

Cultural Equivalence in the English Translation of Naguib Mahfouz's *Palace of Desire*

Hajer Alaskar*

College of Languages and Translation, Imam Mohammad Ibn Saud Islamic University, (IMSIU), KSA, Riyadh
hfiaskar@imamu.edu.sa

Abstract:

The current descriptive, analytical-qualitative study aimed at exploring the application of Venuti's theory of translation, which includes the strategies of domestication and foreignization to examine Hutchins et al. English translation of Naguib Mahfouz's novel *Palace of Desire*. The study used Venuti's theory as a guiding tool of analysis to identify the problems of translating culturally bound concepts and terms and how the translators solved them. Data analysis depended on comparing non-random samples collected from the source and target texts. The research findings indicated that by applying the foreignization strategy, the translator could enrich the English literature and culture by conveying the cultural aspects of Mahfouz's novel. Another finding pointed to the procedures translators used to apply foreignization, including transliteration, literal translation, and borrowing. Therefore, the study concluded that foreignizing strategy has a positive impact on achieving cultural equivalence. The results of the study indicate the importance of employing Venuti's strategies to examine different literary genres in order to convey cultural diversity to the target readers. The study also recommends enhancing the role of the translator as a cultural transmitter.

Keywords: culture transmission, domestication strategy, foreignization strategy, literary translation, Mahfouz's Place of Desire

Received: 26/04/2020

Accepted: 15/05/2020

Available online: 30/09/2023

Introduction

Translation theories have flourished in the 20th century to a great extent that exceeded reviewing them as a part of linguistics. New theories emerged to link translation to culture, sociology, anthropology, and psychology. While, most of these theories continue to provide a framework of principles, rules, and disciplines for translating various types of works, including cultural-based texts, translation theorists stressed the importance of professional knowledge in translation (Gentzler, 2001). Modern linguistics provides a theoretical explanation of the nature of both language and the translation theory, but the interaction that the contemporary theories created between translation, cognitive linguistics, and interdisciplinary fields, has put new pressures on translators to exert more efforts to meet the requirements of the Target Language (TT) readers. According to research (Liang, 2013; Liao, 2018; Qiao, 2014; Wang, 2014) translating literary texts requires increasing knowledge on the conceptual metaphor theory, conceptual metonymy theory, iconicity theory, and figure-ground theory. Therefore, most translators try to achieve their role positively for the sake of the TT readers, and their main goal is to illuminate an unfamiliar culture to better understand the foreign culture. In this respect, contemporary theorists, including Bassnett (2013), Lefevere (2016), Reiss (1981), Reiss and Vermeer (2014), Vermeer (1989), Venuti (1995), and Toury (1995) view the translator as a culture transmitter. However, avoiding the original culturally based texts' foreignness is problematic for many translators. As Elmenfi (2014) states the problem of foreignness and strangeness should be replaced by a spontaneous, domesticated (using Venuti's term), and familiar text in the TT to help the target reader understand translation. Therefore, the purpose of the current research is to explore Venuti's theory of foreignization and domestication for achieving cultural equivalence while examining Hutchins et al. (2001) English translation of Naguib Mahfouz's (1957, 2006) novel *Palace of Desire*.

Research problem

The current qualitative content analysis research focuses on exploring the effectiveness of Venuti's (1995) theory in translating literary texts, specifically novels, to minimize the strangeness of the foreign text for the target language readers. The researcher examines the translation of Naguib Mahfouz's novel *Palace of Desire*, translated by William Maynard Hutchins, Olive E. Kenny, and Lorne M. Kenny. The researcher focuses on applying Venuti's

two basic strategies, namely, domestication and foreignization to translating cultural concepts. The main problem the research tackles is the difficulties that translators face for achieving equivalents for cultural-bound terms and concepts when translating from Arabic into English. Evidence from previous research (Alhammad, 2011; Elmenfi, 2014; Muhaidat&Neimneh, 2014; Salma-Carr, 2005) shows that most translators face problems when translating literary texts, such as novels, short stories, and poems. Such texts carry cultural references that may not have equivalents in the target language, which can be overcome by applying domestication and foreignization strategies. The collection of the data depended on non-random samples from the novel and its translation to compare the ST to the TT. The samples were classified into categories, including material culture, social culture, and religious terms.

Research questions

1. How did the translators apply Venuti's concept of foreignization to translating Naguib Mahfouz's novel *Palace of Desire*?
2. What are the textual elements that are subject to foreignizing?
3. What is the impact of the foreignizing strategy on achieving cultural equivalence?

Hypothesis of the study

1. There is an impact of foreignization on preserving cultural terms that are not familiar to the target reader.
2. Translators of contemporary novels from Arabic into English prefer foreignization over domestication.

