

الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي والبحث العلمي

MINISTRY OF HIGHER EDUCATION & SCIENTIFIC RESEARCH

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Mouloud Mammeri University of Tizi-Ouzou
Faculty of Letters and Languages
Department of Translation and Interpreting



جامعة مولود معمري - تيزي وزو
كلية الآداب و اللغات
قسم الترجمة

Item number ...
Serial number ...

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree
of Master in translation.

DOMAIN: Arts and Foreign Languages
SUBJECT: Translation
SPECIALITY: Translation Arabic/English/Arabic

**Domestication or Foreignization in translating Cultural specific
terms in the Algerian Novel from Arabic into English : The case of
" الجازية والدرأيش " by Abdelhamid BENHEDOUGA.**

Presented by:

Melissa ABKARI

Thanina AIT AOUDIA

Supervised by:

Kahina HAMIDI

Board of examiners:

Chairwoman: Salima AKEZOUH

MMUTO

MAA

Supervisor: Kahina HAMIDI

MMUTO

MAB

Examiner: Kahina TALEB

MMUTO

MAA

Promo: 2022/2023

Dedication

Every challenging work needs self efforts as well as guidance of elders especially those who were very close to my heart.

My humble effort I dedicate to my sweat and loving

Father & Mother,

Whose affection, love, encouragement and prays of day and night make me able to get such success and honor.

To my brothers and sisters,

Who shared their words of advice and encouragement...

To my closely friend Karim,

Who supported me despite being far from me.

To my lovely partner Melissa,

I'm grateful for the countless hours of hard work and camaraderie we have shared.

Thanina

Dedication

I would like to dedicate my work to my mother and father, who provided unwavering support and inspiration throughout the process of my dissertation. Your love and encouragement have been my rock.

To my friends, kenza and aldjia, and to my lovely partner Thanina who shared the ups and downs of this study period.

To my brother Yani and sister Wissam, and to all those who supported me during my process.

Melissa.

Acknowledgment

We would like to thank an express our deep gratitude to the head of the translation department and all the teachers for their encouragement and valuable advice

We would like to deeply thank our supervisor Ms. Hamidi for her support.

We would like to express our thanks to the members of the jury, who agreed to evaluate our work.

Finally, thanks for everyone who made this work possible.

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Introduction

INTRODUCTION

Literary translation is quite an age-old phenomenon and has been being used by scholars of various parts of the world with the sole intention to transform classic works into their own language so that the knowledge embedded within can be catered to the general masses. This process was on even centuries ago when there was no paper or printing press. *“Translating from one language to another, unless it is being done for oneself alone, is a complicated task involving many factors. Of necessity, it must be an interpretation rather than a faithful representation.”* This quote by Edith Grossman, a renowned literary translator, underscores the complexities of translation and the need for interpretation to capture the essence of the source text while adapting it to the nuances of the target language and culture. Translating literary texts presents a myriad of unique challenges, ranging from preserving the author’s voice to conveying cultural nuances. This thesis delves into the various facets of literary translation, examining the strategies employed by translators to capture the essence of a work while making it accessible to a different audience.

This paper focuses on the significant challenge that arises when translators work with literary texts, aiming to transfer cultural specific elements from Arabic into English. The selection of appropriate translation strategies. For conveying these elements has been a longstanding and contentious issue. It has been the focal point of extensive research and debates among theorists, each of whom approaches the topic from their unique perspectives and fields of study. Two primary strategies have emerged as central in this discourse : *Foreignization and Domestication*. These foundational approaches offer a roadmap for translators, offering guidance in both the preservation of cultural nuances and the adaptation to the linguistic requirements.

Our thesis deals with domesticating or foreignizing while translating cultural terms in the Algerian novel written in Arabic language «الجازية و الدرايش» by *Abdelhamid BENHEDOUGA* which conveys the spirit of Algerian village with its culture and rituals, and with the reaction to what Algerian villages suffer after independence.

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In our research, we aim to explore and answer the following main question :

- **How can foreignization and domestication function in translating cultural terms in Folk literature novel?**

This overarching query leads to the emergence of several subsidiary questions, including :

- What are the common challenges encountered when translating cultural terms?
- How are domestication and Foreignization approaches applied in the translation of cultural terms?
- What are the established procedures for the translation of cultural elements when transferring them from one culture to another?

As for the hypotheses that can be proposed to address these questions, it might be stated as follows :

- When translating cultural and religious terms, challenges might typically be encountered, including nuances of meaning, context, and potential offence due to differing cultural sensitivities.
- When translating cultural terms, domestication could involve making these terms more familiar and understandable to the target culture, while foreignization might seek to retain the original terms as closely as possible.
- When transferring cultural elements from one culture to another, procedures could include contextual explanation, substitution with equivalent terms, or, in some cases, a delicate balance between domestication and foreignization to convey the essence and significance of the terms in the target culture.

The reasons, which lead us to deal with this topic and corpus, are :

- As far as we know, the selected novel was not translated into the English language. Hence, we aim to offer our own English translation of the novel to provide English-speaking readers with a glimpse of Algerian culture.
- This work represents the piece of Algerian literature composed in Arabic.

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- It compasses a wealth of culture-specific elements.

In our pursuit of an accurate translation of cultural terms and to offer English readers a glimpse into Algerian culture, it is imperative to utilize both translation strategies: Domestication and Foreignization. Within the context of each strategy, we will select specific procedures that align with our study's objectives.

Our overarching goal is to shed light on an analytical challenge we faced during the translation of cultural elements from Arabic and to determine the most suitable strategy to translate them effectively while addressing these obstacles.

To evaluate and validate the hypotheses outlined earlier and address the questions posed, our paper is structured into three chapters. The first two chapters are theoretical in nature, while the third chapter is dedicated to practical applications. Chapter one, entitled "Literature and Translation," serves as our introduction to the domain of literary translation. Within this realm, we delve into a specific genre known as folk literature and offer a precise definition of the novel among them the Algerian novel. We will then proceed to define culture and religion in translation.

The second chapter, titled "Domestication and Foreignization," is dedicated to elucidating pivotal concepts within the realm translation. We commence with a broad definition of Domestication and then delve into Venuti's interpretation of this concept, followed by its advantages and disadvantages. Our exploration extends to defining Foreignization briefly then according to Venuti's perspectives. Then, it is followed by the advantages and disadvantages. to delve into the practical implementation of these methods, we introduce procedures, encompassing Borrowing, cultural equivalence, and literal translation.

The focal point of the third chapter revolves around our endeavor to translate select passages from the Algerian novel titled "الجازية و الدراويش". Within this chapter, we aim to introduce our chosen corpus, proving insight into the author's background and offering a condensed summary of the novel furthermore, we will acquaint the readers with the principle characters and delineate the methodology

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we have employed for our analysis. This methodology will be specially applied to our analytical exploration of the translation.

Using references in a dissertation serves multifaceted purposes critical to scholarly writing. It enhances the credibility and academic integrity for our work by demonstrating that our research is grounded in existing knowledge. Therefore, we have opted to APA method (American Psychological Association). Method of referencing is a citation style widely used in academic writing. In APA style, the format for references varies depending on the type of source. Here are examples for common types :

Book:

-VENUTI, L. (1995). *"The Translators Invisibility : History of Translation"*, first published by Routledge.

Article:

Agliz, R. (2015). Translation of Religious Texts : difficulties and challenges. *Arab World English Journal*, 4,303

In the concluding section of our paper, we systematically summarize the key findings and insights presented in the three chapters. By revisiting the initial questions posed at the beginning, we provide a comprehensive analysis of how our research addresses these inquiries. Through a critical examination of the data and results, we either confirm or refute our hypotheses, offering valuable contributions to the existing knowledge on the subject. Additionally, we offer our unique perspective, highlighting the implications of our work and suggesting potential avenues for future research in the field.

Chapter one

Literature and translation

Introduction

The translation of literary works is extremely important as it gives the opportunity for different cultures to experience and understand history through literature. It helps to nurture the experiences through words and helps people to understand and broaden their world perspective.

This chapter will provide the general definition of literary translation in which we will explore a peculiar genre called folk literature. Then, we will focus on the definition of the novel specially the Algerian novel.

In addition to that, we will explore the meaning of culture and religion in translation. This chapter at the end will be followed by a conclusion that summarizes the whole ideas and definitions.

1.1-Definition of Literary translation

Translation plays an important role in increasing awareness and understanding among diverse cultures and notions. Literary translations in particular help these different cultures reach a compromise. The increasing interest in the literature of the other languages has required a more studious regard for the problems of literary translation. A translator deals with a text that involves linguistic, pragmatic and cultural elements. Such factors often pose problems to target readers. More often than not, translators pay more attention to linguistic and cultural elements than to the pragmatic aspects of a source text. Blatant disregard for these pragmatic features should result in pragmatic problems in the target text. Thus, the target text is doomed to a complete failure. Landers (2001) argues that:

“Literary translation, at least in the English-speaking world, faces a difficulty that texts originally written in English do not: resistance by the public to reading literature in translation...In technical translation, for example, style is not a consideration so long as the informational content makes its way unaltered from SL to TL... In literary translation, the order of the cars – which is to say the style- can make the difference between a lively,

Chapter One: Literature and Translation

highly readable translation and a stilted, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul.” (Landers, 2001, p.7)

Devy (1999) defines literary translation as a type of translation, which is distinguished from translation in general. It must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literary translation is distinguished by its aesthetics. Little concern has been devoted to the aesthetics of literary translations because these translations are popularly perceived as unoriginal. (Devy, 1999, p.183 cited in Bahaa-eddin, A. H 2011p:3)

Moreover, literary translations must reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech...etc. (Riffaterre, 1992, pp.204-205 cited in Bahaa-eddin, A. H 2011p:3).

