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Foreignization & Domestication in Arabic-English Translation
Analytic and critical study of Lang & Burton's translations of *The Fisherman and The Jinni* from the Arabian Nights

Dissertation submitted to fulfilment of the Master Degree in Translation

Option: Arabic-English Translation

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Academic year

2013 - 2014

Dedications:

This paper is dedicated to my parents: my mother who taught me to move forwards and stay strong, my father who made everything possible.

I dedicate this paper to my brother who tried to make the realization of this work easy.

I would like also to dedicate it to all the “haters”, fuel of my success.

Acknowledgment:

I would like to thank the only one who believed in me, my supervisor Miss TOUAT Kahina, to whom I owe all my gratitude not only for her precious guidance and comments but also for all the tools she made available to me.

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General Introduction:

De Stael once said: “*the most imminent service that one can render to literature is to transfer its masterpiece of human spirit from one language to another, and the best way to do so would be certainly to know all the languages*” (De Stael cited in Lefevere, 1992: 17), but as it is an unachievable task, it is necessary to use a more adequate means called *translation*. Studied from different perspectives, the field of translation has heated many discussions and controversies over how works should be translated.

This paper aims at highlighting one of the crucial issues, encountered by translators in this so called process of transferring cultural aspects from Arabic into English, when they deal with literary texts.

It is known that literature mirrors norms, values, beliefs and traditions which vary from one society to another. Therefore, in order to build bridges between cultures despite their differences and disparities, we tend to use translation as an intercultural communication means that helps in transferring information and conveying messages. However, translation is not a simple task, and producing texts that render the source text features, meet the expectations of the target readership and the target culture intransigency, is not as easy as it seems.

Hence, the translator is facing a dilemma: how can he manage these constraints? What kind of translation strategies can he undertake to tackle them? These questions redirect us to the second aim of this paper, which is exploring one of the methods that can be used in such case, namely *Foreignization* and *Domestication*.

These two concepts, we believe, correspond to the great split that characterizes the translation field since its beginning: translator's orientation. While some theorists urge translators to focus more on the Source Culture; some others invite them to draw their attention to the Target one.

In an attempt to illustrate this issue, we carried out a study to see how these cultural features are managed in the literary work namely *folktale* and highlight which kind of strategy has been undertaken. To do so, we will select and analyze two different translations of the famous book *Arabian Nights* also known as *Thousand Nights and a Night*, the first translation belongs to Richard Francis BURTON and the second one belongs to Andrew LANG. We will try to know which method these translators resorted to:

- Did they foreignize their translations?
- Did they domesticate their translations?
- Did they find a suitable balance between both strategies?

Another problem is to be mentioned, if the translators adopted only one, a foreignizing method for instance, are they totally faithful to the source culture? Are they helping the receiver to understand and picture the strangeness of that culture?

If they adopted domestication, as the translation strategy, are they really rendering the meaning and the emotions conveyed by that text? Did they ensure the same effect as the source one could have on the source readership?

- BURTON and LANG have probably been faithful to the source text and foreignized therefore the translation by using a literal translation, borrowings and brought therefore new cultural concepts.

- They have perhaps domesticated the translation by adapting all/most of the cultural features of the Source text to those of the target one, avoiding therefore all the strangeness and mysteriousness of that culture.
- They probably succeeded in finding the right balance between foreignization and domestication, i.e. they succeeded in combining the strangeness of the source text features with the target culture one making therefore their translations absorbable and understandable by the receiving culture.

In order to approve or reject the hypotheses above mentioned and answer the questions, we have divided our paper into three chapters: the first two are theoretical, the third is practical.

Chapter one entitled “*Literature and Translation*” introduces us to the field of literature (1.2) in which we explore a specific genre called folklore/folk literature (1.2.1) and defines the folktale (1.2.1.1) then the Oriental Tale (1.2.1.2) object of our study. We will try via this chapter to highlight the relation between literature, culture and translation, and then define every concept separately. After that, we will focus our attention on the characteristics of the tale (1.3): the stylistic (1.3.1) and the cultural (1.3.2) features related to this kind of writing, before moving to the definition of literary translation (1.4). Then we will explore the way translation helped British readers to discover and interact with multiple foreign works; this point leads us to a brief examination of the concept of Orientalism (1.4.1).

Chapter two entitled “*An overview on Domestication and Foreignization*” aims at providing plain definitions to these concepts. To do so, we will explore different views, starting by Venuti’s meaning (2.1), then Nida’s approach of equivalence from which we extract a definition of domestication (2.2), After that, we will move to Berman’s approach of trial of the foreign through which we shed lights on the concept of foreignization(2.3.1), then conclude with Venuti’s definition of the same concept (2.3.2).

To investigate how these methods have been used, we propose to follow some Newmark’s strategies of translation (2.4): *transference* (2.4.1), *neutralization* (2.4.2), *notes glosses and additions* (2.4.3), *cultural equivalent* (2.4.4) and *literal translation* (2.4.5).

Chapter three, the last one, entitled “*Analytical study of the Fisherman and the Jinnii from Arabian Nights*” aims at introducing us to Sharazed’s world.

After providing a definition to this book (3.2), focusing on its main stylistic features, summarizing the chosen story (3.2.1), and then presenting the translations (3.3), we will move to the analysis of the translations (3.4) that we will divide into two parts: a brief analysis of the aesthetic aspect of the tale (3.4.1) and then cultural one (3.4.2), where we will carry out a *semantic* and *translational* analysis by highlighting first the cultural features mentioned in the source text, classifying them according to Newmark’s culture categories and check their meaning.

After that, we will compare them to the translations to highlight the extracts where either domestication or foreignization has been used, and which procedure has been undertaken by the translator to ensure this rendition. We will finish the chapter with a conclusion (3.5) that sets the results.

We finish our paper by a conclusion that summarizes the three chapters and answers the questions that we have asked above, reject or affirm the hypotheses and then we try to give our point of view towards the topic.

N.B: Our corpus (the tale and the translations) contains about 70 pages, this is why we avoid including it. However, it will be inserted in a CD that will accompany this work.

Chapter 1: Literature and Translation

1.1- Introduction:

There are numerous reasons that push people to read and translate literature, this fascinating field where imagination embraces reality, making the reader not only float in the author's thoughts and inspirations, but also his culture. The study of this field and the examination of the relation between translation and culture representations in it are not new. However, our attempt is to examine the issue of literary translation by focusing mainly on cultural factors in folktales.

The chapter will provide the definition of the concept of literature as a general field (1.2) in which we will explore a peculiar genre called folk literature (1.2.1). After that, we will move to the characteristics of literary writings (1.3) that we try to analyze from the stylistic (1.3.1) and cultural point of view (1.3.2) in which we will include the definition of culture and both Newmark (1988) and Hofsted's (1991) culture categories (1.3.3).

In addition to that, we will shed lights on the literary translation (1.4) then briefly explore the way Britain and the foreign literatures (1.4) interact to highlight the role played by translation, and explain the concept of Orientalism (1.4.1). We conclude the chapter with a conclusion that summarizes its content (1.5).

1.2- Definition of Literature:

Within the field of literary translation, more time has been devoted to investigate the problems of translating poetry than any other literary genre. This is due to the statue poetry holds and the wrong idea about the easiness of translating prose (Bassnett, 2002). Before dealing with the constraints of translating prose, one has to know first what literature means.

“Literature is a vague term which usually denotes works which belong to the major genres: epic, drama, lyric, novel, short story, and ode. If we describe something as literature, as opposed to anything else the term carries with it qualitative connotations which imply that the work in question has superior qualities, that it is well above an ordinary run of written works”. (Cudden, 1977: 493).

In his article entitled *“Literature and Society”*, Dubey (2013) defines literature as:

“The art of written work in different forms, such as, poetry, plays, stories, prose, fiction etc. It may also consist of texts based on information as well as imagination.” (Dubey, 2013)

It turns out that the term of literature gathers forms: prose / poetry and genres such as: plays, drama, stories/tales...etc. The definitions above mentioned also show that not every written text is considered as a literary one, there are characteristics and elements that govern this kind of writing.

