the first is a bit more general than the second. They both carry the original meaning of translation from one language into another.

The term Ta'rib meaning transferring foreign terms into Arabic as they are, or with some changes. Example of that would include words such as فلسفة (falsafah), جغرافيا (geography), and موسيقى (musiqi).

As for the term tafsir, it means explanation and interpretation. It is a wider meaning than translation and is mainly associated with the translation of the Holy Quran.

Tamsir, on the other hand, means rendering a particular text into the Egyptian dialect.

By the 1960s, due to the Arab's continued efforts and dedication, many dictionaries were compiled and published, including المعجم الوسيط (Al-Mu'jam Al-Wasit), القاموس الانجليزي العربي في العلوم الطبيعية (An English-Arabic Dictionary of Medicine, Biology, and Allied Sciences), and معجم مصطلحات الادب (A Dictionary of Literary Terms). Many of these dictionaries include words coined by Arabs to import Western terms into Arabic in both scientific and literary fields.

As it can be seen, Arabs' contribution to the art of translation has been tangible and very much influential. Arabs used translation as a means to advance their civilization and catch up with Western technology and development. The heritage that Arabs left through the various translations of Greek, Persian, Hindi, and Syriac sciences continue to be relevant and utilized in modern education. At present, it is crucial to sustain and expand such efforts to promote knowledge and cultivate the growth and development of Arabic civilization.

## **1.5 Present Challenges**

Without a doubt, the continuous developments and quick changes of the Arabic political, social, and economic states affect the development and growth of academic disciplines, including translation studies. As a result, the study and practice of translation in the Arab world has fluctuated over time.

According to Shureteh (2014), one of the biggest challenges that face Arab translators is the lack of proper and systematic documentation of their achievements. Such documentation is very much needed to help notate the continuous changes of contemporary Arabic translation and literature.

In addition, the development of Arabic translation hinges on the inclusion and initiation of serious conversations with accomplished and prominent literary and nonliterary Arab translators

and educationalists. According to Shureteh (2014), the contemporary achievements of Arab translators need to be revealed and assume international visibility.

Another major constraint that hinders the development of Arabic translation is related to the lack of translated Arabic literature into other languages. This is mainly due to the major cultural differences between the Arabs and the West as well as the various political differences and military actions taking place in different places in the Arab world. According to Shureteh (2014), the aforementioned constraints need to be circumvented and Arabic literature needs to be brought into broader contexts and be more functional in other target languages.

The last constraint that Shureteh (2014) mentions is related to the complete hegemony of English and French in the Arab world, which continues to hinder contact and exchange with other languages. This puts great limitations on the nature of works that get translated. Therefore, it is paramount that Arabic translation open up to other languages to enrich and increase the quality and quantity of works translated from and into Arabic.

## **1.6 Literary Translation**

Literary translation can be seen as a kind of interaction between different cultures, nations, and ideologies. It is considered as a vehicle of cultural transmission that takes an interest in transferring words, meanings, and styles from one language into another and from one culture into another. It is also considered one of the most daunting and challenging tasks for translators. According to Landers (2001), literary translation is the most demanding and challenging types of translation. He claims that translating literary texts is harder than creating one's own literary text.

Similarly, Snell-Hornby (1995) emphasizes that translating literary texts is generally more complex than translating other types of texts. She explains that literary texts, particularly those

originating from ancient cultures, pose greater translation difficulties compared to texts focusing on the universal principles of modern science. This is true due to the fact that when translators engage in rendering literary works, they are expected to convey the content of the ST and produce identical stylistic features of the original without distorting the TL stylistic norms.

According to Boase-Beier (1998), literary translation encompasses not only the translation of meaning but also the translation of style. Furthermore, style and meaning are so intertwined in literary translation that they cannot be realistically separated from each other. In other words, as El-Haddad (1999) puts it, literary translation involves the reproduction of the stylistic devices in the ST in such a way that conveys the meaning of the ST and exhibits stylistic relevancy to the TL literary norms.

## **1.7 The Nature of Literary Fiction Translation**

Fiction is considered a complex term with so many overlapped uses. The term is derived from the Latin word ' *fingere* ' which means '*to shape*' or '*to mold*', but it also means '*to fake*' or '*to feign*' (Mikics, 2007). In contemporary contexts, fiction refers to any literary narratives, whether in prose or verse, that are imaginary and invented. The term is usually applied to novels, short stories, novellas, romances, fables, and other narrative works (Baldick, 2001). However, in a narrower sense, fiction today usually denotes narratives that are written in prose, and it is often used synonymously with 'the novel' (Abrams, 1999). The term 'novel,' as noted by Childs and Fowler (2006), is a genre term, whereas 'fiction' is broader and more inclusive. Notably, novels did not exist in ancient Greek and Roman culture, but works of fiction, such as allegories in prose, did.

Furthermore, the two terms also diverge because ‘novel’ refers to the result and product of imaginative activity whereas ‘fiction’ can denote either the category to which these works belong, or the process and activity by which they were produced; it can therefore denote a wider sense as an element in human thought and action.

According to Farner (2014), literary fiction refers to a written work where the reader is expected to perceive the content as fictional, although the author has the flexibility to include numerous real elements, as long as a minimum number of fictional elements is retained, which could be relatively small. This distinction gives literary fiction a unique meaning compared to fiction in a broader context. While fiction typically involves conveying meaning without a specific referent, literary fiction encompasses texts that integrate a minimal amount of fiction while potentially incorporating specific elements from the real world. These borrowed elements from reality are not explicitly marked in the text and require verification from external authorities beyond the work itself.

According to Milhorn (2006), literary fiction is often described as fiction that mainly explores abstract ideas. Its primary aim is to provoke contemplation. Authors of literary fiction typically aspire to express themselves. This genre is often characterized by its emphasis on style and robust writing; it focuses more on character development and vivid descriptions. It is occasionally labeled as ‘serious fiction’ in contrast to genre fiction, which is often viewed as ‘commercial’.

The task of the translators when they engage in rendering literary works is to produce texts that are aesthetically and linguistically similar to the originals. In fact, the very nature of literary texts makes them very hard to translate. In Ghazala’s (2015) opinion, the language of literature has always been assigned a special character. He claims that it is considered sublime and distinct

from all other types of written or spoken language and this is mainly due to the special use of such language in a way that is deviant and estranged from ordinary, non-literary language. Hence, literary language, according to Ghazala (2015), breaks the common norms of language, i.e., the graphological, stylistic, grammatical, lexical, semantic, and phonological norms.

Therefore, translators need to consider all these features before they embark in rendering literary works and reflect on all the linguistic, semantic, and stylistic features of the literary texts they intend to translate. Translators also need to be aware of all these characteristics so as to be able to recognize and render the imaginative and expressive features of these texts without violating the linguistic and stylistic norms of the TL.

Sapir (1956) suggests that every language is inherently different and reflects its own social context. He argues that no two languages are alike enough to represent identical social realities. According to him, the worlds inhabited by different societies are separate and unique, rather than merely variations of the same world with different labels. He further states that the act of understanding literary works, a poem for example, involves not only the understanding of words in their average significance but also the full comprehension of the whole life of the community. This means that translators also need to take heed of the different sociolinguistic and sociocultural aspects that are manifested in literary texts. According to Wiles (1996), literature is more than an ordinary discourse; that is, literary works bear the imprints of different authors, different life histories, dialects, registers, and the paradigmatic and syntagmatic variants. Because of that, rendering such works is deemed really challenging. In a similar vein, Ghazala (2015) contends that literary translation is, indeed, a special kind of translation that should account for all the features of literariness and the creative style of the original. Ghazala (2015) defines literary translation as a unique form of translation focused on translating literary genres and sub-genres into literary



works in the target language. This process entails preserving all aspects of literary style and creativity from the original text, including re-registration, semantic depth, syntactic and lexical complexities, polysemy, displaced interaction, multi-layeredness, symbolism/hypersemanticization, aestheticism, figurativeness, and, notably, tone—the expression of human feelings, sentiments, and emotions.

Throughout the twentieth century, research on literary translation focused mainly on the challenges encountered by translators from a pure linguistic perspective (Al-Sarrani, 2011). According to Wittman (2013), ever since Cicero, the chief issue for theorists of literary translation has always been related to the linguistic segmentation in translation: the word, phrase, clause, or sentence. In his paper titled *The Concept “Shift of Expression” in Translation Analysis*, Popovic (1970) claims that “translation involves an encounter of linguistic and literary norms convention, a confrontation of the linguistic and literary systems” (p. 79). He further claims that the changes that take place during the translation process are determined mainly by the differences between the two languages, authors, and literary systems involved in the translation. Such differences, Popovic (1970) explains, determine the structure and style of translation. This indicates that style is shaped mainly depending on the sum of similarities between the SL and TL linguistic systems. Holding the same position, Winter (as cited in Al-Sarrani, 2011) claims that the level of similarity between the ST and its translation depends primarily on the degree of similarity between the form and meaning in the two languages involved. He further claims that the more differences there are between the two languages the less can be delivered in the process of translation. Hence, it can be seen that the linguistic-oriented approach to translation considers language the sole problem in the translation process. This approach does not take into account the cultural differences between

languages, nor does it consider the content of literary works to cause any problem in the translation process, except those created by the differences between the SL and TL.

In the introduction to his book *The Scandals of Translation*, Venuti (1998) criticizes the linguistic focus in the field of literary translation and claims that translation research and training have been impeded by the dominance of linguistic-oriented approaches. These approaches, Venuti (1998) explains, promote scientific models for research and tend to ignore the study of the social values in translation. This makes translation research more scientific and translation studies, consequently, get reduced to the formulation and description of theories, features, and strategies of translation. These lines of research, Venuti (1998) adds, are directed primarily to academic specialists in linguistics instead of translators. This results in, as Venuti (1998) calls it, ‘an institutional isolation’ that makes translation void of contemporary cultural developments and debates that may very well contribute to its development and add up to its significance. Thus, as Al-Sarrani (2011) states, the linguistic-oriented approach in literary translation neglects the significance of considering the cultural and historical context that played an important role in the creation of literary works in their original cultural setting, which results in the creation of literary translations that do not reveal the true significance of such works. Hence, it is highly important to focus on the cultural elements of literary works when translating them because culture is what ultimately determines and adds value to the meaning of such works. As Lefevere says, if the translations of literary works do not reflect the gist of the original work in a meaningful way, they will not enter into the culture of the target readers and will not have any impact on them, and hence, such translations will have no value. So, ignoring the cultural elements, as Lefevere further explains, will devalue and disparage the worth of these translations (as cited in Al-Sarrani, 2011, p. 22).

All the aforementioned limitations of the linguistic-oriented approach to translation reinforce and stress the need to integrate the cultural elements in translation so as to reveal the true significance and worth of the original literary works. Consequently, many scholars concerned with literary translation acknowledged the importance of making a shift towards a cultural-oriented translation approach.

### **1.8 Constraints in English-Arabic Translation of Literary Fiction**

Literary works are nurtured by culture; they are rich in cultural elements that reflect the life of different nations and societies. Translating literary works is regarded as a positive phenomenon because it implants diverse elements into the TC and enriches its development and prosperity.

Since translated literary works are made in a particular socio-cultural setting, such translations can, therefore, be seen as manifestations of some given cultural traits at a certain point of time. The process of translation can, hence, be deemed as a cultural-bound activity that is influenced not only by the SC but also by the TC. Because of that, the role of culture in translation in general, and literary translation in particular, can never be overlooked (Lou, 2009). According to Al-Sarrani (2011), approaching literary translation from a cultural-oriented perspective is not a constraint-free process. In her opinion, AL-Sarrani (2011) claims that translators face various obstacles and challenges when they deal with literary works. Such obstacles arise from the differences between the SC and TC. In other words, depending on the similarities and differences between the SC and TC, translators will have to choose whether to adhere to the norms of the SC or to those of the TC during the translation process. However, it is important that translators try to mediate between the SC and TC norms and produce translations that are deemed acceptable from both sides. According to Cronin (2003), the complexity of translation does not only lie in the

process of translating a given work but also on the mediation between the two cultures. Indeed, the production of exact replica of original works is out of the question. However, according to Al-Sarrani (2011), translators can achieve greater success in producing faithful translations that are well-received in the target culture by adopting a cultural-oriented perspective and identifying potential challenges during the translation process.

Al-Sarrani (2011) investigates the challenges that hinder the translation of literary works into Arabic. She divides them into cultural, religious, geopolitical, and gender-based challenges.

### **1.8.1 Cultural Constraints**

It is nothing new to say that the Arabic culture is a conservative one. According to Al-Sarrani (2011), topics that go against the cultural norms of the Arabic culture are strictly prohibited. This is the reason why literary works that encourage achieving individuality or go against society are likely to be banned in the Arab world. For this reason, translators find it very challenging to translate Western literary works, especially the ones that advocate individuality and self-reliance. Moreover, literary works that encourage rebellion do not get translated at all into Arabic, and even if they do, these elements are likely to be omitted. This is the reason why most American contemporary literary works do not get translated into Arabic since most of such works exhibit a great amount of individuality and rebellion. On the other hand, as Al-Sarrani (2011) claims, we find that British literary works from the eighteenth or nineteenth century are heavily translated into Arabic because such literary works reinforce the social sphere among members of families. Al-Sarrani (2011) gives an example of the Arabic translation of Louisa May Alcott's novel *Little Women*, in which the translator emphasizes the beginning and end of the novel because the family members are happy together. Another fit example, Al-Sarrani (2011) adds, would be the Arabic translation of George Eliot's *Silas Marner*, which stresses the need for the individual

to build a social network and interact with other members of society. In this regard, translation is, hence, considered a delicate cultural activity and translators need to take into consideration the TC norms and traditions so as to produce texts that are acceptable in the target cultural environment. In a similar vein, Venuti (1998) argues that translation plays a role in shaping domestic literary discourse and is often involved in ambiguous cultural endeavors, particularly in the development of domestic language and literature. Similarly, Lefevere (2006) asserts that different cultures may resist translation if the latter poses a threat to their self-image.

When it comes to translating Western literary works into Arabic, there are some norms and traditions that would present obstacles to literary translators. According to Al-Sarrani (2011), almost all American literary works contain culture-specific references. Such words are used to refer to some particular situations in the past. These words are found mainly in idioms, puns, customs, costumes, folklore, food, practices, professions, etc. In Al-Sarrani's (2011) opinion, the amount of difference that exists between the American and Arabic cultures will present some serious challenges for translators, especially when they encounter these culture-specific references in literary texts. In fact, most of the American and British literary works that get translated into Arabic are not well represented since most of the culture-specific items get omitted or adapted during the translation process. As Al-Sarrani (2011) states, the only culture-specific items that get translated into Arabic are characters' names and the names of places, such as cities and villages. In other words, what is translated is a simple plot that could happen in any culture and at any point in time.

In addition to that, the allusions that are found in Western literary works may very well present some major obstacles to translators. According to Albakry (2005), it is not easy to render a text that is steeped in one culture into another, especially when it comes to the translation of

culturally specific metaphors and allusions. As Al-Sarrani explains (2011), the inclusion of allusions in literary works adds up to the significance of such works. Since the Arabic culture does not share the same allusions that are found in Western cultures, Arab translators will have to know what these allusions stand for and the reasons behind including them in the original texts.

Besides that, one of the toughest cultural challenges that face Arab translators is the translation of colloquial language. Dialects, for instance, are used in literary texts to represent the linguistic and social differences among characters and to signify their level of education or social status. Such dialects are, thus, used in American literary works to identify different members and characters within the same society. However, these dialects and vernacular have not usually been included in the Arabic translations of American literary works because they are extremely hard to show in Arabic. That is to say, the translation of such works is carried out through the use of the Modern Standard Arabic, which is considered a formal, prestigious, and elevated form of language (Al-Sarrani, 2011).

### **1.8.2 Religious Constraints**

Religion has always played a vital role in shaping the identity of different cultures and nations. Indeed, topics about religion and its particular characteristics have been the crux of heated debates since antiquity. In translation studies, texts that deal with religion or include religious aspects in them have been subject of controversy. Consequently, such texts may very well present some major challenges for translators in the cross-cultural translation process (Butnariu, 2017). A noticeable example of that would be the English translation of Sarbiewski's various types of religious poetry. Since Sarbiewski was a Jesuit, a major part of his religious poetry was not rendered into English from Latin. According to Fordoński (2015), the religious poetry created by a Jesuit, which was saturated with Roman Catholic spirit, did not enjoy much popularity in

predominantly protestant countries such as Great Britain. Fordoński (2015) claims that there were indeed some English translators who were interested in Sarbiewski's religious poetry, but only a few of them were courageous enough to make their interest known for the public. Nonetheless, these translators tackled Sarbiewski's religious poetry with meticulous selection and extensive adaptation. According to Fordoński (2015), potentially controversial elements, such as references to the Virgin Mary, were deftly removed from the poems' texts. This process led to the creation of new compositions that, despite their aesthetic value, failed to bring readers closer to the original religious poetry of Maciej Kazimierz Sarbiewski.

When it comes to the Arab world, religion is regarded as a rather sensible topic; hence, topics about it are heavily supervised. This is why Arab writers do not usually discuss religion within their literary texts. In fact, Arab writers tend to avoid including religious aspects in their literary texts because they know that publishing houses may refuse to publish and print their works or that Arab readers may cease to buy and read their literary oeuvres (Al-Sarrani, 2011). Butnariu (2017) argues that in today's world, where religion often plays a central role in conflicts and even wars, handling religious texts requires wisdom and discernment. For example, as Al-Sarrani (2011) explains, Milton's epic poem *Paradise Lost* never got translated into Arabic because the story of the creation of Adam and Eve is different from what is commonly known in Islam and what is found in the Holy Quran. Moreover, Al-Sarrani (2011) adds, literary works that reveal characters who commit suicide are seldom translated into Arabic because suicide is heavily prohibited in Islam. Even when these works get translated into Arabic, characters who commit suicide within these literary works are not depicted by translators as heroes. For example, in Shakespeare's famous tragedy *Romeo and Juliet*, the suicide of Juliet was praised at the end since it united her with Romeo. However, in the Arabic translation, Juliet's death was depicted as a divine

punishment for marrying Romeo without having the consent of her family. In the same work, another worth-mentioning example occurs in a passage where the nurse exclaims “Give me some aqua-vitae”. Aqua-vitae is a strong alcoholic beverage which was translated into Arabic as “mā’ al-hayāt” (water of life), which does not have any connotation with alcoholic drinks to Arab readers. This shows that the translators opted to adapt the original expression because they believed that it would seem indecorous to the Arab audience that a nurse, who is taking care of a child, drinks alcoholic beverages (Amin-Zaki, 1995).

In both Islam and Christianity, excessive oath-taking and swearing are regarded rather blasphemous. However, when it comes to literature, oath is very common in both European and Arabic literary works. In Shakespeare’s works for example, all characters use the name of God, swear by Him, appeal to Him, and put their trust in Him. However, sometimes characters use other names rather than God, such as the names of well-known saints or Greek and Roman Gods. Because of the differences in belief between Islam and Christianity, these oaths may very well sound blasphemous and secular to Arab audience. Therefore, when they get translated into Arabic, such oaths will lose their meaning because their usage is only specific and tied to Christian beliefs. This is why translators tend to adapt such oaths to make them suitable to Islamic beliefs and, sometimes, they omit them altogether from the translated text (Amin-Zaki, 1995).

As it can be seen through the aforementioned examples, religious components in literary texts do, indeed, create really serious challenges for translators. When it comes to the Arab world, the Islamic culture predominates. While there is, indeed, a significant number of Jewish and Christian Arabs, the Islamic culture has exerted a very big influence even on non-Muslims in the Arab world. Consequently, when it comes to literary texts containing religious components that go against the Islamic culture and principles, translators often avoid translating such references so



as not to give offence to Muslim readers, and even if they do translate them, such elements are likely to be heavily adapted or completely omitted from the translated texts.

### **1.8.3 Geopolitical Constraints**

In the Arab world, literary works that discuss, or rather criticize, the political aspects of a given political regime continue to be heavily censored. Lots of laws have been issued to imprison any writer, literary or non-literary, whose writings may pose a threat to the political agenda of the government (Al-Sarrani, 2011). According to Pelham (1998), in Arab countries such as Algeria, Egypt, Sudan, Syria, and the Israeli-occupied territories, emergency legislation gives the authorities absolute and draconian power of censorship. Billiani (2009) defines censorship as “a coercive and forceful act that blocks, manipulates and controls cross-cultural interaction in various ways” (p. 28).

Billiani (2009) additionally asserts that censorship should be viewed as one of the discourses, frequently the predominant one, articulated by a society at a particular time, manifested through repressive cultural, aesthetic, linguistic, and economic practices. This indicates that censorship does not only affect the writing and publishing of works that go against governments policies but also extends to include the translations of such works. Al-Sarrani (2011) gives an example of the Arabic translation of Dicken’s *A Tale of Two Cities*, in which she claims that the Arabic translation of this novel rarely includes any discussion of the French revolution. Indeed, censorship is not only related to individual texts. This means that literary works may get censored because of the author or the translator of the work, rather than its content. For instance, in Fascist Italy, translations by authors such as Thomas Mann or André Gide were rejected just because they were Jewish. Similarly, entire literary genres may get censored. For example, during the last years of dictatorship of Fascist Italy and Nazi Germany, translations of detective stories got banned

because such stories were thought to import risky and immoral examples of antisocial behavior (Billiani, 2009).

Because of the long history of colonialism of the third world by the first world, some Arab and Islamic countries hold a negative view of the West, mainly France, Britain, and the United States. Consequently, the translation of literary works that contain elements which reinforce the political position of the West is, therefore, considered an obstacle for the independence of some Arab counties. Simply put, the translation of Western literary works in this regard is viewed as an attempt to westernize, colonize, and impose Western ideas on Arab societies. In many Western literary works, the Arab culture is depicted as violent and barbaric; hence, when such works get rendered into Arabic, such descriptions are left out during the translation process. (Al-Sarrani, 2011). According to Ettobi (2008), by the end of the nineteenth century, Arab translators (mainly Egyptians) started to take Western literature seriously, and consequently, many works of literature by different authors such as Jean de La Fontaine, Pierre Corneille, Victor Hugo, Alphonse de Lamartine, Alfred de Musset, Alfred de Vigny, Charles Baudelaire, William Shakespeare, John Milton, John Keats, Percy Bysshe Shelley, and Rudyard Kipling, were rendered into Arabic. Later on, Arab translators started to translate European and American Literature in a more appropriate manner and started to employ techniques of assimilation (changing character's names, omitting authors' names, or even changing the story events) so as to meet the Arab readers' expectations and to adopt a less ornamented style.

Without a doubt, the geopolitical factors play a very important role when it comes to translating Western literary works into Arabic. Such factors may develop or impede the development of literary translation in the Arab world. In simple words, translation between the Arab world and the West is, in many ways, influenced by the geopolitical conflicts between them.

Such influence, as Ettobi (2008) states, depends on internal, social, political, cultural, and economic circumstances.

#### **1.8.4 Gender-Based Constraints**

Undoubtedly, there are lots of customs and traditions in the Arab world that are entirely different from those in Western societies. For instance, the interaction between men and women in Arab societies is very much limited. In fact, the continual interaction between men and women is expected mainly in professional situations or at work. Such interactions, nonetheless, remain very much restricted in some countries such as Saudi Arabia. Basically, the level of interaction among men and women in Arab societies varies depending on the degree of conservatism, but it is by no means as free or casual as in Western societies (Nydell, 2012). According to Al-Sarrani (2011), the Arab society is mainly a male-dominated society. She claims that women in Arab societies are governed by a certain cult of womanhood that is characterized by some attributes such as piety, purity, submissiveness, and domesticity. Al-Sarrani (2011) further states that women in the Arab world have an inferior status compared to men and they are idealized as homemakers, wives, and mothers whose main mission is to take care of their families and raise new generation of good Muslim children. This indicates that there is a difference among men and women and reinforces the existence of gender inequality in the Arab world. However, as Al-Sarrani (2011) explains, the source of such inequality is not religion but rather the cultural gender-based norms of early Muslim societies, which assume that women are created of men and for men and are protected by men and that their sexuality is dangerous to the social order. Nevertheless, in countries such as Algeria, Morocco, Tunisia, Egypt, Lebanon, Syria, Jordan, and Iraq, women have been integrated into the workforce and they have been active at all levels of society. In some non-Arab

Islamic countries, such as Pakistan, Bangladesh, Indonesia, and Turkey, women have even been elected heads of their states (Nydell, 2012).

Due to the various lurid and gaudy stories in the news and social media websites, Westerners have developed a rather exaggerated image of the status of Arab Muslim women in Arab societies, depicting them as oppressed, servile and without rights (Nydell, 2012). This is why many Western feminist scholars attempted to help their sisters in the Arab world through the application of Western culture and understanding of gender equality, without taking into consideration the geopolitical, religious, social, and cultural notions of Muslim societies. This resulted in a resounding rejection of the Western feminist contributions in the Arab world and their interference was, therefore, considered a threat to the Arab's social order and a planned strategy to destroy and westernize the culture and traditions of the Arab Muslim world (Al-Sarrani, 2011).

According to Al –Sarrani (2011), in the field of literature, works that present women who fight for their rights and individuality are usually banned and rejected in the Arab world. Accordingly, Western literary works that advocate feminism or portray the resistance of women to different forces, especially patriarchal ones, are also rejected and are rarely translated into Arabic. This is because feminist translation, as Kamal (2016) states, requires both the author and translator to adhere to feminist principles for the translation to be considered feminist. Additionally, since feminist translation is viewed as an extension of feminist literature, the translator's ideology inevitably shapes the translation process. Therefore, even if literary works that advocate feminism get translated into Arabic, they are most likely to get adapted and presented in a way that places the female character in the cult of womanhood. A fit example of that would be the translation of Charlotte Bronte's novel *Jane Eyre* into Arabic. This Victorian novel is deemed one of the most important feminist works of all times because it reveals the heroine's

journey, struggle, and rebellion against the norms of the English male-dominated society. This novel profusely advocates and encourages women to make their own choices in life and to become full individuals. In the Arabic translation of the novel, the Heroine 'Jane' is depicted as a passive and virtuous girl who gets rewarded for her sacrifice for the sake of the male character in the novel, Mr. Rochester (Al –Sarrani, 2011).

Moreover, it is noteworthy to mention that other very important literary works that advocate feminism, such as *The Awakening* by Kate Chopin, *The Handmaid's Tale* by Margaret Atwood, or *Their Eyes Were Watching God* by Zora Neale Hurston, have not been translated into Arabic at all. This resulted in an extreme lack of feminist literature in the Arab world and, hence, limited Arab readers' understanding of women in different cultures and reinforced their inferiority in the literary field.

Clearly, all the aforementioned constraints can present really tough challenges for literary translators in the cross-cultural translation process of literary works from English into Arabic. The various differences that exist between the Western and Arabic culture and society result in cultural, religious, geo-political, and gender-based challenges and constraints that can hinder producing accurate translations of English literary works into Arabic. The task of translators is, therefore, to find solutions and workarounds to successfully overcome such obstacles and deliver the soul of the ST to the target readers in a comprehensible and artful way. According to Al-Sarrani (2011), translations that do not overcome these challenges will create a cultural product that is foreign to both the culture of the original text and that of the target readers. In addition to that, as Al-Sarrani (2011) claims, being restricted by these obstacles will dehistoricize the literary ST from its historical context and, hence, lessen its significance and importance. If translators choose to ignore these constraints and translate foreign literary works in accordance with the values, beliefs, and

representations that pre-exist in the TL and culture, this may very well result in what Venuti (1993) calls ‘violence of translation’ which can distort and limit our views and understanding of foreign cultures and societies.

## **Conclusion**

Indeed, the field of translation studies witnessed a remarkable expansion and development throughout the past few decades. In the Arab world, translation has become an indispensable means through which knowledge disseminate and societies advance. This chapter offered an overview of the history and development of translation in the Arab world and discussed its current state along with the various contributions, endeavors and present constraints that face Arab translators. It also focused on literary translation and the challenges that are often encountered in the English - Arabic translation of literary texts.

## CHAPTER TWO

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## **CHAPTER TWO**

### **An Overview of Retranslation and Norm Theories**

#### **Introduction**

Without a doubt, when different translators (re)translate the same ST into the same TL, the result will be different unique versions. This is due to the different strategies and procedures that translators opt for when they encounter translation problems. Indeed, there are many other influential factors that could contribute to that variation. This makes it really difficult to examine why a particular translation was made in a certain way and not in another. Since it is not possible to examine the process of translation that goes in the mind of translators, what we can examine is the end product and the outcome of such a process and, hence, determine the norms that influenced the translators' decisions for using given strategies and procedures and not others. These norms are in a constant change, which makes analyzing retranslations that are made years apart, or decades apart, really useful for investigating the changing translation norms. In other words, analyzing retranslations that are made at different times will be really beneficial in identifying the different translation norms and tendencies at the time of each translation.

#### **2.1 Defining Retranslation**

One of the main challenges related to the phenomenon of retranslation lies in defining the concept itself. Indeed, there appears to be a lack of general consensus regarding the precise scope and interpretation of the term. According to Gürçağlar (2009), the term retranslation is generally used to describe the new versions of an already translated work into the same language and also to the process of rendering such work. Indeed, within translation studies, the term can have three distinct interpretations.



### **2.1.1 Indirect Translation**

One of the denotations of the concept of retranslation is known as ‘indirect translation’. It describes the act of translating a particular text using an intermediary language instead of the SL. According to Shuttleworth and Cowie (2014), translators usually resort to indirect translation when the ST is inaccessible or when a suitable bilingual dictionary is unavailable. A good example illustrating the use of indirect translation can be seen in the translation of *War and Peace* from French instead of Russian. Another prominent example would be the translation of the Bible into English via languages other than Hebrew or Greek (Feng, 2014).

According to Landers (2001), translators should not resort to indirect translation unless it is absolutely necessary. This is because of the fact that the ST, which is the translated version of the original text, could be in itself inaccurate or biased. This may very well lead to the creation of other flawed and unreliable translations of the ST.

### **2.1.2 Back Translation**

The second denotation of the concept of retranslation is called ‘back translation’. It refers to the process of translating an already translated text back into the SL. It is mainly used in contrastive linguistics to compare the syntactic, morphological, and lexical aspects of languages. According to Shuttleworth and Cowie (2014), back translation was used in translation studies by scholars, especially Holmes, to demonstrate the absence of real equivalent in poetry translation. In translation studies, back translation is also used as a means to assess the level and extent of deviation between the ST and its translation (Newmark, 1993).

### 2.1.3 New or Multiple Translations

The final denotation of the concept of retranslation refers to the translations of texts that have already been translated into the same TL, or to the end result of such a process. According to Susam-Sarajeva (2003), retranslation refers to any translation conducted following the initial translation of a text into the same TL. Berman (1990) follows the same rationale. He claims that “toute traduction faites après la première d’une oeuvre est donc une retraduction” (pp. 01-05). He asserts that retranslation is the act of improving initial translations that are often considered blind and hesitant. Hanna (2016) explains that such initial translations could be blind and hesitant in the sense that they overlook the meaning, stylistics, or needs of the target readers. This is why they are often seen as unfaithful, literal, and inarticulate.

Pym (2014) differentiates between two types of retranslations: passive and active. On the one hand, passive retranslations, Pym (2014) explains, are those translations that are carried out at different times and in different places. Hence, these translations do not contend against one another. Active retranslations, on the other hand, are those that are carried out at the same time and share the same cultural and geographical properties. Such retranslations, Pym (2014) claims, are often considered rivals and compete against each other.

Similarly, Vanderschelden (2000) classifies translation into two types: hot and cold. Hot translations, according to Vanderschelden (2000), are those translations that are published soon after the publication of the ST. Cold translations, on the other hand, refer to those translations that take place at a later time. In her opinion, Vanderschelden (2000) claims that cold translations take into consideration the evaluation and critical reception of the initial translation by the target readers and make use of this knowledge in the interpretation and retranslation of the work.

Since the purpose of this thesis is to identify Arab translators' tendencies of using domestication and foreignization strategies in the translation of culture specific references in literary fiction, by analyzing two different Arabic (re) translations of the novel *The Great Gatsby*, the first and second definition of the concept of retranslation will, hence, be eliminated in order to keep the research within the scope. Thus, within the frame of this thesis, the concept of 'rettranslation' will only refer to **new translations of texts that have already been translated into the same TL.**

## **2.2 Rettranslation, Adaptation and Revision**

It has already been mentioned earlier that defining retranslation is not as straightforward as it may seem. There are also two other similar terms that may very well cause much confusion and arise more complexities in categorization. These terms are 'adaptation' and 'revision'.

### **2.2.1 Rettranslation and Adaptation**

The difference between retranslation and adaptation is rather subtle, and that is due to the numerous vague notions that the term 'adaptation' may embrace. First of all, the term is used widely in different areas such as films, television, theatre, media, literature, dance, and other media, which means that the term has different meanings depending on the area it is used in. However, a working definition of the term adaptation can be as follows: "a work that usually includes omissions, additions, rewritings but it is still recognized as the work of the original author" (Milton, 2010, p. 03). According to Bastin (2009), adaptations are carried out in order to meet the different needs, tastes, and habits of the TC. Forms of adaptation may involve rewriting a text for a new readership while maintaining some equivalence between STs and TTs. However, the main features of adaptation may be the use of summarizing techniques, paraphrase, and

omission. A good example of adaptation would be seen in children's literature. That is, children's literature may frequently involve the adaptation of materials that can be deemed unsuitable for them. For instance, the adaptation of Shakespeare's plays for children may very well include the removal of sexual references as well as foul and inappropriate language. The morals and mores may also be adapted and changed for deductive reasons. Adapting literary works is, therefore, carried out in accordance with the sociolinguistic needs of different readerships. Besides children's literature, classics may also be adapted and changed for different reasons. According to Milton (2010), classic works translated into Portuguese were homogenized in size and weight so as to reduce printing and postage costs. This led to the adaptation of original texts by removing poetic elements, puns, and dialects, which resulted in the production of adapted, homogenous and correct products.

In other words, works can be adapted for a variety of reasons that may range from economic, political, religious, to deductive and educational purposes. It can be seen that adaptation and retranslation do have a lot in common; both of them are the result of some cultural encounters and their production is motivated by a particular reason. In addition to that, both of them seek to re-establish and renew existing literary works and convey and interpret different cultures to different readerships. This is why, as Koskinen and Paloposki (2010) state, drawing the line between the two terms is a rather thorny question.

### **2.2.2 Retranslation and Revision**

The complex relationship between adaptation and retranslation is an issue that is often discussed. However, discussions about the fuzzy relationship and distinction between retranslation and revision are not common. Revision can be defined as the process of editing, correcting, or modernizing an already existing translation for republication purposes (Koskinen & Paloposki,

2010). Revision can also be defined as the process of looking over a translation to decide whether it is of a satisfactory quality and to make any needed changes (Mossop, 2011). However, due to the broad definition and vagueness of the concept, revision may also be understood as a form of checking, re-reading, reviewing, proofreading, editing, or all of these. According to Koskinen and Paloposki (2010), numerous cases have revealed that different versions may get labelled as retranslations or revisions rather arbitrarily. In other words, different works that are labelled as revisions may get reprinted by different publishing companies as retranslations. Furthermore, some works are hybrid; they contain revision of earlier translations and chunks of new retranslations in the same edition, which makes it really tough to categorize them. According to Vanderschelden (2000), revision is deemed as the first step towards retranslation that involves making changes to an existing TT while retaining its major part, such as the tone and the structure of the previous version. She claims that revisions are carried out if the existing translation contains some particular problems or errors (Vanderschelden, 2000). According to Paloposki and Koskinen (2010), a minimalist revision might entail few orthographic improvements or may entail reworking whole chunks of texts, which may result in increasing the difficulty and blurring the line between revision and retranslation. After reviewing various case studies of retranslation and revision in Finish, Paloposki and Koskinen (2010) come to the conclusion that revising often stands for orthographic modernization and not comparison with the original for the sake of correcting mistakes or minor errors. In some cases, works titled as retranslations might be better called revisions. In contrast to what Vanderschelden states, Paloposki and Koskinen (2010) argue that revising cannot be the first step towards retranslation, as most revised works did not need retranslation, and retranslations do not often presuppose revision as well.

### 2.3 Motives of Retranslation

Without a doubt, all sorts of texts are frequently translated and retranslated. However, sacred and canonical texts remain the most commonly translated works. According to Gürçağlar (2009), retranslating non-literary texts, such as scientific and technical texts, is generally seen as redundant. However, retranslating literary works is regarded as a positive phenomenon, since it broadens the range of interpretations of the works in both the TL and TC.

In what follows, we will mention the different motives that may lead to retranslation, as explained by some translation scholars.

Berman (1990) views retranslation as an important act of repetition that results in the publication and spread of different versions of the ST in the TL. He mentions "the issue of ageing" and regards the passage of time as a primary factor leading to the publication of retranslations. Berman (1990) believes that retranslations fix the errors found in initial translations. The reason, he claims, is to update and improve the quality of the translated text by making it less archaic and more accurate and closer to the original. Berman (1990) suggests that translations "age," but original works never grow old. He claims that translations frequently and rapidly grow out of date due to the constant changing cultural environment. As a result, Berman (1990) claims that retranslations become necessary as existing translations no longer fulfill their role in revealing and communicating the essence of the original works.

Robinson (1999) does not seem to share the same rationale. In his paper titled *Retranslation and the Ideosomatic Drift*, he considers the idea of "timeless classics" and "ageing translations" rather simplistic. According to him, retranslation can occur for a wide range of reasons. He explains that various works might be retranslated if editors, translators, or readers believe the first translation falls short of capturing the brilliance and essence of the original work. Therefore,

retranslations may get published in an attempt to reflect and capture more of the original work's properties.

According to Susam-Sarajeva (2003), retranslations are not necessarily published due to ageing first translations, as Berman (1990) previously claims. She claims that texts may get translated and retranslated within a short span of time. After her analysis of the multiple translations and retranslations of works written by the French theorist, Roland Barthes, into Turkish within a short time span, Susam-Sarajeva (2003) concludes that retranslations may arise as a result of synchronous struggles in the TC. She further contends that retranslations may emerge due to the requirements and cultural inclinations in the TC rather than any inherent attributes or qualities within the ST.

Brownlie (2006) contends that retranslation may occur due to shifting social contexts and the development of translation norms. She explains that the continuous evolution and change of ideological, literary, linguistic, and translational norms could lead to the creation and production of multiple translations of the same ST.

Desmidt (2009) argues that retranslations may emerge to accommodate the demands and needs of the TC, especially when first translations no longer fulfill such expectations or requirements.

Similarly, Du-Nour (1995) identifies a strong correlation between the development of linguistic and stylistic norms and the emergence of retranslations. After her analysis of translated children's literature into Hebrew, Du-Nour (1995) comes to the conclusion that readability was one of the main reasons that trigger the publication of new translations of children's books. She

explains that early translations were more formal and harder to read, which could justify the publication of new translations.

After her analysis of eight German retranslations of Kivi's Finish work titled *Seitsemän veljestä* (Seven Brothers) between the years 1901 and 1997, Kujamäki (2001) comes to the conclusion that ideological and political factors were the main reasons behind issuing multiple retranslations.

Venuti (2013) considers multiple reasons that may result in the emergence of retranslations. According to him, retranslations may get published for economic reasons; when publishers want to invest in the market. He also claims that retranslations may get published with the aim of reinforcing the power and authority of social and academic establishments. In addition, Venuti (2003) states that retranslations may emerge simply due to the lack of communication among publishers, which could lead to the publication of multiple translations of the same ST simultaneously.

According to Paloposki and Koskinen (2004), retranslations may be published to reintroduce the target readers to the ST. That is to say, if the ST is full of foreign aspects, the initial translation is likely to be domesticated because the translator will recognize the unfamiliarity of the ST and produce a translation that is comprehensible to the target readers and is in line with the TL and TC norms. Later translators, according to them, will benefit from the target readers' increased familiarity with the ST and, thus, produce texts which are source-oriented and close to the original.

In a similar vein, Gambier (1994) claims that the increased understanding and knowledge of the ST and SC may also instigate the publication of retranslations.



Gürçağlar (2009) states that the need to update and modernize the language of initial translations or to correct the mistakes and misinterpretations may also lead to the emergence of new retranslations.

According to Toury (1999), retranslations are produced in order to overcome the deficiencies in the target system and to bring something new to the target readers. In Toury's view, translation is perceived as a process of planning marked by ongoing and constant changes in the TC (as cited in Gürçağlar, 2009).

Massardier-Kenney (2015) seems to disagree with Toury's viewpoint. He argues that retranslations do not necessarily stem from deficient or inadequate initial translations. Instead, they arise from the often-overlooked power of translation to shape a text as literature and to make visible the process by which literature is formed.

Venderschelden (2000) introduces five reasons that may justify retranslations. She claims that retranslations could be published:

01- When the existing translations are lacking and cannot be revised efficiently.

02- When a new version of the ST becomes available, retranslations may get published from the new ST.

03- When the TT is outdated stylistically, retranslations become necessary.

04- When there are new interpretations of the ST.

05- When retranslations function in a special way in the TL. An example of that would be the synchronic retranslations for British and American markets.

Indeed, retranslations are published for myriads of reasons related to political, economic, literary, cultural, social, historical, ideological, or aesthetic factors. According to Alvstad and Assis Rosa (2015), all these factors must be considered in order to gain a comprehensive understanding of the complex phenomenon of retranslation.

## **2.4 The Retranslation Hypothesis**

The ‘Retranslation Hypothesis’ in translation studies was first introduced by scholars including Berman (1990), Bensimon (1990), Gambier (1994), and Chesterman (2000). These scholars formulated the theoretical assumptions about retranslation that are now widely accepted in the field. According to these assumptions, translations are not static or fixed. Rather, they are constantly evolving and changing. The Retranslation Hypothesis has been influential in translation studies and has been used to examine the ways in which translations change over time and the factors that influence such changes. It has also been used to explore the role of translators and translation agencies in the translation process, and to consider the impact of translation on cultural exchange and communication.

### **2.4.1 Berman’s Notion of the Retranslation Hypothesis**

The idea of The Retranslation Hypothesis was first proposed By Berman in a 1990 article called *La retraduction comme espace de la traduction*, published in the French journal *Palimpsestes*. In this article, Berman (1990) argues that translation is an ongoing process that is only complete when it is retranslated. He writes, “Dans ce domaine d'essentiel inaccomplissement qui caractérise la traduction, c'est seulement aux retraductions qu'il incombe d'atteindre — de temps en temps — l'accompli” (p. 01).

According to Berman (1990), the goal of translation is to accurately convey the essence or "soul" of the ST and to accurately represent its form and style. He believes that all translations are characterized by "failure," and that first translations are particularly prone to such "failure."

According to Berman (1990), the demand for retranslation results from an attempt to minimize the failure of initial translations. Great translations, in his opinion, can be achieved by repeatedly translating a text over time. Retranslation, thus, fulfills a remedial role by rectifying the errors in initial translations.

Berman's ideas and arguments about the role of retranslation in translation are heavily influenced by German Romanticism, particularly the work of Johann Goethe. Goethe's *West-östlicher Divan* (translated by Robinson in 2014) describes three stages of translation. The first stage introduces the work and makes it more familiar to readers within the culture. The second stage is "parodistic," in which the translator appropriates the foreign meaning of the text and presents it in their own way. The third stage, which is considered the highest and finest form of translation, strives to achieve the utmost fidelity to the original work, to the extent that the translation and the original work are effectively interchangeable. According to this perspective, the passage of time is seen as a progression towards the goal of producing perfect translations. The idea is that through the repetitive and ongoing process of translation, the true identity of a text within the TC will be revealed (Robinson, 2014).

Berman (1990) also subscribes to this belief that repetition is necessary for the completion of any human action, including translation. He argues that it is only after the initial, uncertain translation that the possibility for a successful translation emerges.

According to him, the main distinction between first translations and retranslations is not exclusively based on the specific words or phrases used by the translator, but rather in the

comprehension of the ST. Put differently, while initial translations interpret the ST through the lens of the TC, retranslations approach it from the perspective of the SC.

Sankar et al., (2016) argue that this difference in understanding between first translations and retranslations may lead to a greater likelihood of misunderstanding or misinterpretation in first translations, compared to retranslations. This, they suggest, may be one reason why retranslations are considered to have fewer mistakes or errors than initial translations and why the process of retranslating a text is important.

According to Berman (1990), this progression towards "accomplishment" through the process of retranslation will eventually result in what he calls "grandes traductions," or great translations. He believes that great translations are made at the right time by great translators and are characterized by depth and richness.

#### **2.4.2 Bensimon's Notion of the Retranslation Hypothesis**

Bensimon (1990) appears to hold a similar view. He argues that initial translations are a form of "naturalization" of foreign works and aim at acquainting the target audience with the foreign culture. He contends that first translations often prioritize the target audience and culture, and seek to reduce the otherness or foreignness of the ST in order to facilitate its acceptance and integration into the TC.

In his opinion, Bensimon (1990) argues that initial translations may involve a process of naturalization to facilitate the integration of foreign works into the TC. Thus, in this regard, initial translations often resemble adaptation in that they overlook the formal structure of the ST in order to align it with socio-cultural norms of the TL and TC.

According to Bensimon (1990), initial translations represent a form of "domestication" of foreign works, and aim at ensuring their appeal to the intended audience. This means that they are intended to make the foreign text more familiar and accessible. This is achieved by reducing or eliminating some elements of the ST that may be unfamiliar or difficult to understand for the target readers.

Bensimon (1990) views retranslation as a cultural and individual activity that is inseparable from the culture, ideology, and literature of a society at any particular moment in history. In his opinion, the translator no longer needs to keep the SC and the TC apart when the target audience is already familiar with the ST. Instead, the translator needs to focus on conveying the original form and style of the ST to the target readers, including its foreignness and exoticism. According to him, readers may be more capable of appreciating and accepting the work in all its foreignness and strangeness when some time has passed since its first translation. Due to these reasons, Bensimon (1990) claims that subsequent retranslations may exhibit a greater tendency to preserve the foreign elements of the ST compared to initial translations.

In addition to Berman (1990) and Bensimon (1990), other theorists such as Gambier (1994) and Chesterman (2000) have also proposed the idea that first translations are target-oriented and later translations are more source-oriented.

### **2.4.3 Gambier's Notion of the Retranslation Hypothesis**

Within his work titled *"La Retraduction, Retour Et Detour,"* Gambier (1994) suggests that retranslations are intricately connected to the concept of evolution and are responsive to the demands and inclinations of the recipient culture. According to him, retranslations can be seen as

a result of evolution within the receiving system. This suggests that the need for retranslation is driven by changes in the TC and the evolving preferences and needs of its audience.

Gambier (1994) presents arguments similar to those of Berman and Bensimon and states that first translations often aim to assimilate the ST and reduce its ‘otherness’, while retranslations tend to mark a return to the ST. This suggests that first translations may prioritize the needs and expectations of the target audience and culture, while later translations may focus more on maintaining the foreign aspects of the ST and SC. First translations, according to Gambier (1994), are typically assimilative in nature and seek to lessen the text's foreignness for editorial and cultural purposes. To improve readability—which is a prerequisite for sales—this may entail rearranging and cutting the original material. On the other hand, retranslation in certain situations means going back to the original text.

Gambier (1994) suggests that when first translations are seen as inadequate, deficient, or unfaithful to the ST, retranslations may be produced in an effort to convey the ST more accurately. He argues that retranslation is a process of improvement over time that is based on the inherent meaning contained within the ST.

Gambier (1994) also asserts that retranslations are produced in order to overcome the ‘blindness’ of initial translations and to be closer to the ST. Thus, Gambier’s arguments seem to indicate that retranslation serves as a corrective process that aims to fix and improve initial translations.

However, the modern formulation of the Retranslation Hypothesis (RH) is largely attributed to Chesterman.

#### **2.4.4 Chesterman's Notion of the Retranslation Hypothesis**

According to Chesterman (2000), the Retranslation Hypothesis (RH) is a descriptive hypothesis that can be stated as follows: subsequent retranslations often exhibit a greater fidelity to the ST compared to initial translations. Thus, initial translations could be more focused on the intended audience and culture, whereas subsequent translations are typically more source-oriented and aim to bring the readers closer to the source text, language, and culture. According to Palaposki and Koskinen (2010), the RH can be interpreted as either a descriptive hypothesis that gauges the disparity between STs and TTs and characterizes later translations as being more source-oriented, or as an interpretive hypothesis that claims that only later translations can attain the status of "great translations." In either case, the RH suggests that the process of retranslating a text over time can lead to translations that are more faithful to the ST and SC.

According to Chesterman (2000), there is both supportive and contradictory evidence for the RH, and the "jury is still out" on its validity (p. 23). This means that it is not a fact that has been conclusively proven, but rather a claim that may or may not be true and is worth considering. Although Chesterman is credited with coining the current version of the RH, his claim is based on the work of previous scholars, mainly Gambier (1994), Bensimon (1990), and Berman (1990). Therefore, it can be said that all of them have played a significant role in the introduction and development of the RH as it is currently studied understood.

According to the proponents of the RH, retranslations are more successful in capturing the form and style of the ST. The idea behind the RH is that the process of retranslating a text repeatedly over time can lead to translations that capture the essence of the ST more accurately. Lewis (2004) appears to hold a similar view. He claims that the ability to read with insight is a prerequisite for efficient translation and that this ability is developed by familiarity over time.

Since its introduction as an empirical hypothesis, the RH has generated debate about its validity. Koskinen and Paloposki (2010) argue that it is difficult to measure the "closeness," "greatness," or "accuracy" of translations because of the multiple definitions and explanations of these terms.

According to Paloposki and Koskinen (2010), theoretical discussions concerning the retranslation of literature often extend beyond the act of retranslation itself. Such discussions often delve into broader topics such as norms, strategies, and audience expectations. In other words, there has been a lack of detailed or systematic study on the phenomenon of retranslation itself (Susam-Sarajeva, 2003).

The lack of extensive research on retranslation could stem from the presumption that initial translations are inherently flawed, while subsequent retranslations are more precise and faithful to the ST and SC. However, according to Paloposki and Koskinen (2004), although various studies have addressed retranslation, including those by Lefevere, Du-Nour, Kujamäki, Tymoczko, and Oittinen, the RH has not been extensively tested. They note that, while many of these studies seem to confirm the RH, there are also some researches that seem to refute it. This suggests that the underlying assumption of flawed and domesticated first translations and more accurate and foreignized retranslations may not always be true. Therefore, they argue that it is necessary to conduct more systematic research on retranslation and test the RH in empirical settings in order to better understand this complex phenomenon.

## **2.5 Retranslation Hypothesis Criticism**

The main points of the Retranslation Hypothesis (RH) as outlined above can be summarized as follows:



01- First translations tend to be biased towards the target culture (domesticated) while later retranslations tend to be biased towards the source culture (foreignized).

02- First translations are considered less accurate and prone to mistakes, while later retranslations are thought to be more accurate, closer to the original, canonical, and great translations.

Indeed, many studies have looked into the assumptions of the RH. Some scholars who have questioned the RH include Koskinen and Paloposki (2004), Deane (2011), Susam-Sarajeva (2003), Brownlie (2006), Desmidt (2009), and others.