Gutt (1991) stresses that in translating a literary work one should preserve the style of the original texts in accordance with Gutt,

“this wider, stylistic dimension of communication is, of course, of special interest to literary studies, and so it is not surprising that theorists concerned with literary translation have paid considerable attention to the preservation of the stylistic properties of texts.” (Gutt, 1991, p.123).

1.2-Definition of Folk literature

Since the middle of the twenties century, the term “Folklore” has become widespread in our Arab culture. It is an English term that was used by the English scientist *John William Thoms* in 1846, in a letter he addressed to the British Magazine the *Athenaeum*, as a scientific attempt on his part to define the concept of what was. It is taken care of by archaeologists and those interested in folk literature, language, and dialects, as well as students of folk cultures, and what is related spontaneous folk heritage materials, from the remains of myths and fairy tales and associated forms of ritual practices, and forms of popular artistic creativity common in current daily life, which have ancient, inherited origins. (بوفسيو، عيسى، 2008، ص181)

The term folklore also became widespread after that as a term that refer to the materials of the notion's oral literature, songs and music, and various forms of popular artistic creativity in general. Whether the means of this creativity is the word formulated in poetry or prose, or the means of expressing tone and rhythm in the arts of popular music and whether this music accompanies rhythmic movement, the sung word, or pure music for artistic listening. (Ibid,2008, 181.)

1.3-What is a Novel?

Translation of a novel can and must communicate the basic elements of narrative form that structure the source text. However, it is still not true that these elements are free from variation. Any language use is likely to vary the standard dialect by sampling a diversity of nonstandard or minor formations: regional or group dialects, jargons, clichés and slogans, stylistic innovations, archaisms, neologisms. Jean-Jaques Lecercle calls these variations "remainder" because they exceed communication of a univocal meaning and instead draw attention to the conditions of the communicative act, conditions that are in the first instance linguistic and cultural, but that ultimately embrace social and political factors (Lecercle, 1990).

Sudjiman (1998) says that novels are imaginary prose that presents characters and displays a series of events and structured settings. The novel is also an art form that studies and examines Aspects of life and good moral values in this life and directs the reader to the noble character. (p.53)

The novel is also an art that studies and examines aspects of life and good moral values in this life and directs the reader to the Nobel character. Sumardjo (1997) says, "*Novel is a story with the prose form in long shape which means the story including the complex plot, many characters, and various settings*". (p.29)

For the most part, novels are dedicated to narrating individual experiences of characters creating a closer, more complex portrait of these characters and world they live in. Inner feelings and thought, as well as complex, even conflicting ideas or values are typically explored in novels more so than in preceding forms of

literature. It is not just the stories themselves that are more personal but the experience of reading them as well. Where epic poetry and similar forms of story telling were designed to be publicly read or consumed as an audience, novels are geared more towards an individual reader. (Prahl,2019)

In every vernacular, the novel has come to be associated most closely with fiction, as apposed to non-fiction. For the most part, that association stands: not all fiction is novels, but all novels are fiction. A non-fiction prose work that is of the same length as a novel could fall into several other categories such as historiography, biography, and so on (Prahl, 2019).

According to *IAN Watt*, the novel is the form of literature that most fully reflects this individualist and innovating reorientation. Previous literary forms had reflected the general tendency of their cultures to make conformity to traditional practice the major test of truth: the plots of classical and renaissance epic, for example, were based on past history or fable, and the merits of the author's treatment were judged largely according to a view of literary decorum derived from the accepted models in the genre. The novel, whose primary criterion was truth to individual-experience that is always unique and therefore new, first and most fully challenged this literary traditionalism. (Watt, 1957:08)

Overall, according to these definitions we understand that a novel is a substantial work of fiction that offers a comprehensive and immersive reading experience, inviting readers into a world of imagination and storytelling

1.4-The Algerian Novel

The emergence of the novel in Algeria or the Maghreb countries of North Africa cannot be discussed without talking about the social and political conditions that prevailed in these countries. This literary art was known to be of late to them, especially to the Algerian quarter and due to the iron wall imposed by the coloniser, they did not even have access to oriental and European literature. The term "Novel" was common among the Algerian writers also to the year 1954 where they call each play: the term "novel". (مرتاض، 30)

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With the beginning of the nineties, the novel witnessed development and diversity, the likes of which had never been known before, and this production could not have occurred in isolation from the radical changes that appeared during this decade. The most important of these fictional works were represented by “*Al-Tahar Wattar*”, “*Abdelhamid Benhedouga*” and “*Waciny Laredj*”. This does not indicate that the novel stopped with these people, but rather it continued its journey to this day with many novelists. (رکيبي، 1976، 236-235.)

The Algerian novel appeared late compared to modern literary forms such as the essay, the short story, and the play. Indeed, these new forms are considered to their counterparts in modern Arabic literature. There is no doubt that people became accustomed to reading novels written in French, and these novels were translated into Arabic, and people became they repeat the names of its writers and know a great deal about them. Perhaps, there are many circumstances that contributed to making those who write in the national language somewhat unknown, while they contributed to introducing those who write in the foreign language in Algeria, to the point that some modern Algerian literature in Arab countries when they presented this Literature studies the works written in the foreign language and did not point, near or far, to those who wrote in the national language, in addition to the researchers in the European environments, east and west, who preserved the literature written in the French language and went to various schools of thought in searching for the evidence that they brought to confirm their view. This uproar that was raised contributed there are various factors surrounding this literature, including that the French media and culture have promoted this idea to show that French culture has created prominent writers in Algeria, that colonialism was not a fault, and that what it planted has yielded results in these good literary models, poetry and prose. They also preserved his books and presented them to them. Prizes as long as they are expressed in French. (رکيبي، 1976، 236-235.)

1.5-Culture in Translation

In the content of translation, “culture” refers to the shared beliefs, values, customs, traditions, language, and social norms of a particular group of people or a society. Culture plays a significant role in translation because it can influence the way a text is understood and interpreted. Translators must consider cultural factors when translating a text to ensure that the message and meaning are accurately conveyed to the target audience while respecting the cultural context of both the source and target languages. (Smith,2023)

Translation is a vital activity that helps people overcome language barriers and communicate across culture. However, translating text from one language to another is not a straightforward task. A successful translation requires not only linguistic skills but also cultural understanding, as language is inseparable from the cultural context in which it is used. Cultural nuances, idioms, and other expressions specific to a culture can be lost in translation, leading to misunderstandings and misinterpretations. Therefore, the role of cultural understanding in translation cannot be overstated. (Smith,2023)

Culture can have a significant impact on the translation process. Cultural differences can create challenges for translators, as they need to convey accurately the meaning of the source text while also ensuring that it is culturally appropriate for the target audience. A translator who lacks cultural understanding may translate a text literally, resulting in a distorted or inaccurate translation. Therefore, cultural understanding is vital for producing accurate and effective translations. (Smith, 2023).

We conclude that culture in translation involves understanding and incorporating the cultural context of both the source and target languages to ensure accurate and culturally sensitive communication. It requires more than just linguistic proficiency. It also demands cultural competence and awareness.

1.6-Religious in translation

Religion holds a central place in the lives of billions of people around the world, influencing their beliefs, rituals, and worldviews. Whether it is the translation of the Bible, the Quran, or other religious texts, the process of religious translation carries with it unique challenges and responsibilities.

Religions and translations both have a paradoxical relationship with identity precisely because of this double sense of the word. The category 'Christian' or 'Muslim,' for instance, can both applied to define an individual's belief as uniquely different from all other observed phenomena of human beliefs but also taken to indicate this individual's belonging to and participation in similar or identical beliefs to all others within the group. Moreover, this incongruity is particularly visible in the way translations in a religious contexts rely on creating direct correspondence or identity between religious concepts and linguistic sign systems and presenting this as self-evident truth. (Israel, 2019, pp.323-342).

Otherwise, from this context, religious texts translation is considered as one of the most difficult of its kind. It differs greatly from the other types of translation and because of that, it demands intensive care, rigorous research, deep linguistic knowledge and adequate precision.

Additionally, Al-Harabsheh (2013) explains why religious texts translation is considered difficult and problematic and why people are wary of translating them:

"Religious translation is one of the most problematic types of translation because it deals with special texts that have their own holiness. These texts are highly sacred and sensitive, as they are God's words. Therefore, a great difficulty lies in translating them into a Target Language." (Al-Harabsheh, 2013, p.108 cited in Agliz, 2015, p.303)

According to Nida (1964), finding the exact or the appropriate lexical item with the same cultural aspects is not an easy task but rather a crucial problem in religious translation. He points out that translators should decide which cultural aspects have to get the priority in their translation: whether those of the source language, those of the target language, or a combination of the two. In his *Translation of the Bible*, Nida (1964) suggests that the priorities should be given to the cultural aspects of the target texts when focusing on the semantic as well as the pragmatic nature of the meaning. (Agliz, 2015, p.303).