The second definition draws our attention to the expression used “art of written work”, art in the sense that a skilled person uses language to design a writing based on his/her imagination or own experience to entertain the others.

However, before investigating these characteristics, we decided to avoid the traditional ritual, which consists in exploring different literary genres, and directly shed lights on a peculiar genre called folk literature or folklore.

1.2.1- Folk literature:

When talking about this genre, Abram (1999) called it folklore while Cudden (1977) called it folk literature, both agree on the fact that it is the appellation used to describe the sayings, the verbal composition and social rituals that have been transmitted *word of mouth* rather than in a written form. It is the creation of primitive and illiterate people which develops and flourishes in different communities. It includes a variety of kinds: jokes, stories, wordplay, tales, myths, legends, riddles and not only pseudoscientific traditions about weather, fauna, flora but also customary activities, traditional dances. All these kinds are performed during holidays or at communal gathering. They reached the statue of literature in the correct sense when they are gathered and written down. Folklore is divided into three forms: folk drama, folk songs and folktales.

1.2.1.1- Folktale:

Abrams (1999) defines folktales as a short narrative in prose most of the time of unknown authorship. It has the characteristics of being transmitted orally before achieving a written form, told most of the time to entertain people but also to

communicate shared ideas of a culture. Moreover, folktales tend to have a moral, teach lessons or explain how something came to be.

Since we are working on a specific kind of tale (oriental one); one has to define the meaning of such kind of tale:

1.2.1.2- Oriental tale:

Oriental tale is a form of fiction mostly known via the translation of the Arabian Nights. Characterized by exoticism and extravagance, it relates adventures with good, virtuous, villains and supernatural heroes in eastern settings. (Cuddon, 1977)

1.3- Aspects of folk literature:

In this point, we only turned our attention to two specific aspects namely *stylistics* and *culture*. The choice of these aspects was not made randomly; the first definition about literature showed us that it is a written work with superior qualities this leads us to explore stylistics as a main quality. A precise definition of folk literature showed us that it is linked to communities and their world representation which leads us to examine culture.

However, before dealing with these points, it is worth mentioning that folktales are originated from oral tradition, their main characteristic is orality.

1.3.1- From a stylistic point of view:

According to Abrams (1999), the stylistic aspect could be defined as the analysis of the style of a literary text to identify its features. He distinguishes four kinds of features: the phonological feature which includes patterns of speech such

as sound, rhythm, meters and rhymes. The syntactic feature which is related to types of sentence structure, the lexical which includes abstract vs. concrete words, the relative frequency of nouns, verbs, adjectives and then the rhetorical, a pattern related to figurative language and imagery.

In the same context, when talking about folktale, Faiq (2004) asserts that folktale style is highly mannered and replete with grammatical, rhetorical and narrative patterns of all sorts, he mentions that the main features that characterize its style and ensure its readability are rhythmic, rhymes and repetitiveness. *Rhythm* combines repetition and variation, which are considered as the key component of every folktale, since repetitiveness is made to attract and hold attention of the audience and to avoid the boredom; storytellers used variation as an alternative. In rhetorics, he talked about interruptive structures used for creating a dramatic effect and evoking wonder, these structures can be interjections, exclamations such as “*Hush! I perceive a young bird in the bush*”, rhetorical questions, invocations and so on. In addition to figures of speech such as metaphors, personification, that give a certain aesthetic aspect and rhythm to the text, alliteration and symbol are also included. Concerning punctuation, one has to take into consideration that the text was once oral; punctuation is therefore related to the narrator’s poses and rhythm.

In addition to that, Ulrich (2004) mentioned that Folk literature of all kinds is generated by *unknown authors*. They are characterized by an *improvised delivery*, as the tales have no original version made by an author, but are orally passed, the story-tellers perform and adapt them according to the audience and the setting.

Folktales begin with formulaic expressions of openings and endings such as “*once upon a time*” or “*in a land far from here lived*”.

1.3.2- From a cultural point of view:

Before highlighting these features, one has to define first the concept of culture.

It has been defined in a variety of ways:

“I define culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1988: 111)

Psychologically talking, Hofstede (1991; 5) defines culture as:

“The collective programming of the mind that distinguishes one group or category of people from another”. (Hofstede, 1991; 5)

It turns out that almost all definitions give us the same key words to the concept of culture: beliefs/ value systems, social group/community. Thus, culture is an inherent constituent of society, the same programming shared by the same people at a given period of time and at a given place.

Hence, the question that crossed our mind: what kind of relation governs society, culture and literature?

When dealing with literary translation problems, Bassnett (2002) highlights the fact that a literary text is a set of related systems operating in a set of other systems. She supports her idea with Robert Scholes’s statement (cited in Bassnett, 2002: 83)

“Every literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of system. In particular, we can look at individual works, literary genres, and the whole of literature as related systems and at literature as a system within the larger system of human culture”. (Scholes cited in Bassnett, 2002: 83)

In other words, to understand and translate literary works, the translator needs to consider it first as a system, meaning that s/he has to consider how the sections relate to structures of the work as a whole, and then relate it to a system larger than that which is culture or cultural context.

In the same context, when introducing the Polysystem Theory, Even-zohar (1990) considers literary writings as a heterogeneous and hierarchized system, he says that literary works should not be taken apart but should be studied as a part of a literary system. This literary system is constituted by a social, cultural, and historical framework; all these interact to bring about an ongoing dynamic process.

This shows us that literary writings are not autonomous systems but they are culturally bounded, understanding them depends on the way we understand the environment in which they have been generated.

Alternatively, instead of talking about translating a whole institution namely culture, Li and Xia, (2010) preferred to talk about *words with cultural image*. They defined them as a kind of cultural symbol, which carries unique, wide and deep cultural connotations.

Li and Xia explain that these images are formed in many thousand years of history in every nation, they are representations related to national legend, totem worship, social rituals and customary activities, which slowly develop into a fixed cultural symbol with a unique meaning. These words are constantly reflected and repeated in literary and artistic works, things that make them having a feature of *context-dependence*.

1.3.2.1- Culture categories:

Hofstede (1991) divided them into symbols, rituals, heroes, and values:

- Symbols: are words, gestures, pictures or objects that carry a particular meaning which is only recognized by those who share the culture. (Hofstede, 1991). The eagle is for instance the symbol of America and the maple leaf is the symbol of Canada. This shows us that there are symbols that belong to a peculiar restricted group of people, while there are symbols that gather a larger public such as the religious symbols, and the cross for instance.

- Heroes: are persons, alive or dead, real or imaginary, who possess characteristics which are highly prized in a culture, and who thus serve as models for behavior. Captain America is a national fiction hero that represents power

- Rituals: are collective activities, technically superfluous in reaching desired ends, but which, are considered within a culture as socially essential; ways of greeting and paying respect to others, social and religious ceremonies, such as the

baptism, the African dances with masks to enter a trance state to communicate with spirits and ancestors are considered as rituals.

- Values: they are the core of culture. Values are broad tendencies to prefer certain states of affairs over others; they are feelings with an arrow to it: they have a plus and a minus side. They deal with evil vs. good/ dirty vs. clean/ paradoxical vs. logical/normal vs. abnormal/ rational vs. irrational. (ibid: 8)

While Newmark (1988: 95) divided them into categories and tried to illustrate each section:

- Ecology: this part includes the specific names of fauna, flora, winds, plains, hills.

Newmark highlights the disparities between cultures in the matter of geographical features, he says that their diffusion depends on their degree of specificity and the importance of their country of origin, meaning the words are important when they have an economic and politic value, many countries have local words that show local color; he gives the example of plains -prairies, steppes, tundras, pampas, savannahs, llanos, campos, paramos, bush and Veld. They can be normally transferred by adding a free cultural term where necessary in the text.

The same thing concerns the ecological features, but in this context Nida (cited in Newmark, 1988) wonders how certain specific ecological features such as *Moor* and *Dune* can be transferred and understood in countries where these features are unknown.

- Material culture : it includes food, clothes, houses, towns and transport

In this part, Newmark analyzes another aspect of cultural constraint, food for instance is the most sensitive and important expression in national culture.