Paloposki and Koskinen (2004) found that their research on Finnish translations of *Alice's Adventures in Wonderland* and *The Vicar of Wakefield* did not support the idea of a linear progression from domesticated to foreignized translations. Instead, they suggest that this pattern may only apply at the beginning of a literature's development, and not to all translations. Their study also calls into question the concepts of closeness, accuracy, and improvement in translation. They assert that these concepts are subjective and dependent on the viewer's perspective.

Deane's (2011) research on the retranslation of Flaubert's *Madame Bovary* also supports the idea that the RH is not consistently applicable to all translations, particularly when considering retranslations. Deane (2011) states that the RH is "untenable when confronted with the polymorphous behaviors of retranslation, both within and without the text" (p. I).

Susam-Sarajeva (2003) challenges Gambier's belief that retranslations improve over time and become more teleological. She argues that retranslations do not always stem from outdated translations and are not always a response to pre-existing and assimilative translations.

In her research combining narrative theory and retranslation theory, Brownlie (2006) analyzed the retranslation of Emile Zola's novel *Nana*. She found that there is not a clear trend

towards improvement or the creation of canonical translations, and it is difficult to say that the translations improve in any way.

Desmidt (2009) analyzed a corpus of 52 German and 18 Dutch translated versions of Selma Lagerlöf's *Nils Holgerssons underbara resa genom Sverige* (The Wonderful Adventures of Nils) and found that the RH did not have general validity. The data from the corpus did not support the RH, and recent translations were not necessarily closer or more accurate to the original than initial versions.

Other scholars, including Hanna, Susam-Sarajeva, Pym, and Jenn, contend that there is no direct correlation between the passage of time and the necessity for retranslation. They point out that many texts are retranslated relatively soon after their initial translation (as cited in Gürçağlar, 2009).

## **2.6 Rationale for Studying Retranslations**

Despite the criticisms of the retranslation theory, there are many reasons why it is considered a valuable area of research. Tian (2017) lists some of these them as follows:

One of the most significant benefits of studying retranslations is the valuable insights they can provide for translation history research. While examinations of individual translations offer only a glimpse into the norms and socio-cultural circumstances of a specific era, retranslations provide researchers with the opportunity to conduct both diachronic and synchronic analyses. Diachronic studies of retranslations can reveal the changing attitudes and expectations of the receiving culture towards different authors and their works over time. Synchronic studies of retranslations can provide a deeper understanding of translation objects and subjects, such as translators and translation norms, and how they may have changed or remained consistent across

different time periods. Hence, retranslations offer a unique opportunity to trace the evolution of translation practices and cultural influences over time.

In addition, studies on retranslations provide a wide range of topics for researchers to explore. Such studies allow researchers to examine the relationship between the ST and multiple TTs and compare these TTs to identify their intertextual relationship. This can provide insights into how different translators have approached the same text and the decisions they have made during the translation process. This can also reveal how a particular ST has been received and interpreted in different cultural contexts over time.

Furthermore, studies on retranslations are considered a type of dynamic research, as they enable the investigation of the evolution and change of the sociocultural aspects of translation over time. This can provide valuable insights into how translation practices and cultural influences have developed and changed, and how they may continue to change in the future.

Finally, thorough research on retranslations has the potential to lead to the development of new methods and paradigms in translation studies, and may open up new avenues for future research in this field. By examining the differences and similarities between multiple translations of the same ST, researchers can gain deeper understanding of the translation process and identify new approaches and perspectives that may have previously been overlooked. This has the potential to enrich and broaden the field of translation studies as a whole.

## **2.7 Translation Norms**

Since translation is regarded as a social act, it therefore involves shared patterns of behavior that are influenced by shared modes of thinking. Hence, it is safe to say that translators' behaviors are not entirely idiosyncratic, as other factors such as editors, publishers, and readers play

significant roles in the translation process and may influence the translational behavior. This shared notion is often referred to as ‘rules,’ ‘conventions’ or ‘norms’ (Brownlie, 1999).

### **2.7.1 Defining the Concept of Norm**

In the late 1970s, Gideon Toury first introduced the notion of translation norms to refer to translation regularities and behaviors within a given sociocultural situation. Since then, it has brought wide attention and influenced a large body of research mainly in the 1980s and 1990s, especially in the field of written translation (Baker, 2009). Toury’s development of the notion of ‘norm’ is derived from his stance of deeming translation as a social activity that seeks to fulfil a particular function in a given society. Toury (1995) argues in his book “*Descriptive Translation Studies - and Beyond*”, that ‘translatorship’ fundamentally involves assuming a social role within society and adhering to the norms established by the translation profession and its practitioners. To become a translator within a cultural context, one must learn these norms and navigate the numerous obstacles involved.

The origin of Toury’s notion of norms came from the polysystem approach which was developed by Evan-Zohar in the early 1970s. The work of Zohar shifted the focus from the conventional study of translation of texts in isolation from the source and target literary systems towards a historical, social, and cultural understanding of how they function and relate to each other as a sub-system within the target literary system. This ultimately paved the way for the emergence of Toury’s notion of translational norms. This also extended the scope of translation research beyond the study of translated texts towards the inclusion and examination of paratextual and evaluative writings on translation such as reviews, prefaces, reflective essays, and so forth (Baker, 2009). Toury (1995) proposed the notion of norms as an intermediate level between ‘competence’ and ‘performance’. Competence, on the one hand, refers to the level of description

which permits the theorist to list the set of options available to translators in a particular context. Performance, on the other hand, is related to the subset of options that are actually made by translators in the real act of translation. Toury's notion of norms comes between these two. In other words, norms refer to the options that translators regularly make in a given socio-cultural context. Toury's concept of norms, thus, introduced an interlevel which allows to investigate what is *typical* in translation rather than what it *is* or what it *can be*. In Toury's point of view, translation is a decision-making process and being a translator requires the translator to play a social role rather than transferring mere phrases and sentences. Hence, the translator should fulfil a function within a given society in a way that is considered appropriate in that society. So, as Baker (2009) states, abiding by the appropriate translational norms of that society is paramount for becoming a translator within that particular society.

Although the concept of norm has emerged as a key and productive notion in translation studies, it is not exclusively related to this field. In fact, the concept of norms is common in other fields such as humanities, social sciences, and psychology (Martínez-Sierra, 2015). According to Karamitroglou (2000), the term 'norm' was adopted and refined to explain certain aspects of specific types of human behavior, along with all of their unique characteristics and limitations.

In sociology, the concept of norm is defined as expectations about appropriate conduct which serve as common guidelines for social action. Since human behaviors exhibit given regularities, these make human actions "rule governed" (Abercombie, Hill, & Turner, 2006). Toury (1995) seems to share the same stance. He defines norms as guidelines derived from general community values. These guidelines dictate what is considered right or wrong, suitable or unsuitable, and are tailored to specific situations. They outline what actions are encouraged or discouraged, and what behavior is accepted or not within a given context.

In Toury's point of view, norms are acquired by individuals through their socialization of a given culture and society. They are sociocultural constraints that are specific to a culture, society, and time, and they serve as criteria to evaluate instances of behavior within a particular society. Norms, then, are deemed as a key concept to account for social relevance of different activities, and their existence ensures the establishment and retention of social order (Toury, 1995,). In short, as Schäffner (1999) states, norms are conventional standards shared by community members. They serve as models for behavior and regulate expectations regarding both the behavior itself and its outcomes.

However, in translation studies, the term is commonly used in discussions of translational phenomena. It can be defined differently and its use may very well cause confusion. For instance, in some branches of modern translation theory, the it is perceived as guidelines or rules that the translator needs to follow in order to produce an acceptable translation. This approach is normally associated with areas in applied translation studies, such as translator training and writing of translation text books. However, within the realm of descriptive and pure translation studies, the term refers to the reflection of the translation practice which represents a given translator, school of translators, or whole cultures (Shuttleworth & Cowie, 2014).

### **2.7.2 Between Norms and Idiosyncrasies**

Indeed, translation is deemed as a decision-making process. The decisions that translators opt for and the strategies they tend to use will ultimately determine the final product. However, assuming that these decisions are not completely idiosyncratic or random, one may wonder what is it that leads translators to constantly opt for using some given strategies and not others (Martínez-Sierra, 2015). According to Hermans (1999), the translators' choices and decisions depend on some given expectations and preferences that they know exist in the TC. The constant use of some

given strategies and not others will result in establishing some patterns that may very well affect both the expectations of the recipients of the translated texts as well as the decisions and strategies used by translators to meet such expectations. This is when norms become relevant and rather useful for translators as they are considered, according to Baker (2009), as solutions chosen by translators in a particular socio-historical context. They are, hence, deemed, as Toury (1995) states, as a key element in maintaining social order because their absence will lead to extreme variation. In addition to that, norms are not merely used to describe translational phenomena; they are also used to describe the wide range of social phenomena that follow a particular pattern, as Karamitroglou (2000) states.

Assuming that translations are products of culture, it is possible to investigate the reasons why translators tend to use certain strategies instead of others, while considering the conditions under which such translations were produced. Once regularities of behavior are observed, it will be then possible to consider and identify the norms established in the TC that governed and influenced the translator's decisions and, as a consequence, the end product (Martínez-Sierra, 2015). According to Baker (2009), the concept of norm assumes that the main object of analysis is a coherent corpus of translated texts rather than individual translations. Baker (2009) asserts that norms of translational behavior can be identified by examining a corpus of translations and recognizing consistent patterns of translation, including the types of strategies commonly chosen by translators in that corpus. This means that norms can be identified through the analysis of a large corpus of translated works. However, is it possible to identify and speak about translation norms through the analysis and study of a single translated work? Martínez-Sierra (2015) wonders. The obvious answer to this question is no because, as theory suggests, identifying norms requires the study and analysis of many cases that demonstrate recurring behavior. Then, after how many

cases can we begin to discuss translation norms? When can the line be drawn between random behaviors (idiosyncrasies) and regular behaviors (norms)? One may answer: after the analysis of extensive corpora. However, the remaining and rather important question is: can these corpora be defined quantitatively? Can we actually identify the required quantity of cases that need to be studied and analyzed in order to identify a given norm? It is clear that there is no exact and precise answer to this question, at least for now. In other words, the question of when a recurring translation strategy becomes a norm is yet to be resolved.

Toury (1995) placed norms in a scale where it comes between absolute rules and pure idiosyncrasies. In other words, it can be understood that rules are more objective than norms, while idiosyncrasies are more subjective than norms. The distinction between rules and norms is easy to define: unlike norms, rules can appear explicitly in manuals or they can also be explicitly verbalized. In addition to that, it has already been mentioned that norms become rules whenever they acquire an expressly normative character. In contrast with that, the line drawn between norms and idiosyncrasies is blurred and hard to spot.

This poses a critical question central to the current research, especially concerning the terminology utilized in doctoral or master's theses examining the interplay between idiosyncrasies and norms. Put simply, what term should be used to delineate patterns that extend beyond idiosyncrasies yet fall short of meeting the criteria for being considered norms? This is where the term "**tendencies**" comes into play (Martínez-Sierra, 2015).

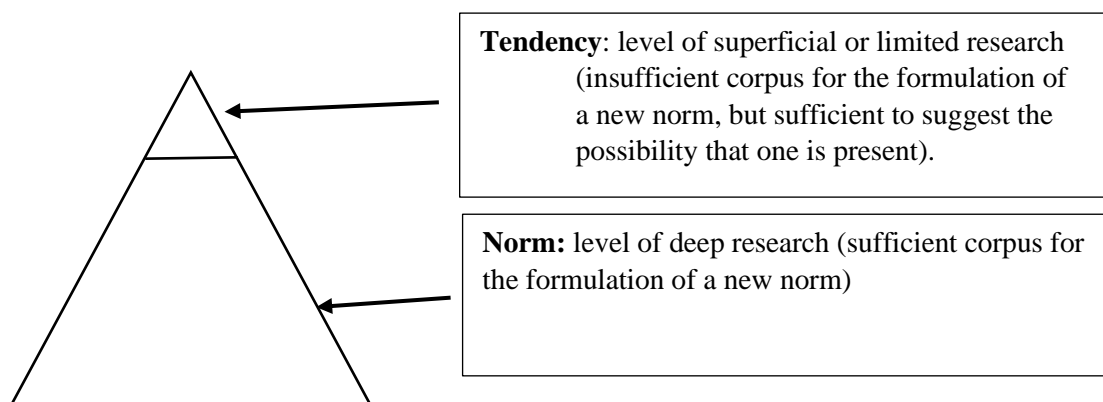
According to Martínez-Sierra (2015), tendencies could be understood as potential norms (be they strong, weak, or regular norms). Some may argue that the terms norm and tendency are synonymous. However, the problem, as Martínez-Sierra (2015) states, is not qualitative as much as it is quantitative. To put it differently, are norms considered a question of normativity



(obligation) or frequency? Toury (1995) seems to consider both possibilities as he refers to norms, on the one hand, using terms such as binding, force, status, validity and normative, and on the other hand, uses regularity of behavior, which clearly means frequency. In Martínez-Sierra's words (2015), when a norm has a normative character, it is a rule. However, when it does not have a normative nature, but rather points to an inclination, it is then called a tendency.

The term tendency, according to Martínez-Sierra (2015), is used when a potential norm is sensed but there is not yet enough evidence and sufficient conducted research to prove and support its existence (qualitative and mainly quantitative research). A tendency can therefore be deemed as a hypothesis or a suspicion that a norm exists. It can be regarded as the announcement of a particular norm with the impossibility of proving its existence without conducting further research with a large corpus and over a long period of time. In other words, a tendency can be seen as the tip of an iceberg of a given norm or even a rule. Martínez-Sierra (2015, p. 51) illustrates the point using the following figure:

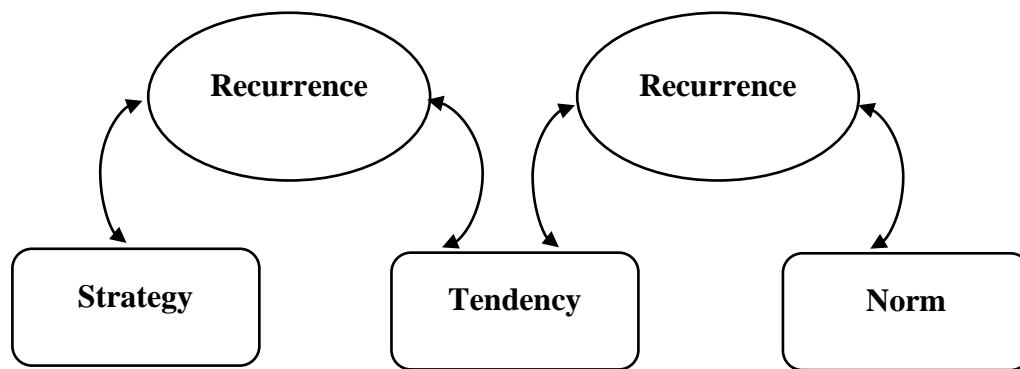
**Figure 01**  
*Translation Tendency and Norms*



Martínez-Sierra (2015) further claims that Identifying a given translation tendency entails the observation of the constant use of a given strategy (or strategies) by a translator (or group of translators) in the translation of similar cases. Once the recurring behavior of a given tendency is confirmed and verified (by conducting further research using sufficient corpus), it will be, then, possible to talk about translation norm. The following figure illustrates the point:

**Figure 02**

*The relationship between strategy, tendency and norm*



The term ‘**tendency**’ will be used instead of ‘norm’ in the present study due to the aforementioned limitations. In other words, there will be an attempt in this study to identify the tendencies of using domestication and foreignization strategies by Arab translators when it comes to translating culture specific references in literary fiction. As it was mentioned earlier, identifying such tendencies will result in the possibility of identifying the existence of a potential norm. However, in order to prove and support its existence, further studies with large corpora are required. It is clear enough that analyzing the translation strategies used by translators (domestication and foreignization in this case) will serve as a rather significant analytical and methodological tool of disclosing norms. That is to say, the regular use of a given strategy indicates translators’ awareness of existing norms and will, therefore, suggest a norm-governed behavior.

An inconsistent pattern, on the other hand, indicates an attempt of adjusting the existing norms or may also suggest the evolvement and change of translation norms due to some particular normative forces. The present study is, thus, the first step towards unveiling a potential norm (or a whole host of norms) that govern and influence Arab translators' decisions and the strategies they tend to use when it comes to translating foreign elements in translated literary fiction into Arabic.

## **Conclusion**

This chapter explored the literature review of both retranslation and norm theories. As it can be seen, both concepts are very complicated and broad. Both of retranslation and norm theories continue to cause heated debate among scholars regarding different aspects. Concerning the phenomenon of retranslation, it is by no means easy to define, and it can easily be confused with similar terms such as adaptation and revision. The real motivations for retranslation are various and relatively unexplored. The so-called Retranslation Hypothesis continues to create theoretical discussions about its validity and attract different scholars to challenge its underlying assumptions. The concept of norm continues to be viewed from different angles, and Toury's norm theory still attracts different opinions and informs a considerable amount of research. Despite all the criticism it received, it is deemed as a fundamental theory that continues to boost, push, and broaden the horizons of translation studies.

## **CHAPTER THREE**

### **Domestication and Foreignization in Literary Translation**

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## **CHAPTER THREE**

### **Domestication and Foreignization in Literary Translation**

#### **Introduction**

Translating literature is a challenging task for translators because it requires them to consider the style, aesthetics, and cultural values of the ST and ensure that they are accurately conveyed to the target audience. This process involves finding ways to bridge the gap between the SC and TC and to take into account the unique cultural elements of the ST. Translation is not just a matter of converting words from one language to another. It also involves transferring the cultural context and meaning of the ST to the TC in a way that is understandable for the target audience. One question that often arises in translation is whether to adopt a source-oriented or target-oriented approach when dealing with cultural elements in literary texts. This involves deciding how to best handle and overcome the challenges of translating the cultural aspects of the ST. Depending on the choices made by the translators, they may follow a domesticating strategy that adapts the ST to the norms of the TC and TL, by replacing foreign or exotic references with more familiar ones, or they may follow a foreignizing strategy that preserves the foreign and exotic elements of the ST in accordance with the norms of the SL and SC. The debate over whether translators should adopt a domesticating or foreignizing approach in their translations has been a longstanding and controversial topic in the field of translation studies. The question of whether to prioritize preserving the foreign and exotic elements of the ST or adapting them to the norms of the TL and TC has generated significant debate among theorists and practitioners.

### 3.1 The Shift from Linguistic to Cultural Approach in Translation Studies

Traditionally, translation was regarded as a mere process of transcoding between the SL and TL. That was in the second half of the twentieth century when the systematic study of translation was greatly influenced by applied linguistics. This is why translation was then perceived as a linguistic phenomenon. That is to say, all the differences between the SL and TL that were spotted in the translation process were thought to exist due to the differences between the linguistic systems. Consequently, a given TL text was required to be identical to the SL text in content, style, and effect, with a particular respect to the rules and norms of the TL. The linguistic units of the SL and TL were, thus, compared to each other so as to arrive at a way to overcome the difficulties and the differences between the SL and TL linguistic structures that were encountered in the translation process. In short, the translation of a given ST was carried out by finding generally accepted linguistic unit equivalents in the TL system (Schäffner, 1999).

Discussions of translation that are based on linguistic theory started to emerge in the late 1950s. Early linguistic approach to translation shifted the focus from language systems to language use. This helped show how translations could operate at different linguistic levels and, ultimately, resulted in the foundation of some translational techniques to overcome the difficulties that arise when the SL and TL do not match up structurally (Kenny, 2013). Many scholars conducted a huge number of studies and provided detailed examinations of regularities in the SL and TL with the aim of deriving rules and norms of translation and providing a kind of ready-made solutions and guides for translators to help them overcome the linguistic difficulties encountered in the translation process. Some good examples would be Vinay and Darbelnet's book titled *Stylistique Comparée*, in which they set up the basis of comparing the lexical and syntactic structures of English and French. Another influential example would be Friderich's book titled *Technik des*

*Übersetzens. Englisch und Deutsch* (Techniques of Translation for English and German), where he discussed in 25 chapters the linguistic problems of translation, ranging from lexical issues to syntactic structures, and the proposed techniques and rules for dealing with them. Friderich's book is constructed in a way where linguistic translation problems are first introduced and then followed with the appropriate techniques or solutions that can be used to overcome them. His book is also supported and illustrated by a large number of examples. According to Schäffner (1999), the way Friderich presented his book, by showing the possible linguistic solutions that are allowed in English and German, makes these procedures prescriptive to a high extent. It is clear enough that all the aforementioned examples do not go beyond the sentence level because they are based on the contrastive analyses of linguistic units and syntactic structures only.

Despite its limitation, the linguistic approach of translation is useful in two respects: first, it shows how texts and utterances are produced correctly according to the rules and norms of a given language. Secondly, the contrastive analyses of the linguistic units of SL and TL can reveal the regularities and relations that exist between the two linguistic systems. Therefore, this may very well help generate general guidelines and rules for translators, mainly when it comes to frequent formulations that are used to successfully overcome particular linguistic problems or to produce more accurate linguistic equivalents. However, producing correct sentences or texts according to the rules and norms of the TL is not enough to label a given translation as 'successful'. That is, translation is not the mere process of delivering the appropriate and correct linguistic equivalents from one linguistic system to another; translation should also fulfil its communicative function in the TL and TC (Schäffner, 1999).

The shortcomings of the linguistic approach in translation became noticeable and new perspectives were brought forth and adopted in the field of translation studies, mainly the text-linguistic approach, which took into account additional elements such as genre and context.

### **3.1.1 Text-linguistic Approach to Translation**

Contrary to the linguistic approach to translation, the text-linguistic approach takes the whole text as a unit of translation. In other words, the focus has shifted from transcoding linguistic signs to producing texts. This means that SL and TL texts do not only differ in terms of their sentence structures, but such differences can go beyond that. Translation, hence, is not only a matter of analyzing the ST sentence by sentence. Instead, other factors, such as the author, the intended audience, and the purpose of communication should also be taken into consideration. In short, in text-linguistic approach to translation, there are other factors that should be added and be taken into account, mainly text norms (Schäffner, 1999).

In text-linguistic approach to translation, a text does not exist as a pure structural entity, but essentially as a socio-cultural entity that aims at establishing meaning in a given socio-cultural context. The socio-cultural setting of a given text is based on rules or conventions that make texts exist as parts of given communication patterns that are often referred to as “genres”. To put it differently, texts do not exist simply as texts, but they are rather interpreted and seen as representatives of a given genre and are structured as entities that have different grammatical and pragmatic structures (Kvam, 2014). According to Schäffner (1999), texts are divided into three categories: text-types, genres, and text-classes. These are considered culture-specific and can change over time, which makes knowledge of them very important in translation. Hence, knowledge of how to produce a text as a model of a given genre or text-type according to the norms of the TL is highly important for translators to produce appropriate TL texts.



Both linguistic and text-linguistic approaches to translation aim to offer guidelines and methods for translators to find the appropriate linguistic equivalent in the TL and TC. Although the linguistic approach has greatly impacted the study of translation, it struggles to explain certain aspects, particularly those related to culture. As a result, there has been a change in perspective from viewing translation as solely a linguistic process to one that encompasses cultural, social, and historical factors.

### **3.1.2 The Cultural Turn in Translation Studies**

Initially, translation was deemed as a mere means of communication. However, when translation studies emerged as a discipline on its own right, the phenomenon started to be taken seriously by linguists and translation theorists. Since the late 1970s, serious research on translation started to take shape. Back then, research on translation was conducted to investigate the different translation methods and to offer guidelines and rules for translators to produce suitable translations. Soon after that, different theories started to emerge and the linguistic approach to translation, consequently, substituted the old-fashioned word-to-word method. Eugene Nida's concept of dynamic equivalence paved the way for the cultural approach in translation studies. His claim that "the relationship between receptor and message should be substantially the same as that which existed between the original receptor and the message" implies that simple literal translation method should be discarded and that other different social backgrounds should be taken into consideration (Nida, 1964, p. 159). This ultimately led to the creation of Vermeer's Skopos Theory, which suggests that translation is an intentional human action that takes place in a given situation and that the skopos (the aims and purposes of translation) determine the strategies and the methods that translators employ during the translation process to produce a functionally adequate translation. As a result, the status of the ST was decreased and more attention was paid

to the function of the translated text (Yan & Huang, 2014). According to Du (2012), the Skopos Theory, which was developed in Germany in the 1970s, is considered the core of the functionalist translation theory because it brought to the fore some new perspectives on translation that are different from the conventional ST oriented views.

The scholar Evan-Zohar developed the "polysystem theory" based on the writings of Russian formalists such as Jurij Tynjanov, Roman Jakobson, and Boris Eikhenbaum. The term refers to a group of semiotic systems that exist dynamically within a cultural sphere. According to Evan-Zohar, the literary polysystem consists of works of literature that range from canonical to peripheral, and the translation of each type is influenced by its position in the literary polysystem (Shuttleworth, 2009). This approach to translation, as explained by Díaz-Cintas (2004), views translated works as integrated products in the target literary polysystem, marking a shift in the study of translation from the process to the analysis of translation products.

The idea of the cultural turn in translation studies was first put forward by Bassnet and Lefevere. In their book titled *Translation, History and Culture*, they emphasized the role of culture in translation and the cultural influence of translation in receptor-language region as well as the treatment of translated texts as independent literature rather than considering them mere copies of original texts. This new perspective on translation studies shifted the focus from the traditional approaches, which sought to convey the message or the function of the ST, to a cultural approach that focuses on the cultural contexts, history, and norms of translation (Yan & Huang, 2014). The cultural approach to translation is considered a major theoretical shift in translation studies. This new approach to translation draws upon Descriptive Translation Studies (DTS), mainly the work of the Manipulation School, and shares the target-orientedness of the polysystem theory and Toury's concept of translational norms. According to Marinetti (2011), this new approach also

includes a general shift in epistemological stance in humanities from positivism to relativity; i.e., from the belief of finding universal standards for phenomena to the belief that each phenomenon is influenced or even determined by the observer.

Perhaps one of the main fundamentals of the cultural approach in translation studies is its criticism of the linguistic approach, mainly the notion of equivalence. In this new approach, translation is deemed as a fact of history and a product of the TC that cannot be judged or explained through the mapping of the linguistic correspondence between languages. According to Marinetti (2011), the cultural approach shifts the focus from language to culture and considers translation as a powerful mode of cultural construction and a means by which nations can build up their identities and construct fictitious images of foreign authors, texts, or entire cultures.

Another major cornerstone of the cultural approach is its consideration of translation as a form of rewriting. Put another way, translation in this regard is deemed a way in which literary works are rewritten so that different cultures can construct images and representations of different authors, texts, and entire periods of history. Taking that into consideration, translation is seen as a means of cultural enrichment and the choices of works to be translated and the strategies employed by translators during the translation process are all set by some particular forces. Hence, translation takes the form of rewriting since it is performed under some given constraints and for some particular purposes (Shuping, 2013). A good example of that would be the choices made by German translators in their rendering of *The Diary of Anne Frank*, in which they eliminated Anne's account of the bad treatment of the Jews and her cruel words against the Germans. That is, German translators manipulated the text in order to fit in the public discourse of Germany in the mid-fifties, which is considered a crucial and critical period in history when Germany was still struggling to escape its Nazi past (Marinetti, 2011). In essence, Lefevere (1992) suggests that translation is

essentially a form of rewriting the original text. Regardless of the translator's intentions, all rewritings reflect certain ideologies and literary styles and shape literature to fit into a particular societal context. While rewriting can introduce new ideas and styles, it can also inhibit originality and innovation. Hence, studying how translation works can offer insights into society and its impact on literature.

According to Shuping (2013), Lefevere's theory of rewriting draws attention to issues beyond equivalence and fidelity. Rather, it focuses more on the differences between STs and TTs from a cultural and ideological perspective and expands translation research from the linguistic level to a wider social context form.

In his book titled *Translation, Rewriting and the Manipulation of Literary Fame*, Lefevere (1992) proposes a system to analyze translations and other forms of rewritings by studying the control factors that are behind the manipulation of literature. Lefevere (1992) claims that inside each literary system, there are professionals (critics, reviewers, writers, teachers, and translators) who sometimes repress certain works of literature that are opposed to the poetics or ideology of a given society. Lefevere (1992) reckons that the first factor acts within the literary system and is constituted by all the professionals who are involved with the translation or adaptation of literature. Those professionals, Lefevere explains, have the status and power to determine the acceptance or rejection of texts (as cited in Ranzato, 2016). The second factor, according to Lefevere (1992), operates outside the literary system and is called "patronage". In his opinion, patronage refers to the powers (be they people or institutions) that can further or hinder the reading, writing, and rewriting of literature. Patronage can be exerted by individuals, groups, institutions, social classes, political parties, publishers, the media, etc. Patrons, Lefevere (1992) explains, seek to regulate the relationship between the literary system and the other systems. In fact, those patrons often rely on

professionals (the first factor) to bring the literary system in line with their ideology. Patronage, Lefevere (1992) further adds, consists of three elements: ideology, economics, and status. The ideological component, in Lefevere's view, acts as a constraint on the choice and development of the form and subject matter; that is, it determines and shapes the relation between literature and other social systems. The second element, the economic component, enables the patron to pledge the (re)writers' livelihood. This means that the patron sees to it that (re)writers are able to make a living. The last element, the status component, means that the patron can confer prestige and recognition, which makes it possible for (re)writers to acquire a particular position in the social system. According to Marinetti (2011), such components of patronage directly determine the translation choices, by imposing and influencing translation decisions, and indirectly, by determining the parameters within which professionals work. Indeed, the influence of patronage is huge because it determines the ways in which literary systems develop and it shapes the canon of texts chosen for studies in schools and universities (Shuttleworth & Cowie, 2014). In short, as Lou (2009) puts it, translation is no longer considered as single and unified reproduction of the original, but as a form of rewriting that reflects the ideology and the literary norms of the recipient culture.

A third factor that Lefevere (1992) recognizes as important is related to the dominant poetics in a given time and space of a given society. According to Lefevere (1992), poetics consist of two components: the first one is the inventory of literary devices, genres, certain symbols, and prototypical situations and characters. The second component of poetics is functional; that is to say, it is related to what the role of literature is, or what it should be in the social system as a whole. According to Lefevere (1992), the latter concept is paramount in the selection of themes which ought to be pertinent to the social system.

In Lefevere's opinion (1992), the ideological considerations that are imposed by patronage outweigh the linguistic ones when it comes to determining the translation strategy. He argues that linguistic considerations often give way to ideological and/or poetological factors at each stage of the translation process. To support his claim, Lefevere (1992) gives the example of the different translations of Catullus' poems. He claims that even though the original poems do not rhyme, most translators included rhyme in their translations. He explains that the need to rhyme was by no means due to the structure of the original; on the contrary, it was imposed on translators by the translation poetics that were prevalent in the nineteenth century, which held that acceptable poetry translation should make use of strategies of meter and rhyme.

As it can be seen, Lefevere's theory of patronage, ideology, and poetics investigates translation by putting a larger social and cultural context into consideration and analyzing the translation constraints, norms, and mechanisms that determine translators' behaviors. According to Liu (2010), this approach to translation does not treat translation as static, but rather as a cultural activity constrained by outer factors that influence translators' decisions and govern their translational activities.

Different from the traditional linguistic approach to translation, where the word, phrase, sentence, and text are the translational units, the cultural approach takes the whole culture as the main unit of translation. In other words, it focuses on the role of culture in translation and considers translation as a micrographic cultural shift that moves the focus from STs to TTs, from authors to translators, and from SCs to TCs. According to Yan and Huang (2014), the cultural turn in translation studies expands the research field of translation and introduces new perspectives that boost the horizons of translation studies and contribute to its development and prosperity.

Without a doubt, the study of translation from a cultural perspective can help examine the external factors that influence translations in the target system in a clearer and comprehensive way. However, it is noticeable that it neglects, partly or entirely, the role of the linguistic approach in translation. For this reason, there have been voices to merge these two approaches and integrate them into one coherent approach that focuses on investigating the translational behavior from both linguistic and cultural sides. According to Baker (1996), both approaches have their weaknesses and strengths. In her opinion, the linguistic approach informs the study of translation by providing a set of tools for the description of language, which is an essential necessity for examining any work of translation. The cultural approach, Baker (1996) adds, explores and forms awareness of the position of translators in society and of the social relations that are involved in shaping translated texts. Baker (1996) comes to the conclusion that these two approaches complement each other and should, therefore, be integrated rather than set in opposition to each other. This combination, as Liu (2010) states, will result in revealing the hidden attributes of translation and widening its research scope as well as bringing new developments to translation studies as a whole.

### **3.2 Domestication and Foreignization in Literary Translation**

Translation challenges have always been a part of the translation process due to the inherent linguistic and cultural disparities between languages and cultures. In order to address these challenges, various translation strategies have developed and evolved over time in the field of translation studies. These strategies aim to minimize the difficulties that can arise when translating between languages and cultures.

The goal of translation is to convey the information contained in a text from one language into another. Nonetheless, when dealing with literature, translation also involves transmitting the artistic and cultural elements of a work from one language and culture into another. In this sense,

literature translation can be seen as a form of communication between cultures, and its importance lies in its ability to facilitate the exchange and interaction of different cultures. As Wang (2014) argues, literature translation is just as significant as literature creation, as it plays a key role in introducing and bringing together different cultures and societies.

Indeed, translating culture-specific references is regarded one of the most difficult and complex aspects of literary translation. When faced with such references, translators may use various strategies to handle them, depending on factors such as the purpose of the translation, the influence of the publisher on the translation process, and the translator's own understanding of the cultural aspects in the ST (Machali, 2012). One of the key decisions that translators must make when translating literature is to carefully consider which overall strategy to use. There are two primary strategies that address cultural factors in translation: domestication and foreignization. The domestication and foreignization model has been widely used to understand the interactions between the SL and the TL. These two translation strategies have also been the subject of significant debate and controversy within the field of translation studies.

The terms 'domestication' and 'foreignization' were introduced in the 1990s by Lawrence Venuti, an American translation theorist and historian, in his book *The Translator's Invisibility: A History of Translation*. These concepts build upon the ideas of the German theorist Friedrich Schleiermacher and are used to discuss and classify translation strategies. As Shokri and Ketabi (2015) note, these two approaches provide linguistic and cultural guidance for translators. Nonetheless, they can also present a challenging dilemma. In other words, translators may need to carefully choose between domestication and foreignization based on the specific context and goals of their translations.



According to Venuti (2008), both foreign texts and translations are derivative, in the sense that they incorporate various cultural and linguistic materials that neither the original writer nor the translator creates. This means that the foreign text contains many different semantic possibilities that are temporarily fixed in one translation based on the translator's interpretive choices. Therefore, meaning is not a fixed and unified essence, and translation cannot be evaluated solely based on semantic equivalence or one-to-one correspondence.

Venuti (2008) argues that the translation of foreign texts involves a form of "violence" because it involves the modification of the text to conform to the values, beliefs, and representations of the TL. He defines violence as the elimination of the unique features of the foreign text, such as its graphemic and acoustic characteristics, and the forced replacement of its linguistic and cultural differences with a version that is clear and intelligible to TL readers. In this view, the act of translation involves a certain degree of loss or alteration of the foreign text as it is adapted to the TL.

According to Schleiermacher, there are only two ways to translate: either the translator brings the reader to the author, or the translator brings the author to the reader. These two approaches have often been interpreted as representing a binary opposition between literal and free translation and have been discussed in relation to issues of nationalism, ethnocentrism, and language policies (Lindemann, 2016).

Schleiermacher's two methods of translation are considered foundational to Lawrence Venuti's theory of domestication and foreignization in translation studies. According to Venuti (2008), translators may choose either a domesticating or foreignizing strategy when confronted with foreign elements within literary works. He argues that translation can never be a perfect representation of the foreign text, and that translators must, therefore, decide whether to adopt a

domesticating strategy that brings the author "back home" or a foreignizing strategy that "sends the reader abroad." In other words, they must choose between preserving the foreign and exotic elements of the text or adapting them to the norms of the TL and TC.

### **3.2.1 Domestication**

According to Venuti (2008), domestication refers to "an ethnocentric reduction of the foreign text to the receiving cultural values, bringing the author back home" (p. 15). In other words, domestication is a translation strategy that aims to minimize the foreignness and unfamiliarity of the ST for the TL readers by adopting a clear and fluent style. Shuttleworth and Cowie (2014) provide a similar definition. They state that domestication involves reducing the foreignness of the ST for TL readers. Venuti (1998) notes that domestication has been a common approach to translation since ancient Rome, when translation was seen as a means of conquest and domination. During that era, Latin translators often omitted culture-specific references and substituted the names of Greek poets with their own names to create the impression that the translations were originally composed in Latin.

#### ***3.2.1.1 The Translator's Invisibility and the Illusion of Transparency***

Fluent translation has often been the dominant approach in the Western translation tradition. For example, the French translator of Greek and Latin, Nicolas Perrot D'Ablancourt, believes that translators should translate freely and insert explanatory phrases or delete digressions in order to avoid violating the standards of the language (Venuti, 1998). Venuti (1998) also notes that French and English translators frequently used domesticating strategies to modernize foreign texts and maintain the literary standards of social elites, and also to construct cultural identities for

their nations based on foreign cultures. In this way, domestication has played a significant role in shaping the translation practices and cultural identities of these countries.

Venuti (1998) suggests that translators may choose a domesticating strategy for economic or political reasons. For instance, the success of the English translation of the Italian novel *Il nome della rosa* (The Name of the Rose) led American publishers to seek out similar foreign works for translation at international book fairs. The English translations of Italian social satires written by Giovannino Guareschi were also popular during the 1950s and 1960s, mainly due to their promotion of Christian Democratic values that resonated with American readers who supported anti-Soviet propaganda during the Cold War. Another example is the English translation of the *Institutes of Hindu Law* by Sir William Jones, which constructed a racist image of Hindus as unreliable interpreters of their own culture and served the interests of the East India Company and the Asiatic Society. In these cases, the domesticating strategy was used to appeal to the values and interests of the TL readers and to further specific economic or political goals.

According to Venuti (2008), the adoption of a domesticating strategy in the translation of literature leads to what he calls "the translator's invisibility." This refers to the translator's role in conforming the TT to the norms of the TC. Venuti (2008) claims that the concept of invisibility refers to the deceptive effect of translators' manipulation of the SL or the long-standing custom of how translations are evaluated in the United States and the United Kingdom. He views domestication as the dominant translation strategy in Anglo-American culture. Venuti (2008) believes that the use of domestication fostered the development of monolingual cultures in the United States and the United Kingdom. Such cultures, Venuti (2008) explains, are resistant to foreign literature and accustomed to fluent translations that "invisibly inscribe foreign texts with

British and American values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other" (p. 12).

For many years, translated texts – whether prose or poetry – have been evaluated based on their fluency and transparency. Translated texts are often considered acceptable by publishers, reviewers, and readers when they are fluent and do not exhibit unusual linguistic or stylistic characteristics. Venuti (2008) refers to this as "the illusion of transparency" and sees it as a result of the fluent translation strategy, which aims to make translated texts easily readable by following the linguistic and cultural norms of the TL. However, Venuti (2008) argues that this transparency can conceal the various factors that shape the production of translations. In other words, the fluent style of a translated text may hide the choices and decisions made by the translator in translation process. According to Venuti (2008), the emphasis on fluency and transparency in translations can have two negative consequences for translators. On the one hand, while foreign texts are often viewed as original and authentic, translations are often seen as second-hand, derivative, fake, or even false copies of the original. On the other hand, translations are expected to erase their "second-order" status through transparency, which creates the illusion of an authorial presence and leads to the idea that translations are themselves original texts. Venuti (2008) further criticizes the concept of invisibility and argues that translators should be treated as equal to foreign authors. He asserts that translations differ in purpose and impact from original works, and preserving this categorical difference is valuable for delineating distinct writing practices.

The idea of the translator's invisibility can contribute to the marginalization of translators and obscure the foreign aspects of literary texts by rendering them in a domesticated, fluent, and transparent manner. In other words, the emphasis on fluency and transparency can obscure the

specific role of the translator and the foreignness of ST, and instead present the translated text as if it were an original text produced within the TC.

Thus, domestication can be understood as a strategy that translators use to make original foreign works more familiar and accessible to TL readers by minimizing the strangeness of the ST. This may involve omitting or deleting culture-specific references, adding explanatory notes, modernizing the ST, using TL equivalents, or adopting a fluent style. The goal of domestication is to make the ST more familiar and understandable to TL readers. This is achieved by conforming it to the cultural and linguistic norms of the TL (Shuttleworth & Cowie, 2014).

Indeed, when translators adopt a domesticating strategy, they prioritize making the TT recognizable and familiar to TL readers over maintaining the foreignness of the ST (Alabbasi, 2009). This can result in translations that emphasize the history and culture of the TL at the expense of the foreignness of the ST. Venuti (2013) argues that adopting this approach can result in translations that signify only the history and culture of the TL.

### **3.2.2 Foreignization**

According to Venuti (2008), a foreignizing strategy refers to the use of techniques that intentionally maintain the foreignness and cultural differences of the ST in the TL. This can be achieved through creating an "alien" reading experience for the TL audience by preserving some special elements related to the ST, such as non-standard language, culture-specific references, or idioms. This approach, as Shuttleworth and Cowie (2014) state, involves not just a departure from standard conventions of the TL, but also the deliberate choice to use a less fluent and transparent style in order to highlight the foreignness of the ST. According to Munday (2016), the process of foreignization in translation involves not only the selection of a foreign text to be translated but

also the implementation of specific techniques and methods in order to effectively convey the foreignness of ST in the TL. This can involve using a non-fluent and estranging translation style that makes the presence of the translator more visible and emphasizes the foreign identity of the ST. Hence, The goal of this approach is to preserve the cultural and linguistic differences of the ST in the TT.

### ***3.2.2.1 The Translator's Visibility and "Resistancy"***

In contrast to American and British cultural traditions, which have traditionally favored domesticating approaches to translation that prioritize fluency and invisibility, foreignization has a longer history in German culture. Venuti (1998) notes that foreignizing translation strategies were first developed in Germany during the classical and Romantic periods and were considered as a means of promoting cultural innovation.

The use of foreignizing translation strategies in the German tradition has a long history, dating back to antiquity. In many cases, this has involved the importation of foreign cultural forms and the development of heterogeneous dialects and discourses in German. An example of this is Friedrich Hölderlin's translations of Greek mythologies and tragedies, such as Sophocles' plays *Antigone* and *Oedipus Rex*, in which he used archaic and nonstandard dialects to convey the religious dialects represented in the original works. Venuti (1998) notes that this approach to translation, which deliberately preserves the foreignness and cultural differences of the ST in the TL, has been an important part of the German tradition.

According to Schleiermacher, the use of foreignizing strategies in translation is the only way for the translator to fully convey what he referred to as "the living power" of the ST. This

approach, which involves preserving the foreignness and cultural differences of the ST in the TL, has the potential to lead to the creation of new language forms.

Schleiermacher believes that translations from different languages into German should have distinct styles, so that readers can tell the SL of the translation. He argues that if all translations have a similar style, the original language and culture of the ST could be lost in the translation (as cited in Yang, 2010).

However, according to Schleiermacher (as cited in Munday, 2016), there are some potential drawbacks of using a foreignizing translation strategy:

01- Translators are the first readers of the ST, and they should aim to convey their initial impressions to the target readers. However, the impact of this impression may depend on the level of education and understanding among the TL audience. In other words, adopting foreignization in translation could cause comprehension difficulties for the target readers.

02- Translators may need to use unconventional language in order to convey the foreignness of the ST. Thus, the overused expressions in the TL may not effectively convey the foreign properties of the ST.

According to Venuti (2008), foreignization is a translation strategy that highlights the cultural differences in foreign texts by disrupting the dominant cultural codes of the TL. Venuti (2008) sees foreignization as a way to resist the ethnocentric bias of translation and promote more democratic and fair cross-cultural relationships. He argues that foreignization serves as “form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interest of democratic geopolitical relations” (p. 16).

According to Venuti (2008), advocating for the use of a foreignizing translation strategy is not only about addressing cultural and political issues, but also about developing a theory and practice of translation that resists prevailing values in the TC. This approach, which Venuti refers to as "resistancy," involves avoiding fluency in translation and challenging the prevailing cultural norms and values of the TL, even if it involves imposing one's own ethnocentric biases on the foreign text. In this way, foreignization aims to highlight the cultural and linguistic differences in foreign texts and resist the dominant values of the TL and TC.

According to Venuti (2008), resistancy in translation involves freeing both TL readers and translators from the cultural constraints that influence their reading and writing. In practice, resistancy involves including linguistically and culturally alienating elements in the TT in order to create a sense of foreignness. However, Venuti (2008) notes that using resistancy in translation does not necessarily result in increased faithfulness to the ST, but rather creates an "abusive fidelity" in which some aspects of the ST may be lost while others are added. In other words, resistancy does not necessarily aim to produce a literal translation, but rather seeks to challenge the dominant cultural norms and values of the TL and highlight the cultural differences in the ST.

According to Venuti (2008), the use of resistancy in translation can lead to the development of new and innovative forms of fluency. In other words, a translator who adopts a foreignizing strategy may aim to broaden the range of translation practices and create new conditions that allow for more nuanced and enriched reading experiences. This approach to translation seeks to challenge the dominant cultural norms and values of the TL and to highlight the cultural differences present in the ST. This will ultimately lead to the creation of new forms of readability.

According to Venuti (2008), the criteria for what constitutes a fluent translation can vary depending on the historical and cultural context. In his view, the narrow definition of fluency that



is currently practiced and enforced hinders the translators' creativity and often results in mystified translations.

Venuti's advocacy for the use of a foreignizing translation strategy and resistancy can be seen as a call to respect foreign texts. Al-Omary (2011) suggests that Venuti's choice to spell the term "resistancy" with a "y" rather than an "e" could be seen as a way to symbolize the oppositional nature of the translation approach he advocates, which challenges the dominant tradition of transparent and fluent translation in Anglo-American culture.

Venuti (2008) encourages translators to challenge the dominant practices and standards that prevent them from being recognized by readers. He advocates for a foreignizing translation strategy and the use of resistancy as a way to resist the dominant cultural norms and values of the TL, and to highlight the cultural and linguistic differences present in the ST.

Thus, it seems that Venuti's call for a foreignizing translation strategy and the use of resistancy arises from an ideological perspective, as he recognizes the ways in which translation theorists and practitioners have often domesticated, marginalized, and erased the foreignness of foreign texts. He believes that it is important to liberate foreign texts from these dominant practices and to respect their cultural and linguistic differences in translation. By adopting an ethical approach to translation that respects foreign texts, Venuti hopes to counter extreme and self-centered translation practices (Al-Omary, 2011).

### **3.2.3 Scholars' Criticism of Venuti's Domesticating and Foreignizing Approach in Translation**

The question of whether translators should adopt domesticating or foreignizing strategies in their translations continues to be a topic of debate among translation theorists, practitioners,

linguists, scholars, and researchers. According to Yang (2010), this conflict between domestication and foreignization as opposing translation strategies can be seen as an extension of the longstanding debate between free and literal translation strategies, which focuses on the linguistic aspects of translation. Domestication and foreignization strategies, on the other hand, consider the cultural factors involved in translation, namely whether translators should adapt the ST to the norms and values of the TC or preserve the cultural elements of the foreign ST during the translation process.

There are several scholars who have critiqued Venuti's ideas about domestication and foreignization in translation, including Pym (1996), Tymoczko (2000), Shamma (2005), and Cronin (1998). These scholars have raised various objections to Venuti's views on translation, and have argued that there are other factors that need to be considered when determining the most appropriate translation strategy to use in a given situation.

In his article titled *Venuti's Visibility*, Anthony Pym (1996) objects to Venuti's claim that the use of foreignization in translation can resist ethnocentrism, racism, cultural self-absorption, and imperialism. Pym (1996) argues that "translational resistance has not brought more democracy, has not changed domestic values, and has not been banished to the fringes" (p. 167). In other words, Pym suggests that the use of foreignization as a translation strategy may not be as effective in promoting more democratic and fair cross-cultural relationships as Venuti claims.

Pym (1995) critiques the idea that foreignization in translation is a way for translators to closely follow the ST so that TL readers can experience its foreignness. He argues that this approach is simplistic and could likely result awkward and ungrammatical translations. Pym (1995) suggests that following this rationale could lead translators to take things too far, which may result in betraying of their own language and culture.

Pym (1996) also criticizes Venuti's use of the term "violence" to describe the act of domestication and considers it an overly exaggerated way of describing the act of translation. In addition, Pym (1995) does not believe that domestication and foreignization should be viewed as oppositional translation strategies, and argues that the binary opposition between these two strategies serves to obscure the role of the translator.

It is true that Pym's criticism of Venuti's use of the term "violence" to describe domestication in translation is well-founded. The use of such strong language to describe translation may be seen as overly dramatic and not fully reflective of the complexities and nuances of the translation process.

However, Pym's view that domestication and foreignization should not be viewed as binary oppositions may not be entirely accurate, as Venuti (2008) clearly states in his book that these two strategies should not be regarded as a dichotomy of fluent and resistant approaches, or as equivalent to other true translation binaries. Venuti (2008) argues that domestication and foreignization should be understood as ethical attitudes towards the foreign text and culture, rather than as simple oppositions. Therefore, while Pym's critique of the use of the term "violence" to describe domestication may be valid, his suggestion that domestication and foreignization should not be seen as binary oppositions may not accurately reflect Venuti's perspective on these translation strategies.

Furthermore, Pym's suggestion that domestication and foreignization strategies are used to diminish the role of translators seems to be at odds with Venuti's overall goal in introducing these concepts. In fact, Venuti (2008) specifically states that one of the main reasons for introducing these strategies is to make the translator more visible and to challenge the current conditions under which translation is theorized, studied, and practiced, particularly in English-speaking countries.

In other words, rather than being used to suppress the role of translators, domestication and foreignization are intended to empower translators and to give them more agency in the translation process.

Tymoczko (2000) also criticizes Venuti's concepts of domestication and foreignization. She argues that they have not been clearly defined and that there are no established criteria for what these terms may encompass. Tymoczko (2000) implies that Venuti's imprecise definitions stem from his use of borrowed terminology. This practice enables him, Tymoczko (2000) claims, to adapt his argument as needed without fully engaging with the intricacies, challenges, and consequences associated with any specific term, concept, or distinction he employs. In other words, Tymoczko (2000) argues that Venuti's use of these terms is not always consistent or transparent, and that this lack of clarity may make it difficult to fully understand or engage with his theory.

Tymoczko (2000) believes that Venuti's use of shifting terminology is intended to avoid defining his concepts with any specificity or clarity, which allows him to avoid being held accountable for the logical difficulties and consequences of his terminology. Tymoczko (2000) also critiques Venuti's concept of "resistancy," and argues that it does not form a coherent category that allows for critical examination of his conclusions or extension of his insights. Tymoczko (2000) suggests that Venuti's definition of "resistancy" raises more questions than it answers.

Additionally, Tymoczko (2000) points out that Venuti does not specify how much foreignization is required in a translated text in order for it to be considered resistant or foreignized. She suggests that because of this lack of clarity, Venuti's concept of "resistancy" is not identifiable or applicable, and therefore, cannot be used as a tool in translation research. Tymoczko (2000)

also raises doubts about the overall value of Venuti's concepts and methods in the field of translation studies and claims that they impede rather than advance the field's development.