Statement of purpose

The purpose of this qualitative content analysis research study is to explore the effectiveness of applying Venuti's (1995) strategies of foreignization and domestication for achieving cultural equivalence when translating literary texts, specifically the translation of Naguib Mahfouz's novel *Palace of Desire*, which was translated by Hutchins et al. (2001). This novel is dense with religious and cultural expressions associated with Arabic and Islamic culture which can be challenging to translate into English. Therefore, translating literary texts is a difficult task requiring the translator to have linguistic skills and socio-cultural knowledge of the source language. Research (Alhammad, 2011; Elmenfi, 2014; Muhaidat&Neimneh, 2014; Salma-Carr, 2005) indicate that using the strategies of domestication and foreignization in

translating cultural references in literary texts may contribute to minimizing the strangeness of the foreign text for the TT readers.

Significance of the Study

This content analysis study is among a few attempts that apply Venuti's (1995) theory of foreignization and domestication to examine Hutchins et al. (2011) English translation of Mahfouz's *Palace of Desire* (1957, 2006). The study focused on examining an aspect of the genre of the novel, namely, cultural terms. While a few studies have been dedicated to the problems of rendering cultural-bound expressions in *Palace of Desire*, the study, specifically, focuses on Venuti's strategy foreignization, known as the strategy of resistance, highlighting the translator's role as a communicator of diverse cultures. It is also expected that the study can fill a gap in translation studies on Mahfouz's works.

Theoretical Background & Review of Literature

1- Venuti's Invisibility

In his book, *The Translator's Invisibility* (1995), Venuti introduces the term 'invisibility' to portray the translator's situation and activity in current Anglo-American culture. Venuti also explains that invisibility refers to "mutually determining phenomena", with two elements, namely: (a) the effect of how the translator handles English; (b) the practice of reading and evaluating translation (p.1). Venuti (1995) views invisibility as typically being produced by the way translators themselves tend to translate fluently into English, to produce readable TT, thus creating an 'illusion of transparency.' In other words, a translated text of any genre is considered acceptable when it is read fluently and is transparent, thus reflecting the foreign writer's personality and intention. In this respect, Venuti emphasized that "The more fluent the translation, the more invisible the translator and presumably, the more visible the writer or meaning of the foreign text" (pp.1-2).

Furthermore, Venuti (1995) discusses two basic translation strategies: domestication and foreignization, which provide the translator with both linguistic and cultural guidance. These two strategies deal with the choice by which a text can be translated along with the strategy that can be used to translate it (Munday, 2001, p.146). According to *Routledge Encyclopedia of Translation Studies* (Baker 1998, p.242), these two strategies can be traced back to the German theologian and philosopher Schleiermacher. Schleiermacher claimed that there are two main

strategies for translation: either the translator leaves the author in peace and moves the reader towards him, or that he leaves the reader in peace and moves the author towards him (Venuti, 1995, p.20). The process of translation, according to Venuti, communicates cultures because translation is not a mere transference of two languages, but also a communication between their diverse cultures. Venuti believed that translators can make crucial interventions in the source text in to maintain transparency and fluency. Venuti emphasized that translators should adhere to the target text's syntax and meaning while making the translator more visible.

In this respect, Nida (2003) highlights that "for truly successful translation, biculturalism is even more important than bilingualism since words only have meanings regarding the cultures in which they function" (p.82). In other words, cultural gaps between source and target texts always have a controversial issue among translators. For example, Nord (2001) indicates that the process of translation is a process of comparing cultures. Hu and Xu (2009), and Wen (2010) indicated that the 'translators' invisibility or visibility affects their subjectivity and their choices of translation style. This means that when a translator is visible, the choices of the translation style show not only the translators' strategies, but also their identities, and cultures. Hence, Venuti's two strategies that can provide translation visibility, which include *resistance*, and *foreignization*, can be applied to different types of texts. The translators can use the *resistance* strategy, when fluency is avoided, and the target-language culture is challenged. Venuti also suggested different methods that translators can use in *resistance* strategy, including colloquial and archaic terms, puns, broken construction, and syntactic subversions. Therefore, the *resistance* strategy aims to free the translator and the reader of the translation from the cultural constraints that govern their reading and writing and threaten the domestication of the foreign text.

While there are many theorists propose many useful strategies to solve the problems of translating texts, Venuti's (1995) concepts of domestication and foreignization are amongst the important ones, especially, when dealing with the translations of Mahfouz's novels. Evidence from previous research (Al-Ghitani, 2000; Boase-Beier, 2011; Chanda, 2012; Schmidt, 2013; Yanbo, 2011) show that in the translation of Mahfouz's novels, translators employ both domestication and foreignization in delivering the literary content to the target audience.

However, foreignization, which is the subject of the current research, is implemented through retaining cultural terms that are not familiar to the target audience.