For clothes, he says that one has to take into consideration the fact that the function of the generic clothes terms is approximately constant; indicating the part of the body that is covered, which varies from one country to another depending on the climate. These words may be sufficiently explained for Target Language (TL) general readers if a generic noun or classifier is added such as *Shingtin* which is translated by *Shingtin trousers*, but if the additional term is of no interest, the generic word can replace the cultural one.

As many communities have a typical architecture; houses and buildings can also constitute a constraint, which for one reason or another remains untranslated, such as palazzo (large house), bungalow, chalet, posada ...etc. Newmrk says that German for instance has borrowed the word salon from French and this one has borrowed the term *living* or *living room* from English.

After dealing with food, clothes and houses, Newmark moves to transport mainly dominated by the American English in which we find 26 appellations for cars. The expansion of this field has spawned new features and neologisms such as lay-by, roundabout, traffic circle and fly-over. In addition to that, names of carriers such as clacke, cabriolet and tilbury are often used to provide a peculiar local color and to connote prestige; they are therefore transferred and supplied with an accurate description.

When talking about the species of fauna and flora as local and cultural features, Newmark makes clear that these terms are not translated if they don't appear in the source text (ST) and Target language (TL) environment.

- Social culture: work and leisure

When it comes to examine the social culture, Newmark distinguishes between denotative and connotative problems of translation. He says that words like *charcuterie*, *droguerie*, *chocolaterie* and *chapellerie* hardly exist in Anglophone countries but they are easily transferred or functionally translated, this concerns the denotative problem. Contrasting with this, the connotative problems are related to words like *people*, *masses*, *working class* and *the lower class... etc.* Newmark says that this kind of expressions can have politic resonance or/and can be used ironically or humorously.

Concerning leisure, he turns attention to the national games and highlights the cultural terms used to denote these activities such as: *tennis*, *badminton*, *petanque* and *hockey...etc.*

- Ideology: it includes organizations, customs, activities, procedures and concepts, political and administrative, religious and artistic terms.

This section contains most of the elements that cause trouble to the translator; we mainly turn our attention to the crucial ones: politics and religions. In the one hand, political and social life of every country are reflected in their institutional terms, and as political systems and representations vary from one country to another some terms are transferred via through-translation (*calque*), some others have a

recognized official translation as *German Federal Parliament* for *Bundestag* while others are literally translated such as the names of ministries. In the other hand, differences in beliefs and religious representation led to a variety of terms and practices.

- Gestures and habits :

Every community has its own gestures and habits, Newmark says if people smile a little when someone dies, do a slow hand-clap to express warm appreciation, spit as a blessing, some of these occur in one culture and may be accepted, while not tolerated in another.

Thus, what we called cultural features are all these key aspects that reveal the secret of any literary writing and open the door to understand the culture of others. Through the examination of different views, we noticed that a literary writing is not only culturally and socially bounded, but also related to other features that must be taken into consideration during the process of translation.

In his paper entitled "*Literary Translation*", Hassan Said Ghazala (2014) suggested two other characteristics that we are going to briefly list:

- *The possibility of reading literature at more than one level:*

This means that a literary text does not deliver a denotative message, but a connotative one that lies beyond it, this is similar to the criterion of polysemy, and emphasizes yet more strongly the possibility of multiple reading and interpretation of literature anytime, anywhere in terms of variable and different criteria of social, political, cultural and ideological conventions and backgrounds.

- *The involvement of human feelings, sentiments and emotions:*

Any literary text inevitably involves human feelings and emotive reactions, which are essential to the readers' actions, reactions and interpretations. Every author has not only his/her own way of interpreting and understanding things but also expressing them via words playing, imagination and figures of speech to highlight reality. Reaching the core of the message and transferring these features are one of the constraints that encounter the translators. (Ghazal, 2014)

But does this kind of writings require a special attention? In what follows, we are going to briefly consider the concept of a literary translation.

1.4- Definition of Literary Translation:

It's worth reminding that, translation in its broad meaning "*is a process of transferring a written text from SL to TL conducted by a translator, or translators, in a specific socio-cultural context*" (Munday: 2004, 6).

In his essay, Ziaul Haque (2013)¹ defines prose translation the following:

"Prose translation is the translation of novels, essays, fiction, short stories, comedy, folk tales and so on. It's is a type of literary creativeness where the written-work of one language is re-created in another"(Ziaul Haque, 2013)

Ghazala (2014) provides a comprehensive definition that fits the context, hence he states:

¹ <http://www.translationdirectory.com/articles/article2360.php> (visited February 25th, 2014)

“I define literary translation as a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the original” (Ghazala, 2014)

What is noticeable from these definitions is that literary translation goes beyond the simple linguistic process of transferring, since it is connected with creativeness, emotions and particularly culture. Literary translation therefore furthers both emotional connections between cultures and languages and human beings understanding across national borders.

Thus, writers use language to express them-selves and create works (literary ones) in which beliefs, emotions, experience and culture are reflected, most of the time differently. These factors are totally opposite or/and contradictory, English and Arabic which carry different views and portray the world in a particular way, are more appropriate to picture the cultural disparity.

The exchange between these two systems is made possible thanks to translation, but translating such field is not a simple task, in this context Lefevere (1993: 14) says:

“Translations are not made in a vacuum. Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate”. (Bassnett & Lefevere, 1993: 14).

Indeed, as translators belong to a peculiar spatio-temporal framework, the way they understand the message first, obviously influences not only the way they transfer and write it, but also the receptor's understanding and opinion, since translation plays an essential role in foreign cultural representation or/and misrepresentation.

The translator largely prepares the ground for the readers interpretation, this is why s/he faces the dilemma of finding a suitable method to transfer as faithfully as possible the meaning of certain words and expressions (specific to the SL), that can be totally unknown and strange to the TL readers. Moreover, literary translation and cultural exchange, as Faiq (2004) states it, are tightly linked to the power relations and hierarchic divisions between hegemonic and dominated societies.

1.4.1- Orientalism in Britain:

This point will show the way translation helps in understanding culture and its positive or negative representation. Starting from the point that British literature needed foreign stimulus and exotic studies; Haynes (2006) asserts that, it has been influenced and stimulated by numerous foreign literatures such as: Greek, Celtic, Spanish and American, but also by the discovery of the Middle Ages were yet another powerful literary refocusing.

Translation played a large part in introducing British culture and the reader to these literatures and vice versa, but the great stimulus comes from the openness to German literature and philosophy through the French study of *Madame de Stael's De l'Allemagne*. The study played an important role in making Britain more receptive to Germany after the Napoleonic wars and importing new style and ideas:

this French study of German works serves in bringing new works and suggesting new style for writing English. (France & Haynes, 2006)

However, the discovery of foreign literature was not limited to the European one, Eastern literature began to be explored at the end of the 18th century; Persian, Sanskrit and Arabic were studied in England, this gave birth to Orientalism, which contrasts with German Romanticism. The 19th century British Orientalism was distinguished by an increasingly nuanced knowledge of the Orient, and the expansion of curiosity into new areas. Orientalism was a discourse held by the West towards the East, characterized most of the time by a self representation, Cuddon (1992: 618) defines it by stating:

“a term pertaining to the Orient as discovered, recorded, described, defined, imagined, produced and, in a sense, invented by Europe and the West” .(Cuddon, 1992: 618)

This period marked the opening up of the British culture to oriental influences, a fascination with the oriental paintings, clothes, music, interior decoration, and garden design; this access was made by travels and translation; most significant for the history of translation was the vogue for ‘Oriental tales’ initiated by Antoine Galland’s translation of the *Alf layla wa-layla* into French, *Les Mille et une nuits*. The *Arabian Nights* played a decisive role in forming the general image of the Islamic Middle East in Europe.

One has to note that, most of the translation that opened oriental works and texts to the English readers were made from other European languages, which in turn influenced worldwide literature such as the Japanese one.

1.5- Conclusion:

The chapter showed us that the word literature is a generic one that includes different genres and forms, among them the folk literature which includes folk tale, the basis of our study.