It is true that Venuti's writing style is not very straightforward and that the way he introduces his arguments by asserting them rather than defending them does, indeed, cause confusion and raise more questions about his concepts and methods. However, does this mean that Venuti's concepts and methods are entirely flawed? Or that his contributions to translation studies are worthless and should, therefore, be abandoned? Absolutely not.

First, achieving 'resistancy' in translation within the TL discourse requires the translator to balance elements of domestication and foreignization in a way that is domesticated enough to be accepted within the TL and yet alien enough to be considered resistant. Achieving this balance is, indeed, crucial to achieving resistancy in translation because producing a totally foreignizing translation or a totally domesticating translation would not be considered a translation at all. This is true due to the fact that, and contrary to what Tymoczko believes, fluency should not be abandoned but should rather be reinvented in innovative ways (Venuti, 2008, p. 19). Moreover, the overall political effect of a translation in a given society at a given time decides the extent of foreignization in translation because, as Venuti (2008) states "the precise nature of foreignizing translation varies with cultural situation and historical moments, what is foreignizing in one translation project will not necessarily be so in another" (p. 20).

Secondly, when it comes to Venuti's contributions to the development of translation studies and the way it is studied and theorized today, lots of scholars would tend to agree that Venuti's contributions are vital and numerous. According to Schultermandl (2009), Venuti's essential contribution to translation studies lies in his critical analysis of the dynamics that shape translation and his reconsideration of translation beyond the binary opposition between original texts and their

translations, let alone his juxtaposition of translation and literary creation. Moreover, as Gentzler (2001) defends, Venuti's contributions to translation studies are multiple: first of all, his criticism of literary translation in Anglo-American cultures shows how translation reinforces prevailing domestic beliefs and ideologies. Secondly, Venuti provides a whole set of terms and tools that can be used to analyze translations. Finally, he offers a set of alternative strategies (domestication and foreignization) and a model for analyzing translations and explains how this can participate in genuine cultural revolution.

In his analysis of Burton's translation of the Arabian Nights from Arabic into English, Shamma (2005) finds that the translation classified as "foreignizing" by Venuti's theory of domestication and foreignization in translation actually reinforced English readers' ethnocentric and racist views of Arabic culture rather than challenging them.

In his article, Shamma (2005) argues that Burton's translation, which was intended to be "foreignizing," ended up being more "eccentricizing" and "exoticizing" instead. Shamma (2005) also asserts that Venuti's theory does not take into account the political context and history of representation between the two languages involved in the process of translation, and thus ignores important factors that shape the translation process.

According to Shamma (2005), Venuti's theory may not be universally applicable because it is based on the analysis of Anglo-American culture and may not hold true for other cultures, particularly those without a history of cultural imperialism.

Shamma (2005) emphasizes that readers' perceptions of their own culture play a significant role in how they respond to the "alterity" (otherness) presented in translated texts. For instance, translations from Arabic, Persian, or Sanskrit into English may not be able to challenge or change

English readers' existing beliefs because these cultures are often perceived as inferior and fundamentally different from English culture.

According to Shamma (2005), while challenging the "fluency principle" (the idea that translations should be fluent and readable) may be effective in cultures with equal power relations, it may not have the same impact in cultures with weaker global political power. Therefore, Shamma (2005) criticizes Venuti's theory of domestication and foreignization for conflating the translation strategy (a textual level concern) with its effect (which is shaped by the socio-political and intertextual context of the text). In other words, the effectiveness of a translation cannot be solely attributed to the translator's strategy.

In his second edition of *The Translator's Invisibility*, Venuti (2008) comments on Shamma's article regarding Burton's translation of the *Arabian Nights*. Venuti defends Burton's translation and considers it as a true example of foreignization. Venuti (2008) centers his analysis on what he considers a misunderstanding of Burton's purposes and readership. First Venuti (2008) considers Shamma's assertion that Burton's translation of the *Arabian Nights* validated the English reader's cultural superiority and moral complacency rather than disrupting them as overly simplistic, as it relies on a simplified interpretation of Burton's cultural context, his intentions, and the effects of his work. Then, Venuti (2008) considers Shamma's generalization that "translations from Arabic, Persian, or Sanskrit (cultures that the average nineteenth-century reader generally considered inferior, or, at least fundamentally dissimilar) could not have disrupted his or her entrenched beliefs" (Shamma, 2005, p. 65) ignores the fact that Burton's translation was available through private subscriptions and at a relatively high price, which would indicate that his audience were an educated elite, culturally sophisticated and able to evaluate Burton's translation. Venuti (2008) adds that the audience for Burton's translation embraced or eventually adopted his critique

of Victorian moral hypocrisy from an Orientalist perspective, as well as his universal challenge to Orientalism.

It is clear that Venuti's arguments are rather succinct and far from satisfactory. Even if we accept Venuti's argument of Burton's readership, it still does not answer how adopting foreignization in translation creates the ethnodeviant effect attributed to it. That is to say, if the effect of translation depends on its readership, this, therefore, can never be settled since the readership of a given translation must be an open category. According to Myskja (2013), even if we accept that Burton's translation created a foreignizing effect on his current readers, this does not mean that it would create the same effect on other or future readership, which means that the intended effect of his translation is ephemeral and not permanent.

Michael Cronin (1998) has also criticized Venuti's theory, specifically the use of "foreignizing" strategies in translations into minority and threatened languages. In his article titled *The Cracked Looking Glass of Servants: Translation and Minority Languages in a Global Age*, Cronin (1998) raises doubts about the appropriateness of such strategies in these contexts.

Cronin (1998) posits that while "non-fluent" and "foreignizing" strategies may be a form of cultural resistance in dominant languages, they may not be as effective in minority or threatened languages. Instead, he argues that fluent strategies may actually be more beneficial for the survival of these languages. Using foreignizing strategies in translation, according to Cronin (1998), could lead minority and marginal languages, which are already under pressure from dominant languages, to borrow lexical and syntactic elements from these languages, ultimately causing them to lose their unique identity and become mere "mirror-images" of the dominant languages.



Myskja (2013) responds to Cronin's argument by pointing out that minority languages and cultures already have their own "margin," and that incorporating elements from this margin into translations from dominant languages and cultures can actually enrich rather than diminish the range of choices available within these languages.

Myskja's critique of Cronin's argument appears to be well-founded. Foreignization in translation, as Venuti (2008) notes, involves emphasizing the "otherness" of the ST through the use of marginal elements within the TL. Rather than being a straightforward representation of the foreign text, foreignization is a strategically constructed approach that is valuable in the context of the receiving culture. As Venuti (2008) puts it, "foreignization in translation is not a transparent representation of the 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" (p. 15).

## **Conclusion**

Translators often face the challenge of conveying culture-specific references in literary texts and must carefully consider which strategy is most appropriate to use. The choice of strategy can be influenced by a variety of factors, such as the purpose of the translation, the status of the receiving literary system, the publisher's power to shape the translation, the translator's interpretation of the cultural elements in the ST, in addition to the historical, social, and cultural context in which the translation takes place. Making this decision is not always easy for translators. Domestication and foreignization are two strategies that translators have employed for a long time to address cultural differences between the SL and TL. However, these strategies have also been the subject of much debate and controversy within translation studies. There are a wide range of views on the appropriateness of these strategies, as both have their own benefits and drawbacks. On the one hand, domestication in translation can help bridge linguistic and cultural differences

between the SL and TL by making it easier for TL readers to understand the content of the ST. However, this may come at the cost of losing some of its key cultural and stylistic elements. Foreignization, on the other hand, allows the TL readers to be exposed to foreign cultures by preserving and introducing ST's cultural elements into the TT. However, such cultural elements may not be fully understood by TL readers and may detract from the literary value of the translated text. Ultimately, both translation strategies come with compromises, and it is not possible to strictly adhere to one or the other. Hence, translators need to find a balance between the two approaches in order to create translations that are both adapted to the TC and also retain key elements of the SC.

## CHAPTER FOUR

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## **CHAPTER FOUR**

### **Culture-Specific References and Their Translation**

#### **Introduction**

Translation has always been a vital means of exchanging and communicating ideas among different cultures and societies. However, it was not until the second half of the twentieth century that translation studies emerged as a discipline on its own right. Therefore, it started to be considered an independent academic field rather than a segment of linguistics, as it has always been perceived previously. The rise of the new discipline brought to the fore some very interesting interdisciplinary insights and approaches to translation, including viewpoints from cultural studies, sociology, linguistics, philosophy, and many other various disciplines. Consequently, translation was considered an act that involves not only the exchange between two different linguistic systems but also between cultures. This is because language and culture are interrelated that translators cannot possibly overlook the cultural aspects that are deeply embedded in different types of texts; that is to say, they are related in a sense that language is seen as a carrier of the culture that is expressed and described in different texts. Indeed, what exists in one culture may not exist in another; hence, words and expressions that are used in a given text to refer to a particular aspect in the SC may not have a direct or similar equivalent in the TC. Thus, cultural issues in the process of translation were addressed and recognized as a rather challenging aspect of translation. In an attempt to address such cultural issues, many translation scholars offered various ways to deal with the cultural differences between the ST and TT and to successfully transfer the “otherness” of the ST to the receiving audience in a comprehensible way. This resulted in the emergence of a series of theories about cultural translation and the way culture should be handled in the process of translation.

## **4.1 The Fuzzy Concept of Culture**

Perhaps one of the most complicated concepts to define is culture. This is due to the fact that this concept has been used and introduced differently in many different disciplines such as philosophy, sociology, anthropology, literature, and cultural studies. In other words, the definition widely changes and varies depending on the field that the concept is used in. According to House (2018), in the year 1952 alone, around 156 different definitions of culture have been collected. This means that this number today is likely to be much higher. Petrulionė (2012) states that there is a wide range of definitions of the term "culture," which indicate diverse perspectives on this intricate concept.

### **4.1.1 The Humanistic and Anthropological Definitions of Culture**

According to Katan (2009), culture has always held the meaning to the humanistic ideal of what was considered 'civilized' in a developed society. However, with the birth of anthropology, a second definition of culture as a way of people's life in a given society has become influential. Again, with the development of cultural studies, a third meaning of culture has emerged in an attempt to identify and describe the political and ideological reasons of particular cultural behaviors. Therefore, according to Katan (2009), culture is learned, unconsciously shared, and is a site of conflict.

Taking the aforementioned statements into consideration, there are two main views of the notion of culture: the humanistic and anthropological perspectives. On the one hand, the humanistic concept refers to the cultural heritage of a given society, such as the exclusive collection of a community's masterpieces in literature, fine arts, music, etc. The anthropological concept, on the other hand, refers to the overall way of life of a given community or society; that

is to say, as House (2018) explains, culture in this sense refers to all the explicit and implicit traditional designs for the life of a particular community which can act and serve as guides for the members of that particular culture. This consists of shared ideas, beliefs, concepts, values, norms, goals, and material possessions of a given society. These are also passed from one generation to the next. Therefore, culture refers to a whole way of life of the members of a given society, including their dressing style, habits and customs, work patterns, religious ceremonies, leisure and pursuits, family life, to name but a few (Pavlović & Poslek, 2003).

## **4.2 Culture and Translation**

In the context of translation studies, the concept of culture has not been ignored. However, there does not seem to be a consensus among translation theorists and practitioners about the nature of culture or on how it should be handled in the translation process. According to Katan (2009), theorists and practitioners continue to disagree over the nature and importance of culture. However, most of them agree on the existence of the ‘cultural filter’ which is involved in the translation process. According to Newmark (1988), culture, for instance, is the way of life and its outward manifestations unique to a group of people who speak a certain language. Newmark (1988) further claims that translation problems exist mainly when there is a cultural gap between the SL and TL. According to Davies (2003), culture is a set of shared beliefs and values, attitudes, and practices that are passed down through education within a group or community. She distinguishes between two different layers or levels of culture: inner and outer layers. Inner (or deeper) layers, Davies (2003) claims, constitute the beliefs and values that are held by a group. Outer (or superficial) layers represent the customs, norms of behavior, artefacts, and the symbols that are attached to the group. She further states that the aforementioned layers can be found in two levels: at the textual level and at the semantic or lexical level. On the one hand, text

manifestations, such as discourse structure, rhetorical devices, and genre-specific norms, tend to be addressed within the framework of contrastive rhetoric, text linguistics, and contrastive pragmatics. The lexical or semantic level, on the other hand, includes references to culture-specific entities such as customs, traditions, clothes, food, institutions, etc., which are often classified into cultural categories and are discussed within the framework of taxonomies and lists of possible procedures for dealing with them. Davies (2003) thinks that the translator serves as a mediator whose main task is to make such various cultural manifestations accessible to the target readership and to provide the target audience with whatever information they need to know in order to give them the ability to process the translated text in a way that is similar to the way members of the SC receive and process the ST.

Indeed, the role of culture in translation cannot be overlooked. This is because texts may contain cultural elements that serve as reflections and sublimations of given societies and nations. Hence, translation in that sense is seen as a cultural-bound activity that is made in given socio-cultural background which is influenced not only by the SC but also by the TC.

### **4.3 Culture Specific References**

As it has been stated earlier, defining culture is by no means a clear-cut process. Many scholars attempted to define this fuzzy concept in terms of their disciplines. Without a doubt, every culture is unique and has its own characteristics. That is, every culture has some specific and special patterns of behavior that may seem alien or even weird to people who belong to different cultural backgrounds. Indeed, the contact among cultures is an unescapable part of contemporary life. This is because modern globalization, rapid developments, and international relations require people to communicate on a daily basis not only among themselves but also at an international and intercultural level. The contact of different cultures may sometimes cause misunderstanding and

pose great challenges to people. Translators, as mediators between these cultures, need to fathom the different beliefs, attitudes, values, and rules of the SC so as to successfully render and deliver them to the TC audience who may very well have different beliefs, attitudes, values, and rules. Thus, translators also need to notice and consider the various cultural subtleties between the SC and TC and carefully deal with these differences in the process of translation (Blažytė & Liubinienė, 2016). This is why, as Pavlović and Poslek (2003) claim, it is necessary for translators to be bilingual as well as bicultural. They further state that every text, be it spoken or written, is the result of a given extra-linguistic situation and it is determined by its cultural, historical, and social context. Hence, translation ultimately is the process of conveying messages across linguistic and cultural barriers.

For a long time, translation scholars and practitioners have talked about the translation of cultural units in texts. Many of them have referred to such cultural concepts using different names and suggested different methods to deal with them. However, such concepts are still not clearly defined. Some scholars adopt the term “culture-specific items” to refer to such cultural units. Other scholars choose the terms cultural words, culture-bound phenomena/references, culture-specific references, cultural concepts, cultural elements, realia, cultureme, and non-equivalent lexis (Blažytė & Liubinienė, 2016). The term “culture-specific reference” is going to be used as the main term in this study, as well as its abbreviation CSR. However, the other aforementioned terms may also be used so as to avoid excessive repetition.

The variability and inconsistency of the term can be observed not only in the terminology used by various scholars to describe CSRs but also in their definitions. According to Ranzato (2016), the first problem in defining culture specific references (CSR henceforth) derives from the fact that everything in language is culture specific, including language itself. However, there are



some scholars who have attempted to define and offer some systematic definitions of CSRs. Baker (2011) defines CSRs as source-language words that may convey a concept that is entirely unfamiliar in the TC. Such concepts, according to Baker (2011), may be abstract or concrete; they may refer to religious beliefs, social customs, or even types of food. She illustrates her point with the word 'privacy' and asserts that it serves as an instance of an abstract English concept that is notoriously challenging to translate into other languages (p. 18). Another example can be seen in the word 'speaker' (of the House of Commons). Baker (2011) claims that it has no equivalent in languages such as Russian, Chinese, or Arabic and it is often translated as 'chairman'. She argues that such translation does not reflect the role of the speaker of the House of Commons as an independent person who is in charge of maintaining the authority and order in Parliament. An example of the concrete concept of CSR is the word 'airing cupboard' which, as Baker (2011) claims, does not have equivalents in other languages and is unknown to speakers of most languages.

Another definition is made by Jerzy Tomaszczyk. According to Tomaszczyk (1983), CSRs include any of those items that represent objects, ideas, and other phenomena that are unique and exclusive to a given speech community. However, Tomaszczyk (1983) argues that the boundary between CSRs and non-CSRs is rather fuzzy and depend only on a matter of degree. This is due to the phenomenon of anisomorphism of languages (the absence of an exact correspondence between words in two languages which may create mismatches in translation), which forces the people involved in the interlingual lexical comparison to conclude that lexical equivalence is best regarded as always partial and never complete or perfect. Such phenomenon presents, Tomaszczyk (1983) claims, numerous and various challenges not only for second and foreign language learners but also for translators, interpreters, and bilingual lexicographers.

In the same vein, Aixelá (1996) refers to CSRs as items that normally present translation problems in other languages. Such problems, Aixelá (1996) argues, are created due to the nonexistence of such items in the target-language culture or because they hold different values. For example, in Bible translation, there is a debate regarding how to translate the image of the word ‘lamb’ into languages whose cultures consider this animal unknown or does not have the connotation of innocence. This is why Aixelá (1996) claims that the word ‘lamb’ in this case acquires the status of a CSR and, hence, creates a translation problem if it is rendered from languages, such as Hebrew, into other languages, such as the language of the Eskimos. On the other hand, if it is rendered into languages such as English or Spanish, this will not create a translation problem because the word ‘lamb’ holds similar connotations in such languages. Therefore, according to Aixelá (1996), CSRs can be defined as textually actualized items whose function and connotations in the ST pose a translation challenge in their transfer to the TT. This challenge arises due to either the absence of the referenced item in the TC or its distinct intertextual significance within the cultural framework of the TT readers. This definition implies that any linguistic item can be seen as a CSR depending not only on itself, but also on its function in a particular text and on how it is perceived in the TC.

Another scholar who has attempted to define the concept of CSRs is Jean-Pierre Mailhac. Mailhac (1996) defines a CSR as a cultural entity that is sufficiently opaque to present a challenge to the target reader due to its divergence from the TC. Such definition implies that the interpretation of cultural references is characterized by a varying degree of subjectivity. Furthermore, the distance between the SC and TC indicates the relativity of the concept, which is the reason why it is difficult to find univocal strategies for translating such CSRs (Ranzato, 2016).

A more precise description of CSRs is provided by González Davies and Scott-Tennent (2005). They define CSRs as any expression—verbal, nonverbal, literary, or audiovisual—that embodies a material, ecological, social, religious, linguistic, or emotional aspect associated with a specific community. This community could be delineated by geographical, socioeconomic, professional, linguistic, religious, or bilingual traits. Members of the community would recognize these expressions as indicative of their identity. At times, such expressions can present challenges in comprehension or translation.

Another definition is given by Pedersen (2005), who distinguishes between two types of CSRs: intra-linguistic and extra-linguistic CSRs. Intra-linguistic CSRs are those expressions that are part of language such as idioms, proverbs, slang, dialects, etc. Extra-linguistic CSRs, on the other hand, refer to those expressions that refer to an extra-linguistic entity or process, and which are supposed to have a “discourse referent that is identifiable to relevant audience as this referent is within the encyclopedic knowledge of this audience” (p. 2). In other words, extra-linguistic CSRs are those expressions that pertain to realia and which are not part of a language system.

The term extra-linguistic CSRs is also used by Díaz Cintas and Remael (2007). They define CSRs as terms that bear extra-linguistic references to items that are linked to and tied up with a particular country’s culture, history, tradition, geography, etc. Such terms, Díaz Cintas and Remael (2007) explain, tend to pose serious translation challenges for translators. According to them, the challenge arises when there is no similar item in the TC or if it is unknown to the majority of the target audience. Therefore, Díaz Cintas and Remael (2007) suggest that translators must find alternatives that may replace such CSRs in the TC and fill the existing gap between the SC and TC as adequately as possible. The overall solutions may range from literal transfers to complete recreation.

As it can be seen from the previous definitions, the concept of CSRs seems rather complex and hard to define. Many scholars have attempted to define the term from different perspectives. These definitions overlap in some points and contradict each other in others. Other scholars, such as Newmark for example, refrain from giving a specific definition of CSRs and imply that the notion is intuitively recognizable. However, the main difficulty in defining the term, as Aixelá (1996) explains, lies in the fact that everything in language is culturally produced, starting with language itself. This is why it is difficult to draw the line between words and expressions that are culture specific and those that are not.

#### **4.4 Culture-Specific References Categories**

Indeed, CSRs can cover a wide variety of aspects of human life. Despite the diverse nature of CSRs, some scholars who have dealt with this notion have proposed some taxonomies to group and categorize them. Among these scholars are Newmark (1988), Díaz Cintas and Remael (2007), Pavlović and Poslek (2003), and Kolebáčová (2007).

##### **4.4.1 Newmark's Taxonomy**

Peter Newmark (1988) categorizes CSRs into five different categories under the name of cultural categories. According to him, CSRs can be divided into: ecology, material culture, social culture, organizations and customs, gestures and habits.

**Ecology:** refers to the geographical features and the different aspects of nature. This includes local words for plains, hills, prairies, steppes, tundras, flora, fauna, etc. According to Newmark (1988), such terms can be distinguished from other cultural terms in the sense that they are usually value-free, politically or commercially. However, their definition and spread depend on the importance of their country of origin as well as their specificity.

**Material culture:** Newmark (1988) also calls them artefacts. These are related to food, clothes, housing, transport, and means of communication of a given society. They can function as some of the most sensitive and important expressions of national culture.

**Social culture:** includes words that refer to the work and leisure of a given society. According to Newmark (1988), in considering social culture, the translator needs to distinguish between the denotative and connotative problems of translation. That is to say, words such as charcuterie, droguerie, chocolaterie, or chapellerie hardly exist in Anglophone countries, which means that there is rarely a translation problem since such words can be transferred and have an approximate one-to-one translation. By contrast, translation problems arise with the connotative difficulties of words such as ‘the people’, ‘the common people’, ‘the masses’, etc.

**Social organization (political and administrative):** this category refers to the political, historical, international, religious, and artistic terms that are used in the political and social life of a given country. Political terms include the titles that are given to people in the government, such as the title of head of state (President, King, Prime Minister) or the name of parliament (National Assembly, Senate, etc.). Historical terms, as the name suggests, refer to historical moments of a given society. So, words such as l’Ancien Régime (in France), le Siècle des Lumières, Anschluss, and zemstvo are good examples of that. According to Newmark (1988), historical terms should not be translated unless they have generally accepted translations. International terms, Newmark (1988) explains, refer to those expressions that usually have recognized translations and are generally known by their acronyms. Examples of that would include terms such as UNESCO, FAO, UNICEF, ILO, etc. Religious terms, Newmark (1988) adds, refer to the religious and spiritual activities of a given society. For instance, in Islam, words related to the names of sacred places or to the pillars and rituals of Islam can be included in this category. To give an example,

words such as altaqiyyah (التَّقِيَّة dissimulation), alkhul' (الْخُلْع divorce for payment by the wife), alwala' (الْوَلَاء allegiance to Muslims), al-mukatabah (المُكَاتَبَة liberation by virtue of an agreement with a slave), al-hajb (الحِجْب the exclusion of some relatives from inheritance). Such terms may very well prove very hard to translate because they do not have lexical and cultural equivalents in other languages (Mahmoud, 2015). Artistic terms, according to Newmark (1988), refer to movements, processes, and organizations. These may include names of buildings, museums, theatres, opera houses, etc.

**Gestures and habits:** this category refers to the different gestures and habits that people in a given social community make in different situations. For example, people may do a slow hand-clap to express warm appreciation, they may nod to show a sign of assent or shake head to dissent, kiss their fingertips to greet or praise someone, give a thumbs-up to signal OK. However, these gestures and habits are not universal and, hence, they may very well be popular and accepted in some cultures and not in others (Newmark, 1988).

Even though Newmark's categorization of CSRs is comprehensive, it is not detailed and well-arranged and, hence, it may not serve the purpose of this study because it would be difficult to classify all the CSRs found in the novel *The Great Gatsby* using only the five categories that Newmark suggests. As Ranzato (2016) puts it, although the classification is useful in arranging and organizing CSRs, it has been criticized for its rigidity and lack of contextualization.

There are other scholars who have put forward some more detailed taxonomies, such as Díaz Cintas and Remael (2007), Pavlović and Poslek (2003), and Radka Kolečáčová (2007).

#### **4.4.2 Díaz Cintas and Remael's Taxonomy**

According to Díaz Cintas and Remael (2007), CSRs fall under one of the following headings:

- **Geographical references:** these may include
  - Objects from physical geography such as savannah, mistral, tornado.
  - Geographical objects such as downs, plaza mayor.
  - Endemic animal and plant species: sequoia, zebra.
- **Ethnographic references:** these may refer to
  - Objects from daily life, such as tapas, trattoria, igloo.
  - References related to work, such as farmer, gaucho, machete, ranch.
  - References related to arts and culture, such as Blues, Thanksgiving, Romeo and Juliet.
  - References related to origins and descent, such as cockney, Parisienne.
  - References related to measures, such as inch, ounce, euro, pound.
- **Socio-political references:** which include
  - References related to administrative or territorial units, such as county, bidonville, state, etc.
  - References related to institutions and functions, such as Reichstag, sheriff, congress.
  - References related to socio-cultural life, such as Ku Klux Klan, landed gentry, etc.
  - References related to military institutions and objects, such as Feldwebel, marines, Smith & Wesson.

The categorization suggested by Díaz Cintas and Remael (2007) is well-arranged indeed. However, it is not exhaustive enough and does not include all the categories that may constitute CSRs. Other typologies have been put forward by Pavlović and Poslek (2003) and Radka Kolečáčová (2007).

#### 4.4.3 Pavlović and Poslek's Taxonomy

Pavlović and Poslek (2003) offer a more extensive and detailed taxonomy than that of Newmark and Díaz Cintas and Remael. They claim that CSRs include areas whereby the SC may contain elements and phenomena that do not exist in the TC and TL. In their opinion, Pavlović and Poslek (2003) classify CSRs as follows:

**Ecology:** according to Pavlović and Poslek (2003), this category includes aspects of nature (winds, plains, hills, etc.) and other geographical aspects such as lakes, districts, flora (plants such as chard, corn salad, watercress, etc.), and fauna (animals such as The Mediterranean monk seal, Jack Russell, etc.).

**Everyday life:** Pavlović and Poslek (2003) state that this category includes types of dwellings, house appliances, food, meals, clothes, means of transport, and public services.

**Material culture:** this includes different products and trademarks, such as Big Mac, Mars Bar, Ariel, Guinness, Fairy Liquid, etc. However, Pavlović and Poslek (2003) claim that if such products become well-known in the TC, they stop being culture-specific. By contrast, if such products or trademarks are unknown to the TC, the translator needs to explain or substitute them with generic terms instead.

**History:** this category includes names of historical events, institutions, functions, and personalities. It may also include different characters from works of art that are well known in the SC. In addition to that, Pavlović and Poslek (2003) claim that this category may also include famous quotations, folklore, and tradition.

**Religion:** this includes terms and expressions related to religion. Examples of that have already been thoroughly covered in Newmark's category of 'social organization'.



**Economy:** this includes concepts and terms used in the economic system of a given society. For example, it encompasses concepts such as stock exchange, money market, equity and commodities, etc.

**Political and administrative functions and institutions:** this category of CSRs includes names or expressions that have traditionally been used at an earlier stage in the history of a given society. It also includes concepts related to western democracies, such as the democratic party.

**The armed forces:** as the name suggests, this category includes the terminology used in the army such as ranks and formations.

**Education:** it includes terms related to the educational system, such as boarding school, A-levels, O-levels, college, etc.

**Forms of address:** include the ways used in a particular language to address others, such as Lord, Lady, Sir, Dr., Mr., Mrs., Ms. According to Pavlović & Poslek (2003), these may create some stiff obstacles for translators because they may not have equivalents in the TL or may have different connotations.

**Gestures and habits:** refer to the various gestures and habits used by people of a given society. Some examples of that have already been given in Newmark's category 'gestures and habits.'

**Work:** this area is closely related to the category of 'economy'.

**Leisure and entertainment:** Pavlović and Poslek (2003) claim that this area of CSRs refers to the different sports that people play (rugby, hurling, jogging, cricket), the places where they go (minibars, pubs, coffeehouses), and the things that they do (karaoke, juggling, etc.).

Indeed, the list that Pavlović and Poslek (2003) suggest is extensive and comprehensive. However, some categories seem to overlap. For example, it would be difficult to decide whether a certain CSR belongs to the category of economy or work, or whether it belongs to the category of history or political and administrative functions and institutions. Moreover, some categories are not well-defined, and hence, it would be tough to decide their nature and limitation.

#### **4.4.4 Radka Kolečáková's Taxonomy**

Radka Kolečáková (2007) puts forward a more detailed, exhaustive, straightforward, and well-arranged taxonomy. In his opinion, Kolečáková (2007) claims that there are two types of CSRs: those that are easily classified and those that can get out of control when someone tries to classify and label them. Hence, in order to minimize the subjective part in the decision-making process, Kolečáková (2007) offers the following taxonomy:

**Icons:** Kolečáková (2007) claims that icons are easily classified. They refer to the representation of a famous people or fictitious character. In other words, this category of CSRs includes people who have a special status in their societies. Kolečáková (2007) gives examples with characters such as Humphrey Bogart (an American actor), Francis Albert (an American singer), and Shirley Bassey (a Welsh singer).

**Material culture:** this category includes, as Kolečáková (2007) explains, all the cultural products that are 'palpable and corporeal'. This includes food and vehicles such as Mustangs, Corvettes, Monte Cristo (a famous ham and cheese sandwich).

**Geographical items:** Kolečáková (2007) claims that this is a rather tricky category that cannot be easily classified. This is because it would be difficult to delineate and distinguish between what is a geographical item and what is a social-culture item. For instance, the word 'Florida' can refer to

both the state and the peninsula. Moreover, what makes it even harder is the ambiguity that can occur when we refer to a town or city. This is because they can both be considered geographical places and cultural products of their societies at the same time. This is why Kolečáčová (2007) suggests considering cities and towns as the smallest geographical items. On the other hand, more detailed places, such as part of the cities, street names, residential districts, etc., are classified as infrastructure. This rule, Kolečáčová (2007) explains, concerns only the ‘nature-culture’ phenomena and not purely natural phenomena such as mountains, rivers, hills, plains, etc.

**Infrastructure:** this category, Kolečáčová (2007) states, includes the elements that constitute and make up the frame structure of a city or a similar unit. In other words, it includes elements such as institutions, part of cities, services, trademarks, etc.

**Ideological items:** according to Kolečáčová (2007), ideological items refer to “any result of a particular train of thought that is reflected in a culture” (p. 34). Kolečáčová (2007) further claims that this category includes CSRs related to popular traditions, feasts, particular ways of behavior and entertainment, locutions and set expressions.

**Arts and literature:** Kolečáčová (2007) states that this category of CSRs can be easily defined and identified. However, Kolečáčová (2007) claims there are two possible clashes with arts and literature and other categories. First, it could be problematic to choose how to classify some architectural works as either arts or infrastructure. However, Kolečáčová (2007) claims that this is only a question on how a given architectural work is perceived. In other words, if it is regarded as a renowned architectural landmark, then it should be classified within the category of ‘arts and literature’. On the other hand, if it is perceived as a geographical location, then it seems only logical to classify in within the category of ‘infrastructure’. The second problem that Kolečáčová (2007)

refers to has to do with the classification of songs and nursery rhymes. Kolečáčová (2007) claims that even though these CSRs are oral and not written, they should be regarded as literature.

**Social Items:** this category of CSRs, Kolečáčová (2007) claims, is of a low usage. This category mostly includes titles, social status, and forms of address such as Sir, Dr., Mrs., etc.

**Activities:** this category is self-explanatory; it refers to any kind of activities that people do. However, Kolečáčová (2007) argues that CSRs that belong to this category may also be classified as ideological items.

**Historical items:** items that belong to this category of CSRs not only refer to history, but also to specific things, concepts, and ideas from the past. According to Kolečáčová (2007), this category of CSRs may very well overlap with other categories, which makes it hard to classify.

**Nature:** this category mainly includes name of plants, animals, and inanimate nature and not geographical landmarks that have their own category (Kolečáčová, 2007).

**Code:** this category of CSRs may very well overlap with the aforementioned category of ‘ideology’. It includes mostly idioms, maxims, puns, etc. According to Kolečáčová (2007), it could be argued that the category of ‘code’ does not belong to CSRs and many scholars and researchers have excluded it from their taxonomies. However, it seems only logical to include it as a part of CSRs because, as Aixelá (1996) puts it, everything in language is culturally produced, starting with language itself. Kolečáčová (2007) further claims that in translation studies, any area of research is largely open to interpretation; hence, it would be fruitful to consider such category as a part of CSRs because it would show how translators managed to deal with such items in the ST to produce equivalent effects in the TL and TC.

The taxonomy that Kolebáčová (2007) proposes is very well-managed and detailed because it includes categories that are straightforward and less overlapped. The most important thing that Kolebáčová (2007) adds to the previous taxonomies is his inclusion of the category of ‘code’, which serves as a significant addition that would undoubtedly enrich the corpus analysis. Nevertheless, his taxonomy is lacking in some aspects as it does not cover all the CSRs that may be found in the corpus.

In light of the aforementioned taxonomies, it seems that none of which is extensive, detailed, and clear enough to be applicable to this study because none of them offered sufficient typology whose headings cover all the aspects of CSRs. Hence, in this study we will create our own classification based on the above-mentioned taxonomies, mainly that of Pavlović and Poslek (2003) and Kolebáčová (2007).

#### **4.4.5 The Hybrid Taxonomy of CSRs**

The classification that we will use in this study will be called ‘**The Hybrid Taxonomy**’, and it is a typology based on the aforementioned taxonomies, mainly that of Pavlović and Poslek (2003) and Kolebáčová (2007). The reason we chose to mix the previous taxonomies is to create a more extensive, comprehensive, well-arranged, and detailed classification of CSRs. This will help us serve the purpose of this research to attain better, more precise, and less skewed results. The taxonomy that we propose consists of the following categories:

**Table 01***The Hybrid Taxonomy of Culture Specific References*

No	Category	Explanation / Examples
01	Icons	This category includes names of characters, be them real or fictitious.
02	Material culture	This category includes names of objects from real life, such as tools, products, food, clothes, etc.
03	Geographical items	This category includes references to geographical locations and names of different places.
04	Infrastructure	This category includes elements that constitute the infrastructure of a given society, including institutions, means of transportation, communication, part of cities, trademarks, services, etc.
05	Ideological items	This category includes particular ways of behavior and entertainment, such as feasts, celebrations, and traditions.
06	Religious Items	This category includes expressions and notions related to spirituality and faith.
07	Economy	This category includes expressions related to the economic system.
08	Measures	This category includes references related to units of measurements, such as inch, meter, ounce, etc.
09	Arts and literature	This category includes references related to arts and literature, such as famous paintings, literary works, plays, songs, etc.
10	Social Items	This category includes references to social status, forms of address, and titles of individuals in a given society.
11	Activities	This category refers to the various activities that people do, such as sports, hobbies, jobs, crafts, etc.
12	History	This category includes references to historical events.
13	Nature	This category includes references to nature, such as the names of different animals and plants.
14	References related to the army	This category includes references related to the army, such as formations, uniforms, weapons.
15	Education	This category includes references related to the educational system of a given society, such as grades, degrees, school subjects, etc.
16	Code	This category includes specific ways of expression, such as idioms, puns, play with words, rhyming, neologism, allusions, locutions, etc.

The suggested ‘Hybrid Taxonomy’ will be used in this study to spot and analyze the different CSRs in the novel *The Great Gatsby*. Without a doubt, the suggested categories may very well overlap with each other to a certain extent, and that is due to the very nature of CSRs that makes classifying them in restricted categories out of the question. In other words, the overall aim

of this taxonomy is not to determine for certain whether a particular CSR belongs to one particular category or another, but should rather be seen as a useful tool that will help us sort out and analyze the corpus of this study in a more systematic and comprehensive way.

#### **4.5 The Translation of Culture Specific References**

Translation can be defined as a decision-making process. This is because translators are required to make a great number of decisions during the translation process and choose the right strategies and procedures to deal with the various translation problems in the ST. Such decisions are of the utmost importance because they ultimately determine the success or failure of the translation. Without a doubt, within the main areas that may prove very challenging for translators is the translation and treatment of CSRs. Indeed, the translation of CSRs has been and is still considered one of the most discussed issues among translation scholars. According to Ramière (2016), translating culture-specific elements, in particular, represents one of the most daunting aspects of intercultural transfer. This is because cultural references are traditionally considered untranslatable in literature. According to Díaz Cintas and Remael (2007), the challenge of translating CSRs arises when no similar items exist in the TC and/or if they are unknown to the majority of the target audience. In other words, as Pavlović and Poslek (2003) claim, translation issues arise particularly when dealing with culture-specific elements. References to the source culture's history, geography, literature, and folklore, for instance, may be impossible to retain in the TT.

Such situation is referred to as “referential vacuums” and translators must in this case find alternatives in the TC that can allow them to fill the gap between the SC and TC as adequately and effectively as possible. The solutions that they choose may range from very literal transfers to complete recreations (Díaz Cintas & Remael, 2007).

#### **4.5.1 The Problem of Equivalence in Translation**

Perhaps one of the most discussed issues in translation theory is the notion of equivalence. Theorists in the field of translation studies are interested in examining this notion so as to unravel and reveal its effect on the way translators deal with texts. According to Alfaori (2017), the notion of equivalence is one of the most challenging and contentious areas in the field of translation. The term has also been the crux of debate among translation theorists. However, Alfaori (2017) claims that such debates have often been overlooked by practitioners due to the great gap between theory and practice in translation. Despite that, Alfaori (2017) further states that discussions about the notion of ‘equivalence’ in translation have triggered further studies and explanations by researchers. However, it has been very difficult to define the term and agree on a universal approach to study and evaluate equivalence in translation. Generally speaking, theorists have used three main approaches to study equivalence in translation; some theorists have opted for a linguistic approach, which considers translation as a mere matter of theoretical linguistics. The second approach is pragmatic/semantic and functionally-oriented, in which translation equivalence is considered a transfer of the message from the ST to the TT. The third approach is adopted by scholars, such as Baker for instance, who claim that the theory and practice of translation complement each other and that concepts such as equivalence exist only for the sake of ‘convenience’. That is to say, translators are used to it because of habit rather than because it has any theoretical status. As a result, Kenny (2009) proposes that equivalency is seen in three different ways: as a prerequisite for translation, as a barrier to the advancement of translation studies, or as a useful idea to clarify translation.

According to Shuttleworth and Cowie (2014) the term ‘equivalence’ (or translation equivalence) has been used by many writers to describe and refer to the nature of the relationship



between the SL and TL texts or smaller units. According to Kenny (2009), it is because of this relationship that a particular TT is considered a translation of a given ST in the first place. The issues lurking behind the concept are rather complex and, consequently, the term has been a matter of controversy and debate. This is because the term has been of a particular concern to translation scholars since it is deemed inextricably linked with both the definitional and practical aspects of translation (Panou, 2013). Consequently, the term has been described, challenged, and criticized by many translation scholars. In Shuttleworth and Cowie's (2014) opinion, part of the problem stems from the fact that the term itself is a polysemous English word and, hence, the precise sense that it denotes varies from one scholar to another. This is why Snell-Hornby (1988) criticizes the term of equivalence and considers it imprecise and ill-defined. Additionally, Snell-Hornby (1988) asserts that the term gives the impression of a balanced relationship between languages, which is often only superficial and conceals the main difficulties and challenges of translation. This is because, as Snell-Hornby (1988) explains, it reduces the translation process to a mere linguistic exercise and ignores the cultural, textual, and other situational factors that play a significant role in translation. Indeed, such controversy has led some scholars to subdivide the term of equivalence into various ways. Some distinguish between the notion of equivalence that is found at the level of different translation units, while others have formulated entire equivalence typologies. Some famous typologies include Nida's dynamic and formal equivalence; Kade's total, facultative, approximative, and zero equivalence; Koller's denotative, connotative, text-normative, pragmatic, and formal-aesthetic equivalence; Popovič's linguistic, paradigmatic, stylistic, and textual equivalence. According to Shuttleworth and Cowie (2014), each one of these typologies encompasses a particular type of ST and TT relationship, which makes the term even more complex and fragmented.

Without a doubt, the concept of equivalence is a troubled notion since it has many types, levels, and meanings. Indeed, the concept of equivalence has had its fair share of challenges and criticism. Despite that, as Panou (2013) claims, one cannot possibly ignore the fact that it is still one of the pivotal definitory axes of translation since it serves as a constant reminder of the main problems that translators encounter during the translation process.

#### **4.5.2 Translation Process Operators**

Translating CSRs seems to be one of the most challenging tasks performed by translators. This is why translators often look for solutions to deal with such items so as to render them in a comprehensible, clear, and meaningful ways to the target audience. In other words, when translators encounter CSRs in the texts they translate, they make use of different ways to overcome the difficulties of rendering them. The solutions chosen by translators have been given different names, such as strategies, procedures, techniques, shifts, methods, etc. In fact, there have been various overlapped viewpoints and no clear consensus on the terminology used to refer to such solutions. In other words, scholars have used different terminology to refer to the solutions used by translators. Due to the confusing use of terminology, Bardaji (2009) assigns the name ‘translation process operators’ as a genetic term to refer to the operations and solutions used by translators in the translation process. According to Bardaji (2009), translation process operators include any procedural knowledge—conscious or unconscious, automated or regulated, heuristic or algorithmic—that is engaged in the transfer process of translation. He claims that scholars have long used the same term to refer to different meanings or even different names to refer to the same reality.

#### **4.5.2.1 *Translation Procedures***

One of the most common names used by scholars to refer to translation process operators is ‘translation procedure’. This term was coined by Vinay and Darbelnet in 1958 to refer to the processes that come into play when shifting between two languages. Vinay and Darbelnet (1958) sought to formulate a global translation theory based on an entire body of equivalences obtained from comparing two languages. Hence, procedures in their opinion operate on three linguistic levels: lexical, morphosyntactic, and semantic (as cited in Bardaji, 2009).

According to Waliński (2015), translation procedures can be seen as either unwelcome deviations from the ST in the course of translating or as something indispensable and needed to overcome specific differences between the SL and TL. Waliński (2015) claims that scholars have used different labels to refer to the various ways to achieve clear-cut and comprehensive categorization of translation procedures. For example, Newmark (1988) adopts the term ‘translation procedures’ and differentiates them from what he calls ‘translation methods’. According to Newmark (1988), translation methods concern entire texts, while translation procedures are employed for sentences and smaller units of language.

Nida (1964) uses the term techniques of adjustment to refer to the translation processes that the translators use in order to produce correct equivalents. Wotjak (1981) uses the term procedure to refer to the transfer process from one language into another. He also uses the terms transfer techniques in communication, strategy, and rule to mean exactly the same thing (as cited in Bardaji, 2009). Similarly, Mason (1994) makes no distinction between using the terms methods, procedures, or techniques. He suggests that a procedure is a method used to get something done. It is the way used to complete a particular task.

#### **4.5.2.2 Translation Strategies**

The use of the term ‘strategy’ among translation scholars has become very common. According to Bardaji (2009), the term ‘translation strategies’ has become practically the most commonly used term to refer to the mental operations performed by translators during the translation process. However, the term has also been used by some scholars of translation to mean different things. According to Chesterman (1997) the term ‘translation strategy’ has so many different meanings in other fields such as psychology, sociology, linguistics, and applied linguistics. Chesterman (1997) distinguishes between two types of strategies: global and local strategies. On the one hand, global strategies are applied in response to the question ‘how to translate this text or kind of text’. In other words, it refers to the translator’s initial decision about the general nature of the appropriate relation between the ST and TT. On the other hand, local strategies, Chesterman (1997) claims, are related to the translation of specific items in the ST. That is to say, they answer the question ‘how to translate this idea/structure/item’.

Molina and Albir (2002) make distinction among the terms translation methods, techniques, procedures, and strategies. In their opinion, they define translation methods as the translator’s global choice that affects the whole translation, while translation techniques can be described as the result of that choice which affects the smaller units and sections of the translation. Procedures, on the other hand, are related to the translator’s declarative knowledge (what the translator knows) and the procedural or operative knowledge (knowing how to do). Strategies, according to them, are related to the mechanisms that are used by the translator throughout the whole translation process to find a solution to a translation problem.

Lörscher is another scholar who addresses this terminological confusion. He distinguishes strategies from methods (which are less subject to individual circumstances), rules (which are more

socially prescriptive), tactics (which are less sequential), and plans (which are related to the mental representation than with procedural knowledge) (as cited in Kearns ,2009, p. 283). Hence, for Lörscher, strategies in translation pertain to specific situations encountered while translating a segment of text. He describes them as potentially conscious procedures used to solve problems that arise during the translation of a text segment from one language to another (as cited in Saldanha & O'Brien, 2013). In other words, translation strategies, according to him, no longer refer to the process that takes place when we translate from one language into another, but they can rather be seen as the process that takes place when we attempt to solve a translation problem.

As it can be seen, scholars used translation process operators to refer to various solutions used by translators when they encounter problems during the translation process. In other words, such terms have been taken up by translation scholars from different perspectives and were used differently to designate various workarounds used by translators. Due to the absence of any consensus among scholars on how to call these terms, and in order to avoid any kind of confusion, the term **procedure** (technique, local strategy) will, therefore, be used throughout this research to refer to **the process of rendering individual CSRs**, while the term **strategy** (method) will be used to refer to the **general treatments of texts containing culture specific items**; it will mainly be used to refer to Venuti's dichotomy of domestication and foreignization.

#### **4.5.3 Procedures Used in Rendering CSRs**

Within the field of translation studies, there have been many scholars who addressed the issue of translating CSRs. Many scholars have devised different procedures in an attempt to achieve complete and comprehensive taxonomies that offer workarounds for translators. Some of these taxonomies have been offered by Diaz- Cintas and Remael (2007), Aixelà (1996), Davies (2003), and Pedersen (2005).

#### **4.5.3.1 *Diaz-Cintas and Ramael's Taxonomy***

Diaz- Cintas and Ramael (2007) propose a taxonomy for translating CSRs. They claim that many of the existing taxonomies have minor deficiencies since categories are always bound to overlap. The procedures that Diaz- Cintas and Ramael (2007) propose for rendering CSRs are as follows:

**Loan:** this procedure is used to incorporate the ST words or phrases into the TL text because translation is not possible and, hence, both languages use the exact same word. Examples of that would be words related to food (cognac, muffin), name of places (San Francisco), or references related to historical events (Perestroika).

**Calque:** this procedure means using literal translation for rendering CSRs. This is used to imitate the manner of expression of the ST in the TT. In other words, the individual elements of the ST are translated literally so as to produce a TL equivalent. Good examples of that would include words such as ‘French poids mouche’ which is calqued on English as ‘flyweight’, or the Spanish word ‘rascacielos’ which is calqued on American English as ‘skyscraper’ (Shuttleworth & Cowie, 2014).

**Explicitation:** this procedure is used when the translator wants to make the ST more accessible and comprehensive to the target audience. This can be achieved either through **specification** (using a hyponym), or **generalization** (using hypernym or superordinate). For example, in the first case, the word ‘flower’ may be substituted with ‘tulip’ or ‘daisy’, while in the second case a ‘log carrier’ may be substituted with ‘a lorry’ (Diaz- Cintas & Ramael, 2007).

**Substitution:** this procedure can be seen as a variant of explicitation. According to Diaz- Cintas and Ramael (2007), it is mainly used in subtitling. In other words, when the spatial constraints do

not allow the insertion of a long term, even if it exists in the TC and TL, hypernyms and hyponyms will, therefore, be required. For example, the French word ‘sauce hollandaise’ is usually translated into Dutch as ‘hollandaisesaus’. However, it may very well be translated as ‘botersaus’ if the time and space limitations are strict.

**Transposition:** this procedure is used when one cultural concept from a culture is replaced by another concept from another culture. According to Diaz- Cintas and Remael (2007), this procedure is mainly used when the target audience might not understand a particular CSR in the ST. Diaz- Cintas and Remael (2007) further claim that this procedure works best when the concepts that are being referred to are not too different. This procedure is often used with the translation of measures and currencies.

**Lexical recreation:** this procedure refers to the invention and creation of a neologism in the TT. According to Diaz- Cintas and Remael (2007), using lexical creation is inevitable for translators when the ST contains invented words as well.

**Compensation:** this is when the translator makes up for a translation loss in one part of a text by overtranslating or adding something in another part (Diaz- Cintas & Remael, 2007).

**Omission:** this procedure is mainly used when there is no corresponding term in the TL. According to Diaz- Cintas and Remael (2007), omission is sometimes unavoidable due to such limitations.

**Addition:** this procedure is also used when the ST contains an important CSR that is expected to cause comprehension problems for the target audience. In such cases, the translator adds information in the form of explication (Diaz- Cintas & Remael, 2007).

The taxonomy that Diaz- Cintas and Remael (2007) suggest is indeed extensive and may very well be helpful for translators. However, it is mainly applicable for audio visual translation.

Moreover, procedures such as explicitation and addition seem to have a lot in common, and hence, it could be argued that they could be united under one single procedure. Other scholars have offered similar taxonomies to that of Diaz- Cintas and Remael (2007). Some of which may very well be more applicable to literary translation.

#### **4.5.3.2 Aixelà's Taxonomy**

Aixelà (1996) provides a comprehensive taxonomy for handling the translation of CSRs. According to him, CSRs refer to components that are associated with foreign cultures that may be unfamiliar to the target audience, leading to a potential intercultural gap between the SL and TL. Aixelà's taxonomy aims to manage and translate CSRs by categorizing them into two main groups: conservation and substitution.

##### **Conservation:**

- **Repetition:** this is when the translator keeps as much as possible from the original reference. This procedure is commonly used in the treatment of toponyms. However, according to Aixelà (1996), the overuse of this procedure may increase the archaic character of CSRs and, hence, they would seem more alien to the target readers.
- **Orthographic adaptation:** this procedure includes transcription and transliteration. According to Aixelà (1996), this is mainly used when the original reference is expressed in alphabets that are different from the ones used in the TL.
- **Linguistic (non-cultural) translation:** by using this procedure, the translator selects a reference that is semantically very similar to the original. Aixelà (1996) states that this improves the target audience's understanding by providing a version that they can comprehend and still recognize as a CSR belonging to the source text's cultural system.



- **Extratextual gloss:** by adopting this procedure, Aixelà (1996) explains, the translator uses one of the aforementioned procedures in addition to offering some explanation of the meanings and implications of the CSRs that exist in the ST. This can be used through adding footnotes, endnotes, glossary, commentary, translation in brackets or italics, etc.
- **Intratextual gloss:** this procedure is very similar to extratextual gloss. However, the difference between the two is that by using intratextual gloss, the translator inserts his explanation of the meanings and implications of CSRs indirectly within the text so as not to disturb the readers' attention. Hence, Aixelà (1996) claims that this procedure offers explanations of the ambiguities of the ST and can, therefore, be described as the strategy of explicitness, which is used to make explicit concepts and ideas that are only partly revealed in the ST.

## **Substitution**

- **Synonymy:** according to Aixelà (1996), using this procedure means that the translator resorts to some kind of synonym or parallel references in order to avoid the repetition of CSRs.
- **Limited universalization:** this procedure is employed when the translator determines that a specific CSR is too obscure for the target audience. As a result, they substitute it with a closer reference from the SL and SC.
- **Absolute universalization:** this procedure is very similar to limited universalization. However, by using absolute universalization, the translator does not look for another reference from the SC and SL, but instead chooses a neutral reference that is understandable to the target audience.