From this context, we understand that translating religious texts into a target language is a complex and sensitive task. It requires deep knowledge of both the source and the target languages, as well as a deep understanding of the religious and cultural context.

Conclusion

As we have seen in this chapter, literary translation in the realm of novels holds a profound significance when it comes to convey the nuances of culture and religion. Novels often serve as windows into the intricacies of societies, providing insights into the beliefs, values, and practices of different cultures and religious groups. When these narratives are translated, their cultural and religious elements are transported along with the plot and characters, creating an opportunity for cross-cultural exploration and mutual enlightenment.

Furthermore, folk literary translation, when applied to novels, plays a significant role in bridging cultures and religions through storytelling. It serves as a powerful tool for intercultural communication and understanding. By translating folk literature into novels, cultural and religious nuances can be preserved, allowing readers from different backgrounds to explore diverse worldviews, traditions, and beliefs. This process of translation helps foster cross-cultural appreciation, empathy, and global interconnectedness, ultimately enriching the tapestry of human experience.

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After all what we have discussed, we concluded that our basic role is how to render the same meaning and the same effects of the source text. We have dealt with some cultural and religious problems and we try to overcome them by selecting appropriate strategies, in order to achieve this, we have chosen the Algerian novel "الجازية و الدراويش" written by *Abdelhamid BENHEDOUGA*.

Chapter two

Domestication and Foreignization

Chapter Two : Domestication and Foreignization

Introduction :

The current chapter explores to cardinal strategies employed by translators particularly in translating literary works, namely, Domestication and Foreignization. In other words, translators need to select and choose one of a number of possible solutions to tackle and overcome the difficulties of translating the various cultural aspects in the source text (ST). Domestication strategy, which appears in changing the specifications of the source culture in order to make the same effect on the target reader. In addition, make them understandable for the target language audience while foreignization is the strategy that keeps the values of the original culture to make them known by the target audience.

These concepts have had a significant impact on the translation of popular literature. Translators and publishers may choose one of these strategies based on various factors such as the target audience, the nature of the source text, and the publisher's goals. For example, popular literature like novels and bestsellers may be domesticated to appeal to a broader audience and increase marketability. On the other hand, some literary works may be foreignized to preserve the cultural nuances and authenticity of the original text.

This chapter aims to define the notion of Domestication and Foreignization. Then, we treat these two strategies according to VENUTI, to know how these methods take forms in translation. Translation procedures will be supplemented in the study: Borrowing, Cultural Equivalent, and Literal Translation. The chapter ends with a conclusion that sum up all what we have presented.

2.1-Definition of Domestication

Domestication is the strategy of making a text closely conform to the culture of the language being translated to, which may involve the loss of information from the source text to focus on the target readers. This happens primarily when a certain situation does not exist in the target culture. *"The central problem of translating has always been whether to translate literally or freely. The argument has been*

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going on since at least the first century BC Up to the beginning of the nineteenth century, many writers favored some kind of free translation : the spirit, not the letter ; the sense not the words ; the message rather than the

Form : the matter not the manner. This was the often revolutionary slogan of writers who wanted the truth to be read and understood". (Newmark, 1988, p.45).

2.1.1-Domestication according to VENUTI

Lawrence Venuti, a renowned translation theorist, introduced the concept of domestication and foreignization as distinct strategies in the realm of translation. Domesticating translation not only validates dominant resources and ideologies, but also extent their dominance over a text written in a different language to receiving materials. Thus domesticating translation maintains the status quo, reaffirming linguistic standards, literary canons, and authoritative interpretations, fostering among readers who esteem such resources and ideologies a cultural narcissism that is sheer self-satisfaction. Domestication refers to the *"ethnocentric reduction of foreign text to embracing cultural values brings home the author "* (VENUTI, 2008, p.15).

Therefore, domestication describes translation strategies where transparent and streamlining removes the strangeness and the weirdness of ST for TL readers and help them deal with it with ease and familiarity (Schuttleworth & Cowie, 2014). This can be achieved by closely adapting the text to linguistic and cultural realities TL specifications.

According to Venuti (1998), translators use domestication strategy since ancient Rome. At that, time translation was considered a form of translation conquest, which is why Latin translators do not just remove culture specific references from their translations (VENUTI, 1998).

The adoption of domestication strategies in the translations of literary texts leading to what Venuti calls *"Translators Invisibility"*. According to him, Invisibility can refer to the *"illusionistic effect of translator's own manipulation of the translating language"* or *"to the practice of reading and evaluating translations*

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that have prevailed in the United Kingdom and the United States of a very long period of time “ (VENUTI, 2008 :01). Venuti sees domestication as :

“The dominant translation strategy in Anglo-American culture and the reason behind America and America’s emerging culture of invisibility and unresponsiveness Kingdom.”

In short, for Venuti, domestication is seen as a strategy used by translators to reduce the strangeness of the original foreign works is a relief for TL readers. This can be achieved by consciously adopting a smooth, natural-sounding TL style replace all various foreign cultural aspects of ST with known alternatives TL and Target Culture (TC). This suggests that domestication was the purpose of the reader-facing strategy is to make the text recognizable as a TL text type and bringing foreign cultures closer to target readers. The translator’s invisibility, therefore, contributes to the marginality of translators and successfully conceals the foreign aspects of literary texts by rewriting them in a domesticated, fluent and transparent way. (VENUTI, 2013).

2.1.2-The Advantages and disadvantages to use Domestication

Domestication involves translating a foreign text in a way that makes it conform to the cultural and linguistic norms of the target audience, thereby rendering it more familiar and accessible. This approach has garnered both praise and criticism, and to evaluate it comprehensively, it is essential to examine the pros and cons of domestication.

One of the significant advantages of domestication is its impact on readability. When a text domesticated, it is tailored to fit the expectations and linguistic patterns of the target culture. As a result, the translated text becomes more straightforward and familiar to the target audience, leading to increased reader engagement. This strategy is particularly beneficial when the aim is to reach a broader readership, as it allows for a smoother reading experience.

Furthermore, domestication often enhances the marketability of translated texts. In an era of globalized literature and media, translations that align with domestic cultural and linguistic norms are more likely to resonate with a wider

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readership. They cater to the mainstream tastes and preferences of the target culture, making them commercially successful. This market appeal can significantly contribute to the success of a translated work, allowing it to reach a larger audience.

Another advantage of domestication is the fluidity it imparts to the translation. By adapting the foreign text to the target culture nuances, the translated text flows more, naturally. This fluidity is crucial for maintaining the reader's engagement and ensuring that the translation reads as if it were an original work in the target language. It might have existed in the foreign text, thereby promoting a seamless reading experience.

However, domestication is not without its drawbacks. One of the most notable disadvantages is the potential loss of the source text's authenticity and originality. When a translator prioritizes domestication, there is a risk of diluting the richness of the source text, stripping of its unique cultural and linguistic elements. This can be particularly problematic when the source text's distinctiveness is a crucial aspect of its value, and when preserving that distinctiveness is essential for an accurate representation of the original work. Furthermore, domestication can inadvertently reinforce cultural stereotypes. When a text is adapted to fit the target culture's preconceived notions, it can perpetuate or even amplify stereotypes. This is especially concerning when the source culture is misrepresented or when cultural biases are perpetuated through the translation. Domestication runs the risk of homogenizing cultural differences, potentially leading to a shallow, one-dimensional portrayal of the source culture.

Overall, domestication as a translation strategy presents both advantages and disadvantages. On one hand, it improves readability, enhances marketability, and ensures the fluidity of the translated text. On the other hand, it can result in the loss of the source text's authenticity and the reinforcement of cultural stereotypes. Translators often navigate the delicate balance between domestication and foreignization, choosing a strategy that aligns with the specific goals and context of the translation. Ultimately, the appropriateness of domestication

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depends on factors such as the nature of the source text, the preference of the target audience, and desired level of cultural authenticity in the final translation. Therefore, it is crucial for translators to consider carefully these factors when making their translation choices. (Venuti, 1995).

2.2-Definition of Foreignization

Foreignization is a source-culture-oriented translation, which strives to translate the source language and culture into the target one in order to keep a kind of exotic flavor. As Mona Baker (1998) mentioned it in her book *Encyclopedia of Translation Studies*

“From its origin in the German tradition ; the foreignizing strategy has meant a close adherence to the foreign text, a literalism that resulted in the importation of the foreign culture forms and the development of heterogeneous dialects and discourse”.

(Baker, 1998, p.242).

Schuttleworth and Cowie have defined foreignization as a term used by Venuti to represent the type of translation in which a target text is produced which deliberately depart from target conventions by keeping something of the foreignness of the original. (Schuttleworth and Cowie, 1997).

2.2.1-Foreignization according to VENUTI

According to Venuti (2008), foreignizing strategy refers to an ethno deviant pressure on the TL cultural values to register the linguistic and cultural difference of the ST. This means that foreignization designates the type of translation, which deliberately breaks the TL cultural norms and conventions and retains the foreign aspects of original text.