After examining the different definitions and views, we noticed that folktales are based on some stylistic and cultural features that we considered as key aspects in every process of translation, they also constitute the main problems encountered by the translator. Furthermore, we showed that literature is considered as a system that can't be taken apart, since it is socially and culturally bound.

Then, after briefly shedding lights on literary translation meaning, we found out that, it is a specialized activity related to a system called literature which is itself linked to an institution called culture. As cultures are not identical, and portray the world differently, the main problem faced by translators is how to convey a message full of these cultural features and connotations from one language to another/ from one society to another, especially when translation is considered as a means of communication, and also a means that influences the reader's representation and understanding of foreign culture, this leads us to highlighting a period that Britain knew at the end of the 18th century and the beginning of the 19th century; in which translation played an important role in introducing British reader

to different culture such as the Oriental one, this gave birth to the concept of Orientalism that mostly introduces us to the object of our study, the Arabian Nights.

Chapter 2: An overview on Domestication and Foreignization.

2.1- Introduction:

The present chapter is devoted to explore different views and approaches involved in the translation of cultural aspects within literary texts. We can divide these approaches into two axes: Target language culture-oriented i.e. Domestication and Source language culture-oriented i.e. Foreignization.

Consequently, the chapter will contain two parts: in the first part, we will try to provide a suitable definition for the notion of domestication (2.2) via the examination of Venuti's (1995) viewpoint (2.2.1) to understand what he means by domestication as a strategy of translation, and also through a brief analysis of Nida's (1964) theory of equivalence (2.2.2).

The second part will aim at defining the notion of foreignization (2.3), it involves the study of Berman's (cited in Venuti 1995) approach (2.3.1) and Venuti's viewpoint (2.3.2). After defining them, Newmark's (1988) translation methods will be supplemented to understand how these methods take forms in translation. The chapter then ends with a conclusion that summarizes the whole ideas and definitions.

Inspired by the German dichotomy of *Verfremdung* (moving the reader towards the author) and *Entfremdung* (moving the author towards the reader) (Mary Snell-Hornby, 2006), Lawrence Venuti coined the terms of Domestication and Foreignization, and enlarged upon them in his book *Translator's Invisibility 1995*

2.2- Definition of Domestication:

Domestication, as a translation strategy, has been implemented since the ancient Rome, when translation was considered as a means of conquering the Source Text (ST). At that time, Latin translators not only deleted and omitted the cultural specificities of the translated culture, but also added allusions to Roman culture, so that their translated texts look like an original. (M.BAKER, 1998)

2.2.1- Domestication according to Venuti²:

Norman Shapiro (cited in Venuti, 1995:1), once stated on translation the following:

“I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections—scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself” (Shapiro in Venuti, 1995:1)

According to Shapiro's statement, a good translation is transparent; we only notice that it is a translated text when imperfections trouble this transparency.

² Lawrence VENUTI, born in 1953 in Philadelphia, is an American translation theorist, teacher of English at Temple University.

Taking culture and ideology as their starting point, a number of theorists have argued that the act of translating involves manipulation, subversion, appropriation and violence Faiq (2004). This is what VENUTI criticizes all along his book *Translator's Invisibility*.

He discusses the tendency of invisibility and fluency that overwhelmed the contemporary Anglo-American culture; where acceptable translations are those read fluently and seem transparent, a kind of mirror in which the reader recognizes him/herself and clearly sees the foreign author's personality and intentions, i.e. the translated text is not a translation but an original one. Hence, he stated:

“A fluent translation is immediately recognizable and intelligible, familiarized, domesticated, not disconcertingly foreign, capable of giving the reader unobstructed access to great thoughts, to what is present in the original” (VENUTI, 1995: 5)

However, he believes that this phenomenon of transparency and invisibility, which aims at insuring easy readability, is just an illusionistic effect of discourse that results from the translator's own manipulation of language, an appropriation of the text, which highlights the translator's crucial intervention in the foreign text in order to fit domestic canons, publishing trends... in this context Faiq says: *“The choice of what to translate, even with a Nobel prize in literature, is a prisoner of the old/new ideology”* (FAIQ, 2004:11)

Domestication is a familiarization based on an ethnocentric violation of the ST, meaning a reduction of cultural values mentioned in the ST according to the target language cultural values.

According to Venuti, the translator works to minimize and reduce the strangeness of the source text (ST) by omitting or replacing any linguistic or stylistic features that characterize the foreign text culture via adaptation and negotiation, i.e. making the translation conform to the grammatical, syntactic and idiomatic conventions of the language, giving therefore the illusion of transparency, naturalness.

Venuti sustains the idea of illusion by pointing out to another fact, the marginalization of translation due to the conception of authorship which dominates the Anglo-American culture and determines the translator's invisibility. According to him, authoring is originality, a true transparency and self representation, an authentic copy, while translating is defined as a second order representation, a derivative form that simply imitates an original text (false copy), producing the illusion of the authorial presence, in this context Venuti states:

“Translators are much aware that any sense of authorial presence in a translation is an illusion, an effect of transparent discourse, comparable to a stunt”. (Venuti, 1995:7)

In other words, domesticating translation designates the type of translation in which a fluent and transparent style is adopted, to make the text familiar and

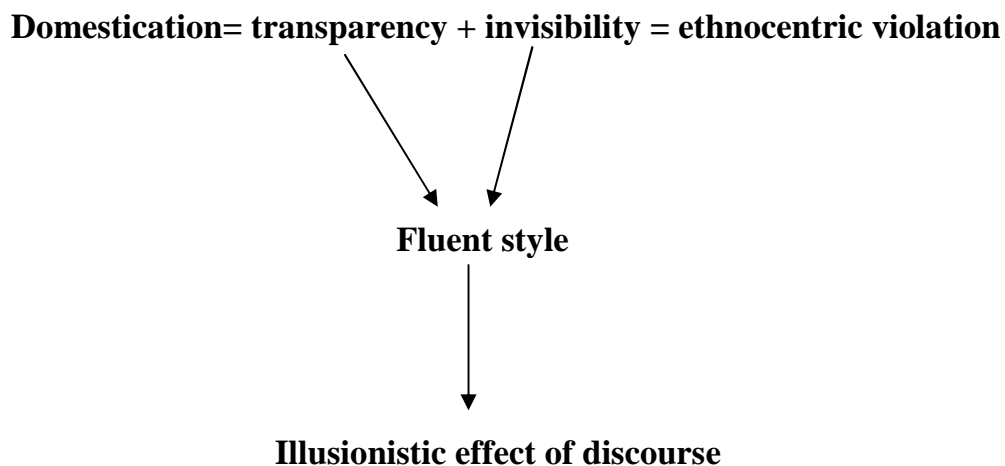
recognizable by bringing it closer to the target reader culture through eliminating the exoticism of the foreign culture.

The complexity of the original context is replaced by a set of relationships inscribed in the target culture referential universe i.e. the strangeness is replaced by the quotidian and ordinary references.

Venuti argues that such an effect deprives the source text (ST) producers of their voice and re-expressed foreign cultural values in terms of what is familiar, unchallenging to the Western dominant culture. (Faiq, 2004)

He also point out to the fact that this fluency emerged as a feature of English aristocratic literary culture during the 17th century until it reached canonical status excluding therefore that of the foreign culture.

The following diagram summarizes this strategy:



2.2.2- Domestication in Nida's theory:

This strategy of translation has also been formulated in the theory of Nida (1964), the spokesman of domestication, who made a major contribution to the religious

texts translation, i.e. the Bible. He elaborates a theory based on equivalence: formal (structural) and dynamic.

According to Nida, the formal equivalence is an ST structure oriented; it tends to be faithful to the original text in both form and content, meaning that the translator tries to reproduce the message as literally and meaningfully as possible, Nida (1964: 159) says:

“The message in the receptor language should match as closely as possible the different elements in the source language” (Nida, 1964: 159)

Hence, the features are mechanically reproduced in the receptor language; the aim of this kind of approach is to bring the reader nearer to the linguistic or cultural preferences of the Source Text (ST) (Hatim & Munday, 2004).