- **Naturalization:** Aixelà (1996) claims that this procedure is used when the translator decides to integrate the CSR into the intertextual corpus that is perceived as specific to the target audience.
- **Deletion:** when the translator considers a particular CSR too obscure or unacceptable on ideological and stylistic grounds, he resorts to the deletion of some CSRs.
- **Autonomous creation:** according to Aixelà (1996), this procedure is not used much by translators. It is used when the translator thinks it would be interesting to add to the TT some nonexistent cultural references in the ST.

Aixelà (1996) states that there are some other potential procedures that can also be used by translators. Some of which are: **compensation** (which is the use of deletion and autonomous creation at another point of the text with a similar effect) and **attenuation** (which is the replacement of strong CSRs with other CSRs that are softer or have less effect, usually because of ideological reasons).

#### ***4.5.3.3 Davies' Taxonomy***

Davies (2003) is another scholar who puts forward another taxonomy of seven procedures used in rendering CSRs. Davies (2003) suggests the following list:

**Preservation:** is used when the translator decides to preserve the CSR. This is similar to Aixelà's procedure of repetition. Davies (2003) describes this procedure as a process in which words or elements from one language are adopted by another language and eventually become fully incorporated into the latter.

**Addition:** according to Davies (2003), sometimes preserving the foreign CSRs may confuse the readers and lead to obscurity. Thus, the translators may decide to keep the original item and add

some explanation or whatever other information they see fit. Such information may be inserted into the text directly or as footnotes. This procedure is similar to Aixelà's intratextual and extratextual gloss.

**Omission:** the third procedure that Davies (2003) proposes is omission. This simply means that the translator omits the CSR from the translated text so that no trace of it is found. As it was mentioned earlier, the translator's decision can be either stylistically or ideologically motivated.

**Globalization:** by this procedure, Davies (2003) means the process of replacing CSRs with others that are more neutral and general in the sense that they can be accessible to a wider audience and wider range of cultural backgrounds. This is similar to Aixelà's procedures of limited and absolute universalization.

**Localization:** this procedure is used when the translator wants to bring the CSR closer to the target audience. In other words, the translator replaces the CSR with another one which is very common in the TL and TC. This is the same procedure of 'naturalization' that Aixelà (1996) introduces in his taxonomy.

**Transformations:** according to Davies (2003), this procedure is used when globalization or localization are not possible. Hence, the translator distorts, modifies, or alters the CSR. The decision to modify the content is influenced either by the translator's or editor's assessment of the target audience's willingness and ability to accept the foreign term in its original form.

**Creation:** this procedure is used to create a CSR that does not exist in the ST. According to Davies (2003), this is the same procedure of 'autonomous creation' that Aixelà (1996) presents in his taxonomy.

It is clear that the procedures outlined by Davies (2003) in her taxonomy are largely similar to those presented by Aixelà (1996). The main difference between the two lies in the terminology used by Davies (2003) to label her procedures. Another comprehensive taxonomy was proposed by Pedersen (2005).

#### ***4.5.3.4 Pedersen's Taxonomy***

Pedersen (2005) offers a very extensive taxonomy to deal with the translation of CSRs. His taxonomy consists of the following procedures:

**Retention:** Pedersen (2005) claims that this procedure is by far the most commonly used by translators in rendering CSRs. This procedure allows elements from the ST to enter the TT. It can be spotted in the TT by the presence of italics style and quotation marks. There are two sub-categories to this procedure: **complete** and **adjusted** retention. The first one holds the same meaning as 'borrowing', which means that the CSR is brought into the TT with no changes whatsoever. The adjusted retention, on the other hand, means that the translator slightly adjusts the CSR in order to meet the TL conventions. This can be achieved by adjusting the spelling or dropping out articles. According to Pedersen (2005), this procedure is the most foreignizing strategy because it displays the most fidelity towards the ST.

**Specification:** this procedure means that the translator leaves the CSR as it is, but adds some other information that is not present in the ST. This can be achieved by using explicitation or addition techniques.

- **Explicitation:** according to Pedersen (2005), this procedure can be seen as anything the translator uses to expand the text. In other words, using this procedure means that the added

material or information is pertinent to the ST. Examples of that would include spelling out acronyms, adding someone's first name to the translated text, etc.

- **Addition:** using this procedure means the added material is latent in the CSR. By using this strategy, the translator intervenes to give guidance to the TC audience.

**Direct translation:** according to Pedersen (2005), this procedure is usually used for rendering the names of companies, official institutions, technical gadgetry, etc. Pedersen (2005) states that by using this procedure, the semantic load of the CSR is unchanged; nothing is added or omitted and there is no effort made by the translator to guide the target audience in anyway or to explain hidden connotations. This procedure can be divided into two sub-categories: calque and shifted.

- **Calque:** this is caused by the result of a literal or word for word translation. According to Pedersen (2005), the outcome may seem exotic to the TT audience.
- **Shifted:** according to Pedersen (2005), shifted direct translation is more precise and target-oriented procedure. It is more common for translators to make some shifts on the ST CSR so that it becomes more “unobtrusive” for the target readers.

Pedersen (2005) suggests that the process of direct translation can blur the boundaries between strategies of domestication and foreignization in both the SL and TL.

**Generalization:** this procedure refers to the replacement of a particular CSR with something more general. According to Pedersen (2011), this can be done by one of two ways: it can be done through exploiting sense relations of **hyponymy**, which means replacing the CSR with a superordinate term. Alternatively, generalization can be done through **paraphrase**, which means replacing the CSR with a phrase which is generally longer and less specific.

**Substitution:** this procedure involves removing the original CSR and replacing it with something else from the SC or TL (cultural substitution), or with something else entirely different that fits the situation (situational substitution).

- **Cultural substitution:** means that the ST CSR is removed and replaced with an equivalent CSR, which is supposed to be known by the TT readers. According to Pedersen (2011), there are two ways to achieve cultural substitution. These are either to domesticate the term and, hence, use a CSR from the TC, or by using a well-known CSR from the SC or from a third culture, which would be recognized both in the SC and TC.
- **Situational substitution:** Pedersen (2011) calls this a ‘quasi-omission strategy’, in which every sense of the ST CSR is removed and replaced with something else that fits the situation, regardless of the original sense of the CSR in the ST. Hence, there is no connection between the CSR in the ST and the TT item. In other words, the substitute element in the situational substitution is unlikely to be a CSR and has no connection or relation with the CSR in the ST.

**Omission:** by using this procedure, the translator omits the CSR and not replacing it with anything. According to Pedersen (2005), omission can be the most domesticating procedure that the translator can use in rendering CSRs because it stops problematic foreign elements from entering the TT in any forms at all.

**The Official Equivalent** procedure is seen as neutral because it is distinct from the other procedures. According to Pedersen (2005), the Official Equivalent is a pre-existing solution to cultural difficulties in translation and helps the translator avoid any potential translation crisis. This procedure is closely related to Cultural Substitution, which is considered a domesticating

procedure. The establishment of an Official Equivalent occurs through repeated usage and becomes standardized over time, as stated by Pedersen (2007).

In this study, Pedersen's (2005) taxonomy will be used as the framework for analyzing the translation procedures used in rendering the CSRs in the Arabic (re)translation of the novel *The Great Gatsby*. This decision was made for several reasons.

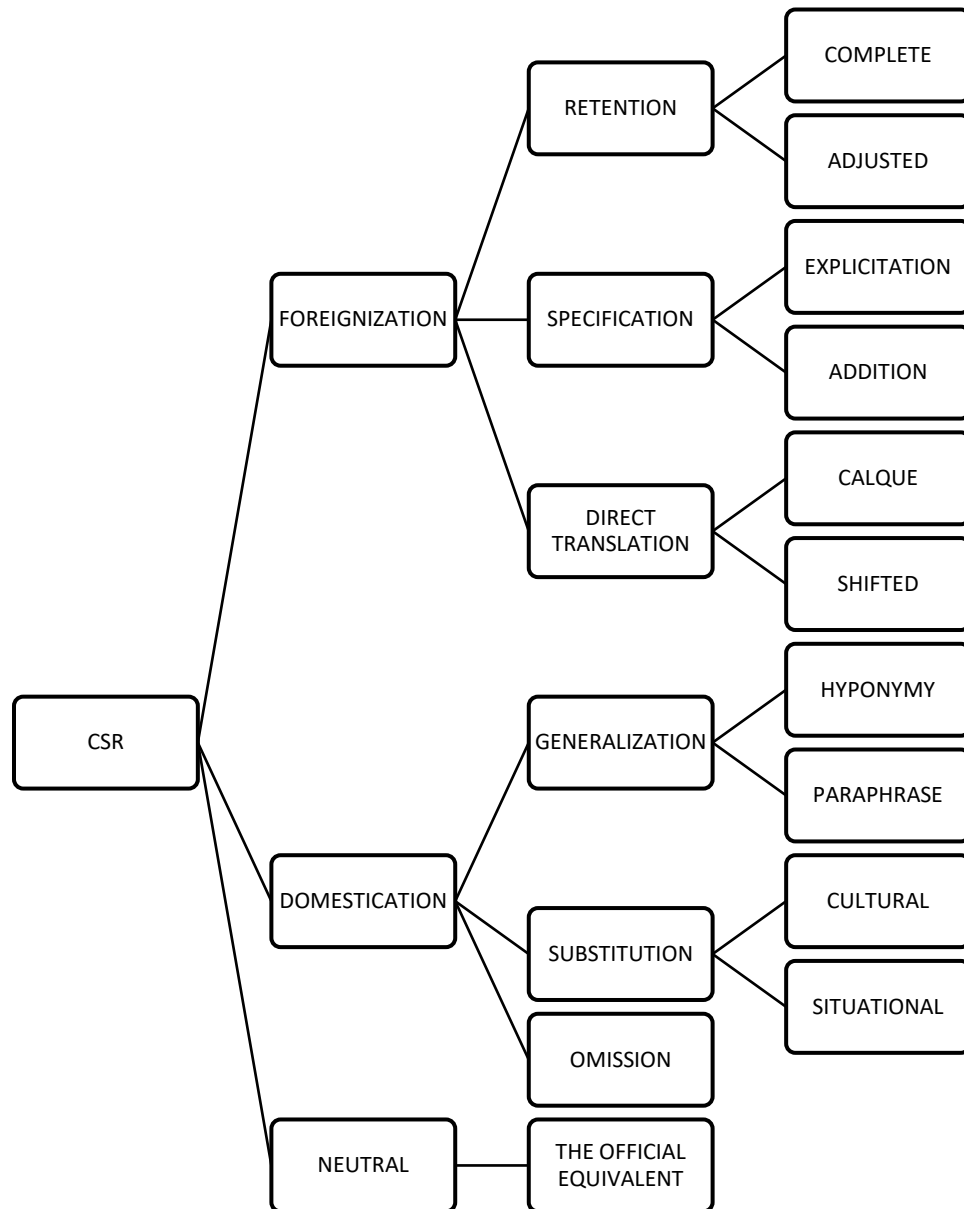
Firstly, Pedersen's taxonomy is considered to be more exhaustive and detailed compared to other previously established taxonomies. It provides a more comprehensive understanding of the various translation procedures used in rendering CSRs.

Secondly, Pedersen's model for rendering CSRs is arranged on what he calls the "**Venutian Scale**", ranging from the most foreignizing to the most domesticating procedures. This arrangement allows for a systematic and comprehensive analysis of the corpus and may very well result in more reliable, precise and authentic results. It helps to uncover the translation tendencies that are operative in the corpus. Thus, the use of Pedersen's (2005) taxonomy will provide a solid framework for analyzing the translation procedures used in rendering CSRs in the Arabic (re)translation of the novel *The Great Gatsby*.

The model that is going to be used in the analysis is illustrated in the following figure.

**Figure 03**

*Procedures of translating CSRs based on Pedersen's taxonomy*





## Conclusion

We explored in this chapter the fuzzy concept of CSRs and the various procedures that are used by translators for rendering them. Without doubt, the role of culture in translation cannot possibly be overlooked. This is true due to the fact that translation is primarily a means of intercultural communication that involves mediation not only between languages but also between cultures. Indeed, the translation of CSRs is still a largely debatable issue in translation studies because it presents various problems and obstacles for translators. The main issue that translators encounter is the lack of equivalence of such items in the TL and TC. This is because cultural items are conditioned by cultural diversity and, consequently, they differ from one culture to another. In other words, when the cultures are vastly different, the problem of finding the right equivalence will arise, which may prove extremely hard, or sometimes even impossible, for translators to deal with them. Thus, many scholars have devised different translation process operators in an attempt to achieve complete and comprehensive taxonomies in order to offer workarounds for translators to render and deal with such CSRs. Most of these taxonomies include procedures that are fairly similar in content but vastly different in label. For instance, all scholars agree that there should be a procedure for retaining the foreign CSR in the ST. There is also a consensus among them about omitting such items if necessary. Between these two primary poles, there is a number of procedures that most scholars agree on. Such procedures can either be foreignizing or domesticating and they are used differently depending on the overall strategy chosen by the translator.

## CHAPTER FIVE

### **The Comparative Analysis of the Arabic Translation and Retranslation of the CSRs in The Great Gatsby**

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## CHAPTER FIVE

### Research Methodology and Comparative Analysis of the Arabic Translation and Retranslation of the CSRs in *The Great Gatsby*

#### Introduction

In this chapter, two Arabic translations of the novel *The Great Gatsby* by Najeeb El Manie' (1961) and Hani Yared & Muhammed Hittini (2008) will be analyzed. We will analyze the Arabic translations of a sample of 62 CSRs extracted from the novel. This number is high enough to carry out a proper analysis. This sample contains examples of the Hybrid CSRs Taxonomy that was introduced in the theoretical part of this study. This taxonomy contains the following categories: Icons, Material Culture, Geographical Items, Infrastructure, Ideological Items, Religious Items, Economy, Measures, Arts and Literature, Social Items, Activities, History, Nature, Army, Education, and Code. We will compare each CSR with its Arabic equivalent in order to find out which procedure was used by each translator. The procedures which will be adopted in the analysis were proposed by Pedersen (2011) and they consist of the following local strategies and their subcategories: Retention, Specification, Direct Translation, Generalization, Substitution, Omission, and the Official Equivalent. These procedures will further be categorized into domesticating or foreignizing global strategies using the *Venutian Scale* that was proposed by Pedersen (2005). In other words, after we unravel the procedures used by each translator in rendering each CSR category, we will be able to identify the translators' overall tendency of using domestication and foreignization strategies in the two translations of the novel.

## **5.1 Methodology**

This research falls within the scope of Descriptive Translation Studies. It seeks to describe the translation as a product and explore the translators' tendencies of using domestication and foreignization strategies when it comes to translating CSRs in literary fiction. Identifying these tendencies will give the researcher the required data to objectively assess the validity of the Retranslation Hypothesis.

### **5.1.1 Method**

In order to obtain accurate and solid results, a mixed-method approach has been adopted in this study. This means that both qualitative and quantitative methods have been employed to collect and analyze the research data. On the one hand, a qualitative method, according to Künzli (2013), involves the study of relatively limited number of phenomena. It seeks to achieve in-depth understanding of a particular phenomenon, identify the reasons behind it, and describe its complexity. On the other hand, a quantitative approach involves the collection and analysis of large data sets in order to yield more focused and accurate results. In other words, adopting a quantitative approach helps identify how widespread a given phenomenon is. Using a combination of both qualitative and quantitative methods, Saldanha and O'Brien (2014) claim, yields a better understanding of research problems than using either approach alone.

### **5.1.2 Data Collection Tools**

Data can be collected at either a macro or micro level. According to Saldanha and O'Brien (2014), macro-level data are collected from wider sources such as organizations, countries, social entities, and systems. In the case of translation research, macro-level data may very well pertain to professional translation associations, country-specific laws regarding language and translation,

literary polysystems and so on. On the other hand, micro-level data are collected at a word or text level and usually pertain to the strategies used in translation or the length of time taken to translate a text. In this research, textual and cultural levels have been considered. To clarify, the focus is on the analysis of the CSRs in the novel *The Great Gatsby* based on the proposed aforementioned Hybrid Taxonomy. The data for analysis were collected from a corpus that consists of ST: the novel *The Great Gatsby* written by American author F. Scott Fitzgerald in 1925 and the TTS: two Arabic translations of this novel by translators Nadjib El Manie (1961) and Hani Yared & Mohammed Hittini (2008).

In this study, the qualitative approach has been used to:

- 1) First, list and categorize the CSRs in Fitzgerald's novel *The Great Gatsby* according the Hybrid Taxonomy that was introduced and proposed in the previous chapter. This taxonomy, as mentioned before, consists of the following categories: Icons, Material Culture, Geographical Items, Infrastructure, Ideological Items, Religious Items, Economy, Measures, Arts and Literature, Social Items, Activities, History, Nature, Army, Education, and Code.
- 2) Second, spot and list the translated versions of the selected CSRs in both Arabic translations of the novel *The Great Gatsby* by Arab translators Nadjib El Manie (1961) and Hani Yared & Mohammed Hittini (2008).
- 3) Third, identify the procedures that the translators used in rendering the selected CSRs and categorize them based on Pedersen's taxonomy of translating CSRs. This taxonomy consists of the following procedures and their subcategories: Retention, Specification, Direct Translation, Generalization, Substitution, Omission, and the Official Equivalent. We will try

to identify which procedures each translator used in rendering the selected CSRs in the novel *The Great Gatsby*.

4) Finally, classify the procedures that were used by each translator into domestication or foreignization strategies based on the Venutian Scale proposed by Pedersen (2005).

The quantitative approach has been used in this study to:

- 1) Quantitatively determine the most used procedure used by each Arab translator in rendering the selected CSRs in the novel *The Great Gatsby*.
- 2) Quantitatively determine the degree of domesticating and foreignizing strategies used in translating each CSR category in the novel *The Great Gatsby*.
- 3) Quantitatively determine the overall tendency of domestication and foreignization strategies in each Arabic translation of the novel.
- 4) Quantitatively determine the overall tendency of domestication and foreignization in all Arabic translations of the novel.

### **5.1.3 Rationale for Selecting the Corpus for Analysis**

We chose to extract the data for analysis from the novel *The Great Gatsby* and its two Arabic translations due to the following reasons:

- 1) This novel was written by American author Francis Scott Key Fitzgerald in 1925, which depicts perfectly what is known as the “Jazz Age” in the Roaring Twenties. This era is full with CSRs that are likely to pose countless obstacles for translators.
- 2) This novel is probably the most famous literary fiction of all times; it has been and it is still read with eager fondness by readers from all around the world. This outstanding success

led to various attempts by translators to render it into so many languages, including Arabic. The success of the novel has also led translators in general, and Arabic translators in particular, to vie for delivering more accurate translations. This gives the chance to the researcher to assess the validity of the RH and to unravel the tendency of using domestication and foreignization strategies in translating literary fiction into Arabic.

3) The two translated versions which will be used in this research analysis are by Najib El Mani' (1962) and Hani Yared & Mohammed Hittini (2008). These versions have been chosen due to the following reasons:

- There is a period of roughly five decades between the first translation and the subsequent retranslation. Therefore, this gives the researcher the opportunity and the required tools:
  - To check whether the translators share the same translation strategy when it comes to rendering the different cultural aspects in the ST.
  - To check whether the tendency of rendering CSRs into Arabic has changed over the past five decades or not. In other words, to check whether the translators have opted for domesticating or foreignizing strategies in their translations of the novel and if there is any diachronic change. This will ultimately reveal the tendency of using domestication and foreignization strategies in translated literary fiction into Arabic in two different points in history and give us enough data to assess the validity of the RH.

#### **5.1.4 Procedures Followed in Selecting the Data for Analysis**

As mentioned before, the data for analysis have been collected from a corpus that consists of the novel *The Great Gatsby* written by American author F. Scott Fitzgerald in 1925 and two



Arabic translations by Nadjib El Manie (1961) and Hani Yared & Mohammed Hittini (2008). The following phases have been followed in selecting the data for analysis:

- 1- Reading the novel *The Great Gatsby* to identify the CSRs.
- 2- Reading the translated Arabic versions of the novel by Arab translators Najib Al Mani' (1962) and Hani Yared & Mohammed Hittini (2008) to identify how the CSRs were translated into Arabic.
- 3- Choosing a random sample from the CSRs that were spotted in the novel. The sample that was chosen consists of 62 CSRs and their Arabic translations.
- 4- Classifying the extracted CSRs according to the Hybrid Taxonomy that was proposed in the previous chapter. This taxonomy consists of the following categories: Icons, Material Culture, Geographical Items, Infrastructure, Ideological Items, Religious Items, Economy, Measures, Arts and Literature, Social Items, Activities, History, Nature, Army, Education, and Code.
- 5- Tabulating the selected CSRs in the ST and their equivalents in the TTs according to the aforementioned Hybrid Taxonomy.

#### **5.1.5 Procedures Followed in Analyzing the Data**

The following procedures have been used in analyzing the data:

- 1- After tabulating the CSRs and their equivalents in the TTs according to the Hybrid Taxonomy, we tried to identify the procedures used by each translator in rendering the CSRs in accordance with Pedersen's taxonomy of translating CSRs. Pedersen's taxonomy consists of the following procedures and their subcategories: Retention, Specification, Direct Translation, Generalization, Substitution, Omission, and the Official Equivalent.
- 2- After identifying the procedures that were used in translating the CSRs in each Arabic

version, we classified them into either domestication or foreignization in accordance to the Venutian scale proposed by Pedersen (2005). This means that each procedure belongs to a global strategy that can be either domestication or foreignization. According to Pedersen, a domesticating strategy consists of the following procedures: Generalization, Substitution and Omission. A foreignization strategy consists of the following procedures: Retention, Specification, and Direct Translation. The Official Equivalent is neutral.

- 3- Calculating the instances of domestication and foreignization in each CSR category in each translated version of the novel.
- 4- Calculating the instances of domestication and foreignization in all CSR categories.
- 5- Calculating the degree of domestication and foreignization in each Arabic translation using the obtained results.

## **5.2 The Corpus**

The corpus that we will analyze consists of the ST: the novel *The Great Gatsby* written by American author F. Scott Fitzgerald in 1925 and the TTs: two Arabic translations of this novel by Arab translators Nadjib El Manie (1961) and Hani Yared & Mohammed Hittini (2008).

### **5.2.1 About the Author F. Scott Fitzgerald**

Undoubtedly, Francis Scott Key Fitzgerald is considered one of the most prominent American writers of all times. He was born in St. Paul Minnesota on September 24<sup>th</sup>, 1896. His father, Edward Fitzgerald, was in the furniture business and his mother, Mary Fitzgerald, belonged to an Irish catholic family. His two elder sisters died at the age of one and three of influenza during the summer of 1986 (Lazo, 2003).

Despite being unpopular as a child in his school, Fitzgerald received recognition for his talent as a writer. At the age of thirteen, his first story *The Mystery of Raymond Mortgage* was published in *Now and Then*: a school publication that included interviews with national known figures. Seeing his first story getting published and praised by famous literary figures, Fitzgerald was encouraged to continue writing and, therefore, other works such as *Read, Substitute Right Half*, *The Room with the Green Blinds* and *A Debt Honor* soon followed (Lazo, 2003).

In 1911, he was sent to Newman School in New Jersey and in 1913 he was admitted into Princeton University. However, he did not excel academically and never graduated. Instead, he received a commission in the army. After getting discharged, Fitzgerald wrote his first novel titled *This Side of Paradise*, which was well-received and, consequently, enjoyed a considerable success (Bloom, 2006). This paved the way to Fitzgerald's writing talent to emerge and, hence, his first collection of short stories titled *Flappers and Philosophers* was published. Despite being lavishly compensated for his works, Fitzgerald was very often in debt. This was due to the heavy drinking and to the active social life he enjoyed during that time. In 1921, Fitzgerald visited numerous European countries such as France, Italy, and England. When he returned to the United States, Scott settled down in St Paul, where he wrote *The Beautiful and the Damned* and *Tales of the Jazz Age*. In 1923, he moved with his wife, Zelda, to Great Neck where he wrote a play called *The Vegetable* and some other stories (Bloom, 2006).

In April 1924, Fitzgerald departed for France along with his wife and started writing his famous master piece *The Great Gatsby*. He sent his manuscript to Perkins at the end of the summer and revised the novel through the winter of 1924 and 1925. In April 1925, his novel *The Great Gatsby* was released. Scott wrote less after his wife Zelda was institutionalized after a nervous breakdown. Ironically, *The Great Gatsby*, which is considered today one of the greatest American

novels of all times, did not enjoy such success at first. Therefore, Fitzgerald became more cynical and hesitant about writing. In 1927, he joined the movie industry in an attempt to make enough money to pay off his debts and start new projects. In 1932, he went back to the United States after his wife had had her second breakdown and was hospitalized in Baltimore (Bloom, 2006).

With his wife in and out of institutions, Fitzgerald went to Hollywood to do more work while trying to write more to pay his bills. By the summer of 1939, he was dropped as a client because he lost the ability to write reliably. Despite that, he sold a series of stories called *Esquire*. In 1940, he died of a heart attack leaving behind his unfinished novel *The Last Tycoon* (Bloom, 2006).

### **5.2.2 About the Novel ‘The Great Gatsby’**

*The Great Gatsby*, written by F. Scott Fitzgerald, is widely recognized as a literary masterpiece and one of the greatest American novels of the 20th century. The novel is set in the Roaring Twenties and follows the lives of characters of different social statuses and wealth levels as they navigate their struggles and attempt to achieve the American Dream. Through the intricate portrayal of its protagonist, Jay Gatsby, the novel captures the desires, hopes, and disappointments that are inherent in the American Dream. Gatsby's pursuit of this dream is shaped by wealth and characterized by a certain level of recklessness, ultimately leading to its corruption and eventual downfall. According to Pelzer (2000), *The Great Gatsby* effectively portrays the complex emotions that come with chasing one's dreams, as well as the consequences that arise when those dreams are not fulfilled.

The story, which is set in the Jazz Age, features the life of a dreamer named James Gatz, the son of a poor farmer without higher social class or financial status. He believed, from the very

beginning, that he was meant for something greater than being a son of a farmer and vowed to attain the wealth and status that would ensure his success. His journey leads him to a military training camp near Louisville in Kentucky where he meets Daisy Fay, the person who later possesses his ideals and embodies his dream. After Daisy finally leaves him to marry Tom Buchanan, a person of great social and financial status, Gatsby vows to reclaim his golden girl. After attaining a considerable wealth by working as a bootlegger, Gatsby settles in West Egg in Long Island across the bay from where Daisy and Tom Buchanan lodge. There, he starts hosting lavish parties in an attempt to lure Daisy to come. After his failed attempts, Gatsby enlists the help of Nick Carraway, Daisy's cousin, who helps him reunite with Daisy and reclaim his lost dream. However, possessing Daisy's heart is not enough to win her back because he desperately needs to deny her love for her husband and convince her to marry him instead. Daisy fails Gatsby once again and destroys his dream and sets in motion the events that ultimately lead to his death. Gatsby, therefore, falls a victim to an unattainable dream in a world dominated by total materialism, cold indifference, and moral and ethical corruption (Pelzer, 2000).

Indeed, *The Great Gatsby* has been widely regarded as a masterpiece of modern American literature, with its timeless themes and powerful characters that continue to captivate audiences to this day. It has inspired countless adaptations, including films, plays, and musicals, and has been translated into numerous languages, making it a truly international cultural phenomenon. The novel's themes of the pursuit of wealth, love, and the American Dream, as well as the corruption and disillusionment of the Roaring Twenties, still resonate with contemporary audiences and make it a relevant and enduring work of art. It is no wonder that *The Great Gatsby* remains widely read and studied, and continues to be an important part of the American literary canon (Beuka, 2011).

### **5.2.3 The Great Gatsby as a Cultural Portrayal of the Jazz Age**

After the First World War, America was full of triumph and confidence. The young generations broke free from the conventional norms of eating, drinking, and being merry. The booming economy at that time changed the American society radically and gave the impression that success and fame mean acquiring more and more wealth. Consequently, material wealth and social status were valued above everything else. This period, which is called The Jazz Age, was characterized by a culture of commodity. According to Mirza (2014), the American society during that time was corrupted by explicit magazines and movies. There has also been a large increase of bootleggers due to the implementation of the Prohibition Act. This ban of alcohol made millionaires out of criminals and resulted in an open culture of promoting alcoholism. Women attitudes towards gender and sexuality changed and the suffrage movement came into being. According to Mirza (2014), the woman of the Jazz Age was characterized by greed, materialism, lust, and selfishness. She was busy chasing her material dreams without realizing that she has lost her chastity and integrity in this quest. Fitzgerald illustrated this new change in the American society in his novel *The Great Gatsby* in the characters of Daisy Buchanan, Myrtle Wilson, and Jordan Baker.

F. Scott Fitzgerald is considered by many as a major chronicler and critic of the Jazz Age. Despite his considerable fame and success due to his publication of his first novel *This Side of Paradise* at the beginning of the Roaring Twenties, he remained critical of the Jazz Age's culture of excess. According to Shumway (2015), the Jazz Age for Fitzgerald was a period that was best known by changes in manners and morals, and by extreme excess. Fitzgerald stood in contrast to the new American Dream of fame and success and deemed the American society in a state of moral decline (Morretta, 2015).

Such portrayal of the Jazz Age and the American society of that time has been precisely and thoroughly portrayed in Fitzgerald's novel *The Great Gatsby* (Glicksberg, 1971). According to Shumway (2015), the novel describes the changes in the American society regarding courtship, marriage, and other social and cultural aspects of America during the Roaring Twenties. In Morretta's (2015) words, *The Great Gatsby* represents a realistic portrayal of the Jazz Age culture. In his work, Fitzgerald describes, rather precisely, the years of material prosperity, consumption, corruption, leisure and moral decay that the American society was known for during the Roaring Twenties.

#### **5.2.4 The Arabic Translations of 'The Great Gatsby'**

*The Great Gatsby*, a classic American literary fiction, has been translated into Arabic on multiple occasions. With the enduring popularity and significance of the novel, it has been translated four times into Arabic, each translation differing in terms of publication date, translator, publisher, length, style, clarity, and quality. The first Arabic translation was done by Najib El Mani in 1962 and published by El Jawadi Library in Baghdad in collaboration with Franklin Publishing Company. The second translation was done by Mohamad Mostajir Mostapha and published by Dar El-Maaref Press in Egypt in 1971. The third translation was completed by Hani Yared and Mohammed Hittini in 2008 and published by Modern Book's World Publishing Company in Jordan. Lastly, the fourth translation was done by Ossama Manzaljee and published by Al Mada Publishing House in Iraq in 2014. Each of these translations offers its unique interpretation of the classic novel and provides readers with an opportunity to experience the timeless story in a new light.

For the purpose of evaluating the accuracy of the RH, two distinct Arabic translations of the novel *The Great Gatsby* will be analyzed. The focus will be on the timing of the publication of

the translations, with particular emphasis on the first translation published in 1962 and the third translation published in 2008. This selection of translations spanning a period of fifty years will provide the researcher with the opportunity to test the RH and scrutinize its underlying premises.

### **5.3 Data Analysis**

Before we embark on the analysis of the data, it is important to consider the following points:

- 1- Although the ST and TTs were studied in their entirety, only selected instances of CSRs in their context and their Arabic equivalents will appear in this study. This means that the relevant ST and the TT passages will be arranged in pairs according to which cultural category they belong to. This will make it easier for the researcher to compare the ST to the TT and, hence, determine which procedure was used in the Arabic translation of each cultural instance.
- 2- The descriptive analysis of the data is meant to unravel the procedures used by the translators in rendering the CSRs in the Arabic translations of the novel *The Great Gatsby* in order to determine, ultimately, the tendency of using domestication and foreignization global strategies in each translation of the novel. Therefore, it must be pointed out that this evaluation is not meant to undermine the efforts made by the translators because, undoubtedly, their translations are remarkable feats. Rather, this analysis is meant to unravel the tendencies of using domestication and foreignization by each translator and to analyze their chosen solutions in rendering CSRs into Arabic.
- 3- A total of 62 CSR instances and their Arabic equivalents will be analyzed. Each example belongs to one category of the aforementioned Hybrid CSR Taxonomy. However, due to the nature of the novel, some categories have more examples than



others. As a matter of fact, although the ST was read exhaustively, no examples were found in the category of ‘**Education**’. By contrast, more examples were found in the category of ‘**Code**’ and ‘**Material culture**’ in comparison to the other categories.

- 4- The Official Equivalent procedure is considered **neutral** because it is different from the other local strategies. Pedersen (2005) claims that the Official Equivalent is considered a prefabricated solution to the cultural hindrances in translation; this means that its existence will allow the translator to avoid a translation crisis point. There is, however, a close connection between the Official Equivalent (which is considered a neutral procedure) and Cultural Substitution (which is considered a domesticating procedure). According to be Pedersen (2007), the Official Equivalent is created through entrenchment. This means that when a given CSR is always rendered in a particular way in the TL, this indicates that an official equivalent has been established through entrenchment. In this study, the Official Equivalent procedure will be determined if an **X CSR is *invariably* translated as Y in the TL**. Therefore, we will make use of bilingual English- Arabic dictionaries to determine the existence of a given equivalent to the ST CSR in the TL and TC. For example, **The Statue of Liberty** is rendered into Arabic as تمثال الحرية. In this example, the official equivalent was created using a Direct Translation procedure (which is a foreignizing procedure). However, due to the repeated use of this translation in the TL, it has become **official** and is *invariably* found in bilingual English-Arabic dictionaries.

### 5.3.1 Icons

This category, as mentioned earlier, includes names of characters; either real or fictitious. Character names in *The Great Gatsby* are important in understanding how the characters behave

and fit in the various themes expressed in the novel. As a matter of fact, such names play a significant role and contribute greatly to the holistic and cultural portrayal of the Jazz Age. According to Avsenak (2003), the multifold interpretations of each character's name in the novel have great significance as they contribute to the formation of America's social character. Hence, proper names can be considered one of the most important aspects of the cultural background of the novel.

We have chosen 4 examples from this category for analysis. We will mention the English version along with each Arabic translation and then determine what translation procedure was used in rendering each example.

**Table 02**  
*The Analysis of Example N° 01*

The English Version ST	The Arabic Translations TT	
Only <b>Gatsby</b> , the man who gives his name to this book, was exempt from my reaction— <b>Gatsby</b> who represented everything for which I have an unaffected scorn (p. 04).	TT1	غير ان غاتسبي، وهو الرجل الذي منح اسمه لهذا الكتاب، كان وحده المعفو من موقفي ذاك- غاتسبي، الذي كان يمثل كل شيء احتقره احتقارا لا تكلف فيه (p. 04).
	TT2	كان غاتسبي الذي وهب اسمه لهذا الكتاب هو الشخص الوحيد المستثنى من ردة فعلي- غاتسبي الذي جسد كل الأشياء التي أشعر إزاءها باحتقار طبيعي (p. 36).

**Gatsby** is the name of the major character and one of the most contradictory personas in the novel. On the one hand, he can be seen as a benevolent sincere man who falls victim to the greedy society he lives in; a society that measures people by their affluence rather than by their traits. On the other hand, he can be seen as a self-centered person who holds a high opinion of himself and who becomes considerably wealthy by being a bootlegger and doing underground work.

According to Tamke (1968), the initial syllable of Gatsby (gat) was used as a slang for a revolver or pistol back in the twenties, which alludes to the fact that Gatsby was a man of mob connections and explains the repeated accusations by other characters in the novel of him killing other people.

The name **Gatsby** was rendered in both Arabic translations as **غاتسبي** (gātsby). We can see that both translators opted for the **Retention** procedure in rendering the name of this character. However, it is clear that this is **Adjusted** and not Complete Retention. The translators adjusted the TT in accordance with the TL requirements. To explain, the sound “**G**” in Gatsby does not have an equivalent in Arabic. Thus, both translators preferred to use the letter (غ) as an alternative because it is close to the sound (**G**) in English.

**Table 03**  
*The Analysis of Example N° 02*

The English Version ST	The Arabic Translations TT	
The front was broken by a line of French windows, glowing now with reflected gold, and wide open to the warm windy afternoon, and <b>Tom Buchannan</b> in riding clothes was standing with his legs apart on the front porch (p. 09).	TT1	وكان يقطع الواجهة خط من النوافذ الفرنسية، تتوهج في تلك اللحظة بانعكاس الأصيل الذهبي، وقد انفرجت النوافذ لتستقبل المساء الدافئ العاصف، <b>طوم بوكاتان</b> بملابس الركوب واقفا لدى سقيفة المدخل وقد فتح ساقيه (p. 11).
	TT2	وعند مقدمة المرج المندفع يقوم صف من النوافذ الفرنسيّة، تتوهج الآن بالذهب المنعكس وهي مشرعة للظهيرة الحارة العاصفة، وقد ارتدى <b>توم بوكاتان</b> ملابس الخيالة وهو يقف بساقين متباعدتين في شرفة البيت الأماميّة (p. 44).

**Tom Buchannan** is Gatsby’s diametrical antithesis and one of the major characters in the novel. He is mainly characterized by physical and mental hardness and immense wealth. He is

arrogant, cruel, and racist. He leads a luxurious life in East Egg playing polo, riding horses, and driving fast cars. He is playful and unfaithful, and has had many affairs since his marriage.

Tom's last name is **Buchannan**, which carries a significant historical and cultural allusion. According to Avsenak (2003), Tom's surname alludes to the last name of America's fifteenth president, James Buchanan, who is best known for having led the Americans into Civil War. Although James Buchanan was allegedly against the institution of slavery, he said that each state has the right to choose to retain slavery or not because such decisions would contribute to the peaceful solution to the slavery issue.

Avsenak (2003) highlights the contrast between Tom Buchanan's racial hatred and the pro-slavery beliefs of the President. While the President believed that slavery could be protected by the Constitution in southern states, Tom Buchanan espoused the superiority of the white Nordic race and believed that this rising nativism would mark the downfall of self-made men like Gatsby.

In both translations, **Retention** was used to render the name of this character. However, there are some slight spelling differences between the two Arabic translations; in the TT1 it was rendered as طوم بوكاتان (**ṭwm bwkānān**) while in the TT2 it was translated as توم بوكاتن (**twm bwkānn**). Both translations are adjusted and not complete because the spelling of each one of them was slightly modified in accordance with the TL norms. Such adjustments could have been done to make it possible for the target readers to easily pronounce the name of this character. It should be noted, however, that the word '**Buchannan**' is pronounced /bju:'kænən/ which should normally be rendered into Arabic as بيوكاتن (**bywkānn**).

**Table 04**  
*The Analysis of Example N° 03*

The English Version ST	The Arabic Translations TT	
<b>Daisy</b> was my second cousin once removed and I'd known Tom in college and just after the war I spent two days with them in Chicago (p. 08).	TT1	كانت ديزي ابنة عم لي بعيدة وقد تعرفت على طوم في الكلية. وقد كنت أمضيت يومين معهما في شيكاغو بعد انتهاء الحرب مباشرة (p. 9).
	TT2	ديزي هي ابنة ابن ابن عمي، أما توم فعرفته أيام الجامعة. وبعد الحرب مباشرة كنت أمضيت يومين بصحبتهما في شيكاغو (p. 43).

**Daisy** is the name of one of the major characters in the novel. She is a woman who comes from an elite social class. She is Nick Carraway's distant cousin, Tom Buchanan's wife, and Gatsby's first love. Her privileged upbringing in Louisville has conditioned her to a luxurious lifestyle. She is the object of Gatsby's desire and his incessant obsession. Daisy met Gatsby before he went to war and promised to wait for him. However, when Tom Buchanan asked her to marry him, she decided not to wait any longer. She is beautiful, yet frivolous, superficial, and insincere.

Fitzgerald chose the name 'Daisy' to portray the fragile and true self of this character. According to Avsenak (2003), her name shows a parallel to the follower daisy, which is a long-stemmed flower with white petals and yellow center. Similarly, Daisy Buchanan dresses in white robes and exhibits purity from the outside. However, her soul is empty, vain, insincere, and deceitful. The yellow center symbolizes Daisy's lust for wealth and social status. This color, therefore, is indicative of gold, money, and possessions.

In both TT1 and TT2, the name of this character was retained and, thus, rendered as ديزي (**dyzy**). Again, in this example as well, both translators used the **Retention** procedure. However, unlike the previous examples, this is **Complete Retention**; there are no linguistic modifications or adjustments made by the translators. Also, there are no attempts to explain the hidden connotation of this name or show how it conforms with its character. However, it should be noted that the translator in TT2 employed **Marked** Retention through the use of italics as opposed to TT1 in which nothing was added or used to mark out the translated reference in the TT.

**Table 05**  
*The Analysis of Example N° 04*

The English Version ST	The Arabic Translations TT	
When <b>Klipspringer</b> had played ‘The Love Nest’ he turned around on the bench and searched unhappily for Gatsby in the gloom (p. 102).	TT1	حين فرغ <b>كليبسبرينغر</b> من عزف "عش الغرام" استدار على مقعده باحثاً بتعاسة عن غاتسبي في العتمة (p. 127).
	TT2	عندما فرغ <b>كليبسبرينغر</b> من عزف مقطوعة "عش الغرام"، استدار حوله على المقعد بتعاسة باحثاً عن غاتسبي في الظلام (p. 187).

**Klipspringer** refers to the name of a minor character in *The Great Gatsby*. He is an uninvited permanent guest in Gatsby’s house who was mentioned a few times throughout the novel. Though **Klipspringer** takes advantage of Gatsby's wealth and generosity, he fails to attend his funeral.

According to Avsenak (2003), Klipspringer's cheating nature is reflected in his name. The word ‘Klip’ comes from the English slang ‘to clip’ which means ‘to cheat’ or ‘to swindle’. Furthermore, Klipspringer is a type of small and nimble antelope found in Africa, which symbolizes the character of the person who holds the name. Klipspringer represents a false friend

who gladly took advantage of Gatsby's wealth and hospitality without offering any support in return. When it mattered the most, Klipspringer quickly vanished, much like the elusive antelope, thus demonstrating his unreliable and untrustworthy nature.

It can be seen from the Arabic translations that both translators used the **Retention** procedure to render the name of this character. In the TT1, it was rendered as **كليبسبرينغر** (**klybsbryngr**) while in TT2 it was translated as **كلبسبرنغر** (**klbsbrngr**). Like the previous examples, both translations were **adjusted** so as to conform with the linguistic characteristics of the TL (Arabic). Like the first example, the sound (**G**) was rendered using the letter (**غ**) in order to create a sound that is close enough to the English sound in the ST. Moreover, there are also some slight spelling differences between the TT1 and TT2 translations. Again, like the previous examples, no effort was made by either translator to explain the connotation associated with the name of this character.

The analysis of the previous examples indicates that both translators opted for retaining the original names of the characters in the novel. However, due to the linguistic differences between English and Arabic, the translators made some adjustments in order to make up for such differences.

As Pedersen (2011) claims, Retention is mainly used to render names, mostly those of characters and geographical locations. Therefore, it seems only logical that this procedure has exclusively been used to render this category of CSRs. Moreover, according to Pedersen (2011), the use of retention often requires CSRs to be marked by quotes or italics in the TT. However, the analysis shows that this has often not been the case in both translations; only one instance of Complete Marked Retention was observed. To sum up, the translators used purely foreignization

to render this category of CSRs. The result of the analysis is illustrated and summarized in the following table.

**Table 06**

*The Procedures and Strategies Used in Translating the Category of Icons*

CAT	ST CSR	AR TT		PRC	STR	REMARK
Icons	Gatsby	TT1	غاتسبي	Retention	Foreignization	Adjusted
		TT2	غاتسبي	Retention	Foreignization	Adjusted
	Tom Buchanan	TT1	طوم بوكانان	Retention	Foreignization	Adjusted
		TT2	توم بوكانن	Retention	Foreignization	Adjusted
	Daisy	TT1	ديزي	Retention	Foreignization	Complete & Unmarked
		TT2	ديزي	Retention	Foreignization	Complete & Marked
	Klipspringer	TT1	كليپسبرينغر	Retention	Foreignization	Adjusted
		TT2	كلپسبرنغر	Retention	Foreignization	Adjusted

### 5.3.2 Material Culture

During the Roaring Twenties, America was characterized by great economic growth, prosperity, and tremendous cultural, social, and artistic dynamism. That period witnessed the large use of automobiles, telephones, and motion pictures. It was also known for the big excess of drinking and the high illegal spread of alcoholic beverages. This brought about significant changes in lifestyle and culture, and altered the way people see fashion, art, music, and literature. Fitzgerald



captures this change in the American society and thoroughly describes the element of material culture in his novel *The Great Gatsby* in an attempt to educate his readers about the garish American society of the Roaring Twenties.

This category of CSRs includes names of objects from real life such as tools, products, food, clothes, etc. We have chosen 7 examples for analysis.

**Table 07**  
*The Analysis of Example N° 05*

The English Version ST	The Arabic Translations TT	
Finally, we came to Gatsby's own apartment, a bedroom and a bath and an Adam study, where we sat down and drank a glass of some <b>Chartreuse</b> he took from a cupboard in the wall (p. 98).	TT1	وأخيرا وصلنا الى شقة غاتسبي الخاصة، وفيها غرفة نوم وحمام ومكتبة جلسنا فيها وشربنا قدحا من نبيذ الشارتروز الذي اخذه من دولاب في الحائط (p. 122).
	TT2	وفي نهاية المطاف وصلنا الى شقة غاتسبي الخاصة به وهي عبارة عن حجرة نوم وحمام ومكتب من طراز آدم، حيث جلسنا هناك وشربنا قدحا صغيرا من شراب شاترووز الذي تناوله من خزانة في الجدار (p. 172). <u>شاترووز: شراب مسكر مؤلف من البراندي والأعشاب، لونه أخضر، تم تحضيره أول مرة في أحد أديرة الرهبان ففي أوروبا التي كان يهرب منها غي إبان فترة تحريم الخمور في الولايات المتحدة.</u>

Drinking liquor is one of the most noticeable activities that recur throughout the novel. The existence of a wide variety of alcoholic beverages in the novel reflects the opulent lives of the wealthy during the Roaring Twenties. In all the chapters, there is at least a single passage mentioning liquor, the act of drinking, or the appearance of someone inebriated. Fitzgerald uses these scenes to depict the lifestyle that was prevalent during the Roaring Twenties; a life characterized by an excess of drinking and the illegal spread of alcoholic beverages through bootlegging.

**Chartreuse** is a French pale green liqueur made from brandy and aromatic herbs

(Thompson, 1993, p. 137). Reference to this alcoholic beverage was made in the fifth chapter of the novel, when Gatsby was showing Daisy Buchannan around his mansion.

Names of alcoholic drinks in the novel constitute some really tough challenges for Arab translators. Almost all of these beverages do not have equivalents in Arabic and, hence, they create crisis points for the translators. More importantly, the author's use of different alcoholic beverages throughout the novel is by no means arbitrary. For example, in this selected example, the author's use of chartreuse, which is a green liqueur, symbolizes Gatsby's dreams and hopes of a successful reunion with Daisy. For an Arab reader who does not even know what chartreuse is, it is very unlikely that s/he will be able to infer the deep meaning that this beverage represents and the message intended to be conveyed by the author.

The analysis of this example shows that both translators opted for the **Specification** procedure to render this reference. While they kept the ST CSR unchanged, both translators added more details to the TT to make it more specific and intelligible for the target readers.

In TT1, the translator added the word نبيذ (**nbyḍ**) whereas in TT2 the translator added the word شراب (**šrāb**). These words were added so as to make it clear that the CSR in question is a sort of an alcoholic beverage. In addition to that, the translator in TT2 added an explanatory footnote in which he defined and described this alcoholic drink.

It is paramount to mention that though both translators opted for the same procedure (Specification) and the same technique (Addition), it seems that the second translation delivered more details and gave the target readers more information. Such details, despite not being directly pertinent to the ST, may very well lead the target readers to infer the implied symbolic meaning suggested in the ST.

**Table 08***The Analysis of Example N° 06*

The English Version ST	The Arabic Translations TT	
You make me feel uncivilized, Daisy, I confessed on my second glass of corky but rather impressive <b>claret</b> . Can't you talk about corps or something? (p. 15).	TT1	" انت تجعليني أحس بعدم التمدن يا ديزي فهلا تحدثتم عن الغلال او شيء آخر" اعترفت بذلك عند الكأس الثانية من <b>الخمرة الفرنسية</b> (p. 19) .
	TT2	فصرّحتُ معترفا وأنا احتسي كأسي الثانية من <b>نبيذ بوردو</b> الذي شابه طعم الفلين: "إنك تجعليني أحس أنني غير حضاري يا ديزي، أفلا تستطيعين الحديث عن المحاصيل الزراعية أو شيء من هذا القبيل؟ (p. 52) .

**Claret** is a kind of dry red wine produced in the city of Bordeaux in France (Thompson, 1993, p. 149). This beverage was mentioned in the first chapter of the novel when Nick Carraway was having a conversation and drinking with Daisy Buchanan.

In TT1, the translator rendered the name of this drink as **الخمرة الفرنسية** (**ālhmrṭ ālfrnsyṭ**). We can notice that the translator used the **Generalization** procedure to translate this reference. According to Pedersen (2011), Generalization is an interventional procedure used to render all categories of CSRs. This can be achieved through the use of a **Superordinate Term** or the use of **Paraphrasing**. In this particular example, Generalization was applied through the use of a hypernym; the translator chose to render the reference in the ST as French Wine (**الخمرة الفرنسية**) in order to make it easier for the target readers to understand that the CSR in the ST is a sort of a French alcoholic beverage.

In the TT2, this CSR was translated as **نبيذ بوردو** (**nbyḍ bwrḍw**). The translator also made use of **Generalization** in his translation by indicating the origin of this wine. This was also

achieved by making use of a **Superordinate Term** through the use of hyponymy. Hence, both translators used the same procedure (Generalization) and the same technique (Superordinate Term) to translate this reference. The only difference between the two is that the first translator mentioned the country of origin (French wine **الخمرة الفرنسية**) while the second translator mentioned the city of origin (Bordeaux wine **نبيذ بوردو**).

It seems that the translators' use of domestication in this example is justified. Their choice of using the Generalization procedure did not change the propositional content in the ST and, hence, achieved the desired effect in the TT. In other words, although the ST lost its cultural specificity, the overall meaning remained intact and, most importantly, understood by the target readers. Although both translators used the same procedure, it seems that the first translation is clearer and is likely to be more understood by the target readers due to the fact that France, as a country, is known to all the target readers while the city of Bordeaux may not entertain the same popularity. Therefore, the Arabic translation **نبيذ بوردو** may very well be understood as the actual name of an alcoholic beverage rather than the name given to its origin.

**Table 09**  
*The Analysis of Example N° 07*

The English Version ST	The Arabic Translations TT	
Her face, above a spotted dress of dark blue <b>crepe-de-chine</b> , contained no facet or gleam of beauty but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering (pp. 28-29).	TT1	لم يكن في وجهها، الذي يعلو فستانا من كريب دي شين أسود يميل إلى الزرقة، أي أنواع من الجمال أو تآلقه، بيد أنه كان من اليسر تشخيص الحيوية التي لديها كما لو كانت أعصاب جسدها دائمة الاحتراق (p. 35).
	TT2	ولم ين وجهها، فوق ثوبها المنقط المصنوع من قماش كريب دي شين يحمل أي مظهر أو ومضة من جمال، غير أنه كان بها من الحيوية ما يمكن إدراكه مباشرة، كما لو أن أعصاب جسدها كانت تحترق ببطء من غير لهب (p. 72). <b>كريب دي شين: crepe-de-chine</b> قماش كريب: قماش من الحرير الصناعي الكلاسيكي الخفيف الناعم اللامع.