Foreignization signifies the differences of foreign texts by disrupting the cultural codes that prevail in the TL. In this opinion, (Venuti, 2008) considers foreignization a strategy that seeks to restrain the ethnocentric “violence” of translation. Hence, he claims :

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Foreignization is a “form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interest of democratic geopolitical relations”. (VENUTI, 2008, p.16)

Schleiermacher made clear that his choice was foreignizing translation, and this let the French translator and translation theorist *Antoine Berman* to treat Schleiermacher's argument as an ethics of translation, concerned with making the translated text a place where a cultural other is manifested (Berman, 1985, pp.87-91)

The “foreign” in foreignizing translation is not a transparent representation of an essence that resides in the foreign text and is valuable in itself, but a strategic construction whose value is contingent on the current situation in the receiving culture. Shuttelworth and Cowie have defined Foreignization as a term used by Venuti to express a kind of translation when the produced text is totally deliberate from the original text. (Wang.2014 :24).

Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations. As a theory and practice of translation, foreignizing a specific to certain European countries at particular historical moments : formulated first in German culture during the classical and romantic periods, it was revived in a French culture scene characterized by postmodern developments in philosophy, literary criticism, psychoanalysis, and social theory that have come to be known as poststructuralism. British and American cultures, in contrast, have long been dominated by domesticating theories that recommend fluent translating. By producing the illusion of transparency, a fluent translation masquerades as a true semantic equivalence when it in fact inscribes the foreign text with a partial interpretation, partial to English-language values, reducing if not simply excluding the very differences that translation is called on to convey. (Venuti, 1995).

2.2.2-The Advantages and disadvantages to use foreignization

Translation, often referred to as the art linguistic mediation, is a complex and multifaceted endeavor that serves as a vital bridge between different culture and languages. Within the expansive world of translation, various strategies have been developed to address the fundamental challenge of balancing fidelity to the source text with the need for accessibility to a target audience. Among these strategies, foreignization, as conceptualized by *Lawrence Venuti*, stands as a compelling approach that places a strong emphasis on preserving the authenticity and foreignness of the source text, even at the risk of rendering of the translation less immediately accessible to the target audience. This approach is not without its merits, and a deeper exploration of its pros and cons reveals its inherent complexities.

One of the most significant advantages of foreignization is its unwavering a commitment to the preservation of the authenticity and originality of the source text. It is a strategy that diligently strives to maintain the cultural and linguistic distinctiveness that makes the source text unique in doing so; it provides readers with an authentic and faithful representation of the original work, ensuring that the cultural and linguistic nuances remain uncompromised in the process of translation. Foreignization's unwavering allegiance to authenticity is one of its most profound strengths, allowing readers to engage with the source text in all its original richness and complexity. (Venuti, 1995).

Beyond authenticity, foreignization offers the potential for cultural enrichment and intercultural understanding. By presenting the text in a way that confronts its foreignness, readers are not merely provided with a translation.

Additionally, foreignization is fundamentally rooted in a deep respect for the source text and its cultural origins. It embodies the acknowledgement of the value and significance of the source text in its original form, upholding the principle that certain text should not be altered to fit the preferences or norms of the target culture.

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However, foreignization does not come without its share of challenges. Perhaps the most prominent among these challenges is the potential difficulty it presents for the target audience. By retaining foreign linguistic and cultural elements, foreignization can create a translation that is notably more challenging for readers. The presence of these foreign elements may alienate readers and hinder their comprehension and engagement with a text.

In the commercial sphere, foreignization can present significant hurdles. Texts perceived as too foreign may not resonate with a broad readership, affecting their marketability. In world driven by economic considerations and commercial publishing, foreignization's unwavering commitment to authenticity can limit the success of a translation. (Venuti, 1995)

Furthermore, foreignization can potentially lead to misunderstandings. The inherent challenge lies in the fact that certain cultural nuances and references may not easily translate the target culture. The act of foreignization, while admirable in its quest to preserve authenticity, can sometimes result in misinterpretation or misunderstanding, as readers struggle to grasp the intended meanings.

In conclusion, foreignization as a translation strategy offers unique set of advantages and challenges, making it crucial aspect of the broader landscape of translation. Its primary strengths lie in the preservation of authenticity, cultural enrichment, and respect for the source text. However, it also faces notable challenges concerning reader accessibility, commercial success and potential for misunderstanding. (Venuti, 1995).

2.3-Translation procedures

Below follows a description of the procedures that have been used in the translation to tackle the cultural constraints, some of them are :

2.3.1 Borrowing

It is relatively the simplest of all procedures used for translation, involves using foreign phrasing in the target text. The reason for the gap in the target

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language is usually metalinguistic. Nowadays, it is frequently used by new technologies entering rapidly the surrounding reality. Another reason for using borrowing is that the concept discussed in the source text is relatively unknown to the target audience. As pointed out by Vinay and Darbelney, perhaps the most interesting aspects of using borrowings relates to creating specific stylistic effects, e.g. introducing the flavor of the foreign culture into a translation. (Vinay and Darbelney, 1958, p.47).

2.3.2-Cultural Equivalence

One of the strategies to achieve “equivalent effect” used in the latter situation is translation by cultural substitution. This strategy is called “cultural equivalent” (Newmark, 1988 :82-83). It is known as reformulation, produces an equivalent text in the target language by using completely different stylistic and structural methods and it is typically employed to translate idioms. (Vinay and Darbelney, 1958, p.52).

2.3.3-Literal translation

Alternatively, word for word translation relies transference on the direct transfer of a text from SL into a grammatical and meaningful text in TL. Using this procedure, the translator focuses predominantly on adhering to the linguistic rules of the target language. In practice, literal translation occurs most commonly when translating between two languages. This procedure is among preferred ways of translating in those functional contexts where more emphasis is laid on preserving the verbatim meaning of the original text then attaining stylistic elegance, which is often the case with legal translation. (Vinay and Darbelney, 1958, p.48).

Conclusion

In conclusion, this chapter presents a general definition of two translations strategies that we have selected for our study that Venuti calls Foreignization and Domestication.

Depending on the definition of the two methods, we understand that they are used to tackle cultural constraints and it is not an easy task or a simple message transferred between two different languages, the translator needs to understand the original cultural specification and language features to interpret it to the target reader.

To investigate the way these methods have been used, we decided to adopt Vinay and Darbelnet's translation procedures, which are Borrowing, Cultural Equivalence, and Literal Translation that we have already mentioned to analyse the original translation in the next chapter.

Chapter three

Study and analysis of the corpus

Introduction

As we have discussed in the previous chapter that literary works deals with different literary genres, we have chosen an Algerian Novel titled "*Al-Jazia Wa Al-Darawish*" by *Abdelhamid BENHEDOUGA* as a sample for our present study which contains cultural and religious aspects.

This chapter is devoted to present the author's biography, followed by the presentation of the chosen novel. Then we will briefly present the characters of the novel, after that, we will summarise it.

In addition to that, we will analyse that Arabic translation and focus our attention on the cultural and the religious features from the source text into the target text. Then, we end up this chapter with a conclusion.

3.1-Presentation of the Corpus

The novel "*Al-Jazia Wa Al-Darawish*" is a novel completely different from everything that *Abdelhamid BENHEDOUGA* wrote, whether in terms of forms or in terms on content to a greater extent, especially as it deals with a reaction to what Algerian villages suffer after independence. *AL- Jazia Wa Al-Darawish* is an artistic work, dominated by a popular character. It also includes a bright and wonderful scene that conveys the spirit of Algerian village with its culture and rituals, and highlights the desolate mountainous nature as a background the stormy events, as if it were a stand-alone character in the intense work.

3.1.1-Author's biography

Abdelhamid BENHEDOUGA is an Algerian writer born on January 9th, 1925 in Mansoura, Bordj Bou Arerridj (Algeria). After the primary education, Benhedouga joined the Kataniya Institute in Constantine, then moved to the Zaytouna University in Tunisia, the colonial authorities in Tunis arrested him in 1952. Back in Algeria, he taught in Constantine before returning to Tunis in 1958,

where he produced cultural, literary broadcasts at the radio, he also writes and translates radio plays. He died on October 26th, 1996.

The author naturally turned towards the novel, he has always worked to highlight the social and cultural changes that independent Algeria has experienced through writings dealing essentially with humans and their relationship to space and times in novels.

His beginnings in writing date back to 1952 with poetry which did not prevent him from gaining notoriety through the novel with in particular "ريح الجنوب" (The South Wind), his first novel considered as a precursor of the Arabic-speaking literature in Algeria and marks the beginning of a major transformation in the Algerian narrative.

Abdelhamid BENHEDOUGA also published "نهاية الأمس 1975" , "بان" , "الجازية و الدراويش 1983" and "الصباح 1980" , another highly successful novel, in addition to "غدا يوم جديد 1997" .

<https://www.aps.dz/culture/146455> 10/10/2023 (10:43).