2- Domestication vs. Foreignization

Venuti introduces domestication and foreignization as two basic concepts into the modern in his influential book *"The Translator's Invisibility"* (1995). These two concepts provide observation into the process of cultural transmission. Venuti (1995) elaborates that domestication dominates Anglo-American translation culture. According to Venuti (1995), domestication helps the translator to be selective about the text to translate, allowing him to choose texts that likely lend themselves to such a strategy, following domestic literary standards. In this respect, Yang (2010) indicates that domestication designates the type of translation with a transparent, fluent style, that is used to reduce the foreignness of the target text for target language readers. Furthermore, Hatim (2001) states that domestication in translation has been extensively criticized for the exclusionary impact it can leave on source culture values. Hatim elaborates that "It is through such a translation that literary canons in the target language are usually maintained, and more prestigious forms or narrative structures have ensured a place at the expense of weaker discourses" (p.46). Hatim adds, "Sequentially, translation strategies which are more resistant to cultural hegemony are eliminated, closing off any thinking about cultural, literary or ideological alternatives (p. 46). Venuti (1995) defines foreignization as "an ethnodeviant pressure on the cultural difference of the foreign text, sending the reader abroad" (p.20). Venuti clarified that the foreignizing strategy can restrain the violently domesticating English language cultural values. In this regard, Munday (2001) notes that the foreignizing strategy is not fluent, making the translator's presence visible by bringing out the foreignness of the source text and protecting it from the dominance of the target culture (p.147). Thus, foreignization is a non-standard style of translation designed to make the translator's presence visible by stressing on the foreign identity of the ST. Nevertheless, Venuti prefers foreignizing translation over domesticating it. Although Venuti is still aware of its inconsistencies, he defends it, asserting that domestication and foreignization are equally important in their interpretation of the foreign text. Venuti emphasizes that fluent domestication is required to achieve cultural equivalence, and that "the illusion of transparency produced in fluent translation enacts a thoroughgoing domestication that masks the manifold

conditions of the translated text” (p.43). Thus, domestication impacts both foreign and domestic cultural values as translators can not only transmit culture, but they can also change domestic values. According to Venuti (1995), translators should avoid awkward phrasing, unidiomatic constructions, or any confused meanings because the translator’s goal is to achieve fluency for the target readers.

Schmidt (2013) stresses that the use of domestication and foreignization in the translation of novels reflect the social and cultural elements. Schmidt highlights that if contemporary translations show a growing tendency towards domestication, this assures that the society of the target language is gradually closing in, trying to isolate itself from foreign influences. Furthermore, Elmenfi (2014) argues that some translators favor using the strategy of foreignization when translating philosophical texts because they call for a mechanical transference of structure, therefore rendering the TT can be ambiguous. Other translators use the technique of foreignization to enrich Arabic literature and culture. Elmenfi elaborates that foreignization in translating philosophical texts into Arabic increases the complexity of the text and demands a high level of intelligence from the reader.

Yanbo (2011) indicates that translators sometimes use the strategy of domestication in translating metaphor categories, and that using source-oriented strategies may not help to eliminate the strangeness of the SL cultural words semantically or linguistically. Moreover, Alhammad (2011) argues that it is sometimes difficult for the translator to use one strategy in translating cultural concepts. Translators of novels may have to combine domestication and foreignization to transfer cultural elements adequately. Likewise, Carr (2005) notes that translators appear to be different when dealing with culture-specific items while a similarity can be noticed in how linguistics forms are translated. In other words, translating cultural-bound texts, or cultural terms requires special linguistic skills, in addition to cultural knowledge.

3- Cultural Equivalence

Cultural understanding and providing cultural equivalents during the translation process are extremely difficult, particularly when translating literary texts, which require the translator to make an effort to preserve the cultural effect of the source text (ST) in the target text (TT) (Larson 1984; Farghal 1995; Baker 199; Buchowski 1996; Anderson 2003). Hence, the translator’s job cannot be confined solely to the text itself but rather to the text in its cultural

context. However, interest in the cultural aspects of translation stems from the recognition that texts do not exist in isolation from the borders of their historical, religious, and social context. In this respect, Mazid (2016) indicates that “translation can be thought of carrying something from one place to another. This entails that ‘meaning’ can be picked up from one text, one language, one context/culture to another” (p.4). Simon (1996) stresses the importance of culture in translation that led to exceptional flourish in the cultural approaches to translation.