The Roaring Twenties witnessed the beginning of the women's liberation movement. This period introduced several cultural changes especially in fashion. The trendy women of the Roaring Twenties were called the flappers. The new clothing and dress style desired by the flappers reeked of modern attitude and bridged the gap between rich and middle-class women (Lehman, 2013). Fitzgerald offers a thorough and vivid description of the flappers in his novel *The Great Gatsby* through the characters of Daisy, Myrtle, and Jordan Baker.

**Crepe de chine** refers to a fine lightweight plain weave silk fabric with subtle texture that is used to make trendy dresses, blouses, scarves, and skirts (Tortora & Johnson, 2013, p. 157). Reference to this fabric was made in the second chapter of the novel, when Nick caraway was describing his first encounter with Myrtle Wilson. Nick finds nothing particularly beautiful about Myrtle, but he describes her having “an immediately perceptible vitality about her as if the nerves of her body were continually smoldering”(p. 29). This illustrates Myrtle as a sensual and vital woman and gives the readers an idea that Tom and Myrtle's relationship is superficial and quite physical. In fact, Myrtle's constant change of outfits shows that her personality is expressed through her clothing and reflects her extravagant, flamboyant, and materialistic personality.

In both translations, the name of this fabric was retained and, hence, was rendered as **کریب دی شین (kryb dy šyn)**. In TT1, this CSR was retained and no additional information was added to the TT. Indeed, for the layman reader who can hardly distinguish between the different kinds of fabric, this reference may very well seem odd and alien if no additional information is presented in the TT. In fact, the reader may find it hard to even tell if this CSR refers to the name of fabric, store, or even brand. Hence, the translator's decision in retaining this CSR without adding any additional information results in hindering the readers comprehension and limiting their understanding of the nature of the reference mentioned in the ST.

By contrast, the translator in TT2 used the **Specification** procedure by retaining the original CSR mentioned in the ST and adding additional details to help the target readers achieve better understanding. First, the translator added the expression **المصنوع من قماش** (ālmṣnw<sup>ʿ</sup> **mn qmāš**) - which is made of the fabric - so as to specify and make it clear to the readers that crepe-de-chine (كريب دي شين) is the name given to the fabric that Myrtle's dress is made of. Moreover, he added more details regarding this fabric in an explanatory footnote. The added details give necessary information to the target readers to help them achieve better understanding and avoid the confusion that may result in the TT.

Although both translators used foreignization to render this example, it seems that the second translation was more successful in rendering the propositional meaning intended in the ST. In this example, adding more information to the TT is paramount to make this reference clear to the target readers. Without additional details, the translated reference will seem odd, alien, and may very well cause confusion and hinder the target reader's understanding of the ST's reference.

**Table 10**  
*The Analysis of Example N° 08*

The English Version ST	The Arabic Translations TT	
Clarence Endive was from East Egg, as I remember. He came only once, in white <b>knickerbockers</b> , and had a fight with a bum named Etty in the garden (p. 67).	TT1	وكان كلارنس ايندايف من "البيضة الشرقية" حسبما اذكر. لقد جاء مرة واحدة وهو يرتدي <b>جوارب بيضاء</b> وتشاجر مع ماجن يدعى ايتي في الحديقة (p. 84).
	TT2	وعلى ما أذكر كان كليرنس ايندايف من إيست إيف قد جاء مرة واحدة فقط مرتديا <b>سروالا قصيرا أبيض</b> ، وتشاجر في الحديقة مع متسكع يدعى إتي (p. 132).

A **knickerbocker** is a piece of clothing that has loose-fitting breeches gathered at the knee or calf. This CSR was mentioned in the fourth chapter of the novel when the author was describing one of the guests who came to Gatsby's house.

This piece of clothing was rendered in the first translation as **جوارب**. The translator, therefore, used the **Substitution** procedure to translate this reference. Pedersen (2011) claims that Substitution involves either removing the ST CSR and replacing it with something else from the TC (Cultural Substitution). Alternatively, Substitution can be achieved by removing the ST CSR and replacing it with something else that fits the situation (Situational Substitution). In this example, Substitution was achieved by using the word **جوارب (ġwārb)** as an alternative equivalent because this piece of clothing is transcultural and is known and understood by the target readers.

In the TT2, however, this CSR was translated as **سروالا قصيرا (srwālā qṣyrā)**. The translator in the second translation made use of **Generalization**. This was achieved through paraphrasing the meaning of the ST reference by describing its form and length. Again, this procedure was used to avoid potential comprehension difficulties that may result in the TT.

**Table 11**  
*The Analysis of Example N° 09*

The English Version ST	The Arabic Translations TT	
I was bridesmaid. I came into her room half an hour before the bridal dinner, and found her lying on her bed as lovely as the June night in her flowered dress — and as drunk as a monkey. She had a bottle of <b>sauterne</b> in one hand	TT1	وكنّت أنا اشبيّنة العروس. وقد جنّيت الى غرفتها نصف ساعة قبل عشاء العريس، فوجدتها مستلقية على فراشها حلوة في ثوبها الموشى بالورد كليلّة حزينان تلك، وسكرى معمية بسكرها. وكانت تحمل في يد قنينة "سوترن" وفي الاخرى رسالة (p. 103).
	TT2	كنّت أنا إشبيّنة العروس. دخلت غرفتها قبل موعد عشاء الزفاف بنصف ساعة فألفيتها متمددة على سريرها بجمال كجمال ليلة من ليالي تموز/ يوليو ترفل بردائها المورّد وهي ثملة كقرّد، وفي إحدى يديها زجاجة نبيذ سوترن وفي اليد الأخرى رسالة (p. 155).

and letter in the other (p. 82).		سوترن: نبيذ حلو أبيض كان ينتج في جنوب غربي فرنسا قرب إقليم بورديو
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**Sauterne** refers to a kind of sweet white wine produced in Sauternes in the Bordeaux region of France (Thompson, 1993, p. 809). The name of this beverage was mentioned in the fourth chapter of the novel when Jordan Baker was describing Daisy Buchanan at the night of her wedding.

The translator in the TT1 rendered the name of the beverage as "سوترن" (**swtrn**). The output shows the translator's use the **Retention** procedure to translate this reference. It can be noted that this is **Complete Marked Retention** since the ST CSR was fully retained, no adjustments were made by the translator, and the TT reference was marked by quotation marks.

In the TT2, this CSR was translated as نبيذ سوترن (**nbyd swtrn**). The translator added more information to the TT for clarification purposes. Therefore, unlike TT1, the translator made use of the **Specification** procedure in his translation. He added the word نبيذ to indicate the nature of the beverage in question. Furthermore, he added an explanatory footnote in which he gave more information and clarified what the CSR in the ST refers to. Adding this information makes the TT more specific and helps the target readers achieve better understanding of the translated reference.

**Table 12**  
*The Analysis of Example N° 10*

The English Version ST	The Arabic Translations TT	
'That was his cousin. I knew his whole family history before he left. He gave me an	TT1	كان هذا ابن عمه. كنت اعرف تاريخ اسرته كله قبل ان يتركنا. ولقد اعطاني "كرتة" <sup>(1)</sup> من الالمنيوم ما زلت استعملها حتى الآن (p. 169). (1) الكرتة بالعامية العراقية هي القطعة المعدنية التي تساعد في ادخال الرجل في الحذاء.



aluminum putter that I use today.' (p. 136).	TT2	كان ذلك الشخص ابن عمه. لقد عرفتُ تاريخ عائلته كلها قبل مغادرته. وأعطاني مضرب غولف مصنوعاً من الألمنيوم استعمله هذه الأيام (p. 241).
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A **putter** is a short-handled club with a flat-surfaced or an upright striking face used in the sport of golf in order to make short and low-speed strokes (Room, 2010, p. 118). This CSR was used in the seventh chapter of the novel, when Jordan Baker was describing a gift that she received from a man she had helped.

In TT1, This CSR was translated as **كرتة (krtt)**. The translator further explains in a footnote that this is a word used in the Iraqi dialect to refer to a tool that is used to ease one's heels into a shoe. In other words, the translator used it as an equivalent to the English 'shoehorn'. In this example, the translator used the **Substitution** procedure to render this CSR. This could be due to the fact that golf is not a popular sport in the Arab world and, hence, the target reader's familiarity with the tools that are used in this sport is likely to be very limited. Hence, the translator used a **Cultural Substitution** procedure and replaced the original cultural reference with another one that is popular in the TC.

Differently, this CSR was translated as **مضرب غولف مصنوعاً من الألمنيوم (mḍrb ġwlf mṣnw'ā mn ālālmnywm)** in the second translation. The translator in this case employed the **Generalization** procedure to render this reference. This was achieved by paraphrasing the meaning of the ST CSR in the TT. Again, this procedure was used to avoid comprehension difficulties and make it easier for the target audience to achieve better understanding of the TT.

Despite the use of domestication in both translations, it seems that the use of Generalization was more successful in delivering the prepositional meaning of the ST. To explain, the output in TT2 is clearer and more comprehensible than the translated reference in TT1. In other words, the

cultural equivalent that the translator in TT1 chose may very well not be understood by all Arab readers because it is used only in the Iraqi dialect. Therefore, Arab readers who come from different background may find the translated reference vague and ambiguous.

**Table 13**  
*The Analysis of Example N° 11*

The English Version ST	The Arabic Translations TT	
The notion originated with Daisy's suggestion that we hire five bathrooms and take cold baths, and then assumed more tangible form as 'a place to have <b>mint julep</b> ' (p. 134).	TT1	وقد نشأت الفكرة باقتراح ديزي أن نؤجر خمسة حمامات ليأخذ كل منا حماما باردا فيها، ثم اتخذت الفكرة شكلا أكثر دقة حين اعتبر المكان مكانا لتناول "شراب النعناع" (p. 166).
	TT2	لقد نشأت الفكرة أصلا من اقتراح ديزي أن نستأجر خمسة حمامات ونأخذ حماما باردا، ثم تحولت إلى شكل أكثر وضوحا كمكان لتناول كأس من الشراب (p. 238).

**Mint Julep** refers to a sweet alcoholic drink of bourbon flavored with mint. This beverage was mentioned in the seventh chapter of the novel when Nick Carraway was describing Daisy's suggestion of going to a hotel and having cold drinks.

The translator rendered this reference in TT1 as شراب النعناع (šrāb āl nā'). He employed the **Substitution** procedure in his translation. In this example, he replaced the alcoholic beverage mentioned in the ST '**mint julep**' with a non-alcoholic beverage 'شراب النعناع'. The latter is known to the target audience and is commonly used in the TC mainly for medical purposes.

The translator's choice for Substitution could be due to the fact that alcoholic beverages are prohibited in Islam, which is the religion adopted by the majority of Arab readers. Hence, such alcoholic drinks are not common and Arab readers' degree of familiarity with the name of such beverages is likely to be very limited.

In the TT2, on the other hand, this CSR was translated as كأس من الشراب (kās mn ālšrāb). The translator opted for **Generalization** to translate this example by replacing this cultural reference with a hypernym “كأس من الشراب”, which is a general and unspecified beverage.

The translator used a superordinate term because there is no direct official equivalent of the ST CSR in the TL. Hence, the translator adopted this procedure in order to get the meaning across to the target readers without causing comprehension difficulties or confusion in the TT.

In light of the previously mentioned examples, it is evident that both translators opted for a somehow balanced use of domesticating and foreignizing strategies to translate this category of CSRs. Statistically speaking, domesticating strategies were used by each translator to render 4 examples out of 7, mainly through the use of Generalization and Substitution procedures. This could be due to the fact that most of the CSRs found in this category are unknown to the target readers. Hence, the translators used domestication in order to make these references clearer to the target audience and to avoid potential comprehension difficulties in the TT.

Foreignization, on the other hand, was used to render 3 examples out of 7 by each translator. This was achieved mainly through employing Retention and Specification procedures. The translators’ use of foreignization in the aforementioned examples could be regarded as their attempt to keep the cultural specificity of the ST intact and to introduce the target readers to the foreign aspects presented in the ST. The result of the analysis is summarized and illustrated in the following table.

**Table 14***The Procedures and Strategies Used in Translating the Category of Material Culture*

CAT	ST CSR	AR TT		PRC	STR	REMARKS
Material Culture	Chartreuse	TT1	نبيذ الشارتروز	Specification	FR	Addition
		TT2	شراب شاترووز	Specification	FR	Addition
	claret	TT1	الخمرة الفرنسية	Generalization	DM	Superordinate Term
		TT2	نبيذ بوردو	Generalization	DM	Superordinate Term
	crepe-de-chine	TT1	كريب دي شين	Retention	FR	Complete Unmarked
		TT2	مصنوع من قماش كريب دي شين	Specification	FR	Addition
	knickerbockers	TT1	جوارب	Substitution	DM	Cultural Substitution
		TT2	سروالا قصيرا	Generalization	DM	Paraphrasing
	sauterne	TT1	"سوترن"	Retention	FR	Complete Marked
		TT2	نبيذ سوترن	Specification	FR	Addition
	aluminum putter	TT1	كرتة	Substitution	DM	Cultural Substitution
		TT2	مضرب غولف مصنوعا من الألمنيوم	Generalization	DM	Paraphrasing

	mint julep	TT1	شراب النعناع	Substitution	DM	Cultural Substitution
		TT2	كأس من الشراب	Generalization	DM	Superordinate Term

### 5.3.3 Geographical Items

This category of CSRs includes references related to geographical locations and names of different places. Geographical references in *The Great Gatsby* have great significance; they represent the social differences that developed in the 1920s with the rise of the newly rich residing in West Egg versus the old rich residing in East Egg. In the novel, Fitzgerald combines imaginary and real places to create an ideal setting for the story. These places embody different aspects of the American society in the Roaring Twenties. We have chosen 4 examples from this category for analysis.

**Table 15**  
*The Analysis of Example N° 12*

The English Version ST	The Arabic Translations TT	
I lived at <b>West Egg</b> , the—well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them (p. 7).	TT1	كنت اسكن في ويست ايك (البيضة الغربية) وهي التي لنقل انها اقلهما رونقا وان كان هذا التعبير اشد التعابير ابتذالا لبيان الفارق الغريب النحوس بينهما (pp. 8-9).
	TT2	عشت في وست ايغ، النصف الأقل بذخا من النصف الاخر، وان كان من السطحية ان نعبر بهذه الطريقة عن ذل التباين الصارخ بينهما (p. 42).

**West Egg** refers to an imaginary place in the novel. Nick Carraway describes it as a less fashionable community that consists mainly of some garish homes that are built for newly rich people in the area (new money).

The name of this place was mentioned several times throughout the novel. According to Píchová (2014), West Egg represents the mood of the 1920s which was characterized by the never-ending parties, wild people who attended these parties without being invited, and the jazz music that was widely played during that time.

The translator rendered the name of this place in TT1 as ويست إيك (البيضة الغربية) (wyst āyk “ālbȳḏṭ ālgrbyṭ”). He used the **Specification** procedure to translate this reference. This was achieved through **Addition** in which the translator retained the CSR as it is but added further information to guide the target audience. In this particular example, the translator added the literal Arabic translation of West Egg (البيضة الغربية).

It should be noted that the translator made some linguistic modification to the TT CSR so as to conform with the TL linguistic norms, mainly through the use of the letter ك in إيك as an equivalent to the **G** in **Egg**.

In the TT2, on the other hand, this CSR was translated as وست إينغ (wst āyġ). The translator in TT2 opted for the **Retention** procedure to render the name of the place. However, he also made some linguistic adjustments in his translation.

Unlike TT1, the translator used the Arabic letter غ in إينغ as an equivalent to the English sound **G** in **Egg**. However, he did not add any more information or explanations to the TT.

**Table 16**  
*The Analysis of Example N° 13*

The English Version ST	The Arabic Translations TT	
And so it happened that on a warm windy evening I drove over to <b>East Egg</b> to see two old friends whom I scarcely knew at all (p. 09).	TT1	وهكذا حدث انني في أمسية حارة عاصفة الرياح، سرت بسيارتي الى "البيضة الشرقية" لأزور صديقين قديمين لم تكن معرفتي بهما تكاد تذكر (p. 10).
	TT2	وهكذا اتفق ان ذهبت بسيارتي في أمسية حارة كثيرة الرياح الى ايسٲ ايغ، لأرى صديقين قديمين بالكاد اعرفهما (p. 44).

**East Egg** is the place where Tom and Daisy live. This place is more fashionable than West Egg and is characterized mainly by formality and tradition. People who live in East Egg come from elite families and are often referred to as ‘old money’. Fitzgerald uses the division between East Egg and West Egg to represent the class conflict of the American society during the Roaring Twenties.

In the TT1, this CSR was translated as 'البيضة الشرقية' (ālbūdī ālšrqī). The translator employed the **Direct Translation** procedure in his translation of this reference. This was achieved through the literal translation of the name of this place. Additionally, it should be noted that there are no efforts made by the translator to guide the target audience in any way to explain the connotation that the name of this place carries.

In the second translation, this CSR was translated as ايست ايغ (āyst āyġ). Unlike TT1, the translator in TT2 opted for the **Retention** procedure to render the name of this place. However, it should be mentioned that this is **TL-Adjusted** and not Complete Retention because the translator made some spelling modifications so as to conform with the TL conventions. Again, there are no

efforts made by the translator to give further detail about the name of this place or the connotation that it has.

**Table 17**  
*The Analysis of Example N° 14*

The English Version ST	The Arabic Translations TT	
<p><b>The valley of ashes</b> is bounded on one side by a small foul river, and when the drawbridge is up to let barges through, the passengers on waiting trains can stare at the dismal scene for as long as half an hour (p. 27).</p>	TT1	<p>يحد وادي الرماد من جهة نهر عفن، وحين يرفع الجسر المتحرك لكي يسمح للجائب بالمرور فان الركاب في القطار المتوقف انتظارا لنزول الجسر يستطيعون التحديق في هذا المنظر الكريه لمدة نصف ساعة (p. 32).</p>
	TT2	<p>ان وادي الرماد محاط من أحد جوانبه بنهر صغير قذر ملوث، وفي وسع المسافرين الموجودين على متن القطارات المنتظرة ان يحدقوا في هذا المشهد الموحش لمدة نصف ساعة (p. 80).</p>

**The Valley of Ashes** is one of the most significant places in the novel. Many key events that happen in the story take place in the Valley of Ashes. It is introduced in the second chapter of the novel when Nick Carraway, the narrator, describes it as a desolate land created by the dumping of industrial ashes where the lower working-class people live. It is located halfway between West Egg and New York City. Fitzgerald uses the Valley of Ashes to demonstrate that the American dream is unachievable and to symbolize the corruption and shallowness of the American society and its values in the Roaring Twenties. According to Píchová (2014), the Valley of Ashes represents the moral decay that resulted from the incessant pursuit of wealth. It also symbolizes the wide gap between poor and rich people during the 1920s.

In both translations, this CSR was translated as وادي الرماد (*wādy ālrmād*). Hence, both translators used the **Direct Translation** procedure in rendering the name of this place. This was achieved through the literal translation of the semantic load of the ST CSR in which nothing was



added or omitted and no efforts were made by either translator to guide the target readers in any way.

**Table 18**  
*The Analysis of Example N° 15*

The English Version ST	The Arabic Translations TT	
For over a year he had been beating his way along the south shore of <b>Lake Superior</b> as a clam-digger and a salmon fisher or in any other capacity that brought him food and a bed (p. 105).	TT1	لقد ظل أكثر من سنة يجاهد في سبيل العيش كصياد للسماك على طول الساحل الجنوبي من البحيرة العليا، أو ممتننا إية مهنة أخرى تهئ له طعاما وفراشا (p. 131).
	TT2	ظل يشق طريقه على طول الشاطئ الجنوبي لـ ليك سوبيرير لأكثر من عام باحثا عن البطلينوس (الأسماك الصدفية)، وصائدا لسماك السلمون أو مزاولا لأي عمل آخر يعود عليه بالمأكل والمأوى (p. 195).

**Lake Superior**, as the name suggests, refers to one of the largest lakes in North America. Reference to this place was made in the sixth chapter when Nick Carraway was describing Gatsby's past and his first endeavors in attaining wealth and status.

The translators used different procedures to bring this reference into Arabic. In the first translation, the translator employed the **Direct Translation** procedure by literally rendering the name of this place "البحيرة العليا" (*alḥayrī al'lyā*). The output is ambiguous and will not mean much to the target readers without the inclusion of additional details.

In TT2, the translator opted for a different approach; he favored the use of the **Retention** procedure by keeping the ST CSR unchanged "ليك سوبيرير" (*lyk swbyryr*). In TT2 as well, the translator decided not to include any additional details or helpful notes. His choice, then, reflects his attempt to keep the cultural specificity of the ST unchanged regardless of the comprehension difficulties that may ensue in the TT.

In light of the aforementioned examples, it can be noticed that both translators used exclusively **foreignization** to render the name of the geographical places in the novel. In both TT1 and TT2, the translators used all the foreignizing procedures in their translations of all the selected examples.

Moreover, it is worth mentioning that there is an inconsistency in using foreignization in translating this category of CSRs. In other words, while both translators opted for retaining the foreign properties of the geographical places in the novel, they used different foreignizing procedures in their translations. The result of the analysis is summarized and illustrated in the following table.

**Table 19**

*The Procedures and Strategies Used in Translating the Category of Geographical Items*

CAT	ST CSR	AR TT		PRC	STR	REMARKS
Geographical Items	West Egg	TT1	ويست ايك (البيضة الغربية)	Specification	Foreignization	Addition
		TT2	وست ايغ	Retention	Foreignization	TL-Adjusted
	East Egg	TT1	البيضة الشرقية	Direct Translation	Foreignization	Calque
		TT2	ايسيت ايغ	Retention	Foreignization	TL-Adjusted
	The valley of ashes	TT1	وادي الرماد	Direct Translation	Foreignization	Calque
		TT2	وادي الرماد	Direct Translation	Foreignization	Calque
	Lake Superior	TT1	البحيرة العليا	Direct Translation	Foreignization	Calque
		TT2	ليك سوبيرير	Retention	Foreignization	Complete Unmarked

### 5.3.4 Infrastructure

Social and cultural innovations in the Roaring Twenties are thoroughly expressed in *The Great Gatsby*. Fitzgerald uses such developments in his novel to educate his readers about the prominent and radical changes in the cultural, social, and economical aspects in the United States after the First World War. The rapidly changing lifestyle, the financial excess, and the wide use of technology and means of transportation contributed in forming the new infrastructure of the American society.

This category of CSRs includes elements that constitute the infrastructure of a given society, including institutions, means of transportation, communication, trademarks, services, etc. We have chosen 6 different examples from this category for analysis.

**Table 20**  
*The Analysis of Example N° 16*

The English Version ST	The Arabic Translations TT	
On week-ends his <b>Rolls-Royce</b> became an omnibus, bearing parties to and from the city, between nine in the morning and long past midnight (p. 43).	TT1	ولدى عطلات الأسبوع تصبح سيارته <b>الرولزرويس</b> باصا عموميا وهي تحمل المدعوين من المدينة وإليها بين التاسعة صباحا الى ما بعد الهزيع الأخير من الليل (p. 53).
	TT2	وفي العطلات الأسبوعية تتحول سيارته <b>الرولزرويس</b> إلى سيارة عمومية تقل المحتقلين من المدينة وإليها من الساعة التاسعة صباحا حتى ساعة متأخرة من بعد منتصف الليل (p. 95).

Cars were a significant part of the Jazz Age. The author uses the name of different cars to symbolize wealth and to illustrate the extravagant lifestyle of the upper class. Fitzgerald's deliberate inclusion of various 1920s automobiles adds subtle or visible meaning to each layer of the novel. Cars are, therefore, seen as constructions of luxury, power, and class. However, Fitzgerald also symbolizes them with destruction, recklessness, and immorality (Parkinson, 1987).

Gatsby's yellow car **Rolls-Royce** is a good example of that. The author uses this brand to reflect Gatsby's wealth and social status. However, later on, this car becomes a "death car" that strikes Myrtle on the road and leads to her tragic death.

In the Arabic translations, both translators seemed keen on keeping the cultural specificity of this reference. The brand of the car was retained in both translations. However, the translators added the word "سيارته" (**syārth**) to the TTs for specification and clarification purposes. The translators opted for the **Specification** procedure to retain the culture specificity of the ST and to introduce the target readers to the distinct features of the American society in the Roaring Twenties.

**Table 21**  
*The Analysis of Example N° 17*

The English Version ST	The Arabic Translations TT	
I had a dog, at least I had him for a few days until he ran away, and an <b>old Dodge</b> and a Finnish woman who made my bed and cooked breakfast and muttered Finnish wisdom to herself over the electric stove (p. 6).	TT1	وكان لدي كلب — او بالأحرى كنت امتلكه لبضعة أيام قبل ان يهرب — وسيارة عتيقة من طراز دودج وامرأة فنلندية ترتب لي فراشي وتهيئ افطاري وتهممهم حكمة فنلندية الى نفسها جوار الموقد الكهربائي (p. 07).
	TT2	كان لدي كلب، مكث معي بضعة أيام على الأقل قبل أن يفر، وسيارة قديمة من طراز دودج، وخادمة فنلندية ترتب فراشي، وتعد فطوري، وتثرثر لنفسها بحكم فنلندية أمام الطباخ الكهربائي (p. 39).

**Dodge** is an American Brand of automobile based in the state of Michigan. This brand was mentioned in the first chapter of the novel, when Nick Carraway was describing his new life in West Egg Village.

In the first translation, the translator rendered this CSR as سيارة عتيقة من طراز دودج (syārṭi 'tyqṭ mn ṭrāz dwdġ). In this example as well, he used the **Specification** procedure in the translation process by adding additional information that is not present in the ST. So, the translator in this instance kept the CSR as it is but added the word سيارة to indicate that this CSR is a vehicle and the word طراز to specify the brand of the vehicle. Both of these two words are not present in the ST and were added by the translator for clarification purposes.

Similarly, the translator in TT2 rendered this CSR as سيارة قديمة من طراز دودج (syārṭi qdymṭ mn ṭrāz dwdġ). This indicates that the translator in second translation also opted for **Specification** in his translation of this reference. The only difference between TT1 and TT2 is the use of different adjectives to describe the state of the car; in TT1 the translator used the adjective عتيقة ('tyqṭ) while the translator in TT2 used the adjective قديمة (qdymṭ). Both of these adjectives are synonymous and are often used interchangeably in Arabic.

**Table 22**

*The Analysis of Example N° 18 & 19*

The English Version ST	The Arabic Translations TT	
When Jordan Baker had finished telling all this we had left <b>the Plaza</b> for half an hour and were driving in a Victoria through <b>Central Park</b> (p. 84).	TT1	عندما انتهت جوردان من اخباري بكل ذلك تركنا فندق بلازا لنصف ساعة وتجولنا بسيارة من نوع فيكتوريا خلال الحديقة العامة (p. 105).
	TT2	عندما فرغت جوردان بيكر من رواية كل هذا كان قد مضى على مغادرتنا فندق "بلازا" نصف ساعة، ونحن نقود سيارة فك توريا خلال سنترال بارك (p. 157).  سنترال بارك: متنزه في وسط منطقة مانهاتن في نيويورك تحيط به ناطحات السحاب من كل حذب وصوب. يعتبر اليوم البقعة الخضراء الوحيدة المتبقية في محيط الإسمنت والإسفلت في المدينة. تقام في المتنزه نشاطات فنية ورياضية.

This example contains two CSRs. **The Plaza (short for The Plaza Hotel)** is an iconic luxurious hotel located in New York. In both translations, the name of this hotel was translated as فندق بلازا (fndq blāzā). Like the previous example, both translators made use of the **Specification procedure** to render this reference and that is by adding additional information not present in the ST. In this example, the translators completed the name by adding the word فندق in order to disambiguate the CSR in the TT.

The second reference, **Central Park**, is a popular urban park in Manhattan, New York City. Unlike the previous example, the translator in TT1 rendered this reference as الحديقة العامة (ālḥdyqī al‘āmī). The translator used the **Generalization** procedure to render the name of this park; he replaced the ST CSR with something more general in order to help the target readers understand the ST reference.

Using domestication in translating this example through Generalization seems justifiable. This is due to the fact that **Central Park** may not be known to the target readers. Therefore, replacing the name of this park with something general does not hinder conveying the propositional meaning of ST. Rather, it makes the TT more understandable and intelligible for the target readers.

In TT2, however, this CSR was rendered as سنترال بارك (sntrāl bārḳ). In addition, the translator added an explanatory footnote to give to the target readers more information about this park. The translator in TT2, therefore, used the **Specification** procedure to translate this reference; he retained the ST CSR as it is and added more pertinent information in an explanatory footnote for clarification purposes. Using foreignization through Specification in this example helps keep the cultural specificity of the ST intact and also makes the TT more intelligible to the target readers.

**Table 23**  
*The Analysis of Example N° 20*

The English Version ST	The Arabic Translations TT	
I took him into the pantry where he looked a little reproachfully at the Finn. Together we scrutinized the twelve lemon cakes from <b>the delicatessen shop</b> (p. 90).	TT1	أخذه إلى محل الأطعمة حيث وجه إلى الفنلندية نظرة لوم وتفحصنا معا كعكات الليمون الاثني عشرة الآتية من <b>صانع الحلويات</b> (p. 113) .
	TT2	فأخذه داخل غرفة المؤونة وهناك نظر إلى الخادمة الفنلندية بشيء من نظرات الانتقاد. وأنعمنا النظر سويا بالاثنتي عشرة قطعة من قطع الكيك بطعم الليمون التي ابتعتها من <b>محل الأطعمة الجاهزة</b> (p. 170) .

A **delicatessen shop** refers to the name of popular stores in the United States that sell exotic cooked meals, such as meats and different kinds of cheese. Such shops originated in Germany during the 18<sup>th</sup> century and spread to the United States in the 19<sup>th</sup> century (Thompson, 1993, p. 252).

In TT1, the translator rendered this CSR as **صانع الحلويات** (ṣān' āhlwiyāt). In this example, the translator employed the **Substitution** procedure. According to Pedersen (2005), substitution involves removing the original CSR mentioned in the ST and replacing it with something else from the TL or the TC. Pedersen (2005) claims that there are two types of Substitution: Cultural Substitution is when the ST CSR is replaced with something else from the SC which is supposed to be known to the target readers. Alternatively, Substitution can be Situational; this indicates that the ST CSR is removed and replaced with something else that fits the situation. The equivalent in this case may very well not be culture specific and is likely not to be related to the CSR expressed in the ST. In this particular example, the translator opted for the **Situational Substitution** by removing the original CSR and replacing it with a situational equivalent. The translator chose to

domesticate this reference in order to make it easier for the target audience to understand the overall meaning expressed in the ST without causing confusion or comprehension difficulties in the TT.

In the second translation, this CSR was rendered as محل الأطعمة الجاهزة (mhl ālāt' mī ālgāhztī). The translator in TT2 used **Generalization** to render this reference. This was achieved through the use of paraphrasing in which the ST CSR was replaced with something longer and less specific. However, it is noteworthy to mention that the translated reference seems alien to the target readers and does not carry any particular meaning in the TT because it can be open to multiple interpretations. In other words, not only does the translated reference lose its cultural specificity, but it also remains ambiguous, unspecific, and unclear.

**Table 24**  
*The Analysis of Example N° 21*

The English Version ST	The Arabic Translations TT	
We went on, cutting back again over the Park toward the <b>West Hundreds</b> (p. 32).	TT1	ومضينا في السير مجتازين من جديد البارك باتجاه ويست هندردز (p. 38).
	TT2	ومضينا عائدين بسرعة مرة أخرى عبر المتنزه باتجاه شوارع وست هندردز (p. 77). شوارع وست هندردز: <b>West Hundreds</b> مجموعة من الشوارع في غرب نيويورك تبدأ أسماؤها من مائة. وشارع 105 واحد منها. وهناك مجموعة من الشوارع تبدأ من الخمسين West Fifties.

**West Hundreds** is the name given to a group of streets located in the West of New York. Reference to these streets was made in the second chapter when Nick Caraway was describing his way to New York City.



In the first translation, the translator employed the **Retention** procedure to render this reference. He kept the CSR as it is without adding additional details. The output is not clear and the ST message was not communicated because the target readers will not be able to infer the meaning of this reference. In other words, when reading the TT, the target readers will not be sure of the exact meaning of this reference because it is open to multiple interpretation.

In TT2, on the other hand, the translator favored the use of the **Specification** procedure to translate this reference. He kept the ST CSR unchanged and added additional details for clarification purposes. In his translation, the translator added the word "شوارع" (šwār') for specification purposes. Moreover, he gave an account of the ST reference in an explanatory footnote. Unlike the first translation, the output in this case is clear and unambiguous.

The analysis of the previously mentioned examples shows the translators' varied use of domestication and foreignization strategies in rendering this category of CSRs. In TT1, the translator made a relatively balanced use of domesticating and foreignizing procedures in his translation of the chosen examples. Domestication was achieved through the use of Generalization and Substitution procedures whereas foreignization was achieved mainly through the Specification procedure. Retention was used to render only one cultural instance.

The translator in TT2 tended to use foreignization in his translation of the selected examples almost exclusively through the use of the Specification procedure. Domestication, on the other hand, was used to render one example through the use of the Substitution procedure.

Therefore, it can be noted that both translators employed different procedures to render these examples. Opting for one procedure and not another depends on the complexity and the difficulty of the cultural references expressed in the ST and the potential comprehension

difficulties that they may result in the TT. The results of the analysis are summarized and illustrated in the following table.

**Table 25**

*The Procedures and Strategies Used in Translating the Category of Infrastructure*

CAT	ST CSR	AR TT		PRC	STR	REMARKS
Infrastructure	Rolls-Royce	TT1	سيارته الرولنرويس	Specification	FR	Addition
		TT2	سيارته الرولنرويس	Specification	FR	Addition
	old Dodge	TT1	سيارة عتيقة من طراز دودج	Specification	FR	Addition
		TT2	سيارة قديمة من طراز دودج	Specification	FR	Addition
	the Plaza	TT1	فندق بلازا	Specification	FR	Completion
		TT2	فندق "بلازا"	Specification	FR	Completion
	Central Park	TT1	الحديقة العامة	Generalization	DM	Superordinate Term
		TT2	سنترال بارك	Specification	FR	Addition
	the delicatessen shop	TT1	صانع الحلويات	Substitution	DM	Situational Substitution
		TT2	محل الأطعمة الجاهزة	Generalization	DM	Paraphrase
	West Hundreds	TT1	ويست هندردز	Retention	FR	Complete Unmarked
		TT2	شوارع وست هندردز	Specification	FR	Addition

### 5.3.5 Ideological Items

This category of CSRs includes references to particular ways of behavior and entertainment, such as feasts, celebrations, and traditions. We have chosen 3 different examples from this category for analysis.

**Table 26**  
*The Analysis of Example N° 22*

The English Version ST	The Arabic Translations TT	
I was bridesmaid. I came into her room half an hour before <b>the bridal dinner</b> , and found her lying on her bed as lovely as the June night in her flowered dress —and as drunk as a monkey. She had a bottle of sauterne in one hand and letter in the other (p. 82).	TT1	وكنّت أنا اشبيبة العروس. وقد جنّبت الى غرفتها نصف ساعة قبل <b>عشاء العريس</b> ، فوجدتها مستلقية على فراشها حلوة في ثوبها الموشى بالورد كليلّة حزينان تلك، وسكرى معمّية بسكرها. وكانت تحمل في يد قنينة "سوترن" وفي الاخرى رسالة (p. 103).
	TT2	كنّت أنا إشبينة العروس. دخلت غرفتها قبل موعد <b>عشاء الزفاف</b> بنصف ساعة فألفيتها متمددة على سريرها بجمال كجمال ليلة من ليالي تموز/ يوليو ترفل بردائها المورّد وهي ثملة كقرد، وفي إحدى يديها زجاجة نبيذ سوترن وفي اليد الأخرى رسالة (p. 154).

**The bridal dinner**, also known as the rehearsal dinner, is a pre-wedding ceremony in the United States tradition. This dinner is held the night before the bridal couple's wedding and attended by the families of the couple who are getting married (Stokes, 2013).

The translator in TT1 translated this reference as **عشاء العريس** ('šā' āl'rys). He used the **Direct Translation** procedure to render the name of this ceremony. This was achieved through employing a literal translation approach in which the semantic load of the ST CSR was rendered literally. Additionally, no effort was made to guide the target audience or highlight the cultural

connotations of this reference. It should be noted that the output does not make much sense to the target readers and, thus, it does not fulfil the communicative function of the CSR in the ST.

The translator in the second translation opted for a different approach. This reference was rendered **عشاء الزفاف** ('šā' ālzfāf). He employed the **Substitution** procedure through using a cultural equivalent that is commonly used in the TL and TC. The translator, then, resolved to using this procedure in order to help the target readers achieve a better understanding of the ST reference. Therefore, although the cultural specificity of the ST was lost in translation, the prepositional meaning was successfully delivered and expressed in the TT.

**Table 27**  
*The Analysis of Example N° 23*

The English Version ST	The Arabic Translations TT	
Daisy and Gatsby danced. I remember being surprised by his graceful, conservative <b>fox-trot</b> —I had never seen him dance before (p. 113).	TT1	رقصت ديزي مع غاتسبي. وأتذكر انني دهشت لل <b>فوكس تروت</b> الرشيق المحافظ الذي اداه معها— ولم أكن رأيتة يرقص من قبل (p. 140).
	TT2	رقصت ديزي و غاتسبي. وأتذكر دهشتي برشاقتة وهو يؤدي <b>رقصة الفوكستروت</b> بتحفظ، فأنا لم أراه يرقص من قبل أبدا (p. 206). <hr/> رقصة <b>الفوكستروت</b> : إحدى الرقصات التي تُؤدى في المناسبات الاجتماعية، خاصة حفلات استقبال الزفاف. صمم هذه الرقصة هاري فوكس عام 1913

**The Foxtrot** is a progressive ballroom dance with slow and quick steps. It was widely performed in the United States as a social dance in the 1920s (Thompson, 1993, p. 346). This reference was mentioned in the sixth chapter of the novel when Nick Carraway was describing the dance performed by Gatsby and Daisy in the party.

In TT1, this dance was rendered as **فوكس تروت** (**fwks trwt**). It can be noted that the CSR in this example was **retained** and the translator made no efforts to adapt or explain it in the TT.

In the second Translation, this reference was translated as **رقصة الفوكستروت (rqṣṭī ālfwkstrwt)**. The translator in TT2 employed **Specification** in his translation. This was done though using the addition technique; the translator added the word **رقصة (dance)** to specify the nature of the ST CSR. Furthermore, he added an explanatory footnote to give more information to the target readers about this particular dance.

Despite using foreignization in both translations, it seems that the second translation was much clearer than the first one due to the information that the translator added to the TT. Using the Specification procedure, thus, resulted in retaining the cultural specificity of the ST and delivering the propositional meaning expressed in the ST.

**Table 28**  
*The Analysis of Example N° 24*

The English Version ST	The Arabic Translations TT	
There was a small picture of Gatsby, also in yachting costume, on the bureau—Gatsby with his head thrown back defiantly—taken apparently when he was about eighteen. ‘I adore it!’ exclaimed Daisy. ‘ <b>The pompadour!</b> You never told me you had a <b>pompadour</b> —or a yacht.’ (p. 100).	TT1	وكانت هناك صورة صغيرة لغاتسبي وهو ايضا بملابس اليخت، وكانت على المكتب—غاتسبي وهو رأسه مائل بتحد الى الوراء، وقد أخذت الصورة على ما يظهر حين كان في الثامنة عشر. "اعيدها!" هتفت ديزي، "البومبادور! لم تخبرني ان لديك بومبادورا- او يختا" (p. 125).
	TT2	وكان ثمة صورة صغيرة لغاتسبي أيضا بملابس الإستجمام على متن اليخت موضوعة على المكتب وهامته مرفوعة عاليا بتحد- من الواضح أنها ألثقت له وهو في الثامنة عشرة من عمره. هتفت ديزي قائلة: أحب قصة شعر بامبادور حبا جما! لم تخبرني أبدا بأنك قصصت تسريحة بامبادور أو أنه كان لديك يخت (p. 185). <hr/> بامبادور: قصة شعر للرجال يُرد فيها الشعر إلى الخلف (كتسريحة شعر عضو الحزب الديموقراطي الأمريكي جون كيري)

**The Pompadour** was a famous hairstyle in the 1910s. It was named by American hairstylists after Madame Pompadour, who was a mistress of King Louis XV of France (Sherrow, 2006). This hairstyle was mentioned in the fifth chapter of the novel when Gatsby was showing Daisy old pictures of himself.

In the first translation, this was translated as بومبادور (ālbwmbādwr). In this example, the translator opted for the **Retention** procedure in his translation. So, the reference was fully retained with no explanation or guidance made by the translator. Again, like the previous example, using Retention with no additional information makes the translated reference open to multiple interpretations and, thus, create confusion for the target readers.

In TT2, this reference was rendered as قصة شعر بامبادور (qṣṭ š‘r bāmbādwr). In this example as well, the translator used the **Specification** procedure by adding additional information not present in the ST. He added قصة شعر (haircut/hairstyle) to indicate that this CSR refers to the name of a hairstyle and also added a footnote so as to give the target readers more information about this reference. More importantly, the translator included a picture in the index of the book of John Kerry (a former American politician) as a visual example of this hairstyle. Therefore, the translator intervened at different levels to guide the target readers and help them achieve better understanding of the ST reference.

We can notice from the analysis of the previous examples that both translators used foreignizing procedures almost exclusively to render this category of CSRs. The translators opted for foreignization in order to retain the cultural aspects of the ST and to preserve its literary merits. However, as it has been indicated in the analysis, the use of Retention and Direct Translation procedures did not successfully deliver the prepositional meaning of the ST because the output was often ambiguous and open to multiple interpretations in the TT. By contrast, the use of

Specification by keeping the ST CSR unchanged and adding additional details (through footnotes or endnotes) was actually more felicitous in translating these cultural references and delivering their propositional meanings. This is because the added details and information were in most cases useful in disambiguating and clarifying the CSRs in the TT. By using Specification, the translator, hence, retained both the cultural specificity of the ST and the clarity of the TT.

The analysis of the procedures that were used by the translators are summarized and illustrated in the following table.

**Table 29**

*The Procedures and Strategies Used in Translating the Category of Ideological Items*

CAT	CSR	AR TT		PRC	STR	REMARKS
Ideological Items	the bridal dinner	TT1	عشاء العريس	Direct Translation	Foreignization	Calque
		TT2	عشاء الزفاف	Substitution	Domestication	Cultural Substitution
	fox-trot	TT1	فوكس تروت	Retention	Foreignization	Complete Unmarked
		TT2	رقصة الفوكستروت	Specification	Foreignization	Addition
	the pompadour	TT1	البومبادور	Retention	Foreignization	Complete Unmarked
		TT2	قصة شعر بامبادور	Specification	Foreignization	Addition

### 5.3.6 Religious Items

Religious references in literary texts can, indeed, create some really tough challenges for Arab translators. At the first glance, *The Great Gatsby* may very well seem void of religious

references. However, upon close examination, there are some subtle references that can be observed in the novel. We have chosen **4** examples from this category for analysis.

**Table 30**

*The Analysis of Example N° 25*

The English Version ST	The Arabic Translations TT	
Of course, I knew what they were referring to, but I wasn't even vaguely engaged. The fact that gossip had published <b>the banns</b> was one of the reasons I had come east (p. 23).	TT1	كنت أعلم بالطبع ما كانا يشيران إليه غير أنني لم أكن خاطبا حتى ولا قريبا من خاطب. إن أحد أسباب قدومي شرقا هو انه قد نُشر في أبواب القيل والقال شيء حول ذلك (p. 28).
	TT2	أدركت بالطبع ما كانا يشيران إليه، لكنني لم أكن حتى مرتبطا ولو من بعيد. تلك الإشاعات عن زواجي كانت أحد أسباب مجيئي إلى الشرق (p. 63).

**The banns of marriage**, commonly known as the banns, refer to the public announcement of an intended marriage read out in a Christian parish church (Thompson, 1993, p. 59). This CSR was mentioned in the first chapter of the novel when Daisy Buchanan asked Nick Carraway about the truth behind his alleged engagement.

The translator in TT1 rendered this reference into Arabic as **أبواب القيل والقال** (*ābwāb ālqyl wālqāl*). This indicates that he opted for the **Substitution** procedure in his translation. In Arabic, the expression **أبواب القيل والقال** refers to the gossip column in a newspaper that spreads rumors about other people, mainly celebrities, that involve alleged details about them that are not confirmed to be true. Therefore, in this example, the translator removed the original CSR and replaced it with something that fits the situation and is known to the target audience without taking into consideration the original meaning expressed in the ST. Thus, it is safe to say that the translator in



this example favored the clarity of the TT at the expense of retaining the culture specificity and the original meaning expressed in the ST.

The translator in TT2 used an entirely different approach in which he saw it fit not to translate the ST reference at all. Instead, he used the expression تلك الإشاعات عن زواجي (tlk ālṣā‘āt ‘n zwāğy) to convey the general meaning to the target readers. In other words, the translator employed the **Omission** procedure in his translation of this reference.

Pedersen (2005) claims that Omission is considered the most domesticating procedure that translators can use to render problematic CSRs because it stops foreign elements from entering the TT in any form. The use of this procedure indicates that the selected example is problematic and, consequently, may create confusion for the target readers. Therefore, omitting it is the best choice to maintain the clarity of TT.

**Table 31**  
*The Analysis of Example N° 26*

The English Version ST	The Arabic Translations TT	
But he didn't despise himself and it didn't turn out as he had imagined. He had intended, probably, to take what he could and go – but now he found that he had committed himself to the following of a <b>grail</b> (p. 159).	TT1	ولكنه لم يحتقر نفسه، كما ان الأمور لم تحدث وفق ما تصور. ربما كان قد عزم على ان يأخذ ما يستطيع اخذه ويذهب – ولكنه وجد انه الزم نفسه بالسعي وراء الكأس المقدسة (p. 198).  الكأس المقدسة: هي الكأس التي شرب منها السيد المسيح في العشاء الأخير والتي استعملها يوسف الاريمائي لجمع قطرات دم المسيح وافقدت بعد ذلك. ويرمز بالبحث عن الكأس المقدسة الى كل المصاعب التي يعانيتها الانسان بغية الحصول على مطلب شديد العسر. وقد كان البحث عن الكأس المقدسة موضوع اساطير وحكايات كثيرة في الغرب خصوصا في آداب القرون الوسطى.
	TT2	لكنه لم يحتقر نفسه، ولم يؤل الأمر إلى ما كان قد تخيله. ولربما قصد أن يحصل على ما يمكنه الحصول عليه ثم يذهب – لكنه تبين له الآن أنه ألزم نفسه باتباع ضالته المنشودة (p. 274).

**The Holy Grail** refers to an object of quest in medieval legend. It is supposed to be the dish or cup used by Jesus Christ at his last supper. It is claimed that Joseph Arimathea had caught some of the blood of the crucified Christ in the Holy Grail. Therefore, it is alleged that it has the power to heal and grant eternal happiness. This term is often associated with the object of long and difficult pursuit (Delahunty, Dignen, & Stock, 2001, p. 320).

This CSR was used by the author to describe the difficulty of Gatsby's quest to win Daisy back and, thus, achieve his eternal happiness.

This reference was translated in TT1 as الكأس المقدسة (ālkās ālmqds̄t̄). The translator in this case used the **Official Equivalent** of this CSR in the TL. Due to the repeated use and spread of this translation in the TL, this equivalent has become **official** and was, hence, invariably found in three bilingual English-Arabic dictionaries: The Oxford English-Arabic dictionary of Current Usage (1972); The Dictionary English-Arabic (2004); and Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary (2014).

In addition, the translator saw it fit to expand the text and give more information about this reference. Therefore, he used an explanatory footnote for clarification purposes. In short, the translator in this case made a combination of the **Official Equivalent** and the **Specification** procedure in his translation of this reference.

In the second translation, this reference was rendered as ضالته المنشودة (ḡālth ālmnšwd̄t̄). The translator in this case rendered the connotative meaning of this reference. Thus, he used the **Situational Substitution** procedure to express the indirect meaning of the ST reference and to give the target readers better understanding of the intended meaning of the ST. Consequently, the religious connotation was removed from the TT.

**Table 32**  
*The Analysis of Example N° 27*

The English Version ST	The Arabic Translations TT	
The first part of this was obviously untrue for someone had begun to whistle ‘ <b>The Rosary</b> ’, tunelessly, inside (p. 181).	TT1	كان واضحا ان القسم الأول من كلامها ليس صحيحا، ذلك لأن أحدا في الداخل اخذ يصفر بنشاز أغنية "المسبحة" (p. 226).
	TT2	من الواضح أن الجزء الأول من حديثها مكذوبا، إذ بدأ شخص ما في الداخل يصفر "السبحة" بنشاز (p. 307). <b>السبحة: The Rosary</b> أنشودة دينية كاثوليكية كتبت عام 1898، لكنها راجت في عشرينيات القرن العشرين، وضع كلماتها روبرت كاميرون ولحنها كل من روجرز نيفن واثيلبيرت نيفن. من الجلي أن فيتزجيرالد تعمد هذه السخرية الواضحة في أن يجعل شخصية يهودية تدندن بأنشودة مسيحية كاثوليكية، إذ إن تنافرا تاريخيا ميز العلاقات بين الكاثوليك واليهود عبر العصور باعتبار أن اليهود هم المسؤولون عن صلب المسيح، حسب عقائد بعض الطوائف المسيحية.

**The rosary** (with lower case initial) refers to a device that consists of a string of beads that is used in many religions as an aid to prayer. Its use seems to have originated in Hinduism and then spread to Buddhism, Islam, and Christianity (Hexham, 1993, p. 191). **The Rosary** (with capital R), on the other hand, refers to a song composed by Ethelbert Nevins and Robert Cameron Rogers in 1898. It was popular in the 1920s among Catholics as a religious song. It was mentioned in the ninth chapter of the novel when Nick Carraway heard Wolfsheim, whose Jewish identity was emphasized throughout the novel, humming this song. It is ironic that Wolfsheim would hum this song whose lyrics say “I kiss each bead and strive at last to learn to kiss the cross” (Levitt, 2011, p. 265).

This reference was translated in TT1 as أغنية "المسبحة" (āgnyṭ "ālmsbḥṭ"). The translator in this example used a mixture of two foreignizing procedures; he used the **Direct Translation** procedure in addition to **Specification through Addition**. The Direct Translation procedure was

used through the literal translation of the word rosary "المسبحة". Specification, on the other hand, was used through the added material to the TT; the translator in this example added the word أغنية (song) in order to specify the type of this CSR and to give guidance to the target readers and help them achieve better understanding of the reference in the ST. Without the added details, the target reader will not be able to infer the nature of this CSR.