Contrasting with this idea, dynamic equivalence is the type of translation based on the principle of equivalent effect; it tends to produce a plain natural rendering and tries to relate the receptor to modes of behavior relevant within the context of his own culture, via finding the closest equivalent to the Source language message, making the text sound not foreign to the reader. This is achievable through adaptations of grammar, lexicon and cultural references. Nida states on dynamic equivalence the following:

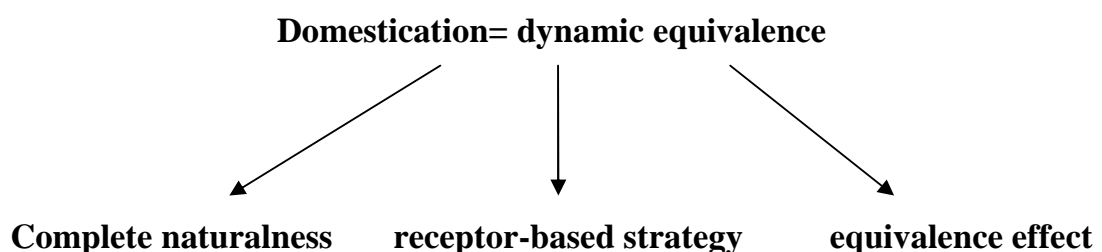
“A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes

of behavior relevant within the context of his own culture” (ibid: 159)

For Nida, the success of translation depends on achieving equivalent response. The receptors’ response is a foundational concept in dynamic equivalence, contrary to the first kind; this one is concerned with producing the same effect on the target receptor of the message. Hence, Nida stresses on the fact that the effect produced by the message on the target receptor should be the same as the effect produced by the message on the original receptor.

In other words, this strategy aims at finding the closest natural equivalent to the source message and using a natural style to ensure the same effect in the Target one, valorizing therefore a transparent discourse on foreign culture which leads to masking disparities between the source and target language. This means that the message should be tailored to the receptor’s need and cultural expectation.

We have summed up this approach in the following diagram:



It is worth mentioning that discussions on Domestication and Foreignization strategies have existed for a long time, and increased when the cultural turn³ appeared in the 1980s.

2.3- Definition of Foreignization:

The root of this strategy can be traced back to the Romantic periods, especially when the German theologian and philosopher Friedrich Schleiermacher, gave the translator the freedom to choose a translation strategy (BAKER, 2001).

Schleiermacher (cited in Venuti 1995) said:

“There are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Schleiermacher in Venuti, 1995: 20)

Schleiermacher makes clear that he preferred moving the reader nearer the author, arguing that this translation strategy could enrich the German language by developing an elite literature free from the dominance of French influence on German culture. He believes that translation should be “a locus of cultural differences” (cited in Baker, 2001:242) and recommends a translation practice that would undermine any language-based concept of a national culture or domestic agenda.

For him, this strategy entails giving the reader the same impression that a German reader would had when receiving the work in the original language (cited

³ Cultural turn refers to the analysis of translation in its cultural, political and ideological context.

in Munday, 2001: 28). To achieve this, the translator should adopt an “alienating” strategy.

Even Rudolf Panwitz (cited in FAIQ, 2005: 61) joined Schleiermacher’s idea and pointed out to the fact that the main mistake of translators lies in their desire to preserve the state in which their language (German in this case) happens to be instead of allowing it to be powerfully affected by the foreign tongue, meaning that translators proceed wrongly they turn Hindi, Greek and English into German instead of turning German into them.

2.3.1- Foreignization according to Berman:

Antoine Berman (cited in Venuti 1995), the French theorist, considered Schleiermacher’s view as an ethics of translation concerned with the translated text is a site where cultural other is not erased but manifested. In his essay entitled “*Translation and the Trials of the Foreign*⁴” he describes translation as being a trial in two senses:

- A trial for the target culture because it is aiming at opening the work in its utter foreignness.
- A trial for the foreign text because it is uprooted from its original language context.

Believing that the ethical aim of the translation act is “receiving the foreign as foreign”, Berman deplores the tendency of naturalizing and acclimating the

⁴ Originally published “*La Traduction comme Epreuve de l’Etranger*” by Berman Antoine in 1985, it has been translated by L. Venuti in 2000, “*Translation and the trials of the foreign*”

translation in literary domain, neglecting therefore the foreign in it. He also considers that there is a system of textual deformations which occurs in every translation, preventing it from being a trial of the foreign.

He examines this system that he calls negative analytic, in order to shed lights on these unconscious deforming forces or tendencies to which the translator is inescapably exposed during the translating act. He defines this negative analytic as:

“The negative analytic is primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, free rewriting), where the play of deforming forces is freely exercised” (ibid: 286)

He discloses twelve deforming forces that occur in every attempt of making the text sound natural:

a. Rationalization:

Rationalization affects the syntactical structures of the original: punctuation, sentence structure and order. It is based on reversing recomposing and rearranging the sentences structures, it is an abstraction because it makes the original pass from concrete to abstract not only by reordering, but also by translating verbs by nouns...etc

b. Clarification:

Clarification concerns the level of clarity perceptible in words and their meanings. It is an explication inherent in translation that aims at a clear

rendering of something that is not apparent and clear (repressed) in the original.

(ibid)

c. Expansion:

Berman asserts that translation tends to be longer than the original; this is due too to the previous tendencies above, which flattens the translation. Often called overttranslation, this tendency is qualified as being empty. He adds that these additions and explicitations impair the flow of the work.

d. Ennoblement:

It is a rhetorization that consists in producing elegant sentences so as to enhance the meaning. In other words, ennoblement is a rewriting based on stylistic exercise that uses the original text as a raw material. This tendency annihilates the oral rhetoric and formless polylogic.

e. Qualitative impoverishment:

It refers to the replacement of terms, expressions and figures mentioned in the Source text (ST), with equivalents in the Target text (TT) that “lack sonorous richness or, correspondingly their signifying or iconic richness” (Berman in Vennuti, 1995: 292)

f. Quantitative impoverishment:

Berman states that every work in prose presents a proliferation of unfixed signifiers, when translation does not respect this abundance, a loss is registered since the translation contains fewer signifiers than the original. This tendency, then,

refers to a lexical loss that operates in the translating act. Berman gives the example of the Spanish words *semblante*, *rostro* and *cara*; that have been all rendered by *face*.

g. Destruction of the rhythms:

This tendency affects more poetry and theatre than prose, since it is difficult for translation to destroy its rhythmic movement.

Rhythm can be destroyed by a deformation of words order and punctuation; Berman gives the example of a work: where the original contains only four punctuation marks, the translation uses twenty-two.

h. Destruction of underlying network of signification:

In every literary work lies a hidden dimension, translator should be aware of this underlying text where signifiers correspond and link up to form a network beneath the surface. Individually, they may have no value; it is their linkage that makes sense and adds underlying uniformity to the text.

i. Destruction of the linguistic patterning:

A textual analysis of an original text and its translation would demonstrate that the discourse of translation is asystematic, even if it is homogenous; meaning that it lacks the distinguishing features of the text (original one) such as the types of sentence, sentence construction and the use of subordination that refers to systematic nature of any text.

j. Destruction of vernacular networks or their exoticization:

It affects local speech patterns in prose, where signifiers are replaced or transposed (verbs/ nominal construction or verbs of action by verbs with substantives). Its effacement in prose can cause severe loss; the traditional method of rendering them is exoticizing via italics or rendering the foreign vernacular with a local one.

k. Destruction of expressions and idioms:

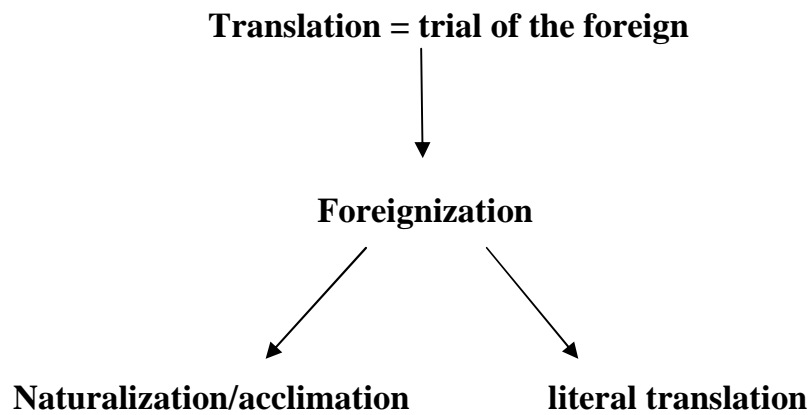
Berman points out to equivalence as a strategy of rendering idioms and expressions, he considers that as an ethnocentrism. In this context he states: “to play with equivalence is to attack the discourse of the foreign work” (ibid: 295)

l. Effacement of the superimposition of languages:

This last point involves the relation between a dialect and a common language, Berman considers the way translation tends to efface the relation of tension and integration that exists in the Source text.