Cultural equivalent stems from Nida's theory “equivalent effect” in translation studies. “Equivalent effect” is defined as “a similar effect on the target text receiver as the source text is deemed to have on source text receivers” (Hatim and Mason, 1990, p.240.). “Similar” is emphasized because, as Nida (1964) asserts, “there are no such things as identical equivalents” between different languages (p.159). According to Nida (1964), to achieve “equivalent effect” the translator should employ cultural substitution. This strategy is called “cultural equivalent” (Newmark, 1988, pp. 82-83). It involves “replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning” (Baker, 1992, p. 30). Baker (1992) points out that the advantage of “cultural equivalence” is that “it gives the reader a concept with which s/he can identify, something familiar and appealing,” (p.31). Accordingly, Bassnett's (2007) believes that translation involves far more than replacement of lexical and grammatical items between languages and, as reflected in the translation of idioms and metaphors, the process may neglect the basic linguistic elements of the SL text so as to achieve Popovič's goal of ‘expressive identity’ between the SL and TL texts. However, when the translator avoids close linguistic equivalence, the problems of determining the exact nature of the level of equivalence required obviously appear (p. 32). Venuti (2000) indicates that equivalence was understood as ‘accuracy’, ‘adequacy’, ‘correctness’, ‘correspondence’, ‘fidelity’, or ‘identity’; it is a variable notion of how the translation is connected to the foreign text (p. 5). Generally, equivalence is perceived as a relationship between two texts in two languages, rather than between the languages themselves.

Nida (1964) confirms the notion that cultural differences may present the translator with greater challenges than linguistic differences. These challenges can arise from the ideological, political, and religious aspects of a given culture. In this regard, Sofer (2002) suggests that translators should take into account cultural differences when rendering a text from one

language to another, as there are obvious cultural differences between Western languages like English and Semitic languages like Arabic. Likewise, Larson (1998) states that “one of the most difficult problems facing a translator is how to find lexical equivalents for objects and events which are not known in the target culture” (p. 163). Furthermore, according to Shunnaq (1998), translators may encounter lexical items in the source language (SL) that have no equivalents in the target language (TL) because the phenomenon or concept they refer to does not exist in the target language. Accordingly, the process of translation becomes impossible because the TL has no adequate equivalent for what is indicated by a concept in the SL. From another perspective, Baker (1992) argues that it is not the culturally -specific item of an expression that determines whether it is comprehensible or difficult to translate, but rather the meaning it conveys and its association with a culture- specific context.

Methodology

The current study applied a qualitative descriptive, analytical methodology to examine Venuti's (1995) strategies that the translators used in translating Mahfouz's novel *Palace of Desire*. Non-random samples were selected from Mahfouz's novel *Palace of Desire* (قصر الشوق) and their English translation by Hutchins, et al. (2001), and they were comparatively described and analyzed. The analysis process is based on employing Venuti's concept of foreignization to explore strategy's effectiveness in naturally preserving the ST's cultural value into the TT when translating literary works into English.

Data collection

The data collection section is divided into three parts. It is set to highlight the collected data and give information about the genre and number of the investigated texts. The first section is about the procedure and instruments used to collect the non-random samples. The second part provides information about the data source. The third part focuses on the reason for selecting this particular data and justification for the selection of texts.

Procedure

The data collection instruments in this study depended on a selection of writing samples as representatives of Mahfouz's novel *Palace of Desire*. The novel is considered a subject for foreign values to the English readers as Arabs have their own language, culture, and beliefs which are completely unfamiliar to most of the Arab world. Mahfouz narrates the story

realistically and represents all the cultural aspects in detail. The researcher conducts a comparative analysis between ST and the TT to analyze the extent to which the foreignizing strategy is used in the translation. Specifically, this analysis was based on Venuti's (1995) foreignization strategy. The researcher examines the implication of the strategy through the use of three pivotal procedures: borrowing, naturalization and literal translation. The samples are categorized according to Newmark's (1988) cultural categories, which include names and titles, material cultural elements, religious elements, socio-cultural elements, and figurative language. The original novel, from which the samples were selected, reaches 542 pages, while the English translation of the book came in 422 pages. The researcher investigates sentences from each chapter taking into consideration the above-mentioned categorization.

Data Source: Naguib Mahfouz's Arabic Novels

Mahfouz was born on December 11, 1922, to a Muslim lower middle-class family in Cairo. He takes credit for his major role in developing the novel in Arabic as a new genre in quite a short period. He devoted himself to the art of fiction since the 1930s. He tracked Western fictional techniques and styles to create Arabic narrative art.

Mahfouz published eight novels by the year 1951. Still the publication of *The Trilogy* in its three volumes (*Bayan al-Qasryn*, *Qase al-Shawq*, *al-Sukkariyya*) in 1956 and 1957 was considered to be the striking point in modern Arabic literature. Through this successful publication, Naguib Mahfouz was named the finest novelist in Egypt and the Arab world. His works are significant for the variety of their subjects and issues he handles, and his works are specifically Egyptian in close context and have an intercultural appeal and relevance.

Palace of Desire is the second volume of the Cairo Trilogy by Naguib Mahfouz. The novels of the *Cairo Trilogy* highlight three generations of the family of tyrannical patriarch al-Sayyid Ahmad Abd al-Jawad, who rules his family with a strict hand while living a secret life of self-indulgence. In *Palace of Desire*, his ungovernable children struggle to move beyond his domination, as the world around them opens to the currents of modernity and political and domestic turmoil brought by the 1920s.