Abdelhamid BENHEDOUGA was closely linked to his society and cannot be ignored in his novels, which dealt with the issues of the Algerian people in their struggle with life and their collision with a reality after independence. Most of his novels focused on conflict issues between the countryside and the city and the issue of women and freedom. All of this we find expressed in various forms employed in his works, from heritage deeply rooted in Algerian society, with all that distinguishes it from poetry, popular proverbs, clothing, food, beliefs and rituals that appeared clearly in the novel

Al-Jazia Wa Al-Darawish from the beginning to the end. The Jazia represented women and the mythical mentality of the Algerian darawish. (صايم، ع. رضوان
ظاظا، 2021، 321-322)

3.1.2-The novel's characters

The main characters in the novel are represented as follow :

-Al-Jazia

The heroine and the focus of the novel. She is a girl of extraordinary beauty and intelligence. The narrator portrayed her bearing the features of legendary, unparalleled beauty. She is of honorable and ancient origin. She is the daughter of a great martyr, her mother died during childbirth and her father did not return of the war, he was killed by a thousand rifles.

-Al-Tayeb

Is *Al-Tayeb Ibn al-Akhdar Al-jabaili*, the main character in the novel, as he appears in the character of the narrator. He is one of the active characters, and we find him a strong presence in the novel, as a consistent educated lineage who adheres to earthly origins and is related to the dash. He was one of those who dreamed of marrying *Al-Jazia*, but he was charged with the murder of *Al-Ahmar*. He was imprisoned in a dungeon and from there it began the novel.

-Ayed

He is *Al-Ayed*, the son of the *Al-Sayeh Boulamhain*, the main character. He is an educated young man whose father is the closest friend of *Al-Akhdar Al-Jabaili* and *Al-Tayeb*. Ayed lived and grew up abroad, but his father always told him about the mountain village, its good people, and *Al-Jazia*, so he grew up loving and attached to this village and his greatest love for *Al-Jazia* despite he did not see her, but he heard about her from his father.

-Al-Akhdar Al-Jabaili

He is the father of *Al-Tayeb* and *Hajila*, and he was one of the major mujahideen during the revolution. He was a close friend of *Al-Sayeh Ben Boulamhain*, the father of *Al-Ayed* during the liberation revolution. He was a

person known for his qualities of kindness, patience, and generosity. He was known for his prestige and his words heard in the crowd.

-The Student Al-Ahmar

He is a secondary character, but he had an active role in the novel, as *Al-Ahmar* was the person who changed the course of events, as he was the separator between *Al-Jazia* and *Al-Tayeb*. He was the reason for *Al-Tayeb's* entry into prison, and he created the knot in the novel from which the events emerged. *Al-Ahmar* is a beautiful-looking, educated and courageous young man who came to Al-Dashra as a volunteer accompanied by a number of student volunteers, who represents the civilized, educated generation.

-Hajila

She is the daughter of (*Al-Akhdar Al-Jabaili*), sister of (*Al-Tayeb*), and her mother (*Hadia*). She is a character who represents the rural woman who lives a life of persecution restricted by customs and traditions. However, she rejected this restricted life, she was one of those who wanted to leave from Al-Dashra to the new village, and she loved her brother and helped him get closer to *Al-Jazia*.

-Hadia

Is a secondary character. She is the mother of *Al-Tayeb* and *Hajila* and wife of *Al-Akhdar Al-Jabaili*. She played a role of an authentic Algerian rural woman who is obedient to her husband in all circumstances, an excellent mistress of the house who is successful in running and taking care of her home.

-Al-Shambit

He is also one of the main characters, and he is a veteran man, because he worked in two eras. He is a domineering man and his past is mysterious that no one knows about. He was planning to marry *Al-Jazia* to his son who was studying in America.

-Safia

She is one of the volunteer students who came to Al-Dashra for volunteer work in Al-Dashra, and she was the only girl among them. She represented the girl free from traditions and everything that is old, and she is an educated person.

-Aisha

Daughter of Sidi Mansour. She is a secondary character who represented the struggling woman who lived through the revolution and struggled for liberation from the restrictions of colonialism. She is an example of the authentic Algerian struggling woman. She is a veteran woman of great importance. She was one who raised and cared for *Jazia*. She was like a caring mother.

-The Shepherd

He is a secondary character who is represented in the narrative text by the person who follows the news of Al-Dashra and its people and lurks around every stranger.

-Darawish

Are a group of Dashra individuals who are characterized by their eccentricities and their difference from others in the way they dress and behave. They rely on a method of worship. *Darawish* have a mythical nature of their own, and most of the *Darawish* were given gift, money, and food in order to get closer to them, in order to be able to treat the sick and facilitate marriage and childbirth. Some of them practice sorcery rituals, such as finding out about girls, reading the future, and predicting it by reading people's palms.

3.1.3-Summary of the Novel

The novel "**Al-Jazia Wa Al-Darawish**" takes us to an isolated village, whose legacy from Algeria is limited to a modest mountain, a clear spring, an old majestic willow tree, and a humble mosque. All that remains of Algeria in this

village, which has endured many sacrifices, consists mainly of cherished memories and priceless values, to which its inhabitants are fiercely attached, refusing to let go of them despite the passage of time.

At the heart of this picturesque village lives a young girl of breathtaking beauty named "*Al-Jazia*". She embodies the ultimate dream of every young man in the community, and the mere idea of touching "*Al-Jazia*" or tarnishing her reputation is seen as an offense to the sacred honor of the entire village. She has been engaged to one of the village's young man, and the villagers made this decision unanimously because it was inconceivable that she could be destined for a stranger. It should be noted that "*Al-Jazia*" is the daughter of a great martyr, which made her even more precious in the eyes of the community. Her reputation had even transcended the boundaries of the village, attracting numerous suitors willing to travel long distances to catch a glimpse of this natural wonder.

However, the story takes an unexpected turn when the village opens its doors to a group of students from the neighboring city, bringing with them innovative ideas that contrast with the long-standing beliefs and costumes of the village. This students' mission is to persuade the villagers to leave their ancestral village and settle in new place that the "*Al-Shambit*" aspire for their project. Traditionally, the villagers welcome their guests by organizing a "*Zerda*", a grand celebration accompanied by chants by prayers of the *Al-Darawish*, which takes place in the village's mosque dedicated to the seven saints, where the mausoleum of this revered saint's rests. The "*Zerda*" holds a central place in the village's religious rituals, symbolizing its values and principles, and it is usually offered to welcome distinguished guests or honor the saints, often involving animal sacrifices, music, and dance.

As previously mentioned, one of the most notable features of the "*Zerda*" is the dance, traditionally reserved for men according to customs established for generations. However, during this particular "*Zerda*", the student *Al-Akhdhar* dared

to break this taboo by dancing publically with “*Al-Jazia*”. This audacity shocked and deeply offended the village, especially the saints, who felt profoundly disrespected by the conduct of the villagers who allowed their legend and honor to be tarnished. In retaliation, “*Al-Akhdhar*” was found dead and abandoned on an isolated hill, while Al-Jaziya’s fiancé was imprisoned accused of the student’s murder. This tragedy unleashed a storm of anger that nearly engulfed the entire village.

Following this terrible incident, the “*Shambit*” lost their gripe on the village, their insatiable greed, ultimately betraying them. The village’s saints then took revenge on all those who had dared to violate their sacred honor. Life in this village, with its unique heritage and tragic legends, continues to endure, reminding future generations of the values and principles that have forged its singular identity.

3.2-Presentation of the analysis

This last chapter is devoted to the translation and analysis of the words taken from the novel “*Al-Jazia Wa Al-Darawish*” written by *Abdelhamid BENHEDOUGA*, which are going to be a sample of our analysis under the light of foreignization and domestication strategies. In our analysis, we started by giving the original text, which includes the religious and cultural terms put in, bold. Then, we defined the words taken according to dictionaries and other sources in the source culture as well as in the target culture after having presented our translation. We have chosen a translation technique and justified our choice.

3.2.1- Presentation and analysis of the translation

We have translated fifteenth passages divided into cultural terms chosen from the novel, followed by the analytical study in light of Foreignization and Domestication.

The first example

The original text :

"...أقسمت أن لا ترمي في الوحل ذكرى أبيك الشهيد وذكرى أجدادك المقاومين... " ص 13

Our translation :

"...You swore not to throw in the mud the memory of your father **Al-Chahid** and the memory of your resistance ancestor..."

Analysis

According to **معجم المعاني عربي-عربي**:

الشهيد من يقتل في سبيل الله تعالى، وسمي شهيدا لأنه يكون يوم القيامة شاهدا على كل من ظلمه وعلى المنحرفين.

The word "**الشهيد**" means martyr according to **Cambridge dictionary** it means :

A person who suffers very much or is killed because of their religious or political beliefs, and is admired because of it :

- A Christian/Islamic/Religious martyr.

We understand from this definition that a martyr is a person who willingly suffers or sacrifices their life or a cause or belief, typically a religious or political one.

Martyrdom is often seen as an act of devotion or commitment to a particular principle or faith. The term can also be used more broadly to describe someone who endures significant hardship or suffering for his or her beliefs.

In our translation the word "**الشهيد**" has been borrowed by the word « Al-Chahid » the word is a sacred name in the source language. Therefore, we have chosen the borrowing procedure because if we replace the word by "martyr", the

word will lose its cultural value. Therefore, we relied on the Foreignization strategy.