After giving his negative analysis, Berman proposes his positive one that he calls literal translation: here “literal” means: attached to the letter (of works). (ibid: 297).

This approach is summarized in this diagram:



2.3.2- Foreignization according to Venuti:

Venuti states that the main motive of his book *Translator's Invisibility* is to push translators to be more visible, so as to resist to the conditions that dominate translation, by elaborating a theoretical basis from which translations can be read as translations, as texts in their own rights.

“Moving the reader towards the author”, is the strategy that Venuti advocates; he calls it Foreignization. He presents it as a resistancy strategy to restrain the ethnocentric violation and face the Anglo-American culture dominance. Venuti defines this strategy as:

“An ethno-deviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (...) by disrupting the cultural codes that prevail in the target language” (Venuti, 1995: 20).

Contrary to domestication above mentioned, this one entails choosing a foreign text and developing a strategy which aims at keeping “alien” elements mentioned in the source culture text and importing them to the target one, breaking therefore the

conventions and codes of the target language: making the reader feel the linguistic and cultural disparities via traces (foreign elements) left by the translator deliberately in the translation.

As Mona Baker (1998: 242) 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: 242)

Replacing the strangeness is not always the case, literary translation for example from languages such as Arabic, references to alien concepts or customs are usually preserved via loanwords, calques and also clarified and explained in footnotes. (Faiq, 2004)

In other words, foreignization is a translation method based on a non-fluent or estranging style designed to make visible the presence of the translator in the text, via highlighting the foreign identity of the ST and preventing it from the canons of the TT.

This method is summed up as follows:

Foreignization → break TT codes → keep ST strangeness

Till now, what we have explored above were methods used to convey whole texts, but to investigate how the Domestication and the Foreignization methods

have been used in the tale translations to tackle the cultural constraints, we decided to follow and use Newmark's (1988) strategies.

2.3- Newmark's strategies of translation:

In his book entitled "A Text Book of Translation" (1988: 100), Newmark displayed a series of strategies used to tackle cultural constraints; some of them are the following:

2.4.1- Transference :

Transference, which gathers emprunt, borrowings and transcription, is applied when the word is unfamiliar; it is the conversion of different alphabets of this SL word whose referent is peculiar to SL culture. This word then becomes a loan one. Used in regional novels and essays, it gives local color, to attract the reader. (Newmark, 1988)

2.4.2- Neutralization:

It is deculturalising a cultural word via using a culture-free word which generalizes the SL word. This procedure is the universal area between the SL and TL culture.

2.4.3- Notes, glosses and additions:

The additional information a translator may have to add to his version aims at explaining cultural, technical or linguistic features. In the translation, it may take various forms: brackets within the text, notes at bottom of page, notes at end of chapter, notes or glossary at end of book.

2.4.4- Cultural equivalent:

It is an approximate translation where a SL cultural word is translated by a TL cultural word. This procedure is not really accurate; it offers a brief explanation to readers who are ignorant of the relevant SL culture.

e.g: the translation of the sentence “he met her in a pub” would be in French “il l’a retrouvée dans le café”.

2.4.5- Literal translation:

Literal translation is a basic translation procedure; it ranges from one word to one word, through group to group collocation to collocation, clause to clause, sentence to sentence, it is a kind of correspondence between Source language (SL) and Target language (TL).

It turns out that problems of literary translation are mostly connected with disparities, cultural exchange and the distinction between hegemonic societies/cultures and dominated ones. Through Venuti’s method we could understand that there are prevailing cultures that use translation as a means of marginalizing foreign ones; Anglo-American vs Arabic in this case, two different social systems, historical, cultural and religious origins. For a long time, Arabic has been made to conform to the dominating system at work in the West.

However, the basis of translation is to help the reader to move nearer the meaning and understand exactly what the message conveyed by the source text instead of being a tool of marginalization and misrepresentation of different identities, in this context Faiq (2004) says that translation constitutes a fruitful area

of a cultural clash, meaning every translation process involves at least two different cultures, but instead of looking for the dominated and the dominant, translators should focus on the alliance of both cultures can bring.

This is why adopting a given method is a crucial step, depends according to Newmark on the text types and functions, the readership and the cultural elements. He asserts that if a translator judges that a given book is important and needs to be kept, he should not hesitate in using notes and prefaces to explain the usage and the meaning of author's terms especially to avoid ambiguity.

Hence, we do believe that translation should not be a site where cultures clash each other but an area where ST features get along with TT ones, meaning that the translator should find a suitable balance between foreignization and domestication, avoiding therefore the tendency of marginalizing and prevailing, by domesticating things that are common to the two cultures or dropping things that are less important such as the *formulaic expressions* in tales and foreignizing the crucial aspects of that foreign culture.

2.4- conclusion:

To sum up, this chapter presented an outline of two methods used to tackle cultural constraints. Four views have been examined and discussed in order to highlight the core of these concepts and distinguish between what Venuti calls domestication and foreignization.

The basic definitions that we can retain are: the first one, Target culture orientation and an ethnocentric violation, is a fluent translation in which ST

representative features are managed to sound and read natural in the TT, giving the impression that it is an original, while the second one, Source culture orientation and a resistancy strategy, refers to the translation in which strangeness and foreignness of the ST are kept by shedding lights on the cultural disparities, showing therefore that it is a translation.

These two methods demonstrate that translation is neither a simple inter-lingual transfer between two different languages, nor a neutral activity as it seems to be, but a complex process that deals with a more complex institution which is culture and somehow ideology, that tends to use translation as means of domination and discrimination.

One can ask how these two methods operate in translation and how are they used and expressed in the samples we have chosen to study?

To investigate the way these methods have been used and answer the questions, we decided to adopt Newmark's strategies above mentioned to analyse and compare the chosen translations in the next chapter.

Chapter 3: Analytical Study of the Fisherman and the Jinni from Arabian Nights Entertainments

3.1- introduction:

As we have dealt with general presentation of folk literature and literary translation in the previous chapter, it was obvious to introduce the sample we have chosen to study.

Everybody has already read or at least heard of the *Arabian nights*, these stories full of adventures, supernatural and unrealistic events, told for entertainments. What is the book about? What are its origin and characteristics?

In an attempt to answer these questions and reveal the mystery of the Nights, we will devote this chapter to explore this book; it will provide a definition to the Nights and display its stylistic features (3.2), the summary of the chosen story: *The Fisherman and the Jinni* (3.2.1), and then the definition of the selected translations (3.3). In addition to that, we will briefly analyze some aesthetic aspects and then focus mainly on the cultural aspects that we examined in order to highlight the way they have been rendered, to do so, we picked up and defined the cultural features (3.4) from the source text, then classified them according to Newmark's cultural categories: material culture (3.4.2.1), ideology (3.4.2.2) and social culture (3.4.2.3). We finish the chapter with a conclusion (3.5).

3.2- Presentation of the Arabian nights:

It was three hundred years ago that the *Nights* left their homeland to be introduced and regenerated in the Orientalist climate of Europe via the French translation of Antoine GALLAND, and subsequently, to become one of the masterpieces of world literature.