Justification for the selection of sample texts and Venuti's Foreignization

The non-random research samples of the present study were selected from Mahfouz's novel *Palace of Desire* based on Newmark's (1988) cultural categories. The study is represented

in a few selected passages and their English translations to explore Venuti's (1995) foreignization strategy in translating the novel. The genre of the texts is literary; however, the main focus of the study is on examining the cultural representations in the ST and the TT. The researcher aims to explore the effectiveness of using the foreignization strategy to overcome the problems that the translators face in translating not only lexical vocabulary and complex linguistics forms, but also cultural concepts.

Data Analysis

1. Names and Titles

Some of the Arabic names and titles are related to the Arab culture or Islam. Translating Arabic names and titles can be considered easy, but in reality, they sometimes become one of the daunting problems confronting a translator. Many procedures are used to translate names such as transference, literal translation, notes and cultural equivalent. In Mahfouz's novel *Place of Desire*, the translators used the procedure that best suits the cultural significance of the names they translate since the meaning, conveyed in the translation can be significant due to its effect on understanding the text. The following are some examples:

ST: كانت الأزركية مغنى آخر حينما كان هو يصول فيها و يجول (13)

TT: **Ezbekiya** had been another kind of place when he had prowled and patrolled it himself.

The translator transferred the name of the district الأزركية by using transliteration. Hence, the word is foreignized and rendered faithfully without any attempt to familiarize the word to the target reader.

Another important issue in this category is titles. Some of the titles in Arabic culture are misleading due to their various uses and meanings. The Arabic word, شيخ (Shaykh) is one of the problematic titles because Shaikh is a reference with many referents. The word شيخ has three meanings which are elder, a man occupying a religious position in Islam, or a man who became a head to his people.

ST: جاءني اليوم الشيخ متولي عبدالصمد بأحبة لأولاد خديجة وعائشة ودعا لي قائلا: (إن شاء الله أعمل لك أحبة لأولاد أحفادك).

ثم وهو يهز رأسه باسم: لاشيء على الله ببعيد، هاهو الشيخ متولي نفسه كالحديد رغم الثمانين! (9)

TT: Today **Shaykh** Mutawalli Abd Al-Samad brought me amulets for the children of Khadija and Aisha. His wish for me was: 'God willing, I'll make you amulets for your

grandchildren's children.' Shaking his head, he smiled and continued, "Nothing's impossible for God. Shaykh Mutawalli himself is like iron even though he's in his eighties." (4)

The word شيخ is transliterated into Shaykh, so the translation maintains the foreign element. Therefore, there is no explanation needed for the target readers due to the fact that this word with this meaning, in particular, is clear that he is an elder and religious man who makes amulets for people to protect them from danger of harm.

2. Material Cultural Elements

The elements of material culture referred to in the novel are abundant, but the analysis was restricted to some kinds of food, clothes, and habitation. Every culture has its distinctive materials that contribute to its uniqueness. Arabs are known not only for their peculiar habits, but also for their unique lifestyle. The following examples present the kinds of clothes that constitute the traditional outfit of the Egyptian man, in particular, and Arabs in general, using different shapes and colors according to different regions. Such clothes are neither available in the target culture nor exist with some differences or modifications, which accordingly become a hitch that complicates the translation work.

ST: في الحجرة هرع إلى الكنبه فتهاالك عليها ، ثم تخلص من عصاه وخلع طربوشه، وطرح قذاله على المسند ماذا ساقيه : (5) إلى الأمام حتى انحسر جناحا الجبهه عن قفطاناه

TT: Once inside his room he rushed to the sofa and collapsed. Letting go of his stick and taking off his **fez**, he threw this head back and stretched out his legs. Inside the **cloak** fell open, and the **caftan** underneath. (1)

The translators here used literal translation for translating words in bold. Such a procedure is justifiable because the use of literal translation conveys the meaning target language readers need.

Another aspect of material culture is food, a cultural element that is no less important than other cultural elements as one can identify others' identity by the food they eat. Arabs have many different types of food that are not found in other cultures. Accordingly, the translation of Arabic food may become a problem confronting the translator. The translators of this novel used different procedures to translate different kinds of Arabic food as in the following example:

ST: (34-35) ودعى الأطفال إلى حجرة الجد ليقبلوا يده و يتلقوا هداياه النفيسة من الشيكولاطة والملمين

TT: Children were invited to their grandfather's room to kiss his hand and receive precious gifts of chocolate **and Turkish delight**.(26)

The dessert *الملين* is originally Turkish, but the Arabic word refers to how it is used in Egyptian dialect in particular. The translators used an English equivalent, namely, 'Turkish delight', to translate the name of this dessert. To render the Egyptian word for the dessert, the translator could have transliterated it as *almilabin* and kept the English equivalent between parentheses.