The second example

The original text

"...فكر المهاجر أن ينهي الحديث في هذه المرة مع الراعي في موضوع الجازية. لأنه في كل مرة يتعرض إليها يشعر بشيء ينغصه. كما لو أن حياته صارت كلها معلقة بالجازية. سأله أن يعزف له لحنًا وقد رأى الناي في حزامه..." ص36

Our translation

"The immigrant thought that this time he would end the conversation with the shepherd or the matter of Al-Jazia. Because every time he exposed to it, he feels something that bothers him. As if, his entire life had become dependent on Al-Jazia. He asked him to play a tune for him, and he saw the **flute** in his belt."

Analysis

According to **معجم المعاني عربي-عربي**:

الناي هو آلة من آلات الطرب على شكل أنبوبة بجانبها ثقب، ولها مفاتيح لتغيير الصوت، تطرب بالنفخ وتحريك الأصابع على الثقوب بإيقاع منظم، وهي اليراع الثقب.

According to **Cambridge dictionary** the word, "**الناي**" that is called "**Flute**" in English means a tube-shaped musical instrument with a hole that you across at one end while holding the tube out horizontally to one side.

The Ney is a simple, long, and Arabic flute that is one of the oldest musical instruments and the main wind instrument of the Arabic and middle eastern music industry. Rumi describes the importance of the Arabic flute in Middle Eastern Culture and Sufism by saying "*listen to the Ney, how it complains and tells the tales of separation pains*" <https://www.ethnic-musical.com> 19/09/2023/19:00

In our translation, we proceeded with a literal translation seeing that the word "النأي" in Arabic is present in the target language, which is the "Flute". Then, we dealt here with the domestication strategy by using the equivalent culture procedure.

The third example

The original text

"...إنه يرى رجليها المخضبتين بالحناء! إلا يرفع رأسه إليها..." ص101

Our translation

"...He sees her legs dyed with **henna** ! He does not raise his head to her..."

Analysis

"الحناء" نبات ورقة الأخضر، يتخذ للخصاب الاحمر. يطحن طحنا، ويخلط بالماء، يخضب به، ويطلّى به شعر النساء، وأضافرهن للزينة. (<http://islamic-content.com> 20/12/2023)

In **Cambridge dictionary** the word "الحناء" or "**henna**" is defined as :

- A reddish-brown dye, used mainly for changing the color of the hair and skin.

In Arabic society, "**Henna**" is considered a companion of women at all times, especially in weddings and religious occasions and used on happy social and family occasions, and to decorate the body and freshen the skin. It is a woman's friend that she hardly abandons, and it is the origin to which she returns despite the advancement of means of adornment and beauty.

Henna, on the other hand, is linked to some popular beliefs and customs that make it either a good omen or a bad omen that may harm women, especially girls and newly married women.

This kind of product of beauty does not exist in the Target culture and there is no equivalent for this word. In this case, we preferred to keep this word, as it is

“**henna**” since it is not available. Therefore, foreignization is the appropriate strategy and the borrowing technique is the only way to protect the meaning.

The fourth example

The original text

“...انصرفت لتعد القهوة بخطى متغندرة بينما هو جلس على الدكة الحجرية المعتادة وراح بحلم
...” ص99

Our translation

“... She left to prepare the coffee at a lazy footstep, while he sat on the usual **stone bench** and was dreaming...”

Analysis

According to معجم المعاني عربي عربي the word الدكة is defined as follows :

- الدكة (اسم)
- دكاك (الجمع)
- دكة بناء سطح اعلاه للجلوس عليه

We also find an equivalent of the word الدكة in dictionary المعاني Arabic-English :

- A seat for more than one person.
- A bench outside a house used to sit on.
- A flat roof used as an outdoor living area.
- Long- bedlike sit for sitting on or lying on during the day.
- Plain overcoat or long padded couch with sites and a back and a back.

Bench ; seat ; terrace ; bed ; couch.

According to the definitions above mentioned, the word الدكة in the source language means a bench in the target language.

In this case, we have chosen the domestication strategy since the word exists in the target language. So, we have used the equivalence technique.

The fifth example

The original text

"...لا تستعملي الكسكسي الجاهز، افنتلي للعشاء كسكسيا جديدا من قمحنا..." ص43.

Our translation

"... Don't use ready-made **couscous**, prepare for dinner a new couscous with our wheat..."

According to **معجم المعاني عربي-عربي**:

كسكس عبارة عن طعام يحضر من دقيق القمح والماء فيصير حبات دقيقة ينضج في الكسكاس على البخار ويصب عليه الرق ومختلف أنواع الخضر.

Analysis

In this example, we have the word **Couscous** that is a popular traditional food in Algerian cultural.

According to **Oxford learner's dictionaries** "**couscous**" means a type of North African food made from wheat in very small around pieces ; a dish of meat and/or vegetables with couscous.

So, we have decided in our translation to keep the word الكسكسي as it is in the source language and we have used the term "**couscous**" in the target language, because this kind of food does not exist in the target culture.

We have borrowed the term "**couscous**" to preserve the cultural value of the Algerian traditional food to the Target reader. Therefore, we have used the foreignization strategy with the borrowing procedure.

The sixth example

The original text

"...ليس هناك من سمع طلقة بارود ولا زغرودة تشيع بين السكان رسمية خطبة الجازية من طرف

الأخضر بن الجبالي لابنه الطيب..." ص188

Our translation

“ ... No one heard I gunshot or a **ululation** circulated among the habitants in the official

Al-Jazia’s ceremony by Al- Akhdar Ben Al-Jabaili to his son El- Tayeb...”

Analysis

According to معجم اللغة العربية المعاصرة, The word زغرودة Means :

- زغرودة [مفرد]
- زغاريد [جمع]
- صوت خاص تصدره المرأة بتحريك لسانها بسرعة في فمها مع التصويت في المناسبات السارة تعبيراً عن الفرح تسمع زغاريد النساء في المناسبات السارة

It is a special sound that a woman makes by moving her tongue quickly in the mouth on happy occasions as an expression of joy.

According to **Cambridge Dictionary**, it is a long, high cry with the mouth and tongue that changes between two or three notes, often to show emotion at a ceremony such as wedding or funeral.

Ululation : a long High-pitched trilling sound resembling a howl, or the act of making such a sound, as to express grief or joy or as a part of a musical performance.

www.dictionary.com/browse/ululation 26/09/ 2023/11:25

In our translation, we have opted for equivalence procedure because we have found the word “**ululation**” in English dictionaries has the same meaning as the word الزغرودة in Arabic. Therefore, we have used the equivalent strategy because the purpose of our choice is to convey the exact meaning and to a better understanding since this tradition does not exist in the target culture.

The seventh example

The original text

"...سي عايد يحب قهوتك أنت أليس كذلك يا سي عايد؟"

افتعلت هادية الغضب على ابنتها، لكنها لم ترد عليها إلا بنظرات استنكار ونهي... "ص144

Our translation

"...Si Ayed likes your coffee! Don't you Si Ayed ?

Hadia became angry with her daughter, but she only responded with looks of disapproval and prohibition..."

Analysis

The word **سي** is an Algerian dialect abbreviated from the term "**السيد**". It does not exist in the dictionary. However, the word **السيد** according to **Almaany English-Arabic dictionary** means :

- Person or things that leads.
- Mister
- Gentleman.
- The leader or person in charge of a group.
- Master ; Lord ; ruler.
- Sovereign ; and dependent ; self-governing ; autonomous.
- Superior ; principle ; president ; leads ; boss ; head ; chief.

According to **Cambridge Dictionary**, the word **Mr.** is defined as follow :

- A title used before the family name or full name of a man who has no other title, or when talking to men who holds a particular official position.
- Used when expressing the idea that a man is typical of or represents a quality, activity, or place.

"**سي**" is an old Arabic name that means a respected person of high value. It is added to the name as a confused tittle, from these definitions we have concluded

that the word **سي** and Mr. are used in both cultures for someone who hold the particular official position.

We preferred to use the borrowing procedure and foreignization strategy since the word "Si" is a name used in the Arabic society and does not exist in the target society.

The eighth example

The original text

"...الفتيات تزين بما يملكن من أدوات الزينة والتجميل القروية ولبسن ملابس الأعياد والأفراح شفاههن تبدو قرمزية من حكها بقشره الجوز الذي يتخذنه سواكا عيونهن تظهر بهالات زرقاء من الكحل الذي اكتحلن به..." ص180

Our translation

"...The girls made themselves beautiful with the beauty cosmetic product they own and worn festives and joys clothes. Their lips look scarlet from scrapping it with the walnut peels that they used as a **siwak**. Their eyes look with aureoles blue by **al kohl** that they did..."

Analysis

(1) السواك

According to معجم المعاني عربي-عربي:

السواك هو عود يتخذ من خشب الأراك لتنظيف الأسنان.

The word السواك according to إنجليزي-عربي المعاني dictionary means :

- **Siwak** : a piece of branch of a tree that is used as a toothbrush, also called a Miswak.
- **The siwak** : is a natural toothbrush used in the Muslim culture since before the days of Islam's inception. It is often mentioned that the prophet Muhammad himself recommended its use. It is typically made from the twigs of the Salvador Persica Tree.

In the given example, we notice the word **سواك** where the author describe the lips of girls looks scarlet who rubbed it with walnut peels they used it as if it is a "Siwak "

We have kept the word "siwak" because there is no a suitable equivalent in the target culture, since the siwak is used by Muslims as a toothbrush. Thus, we foreign the word "siwak" to preserve its specification and protect its value in the source text by using the borrowing technique because of the unavailability of the cultural concept.