According to Ulrich (2004), the oldest surviving fragment of the Nights, a proof of the very existence of this work, is constituted of two joined papers which bore the title of “*Kitab fihi hadith alf layla*”, and has been discovered in Egypt between the 8th and the 9th century. The earliest mentions of this book in Arabic Literature are short notes in *al-Mas’udi’s Muruj al-dhahab*, in which he defines the Nights as a collection of books containing tales originated from a multiplicity of origins and draw on a large variety of traditions such as Indian, Persian, Arabic and Jewish, it consists of telling and interrupting stories. Al-Mas’udi affirms that the work was translated from Persian work entitled “*Hazar Afsan*” which means “A Thousand Tales” and mentioned the characters namely the king, the vizier and his daughters. In a paper entitled “*Vision of the Arabian Nights*”, E. Lowry (2012) added that the title *The Thousand and One Nights* was probably known in the twelfth century and came from the Turkish expression “*bin-bir*”, “a thousand and one”, which as the Arabic one “ألف” is suggestive rather than exact, meaning that it indicates a large number of stories (<http://www.the-tls-blic/article858481.co.uk/pu> (Visited on March 22nd 2014). There are at least twenty-two Arabic manuscripts of the *Nights* that are known to have survived to the present day. The tales of the Arabian nights have no

definite author and story-teller. In this case, every reader of this book becomes the story-teller and takes on the role of the character “*Shahrazed*”.

The book tells the story of Shahrazed’s ruse, helped by her sister Dinarzad, towards the king’s revenge thirst, which began when he discovered his wife’s betrayal. Tormented, he ordered the vizier to bring him every night a new virgin bride that he marries and executes early in the morning, before she had the chance to dishonor him again. When the number of the brides decreases; the vizier desperate, informed his daughter Shahrazed who, having a plan, decided to offer herself to the king. By the night, she started telling the story of “The Merchant and the Iinni”, but when the morning overtakes her she stopped the story at a very exciting point, inflaming therefore the king curiosity, who decided to postpone her execution to the end of the story. Hence, she repeated the same thing until she cured the king thirst of revenge.

The “Arabian Nights” book contains a series of stylistic characteristics among them:

1. Orality: the book is mostly derived from oral tradition, meaning that the tales were passed on by *word of mouth* before reaching a written form. The part that shows this orality is the repetition of the last sentence uttered in the previous night before carrying on the story or starting telling a new one. Such as the underlined sentence uttered by Shahrazed in the previous night and repeated at the beginning of the second one.

"فقال الصياد لا أصدقك حتى أنظرك فيه بعيني و أدرك شهرزاد الصباح سكتت عن الكلام المباح... و في الليلة الرابعة قالت بلغني أيها الملك السعيد إن الصياد قال للعفريت لا أصدقك أبدا حتى أنظرك بعيني" (ص).

(16)

2. Frame story: defined by Cuddon (1977) as a story that contains either another tale, a story within a story or a series of stories such as in this case: the story of "*the Fisherman and the Jinni*" in which another story is embedded when the fisherman started telling the tale of "*the Wazir and the Sage of Duban*" to the Jinni in order to dissuade him:

"... فقال العفريت : و ما شأن وزير الملك يونان و الحكيم رويان و ما قصتهما... (قال) الصياد اعلم أيها العفريت... " (ص.ن)

3. Formulas: the nights are full of fixed repeated formulas used to either begin or end a night. The beginning of a night is marked by an expression uttered by Shehrazad to start telling her story to the king:

" لقد بلغني أيها الملك السعيد " (ص.14)

The story is interrupted by another kind of formula. However, this formula does not show the end of a tale but the end of the night.

" و لما أدرك شهرزاد الصباح سكتت عن الكلام المباح" (ص. 16)

4. Combination of poetry and prose: characters sometimes resort to verses to express themselves about their feelings, their disappointment, and their wishes and so on, as in the part where the fisherman complains from misfortune, since he could not catch anything; after throwing his net for the third time he uttered this verses:

" وأنشد قول الشاعر: يا حرقه الدهر كفى ... إن لم تكفى فعفي ... فلا يحظى أعطى ... و لا يصنعه كفى ...

خرجت أطلب رزقي ... فوجدت رزقي توفى .. كم جاهل في ظهور وعالم متخفي" (ص. 14)

5. Repetitiveness: the texts of the nights abound of repetitions: the repetition of the last sentences uttered the previous night, the repetition identical formulas at the end and the beginning of each night, the repetition of the same topic death, love, betrayal and the same characters such as the king, the fisherman, the jinnee and so on.

3.2.1- Summary of the tale “The Fisherman and the Jinni”:

It is the story of a poor old fisherman who went fishing every day. One day, after casting his net many times, he pulled ashore something heavy. Thinking that he caught a big fish, how disappointed he was when he saw an ass carcass, he threw the net a second time and caught rubbish.

Desperate, the fisherman threw the rubbish, cleaned his net and threw it for the last time; then after a while he pulled it up there was no fish but a heavy sealed yellow pot which seemed full of something. He examined the pot on all sides; shook it but nothing happened, convinced that something precious was inside he took a knife and tried to open it but nothing came out, which surprised him very much. A smoke started rising up to the clouds and becoming thick and dark, when the smoke was all out of the pot, a jinni appeared from it; it was a large giant, a terrible looking-monster which was punished and imprisoned in a pot.

Once released, the frightening jinni decided to kill the fisherman, since he promised himself to kill the person who will free him. However, he allowed the old

man to choose the death he wanted, and then he started protesting against this unjust treatment he was receiving. The fisherman decided to trick the Jinni. He asked him to show him how he managed to enter into the bottle.

The jinni laughed at him, turned into smoke, and shrank, then he came into the pot to demonstrate his ability. The fisherman quickly put the seal back on the pot, imprisoned the jinni and threw it. The Jinni pleaded with the fisherman, who began to tell the story of "The Wazir and the Sage Duban" as an example of why the Jinni should have spared him.

After the story, the Jinni pleaded for mercy, and swore to help him in return for being released. The fisherman accepted the bargain, and released the Jinni who led the fisherman to a mountain tarn full of many exotic fish, and the fisherman caught four. Before disappearing, the Jinni told the fisherman to give the fish to the Sultan who will make him a wealthy man. The fisherman did so and was rewarded with money for presenting the fish. Every time a fish was fried, a person would appear and question them, and the fish answered. When the fish would be flipped in the pan, it would be charred. Awed by the sight, the Sultan asked the fisherman where he got the fish and went to the tarn to uncover their mystery. When he reached his destination, the Sultan found a young man who was half man and half stone. The young man recounted his story, as the story of "The Ensozelled Prince". The Sultan then assisted the Prince in his liberation and revenge. They became close friends, and the fisherman who first found the fish was rewarded with his son being appointed the Sultan's treasurer, and the Sultan and the prince married the fisherman's two beautiful daughters.

3.3- Presentation of the translations:

The selected translations belong to two different translators; the first one, entitled "*The Book of the Thousand Nights and a Night: a Plain Literal Translation*", was made by BURTON Francis Richard in 1885 from the Arabic version of "*Bulaq*", and privately printed by the Burton Club for private subscribers then edited by SHAMMAR edition.

It is worth mentioning that he was an explorer, writer, a translator and an Orientalist who got familiar with Muslims customs and behaviors. He lived during the Victorian age which was characterized by the tendency of conveying the foreign, addressed to a peculiar reader; a cultivated one. (Bassnett, 2002)

BURTON tried to keep all the characteristics of the original version in his translation. As he mentioned it in his foreword, the translation is a copy of the original that preserves not only the spirit but even the mechanic, the manner and the matter, arguing that he would render it in English as an Arabian would do. (Burton, 1885)

The second one was made by Andrew LANG in 1898 entitled "*Tales from the Arabian Nights*" edited in 1993 by WordsWorth edition. Lang was an anthropologist interested in folklore and fairy tales who served as the president of the Folk-Lore Society from 1889 to 1891. Contrary to Burton, Lang's works were aimed at simplifying the tales to attract mainly children this is why he adapted his translations of folktales, fairytales and mythology that are generated from different origins (Haynes, 2006). In his preface, he states that he could remember the dirty old Arabian Nights he had when he was six years old, a book with small type and

yellow papers with no picture, this why, he wanted to make a pleasant version with pictures to attract and delight children. (Lang, 1993)

3.4- Analysis of the tale The Fisherman and the Jinni:

The analysis of this tale consists in examining the peculiar cultural aspects, in order to shed lights on the way they have been rendered by both Lang and Burton.