Similarly, in TT2 as well, the translator used the same mixed procedures to render this reference. He used the **Direct Translation** procedure through the literal translation of “The Rosary” as "السبحة" (ālsbħt̤). In addition to that, he used **Specification through Addition** to expand the TT and give additional information and guidance to the target readers. This was achieved through the use of a footnote in which the translator thoroughly explained the meaning and significance of the ST CSR and its hidden connotation. It is noteworthy to mention that the literal translation of the word “rosary” in Arabic can either be المسبحة or السبحة. Therefore, each translator used one version of the literal translation of this reference in each TT.

**Table 33**

*The Analysis of Example N° 28*

The English Version ST	The Arabic Translations TT	
Every one suspects himself of at least one of <b>the cardinal virtues</b> , and this is mine: I am one of the few honest people that I have ever known (p. 65).	TT1	كل انسان يظن انه يتمتع بفضيلة واحدة على الأقل من الفضائل الأساسية، وهذه هي فضيلتي: إنني أحد الأمناء الصادقين القلائل الذي عرفتهم في حياتي (p. 81).
	TT2	إن كل امرئ يتوهم أن فيه واحدة على الأقل من الفضائل الأصلية الأربعة وهذه هي فضيلتي: أنا واحد من الناس الصادقين القلائل الذين عرفتهم في حياتي (p. 127). <hr/> الفضائل الأصلية الأربعة: العدل، والتعقل، والتعفف، والصبر.

**Cardinal virtues** refer to the four principles of moral virtues. They represent the foundation of natural morality in Christian theology. These virtues are prudence, justice, temperance, and fortitude (Thompson, 1993, p. 121).

Reference to these virtues was made at the end of the third chapter of the novel where Nick Carraway, the narrator of the story, declares honesty to be his cardinal virtue. The honesty that Nick Carraway attributes to himself is questionable and this self-characterization is not supported by the events in the book. This statement was used by the author to indicate that Nick Carraway is an unreliable narrator and to give the readers another example of the moral bankruptcy of the characters in the story.

This reference was translated in TT1 as الفضائل الأساسية (ālfḍāy'ī ālāsāsyṭ). In this example, the translator opted for the **Direct Translation** procedure through the literal translation of ST CSR individual words without adding any explanatory footnote to explain the cultural and religious significance of this reference.

For the layman reader, this may very well seem not to be culture specific or bear any religious significance. Hence, this subtle reference could easily be overlooked by translators and readers alike. The translated version in TT1 delivered the overall meaning of this reference. However, it did not highlight the religious significance and relevance of this reference in the ST.

Differently, this reference was translated in TT2 as الفضائل الأصيلة الأربعة (ālfḍāy'ī ālāṣyḷī ālārb'ī). It is evident that the translator used a combination of two foreignizing strategies: **Direct Translation and Specification**.

The Direct Translation procedure was used to literally render the semantic load of the ST CSR. However, the difference between TT1 and TT2 translations is the use of a different adjective

“الأصلية” instead of “الأساسية”. These are two acceptable and common Arabic translations of the English word “cardinal”.

The Specification procedure was used by the translator through using the Addition technique. In order to highlight this reference in the TT, the translator added the word الأربعة and followed his translation by a footnote in which he explained to the target readers what these cardinal virtues are. By doing so, the translator added to the TT some details that are not present in the ST and, hence, stressed and highlighted the religious and cultural relevance of this CSR in the TT.

Through analyzing the aforementioned examples, it can be deduced that the translators opted for a somehow balanced use of domesticating and foreignizing procedures in translating the religious expressions in the novel. In TT1, domestication was achieved through the use of the Substitution procedure. Foreignization, on the other hand, was achieved through the use of the Direct Translation and Specification procedures. In TT2, the translator used domestication through the Omission and Substitution procedures. Foreignization, in addition, was employed through the Direct translation and Specification procedures.

As it has previously been mentioned, religious expressions in literary texts pose some serious obstacles for translators; that is why translators need to carefully choose various strategies to adapt them and render them in a way that is comprehensible for the target readers. The result of the analysis is summarized and illustrated in the following table.

**Table 34***The Procedures and Strategies Used in Translating the Category of Religion*

CAT	ST CSR	AR TT		PRC	STR	REMARKS
Religious References	The Banns	TT1	أبواب القيل والقال	Substitution	Domestication	Situational Substitution
		TT2	_____	Omission	Domestication	_____
	Grail	TT1	الكأس المقدسة	Official Equivalent + Specification	Neutral	_____
		TT2	ضالته المنشودة	Substitution	Domestication	Situational Substitution
	The Rosary	TT1	أغنية "المسبحة"	Direct Translation + Specification	Foreignization	Calque + Addition
		TT2	"السبحة"	Direct Translation + Specification	Foreignization	Calque + Addition
	Cardinal virtues	TT1	الفضائل الأساسية	Direct Translation	Foreignization	Calque
		TT2	الفضائل الأصيلة الأربعة	Direct Translation + Specification	Foreignization	Calque + Addition

### 5.3.7 Economy

This category of CSRs includes expressions related to the economic system. We have chosen **1** example from this category for analysis.

**Table 35**  
*The Analysis of Example N° 29*

The English Version ST	The Arabic Translations TT	
Gatsby looked with vacant eyes through a copy of <b>Clay's 'Economics,'</b> starting at the Finnish tread that shook the kitchen floor and peering toward the bleared windows from time to time as if a series of invisible but alarming happenings were taking place outside (p. 90).	TT1	أخذ غاتسبي ينظر بعينين فارغتين في كتاب "الاقتصاد" لكلاي وقد اندعر من الفنلندية التي كانت تخطو في المطبخ خطوات تهز ارضه، ثم اخذ ينظر من النوافذ المشوشة بفعل المطر، بين الحين والحين كأن سلسلة من الأحداث التي لا تُرى ولكنها تبعث على الذعر تقع في الخارج (p. 113).
	TT2	نظر غاتسبي مفتكرا بعينين خاليتين من التعبير إلى نسخة من مجلة كلاي الأيكونوميكس مجفلا على وقع خطوات الخادمة الفنلندية التي هزت أرضية المطبخ، ومحدقا بين الفينة والأخرى نحو النوافذ المغبشة كما لو أن سلسلة من الأحداث المفزعة غير المرئية تدور في الخارج (p. 171).

**Clay's Economics** refers to an introductory economics textbook written by the British economist Henry Clay. This reference was made in the fifth chapter of the novel, when Gatsby was impatiently waiting for Daisy in Nick's house while indifferently looking through Nick's books.

This reference was translated into Arabic in TT1 as كتاب "الاقتصاد" لكلاي (ktāb "ālāqtṣād" lklāy). In this example, the translator used a mixture of two foreignizing procedures to render this reference: **Specification and Direct Translation**. First, the translator used the **Specification** procedure by adding the word كتاب (book) in order to specify the category of the reference in question. Then, he used the **Direct Translation** procedure to translate the title of the textbook



**Clay's Economics** (الاقتصاد لكلاي); this reference was translated literally and the semantic load remained unchanged in the TT.

In short, the translator employed a mixture of two foreignizing procedures in his translation of this reference. The combination of these procedures was used to overcome a translation problem and to help convey the ST message in a clear way while retaining the foreign aspects of the ST.

In the TT2, on the other hand, this reference was rendered as **مجلة كلاي الأيكونوميكس (mğlġ klāy ālāykwnwmks)**. The translator employed the **Specification** procedure to render this example. He retained the CSR in its untranslated form and added additional material not mentioned the ST. In this case, he added the word **مجلة** to specify the category of the ST reference, despite the fact that this is not accurate (Clay's Economics is a book and not a magazine, as it was indicated earlier). The translator resorted to using Specification in translating this reference in order to guide the target audience and to avoid comprehension difficulties that may result in the TT.

The analysis of the aforementioned example reveals the translators' exclusive use of foreignizing procedures to translate this category of CSRs. The translators opted for this procedure in an attempt to retain the foreign aspects of the ST.

Despite the use of foreignization in both translations, it seems that using a mixture of the Direct Translation and Specification procedures in TT1 was more successful in delivering the prepositional meaning of the ST reference. In TT2, despite using additional pertinent lexical items in the TT, the output seems alien and incomprehensible because the ST reference was kept in its untranslated form. The result of the analysis is illustrated and summarized in the following table.

**Table 36***The Procedures and Strategies Used in Translating the Category of Economy*

CAT	CSR	AR TT		PRC	STR	REMARKS
Economy	Clay's Economics	TT1	كتاب "الاقتصاد" لكلاي	Direct Translation + Specification	Foreignization	Calque+ Addition
		TT2	مجلة كلاي الايكونوميكس	Specification	Foreignization	Addition

### 5.3.8 Units of Measurement

This category of CSRs includes references related to measures, such as inch, meter, ounce, etc. We have chosen **3** examples from this category for analysis.

**Table 37***The Analysis of Example N° 30*

The English Version ST	The Arabic Translations TT	
Tom came out of the house wrapping a <b>quart bottle</b> in a towel, followed by Daisy and Jordan wearing small tight hats of metallic cloth and carrying light capes over their arms (p. 128).	TT1	جاء طوم من الداخل وهو يلف ربع قنينة بمنشفة، وقد تبعته ديزي وجوردان وهما تلبسان قبعتين من قماش معدني وتحملان على ذراعيهما معطفين خفيفين (p. 159).
	TT2	خرج توم وهو يلف ربع لتر من زجاجة ويسكي في منشفة، تتبعه ديزي وجوردن وقد ارتدتا قبعتين صغيرتين مشدودتين من قماش لماع، وحملتا منظرين خفيفين على ذراعيهما (p. 230).

According to the Oxford Dictionary, a **quart** is a liquid measurement unit equal to a quarter of a gallon, two pints, or around 0.94 liter (Thompson, 1993, p. 734). This unit of measurement was mentioned in the seventh chapter of the novel, when Tom, Nick, Daisy, and Jordan were getting ready to go to New York City.

In TT1, the translator rendered this CSR as ربع قنينة (rb<sup>ʿ</sup> qnynt). It should be noted here that the terms **quart** (which is a unit measurement) and **quarter** (which is the proper translation of the Arabic word ربع) do not have the same meaning and are by no means interchangeable. In this example, the translator used the **Situational Substitution** procedure to make the meaning clearer by using a term that fits the situation and is known and understood by the target readers.

Similarly, in TT2, this reference was translated as ربع لتر (rb<sup>ʿ</sup> ltr). As it was mentioned earlier, quart is a unit measurement which is equal to a quarter of a gallon and not liter. The translator in the TT2 used a **Cultural Substitution** procedure in the translation process; he used the word “**liter**” instead of “**gallon**” because the metric system is known to the target readers and is commonly used by most countries, as opposed to the imperial system which is used only in three countries worldwide (The United States, Liberia, and Myanmar).

**Table 38**  
*The Analysis of Example N° 31*

The English Version ST	The Arabic Translations TT	
I saw that I was not alone— <b>fifty feet</b> away a figure had emerged from the shadow of my neighbor’s mansion and was standing with his hands in his pocket regarding the silver pepper of stars (p. 24).	TT1	وجدت انني لست وحدي، فقد طلع على بعد خمسين قدما شخص من ظلال قصر جاري، وقف ويداه في جيبه ناظرا الى النجوم الفضية المتناثرة كحبات الفلفل . (p. 29)
	TT2	أدركت أنني لم أكن وحيدا، فعلى بعد خمسين قدما مني، انبثق من عتمة قصر جاري شخص ما وقف ويداه في جيبه يطالع النجوم اللجينية (p. 65).

A **foot** (plural feet) is a unit of measurement that is equal to 12 inches or 30.48 cm (Thompson, 1993, p. 339). This unit of measurement was mentioned at the end of the first chapter, when Nick Carraway got back home and saw his neighbor, Gatsby, staring at the sky.

In both translations, this reference was rendered as **خمسين قدما** (**hmsyn qdmā**). In this example, the translators used the **Official Equivalent** procedure to render this CSR. According to Pedersen (2011), the Official Equivalent is different from other translation procedures in the sense that the process is administrative rather than linguistic. The translation of units of measurement, Pedersen (2011) adds, almost always falls within this category (p. 97). In this particular example, the translators used the Official Equivalent because the word **قدم** (**qdm**) is widely used in the TL (Arabic) and is understood by the target readers as a unit of measurement.

**Table 39**  
*The Analysis of Example N° 32*

The English Version ST	The Arabic Translations TT	
The eyes of Doctor T. J. Eckleburg are blue and gigantic—their retinas are <b>one yard</b> high (p. 26).	TT1	ان عيني الدكتور تي جي ايكلبورغ زرقاوان هائلتا الحجم، شبكاتهما بعلو <b>ياردة</b> . (p. 32)
	TT2	إن عيني الدكتور ت.جيه. إيكليبرغ زرقاوان وهائلتا الحجم- إذ يبلغ ارتفاع حدقتيهما <b>ياردة</b> واحدة (p. 69).

A **yard** is a unit of measurement that is equal to three feet or 0.91 meter (Thompson, 1993, p. 1066). This unit was mentioned in the second chapter of the novel, when Nick Carraway was describing the giant billboard of an optometrist.

In both translations, this unit of measurement was translated as **ياردة** (**yārdī**). In this example as well, both translators opted for the **Official Equivalent** procedure to render this

reference. In other words, this CSR is used in the TL and is understood by the target readers, despite the fact that it is culture specific.

The analysis of the aforementioned examples reveals that both translators opted mainly for the Official Equivalent procedure to render this category of CSRs. Statistically speaking, the Official Equivalent procedure was used to render two examples out of three. Domestication, on the other hand, was used to render one example out of three. This was achieved through the use of the Substitution procedure. The translators' tendency to use the Official Equivalent to render most of the examples could be due to the fact that the references that fall within this category are less problematic for translators because they tend to have official equivalents and are often used in the TL. The result of our analysis is illustrated and summarized in the following table.

**Table 40**

*The Procedures and Strategies Used in Translating the Category of Units of Measurement*

CAT	CSR	AR TT		PRC	STR	REMARKS
Units of Measurement	a quart bottle	TT1	ربع قنينة	Substitution	Domestication	Situational Substitution
		TT2	ربع لتر	Substitution	Domestication	Cultural Substitution
	Fifty feet	TT1	خمسين قدما	Official Equivalent	Neutral	_____
		TT2	خمسين قدما	Official Equivalent	Neutral	_____
	One yard	TT1	ياردة	Official Equivalent	Neutral	_____
		TT2	ياردة	Official Equivalent	Neutral	_____

### 5.3.9 Arts and Literature

In his novel, Fitzgerald alludes to various works of arts and literature. Some of these references are more visible to the readers than others. However, many of them are culture specific and play a significant role in expressing various themes and conveying subtle meanings.

This category of CSRs includes references related to arts and literature, such as famous paintings, literary works, plays, songs, etc. We have chosen 4 examples from this category for analysis.

**Table 41**  
*The Analysis of Example N° 33*

The English Version ST	The Arabic Translations TT	
At the news-stand she bought a copy of ‘ <b>Town Tattle</b> ’ and a moving-picture magazine and, in the station drug store, some cold cream and a small flask of perfume (p. 30).	TT1	وعند كشك الصحف اشترت نسخة من "تاون تاتل" ومجلة سينمائية كما اشترت من صيدلية المحطة معجوناً (كريم) بارداً وقنينة عطر صغيرة (p. 32).
	TT2	ابتاعت من كشك الجرائد نسخة من مجلة تاون تاتل ومجلة سينمائية، ومن صيدلية المحطة دهون مطري للجلد وزجاجة عطر صغيرة (p. 74).  تاون تاتل: أي ثرثرة المدينة، اسم زاوية ثابتة في مجلة Inter-State Tattler التي صدرت في نيويورك في الأعوام بين 1925 و1932، وهي مجلة أسبوعية مصورة تهتم بالمسرح، والرياضة، والسياسة، وأخبار مجتمع نيويورك، لا سيما الفضائحية منها.

**Town Tattle** refers to an imaginary gossip magazine in the novel *The Great Gatsby*. The name of this magazine was mentioned in the second chapter of the novel when Myrtle bought a copy of it when she was on her way to Manhattan. According to Hamilton (2010), the brief reference to this magazine carries a significant symbolic weight because it describes Fitzgerald’s incisive criticism of the period’s loss of moral values through the rise and wide spread of gossip magazines.

In the first translation, this CSR was translated as **تاون تاتل (tāwn tātl)**. The translator opted for the **Retention** procedure by keeping the name of this magazine as it is without attempting to adjust it or explain its significance to the target readers.

In TT2, this reference was rendered as **مجلة تاون تتل (mğl't tāwn ttl)**. Evidently, the translator opted for the **Specification** procedure by keeping the CSR unchanged while adding the word **مجلة (magazine)** to specify the nature of this particular reference. Moreover, the translator added a footnote to explain to the target readers its relevance and significance in the ST.

Despite the use of foreignization in both translations, it seems that the specification procedure was more or less successful in retaining the clarity of the TT and the cultural specificity of the ST simultaneously. The added material to the TT helped in making the reference clearer and more intelligible for the target readers and also managed to maintain and highlight the cultural aspects of the ST.

**Table 42**  
*The Analysis of Example N° 34*

The English Version ST	The Arabic Translations TT	
Then I was lying half asleep in the cold lower level of the Pennsylvania Station, staring at the morning 'Tribune' and waiting for the four o'clock train (p. 42).	TT1	وبعد ذلك كنت مستلقيا نصف نائم في الطابق السفلي من محطة بنسلفانيا، أحقق بعدد الصباح من جريدة "تريبون" وأنا في انتظار قطار الساعة الرابعة (p. 51).
	TT2	وبعدئذ كنت مستلقيا وأنا نصف نائم على الرصيف السفلي البارد في محطة بنسلفانيا، أحقق في صحيفة تريبيون الصباحية، وأنتظر قطار الساعة الرابعة (p. 92).

The New York **Tribune** was a major American newspaper in the 19<sup>th</sup> century. Reference to this newspaper was made in the second chapter of the novel when Nick Carraway was waiting for the train at the Pennsylvania Station after he left Tom's party.

The name of this newspaper was rendered in the first Arabic translation as **جريدة "تريبون"** (ğrydġ "trybywn"). The TT shows that the translator added more information to this CSR to explain its nature to the target readers; he added the word **جريدة** to indicate that **تريبون** is the name of a newspaper. This indicates that the translator opted for the **Specification** procedure in his translation of this reference. This was achieved by adding more information to the TT while keeping the ST CSR unchanged.

Similarly, this CSR was rendered in the second translation as **صحيفة تريبون** (şhyfġ trbywn). This indicates that the translator of the TT2 also used the **Specification** procedure in his translation. The only difference between the first and second translations is the use of the word **صحيفة** instead of **جريدة**. These two words are synonymous in Arabic and are often used interchangeably. There is also a slight spelling difference between the first and second Arabic transliteration of the English word **Tribune**.

**Table 43**  
*The Analysis of Example N° 35*

The English Version ST	The Arabic Translations TT	
When Klipspringer had played 'The Love Nest' he turned around on the bench and searched unhappily for Gatsby in the gloom (p. 102).	TT1	حين فرغ كليفسبرينغر من عزف "عش الغرام" استدار على مقعده باحثا بتعاسة عن غاتسبي في العتمة (p. 127).
	TT2	عندما فرغ كليفسبرينغر من عزف مقطوعة "عش الغرام"، استدار حوله على المقعد بتعاسة باحثا عن غاتسبي في الظلام (p. 187). <u>عش الغرام: أغنية شاعت عام 1920، كتب كلماتها لويس هرسش.</u>



**The Love Nest** was a popular song in the 1920s sung by John Steel. This song was mentioned in the fifth chapter of the novel when Gatsby asked Klipspringer to play the piano for him and Daisy. This song carries a great significance as it symbolizes the intimation of false romantic promises that eventually lure Jay Gatsby to his doom (Cantu, 2015).

The translator of the TT1 rendered the name of this song as **عش الغرام** (‘š ālgrām). He used the **Direct Translation** procedure by literally rendering the semantic load of the ST. There were no efforts made by the translator to explain the hidden connotation of this CSR or to guide the target readers in deciphering its true meaning and significance.

In the TT2, however, the translator used a mixture of two foreignizing procedures to render this reference; he used the **Direct Translation** procedure by literally rendering the name of the song (**The Love Nest عش الغرام**). He also used **Specification** by adding a footnote so as to give an account of this song.

**Table 44**  
*The Analysis of Example N° 36*

The English Version ST	The Arabic Translations TT	
Inside, the crimson room bloomed with light. Tom and Miss Baker sat at either end of the long couch and she read aloud to him from the ‘ <b>Saturday Evening Post</b> ’—the words, murmurous and uninflected, running together in a soothing tune (p. 21).	TT1	كانت الغرفة القرمزية في الداخل تعج بالضياء. وكان كل من طوم ومس بيكر يجلسان في طرف ديوان طويل وكانت تقرأ له بصوت مرتفع من مجلة "ساتردى ايفنغ بوست" وكان الكلمات المهمة التي لا تبين نهاياتها تسيل بتلحين مريح للأعصاب (p. 25).
	TT2	أما في الداخل، كانت الغرفة القرمزية تزهر بالضوء، وتوم ومس بيكر جالسين على طرفي الأريكة الطويلة تقرأ له بصوت عال من مجلة ساتردى افنغ بوست، كانت الكلمات مغممة، وتجري على وتيرة واحدة، تنساب سوية بتناغم مُهدئ (p. 60). <hr/> ساتردى ايفنغ بوست: Saturday Evening Post مجلة واسعة الانتشار (1861-1969)، وقد كتب فيها فرانسيس سكات فيتزجيرالد بانتظام.

**The Saturday Evening Post** is a famous American magazine. It is currently published six times per year. However, it was published weekly and then biweekly until 1969. It is widely claimed that this magazine contributed in refining Fitzgerald's writings and shaping his career as a writer. He used to frequently publish his writings in this magazine and receive high remuneration in return. Because of that, he was able to develop themes, subjects, and techniques that helped him hone his skills in writing his novels and short stories. Some of his most readable Post stories works are *Bernice Bobs Her Hair*, *The Last Belle*, *Babylon Revisited*, *The Ice Palace*, and *The Basil and Josephine Stories* (Nilsson, 2013).

In both translations, the translators opted for the same procedure to render the name of this magazine. Both translators used the **Specification** procedure by keeping the name unchanged and adding more details for specification purposes. The word **مجلة (mğlġ)** was added in both translations in order to specify the type of the CSR in question. In addition, the translator in TT2 added an explanatory footnote in which he gave a brief overview of this magazine. Such added information is important to yield the target readers the needed background to understand the significance and relevance of this CSR in the ST.

The analysis of the aforementioned examples indicates that both translators opted exclusively for foreignization to render this category of CSRs into Arabic. The translators opted for using foreignization in translating the chosen examples in order to retain the foreign flavor or the ST. The result of the analysis is summarized and illustrated in the following table.

**Table 45***The Procedures and Strategies Used in Translating the Category of Arts and Literature*

CAT	ST CSR	AR TT		PRC	STR	REMARKS
Arts and Literature	Town Tattle	TT1	“تاون تاتل”	Retention	Foreignization	Complete Marked
		TT2	مجلة تاون تاتل	Specification	Foreignization	Addition
	Tribune	TT1	جريدة "تريبون"	Specification	Foreignization	Addition
		TT2	صحيفة تريبون	Specification	Foreignization	Addition
	The Love Nest	TT1	عش الغرام	Direct Translation	Foreignization	Calque
		TT2	عش الغرام	Direct Translation + Specification	Foreignization	Calque + Addition
	Saturday Evening Post	TT1	مجلة "ساتردى ايفننغ بوست"	Specification	Foreignization	Addition
		TT2	مجلة ساتردى افننغ بوست	Specification	Foreignization	Addition

### 5.3.10 Social Items

This category of CSRs includes references of social status, forms of address, honorifics, and titles of individuals in a given society. We have chosen **6** examples from this category for analysis.

**Table 46**  
*The Analysis of Example N° 37*

The English Version ST	The Arabic Translations TT	
It was Gatsby's mansion. Or rather, as I didn't know <b>Mr.</b> Gatsby it was a mansion inhabited by a gentle- man of that name (p. 7).	TT1	لقد كان ذلك منزل غاتسبي، أو لأقل، ما دمت لم أكن قد عرفت <b>المستر</b> غاتسبي، انه كان منزلا يسكنه سيد بهذا الاسم (p. 09).
	TT2	كان ذلك قصر غاتسبي أو بالأحرى، ولأنني لم أكن أعرف غاتسبي، كان قصرًا يقطنه سيد يعرف بهذا الاسم (p. 42).

**Mr.** is the abbreviation of “mister” which is used as a conventional title given to men as a form of courtesy. This title was mentioned in the first chapter of the novel when Nick Carraway was describing Gatsby's mansion. According to Al-Ni'aymi (2007), honorifics can be defined as linguistic or non-linguistic means or device that signal social deference and respect. Their use is governed by the social status of the person to whom the deference is paid. This can mainly be expressed through the use of pronouns and titles. However, the use of honorifics can be realized differently in many languages especially if the cultures involved are different. Therefore, translating honorifics may very well present some difficulties for translators especially if the SL/SC and TL/TC are widely different.

In TT1, this title was rendered as **المستر (ālmstr)**. The translator in this example used the **Specification** procedure to render this reference. Pedersen (2005) claims that Specification can be achieved in two ways: Completion (also referred to as Explication) and Addition. Completion is used in a very restricted sense to expand the TT and make it less ambiguous for the target readers. Examples of that would include spelling out acronyms, adding someone's first name to the translated text, the completion of an official name, etc. Addition, on the other hand, is an

interventional procedure in which the translator adds details and relevant information to the TT for clarification purposes. Evidently, the translator in this example used the specification procedure through **Completion**; this was achieved by spelling out the abbreviation while retaining the CSR unchanged.

In TT2, this title was not translated at all. Therefore, the translator employed the **Omission** procedure to deal with this CSR. According to Pedersen (2011), CSRs tend to be omitted when they are peripheral or when there is a complete lack of equivalents. In this particular example, the title ‘Mr.’ was omitted from the TT because it is of a secondary importance and its removal does not affect the overall meaning of the text.

**Table 47**  
*The Analysis of Example N° 38*

The English Version ST	The Arabic Translations TT	
So Tom Buchanan and his girl and I went up together to New York—or not quite together, for <b>Mrs. Wilson</b> sat discreetly in another car (p. 30).	TT1	وهكذا ذهبنا، طوم بوكانان وفتاته وأنا جميعنا إلى نيويورك -أو بتعبير أفضل لم نكن معا إذ استقلت <b>مسز ويلسون</b> سيارة أخرى حفاظا على السرية (p. 36).
	TT2	وهكذا ذهبنا أنا وتوم وصديقه سوية إلى نيويورك -أو بالأحرى ليس تماما سوية، لأن <b>مسز ويلسون</b> جلست من باب الاحتياط في عربة قطار أخرى (p. 74).

**Mrs.**, an abbreviation for Missus, is a title used before a surname or a full name of a married woman. This title was mentioned several times throughout the novel to refer to different women.

The Arabic translations show that both translators opted for retaining the original title in the ST by using the **Specification** procedure despite the existence of an official equivalent in Arabic. This was achieved by spelling out the ST abbreviation ‘**Mrs.**’ while keeping it unchanged

(msz). The translators may have decided to keep the original title in order to retain the foreign flavor of the ST and transplant the SC in the TT.

**Table 48**

*The Analysis of Example N° 39*

The English Version ST	The Arabic Translations TT	
a prince of something whom we called <b>Duke</b> and whose name, if I ever knew it, I have forgotten (p. 68).	TT1	إنه أمير شيء ما، وكنا ندعوه <b>الدوق</b> ، واسمه إن كنت قد عرفتَه قط فقد نسيتَه (p. 86).
	TT2	وأَمِير منطقة ما، كنا ندعوه <b>الدوق</b> ، قد نسيت اسمه، هذا إذا ما كنت قد عرفت اسمه أصلاً (p. 134).

According to the Concise Oxford American Dictionary (2006), a **Duke** refers to the title given to a man holding the highest hereditary position in the British and some other certain peerages (p. 279). This title was mentioned in the fourth chapter of the novel when Nick Carraway was describing the different people who attended Gatsby's parties.

In both translations, the translators opted for the **Official Equivalent** of this title in Arabic. The word **دوق** (**aldwq**) is widely used in Arabic and is considered an official equivalent of **Duke**.

**Table 49**

*The Analysis of Example N° 40*

The English Version ST	The Arabic Translations TT	
'I almost made a mistake, too,' she declared vigorously. 'I almost married a little <b>kyke</b> who'd been after me for years (p. 38).	TT1	لقد كدت أن أتزوج <b>غمرا</b> صغيرا كان يلاحقني لسنوات (p. 46).
	TT2	قالت متدخلة بالحديث بقوة: "أنا أيضا كدت أن أرتكب خطأ، فقد كنت قاب قوسين أو أدنى من الزواج من <b>خسيس</b> صغير دأب على ملاحقتي لسنين" (p. 87).

During the period of 1880 to 1924, Jewish immigration to United States from places such as Russia and Eastern Europe compromised one of the biggest migrations in history. Consequently, by the mid-1920s, the Jewish population in the United States constituted well-established citizens, numerous second-generation Americans, and recently arrived immigrants. Native Americans during that time were not in favor of immigration and, hence, many of them were blatantly or silently anti-Semitic. With the exception of Sinclair Lewis, most American writers such as Ernest Hemingway, William Faulkner, F. Scott Fitzgerald, Thomas Wolfe, E.E. Cummings, and Willa Cather exhibited subtle or visible negativity towards Jews in their writings (Abramson, 2005).

In his novel, Fitzgerald expresses his most critical attitude towards the Jews through Lucile McKee, a character of secondary importance in the novel, who declared in the second chapter that she almost got married to a little "kyke" who was after her for years and was "below her".

The word "kyke", also spelled as kike, is a derogatory and racial term that is used to refer to a Jewish person. Translating this reference into Arabic would constitute a translation crisis point due to the lack of clear direct equivalent. In the Arabic translations, both translators seemed keen on using the Situational Substitution procedure to render this reference. In TT1, the translator used the expression "غمرا صغيرا" (*ġmrā ṣġyrā*) as an equivalent to "little kyke". The chosen equivalent mean "inexperienced" or "unskilled" in Arabic. The translator chose this equivalent to match the situation and to give a somehow negative connotation. Similarly, the translator in TT2 adopted the same approach; he employed the expression "خسيس صغير" (*ḥsys ṣġyr*) as an equivalent to "little kyke", which can be back translated as "little lousy or despicable man". The translator used this equivalent in order to negatively illustrate the man in question.

Despite the use of the Substitution Procedure by both translators, it is evident that the core of the prepositional meaning of the ST was not delivered. Both equivalents are euphemistic and do not indicate the "Jewishness" of the person and, thus, do not convey the author's clear anti-Semitic attitude embedded in the ST.

**Table 50**  
*The Analysis of Example N° 41*

The English Version ST	The Arabic Translations TT	
Here's another thing I always carry. A souvenir of Oxford days. It was taken in Trinity Quad—the man on my left is now the <b>Earl of Dorcaster</b> (p. 72).	TT1	وها هنا شيء آخر أحمله دائما. انه ذكرى أيام أكسفورد لقد اخذت الصورة في فناء كلية ترينيتي—والرجل الذي على يساري هو الآن إيرل دونكاستر (p. 91).
	TT2	ودونك شيء آخر أحمله دائما معي، إنها تذكارة من أيام أكسفورد، لقد التقطت هذه الصورة في ساحة كلية ترينيتي- الشخص الواقف إلى يساري هو الآن إيرل دونكاستر (p. 140). <hr/> إيرل: لقب انجليزي أدنى من مركزيز وأرفع من فيكونت.

**Earl** is a title given to a British nobleman ranking above viscount and below marquess (Thompson, 1993, p. 272). This title was mentioned in the fourth chapter of the novel when Gatsby was telling Nick Carraway stories about his life in England.

In both Arabic translations, this title was rendered as **إيرل (āyrl)**. In this example as well, both translators used the **Official Equivalent** in their translations of this title. This equivalent is used in Arabic and is *invariably* found in bilingual English Arabic dictionaries such as Al-Muhit Oxford Study Dictionary English-Arabic (2003), Al-Mawrid Al-Hadeeth: A Modern English-Arabic Dictionary (2008), The Oxford English-Arabic Dictionary of Current Usage (1972), to name but a few. In TT2, the translator added an explanatory footnote in which he gave more



information about this title. He, therefore, employed a mixture of the **Official Equivalent** and **Specification** procedures in his translation of this reference.

**Table 51**  
*The Analysis of Example N° 42*

The English Version ST	The Arabic Translations TT	
He saw me looking with admiration at his car. 'It's pretty, isn't it, <b>old sport</b> .' He jumped off to give me a better view.	TT1	رأني أنظر بإعجاب إلى سيارته. "إنها جميلة، أليس كذلك، يا صاح؟" ثم قفز منها ليمنحني رؤيتها رؤية تامة (p. 87).
	TT2	رأني أنظر إلى سيارته بعين الإعجاب. "جميلة، أليست كذلك يا صديق العمر؟" وقفز مبتعدا عنها ليتيح لي رؤية أفضل (p. 135).

**Old sport** is a friendly term of endearment which was basically used by English gentlemen of high society in the early twentieth century. This expression is continually used by Gatsby to address Nick Carraway and other gentlemen throughout the novel. Gatsby uses this expression to purposely reflect the image of English aristocrats and to create the impression that he comes from an affluent background (Asakawa, 2019).

The translator in TT1 rendered this as **يا صاح** (yā ṣāḥ). It can be noted that the translator in this example used **Substitution** to translate this reference. He removed the original expression and replaced it with an equivalent expression which is known to the target readers. In Arabic, **يا صاح** is short for **يا صاحبي** (yā ṣāḥby). This short form is made by elision (ترخيم) and it is very common among Arabic speakers as an informal form of address. Without a doubt, the British tinge is lost in the Arabic translation of this expression. However, the function of this form of address is fulfilled.

In TT2, *old sport* was translated as *يا صديق العمر* (yā ṣdyq āl‘mr). The translator in TT2 also made use of the **Substitution** procedure. The translator’s use of *يا صديق العمر* as an equivalent to **old sport** signifies his attempt to create an equivalent effect of endearment in the mind of the readers. By doing so, the translator tried to place the text in the cultural context of the target audience in order to associate in their minds the same effect produced in the minds of the ST readers. However, the equivalent that the translator chose in his translation (*يا صديق العمر*) is general and does not reflect the British tinge in the ST. Consequently, the significance of the cultural connotation of the ST reference was lost in translation.

Due to the difficulty of making the distinction between British and American English in a translated text, the British tinge was lost in both Arabic translations. Therefore, using the Substitution procedure to render this example seems the best choice to make. Indeed, as it was indicated in the analysis, it seems that using the Cultural substitution procedure makes the TT more fluent and less ambiguous for the target readers. Despite that, it seems that the equivalent which was used in the first translation is more distinct due to its popular use in the TL and TC. The equivalent which was used in TT2, on the other hand, seems general and, therefore, less distinct.

The analysis of these examples shows that both translators opted for a balanced use of domestication, foreignization, and the official equivalent in their translations of this category of CSR. In the first translation, the translator used domestication exclusively through Substitution and foreignization through Specification. In the second translation, domestication was achieved through the use of the Omission and Substitution procedures. Foreignization, on the other hand, was exclusively achieved through the use of Specification. The official equivalent was equally used by each translator to render two examples. The translators’ use of the official equivalent in their translations could be due to the fact that some of the chosen examples include titles that

already have established equivalents in Arabic and are, hence, less problematic to translate. The result of the analysis is illustrated and summarized in the following table.

**Table 52**

*The Procedures and Strategies Used in Translating the Category of Social Items*

CAT	CSR	AR TT		PRC	STR	REMARKS
Social Items	Mr. Gatsby	TT1	المستر غاتسبي	Specification	Foreignization	Completion
		TT2	غاتسبي	Omission	Domestication	Omission
	Mrs. Wilson	TT1	مسز ويلسون	Specification	Foreignization	Completion
		TT2	مسز ويلسون	Specification	Foreignization	Completion
	Duke	TT1	الدوق	Official Equivalent	Neutral	_____
		TT2	الدوق	Official Equivalent	Neutral	_____
	little kyke	TT1	غمرا صغيرا	Substitution	Domestication	Situational
		TT2	خسيس صغير	Substitution	Domestication	Situational
	Earl of Dorcaster	TT1	ايرل دونكاستر	Official Equivalent	Neutral	_____
		TT2	ايرل دونكاستر	Official Equivalent + Specification	Neutral	_____
	old sport	TT1	يا صاح	Substitution	Domestication	Cultural
		TT2	يا صديق العمر	Substitution	Domestication	Cultural

### 5.3.11 Activities

This category of CSRs refers to the various activities that people do, such as sports, hobbies, jobs, crafts, etc. We have chosen 4 examples from this category for analysis.

**Table 53***The Analysis of Example N° 43 & 44*

The English Version ST	The Arabic Translations TT	
At first I thought it was another party, a wild rout that had resolved itself into <b>‘hide-and-go-seek’</b> or <b>‘sardines-in- the-box’</b> with all the house thrown open to the game (p. 87).	TT1	فُظِنَتْ أول الأمر أنها حفلة أخرى، حفلة صاحبة انتهت بلعبة "الاختباء" وقد فُتِحَ البيت كله لهذه اللعبة (p. 109).
	TT2	<p>حسبتها في بادئ الأمر حفلة أخرى، أي حفلة استقبال متهنكة حُلَّتْ نفسها إلى لعبة الغُمِيضَة أو لعبة "السردين في الصندوق" وقد شُرِعَ المنزل على مصراعيه للعبة (p. 165).</p> <p>لعبة السردين في الصندوق: لعبة يُتَسَلَّى بها أثناء الحفلات، مشابهة للعبة الغموضة (الاستغمارية). تتلخص هذه اللعبة في اختيار أول شخص ليكون "أول سردين"، فيذهب للبحث عن مكان يختبئ فيه، في حين يغمض بقية المشتركين في اللعبة أعينهم وهم يعدون حتى الرقم العشرين. بعد ذلك يشرعون في البحث عن السردية الأولى. وعندما يجد واحد من المشتركين هذا اللاعب، يقوم بالاختباء معه خلسة، حتى لا يراه أحد من رفاقه من مجموعة البحث. وتستمر اللعبة على هذا النحو حتى لا يبقى من مجموعة البحث سوى شخص واحد أخير ليعتبر الخاسر. فاسم اللعبة يدل على أن جميع مجموعة البحث تنتهي مختبئة في مكان واحد ضيق كما السردين المقلب. المسلي في اللعبة هو إيجاد مكان ضيق، واختباء مجموعة من الأشخاص فيه، والقدرة على البقاء صامتين. كلتا اللعبتين من ألعاب الأطفال، لكن من الملفت تلميح الراوي إلى أن ضيوف غاتسبي كانوا يتلهون بألعاب الأطفال رغم أن جميعهم كبار.</p>

**Hide and go seek**, or hide and seek, is a popular game usually played by children in which some players hide while another player searches for them. **Sardines-in- the-box** is the reverse of hide and seek in which one person hides and everyone else looks for that person. These two games were mentioned in the fifth chapter of the novel to describe Gatsby's licentious parties and the people who attend them.

In the first Arabic translation, the first game **‘hide and seek’** was translated as لعبة الاختباء (l'bt "ālāhtbā") while the second game **‘sardines-in- the-box’** was not translated at all. The

translator made use of two procedures to render these two games. He used the **Official Equivalent** to render ‘**hide and seek**’ since this game is universal and is widely known to the target audience.

As for the second game ‘**sardines-in- the-box**’, the translator opted for the **Omission** procedure since it is also known to the target audience as لعبة الاختباء and there was no need to retranslate it. The translator opted for the omission procedure to avoid confusing the target audience and to make the text clear to them.

In the second translation, the first game was translated as لعبة الغميضة (l’b’t ālgmyḍt) and the second game was translated as لعبة السردين في الصندوق (l’b’t “ālsrdyn fy ālṣndwq”). The translator used the official equivalent لعبة الغميضة to render the first game ‘**hide and seek**’ while he used a combination of the **Direct Translation** and **Specification** procedures to render the second game ‘**sardines-in- the-box**’ لعبة السردين في الصندوق. **Direct Translation** was employed through the use of a literal translation technique regardless of the fact that the outcome seems strange and unusual to the target audience. However, in order to make the TT less obscure and more understandable, the translator employed **Specification** by adding a footnote in which he explained the rules of this game and the reason why it was included in the ST. By adding these details, the translator intervened to give guidance in the TT.

**Table 54**

*The Analysis of Example N° 45 & 46*

The English Version ST	The Arabic Translations TT	
<b>Dumbbell exercise and wall-scaling ... 6.15-6.30 A.M. (p. 185).</b>	TT1	تمارين رياضية.. من 6:15 الى 6:30 صباحا (p. 230) .
	TT2	تمارين رفع الأثقال وتسلق الجدران..... من 6:15-6:30 صباحا (p. 313) .

A **dumbbell** is a short bar with a weight at each end used for weight training (Thompson, 1993, p. 268). **Dumbbell exercises** refers to the activity of using dumbbells to gain different body strength outcomes. **Wall-scaling** refers to the activity of climbing walls so as to enhance body strength, endurance, and gymnastic abilities. These activities were mentioned in ninth chapter of the novel when Mr. Gatz (Gatsby's father) showed Nick Carraway his son's "General Resolves" and his daily schedule, which proves Gatsby's great dedication to bettering himself.

In the first Arabic translation, both of these activities were translated as **تمارين رياضية** (tmāryn ryāḍī). In this example, it is clear that the translator made use of the **Generalization** procedure in his translation since he used the hypernym **تمارين رياضية** instead of translating the specific activities mentioned in the ST. The translator opted for this procedure in order to make the TT unambiguous for the target audience and to bring it closer to them by avoiding any kind of confusion or unnecessary repetition.

In the second translation, the translator used two different procedures; he used **Generalization** to render the first activity **Dumbbell exercise** **تمارين رفع الأثقال** (tmāryn rf' ālātqāl). This was achieved through the use of a hyponym instead of translating this specific activity. Simply put, dumbbell exercise is a type of weightlifting and the two activities are by no means synonymous. As for the second activity, wall-scaling, it was translated as **تسلق الجدران** (tslq ālğdrān). The translator in this example used the **Direct Translation** procedure by literally rendering the semantic load of the ST without giving additional explanation or guidance in the TT.

The analysis of the aforementioned examples indicates the translators' fluctuating use of domesticating and foreignizing procedures in rendering this category of CSRs. In TT1, domestication was prevalent in most examples through employing procedures such as Generalization and Omission. In TT2, on the other hand, there was a tendency of using

foreignization, mainly through using the Direct Translation and Specification procedures. The result of the analysis is summarized and illustrated in the following table.

**Table 55**

*The Procedures and Strategies Used in Translating the Category of Activities*

CAT	CSR	AR TT		PRC	STR	REMARKS
Activities	hide-and-go-seek	TT1	لعبة الاختباء	Official Equivalent	Neutral	_____
		TT2	لعبة الغمضة	Official Equivalent	Neutral	_____
	sardines-in-the-box	TT1	_____	Omission	Domestication	Complete Omission
		TT2	لعبة السردين في الصندوق	Direct Translation + Specification	Foreignization	Calque + Addition
	Dumbbell exercise	TT1	تمارين رياضية	Generalization	Domestication	Superordinate Term
		TT2	تمارين رفع الأثقال	Generalization	Domestication	Superordinate Term
	wall-scaling	TT1	تمارين رياضية	Generalization	Domestication	Superordinate Term
		TT2	تسلق الجدران	Direct Translation	Foreignization	Calque

### 5.3.12 History

Throughout his novel, Fitzgerald makes reference to some historical events. Such events were carefully chosen by the author to enrich the meaning of the novel and to offer a quintessential portrayal of America in the Roaring Twenties. According to Rohrkemper (1985), Fitzgerald's skilled use of historical references in his novel *The Great Gatsby* gives it its delicate weight and

makes it both great and perfect portrait of America. This category of CSRs includes references to historical events. We have chosen 2 examples from this category for analysis.

**Table 56**  
*The Analysis of Example N° 47*

The English Version ST	The Arabic Translations TT	
‘Meyer Wolfsheim? No, he’s a gambler’. Gatsby hesitated, then added coolly: ‘He’s the man who fixed <b>the World’s Series</b> back in 1919.’ (p. 79).	TT1	مئيرولفشايم؟ كلا، إنه مقامر، ثم تردد غاتسبي في الكلام وأضاف ببرود " إنه الشخص الذي تلاعب في مباريات البيسبول العالمية سنة 1919" (p. 99).
	TT2	مائير وولفشايم؟ كلا، إنه مقامر. "تردد غاتسبي ثم أردف قائلا بفطور: "إنه الشخص الذي تلاعب بنتائج مباريات <u>ورلد سيريز عام 1919</u> " (p. 150). <b>ورلد سيريز World Series</b> بطولة لكرة القاعدة (البيسبول) تقام في الولايات المتحدة بعد الدوري الاعتيادي بين بطلي دوري الاتحادين الرئيسيين للعبة، وهما الاتحاد الأمريكي والاتحاد الوطني. انطلقت أولى مبارياتها سنة 1903 وكانت بين فريقين بوسطن وبيتسبرغ حضرها جمهور ناهز المائة ألف، وحصل كل لاعب على حوالي ألف دولار، وهو مبلغ ضخم بحسابات تلك الأيام. تعتبر هذه المباراة، التي تم تعديلها إلى سبع مباريات فيما بعد، نوعاً من التجارة إذ بلغ حجمها زهاء ستة ملايين دولار عام 1980، وبلغت حصة كل من اللاعبين واحداً وثلاثين ألف دولار، ناهيك عن المراهنات.

According to the Concise Oxford American Dictionary (2006), **The World Series** refers to a series of baseball games played at the end of the season between the champions of the American League and National League to decide the champions of the major leagues. This event was mentioned in the fourth chapter when Gatsby told Nick that Meyer Wolfsheim, the gambler, is the one who fixed the 1919 World Series. The author in this example recounted a real event because the 1919 World series was actually fixed by gamblers. The author’s use of this example is meant to add up to the many other symbols in the novel that describe the depth of corruption and degradation of the American society of that time.



In TT1, this event was translated as مباريات البيسبول العالمية (mbāryāt ālbysbwl āl'ālmȳt). The translator in this example opted for the **Generalization** procedure. This was achieved by paraphrasing the ST CSR into a more understandable and clearer phrase. The translator used this procedure so as to make the TT comprehensible and, hence, avoid any possible comprehension difficulties in the TT.

In TT2, this CSR was rendered as وركل سيريز (wrlđ syryz). The translator also added a footnote to further clarify the meaning of this reference and to give the target readers more information as to why this event was mentioned in the ST. Therefore, the translator used the **Specification** procedure in his translation by keeping the ST CSR unchanged and adding additional details for clarification purposes.

It seems that the translator in TT1 opted for using domestication in this example in order to make the TT more understandable and clearer to the target readers. Differently, the translator in TT2 opted for retaining the foreign flavor of the ST by keeping the CSR unchanged. Hence, both translators opted for different strategies to overcome the cultural hindrance of translating this historical reference.

**Table 57**  
*The Analysis of Example N° 48*

The English Version ST	The Arabic Translations TT	
I graduated from New Haven in 1915, just a quarter of a century after my father, and a little later I participated in that delayed Teutonic migration known as <b>the Great War</b> (p. 05).	TT1	ولقد تخرجت في نيو هافن سنة 1915، اي بعد ربع قرن بالضبط من تخرج أبي، وبعد ذلك بقليل اشتركت بتلك الهجرة التيتونية المتأخرة التي تعرف بالحرب الكبرى (p. 6).
		تخرجت من جامعة نيو هيفن سنة 1915، بالضبط بعد تخرج أبي بربع قرن، وبعد فترة وجيزة شاركت في تلك الهجرة التيتونية المؤجلة التي تعرف بالحرب العظمى (p. 38).

	TT2	<p><b>الحرب العظمى:</b> كان يطلق على الحرب العالمية الأولى في الفترة التي كُتِبَتْ فيها الرواية في النصف الأول من عقد عشرينيات القرن العشرين اسم "الحرب العظمى" (1914-1918)، ولم يستخدم مصطلح "الحرب العالمية الأولى" إلا بعد اندلاع الحرب العالمية الثانية (1939-1945) وذلك للتمييز بين الحربين.</p>
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**The Great War** is another term used to refer to World War I, which is a war fought between the Allies and the Central Powers. It began in 1914 and ended in 1918 when Germany agreed an armistice on the Western Front (Cook, 1989). This historical event was mentioned in the first chapter of the novel when Nick Carraway was describing his life before he moved to the Eastern side of the country.

In TT1, this historical event was translated as **الحرب الكبرى** (*ālḥrb ālkbr'*). The Arabic translation of this example indicates the translator's use of the **Direct Translation** procedure in rendering this reference. This was achieved through making use of a literal translation approach. In other words, one of the Arabic literal translations of the word **great** is **كبير**. Hence, the translator opted for the literal meaning which is **الحرب الكبرى** and not the official known equivalent which is **الحرب العظمى**.

In TT2, on the other hand, this historical event was translated as **الحرب العظمى** (*ālḥrb āl'zm'*). The translator in this example used the **Official Equivalent** of this historical event in Arabic. He also used **Specification** by adding in an explanatory footnote more information about the origin of this name and the reason why it was used instead of the commonly used equivalent **'World War I'**.

The analysis of the examples reveals the translators' balanced use of domestication and foreignization strategies in rendering this category of CSR. In TT1, the translator used

domestication through Generalization and foreignization through the Direct translation procedure. In TT2, the translator used foreignization through Specification. He also used the Official Equivalent to render the second example. The translators' different use of domestication and foreignization indicates their different attitudes in dealing with the translation crisis points created by the cultural specificity of the historical references described in the ST. The result of this analysis is illustrated and summarized in the following table.

**Table 58**

*The Procedures and Strategies Used in Translating the Category of History*

CAT	CSR	AR TT		PRC	STR	REMARKS
History	the World's Series	TT1	مباريات البيسبول العالمية	Generalization	Domestication	Paraphrase
		TT2	ورلد سيريز	Specification	Foreignization	Addition
	the Great War	TT1	الحرب الكبرى	Direct Translation	Foreignization	Calque
		TT2	الحرب العظمى	Official Equivalent+ Specification	Neutral	_____

### 5.3.13 Nature

This category of CSRs includes references related to nature, such as the names of different animals and plants. We have chosen 4 examples from this category for analysis.

**Table 59**  
*The Analysis of Example N° 49*

The English Version ST	The Arabic Translations TT	
‘No, it’s not exactly a police dog,’ said the man with disappointment in his voice. ‘It’s more of <b>an airedale</b> .’ (p. 31).	TT1	"كلا" قال الرجل و خيبة الأمل بادية في صوته. انه أقرب الى ايرديل (p. 37) .
	TT2	فقال الرجل و خيبة أمل في صوته: "كلا، إنه ليس بكلب بوليسي تماما، إنه أقرب إلى سلالة الأرديل (p. 72) . الأرديل: كلب من كلاب الصيد الضخمة الذكية، له فروة كثة لونها أسود عند ظهره.

**An Airedale** refers to a large terrier of a rough-coated black and tan dog breed (Thompson, 1993, p. 17). This species of dogs was mentioned in the second chapter of the novel when Tom Buchannan wanted to buy a police dog for Myrtle but bought an Airedale for her instead.