(2) الكحل

According to **الجمهرة موسومة مفردات محتوى الإسلامي**:

الكحل هو كل ما يوضع في العين أو تطى به الأجفان من غير السوائل للإستشفاء به، أو للزينة والجمال.

In this, case the word "**الكحل**" known as "**al Kohl**". In Algeria its holds a cultural significance in the country.

It is a traditional cosmetic product, it is applied around the eyes for its cosmetic and medicinal properties. In Algerian culture al kohl is used for centuries, it remains a symbol of beauty and tradition, connecting modern Algerians to their rich cultural heritage.

- According to **Cambridge dictionary** ;

Kohl is a dark substance that some people put around their eyes, especially the edge of their eyelids, to make them attractive.

- Also as defined by **Almaany English-Arabic dictionary** the word "**كحل**" is : A cosmetic powder used in the east to darken their eyelids.

In our translation foreignization is the only way to keep the value of the word **الكحل**, which concern the Arabic traditional cosmetic product, we borrowed the word as “**al Kohl**” in the target language.

The ninth example

The Original text

"...يريد السكان إقامة زردة من اجلنا شيء جميل." ص64

Our translation

"... Habitants want to set up the **Zerda** for us, it's something amazing!"

Analysis

The word **زردة** in the Algerian dialect refers to an Algerian traditional dish made from couscous and tomato based sauce with various ingredients like vegetables meat and spices. It is a flavorful and Heritage that is popular in Algeria and has Regional variations in its preparation. It might not be found in Standard Arabic dictionaries but is a common term in the context of Algerian gastronomie cook. However, in the novel the word said means a popular celebration carried out by a human group in a specific place and at a specific time agreed upon a monk the group. The celebration lasts for two or three days and in it the festive weather is held in which food, drinks preview, and in which shows such as dress, dance...

We have decided to keep the same word in the target language because they do not have such celebration in their culture. Therefore, we have borrowed the word **زردة** to the foreign reader to protect the cultural value of the Algerian dialect. We have chosen to use foreignization strategy and the borrowing procedure to make the reader know this famous Traditional celebration of the source culture.

The tenth example

The original text

"...وجدنا أبي جالسا على الدكة الحجرية يخيط برنسا..." ص 57

Our translation

"...We found my father on the stone bench, sewing a **Bernus**..."

Analysis

According to **Glosbe dictionary** :

The word **برنس** « **Bernus** » in the target language means : a long Woolen cloak with a hood, worn in North Africa. In the source language, the "**Bernus**" is a traditional garment worn by a large category of North Africans population.

Perhaps the finest type of all this is made in the Algerian City Massaad and exported to neighboring countries.

It is a Long Jacket that covers the body from the shoulders to the feet tied with the hood without sleeves, and is worn in the winter. It has many colors that vary according to the primary material from which it is made white, reddish, dark brown black, and grey.

According to the definition, we understand that the "**Bernus**" is a traditional clothes concerning the North African countries among them Algeria. Thus, we applied for foreignization strategy by the borrowing technique since it has no equivalent in the foreign culture.

The eleventh example

The original text

"...الصفصاف هو أول جزء من الدشرة أراه وأنا قادم إليها، وهو آخر جزء من الصورة يبقى في عينه وأنا مسافر منها..." ص 12

Our translation

..."Willow is the first part of **Deshra** I see when I am coming to it, and it is the last part of the picture to remain in my eyes while I am traveling..."

Analysis

According to *قاموس المعاني عربي انجليزي*, the word *الدشرة* means a small village.

In the Algerian dialect is a word used in regions of Algeria. It means a population group that brings together families with close ties and is part of the Dewar. At the time of the French colonization, the people were expelled from The Prince and foothills into the mountains at the time of The Liberation Revolution French colonialism had carried out the adverse process of expelling the people of all the Deshra.

In this case, the word "village" considering this word contains the same meaning as the word Deshra could have restored the meaning of the word *الدشرة*.

In our translation, we have proceeded the foreignization strategy by borrowing the word ; we have taken directly the word from the source language into the target language to preserve the local color of the word and its cultural aspect.

The twelvth example

The original text

"...فيها تزول الحواجز يرتفع الحجاب وغالبا ما تكون مناسبة للتعرف بين فتيان القرية وفنياتها

المتحجبات..."ص65

Our translation

“...the barriers are removed, the **Hijab** is removed, and it is often an opportunity to get to know the village’s boys and girls wearing the Hijab...”

Analysis

“Hijab” in Cambridge dictionary means :

- The head covering that some Muslim women wear when they are outside.
- The religious law that controls the clothes those Muslim women can wear.

The term “الحجاب” in the Arabic language refers to a curtain or cover used to conceal or separate something from view. In cultural and religious contexts, **Muslim women to cover their head and body use "الحجاب" to describe the covering or attire worn**, and it is considered a religious obligation in Islam. This practice is a symbol of modesty, Piety, and chastity, and its specific form and style may vary across different cultures and regions.

Finally, we preferred to use the borrowing technique and foreignization strategy to keep the term from losing its religious value “**Al hijab**”.

The thirteenth example

The original text

"...كان عايد مستندا على حجر ملتصق بالجامع حائرا، لا يدري من اين يشد الخيط لبناء اجزاء هذه
القصة الغريبة التي تجري امامه..."ص194

Our translation

“...Ayed was leaning on the stone attached to **AL-Jamaa**, not knowing where to pull the thread to build the parts of this strange story taking place in front of him...”

Analysis

الجامع هو مسجد خاص، تؤدي فيه صلاة الجمعة، بالإضافة إلى الصلوات الأخرى، و يحصل فيه إعتكاف، و سمي بالجامع لأنه يجمع الناس لأداء صلاة الجمعة. (<https://mawdoo3.com>20/12/2023)

We looked for the meaning of the word in the source culture.

According to **Cambridge Dictionary**, الجامع means mosque in the target language and it is defined as follow :

- A building for Islamic religious activities and worship.

الجامع is a central institution in Islam where Muslims come together for various religious activities, including daily prayers, Friday congregational prayers (Jumu'ah), and religious observances.

In this case, we have foreignized the word الجامع by using the borrowing translation procedure after ensuring that the term **Al-Jamaa** exists only in the islamaic society.

The fourteenth example

The original text

"...يسترد أنفاسه وهدوءه. يستغفر الله. يلعن إبليس، يلعن الطالبة المتطوعة التي تعرض بلا حياء أنوثتها في الطرقات..." ص76

Our translation

"... He regains his breath and calmness. **Asks God for forgiveness.** Curses the devil curses, the student volunteer who shamelessly opposes her Femininity on the streets..."

Analysis

According to **معجم المعاني عربي-عربي**:

الإستغفار هو الدعاء بطلب العفو من الله تعالى عما إقترف من الذنب.

In this example, we have the religious expression "يستغفر الله"

It holds profound significance in Islamic practice. It refers to the act of seeking forgiveness from Allah, the God in Islam, for one's sins and wrongdoings. This act is rooted in the belief that Allah is the most merciful and forgiving, and through sincere repentance, individuals can hope to attain his pardon. Muslims often receive specific phrases such as "astaghfirullah" (I seek forgiveness from Allah) as a means of performing istighfar regularly. It is a fundamental aspect of the faith, reflecting the idea that spiritual growth and Purity can be achieved through seeking Divine forgiveness and guidance.

Istighfar is commanded by God to his servants and His messenger, and this is evident in many verses in the Quran. As god Almighty says : " say, O My servants, who have transgressed against themselves, do not despair of the mercy of Allah. Indeed, Allah forgives all sins. Indeed, it is He who is the forgiven, the merciful." "Surah Al-Zumar (39-53)".

The term **أَسْتَغْفِرُ اللَّهَ** is translated literally as "**ask for forgiveness**". This expression lacks an equivalent in the target language, which is why we have resorted to literally translation.

We used foreignization strategy since we translated the phrase literally from the original language to the target language and it came out sound in terms of form and meaning.

The fifteenth example

The original text

"...يقوم الإمام يتوضأ، يصلي... "ص76"

Our translation

« ...The **Imam** performs **ablution**, to pray

Analysis

(1) الإمام

According to **معجم المعاني عربي-عربي**:

الإمام هو من يأتّم به الناس من رئيس أو غير، ومن إمام الصلاة.

“Imam” according to **Cambridge Dictionary** means:

- A leader in the Islam religion

Imam is a (“leader”, “model”), in a general sense, one who leads Muslim worshipers in Prayer. In a global sense, Imam is used to refer to the head of the Muslim Community (Ummah). The term Imam is found in the Quran several times to refer to leaders and to Abraham.

According to **معجم المعاني عربي انجليزي** the word **Imam** means :

- The men who leads prayers in a mosque.

We understand from the definition of the dictionaries, in Arab and Islamic societies “الإمام” (**Al-Imam**) refers to a religious leader or prayer leader who leads congregational prayers and provides Spirituals and religious guidance to the community.

(2) يتوضأ

According to **معجم المعاني عربي-عربي**:

الوضوء هو التوضأ بالماء الذي يلتزم به المسلم مع النية، وهذه الأعضاء هي على الترتيب الوجه واليدين والرأس والرجلان فرائض الوضوء.