Another aspect of material culture is residence. Vast deserts occupy large areas of most Arabs' countries. For example:

ST: (7) وعلا صوت النادل في القهوة فتطير إلى الحجرة الصامتة

TT: The voice of the waiter at the **coffeehouse** echoed through their silent room. (3)

The word *قهوة* in Egyptian culture, especially in the period during which the events of the novel cover, is a place where men gathered to listen to the radio to know the latest news, drink coffee and tea, and smoke *narghile* (hookah). Translating such word as a coffeehouse may give the nearest meaning but it does not convey all the SL connotations and local atmosphere.

3. Religious Elements

Religion is an integrated part of any culture, often reflected in its people's speech and behavior. Many Islamic utterances that are commonly used among Muslims consist of the word *الله* (Allah). The debate over translating the word *الله* (Allah) into English has a long history of research. Ghazala (2014) points out that scholars are divided into groups regarding this issue. One group supports the transliteration of this word as Allah. Another group supports the use of the English equivalent God. The first group claims that the word Allah maintains the uniqueness of the word's meaning, the grammatical form, and the pronunciation of the Arabic origin word 'الله'. Furthermore, this group claims that the word 'God' is different from the word Allah as the term God belongs more to the Christian culture than to the Islamic or Arabic (p.35).

The second group claims that "Allah is the God of Muslims only! But our God is the God of all humankind" (Ghazala, 2014, p. 35). Ghazala ends this debate by assuming that the translator has to use the equivalent term in the target language if available. Ghazala's argument is that both the words Allah and God have the same referent and that they are not related to the

differences between Islam and Christianity (Ghazala, p.36). Thus, it is clear that the translators' choice corresponds with Ghazala's in the following example:

ST: أم حنفي: الحقيقة عندي أنا، أنا وستي الكبيرة، كنا نراهم رؤية العين، فانتظرنا حتى دخلوا، والقينا على فوهة البئر الغطاء الخشبي و أثقلناه بالحجارة. لا تذكروا البئر ، وقولوا معي " باسم الله الرحمن الرحيم"... (32)

TT: Umm Hanafi: I'm the one who's right, me and the lady of the house. We've seen them with our own eyes. We waited until they entered it. Then we threw a wooden cover over the opening of the well and weighted it down with stones. Don't talk about the well. Repeat with me: **"In the name of God the Compassionate, the Merciful."** (25)

Translators domesticate the religious word الله by the use of the English equivalent God. Like the word God, the word Allah is known worldwide and is included in the English lexicons. For example, the name 'Allah' is mentioned as an entry in the *Oxford Dictionary* and the *Merriam Webster's Collegiate Dictionary*. Both the words God and Allah convey similar meanings, but the cultural flavor is lost or distorted when Allah is translated as God. The full cultural and religious connotations of the word are inherent in the term, Allah. Thus, it is better to select a translation that is faithful to both the source text's meaning and culture.

4. Socio-Cultural Elements: Habits and Beliefs

Arabs have numerous habits and beliefs that make their culture not only distinctive, but also exotic to others. One of those habits is hospitality and generosity. Generosity to guests is essential for a good reputation in Arab families. It is a serious insult to characterize someone as stingy or inhospitable. Such generosity and hospitality are manifested in their reception, greetings and the food and drink they provide to their guests. A case in point is demonstrated in the following example:

ST: وأقبلت نحوه في خطوات متمهلة ناءت بقناطير اللحم والشحم، ثم مدت له يدا بيضاء برزت من كم فستانها الأبيض الفضفاض ، وهي تقول: أهلا وسهلا، شرفت و نورت (154)

TT: Then she extended a soft white hand, which emerged from the sleeve of her loose white dress. She was saying, "Welcome! Welcome! You honor and illumine us." (119)

While such a warm reception is commonly used among Arabs, it is considered an alien and exaggeration to the Western culture that a host says to a guest welcome to your house. Translating this sentence literally is praiseworthy on the part of the translators who give non-Western culture its due by conveying its full range to the target culture.

5. *Figurative Language*

Figurative language is defined by Ghazala (2008) as “indirect, non-literal language. In general, it is used to say something in an indirect way to mean something else” (p.145). Each culture has its distinctive idioms, proverbs, and metaphors that reflect their lifestyle, beliefs and habits. Arabs’ frequent use of tropes in different contexts is reflected in their literary works. Therefore, figurative language, as a pivotal part of any literary work, is considered to be a difficulty that complicates a translator’s work. Sometimes tropes express embarrassing, sensitive, painful subjects or taboos by the use of illusions, euphemisms, metaphors or idioms. Furthermore, sarcasm, compliment, and politeness could be reasons for the use of figurative language, and this is not an exhaustive list. The following are illustrated examples:

ST: (127) أشكرك من صميم قلبي، جزى الله عني لسانك الحلو.