The name of this animal was translated in TT1 as **ارديل** (āyrdyl). The translator opted for the **Retention** procedure in his translation; he kept the name as it is without further explanation to the target readers. For an ordinary reader who is likely not familiar with the names of the different dog breeds, this translation may very well seem alien and incomprehensible. Therefore, it seems that the translator in this example opted for retaining the cultural specificity of the ST at the expense of the clarity and comprehensibility of the TT.

In TT2, the translator used the **Specification** procedure to render the name of this animal. He kept the name as it is and added an explanatory footnote to give the target readers more information about it. He also added the word **سلالة** (slālt) “**breed**” for clarification purposes. Therefore, the translator used the Specification procedure in order to retain the cultural specificity of the ST and to make it compressible to the target readers at the same time.

**Table 60**  
*The Analysis of Example N° 50*

The English Version ST	The Arabic Translations TT	
For Daisy was young and her artificial world was redolent of <b>orchids</b> and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes (p. 161).	TT1	ذلك لأن ديزي كانت حديثة السن وكان عالمها الاصطناعي يعبق بزهور الأوركيد والنفاجة المريحة الممرحة والأوركسترات التي تعين إيقاع السنة، وتلخص حزن الحياة وإحباطها بأنغام جديدة (p. 200).
	TT2	كانت ديزي في ريعان شبابها يعبق عالمها المصطنع بزهور الأوركيد، والادعاء الفارغ البهيج السار، وفرق الأوركسترا التي تعزف ألحانا تصبح مثالا يحتذى طوال العام تلخص حزن الحياة وإيماءاتها بالأحان جديدة (p. 277). <hr/> <b>الأوركيد:</b> نبتة مدارية ذات زهرة مشرقة الألوان تنقسم الى ثلاثة أجزاء، يكون الجزء الأوسط منها كبيرا يشبه الشفة. وهناك فصيلة أخرى من هذه النبتة تدعى Lady's Slipper

**An orchid** is the name given to a plant or one of its flowers which can be white or of different colors (Thompson, 1993, p. 625). The name of this flower was mentioned in the eighth chapter when the author was describing Daisy's youth before she got married to Tom Buchannan. In fact, there are various references to the name of this flower in the novel. In this example, Fitzgerald describes Daisy's privileged and artificial background as being "redolent of orchids". The Author, hence, uses this flower as a connotation of luxury and wealth.

In both TT1 and TT2, the translators rendered the name of this flower as **زهور الأوركيد (zhwr ālāwrkyd)**. This indicates the translators' use of the **Specification** procedure in their translations. To explain, both translators added the word **زهور (flowers)** to their translations to expand the text and offer some guidance to the target readers while retaining the name of the flower **اوركيد (orchid)** as it is. In addition, the translator in TT2 added a footnote to further give the target readers more information about it. Thus, the translators in this example used this procedure to retain the cultural specificity of the ST and also to offer some clarity in the TT simultaneously.

**Table 61***The Analysis of Example N° 51 & 52*

The English Version ST	The Arabic Translations TT	
With enchanting murmurs Daisy admired this aspect or that of the feudal silhouette against the sky, admired the gardens, the sparkling odor of <b>jonquils</b> and the frothy odor of <b>hawthorn</b> (p. 97).	TT1	وبهمهمات مسحورة اعجبت ديزي بهذا المنظر، أو، بالأحرى بظله الإقطاعي القائم تلقاء السماء، اعجبت بالحدائق، بأريج النسرین المتألق والعطر المزد الذي ينبجس عن ورود الهوثرن (p. 121).
	TT2	بتمتمات ساحرة أبدت ديزي إعجابها بهذا الجانب أو ذاك من القصر الإقطاعي الذي لم يبد منه غير حدوده الخارجية على خلفية صفحة السماء، وأعجبته الحدائق، وعبير النرجس المتضوع، ورائحة ورد السياج (p. 188).

**Jonquil**, also known as Mediterranean daffodil, refers to a kind of narcissus with small fragrant yellow or white flowers (Thompson, 1993, p. 479). **Hawthorn** is the name given to a thorny shrub under the rose family. Its flower blooms in May and then turns into small dark red berry (p. 404). These two plants were mentioned in the fifth chapter of the novel when Gatsby was showing Daisy around his mansion.

In TT1, the translator used different procedures to render each one of these CSRs. **Jonquil** was translated as النسرین (*ālnsryn*). The translator used the **Official Equivalent** to translate the name of this flower since the Arabic equivalent of Jonquil is زهر النرجس أو النسرین (Doniach, 1972, p. 632). **Hawthorn**, on the other hand, was translated as ورود الهوثرن (*wrwd ālhwṭwrn*). The translator made use of the **Specification** procedure by adding the word ورود (which is not mentioned in the ST) and keeping the name of the flower unchanged الهوثرن (**Hawthorn**).

The translator in TT2 used the **Official Equivalent** procedure to render the first CSR; he translated **Jonquil** as النرجس (*ālnrğs*), which is also one of the official equivalents in Arabic as it was previously indicated. As for the second CSR, hawthorn, it was translated as ورد السياج (*wrd*

ālsyāğ). The translator in this case opted for the **Substitution** procedure. To explain, the official equivalent of **hawthorn** in Arabic is الزعرور البري (ālz‘rwr ālbry) and not ورد السياج. Although the fruits of these two plants look a lot like each other, they are not the same and they do not belong to the same rose family. Such resemblance could have led the translator to mistakenly substitute the former with the latter. Alternatively, **Rosa Canina** (also known as the dog rose) is called in Arabic as ورد السياج and is very common due to its worldwide spread. Therefore, it could be argued that the translator opted for this transcultural equivalent because the target readers’ degree of familiarity with this plant is likely to be high.

The analysis of the examples reveals the translators’ tendency of using foreignizing procedures to render this category of CSRs. In TT1, foreignization was used to render three examples out of four. This was achieved mainly through the use of the Specification and Retention procedures. As for the second translation, foreignization was used to render two examples out of four, exclusively through using the Specification procedure. Domestication was used in TT2 to translate one example through the use of the Substitution procedure. The Official Equivalent was used by each translator to render one example. The translators’ tendency of using foreignization in these example reveals their attempt of retaining the cultural specificity of the ST by transplanting the foreign elements of the ST into the TT. The result of the analysis is summarized and illustrated in the following table.

**Table 62***The Procedures and Strategies Used in Translating the Category of Nature*

CAT	ST CSR	AR TT		PRC	STR	REMARKS
Nature	Airedale	TT1	ايرديل	Retention	Foreignization	Complete Unmarked
		TT2	سلالة ارديل	Specification	Foreignization	Addition
	orchids	TT1	زهور الاوركيد	Specification	Foreignization	Addition
		TT2	زهور الاوركيد	Specification	Foreignization	Addition
	jonquils	TT1	النسرين	Official Equivalent	Neutral	_____
		TT2	النرجس	Official Equivalent	Neutral	_____
	hawthorn	TT1	ورود الهوثورن	Specification	Foreignization	Addition
		TT2	ورد السياج	Substitution	Domestication	Cultural Substitution

**5.3.14 References Related to the Army**

This category of CSRs includes references related to the army, such as formations, uniforms, ranks, weapons, etc. We have chosen 2 examples from this category for analysis.



**Table 63**  
*The Analysis of Example N° 53*

The English Version ST	The Arabic Translations TT	
‘Your face is familiar,’ he said, politely. ‘Weren’t you in the Third Division during the war?’ ‘Why, yes. I was in the Ninth Machine-Gun <b>Battalion</b> (p. 52).	TT1	- وجهك مألوف لدي. ألم تكن في الفرقة الثالثة في الحرب؟ - بلى، كنت في <b>لواء</b> الرشاشات التاسع (p. 65).
	TT2	- قال لي بأدب: “إن وجهك مألوف، ألم تكن في الفرقة الأولى أثناء الحرب؟” - “أوه، أجل، لقد كنت في <b>كتيبة</b> المشاة الثامنة والعشرين” (p. 108). <hr/> <b>كتيبة:</b> الفرقة الواحدة تتألف من عدة ألوية، واللواء من عدة كتائب. فهما إذن خدما في نفس الفرقة، لكن في كتيبتين مختلفتين.

According to the Concise Oxford American Dictionary (2006), a **battalion** is a military unit that consists of a large body of troops ready for battle especially an infantry unit forming part of a brigade and commonly commanded by lieutenant colonel. In the United States, a battalion consists of 300-1000 men. This reference was mentioned in the third chapter of the novel when Gatsby and Nick Carraway realize that they both served in the same division during the war.

In TT1, this CSR was translated as **لواء** (*lwāʾ*). The translator in this example made use of the **Generalization** procedure. He used the superordinate term **لواء** instead of the official equivalent **كتيبة**. Indeed, it is unclear as to why the translator used the term **لواء** (**brigade**) instead of the official equivalent **كتيبة** (**battalion**) considering the fact that both of these terms are part of the TL and they are commonly used in Arabic.

In TT2, on the other hand, the translator used the **Official Equivalent** procedure. He translated **Battalion** as **كتيبة** (*ktybt*), which is the official equivalent that is used in Arabic. The translator also added a footnote in which he explained to the target readers the meaning of this

CSR and its relevance in the ST. Therefore, the translator made use of the **Official Equivalent** and **Specification** in his translation of this reference.

**Table 64**  
*The Analysis of Example N° 54*

The English Version ST	The Arabic Translations TT	
We stayed there two days and two nights, a hundred and thirty men with sixteen <b>Lewis guns</b> (p. 71).	TT1	وظلنا هناك يومين وليلتين، ونحن مائة وثلاثون رجلا ليس لدينا سوى ست عشرة رشاشة (p. 90).
	TT2	لبثنا هناك يومين وليلتين، مائة وثلاثون رجلا مع ستة عشر مدفعا من طراز لويس (p. 138). مدفع لويس: مدفع رشاش قام بصنعه ضابط في الجيش الأمريكي برتبة عقيد هو إسحاق نيوتن لويس عام 1911 وقد تبنى هذا السلاح عديد من الدول في إبان الحرب العالمية الأولى.

**Lewis gun** refers to a gas-operated air-cooled machine gun operated by gas from its own firing. It was invented by the US army colonel Isaac Newton Lewis and was used mainly in World War I (Grant, 2014). This weapon was mentioned in the fourth chapter of the novel when Gatsby was telling Nick Carraway some stories about the Argonne Battle during World War I.

This weapon was translated in TT1 as رشاشة (ršāšt̤). In this example, the translator used the **Generalization** procedure in his translation. This was achieved by making use of a **Superordinate Term** in an attempt to make the meaning clearer and closer to the target readers.

Differently, the ST refence was rendered in TT2 as مدفعا من طراز لويس (mdf'ā mn ṭrāz lwys). Unlike the first translation, the translator in this example opted for **Specification**. This was performed by adding details that are not present in the ST. First, the translator added the expression

‘من طراز’ to indicate that ‘Lewis’ is the brand of the gun. In addition, he added an explanatory footnote so as to give to the target readers more information about this weapon.

The analysis of the above-mentioned examples yields us varied results. In TT1, the results indicate the translator’s exclusive use of domesticating procedures to translate this category of CSRs. This was mainly achieved by making use of the Generalization procedure. In TT2, on the other hand, the translator used the Official Equivalent and Specification, respectively, to translate the two chosen examples. The results of the analysis are summarized and illustrated in the following table.

**Table 65**

*The Procedures and Strategies Used in Translating the Category of Army*

CAT	ST CSR	AR TT		PRC	STR	REMARKS
References Related to the Army	Battalion	TT1	لواء	Generalization	Domestication	Superordinate term
		TT2	كتيبة	Official Equivalent + Specification	Neutral	_____
	Lewis gun	TT1	رشاشة	Generalization	Domestication	Superordinate term
		TT2	مدفع من طراز لويس	Specification	Foreignization	Addition

### 5.3.15 Education

This category of CSRs includes references related to the educational system of a given society, such as grades, degrees, school subjects, etc. Although the ST was read exhaustively, **no examples** from this category were found.

### 5.3.16 Code

Without a doubt, Fitzgerald was an economical and layered writer. The rich characterization in his writing is often concealed in subtle and simple phrases. His use of elaborate imagery and rhetorical devices in *The Great Gatsby* contributes greatly in developing the various themes in the novel. Indeed, lots of these representations include culture-specific references that may very well create various hindrances for translators.

This category of CSRs includes particular ways of expression, such as idioms, puns, play with words, metaphors, similes, rhyming, neologism, allusions, locutions, etc. We have chosen **8** examples from this category for analysis.

**Table 66**

*The Analysis of Example N° 55*

The English Version ST	The Arabic Translations TT	
Suddenly one of these gypsies in trembling opal, seizes a cocktail out of the air, dumps it down for courage and moving her hands <b>like Frisco</b> dances out alone on the canvas platform (p. 45).	TT1	وعلى حين غرة تمسك إحدى هؤلاء المتنقلات كالغجر بكأس تختطفه من الهواء وتشربه حتى نهايته لتتال الشجاعة ثم تفرك يديها وتأخذ في الرقص وحدها على المنصة (p. 52).
	TT2	وفجأة تناولت واحدة من هذه الغجريات، ثوبها أزرق لامع، كأس كوكتيل من الهواء وأفرغته في جوفها ليدها بالشجاعة، وهي تحرك يديها <b>على طريقة فريسكو</b> لتأخذ بالرقص وحدها على منصة السرادق (p. 98). فريسكو: راقص جاز مشهور في حقبة العشرينيات من القرن الماضي.

**Frisco** was a famous American Jazz dancer and performer. His dance became a craze during the jazz age (Cullen, Hackman, & McNeilly, 2007). The author made reference to this dancer in the third chapter of the novel when he was describing Gatsby's lavish parties.

In this extracted example, the author used a simile to describe a guest at one of Gatsby's parties. The author used this device in order to show how Gatsby's guests are exotic and how his parties are extravagant.

This simile was removed in the first translation. Therefore, the author used the **Omission** procedure in his translation. This procedure was adopted in order to stop problematic foreign elements in the ST from creating comprehension difficulties in the TT.

Indeed, for an ordinary Arab reader, it is likely that the comparison in the ST will sound alien and incomprehensible. Therefore, the translator saw it fit to remove it altogether in order to retain the clarity and comprehensibility of the TT.

In TT2, the translator rendered this simile as **على طريقة فريسكو** ('l' tryqt fryskw). The translator in this example used **the Specification** procedure; he kept the vehicle of the comparison unchanged and added additional details in an explanatory footnote with the aim of giving the target readers more details about this dancer so as to make the comparison clearer to them.

Therefore, the translator in this example opted for retaining the cultural specificity of the ST and offering some clarity in the TT.

**Table 67**  
*The Analysis of Example N° 56*

The English Version ST	The Arabic Translations TT	
it was when curiosity about Gatsby was at its highest that the lights in his house failed to go on one Saturday night—and, as obscurely as it had begun, <b>his career as Trimalchio was over</b> (p. 120).	TT1	وكان عندما بلغ الفضول بشأن غاتسبي ذروته، ان اطفئت الانوار في بيته ذات ليلة أحد -وبالغموض نفسه الذي بدأ به انتهى دوره كمضيف عظيم (p. 149) .
	TT2	عندما بلغ الفضول بشأن غاتسبي ذروته، لم تضأ الأنوار في منزله في إحدى ليالي أيام السبت، وانتهت سيرته العملية كتريمالخيرو على نحو غامض كحال بدنها بغموض (p. 217) . <b>تريمالخيرو:</b> شخصية خيالية لرجل مدع من محدثي النعمة وفاحشي الثراء، أوجدها الكاتب الروماني بترونيوس أربيتتر في عمله الساخر ساتريكون. وقد حول المخرج الإيطالي فرديكو فيليني هذا العمل إلى فلم سينمائي عام 1969. ويجب التنويه هنا إلى أن فرنسيس سكات فيتزجيرالد فكر في وقت من الأوقات في جعل عنوان الرواية تريمالخيرو في وست إيغ بدلا من غاتسبي العظيم

**Trimalchio** refers to a fictional character in the Roman work of fiction *Satyricon* written by Gaius Petronius in the first century AD. He is described in this work as an arrogant former slave who later becomes a freeman and heir to his master's great fortune. The author used the name of this character to emphasize the similarities between him and Jay Gatsby, mainly the lavish dinner parties that both of them host in their attempt to reach the others, hoping that such parties will somehow remedy their inner feeling of emptiness and satisfy their human longings (Graff, 2017).

This simile was rendered in the first Arabic translation as **انتهى دوره كمضيف عظيم** ('**ānth** ' **dwrh kmḍyāf** ' **zym**). The translator used the expression **كمضيف عظيم** as an equivalent to **as Trimalchio**. Therefore, he used the **Situational Substitution** procedure by replacing the vehicle of comparison (المشبه به) with something else that fits the situation. The translator's resort to using this procedure could be regarded as an attempt to make the ST overall meaning clearer and closer to the target readers.

In TT2, the translator rendered this simile as **وانتهت سيرته العملية كتريمالخيو (wāntht syrth al'mlyt ktrymālhyw)**. He kept the vehicle unchanged and added a footnote to give the target readers some insight regarding the author's use of this figurative device and to help them make the comparison between the tenor (Jay Gatsby) and the vehicle (Trimalchio). Therefore, the translator used the **Specification** procedure by keeping the ST CSR unchanged and adding more pertinent details to the TT.

Although the cultural specificity was retained in TT2, the overall meaning is unclear to an Arab reader; the added information, though relatively useful and insightful, does not give the target readers enough details to make them successfully infer the comparison made in the ST. By contrast, the use of the Situational Substitution procedure in TT1 was more successful in delivering the intended meaning expressed in the ST, despite the fact that the cultural specificity was lost in translation.

**Table 68**  
*The Analysis of Example N° 57*

The English Version ST	The Arabic Translations TT	
Dimly I heard someone murmur ' <b>Blessed are the dead that the rain falls on,</b> ' and then the owl-eyed man said 'Amen to that,' in a brave voice (p. 186).	TT1	وسمعت شخصا ورائي يههم خافتا قائلا "طوبى للموتى الذين يتساقط عليهم المطر" ثم ان الرجل ذات عيون اليوم قال "أمين" في صوت شجاع (p. 232).
	TT2	ثم سمعت صوتا خافتا يتمتم: "مباركون هم الموتى الذين يبللهم المطر". ثم قال الرجل صاحب العينين شبيها اليوم بصوت شجاع: "أمين" (p. 316).

'**Blessed are the dead that the rain falls on**' is a quote taken from both a passage and a poem written by Edward Thomas. It was referenced by Owl Eyes during Gatsby's funeral at the end of the novel to symbolize a sort of purification of character that comes with his death.

In his poem titled *Rain*, Thomas expresses a mood of love-death in which rain does not bring happiness yet it washes and cleanses the soul (Roberts, 1988). Similarly, in *The Ickniel Way*, Thomas has a powerful passage in which rain becomes the absolute force that absorbs the writer into its finality (Roberts, 1988). Fitzgerald, therefore, alludes to Edward Thomas' quotes in order to add more depth to Gatsby's funeral, which was characterized by heavy rain, and also to show that Gatsby's sins and wrongdoings are finally washed away and his pain is alleviated.

The first translator rendered this quote as طوبى للموتى الذين يتساقط عليهم المطر (ṭwb' llmwt' āldyn ytsāqṭ 'lyhm ālmṭr). The translator used the word طوبى as an equivalent to the word **Blessed**. He used a **Cultural Substitution** procedure in his translation, since the word طوبى in Arabic is used to refer to a blessed tree that grows in Al Jannah (paradise), according to Muslims' beliefs. It was mentioned once in The Holy Quran and several times in Hadith. The translator used this equivalent to illustrate to the target readers Gatsby's blessedness after his death by using a common equivalent that is often used in the TL and TC.

In the second translation, this quote was translated as مباركون هم الموتى الذين يبطلهم المطر ("mbārkw n hm ālmwt' āldyn ybllhm ālmṭr"). The translator in this example used the **Direct Translation** procedure by opting for a literal translation approach; he kept the semantic load of the ST unchanged and did not add any additional information to the TT to guide the target readers or help them understand the hidden connotation of this reference.

It is worth mentioning, however, that the translator used Shifted Direct Translation to render this example because he made some non-obligatory shifts in the TT.



**Table 69**  
*The Analysis of Example N° 58*

The English Version ST	The Arabic Translations TT	
<p>The transactions in Montana copper that made him many times a millionaire found him physically robust but on the verge of soft-mindedness, and suspecting this an infinite number of women tried to separate him from his money. The none too savory ramifications by which <b>Ella Kaye, the newspaper woman, played Madame de Maintenon to his weakness</b> and sent him to sea in a yacht, were common knowledge to the turgid journalism of 1902 (p. 106).</p>	TT1	<p>وقد كان التعامل في نحاس مونتانا قد جعل منه مليونيرا لعدة اضعاف ووجده قويا من الناحية الجسمية وكاد ان يكون ضعيفا من الناحية العقلية، وإذ شكت بذلك النساء فان عددا لا يحصى منهن اخذ في محاولة تفريقه عن ثروته. وكانت من امرهن عليه ايلا كاي الصحفية التي لعبت دور مدام دي مانتينون مع ضعفه وارسلت به في اليخت الى البحر، وكانت انباؤها معه ملكا مشاعا للصحافة المبالغة سنة 1902 (p. 132).</p>
	TT2	<p>وقد وجدته صفقات النحاس في مونتانا، التي صنعت منه مليونيرا مرات عديدة، قوي البنية، لكن على وشك الخرف، وحين شك كثير من النساء بحالته تلك، حاولن سلبه ثروته. وكانت الأساليب غير المستساغة معروفة للجميع في صحافة عام 1902 الطنانة، إذ استغلت من خلالها الصحفية/ايلا كاييه خرفه فقامت بدور مدام دي مانتينون، وأرسلته في يخت إلى البحر (p. 197).</p> <p>مدام دي مانتينون: Madame de Maintenon (1635-1719) زوجة لويس الرابع عشر الثانية. كان لها تأثير في القرارات الهامة للدولة. يتم تصويرها عادة بأنها طموحة، وجشعة، وشريرة.</p>

**Madame de Maintenon** was the second wife of King Louis XIV of France. She was of a different social rank than the King, so she was never officially a queen. Nevertheless, she had a lot of influence on the king and his decisions. She is often depicted as ambitious, greedy, and evil (Tredell, 2007). The author made a comparison between Madame de Maintenon and Ella Kaye, who was Dan Cody's mistress. The implication is that Ella Kaye is acting like Madame de Maintenon; she took advantage of Cody and exploited his soft-mindedness to eventually inherit almost all of his wealth. The extent of Fitzgerald's allusion is that the ramifications (consequences)

of Ella Kaye's action led Gatsby to make it all on his own because he received no inheritance from Dan Cody.

Such allusion was rendered in TT1 as **وكانت من امرهّن عليه ايللا كاي الصحفية التي لعبت دور مدام دي** (wkānt mn āmrhñ 'lyh āylā kāy ālṣḥfyṭ ālty l'bt dwr mdām dy myntynwn m' d'fh). It is noticeable that the translator in this example used the **Shifted Direct Translation** procedure by rendering the literal meaning of this reference and ignoring the hidden connotations associated with it. Therefore, the TT1 seems unclear and incomprehensible to the target readers. This makes it impossible to infer the true meaning behind the comparison between Ella Kaye and Madame de Maintenon without having sufficient historical and cultural knowledge.

By contrast, this allusion was translated in TT2 as **إذ استغلت من خلالها الصحفية/إيللا كاييه خرفه** (lā āstglt mn ḥlālḥā ālṣḥfyṭ lylā kāyyh ḥrfh fqāmt bdwr mdām dy myntynwn). The translator used the **Specification** procedure in his translation. This version is, therefore, clearer and more straightforward when it is compared with TT1. The translator in TT2 made the comparison between Ella Kaye and Madame de Maintenon clear to the target readers by highlighting the common traits between them and, thus, making the allusion comprehensible and understandable. Moreover, by adding an explanatory footnote, the translator added more relevant information about Madame de Maintenon to the TT so as to give the target readers, who may have limited cultural or historical knowledge, an accurate idea and, thus, help them make the comparison and infer the intended meaning of the ST.

Unlike the previous example, it seems that using the Specification procedure in TT2 was more successful in delivering the intended meaning of the ST than the use of the Direct Translation procedure. The added details do, indeed, help the target readers infer the intended meaning of the

ST by making the comparison between Ella Kaye and Madame de Maintenon clear and understandable.

**Table 70**  
*The Analysis of Example N° 59*

The English Version ST	The Arabic Translations TT	
That was it. I'd never understood before. It was full of money—that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it.... <b>High in a white palace the king's daughter, the golden girl...</b> (p. 128)	TT1	لقد كان ذلك حقا، فلم أكن قد أدركته من قبل. إنه ممتلئ بالنقود — ذلك كان السحر الذي لا ينفد والذي يصعد ويهبط في صوتها، انه رنين النقود، وصليل صناجته... <b>انها في أعالي قصر أبيض ابنة الملك، انها الفتاة الذهبية...</b> (p. 159).
	TT2	هو ذلك. وهو ما لم أفهمه من قبل. كان صوتها مليئا بالمال، كان ذلك السحر الذي لا ينضب وهو الذي كان يرتفع وينخفض في صوتها، أغنية صناجات صوتها ... <b>عاليا في قصر أبيض تسكن الفتاة الذهبية ابنة الملك</b> (p. 229). <hr/> عاليا في قصر... <b>ابنة الملك</b> : عندما كان فيتزجيرالد في الثامنة عشرة من عمره، وهو مازال طالبا في جامعة برنستون، قابل وأحب فتاة في السادسة عشرة من عمرها تدعى جنيفرا كينغ <b>Ginevra King</b> من أسرة موسرة. لكن جنيفرا ردت ذلك لتواضع حال أسرته. ويُعتقد أن المؤلف يشير هنا إلى تلك الحادثة باستخدامه الجنس <b>king</b> أي "ملك" واسم أسرة جنيفرا.

For someone who did not read the author's biography, the above highlighted example may very well seem irrelevant. Daisy Buchannan is seen by many as a conflation and reflection of **Ginevra King**, the daughter of a socially prominent family in Chicago. Like Gatsby, Fitzgerald met Ginevra King at a time when his prospects were far better than his actual standing; Ginevra was wealthy and far above Fitzgerald's status. She reportedly had a sense of innate superiority and seductive manner. Because of that, Ginevra did not marry Fitzgerald because she thought he would not be able to financially support her (Bloom, 2006). Fitzgerald's biographers have often written of an incident that occurred between Fitzgerald and Ginevra King's father in which Fitzgerald was told that "poor boys shouldn't think of marrying rich girls" (West, 2003, p. 32). The same social

class conflict that existed between Fitzgerald and Ginevra King was depicted and examined in details in *The Great Gatsby* through the characters of Gatsby and Daisy.

The author compared Daisy to the king's daughter, which indicates a subtle implied reference to Ginevra King. In this example, Fitzgerald implies the similarities between the two characters and reveals their true selfish and materialistic nature. The author indicates that Daisy is 'high in a white palace', which symbolizes her being in a high powerful position that enables her to look down on anyone not at her 'height' in social class and wealth. Fitzgerald's clever play on the word "king" indicates his use a subtle autobiographical reference which adds more depth to the ST.

This paronomasia was rendered literally in TT1. The translator used the **Direct Translation** procedure to render this reference. Adopting this procedure alone with no additional explanatory footnote does not convey the deeper meaning of the ST and, hence, prevents the target readers from understanding the gist of this reference. By contrast, the translator in TT2 made a combination of two foreignizing procedures to render this subtle reference. He used the **Direct Translation** procedure by literally rendering "the king's daughter" as "ابنة الملك" ( *abnt ālmlk*). In addition to that, the translator used **Specification** by adding relevant details on the form of an explanatory footnote. This enables the target readers to make the comparison and link between what is explicitly expressed in the ST and what is subtly implied. By doing so, the translator kept the cultural specificity and conveyed the deeper meaning embedded in the ST.

Although both translators opted for foreignization in translating this example, it is evident that the second translation was more successful in delivering the gist of this reference. Indeed, this subtle reference may very well be overlooked by ordinary Arab readers or even translators.

Therefore, it seems paramount to add details to the TT to help the target readers infer the intended meaning of the ST.

**Table 71**  
*The Analysis of Example N° 60*

The English Version ST	The Arabic Translations TT	
West Egg especially still figures in my more fantastic dreams. I see it as <b>a night scene by El Greco</b> : a hundred houses, at once conventional and grotesque, crouching under a sullen, overhanging sky and a lustreless moon (p. 188).	TT1	والبيضة الغربية، على وجه الخصوص، مازلت تحتل أحلامي الأشد غرابة. فاني أراها فيها كمنظر ليلي من مناظر ايل غريكو <sup>1</sup> : مائة بيت هي في الوقت نفسه بيوت تقليدية وشديدة الغرابة جدا، تستلقي تحت سماء كئيبة وقمر لا التماع فيه (p. 230).  (1) ايل غريكو (1541- 1614) رسام ولد في جزيرة كريت وعاش في إيطاليا واسبانيا. في الشخص التي رسمها استطالة تكاد تكون تشويها في الأشكال تهبهم جوا حلميا وتضفي عليهم عمقا عاطفيا شديدا. (المترجم)
	TT2	أما وست إيغ، على وجه الخصوص، فإنها ما برحت تتناوبني في أكثر أحلامي غرابة. إنني أراها مثل مشهد ليلي رسمه أل غريكو <sup>2</sup> : مائة منزل تقليدي لكنها عجيبة غريبة حتى الرعب، تجثم تحت قبة سماء مصلته متجهمة وقمر يعوزه البريق (p. 318).  (2) أل غريكو El Greco (1541- 1614) رسام إسباني، عُرف بموضوعاته الدينية التي تنزع شخوصها إلى الظهور بأشكال طولانية بتشويه غريب.

Nick Carraway compares life in West Egg after Gatsby's death to a night scene by El Greco. **El Greco** was a Spanish painter known for his painting that are characterized by distorted, unrealistic, and oddly shaped figures. Fitzgerald makes the reference to this artist in order to emphasize how grotesque and unreal life has become in the East.

In the Arabic translations, both translators used the same procedure to render this reference. Both translators employed the **Specification** procedure by retaining the CSR as it is and adding a footnote to explain to the target readers the significance of the author's allusion to El Greco's

painting and how it relates to Nick Carraway's views of the East after the tragic death of Jay Gatsby and Myrtle Wilson.

**Table 72**  
*The Analysis of Example N° 61*

The English Version ST	The Arabic Translations TT	
There was nothing to look at from under the tree except Gatsby's enormous house, so I stared at it, <b>like Kant at his church steeple</b> , for half an hour (p. 94).	TT1	ولم يكن هناك ما يُرى من تحت تلك الشجرة سوى بيت غاتسبي الهائل، فحدقت فيه لمدة نصف ساعة كأنتي الفيلسوف "كانت" وهو ينظر إلى برج كنيسة. (p. 118)
	TT2	ولم يكن هنالك ما يمكن النظر إليه من تحت الشجرة خلا منزل غاتسبي المهيول، لذا جعلت أنظر إليه، كما كان كنت يحمل في برج كنيسة، لمدة نصف ساعة (p. 176).  <b>كُنت: Immanuel Kant</b> عمّنوئل كانت، من أشهر فلاسفة ألمانيا والعالم على مر العصور (1724-1804). الإشارة هنا إلى ما وجده كنت من أن التحديق إلى برج الكنيسة في بلدته كنغسبيرغ كان يساعده في ترتيب أفكاره.

**Immanuel Kant** was an influential German philosopher who pondered moral beliefs and developed his theories of reality and morality while gazing at a church steeple outside his window. In the fifth chapter of the novel, the author uses a simile to compare Nick Carraway to Kant. Fitzgerald's reference to the German philosopher appears to be one of the most arcane allusions in the novel. For Kant, the habit of looking at the steeple implies metaphysical reflections. Similarly, the author uses the narrator, Nick Carraway, to indicate that he is similarly engaged in philosophical contemplations (Kruse, 2003). Such reference, thus, demonstrates how Gatsby has become an enigma that must be solved. By Staring at Gatsby's mansion, Nick's train of thought is triggered. However, like Kant, the building as a physical presence is disregarded, which indicates how Gatsby is portrayed as a spiritual rather than a physical being.

Both translators seem to be keen on using the **Specification** procedure in their translations of this simile. They both kept the vehicle (Kant) unchanged and added additional details to the TT which are not present in the ST for clarification purposes. In the TT1, the translator added the word **الفيلسوف** (ālfylswf) ‘**philosopher**’ to specify and clarify to the target readers the identity of Kant. For the Arab readers who may not know who Kant is, the added information may very well help them make the comparison and, hence, infer the implied meaning in the ST. Similarly, in the TT2 the translator added an explanatory footnote in which he explained the intended comparison between Nick Carraway and Kant. By doing so, the translator helped the target readers understand the intended implied reference in the ST while keeping the cultural specificity intact.

**Table 73**  
*The Analysis of Example N° 62*

The English Version ST	The Arabic Translations TT	
"See!" he cried triumphantly. "It's a bona fide piece of printed matter. It fooled me. <b>This fella's a regular Belasco</b> . It's a triumph. What thoroughness! What <u>realism</u> ! Knew when to stop, too-didn't cut the pages (p. 50).	TT1	"انظرا" صاح بلهجة انتصار "انها مادة مطبوعة لا يتطرق الشك فيها. لقد خدعتني. ان هذا الرجل يشبه بيلاسكو. انه لنصر حقيقي. فما أشد هذا التبحر وما أكثر هذه الواقعية. وهو يعلم متى يقف أيضا. انه لم يقص الأوراق" (p. 63) .
	TT2	"أترين! إنها مادة طباعية أصيلة، لقد خدعتني. إن هذا الرجل مثل بيلاسكو، بكل ما في الكلمة من معنى، إنها انتصار، يا لها من دقة متناهية! يا لها من واقعية! وعرف أين يتوقف أيضا – لم يقص الصفحات (p. 106) .  <b>بيلاسكو: ديفيد بيلاسكو</b> (1853-1931)، ممثل، ومخرج، ومنتج، وكاتب مسرحي، وصاحب مسرح متميز كان يديره في نيويورك. عرف عنه إصراره المفرط في إنتاج مسرحياته بغية خلق جو قريب من الواقع على المسرح.

**David Belasco** was a famous American theatrical producer who is known for going to extraordinary lengths to create the illusion of realism in his theatrical sets. In the third chapter of

the novel, Fitzgerald compares Gatsby's untouched library of books to the sets used by David Belasco in his theatrical productions. This allusion is used by Owl Eyes during his visit to Gatsby's library. Because Owl Eyes is amazed that the books in Gatsby's library are real, he makes the comparison explicit to Belasco to show the realism, thoroughness, and extent of Gatsby's devotion to his incessant pursuit of Daisy. Like Belasco, Gatsby constructs a set of his mansion so as to reflect his alleged lavish lifestyle. He has lots of books but he did not bother to read them; he has them only for show, exactly like a set by Belasco. Fitzgerald's use of this metaphor foreshadows the events in the novel and subtly shows the readers that Gatsby's seemingly perfect world, like the sets created by Belasco, is only a meticulous facade.

This metaphor was retained in both Arabic translations. In TT1, it was rendered as **إن هذا الرجل يشبه بيلاسكو** (ān hdā ālrğl yšbh bylāskw). The translator used the **Direct Translation** in rendering this example. We can see that both the tenor and vehicle were kept unchanged. Still, this comparison was rendered literally and is, hence, vague and does not communicate the meaning clearly. The translator in TT1 used the verb يشبه (resembles), which is a verb with various broad meanings and interpretations in Arabic. For the regular Arab reader, who probably does not know who Belasco was, this comparison seems sophisticated, far-fetched, or at least culture-bound. In other words, the similarity between the tenor and vehicle is unclear and, thus, it is open to various possible interpretations. In short, the translator in this example chose not to guide the target readers in any way and to keep and highlight the foreign aspects presented in the ST.

In TT2, this metaphor was translated as **إن هذا الرجل مثل بيلاسكو** (In hdā ālrğl mtl bylāskw). It can be noted that the translator chose to employ the **Direct Translation** as well as **Specification** in his translation. First, the translator kept the tenor and vehicle unchanged and used the preposition مثل (like) to make the comparison. Despite that, it is still unclear to the target readers



as to how exactly the tenor and vehicle are similar. In order to mitigate this confusion, the translator opted for **Specification** by adding an explanatory footnote in which he gave a brief overview of who David Belasco was and how his reference is pertinent to the comparison in question.

Despite the use of foreignization in both translations, it appears that the second one offers more clarity and intelligibility. Unlike the first translator, who seemed keen on retaining the foreign aspects of the ST without guiding the target readers into understanding them, the second translator chose to highlight the foreignness of the ST while helping the target readers understand the gist of the ST through adding an explanatory footnote. Without adding these details, the cultural specificity of the ST would have been retained at the expense of the clarity of the TT.

The analysis of the examples reveals the translators' tendency of using foreignization in rendering this category of CSRs. In TT1, the translator used foreignization in rendering five examples out of eight, mainly through the use of the Direct Translation and Specification procedures. Domestication was used to translated three examples and was achieved through using the Substitution and Omission procedures. The translator's use of domestication in some of the analyzed examples could be viewed as an attempt to avoid comprehension difficulties that may arise from the cultural aspects embedded in the ST.

In TT2, the translator used foreignization exclusively. This was achieved mainly by using the Specification procedure. The translator in TT2 kept and highlighted the cultural aspects by using explanatory footnotes to help explain the cultural and historical intricacies of the ST and, thus, help the target readers infer their hidden connotations. The result of the analysis is summarized and illustrated in the following table.

**Table 74**

*The Procedures and Strategies Used in Translating the Category of Code*

CAT	ST CSR	AR TT		PRC	STR	REMARKS
Code	moving her hands like Frisco	TT1	————	Omission	Domestication	————
		TT2	تحرك يديها على طريقة فريسكو	Specification	Foreignization	Addition
	his career as Trimalchio was over	TT1	انتهى دوره كمضيف عظيم	Substitution	Domestication	Situational
		TT2	وانتهت سيرته العملية كتريمالخيو	Specification	Foreignization	Addition
	Blessed are the dead that the rain falls on	TT1	طوبى للموتى الذين يتساقط عليهم المطر	Substitution	Domestication	Cultural Substitution
		TT2	مباركون هم الموتى الذين يبذلهم المطر	Direct Translation	Foreignization	Shifted
	Ella Kaye, the newspaper woman, played Madame de Maintenon to his weakness	TT1	وكانت من امرهن عليه ايلا كاي الصحفية التي لعبت دور مدام دي مينتينون مع ضعفه	Direct Translation	Foreignization	Shifted
		TT2	إذ استغلت من خلالها الصحفية ايلا كاييه خرفه فقامت بدور	Specification	Foreignization	Addition

			مدام دي مينتينون			
the king's daughter, the golden girl	TT1	ابنة الملك، انها الفتاة الذهبية	Direct Translation	Foreignization	Calque	
	TT2	الفتاة الذهبية ابنة الملك	Direct Translation + Specification	Foreignization	Shifted + Addition	
I see it as a night scene by El Greco	TT1	فاني أراها فيها كمنظر ليلي من مناظر ايل غريكو	Specification	Foreignization	Addition	
	TT2	إنني أراها مثل مشهد ليلي رسمه أل غريكو	Specification	Foreignization	Addition	
so I stared at it, like Kant at his church steeple	TT1	فحدقت فيه لمدة نصف ساعة كأنتي الفيلسوف "كانت" وهو ينظر إلى برج كنيسته	Specification	Foreignization	Addition	
	TT2	لذا جعلت أنظر إليه، كما كان كنت يحملق في برج كنيسته	Specification	Foreignization	Addition	
This fella's a regular Belasco	TT1	ان هذا الرجل يشبه بيلاسكو	Direct Translation	Foreignization	Calque	
	TT2	إن هذا الرجل مثل بيلاسكو	Direct Translation + Specification	Foreignization	Calque + Addition	

## 5.4 Results and Discussion

Based on the data analysis, both translators employed all the procedures proposed by Pedersen (2011) to translate the CSRs in the ST. There is, however, a fluctuation of using each procedure depending on the nature of each CSR. Moreover, we have seen in some examples more than one procedure was used in translating one cultural instance, mainly in examples related to Economy, Arts and Literature, Religious and Social Items, History, Army and Code. This indicates that the number of the procedures that were used by each translator was higher than the actual number of the selected examples; both translators used a mixture of the Direct Translation procedure and Specification to render some of the examined examples. Moreover, Specification was also employed along with the Official Equivalent in rendering some CSRs in TT2. Therefore, the translator in the first translation used a total of **65** procedures to render the ST CSRs as opposed to the second translation, in which the translator employed a total of **71** procedures in his translation of the examined examples.

As mentioned earlier, both domestication and foreignization were employed to varying degrees in both translations. In TT1, the translator primarily employed foreignization through the Specification procedure (**24.61%**), Direct Translation (**18.46%**), and Retention (**16.92%**). In contrast, the most prevalent procedure of domesticating the CSRs in TT1 was Substitution (**15.38%**), followed by Generalization (**10.76%**) and then Omission (**3.07%**). The Official Equivalent procedure, which is neutral, accounts for (**10.76%**) of the overall cases. In TT2, foreignization prevailed primarily through the Specification procedure (**46.47%**), followed by Direct Translation (**12.67%**), and then Retention (**09.85%**). Domestication, on the other hand, was accomplished through an equal application of Generalization and Substitution (**08.45%**), followed

by Omission (**02.81%**). The Official Equivalent was used to translate 8 examples, which amounts to an overall percentage of (**11.26%**).

#### 5.4.1 The Use of Foreignizing Procedures

A detailed overview of the frequency of using the foreignizing procedures in both Arabic translations will be tabulated, illustrated, and thoroughly discussed in what follows.

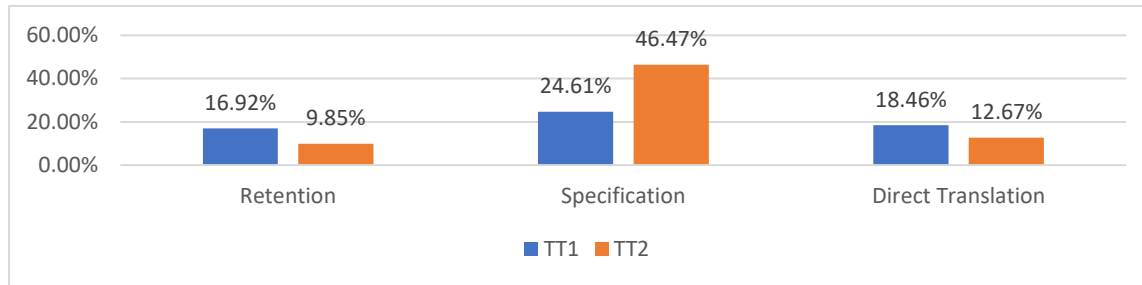
**Table 75**

*The Frequency of Using of Foreignizing Procedures in the Two Arabic Translations*

<i>CATEGORY</i>	<i>RETENTION</i>		<i>SPECIFIC TAION</i>		<i>DIRECT TRANSLATION</i>	
	<b>TT1</b>	<b>TT2</b>	<b>TT1</b>	<b>TT2</b>	<b>TT1</b>	<b>TT2</b>
<i>Icons</i>	<b>4</b>	<b>4</b>				
<i>Material Culture</i>	<b>2</b>		<b>1</b>	<b>3</b>		
<i>Geographical items</i>		<b>3</b>	<b>1</b>		<b>3</b>	<b>1</b>
<i>Infrastructure</i>	<b>1</b>		<b>3</b>	<b>5</b>		
<i>Ideological Items</i>	<b>2</b>			<b>2</b>	<b>1</b>	
<i>Religious Items</i>			<b>2</b>	<b>2</b>	<b>2</b>	<b>2</b>
<i>Economy</i>			<b>1</b>	<b>1</b>	<b>1</b>	
<i>Measures</i>						
<i>Arts and Literature</i>	<b>1</b>		<b>2</b>	<b>4</b>	<b>1</b>	<b>1</b>
<i>Social Items</i>			<b>2</b>	<b>2</b>		
<i>Activities</i>				<b>1</b>		<b>2</b>
<i>History</i>				<b>2</b>	<b>1</b>	
<i>Nature</i>	<b>1</b>		<b>2</b>	<b>2</b>		
<i>Army</i>				<b>2</b>		
<i>Education</i>						
<i>Code</i>			<b>2</b>	<b>7</b>	<b>3</b>	<b>3</b>
<i>Total</i>	<b>11</b>	<b>7</b>	<b>16</b>	<b>33</b>	<b>12</b>	<b>9</b>
<i>Percentage</i>	<b>16.92%</b>	<b>09.85%</b>	<b>24.61%</b>	<b>46.47%</b>	<b>18.46%</b>	<b>12.67%</b>

**Figure 04**

*The Frequency of Using Foreignizing Procedures in the Two Arabic Translations*



#### **5.4.1.1 Retention**

Retention is considered the most foreignizing procedure as it permits the inclusion of foreign references from the SC into the TT. Pedersen (2011) argues that the Retention procedure exhibits the greatest fidelity to the ST because "it leaves the author in peace as much as possible and moves the reader toward him" (p. 78).

Pedersen (2011) argues that Retention is the main translation procedure employed to address translation challenges that involve mono-cultural items and references. However, our analysis contradicts this assertion; Retention was not the predominant translation procedure used in either translation. In fact, it emerged as the least used foreignizing procedure in both cases, which suggests that both translators were less inclined to employ it. This procedure was mainly applied in translating examples from the categories of Icons, Material Culture, Geographical Items, Infrastructure, Ideological Items, Arts and Literature, and Nature.

Retention was used to translate **16.92%** of the selected examples in TT1, while it was employed for rendering **09.85%** of the CSRs in TT2. All subcategories of Retention were utilized in the analyzed examples.

In TT1, Complete Unmarked Retention was predominately used to render **6** examples, with a percentage of **54.54%**, followed with TL-Adjusted Retention **27.27%**, and then Complete Marked Retention **18.18%**.

In TT2, the translator opted almost exclusively for TL-Adjusted Retention with a percentage of **71.42%**, while both Complete Marked and Unmarked Retention were equally employed to render one selected example each, receiving, thus, the same overall percentage of **14.28%**. The following table illustrates and summarizes the frequency of using Retention by subcategory in the two Arabic translations.

**Table 76**

*The Frequency of Using Retention by Subcategory in the Two Arabic translations*

Procedure			TT1		TT2	
			N°	%	N°	%
Retention	Complete	Marked	2	18.18%	1	14.28%
		Unmarked	6	54.54%	1	14.28%
	TL- Adjusted		3	27.27%	5	71.42%
Total			11	100%	7	100%

The observed fluctuation of using the Retention procedure reflects the translators' different approach of using foreignization in their translations of the different cultural references in the ST. The analysis reveals that Retention was exclusively used to translate the category of 'Icons' in both translations. Given that this category of CSR is related to the names of characters, it is not surprising that both translators opted for this procedure to preserve the literary flavor and merit of the ST.

More importantly, Pedersen (2011) claims that Retention is not the most 'felicitous' way to render monocultural CSRs. The analysis shows that this claim seems to be more or less true. In other words, the analysis of the examples shows that this procedure can, indeed, successfully be used to render some sort of examples, especially names of characters or geographical locations. However, it is evident that it was less felicitous in rendering some other sort of examples, as it was

shown and discussed in examples 07,24 and 49. The use of the Retention procedure in these examples was not felicitous because the ST message was not clearly communicated. Therefore, it is safe to say that the use of this procedure can be more or less successful depending on the category and complexity of the CSR in the ST.

#### ***5.4.1.2 Specification***

Specification entails maintaining the CSR unchanged while incorporating extra details that were not initially included in the ST. This procedure aims to enhance the specificity of the TT in order to guide the target readers toward a better understanding of ST. Pedersen (2011) argues that this procedure can be executed in one of two ways: Completion, also known as Explication, or Addition. Under the former technique, the text is expanded in a restricted way, for example, by filling in an official name or acronyms, or by including a person's first name in the TT. The objective is to provide clarity regarding the CSRs for the target audience. The latter is regarded as interventional, where the translator intervenes to provide guidance to the TC audience. Therefore, Addition is more expansive in its application compared to Completion, as it involves adding any relevant information or details to the TT that relate to the CSR in the ST.

The analysis reveals that the Specification procedure is predominantly used in both translations to render the novel's CSRs. With the exception of icons, measures, and education, this procedure was employed to translate at least one example from each category.

In TT1, Specification accounts for the highest percentage (**24.61%**). However, its usage is notably higher in TT2; it appears in the translation of 33 examples, which results in an overall percentage of (**46.47%**). Moreover, the data analysis shows the use of both subcategories of Specification (Completion and Addition) in the two Arabic translations. The following table illustrates and summarizes the frequency of using this procedure in TT1 and TT2.



**Table 77***The Frequency of Using Specification by Subcategory in the Two Arabic Translations*

Procedure		TT1		TT2	
		N°	%	N°	%
Specification	Completion	03	18.75%	02	06.06%
	Addition	13	81.25%	31	93.93%
Total		16	100%	33	100%

The foregoing table reveals the tendency of using Specification through Addition in both translations. In TT1, Addition was used in translating 13 examples, receiving an overall percentage of **81.25%**. In TT2, the percentage is significantly higher; Addition was used in rendering 31 examples and gets the highest percentage of **93.93%**. By contrast, Specification through Completion was employed only in translating 3 examples in TT1, receiving a percentage of **18.75%**. In TT2, it was utilized only in the translation of 2 examples and gets the lowest percentage of **06.06%**.

The table data illustrates how the translators employed a similar approach when utilizing the Specification procedure in their translations of CSRs. Indeed, the majority of the examined cases require additional information in the TT that goes beyond basic and restricted completion, which may very well explain for the translators' tendency to use addition rather than completion.

The analysis shows that Specification was employed, in most cases, as a procedure on its own. However, in some instances, Specification was employed in combination with the Direct Translation procedure, such as in examples 27, 28, 29, 35, 44, 59, and 62, and the Official Equivalent procedures, as it is shown in examples 26, 41, 48, and 53. In these examples, the

translator saw it fit to intervene and add additional information to the TT so as to disambiguate the CSRs in the ST.

However, it is worth noting how the translators employed Specification through Addition to expand the text in order to offer the target readers supplementary details regarding the ST. In TT1, the analysis indicates that Addition involved mainly incorporating relevant lexical items into the TT to provide specificity and clarity for the target readers regarding the CSRs in the ST. In TT2, in addition to incorporating lexical items into the TT, the translator also opted for paratextual elements, mainly through the use of explanatory footnotes, to support the target readers' comprehension of the TT. Indeed, the included footnotes are marked by a substantial provision of details concerning the cultural, social, historical, and even linguistic elements of the ST.

The analysis also reveals that the employed footnotes were mostly related to the CSRs that remained unchanged in the TT. Thus, in this regard, they serve a purely informative function. However, in some occasions, as observed in examples 27 and 44, the translator used footnotes not only to provide the target readers with pertinent information about the CSRs but also to give his own opinions and interpretations of the ST. Therefore, it is safe to say that the use of the Specification procedure in this regard is deemed not only as a means to disambiguate the CSRs in the ST and overcome their untransability but also serves as a way to introduce the Arab readers to the SC.