According to **Oxford Learner's Dictionary**, “الوضوء” is known as “ablutions” which means :

- The act of washing yourself.

While in Muslim Society in the Islamic ritual of ablution or purification it involves washing specific parts of the body with water before performing prayers and other religious Acts these Parts include the face, hands, arms and feet. Wudhu is considered necessary to maintain cleanliness and purification before entering into prayer or touching the Quran text.

In our translation of the example below, we have two terms the first is الإمام, we decided to keep the word as it is since there is no equivalence in the target language, to transfer and preserve the real meaning of the word that is why we have foreignized the word الإمام into “Imam”.

In the second term is الوضوء, we domesticate it into the target language with equivalence procedure since the word الوضوء exists in the receptor language. This equivalent makes the word have the same effect in the source text.

Conclusion

In summary, this chapter outlines our approach to translate various randomly selected excerpts from the novel “Al-Jazia Wa Al-Darawish”, coupled with an analytical examination of our translation process. The chapter sheds light on the challenges that translators encounter, particularly when dealing with culture and religious elements bridging two distinct cultures. Our chosen primary translation methods are foreignization and domestication. We leaned towards foreignization when aiming to preserve the source language’s values and expose the audience to them. Conversely, we favored domestication when a suitable equivalent was available in the source language, enhancing readability for the target language audience.

Ultimately, the conclusion drawn is that the translator confronts with numerous challenges in conveying the same meaning and impact as the source text.

Conclusion

In our study of the Algerian novel , "الجازية و الدراويش" we have observed that culture is an integral part of literature. To effectively translate literature, it is essential to have a deep understanding of the culture where it originates. Translators often face challenges when dealing with cultural and religious aspects in novels, and Bridging the gap between the original culture and the target language is a critical task. When cross-cultural interactions occur, it presents a unique set of challenges.

In our paper, we have identified cultural and religious elements in the novel and employed various translation strategies to convey their meaning. We primarily utilized two key methods Foreignization and Domestication.

We have applied the Foreignization method when our aim was to preserve the values of the source language and introduce the audience to them. This method included strategies like borrowing. Conversely, for cases where suitable equivalents were available in the target language to maintain the same effects and characteristics of the text without losing meaning, we used the domestication method, focusing on cultural equivalence and literal translation.

Our analysis of examples in this research revealed that we relied more on the Foreignization strategy than on domestication. This approach helped maintain an exotic atmosphere for target language readers and emphasized the differences between cultures. It is important to note that these two methods should complement each other, and in some cases, multiple strategies may be appropriate for each context.

Ultimately, the choice of translation strategy depends on the specific situation, purpose and context. In many cases, none of these strategies may fully capture the same meaning and effects of the source language, presenting ongoing challenges for translators.

The study highlights that the challenges the translator faced during the translation process were primarily due to our limited understanding of the target culture and the use of inappropriate translation techniques and strategies, resulting in subpar translations. Given the analysis of the two translation methods, it becomes evident that, in the current landscape of literary translation,

foreignization is the prevailing approach. To remain faithful to the original works, it is crucial to retain the local conditions and customs of foreign cultures, capturing the reader's expectations.

Domestication, as another important translation strategy, can make the original text relatable to the Target readers, especially when dealing with complex and unfamiliar cultural elements. Thus, the domestication method can effectively convey the spirit of the original works when foreignization may not smoothly express the literary content. Therefore, translators should prioritize Foreignization whenever possible but be willing to employ the domestication method when necessary. By striking the right balance between these approaches, translators can deliver satisfactory translations to readers while fulfilling the duty of Intercultural communication.

We conclude, translating a novel is a complex task, and it is nearly impossible to transfer the entirety of the original text's message into the target language, particularly when the source and receptor languages represent distinct cultures. Based on the insights from this study, we propose exploring other relevant topics for a dissertation, such as "Domestication or Foreignization in Translating an Autobiographical Children's Novel from Arabic into English.

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Appendice

English-Arabic Glossary

<u>A</u>	
Ablution	يتوضأ
Arab culture	ثقافة عربية
Ask God for forgiveness	يستغفر الله
<u>B</u>	
Bench stone	دكة حجرية
Bernus	برنوس
Borrowing	إقتراض
<u>C</u>	
Couscous	كسكس
Cultural element	عنصر ثقافي
Cultural equivalent	تكافؤ الثقافي
Cultural narcissism	النرجسية الثقافية
Cultural nuance	فرق الثقافى
Cultural understanding	المفهوم الثقافي
<u>D</u>	
Deshra	دشرة
Domestication	التوطين

<u>F</u>	
Flute	الناي
Foreignization	التغريب
<u>H</u>	
Henna	الحناء
Hijab	حجاب
<u>I</u>	
Imam	الإمام
<u>K</u>	
Kohl	كحل
<u>L</u>	
Literal translation	ترجمة حرفية
Language barrier	حاجز لغوي
<u>M</u>	
Martyr	شهيد
Mosque	جامع
<u>R</u>	
Religious translation	ترجمة دينية
<u>S</u>	
Source language	لغة أصلية
Si	سي
Siwak	سواك
<u>T</u>	

Target language	لغة الهدف
Translation procedure	خطوة الترجمة
<u>U</u>	
Ululation	زغردة
<u>Z</u>	
Zerda	زرده

Arabic-English Glossary

أ	
Borrowing	إقتراض
Imam	إمام
ب	
Bernus	برنوس
ت	
Literal Translation	ترجمة حرفية
Religious Translation	ترجمة دينية
Foreignization	تعريب
Cultural Equivalence	تكافؤ ثقافي
Domestication	توطين
ث	

Arab Culture	ثقافة عربية
ج	
Mosque	جامع
ح	
Hijab	حجاب
Henna	حناء
Language Barrier	حاجز لغوي
خ	
Translation Procedure	خطوة الترجمة
د	
Deshra	دشرة
Bench stone	دكة حجرية
ز	
Zerda	زرده
Ululation	زغرودة
س	
Siwak	سواك
Si	سي
ش	
Martyr	شهيد

ع	
Cultural Element	عنصر ثقافي
ف	
Cultural Nuance	فرق ثقافي
ك	
Kohl	كحل
Couscous	كسكس
ل	
Source Language	لغة أصلية
Target Language	لغة الهدف
م	
Cultural Understanding	مفهوم ثقافي
ن	
Flute	ناي
Cultural Narcissism	نرجسية ثقافية
ي	
Ablution	يتوضأ
Ask God for Forgiveness	يستغفر الله

Abstract

In our present paper, we delve into the challenges faced by translators in rendering literary works, focusing on the Algerian novel written in Arabic by *Abdelhamid Benhedouga* in the post-colonial era. Our chosen corpus comprises excerpts from the novel replete with cultural and religious terms that pose complexities in conveying meaning from the source to the target text. To address this, we employ two translation strategies, namely domestication and foreignization. Drawing on Vinay and Darbelnet's translation procedures including borrowing, cultural equivalence, and literal translation, our study is titled : "Domesticating or Foreignizing while translating cultural and religious terms in the Algerian novel **Al-Jazia Wa Al-Darawish** by *Abdelhamid Benhedouga*". Throughout our exploration, we grapple with difficulties stemming from linguistic disparities, the unfamiliarity of the target culture. The repercussions of these challenges often manifest in subpar translations. Consequently, we argue that a judicious combination of foreignization and domestication, when appropriately applied by the translator, can yield a satisfactory translation, facilitating effective intercultural communication. In conclusion, we assert that translating cultural and religious terms within a novel causes a hard task, particularly when the source and receptor languages represent distinct cultures.

ملخص

في مذكرتنا هذه، نتناول التحديات التي يواجهها المترجمون في ترجمة الأعمال الأدبية، مركّزين على الرواية الجزائرية المكتوبة باللغة العربية من قبل **عبد الحميد بن هدوقة** بعد فترة الاستعمار. تتألف مدونة الدراسة من مقتطفات من الرواية تحتوي على ترجمة ثقافية ودينية قد تؤدي إلى صعوبات في نقل المعنى من النص المصدر إلى النص الهدف. للتعامل مع هذا، استخدمنا استراتيجيتي التغريب والتوطين بالاعتماد على خطوات الترجمة "لفيناوي وداربلني"، بما في ذلك الاقتراض، المكافئة الثقافية والترجمة الحرفية. يأتي عنوان مذكرتنا "التغريب أو التوطين خلال ترجمة المصطلحات الثقافية والدينية في الرواية الجزائرية "الجازية والدرأويش" لعبد الحميد بن هدوقة نموذجاً". طوال دراستنا واجهنا صعوبات ناشئة عن الاختلافات اللغوية، وعدم معرفة ثقافة الهدف. وتوصلنا إلى أنه عندما يختار المترجم التغريب والتوطين ويجمع بينهما بشكل مناسب، يمكنه تحقيق ترجمة مرضية وأداء واجب التواصل بين الثقافات. وفي الختام، نؤكد أن ترجمة المصطلحات الثقافية والدينية الواردة في الرواية ليست مهمة سهلة، خاصة عندما تمثل اللغتان المصدر والهدف ثقافتان مختلفتان.