TT: I thank you from the bottom of my heart. May God reward the **sweetness of your words**. (122)

Literally, Yasin says, ‘I thank you from the depth of my heart. May Allah reward, on my behalf, your sweet tongue.’ The phrase لسانك الحلو is rendered by borrowing the cultural equivalent “sweetness of your words”. The word ‘عني’ the equivalent of which is “on my behalf”, was omitted. The translators considered it not necessary.

Another example can be detected when Yasin asks Ibrahim about the way he manages the quarrels between his wife and his mother, he says in a manner conveying lack of interest:

ST: (37) أذنا من طين و أذنا من عجين.

TT: I act as though **one of my ears was made of clay and the other of dough**. (35)

The translators here changed the metaphor into a simile by adding “as though.” The translators add “I act” before the simile to make it closer in English readers’ minds. The image here is foreignized. The translators rendered it faithfully due to contextual factors that could be behind keeping the metaphor in English without changing the image or adding any explanation.

Conclusion

The aim of this paper focuses on identifying the concept of foreignization in the translation of Naguib Mahfouz's *Palace of Desire*. The results of the data analysis reveal that the translators used foreignization in translating most cultural concepts in the novel. Although they sometimes domesticated some cultural terms, but the general orientation of the analysis shows that the translators gave priority to foreignizing the cultural aspects of the ST. The results of data analysis also show that by applying the strategy of foreignization, the translators were able to enrich the English literature and culture by conveying the cultural aspects of Mahfouz's novel. The results also show that the textual elements subject to foreignizing include culturally-based names and titles, food and clothes, habits and beliefs, religious terms, and figurative terms. Based on these results, the researcher concludes that the English society is quite tolerant towards receiving foreign cultural elements employing Venuti's (1995) translation strategies, reflecting the social and cultural trend in contemporary societies.

المستخلص

التكافؤ الثقافي في الترجمة الإنجليزية لأعمال نجيب محفوظ قصر الرغبة

هاجر العسكر

تهدف هذه الدراسة الوصفية والتحليلية والنوعية إلى استكشاف تطبيق نظرية فينوتي للترجمة والتي تتضمن استراتيجيات التوطين والتغريب لفحص ترجمة هاتشيونز وأخرون الإنجليزية لرواية نجيب محفوظ قصر الشوق. طبقت في هذه الدراسة نظرية فينوتي كأداة توجيهية للتحليل وتحديد مشكلات ترجمة المفاهيم والمصطلحات المرتبطة بثقافة المجتمع، وكيفية إيجاد المترجمين حلولاً لها. اعتمد تحليل البيانات على مقارنة العينات غير العشوائية التي تم جمعها من النص المصدر والنص الهدف. أشارت نتائج البحث إلى أنه من خلال تطبيق استراتيجية التغريب، تمكن المترجمون من إثراء الأدب والثقافة الإنجليزية من خلال نقل الجوانب الثقافية في رواية محفوظ، وأشارت نتيجة أخرى إلى الإجراءات التي استخدمها المترجمون لتطبيق استراتيجية التغريب في الترجمة الأجنبية كالنقحرة والترجمة الحرفية والاقتراض؛ لذلك خلصت الدراسة إلى أن هناك تأثيراً إيجابياً لاستراتيجية التغريب على تحقيق التكافؤ الثقافي. وتشير نتائج الدراسة إلى أهمية استخدام استراتيجيات فينوتي في الترجمة لدراسة الأنواع الأدبية المختلفة من أجل نقل التنوع الثقافي إلى القراء المستهدفين، كما توصي الدراسة بتعزيز دور المترجم بصفته ناقلاً للثقافة.

References

- Al-Ghitani, J. (2000). *The Cairo of Naguib Mahfouz*. Cairo, Egypt: American University in Cairo Press.
- Alhammad, S. (2011). *Usage of domestication and foreignization in Arabic translation of China Achebe's Things Fall Apart*. MA Thesis: University of Salford.
- Anderson, M. (2003). Ethnography as translation. In *Translation translation* (pp. 389-397). Brill.
- Baker, C. (1992). *Attitudes and language* (Vol. 83). Multilingual Matters.
- Baker, M. (1998). *Routledge encyclopedia of translation studies*. London & New York: Routledge.
- Bassnett, S. (2007). Culture and translation. *A companion to translation studies*, 13-23.
- Bassnett, S. (2013). *Translation studies* (4th ed.). New York: Routledge.
- Boase-Beier, J. (2011). *A critical introduction to translation studies*. London, United Kingdom: Continuum International Publishing Group
- Buchowski, M. (1996). Metaphor, metonymy, and cross-cultural translation. *Semiotica*, 110 (3-4):301-310.
- Chanda, I. (2012). Metaphor translation as a tool of intercultural understanding. *Comparative Literature and Culture*, 14(4), 1-9.
- Elmenfi, F. (2014). Venuti's foreignization: Resistance against the Arabic culture. *International Journal of Comparative Literature & Translation Studies*, 2(1).
- Farghal, M. (1995). Jordanian proverbs: an ethnographic and translational perspective. *Sendebat: Revista de la Facultad de Traducción e Interpretación*, (6), 197-208.
- Gentzler, E. (2001). *Contemporary translation theories* (Vol. 21). London: Multilingual Matters.
- Ghazala, H. (2008). Stylistics and translation: Tracing the style of the Holy Quran and its implications in Islamic and non-Islamic translations. *Sayyab Translation Journal (STJ)*, 1,

112-147.