Indeed, the use of Specification by adding footnotes to the TT compensates for the cultural loss and plays a rather significant role in enhancing the target readers' understanding of the translation because the supplied information and details provide external knowledge and facilitate the reading and comprehension of the TT. However, the excess use of footnotes is an easy way to circumvent the cultural hindrances in translation and does not reflect the integrity of the ST

because translation, after all, is not commentary. Therefore, it is paramount to note in this regard that footnotes, though informative and helpful, should be used judiciously in translation so as to keep the integrity and literary merit of the ST intact.

#### **5.4.1.3 *Direct Translation***

Direct Translation entails rendering text from one language into another in a strictly literal manner, without introducing or excluding any semantic elements. Pedersen (2011) categorizes the Direct Translation procedure into two subcategories: Calque and Shifted. Calque results from a strict literal translation, which might seem unfamiliar to the readers. When Calque is employed, only the obligatory shifts that are required by disparities between the SL and TL occur. In Shifted Direct Translation, a similar literal translation approach is used. However, unlike Calque, certain optional shifts may occur to yield more idiomatic or, at the very least, less obstructive results.

The examination of the examples indicates that Direct Translation is the second most frequently used procedure in both translations. In TT1, it was employed to translate 12 examples, representing a total percentage of **18.46%**. In TT2, it was applied to translate 9 examples, constituting a percentage of **12.67%**. Furthermore, the findings demonstrate that both translators incorporated the two subcategories of Direct Translation in their translations.

Concerning the application of this procedure in translating the analyzed categories, the findings indicate a somewhat consistent approach in rendering various examples from Geographical, Ideological, and Religious Items, Economy, Arts and Literature, Activities, History, and Code categories. Additionally, it is noteworthy that the Direct Translation procedure was paired with Specification to translate certain examples. The translators chose this combination to reduce the exoticism and foreignness of the TT in order alleviate, or at least reduce, potential confusion among the target readers by incorporating pertinent information through Specification.

This can be observed in the analysis of examples 27, 28, 29, 35, 44, 59, and 62. The following table summarizes and illustrates the frequency of using of this procedure by subcategory in the two Arabic translations.

**Table 78**

*The Frequency of Using Direct Translation by Subcategory in the Two Translations*

Procedure		TT1		TT2	
		N°	%	N°	%
Direct Translation	Calque	11	91.66%	07	77.77%
	Shifted	01	08.33%	02	22.22%
Total		12	100%	09	100%

The forgoing results show the predominance of the use of Calque in both translations. In TT1, the translator predominantly used the Direct Translation through Calque. This subcategory was employed in the translation of 11 examples out of 12, receiving a high percentage of **91.66%**, as opposed to Shifted Direct Translation, which was employed only once and accounts for **08.33%** of the analyzed examples. In TT2, the translator followed a relatively similar approach in using the Direct Translation procedure; Calque was used to render 07 examples out of 09, getting an overall percentage of **77.77%** while Shifted Direct Translation was used twice, receiving an overall percentage of **22.22%**.

The translators' inclination towards employing Calque instead of Shifted Direct Translation suggests that they only implemented obligatory shifts caused by the disparities between SL and TL. More importantly, as it was indicated previously, the Direct Translation procedure through Calque was often supplied with additional information so as to make up for the

exoticism and awkwardness created in the TT. This explains the translators' tendency towards using Calque instead of Shifted Direct Translation in their translations of the chosen examples.

#### 5.4.2 The Use of Domesticating Procedures

A detailed overview of the frequency of using domesticating procedures in both Arabic translations will be tabulated, illustrated, and thoroughly discussed in what follows.

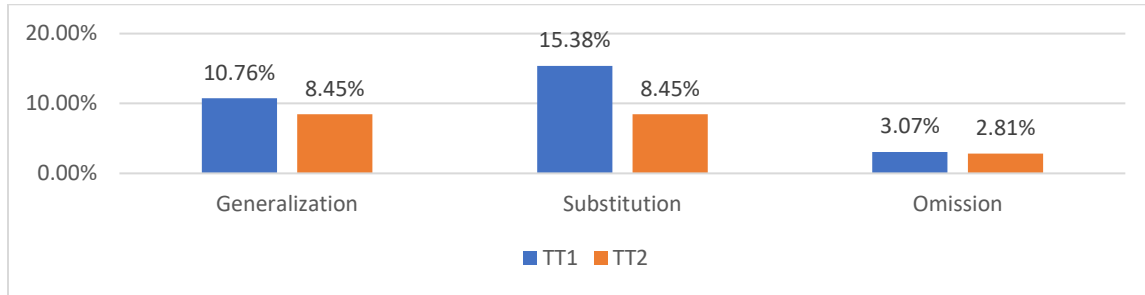
**Table 79**

*The Frequency of Using of Domesticating Procedures in the Two Arabic Translations*

<b>CATEGORY</b>	<b>GENERALIZATION</b>		<b>SUBSTITUTION</b>		<b>OMISSION</b>	
	<b>TT1</b>	<b>TT2</b>	<b>TT1</b>	<b>TT2</b>	<b>TT1</b>	<b>TT2</b>
<b>Icons</b>						
<b>Material Culture</b>	1	4	3			
<b>Geographical items</b>						
<b>Infrastructure</b>	1	1	1			
<b>Ideological Items</b>				1		
<b>Religious Items</b>			1	1		1
<b>Economy</b>						
<b>Measures</b>			1	1		
<b>Arts and Literature</b>						
<b>Social Items</b>			2	2		1
<b>Activities</b>	2	1			1	
<b>History</b>	1					
<b>Nature</b>				1		
<b>Army</b>	2					
<b>Education</b>						
<b>Code</b>			2		1	
<b>Total</b>	7	6	10	6	2	2
<b>Percentage</b>	10.76%	08.45%	15.38%	08.45%	03.07%	02.81%

**Figure 05**

*The Frequency of Using Domesticating Procedures in the Two Arabic Translations*



#### **5.4.2.1 Generalization**

Generalization is a domesticating procedure that entails replacing specific CSRs with more general terms. According to Pedersen (2011), this procedure can be accomplished through either using a Superordinate Term or Paraphrase. The former involves making use of Hyponymy or, to a lesser extent, Meronymy. The latter entails eliminating the CSR in the ST while preserving its connotation. As a result, the generated output is longer and less specific.

The data analysis indicates that Generalization is the second most frequently employed domesticating procedure in TT1. However, in TT2, both Generalization and Substitution were used equally to translate the CSRs in the ST. In TT1, this procedure was employed to translate 7 examples, making up a total percentage of **10.76%**. However, in TT2, its usage was less prevalent; Generalization was applied to translate 6 examples, thus representing a total percentage of **08.45%**. It is worth mentioning that this procedure was employed in both translations to translate CSRs found within the categories of Material Culture, Infrastructure, and Activities. In TT1, it was also used to render some examples from the History and Army categories. The data analysis also shows that both translators employed Superordinate Terms and Paraphrasing in rendering the selected examples. The following table summarizes and illustrates the use of this procedure by subcategory in the two Arabic translations.

**Table 80***The Frequency of Using Generalization by Subcategory in the Two Translations*

Procedure		TT1		TT2	
		N°	%	N°	%
<b>Generalization</b>	<b>Superordinate Terms</b>	<b>06</b>	<b>85.71%</b>	<b>03</b>	<b>50%</b>
	<b>Paraphrasing</b>	<b>01</b>	<b>14.28%</b>	<b>03</b>	<b>50%</b>
<b>Total</b>		<b>07</b>	<b>100%</b>	<b>06</b>	<b>100%</b>

The aforementioned results show the predominance of Generalization through the use of Superordinate Terms in TT1; this subcategory was used almost exclusively to translate 6 examples out of 7, yielding an overall percentage of **85.71%** as opposed to Paraphrasing, which was employed only once, receiving, thus, a significantly lower percentage of **14.28%**. In TT2, however, the translator seems to waver between using Superordinate Terms and Paraphrasing in his translation; both subcategories were equally used in rendering 3 examples each; receiving, thus, an equal percentage of **50%**.

Pedersen (2011) views Generalization as an interventional procedure where the translator intervenes to provide guidance to the target readers and enhance their understanding of the TT. The data analysis reveals that the translators mainly chose to apply this procedure to translate CSRs that are not widely recognized in the TC. Additionally, the analysis indicates that the use of Superordinate Terms predominantly involved the use of hyponymy in both translations. Undoubtedly, employing Generalization to translate the CSRs in the ST often enhances the fluency and intelligibility of the TT. However, this comes at the cost of losing the cultural specificity of the ST. Consequently, the output in the TT lacks cultural specificity, which inevitably leads to the loss of the unique references found in the ST.

#### 5.4.2.2 *Substitution*

Substitution is a domesticating procedure that involves replacing the CSR from the ST with another element. This can be done in one of two ways: either from the target culture or language (Cultural Substitution), or with an entirely different element (Situational Substitution). On the one hand, Cultural Substitution involves domesticating the CSR found in the ST and replacing it with a different reference from the TC or, if that is not possible, with a more widely accepted cross-cultural equivalent from the SC or a third culture. Pedersen (2011) suggests that this equivalent should be recognized in both the SC and the TC. On the other hand, Situational substitution means that, despite of the original meaning expressed in the ST, all references to CSRs must entirely be removed and replaced with an alternative equivalent that makes sense in the given context. Hence, because there is no relationship between the CSR in the ST and the corresponding item in the TT, the result of applying situational substitution is unlikely to be culture-specific.

The data analysis demonstrates that Substitution emerges as the dominant domesticating procedure employed in translating CSRs in TT1. With a total percentage of **15.38%**, the translator rendered 10 examples using Substitution. In TT2, 6 examples each were translated using Generalization and Substitution, resulting in an equal total percentage of **8.45%**.

The analysis further reveals the application of this procedure in both translations to render CSRs pertaining to the categories of Material Culture, Infrastructure, Ideological Items, Religious Items, Measures, Social Items, Nature, and Code. Additionally, the analysis shows the use of both subcategories of Substitution (Cultural and Situational) to translate the chosen examples. The following table illustrates and summarizes the use of this procedure by subcategory in the two translations.



**Table 81***The Frequency of Using Substitution by Subcategory in the Two Translations*

Procedure		TT1		TT2	
		N°	%	N°	%
Substitution	Cultural	5	50%	4	66.66%
	Situational	5	50%	2	33.33%
Total		10	100%	6	100%

The results in the table show the different use of Substitution in the two translations. In TT1, both Cultural and Situational Substitution were equally used; both of them were employed to render 5 examples from the ST and they, thus, receive an equal percentage of **50%**. In TT2, on the other hand, Cultural Substitution was employed to render 4 cultural instances, accounting for **66.66%** of the analyzed examples. Situational Substitution was utilized twice and, consequently, receives an overall percentage of **33.33%**.

Wavering between using Cultural and Situational Substitution in TT1 could be regarded as the translator's attempt to bridge the cultural gap between the SC and TC and to maintain the clarity of the TT simultaneously. However, the predominance of Cultural Substitution in TT2 indicates the translator's tendency towards using cultural rather than situational solutions to the translation crisis points. This could be explained as an attempt to keep the TT as culturally close to the ST as possible.

Indeed, it is evident that the use of Substitution in rendering the previously mentioned examples appears to be rather successful, as it frequently reflects the ST's intended prepositional meaning. Through the use of this procedure, the translators aimed to attain the equivalence of

effect rather than equivalence of information. Pedersen (2011) argues that this effect is rather "centripetal" because it eliminates foreign and less important elements and replaces them with widely recognized CSRs from the TC, SC, or even a third culture in order to make the TT more comprehensible to the target readers. However, it should be noted that the use of substitution could result in the emergence of credibility gaps and the loss of the cultural significance of CSRs that are ingrained in the ST, as it is shown in the case in example 26.

#### **5.4.2.3 Omission**

According to Pedersen (2011), Omission is regarded as the most domesticating procedure as it prevents foreign CSRs from being integrated into the TT. Hence, it entails the intentional and complete removal of any problematic cultural references from the TT.

In both translations, Omission was used equally; each translator used this procedure to translate two examples. Consequently, omission emerges as the least used procedure in both translations. In TT1, the translator employed omission to render two examples from the categories of Activities and Code, which amounts to a total percentage of **03.07%**. Similarly, in TT2, this procedure was used twice to translate examples from the categories of Religious and Social Items. This results in a percentage of **02.81%**.

The analysis reveals that Omission was sometimes used when there was not a better equivalent available. It was also used to avoid repeating unnecessary information, like it is shown in example 44, or when the cultural references in the original text were not essential, as seen in example 37. Unlike the preceding procedures, Omission does not address the cultural issues within the ST. Consequently, it is regarded as the most domesticating procedure since it simply eradicates

the cultural nuances from the ST without proposing substitutes or providing any form of mitigation for the cultural loss in the TT.

### 5.4.3 The Use of the Official Equivalent

The Official Equivalent was used almost identically in both translations. What follows is a discussion on how the translators employed this neutral procedure to render the CSRs in the novel.

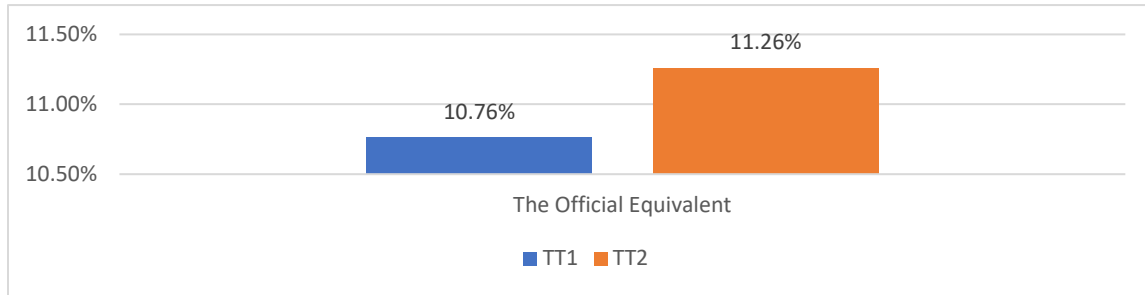
**Table 82**

*An Overview of the Use of the Official Equivalent in the Two Arabic Translations of the Novel The Great Gatsby*

<b>CATEGORY</b>	<b>Official Equivalent</b>	
	<b>TT1</b>	<b>TT2</b>
<i>Icons</i>		
<i>Material Culture</i>		
<i>Geographical items</i>		
<i>Infrastructure</i>		
<i>Ideological Items</i>		
<i>Religious Items</i>	1	
<i>Economy</i>		
<i>Measures</i>	2	2
<i>Arts and Literature</i>		
<i>Social Items</i>	2	2
<i>Activities</i>	1	1
<i>History</i>		1
<i>Nature</i>	1	1
<i>Army</i>		1
<i>Education</i>		
<i>Code</i>		
<i>Total</i>	7	8
<i>Percentage</i>	10.76%	11.26%

**Figure 06**

*The Frequency of Using The Official Equivalent Procedure in the Two Arabic Translations*



Due to its differences from all of the aforementioned procedures, the Official Equivalent maintains a neutral stance. According to Pedersen (2011), implementing this procedure is regarded as administrative rather than linguistic because it makes use of readymade and pre-existing solutions that could potentially assist the translator in resolving translation crisis points resulting from the cultural differences between the SC and TC. The process of creating the Official Equivalent involves official choices and can be derived from any of the previously described translation procedures, with the exception of omission. Such equivalents are commonly available in standard bilingual dictionaries. Consequently, in our study, the Official Equivalent was identified when an X CSR was consistently translated as Y in the TL.

It is shown in the analysis that the application of the Official Equivalent was nearly identical in both translations. In TT1, it was employed to translate 7 examples from the categories of Religious Items, Measures, Social Items, Activities, and Nature, resulting in a total percentage of **10.76%**. However, in TT2, there was a slightly higher use of the Official Equivalent, yielding a percentage of **11.26%**. This procedure was used to translate a total of 8 examples related to the categories of Measures, Social Items, Activities, History, Nature, and Army.

As it was mentioned earlier, both translators used the Official Equivalent procedure to render examples from similar categories. This suggests that translating these types of references is easier because they often have official equivalents in the TL. However, in some cases, the translators chose to employ other procedures to render the CSRs despite the existence of an official equivalent in the TL, such as the case in examples 37, 38, and 48. While it is not possible to determine with certainty the motivation behind their choice, it is safe to say that their use of other procedures could simply be due to their unawareness of the existence of official equivalents to the ST CSRs in the TL.

Furthermore, in some examples, the translators seemed to favor the combination of the Official Equivalent with Specification, mainly through adding explanatory footnotes. This could be observed in the analysis of examples 26 in TT1, and examples 41, 48, and 53 in TT2. The translators opted for such combination in order to give the target readers more information about the CSRs in the ST.

However, it should be noted here that Specification was, in this case, used as a **helping** rather than a **main** procedure. This is due to the fact that the translators intervened at a paratextual rather than a textual level. Therefore, the use of the Official Equivalent is considered in this study as neutral, regardless of the combination used by the translators.

#### **5.4.4 The Overall Use of Foreignization and Domestication Strategies**

In both Arabic translations, the overall findings reveal a preference for foreignization when rendering the CSRs in the ST. In TT1, out of the analyzed 62 examples, the translator employed foreignizing procedures for the translation of 36 of them. In contrast, domesticating procedures were observed in 19 instances, while the official equivalent, which is deemed as a neutral

procedure, was identified in 7 examples. In TT2, the translator opted for foreignization to translate a greater number of examples compared to TT1. From a statistical standpoint, foreignization was employed in TT2 to render 40 examples. In contrast, domestication was applied to translate 14 examples, whereas the official equivalent was used to render 8 examples. Therefore, these findings suggest that foreignization emerges as the predominant translation strategy in the two Arabic translations of the novel *The Great Gatsby*. The following table and chart provide an overview of the general findings of the translators' use of these strategies in TT1 and TT2.

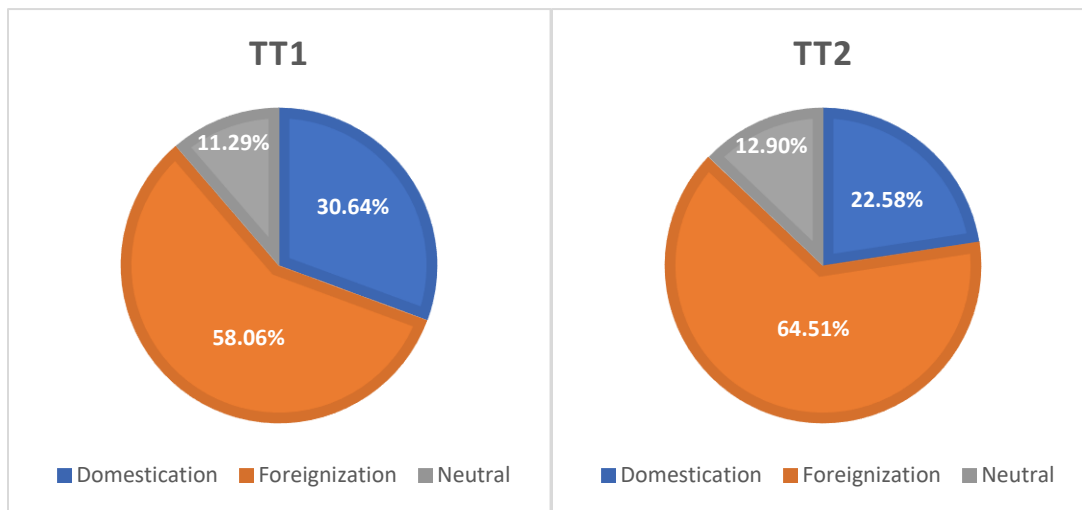
**Table 83**

*The Degree of Domestication and Foreignization Strategies in Translating CSRs in the Two Arabic Translations of the Novel The Great Gatsby*

Category	Foreignization		Domestication		Neutral		Total of Examples
	TT1	TT2	TT1	TT2	TT1	TT2	
<i>Icons</i>	4	4	0	0	0	0	4
<i>Material Culture</i>	3	3	4	4	0	0	7
<i>Geographical items</i>	4	4	0	0	0	0	4
<i>Infrastructure</i>	4	5	2	1	0	0	6
<i>Ideological Items</i>	3	2	0	1	0	0	3
<i>Religious Items</i>	2	2	1	2	1	0	4
<i>Economy</i>	1	1	0	0	0	0	1
<i>Measures</i>	0	0	1	1	2	2	3
<i>Arts and Literature</i>	4	4	0	0	0	0	4
<i>Social Items</i>	2	1	2	3	2	2	6
<i>Activities</i>	0	2	3	1	1	1	4
<i>History</i>	1	1	1	0	0	1	2
<i>Nature</i>	3	2	0	1	1	1	4
<i>Army</i>	0	1	2	0	0	1	2
<i>Education</i>	-	-	-	-	-	-	-
<i>Code</i>	5	8	3	0	0	0	8
<i>Total</i>	36	40	19	14	7	8	62
<i>Percentage</i>	58.06%	64.51%	30.64%	22.58%	11.29%	12.90%	100%

**Figure 07**

*The Overall Degree of the Strategies Used in Translating CSRs in the Two Arabic Translations of the Novel The Great Gatsby*



The figure above illustrates how the translators used domestication and foreignization strategies in their translation of the CSRs in both Arabic translations. As shown in TT1, foreignization was used to render **58.06%** of the selected examples, followed by domestication at **30.64%**, and finally the Official Equivalent at **11.29%**. In TT2, however, foreignization was used to render **64.51%** of the analyzed examples, followed by domestication at **22.58%**, and the Official Equivalent at **12.90%**. Thus, based on these findings, it can be concluded that the translators employed a somewhat similar approach in their translations of the ST. Indeed, both translators showed a tendency to adhere closely to the ST mainly through their application of source-oriented procedures in their translations of the CSRs in the ST.

Regarding the general use of domestication and foreignization strategies to render the selected categories, we can see a similar pattern of using these strategies in dealing with problematic cultural references in both translations. This point is illustrated in the following table and chart.

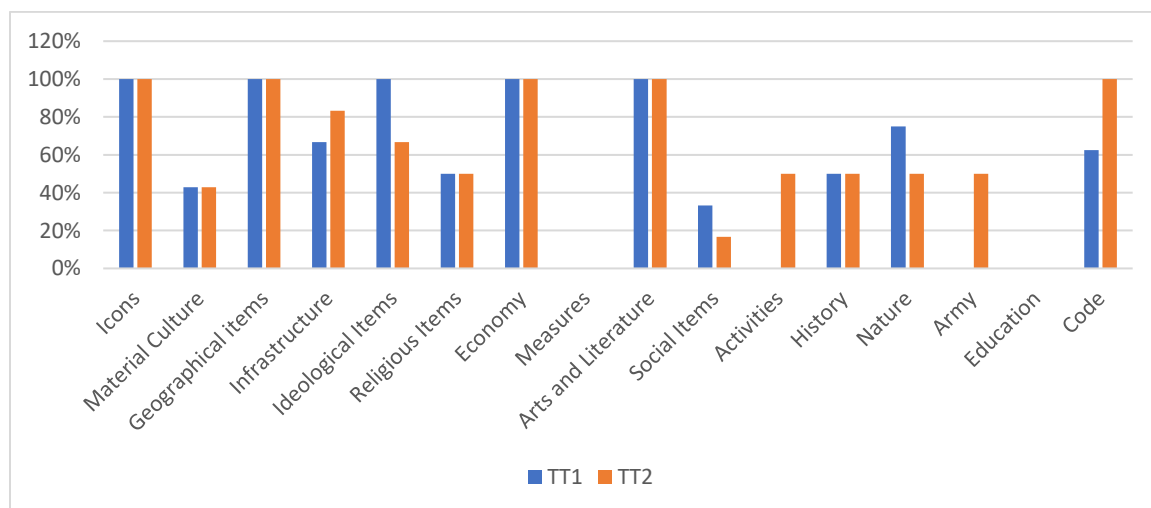
**Table 84**

*The Overall Degree of Foreignization in Translating Each CSR Category in the Two Arabic Translations*

Category	Total of Examples	Foreignization in TT1		Foreignization in TT2	
		N°	%	N°	%
<i>Icons</i>	4	4	100%	4	100%
<i>Material Culture</i>	7	3	42.85%	3	42.85%
<i>Geographical items</i>	4	4	100%	4	100%
<i>Infrastructure</i>	6	4	66.66%	5	83.33%
<i>Ideological Items</i>	3	3	100%	2	66.66%
<i>Religious Items</i>	4	2	50%	2	50%
<i>Economy</i>	1	1	100%	1	100%
<i>Measures</i>	3	0	00%	0	00%
<i>Arts and Literature</i>	4	4	100%	4	100%
<i>Social Items</i>	6	2	33.33%	1	16.66%
<i>Activities</i>	4	0	00%	2	50%
<i>History</i>	2	1	50%	1	50%
<i>Nature</i>	4	3	75%	2	50%
<i>Army</i>	2	0	00%	1	50%
<i>Education</i>	-	-	-	-	-
<i>Code</i>	8	5	62.50%	8	100%

**Figure 08**

*The Overall Degree of Foreignization in Translating Each CSR Category in the Two Arabic Translations*





The forgoing table and figure illustrate the detailed use of foreignization in rendering each category of CSRs. The data indicate a similar pattern demonstrated in both translations in rendering problematic CSRs into Arabic. It can be seen that both translators employed foreignization exclusively to render all examples related to Icons (**4 examples**), Geographical Items (**4 examples**), Economy (**1 example**), and Arts and Literature (**4 examples**). Exclusive foreignization is also observed in TT1 in the translation of examples related the category of Ideological Items (**3 examples**). In TT2, absolute foreignization is manifested in examples related to Code (**8 examples**).

Moreover, partial foreignization was employed similarly in both translations to render examples related to Material Culture, Religious Items, and History; the translators wavered between using foreignization and domestication in their translations of examples related to these categories. Both translators used foreignization to render 3 examples related to Material Culture (**42.85%**), 2 examples related to Religious Items (**50%**), and 1 example related to History (**50%**).

In addition, in both translations, foreignization was not used at all in rendering examples related to Measures. On top of that, the translator in TT1 did not employ any foreignizing procedures to render examples related to Activities and Army. In TT2, however, foreignization was partially used in these categories.

Regarding the categories of Infrastructure, Social Items, and Nature, foreignization was used more or less the same. There is only a slight difference of the degree of using this strategy in the two translations. From the category of Infrastructure, foreignization was employed to render 4 examples in TT1 (**66.66%**) and 5 examples in TT2 (**83.33%**). Similarly, from the category of Nature, this strategy was utilized to translated 3 examples in TT1 (**75%**) and 2 examples in TT2

(50%). Foreignization was employed to a less extent in translating examples related to Social Items; it was utilized to render 2 examples in TT1 (33.33%) and only 1 example in TT2 (16.66%).

Despite the use of different procedures, foreignization was used similarly in both Arabic translations. In TT1, foreignization was used to render 36 examples, yielding an overall percentage of 58.06%. In TT2, this strategy was employed slightly higher; it was utilized to render a total of 40 examples and, consequently, gets an overall percentage of 64.51%. Such findings, thus, suggest that both translators prioritized maintaining the cultural specificity of the ST and adhered to solutions that aligned with the prevailing norms in the SL and SC.

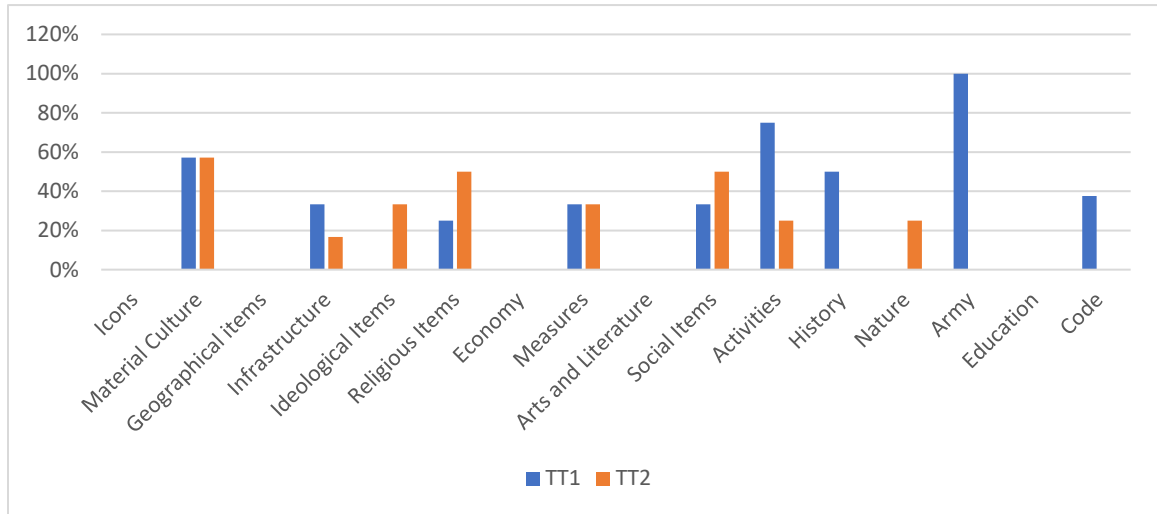
**Table 85**

*The Overall Degree of Domestication in Translating Each CSR Category in the Two Arabic Translations*

Category	Total of Examples	Domestication in TT1		Domestication in TT2	
		N°	%	N°	%
<i>Icons</i>	4	0	00%	0	00%
<i>Material Culture</i>	7	4	57.14%	4	57.14%
<i>Geographical items</i>	4	0	00%	0	00%
<i>Infrastructure</i>	6	2	33.33%	1	16.66%
<i>Ideological Items</i>	3	0	00%	1	33.33%
<i>Religious Items</i>	4	1	25%	2	50%
<i>Economy</i>	1	0	00%	0	00%
<i>Measures</i>	3	1	33.33%	1	33.33%
<i>Arts and Literature</i>	4	0	00%	0	00%
<i>Social Items</i>	6	2	33.33%	3	50%
<i>Activities</i>	4	3	75%	1	25%
<i>History</i>	2	1	50%	0	00%
<i>Nature</i>	4	0	00%	1	25%
<i>Army</i>	2	2	100%	0	00%
<i>Education</i>	-	-	-	-	-
<i>Code</i>	8	3	37.5%	0	00%

**Figure 09**

*The Overall Degree of Domestication in Translating Each CSR Category in the Two Arabic Translations*



The aforementioned table and figure illustrate and summarize the use of domestication strategy in rendering each category of CSRs. As it can be seen, domestication was used almost similarly in both translations. That is, there is no big difference in using domestication in TT1 and TT2. The same degree of this strategy is observed in the translation of examples related Material Culture and Measures. Both translators applied this strategy to render **4** examples from the category of Material Culture (**57.14%**) and 1 example from the category of Measures (**33.33%**).

Similarly, both translators favored not to use domestication to render some categories; no domesticating procedure was used in either translation to render examples related to Icons, Geographical Items, Economy, and Arts and Literature. In addition, the translator in TT1 saw it fit not to employ this strategy in rendering examples related to Ideological Items and Nature. In TT2, the translator did not utilize this strategy to translate the categories of Nature and Code.

Perhaps one of the main reasons as to why the translators chose not to employ domestication in rendering such categories is that many of which contain some key cultural references that make up the core of the ST. For examples, domestication cannot possibly be used to render examples related to Icons and Geographical Items because the names that are found in such categories are culture specific and cannot be altered. Using domestication in this case will inevitably lead to the loss of the literary merit of the ST.

Regarding categories related to Infrastructure, Religious Items, Social Items, and Activities, domestication was used relatively the same. From the 6 examples found and analyzed in the category of Infrastructure, domestication was applied in the translation of 2 examples in TT1 (**33.33%**) and 1 example in TT2 (**16.66%**). In religious Items, this strategy was employed to render 1 example in TT1 (**25%**) and 2 examples in TT2 (**50%**). In social Items, from the 6 analyzed examples, domestication was utilized in the translation of 2 examples in TT1 (**33.33%**) and 3 examples in TT2 (**50%**). In the category of Activities, however, domestication was used relatively higher in TT1 when compared to TT2; it was applied in the first translation in rendering 3 examples (**75%**) as opposed to the second translation in which it was only used once (**25%**).

It is worth mentioning that absolute domestication was used only once in TT1 in rendering the category of Army and was not used at all in TT2. Such results indicate that the same approach was adopted by both translators in their translation of the ST. Domestication was used in TT1 in the translation of a total of 19 examples (**30.64%**) and 14 examples in TT2 (**22.58%**). This is indicative that both translators were less inclined to use this strategy in their translation of problematic CSRs in the ST. This also indicates that the translators chose not to adhere to the TL and TC norms. Rather, as the data and analysis shows, both translators favored to stick as close as

possible to the SL and SC and to highlight the cultural aspects of the ST and to preserve its foreign identity.

#### **5.4.5 Assessing the Validity of the Retranslation Hypothesis**

In this study, we focused on measuring the degree of domestication and foreignization in the first translation and retranslation of the novel *The Great Gatsby* into Arabic. This was achieved by comparing the procedures applied in the two translations in rendering the ST CSRs and, then, classifying them into domesticating or foreignizing strategies based on the Venutian Scale proposed by Pedersen (2005). The aim was to identify the translators' overall tendency of using domestication and foreignization strategies in the two Arabic translations of the novel.

After the analysis of the corpus and the discussion of the results, we will attempt to assess the validity of the RH based on the obtained data. As suggested in the second chapter of this study, the RH was introduced and formulated by translation scholars such as Berman (1990), Bensimon (1990), Gambier (1994), and Chesterman (2000). It is founded on the assumption that the initial translation of a literary work tends to be domesticated as opposed to later subsequent retranslations, which tend to be foreignized and source-culture biased.

Berman (1990) claims that initial translations tend to have lots of deficiencies and are marked with inherent failure. Therefore, retranslations are set out to fix and correct the deficiencies or first translations. Berman (1990) believes that great and complete translations can only be accomplished in the aftermath of blind and hesitant first translations.

A retranslation, as the hypothesis suggests, is presumed to succeed in bringing forth a more source-oriented and faithful translation. This is because the first translation, as Bensimon (1990) claims, serves as an introduction and naturalization of the foreign work and mainly seeks to ensure

positive reception of the translated work in the target literary polysystem. Therefore, the translator tends to favor the target audience and culture by reducing the foreignness and exoticism of the ST in order to ensure easy readability and acceptance in the TC.

Gambier (1994) shares the same rationale; he claims that first translations tend to be assimilative and domesticated to reduce the otherness and foreignness of the ST. Retranslations, on the other hand, mark a return to the ST and emerge in an effort to get close to the soul of the ST.

The core of RH as it is known today in translation studies was formulated by Chesterman (2000). He claims that first translations tend to be target-oriented (domesticated) while later retranslations tend to be source-oriented (foreignized). Retranslations, Chesterman (2000) believes, tend to express the cultural and linguistic peculiarities of the original text, which have most likely been ignored or even obliterated in initial translations.

Based on the results of this study, it appears that the Retranslation Hypothesis (RH), which suggests that the first translation of a literary work tends to be domesticated while later retranslations tend to be foreignized, is not fully supported by the empirical data. This suggests that the RH may not hold true in all cases.

The findings of this study show that the overall level of domestication in the first translation is higher than in the subsequent retranslation. However, both translations have a higher overall level of foreignization than domestication. This suggests that both translations are foreignized and closely resemble the ST. While the retranslated version does, indeed, have a higher level of foreignization than the first translation, it is not necessarily more faithful or accurate to the original than the first translation.

The analysis of the translations found no significant difference between the two versions in terms of their tendency towards the SC. While there are some differences in the ways the translators dealt with CSRs in their translations, the overall tendency of both translations is similar and exhibits adherence to similar source-oriented norms.

If we compare the degree of domestication in the first translation to that of the second translation and the level of foreignization in the first translation to that of the second translation, it is possible that the RH could be seen as valid to some extent. However, the RH does not seem to have general validity when taken in absolute terms.

#### **5.4.6 Limitations of the Study**

Like any other research, this study has not been without its drawbacks. Despite attaining the overall objectives of this research, some limitations had to be made.

First, the research subject was limited to cover the testing of the RH in terms of domestication and foreignization tendencies in translating the CSRs within the Arabic literary system. It has not been within the scope of this research to examine other aspects of the RH such as the aging of translation, motives of retranslation, or the deficiencies of initial translations. Such limitations had to be made in order to narrow the focus of this study because of the complexity of the retranslation phenomenon.

Second, due to time and space constraints, only one case study was featured in this research. The sample of this study was limited to include a corpus that consists of the ST: the novel *The Great Gatsby* written by American author F. Scott Fitzgerald in 1925 and the TTS: two Arabic translations of this novel by translators Nadjib El Manie (1961) and Hani Yared & Mohammed Hittini (2008). The time of publication has been taken as a crucial factor in our choice. There is

roughly a five-decade time period between the first translation and the subsequent retranslation. Therefore, the time span allowed us to properly and objectively investigate the validity of the RH and challenge its underlying assumptions. To the best of the researcher's knowledge, there is a total of four Arabic translations of the novel. However, due to the aforementioned constraints, only two of them were chosen for analysis.

Third, the level of closeness to the SC was measured through the analysis of translated CSRs in the TTs. Therefore, only textual and cultural aspects (the translation of CSRs) and, to some extent, paratextual aspects (the visibility of the translator through the inclusion of paratextual items in the TT) were taken into consideration. Other aspects such as syntactic or stylistic closeness were not examined in this study. These aspects were not considered because they are beyond the scope of this research.

To finish, the RH was tested within the Arabic literary system in this study. Therefore, the findings of this research cannot be generalized. Further research needs to be carried out to reassess the RH within Arabic or other languages. Other case studies need to be analyzed using the same of different methodologies.

Despite the aforementioned limitations, this study could serve as a departing point for further research on retranslations and the RH through the analysis of different case studies of translations carried out from English into Arabic or vice versa. Further research could yield varied results and may very well enrich the current body of literature on retranslation and unravel the ins and outs of this significant intercultural phenomenon.



## Conclusion

This chapter analyzed *The Great Gatsby* and its two Arabic translations, using a comparative approach to examine the translators' overall tendencies towards using domestication and foreignization strategies when rendering culture-specific references (CSRs) in the ST. The data was analyzed by comparing the ST's cultural instances with their equivalents in the target texts (TTs) in order to identify the procedures used in translating each CSR in each translation. The results of the analysis showed a tendency towards foreignization in both translations. In TT1, foreignization was used 58.06% of the time, compared to 30.64% for domestication. In TT2, foreignization was used even more frequently, at 64.51%, while domestication was used 22.58% of the time. The official equivalent, a neutral strategy, was used in similar proportions in both translations, at 11.29% in TT1 and 12.90% in TT2.

The results of this study indicate that foreignization was the most common strategy used in both translations of *The Great Gatsby*. Both translators chose to follow similar source-oriented norms and tended to use similar source-oriented procedures when translating the cultural references in the ST. These findings do not fully support the general assumptions of the RH and suggest that the RH may not have general validity. However, it is possible that the RH could be partially valid if it is not taken in absolute terms. Overall, these results suggest that the choice of domestication or foreignization in translation depends on a range of factors and cannot be determined by a single hypothesis.

## **General Conclusion and Recommendations**

Works of fiction often reflect diverse cultures and societies and represent challenging tasks for the translators who attempt to convey not only the textual aspects but also the cultural intricacies of the texts at hand. Therefore, to effectively convey these cultural elements across languages, translators need to be aware of their existence and employ various strategies to handle them successfully.

This research focuses on the translation of literature from English into Arabic in order to offer better cultural understanding between the Western and Arab worlds. It specifically looks at the use of domestication and foreignization strategies in the direct translation of Western fiction into Arabic. For this purpose, this study uses a comparative textual analysis of the novel *The Great Gatsby* by F. Scott Fitzgerald (1925) and its Arabic translations by Najeeb El Manie' (1961) and Hani Yared & Muhammed Hittini (2008) to identify the use of domestication and foreignization strategies in the translation of cultural references.

Although domestication and foreignization strategies offer guidance and help the translators on both linguistic and cultural levels, the choice of one of them is a difficult decision. The choice of to adopt a strategy often depends on multiple factors, such as the purpose of the translation, the power dynamics between the SL and TL, the translator's understanding and interpretation of culture-specific references in the ST, the publisher's influence and authority on the translation, and many other aspects related to the social, cultural, historical, and political context in which the translation takes place.

The academic research community admits that both domestication and foreignization strategies are concerned with culture. On the one hand, domestication involves removing or minimizing the cultural elements of the ST to better conform with the values and norms of the TL

and TC. On the other hand, foreignization involves the deliberate retention of the foreign cultural elements of the ST, even if they are not understood by the target readers or are not in line with the norms and conventions of the TL and TC. Hence, these strategies are used in translation when there is a significant difference between the SC and the TC.

As previously mentioned, this research aims to identify the use of domestication and foreignization strategies in the translation of cultural references in two Arabic translations of *The Great Gatsby*. The ultimate goal is to test the validity Retranslation Hypothesis and evaluate its underlying assumptions, which claims that the initial translation of a literary work tends to be domesticated while later retranslation tends to be foreignized.

In order to gather and analyze research data, this study employed a mixed-method approach and made use of both qualitative and quantitative methods. The data for analysis were extracted from a corpus consisting of the novel *The Great Gatsby*, written by F. Scott Fitzgerald (1925), and its two Arabic translations by Nadjib El Manie (1961) and Hani Yared & Mohammed Hittini (2008). The time of publication was considered a key factor in selecting these translations. In other words, there is approximately a five-decade time period between the first translation and the subsequent retranslation. This time gap allowed for an investigation of the validity of the RH and its underlying assumptions. The novel, which was written and set in the United States during the "Jazz Age" of the early 20th century, is rich in CSRs that may pose challenges for translators.

To analyze the CSRs in the selected corpus, this study employed the procedures proposed by Pedersen (2011), which include Retention, Specification, Direct Translation, Generalization, Substitution, Omission, and the Official Equivalent. These strategies are classified as source-oriented (Retention, Specification, and Direct Translation), target-oriented (Generalization, Substitution, and Omission), or neutral (Official Equivalent). By examining the procedures used

by each translator to render each cultural instance, it was possible to determine the overall tendency of each translator to use domestication and foreignization strategies in the two translations of the novel.

Based on the forgoing, and reflecting on the research questions, the following conclusions have been drawn:

Regarding the cultural references found in the novel *The Great Gatsby*, we employed in our research a typology based on the mixture of two taxonomies proposed by Pavlović and Poslek (2003) and Kolebáčová (2007) to extract the cultural references from the novel. We named this ***The Hybrid Taxonomy*** and we used it to identify and classify the different CSRs in the ST. The reason we chose to mix these taxonomies was to create a more extensive, comprehensive, well-arranged, and detailed classification of CSRs to help us best serve the purpose of this research and attain better, more precise, and less skewed results. The proposed taxonomy consists of the following sixteen categories: Icons, Material Culture, Geographical Items, Infrastructure, Ideological Items, Religious Items, Economy, Measures, Arts and Literature, Social Items, Activities, History, Nature, Army, Education, and Code.

In this research, we identified CSRs in the ST and classified them into fifteen of the aforementioned categories. This means that all of these categories were found in the data collection part, except the category of Education. The absence of any CSR related to this category could be due to the nature of the novel itself, in which education is not the focus of its themes. Moreover, it is worth mentioning that more examples were spotted in the categories of Code, Material Culture, Infrastructure, and Social Items than any of the other categories. This seems only natural due to the fact that the novel is considered a realistic cultural portrayal of the Jazz Age. That is, this period

was characterized by a culture of commodity and material prosperity in which material wealth and social status were valued above everything else.

In order to find out how these CSRs were brought into Arabic, we employed in our research Pedersen's procedures to analyze the research data. The reason we chose to adopt this taxonomy was mainly because it is divided into source and target oriented procedures, which properly aligns with Venuti's domestication and foreignization theory. As mentioned earlier, this taxonomy consists of the following procedures and their subcategories: Retention, Specification, Direct Translation, Generalization, Substitution, Omission, and the Official Equivalent.

The findings reveal that both translators employed all of these procedures in their translations of the CSRs in the ST. There is, however, a fluctuation of using each procedure, which may very well be due to the nature of the analyzed CSRs themselves. In addition, we have noticed that in some examples more than one procedure was used in translating one cultural instance, especially in examples related to Economy, Arts and Literature, Religious and Social Items, History, Army and Code. This indicates that the number of the procedures employed by each translator was higher than the actual number of the selected examples. In many cases, both translators used a mixture of the Direct Translation procedure and Specification to render some of the examined examples. Moreover, the Specification procedure was also employed along with the Official Equivalent in rendering some CSRs in TT2. Overall, the translator in TT1 used a total of **65** procedures to render the ST CSRs as opposed to TT2, in which the translator employed a total of **71** procedures in his translation of the CSRs in the ST.

The data analysis revealed the predominance of Specification as the most employed procedure used in rendering the CSRs in the two translations. This procedure was used in the translation of at least one example in each category, except in Icons, Measures, and Education.

Percentagewise, foreignization was achieved in TT1 through the use of the Specification procedure **(24.61%)**, Direct Translation **(18.46%)**, and Retention **(16.92%)** respectively. In TT2, though the degree is different, the same approach was followed; foreignization was predominantly achieved through the use of the Specification procedure **(46.47%)**, followed with the Direct Translation **(12.67%)** and then Retention **(09.85%)**. On the other hand, the most prevailing procedure used in domesticating the CSRs in TT1 is Substitution **(15.38%)**, followed with Generalization **(10.76%)** and then Omission **(3.07%)**. In TT2, domestication was achieved through the equal use of Generalization and Substitution **(08.45%)**, followed with Omission **(02.81%)**. The Official Equivalent, which takes a neutral stand, was applied almost similarly in both translations; it was utilized **(11.29%)** in TT1 and **(12.90%)** in TT2. Such results, therefore, demonstrate that both translators followed more or less the same approach in dealing with the CSRs in the ST. In other words, these findings show that both domestication and foreignization strategies were employed in translating the CSRs in the ST. However, foreignization was predominantly used in both translations. While the overall level of domestication in the first translation is actually higher than the subsequent retranslation, the overall degree of foreignization in both translations is much higher than domestication. Thus, both translations are foreignized and are, more or less, close to the ST. Moreover, while it is true that the level of foreignization of the retranslated version is higher than the first translation, it does not seem to be more faithful or truthful to the original than the first one. Therefore, the results of the analysis show no significant difference between the two translations in terms of their tendency towards the SC. Despite some differences regarding the ways the translators dealt with some CSRs in their translations, the general tendency exhibits the same translational behavior and shows adherence to the same source-oriented norms.

Then, such results demonstrate that both translators adopted a relatively similar approach in their translations because both of them adhered to the ST and tended to employ source-oriented procedures in their overall translations of the cultural references in the ST. In most cases, the translators favored retaining the cultural specificity of the ST and sticking to solutions that were in line with the prevailing norms of the SL and SC.

Hence, it is worth mentioning that the study's results diverge from the underlying assumptions of the RH, and as a result, do not support its core premise. This divergence suggests that the RH's general validity is questionable since it does not entirely align with empirical evidence. Nonetheless, it is important to acknowledge that this hypothesis would be partially valid only if it were not stated in absolute terms, as indicated by the findings of this study.

The results of the current study show that both translators employed a relatively similar approach in their translations of cultural references in the ST. This suggests the existence of a possible norm in the translation of Western literary fiction into Arabic, where the use of the foreignization strategy is favored. However, to fully prove and support the existence of this norm, further studies with larger corpora are necessary. The analysis of translation strategies, such as domestication and foreignization, serves as a significant analytical tool in uncovering norms. A consistent pattern of a particular strategy being used by translators indicates an awareness of existing norms and suggests norm-governed behavior. On the other hand, an inconsistent pattern could indicate an attempt to adjust the existing norms or suggest a change in translation norms due to certain normative forces. This study is a crucial first step in revealing the potential norm (or norms) that govern and influence Arab translators' decisions and strategies when translating foreign elements in Western literary fiction into Arabic.

We assume that this study has contributed to the existing research on literary translation, specifically related to the concept of retranslation. However, it is important to recognize that more research needs to be conducted in order to fully understand the complexities of retranslation. Hence, the following recommendations are proposed:

First, the methodology which was followed in the study could serve as the foundation for future research on retranslations. The Hybrid Taxonomy, which was proposed and used in this study, could be used in future research as a new model to extract and identify CSRs in different texts. Adopting the aforementioned model may very well lead into attaining more precise results.

Second, this research was mainly concerned with investigating the validity of the RH. Hence, other aspects of the phenomenon of retranslation were not considered. It is, then, paramount for future researchers to examine the phenomenon of retranslation from other perspectives. For example, investigating other aspects of retranslations such as the claim of aging of translations, motives that lead to retranslations, or examining the deficiencies of initial translations, would yield more fruitful results and help uncover the dynamics of the retranslation phenomenon.

Third, the level of closeness in this research was measured through investigating the procedures applied by translators in rendering the CSRs in the ST. It is, therefore, recommended that future researchers measure the level of closeness to the ST based on other criteria, such as syntactic or stylistic closeness for example, and reassess the validity of the RH based on these aspects. This could yield varied results and may very well broaden the scope of the retranslation theory.



Fourth, the RH in this research was assessed within the Arabic literary system. The need to assess and reassess the validity of the RH within different literary systems is, then, called for. For examples, future researchers could investigate the RH from Arabic into English and compare the results to the ones obtained in this research.

Finally, in order to assess the validity of the RH, the novel *The Great Gatsby* and its two Arabic translations were featured as a case study in this research. The reason why only one case study was adopted is due to space and time constraints. Therefore, it is paramount to expand the boundaries of retranslation studies and conduct further in-depth research that extends beyond isolated case studies in order to fully fathom the ins and outs of the retranslation phenomenon.

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**Abderraouf CHOUIT**

Evaluation of Domestication and Foreignization Tendencies in The  
Translation of Literary Fiction: The Arabic (Re)Translation of *The Great Gatsby* as A Case  
Study

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**Abstract**

This study examines the use of domestication and foreignization strategies in the translation of Western literary fiction into Arabic. The focus of the analysis is on the novel '*The Great Gatsby*', written by F. Scott Fitzgerald, and its two Arabic translations by Najeeb El Manie' (1961) and Hani Yared & Muhammed Hittini (2008). The study aims to test the validity of the Retranslation Hypothesis (RH) in the context of these two translated versions of the novel. This hypothesis suggests that initial translations of literary works tend to be domesticated and adapted to the target culture, while later retranslations tend to be foreignized and close the source culture. For this purpose, this study employs a comparative textual analysis of a corpus consisting of the original novel and the two Arabic translations. The procedures applied in rendering the cultural references in the two translations are assessed with the aim of identifying the predominance of either domestication or foreignization strategies. The research findings reveal the predominance of foreignization in both Arabic translations and adherence to source-oriented norms. They indicate that the RH does not have general validity, as it is not supported by empirical data. The results of the current study show that both translators employed a relatively similar approach in their translations of cultural references in the source text. These findings suggest the existence of a possible norm in the translation of Western literary fiction into Arabic, where the use of the foreignization strategy is favored. However, to fully prove and support the existence of this norm, further studies with larger corpora are necessary.

**Key Words:** Domestication, Foreignization, Retranslation, Literary Translation, Culture.

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