- Ghazala, H. (2014). *Translating Islamic texts: A textbook*. Jeddah: Konooz Al-Marifa
- Hatim, B and Mason, I. (2001). *Discourse and the translator*. London: Longman Group
- Hu, A. J., & Xu, J. (2009) The invisibility of translators: On the choice of a translation style. *Chinese Translators Journal*, 2.
- Hutchins, W., Kenny, L., & Kenny, O. (2001). *Palace of desire. Trans. Cairo: AUC Press*.
- Larson, M. (1998). *Meaning-based translation: A Guide to cross equivalents*.
- Lefevere, A. (2016). *Translation, rewriting, and the manipulation of literary fame*. New York: Routledge.
- Liang, X. H. (2013). The translation of thematic images in Big Breasts and Wide Hips: On Howard Goldblatt's translation of conceptual metaphors. *Foreign Language and Literature*, 29, 93-99.
- Liao, X. (2018). The application of cognitive linguistic theories to English-Chinese translation. *Open Journal of Modern Linguistics*, 8(3).
- Mazid, B. (2016). *World, text and translation: Translation as metatext (The case of Rupert Brooke's Menelaus and Helen)*. Retrieved January 1, 2018, from https://dokubook.com/download/world-textandtranslationpdf_5a02db93d64ab2bbdb60550pdf
- Muhaidat, F.; & Enimneh, S. (2014). Naguib Mahfouz's metaphors in English translation. *International Journal of English and Literature*, 4(1).
- Munday, J. (2001). *Introducing translation studies: Theories and applications*. London & New York: Routledge.
- Myskja, K. (2013). Foreignization and resistance: Lawrence Venuti and his critics. *Nordic Journal of English Studies*, 12(2), 1-23.
- Nida, E. A. (1964). *Toward a science of translation*. Leiden: Brill.
- Nida, E. A. (2003). Principles of correspondence. In *Toward a science of translating* (pp. 156-192). Brill.
- Qiao X. L. (2014). English translation of A Dream of Red Mansions (The Story of the Stone) Analyzed from the Perspective of Cognitive Grammar. *Shanghai Journal of Translators*, 4, 73-76.
- Reiss, K. (1981). Type, kind and individuality of text: Decision-making in translation. *Poetics Today*, 2(4), 21-131.
- Reiss, K., & Vermeer, H. (2014). *Towards a general theory of translational action: Skopos theory explained*. London, United Kingdom: Routledge.
- Simon, S. (1996). *Gender in translation: Cultural identity and the politics of transmission*. Psychology Press.
- Salama-Carr, M. (2005). Transparency in translating from Arabic. *Intercultural Communication Studies*, 14(4), 103.
- Schmidt, G. (2013). Foreignization and domestication in the Croatian translations of Oscar Wilde's the picture of Dorian Gray. *The Scientific Journal Jezikoslovlje*, 14 (2), 537-549
- Shunnaq, A. (1998). Problems in translating Arabic texts into English. In A. Shunnaq, C. Dollerup & M. Saraireh (Eds.), *Issues in translation* (pp. 33-52). Jordan: Irbid National University
- Sofer, M. (2002). *The translator's handbook*. Rockville & Maryland: Schreiber Publishing.

- Toury, C. (1995). *Descriptive translation studies and beyond*. Philadelphia, PA: John Benjamins Publishing Company
- Vermeer, H. J. (1989). *Skopos and translation commission*. Heidelberg, Germany: Universitat.
- Venuti, L. (1995). *The Translator's Invisibility: A history of translation*. London: Routledge.
- Venuti, L. (2000). Translation, community, utopia. *The translation studies reader*, 485.
- Wang, Y. (2014). Cognitive translatology: Theories and methods. *Foreign Languages and Their Teaching*, 2, 1-8.
- Yanbo, L. (2011). *Metaphors in Chinese literary translation: A case study of Fortress Besieged* (Doctoral dissertation, University of Macau).
- Yang, W. (2010). Briefstudy on domestication and foreignization in translation. *Journal of Language Teaching and Research*, 1(1), 77-80.
- Zhang, X. (2012). Permanent metaphor: A study on Pound's translation of metaphors in the perspective of the conceptual metaphor theory. *Journal of East China Normal University (Philosophy and Social Sciences)*, 44, 144-149.