3.4.1- Aesthetic aspect:

In this part, we highlight some aesthetic aspects to see how they have been conveyed. The aesthetic aspect overwhelms the tales, the storyteller has ensured a certain aesthetic and embellished his stories by using a rhetoric patterns such as a figurative language and rhyme that we try to briefly analyze by comparing the translations to the original:

3.4.1.1- Rhyme:

It is used in most of the tales of this book, to ensure a kind of rhythm and musicality, as in the following example where rhyme is mixed with assonance, to entertain the reader/ listener and avoid his/her boredom.

" و لما أدرك شهرزاد الصباح سكتت عن الكلام المباح" (ص. 16)
"إن عدت عدنا و إن وافيت وافينا** و إن هجرت فانا قد تكافينا" (ص. 26)

Burton: "Come back and so will I! Keep faith and so will I! But if ye fain forsake,

Til requite till quits we cry!" (Tr. 64)

"And Shahrazed perceived the dawn of the day and ceased to say her permitted say"

(Tr.43)

Lang: “if you reckon, we reckon, if you pay your debts, we pay ours, if you fly, we conquer and we are content”(Tr.39)

Feature not mentioned.

What is interesting in Burton’s sentences is that even if he could not reproduce the same structure, he could ensure, in his translation, a rhyme with the words “day” and “say”, “I” and “cry”, but also a certain rhythm and musicality by playing on the letter “d” and the sound /i/ to create an assonance, contrary to Lang, who omitted the first troubling sentence and used repetition in the second one as in the source text, but he could not render the rhyme and the rhythm.

3.4.1.2- Figurative language:

Simile: such as the one used to describe the Jinni immensity in which every part of his body has been compared to something huge:

"... برأس كالقبة و أيد كالمداري و رجلين كالصواري و فم كالمغارة و أسنان كالحجارة و مناخير كالابرين
و عينين ك السراجين" (ص.10)

Burton: “His head was as a dome, his hands like pitchforks, his legs long as masts and his mouth big as a cave; his teeth were like large stones, his nostrils ewers, his eyes two lamps and his look was fierce and lowering”. (Tr. 41)

Lang: “... twice as large as the largest giant” (Tr. 25)

The rendition of this simile has been successfully made by both translators: Burton’s comparison has been as long as the original since it has been literally reproduced, he kept every element, every description to help the reader to picture the highness and the monstrosity of the jinni.

Lang's translation avoided this series of comparison and summarized all this part by comparing the Jinni's immensity to something already known in the receiving culture "a giant", by using a comparative form of equality.

Metaphor: used in the verse when the fisherman was addressing the Jinni who wanted to kill him after he had released him:

"و من يفعل المعروف مع غير أهله * يجازى كما جوزي مجير أم عامر" (ص.10)

Burton: "To him who benefits unworthy wights * Shall hap what hapt to Umami-Amir's neighbor" (Tr. 43)

Lang: the metaphor is not mentioned

The word "أم عامر" in Arabic can refer to "the grieve", "المقبرة" as mentioned in [لسان العرب dictionary](#) or "الضبع" as mentioned in the ([Almaany.com](#), visited on May 28th 2014), meaning the Hyena which is considered as a fierce animal that bits the hands that feeds it. The image is used to illustrate the way the Jinni acts instead of being thankful to the fisherman who freed him he decided to kill him. Burton's translation has foreignized this part, since he kept the expression and transferred it, putting a footnote at the end of the page to explain the meaning. While Lang did not mentioned this part since he has omitted it.

Metonymy: the sentence below is uttered by the fisherman when the jinni was about to start telling his story:

"أوجز في الكلام فان روعي وصلت إلى قدمي" (ص.10)

Burton: "be brief in thy saying, for of very sooth my life-breath is in my nostrils" (Tr. 42)

Lang: part not mentioned.

The sentence in the Source text is used to express an extreme fear; we notice here that Burton has tried to provide a new figure in his translation: he referred to "روحي" meaning "soul" by "life-breath" and replaced "قدمي" by "nostrils", to show that his soul is about to come out from his nostrils. Afraid of losing the meaning, he inserted a footnote that bears two idioms: "about to fly out" and "my heart is in my mouth" which mean that he is extremely anxious and frightened; he is about to die of frightened. It would be preferable to directly use one of the idioms since they are available and avoid this "over rendition". One has to mention that, this page of the source text contains two figures (metonymy) that express fear, this is why we estimate that despite that Lang's translation omitted this figure, but it could keep the meaning by linking it to the first figure that he conveyed as follows: "he trembled so with fright he could not move a step" (Tr. 25) .i.e. he was paralyzed

Rhetorical question: uttered when the fisherman asked the jinni to make a point and consider his decision. In addition of being a rhetorical question, this sentence contains a rhyme and a contrast "مليح", "قبيح".

فقال الصياد: يا شيخ العفاريت: هل أصنع معك مليح فتقابلني بالقبيح" (ص.10)

Burton: "O Chief of the Ifrits," said the Fisherman, "I do thee good and thou requitest me with evil!" (Tr. 43)

Lang: part not mentioned

In Burton's translation, this rhetorical question has been replaced by an exclamation, since he foreignized it via a literal translation that correctly kept the meaning and the contrast but lost the rhyme. Lang's translation has dropped this

feature; he could have conveyed it as follows since he adopted a simplified style: "how can you treat my goodness with evilness".

Four figures have been selected to examine this aesthetic part; we noticed that Burton's translation conveyed all of them, while only one figure has been rendered in Lang's one, the three others has been omitted.

3.4.2- Cultural aspects:

In this part, we carried out a semantic and translational analysis which consist on picking up most of the cultural features mentioned in the source text, classify them according to Newmark's categories and then check their meaning, compare it to the translations to see if they render the essence of the ST.

3.4.2.1- Material culture:

This point will display some features related to the material culture

Example1:

The underlined word has been used to qualify the object found by the fisherman when he pulled his net from the sea; it has been used many times in different sentences, some of them are selected below, the first sentence tells us about the object made of brass found by the fisherman when he pulled his net for a third time. After considering it from different sides as the second sentence mentioned, he shook it and tried to open it until he saw a smoke coming out of it. In the last sentence, the object is repeated when the fisherman was addressing the "Ifrit"

"... إلى أن طلعت على البر وفتحها فوجد فيها قمقم من نحاس أصفر" (ص.14)

"... لينكت ما فيه فلم ينزل منه شيء ولكن خرج من ذلك القمقم دخان صعد" (ص.ن)

"... فقال له: فما قصتك، وما حديثك وما سبب دخولك إلى هذا القمقم " (ص.10)

Burton: "then he opened the meshes and found therein a cucumber-shaped jar of yellow copper (Tr.40)

"He laid the cup on the ground and shook the vase to pour out whatever might be inside"(ibid)

"And what is the cause of thy entering into this cucurbit?" (Tr.41)

Lang: "There was no fish but he found a yellow pot (Tr.24)

"He examined the jar (...) shook it" (Tr.25)

"And how you came to be shut up in this vase" (ibid)

According to (العرب) لسان the word "قمقم" refers to:

"إناء من معدن فضي أو نحاسي يكون ضيق الرأس يسخن فيه الماء أو يجعل فيه ماء الزهر، يرش منه على الضيوف. وعاء خرافي كان محبسا للمردة من الشياطين". (ص.3744)

When we look closely at the definitions, we understand that this object is not only a tool used in everyday life but also a myth shared by the same social group. It is obvious that the word used in the original text posed some difficulties to the translators since there is no definite suitable equivalent.

In Burton's translation, the feature was rendered three times by using different strategies and words: at the beginning, he foreignized this peculiarity via an *overtranslation*, he used a compound adjective to describe the form "cucumber-shaped" and "cucurbit" then a noun to help the reader to picture this new tool. Then both of them tried to domesticate it via a *neutralization* that consists in

deculturalising the word, thus, they used the same word “vase”, Lang goes far, and used in the second time, a culture-free word “pot”.

One has to mention that the “jar” takes its root from the Arabic word “jarra” (<http://www.oxforddictionaries.com/definition/english>, visited on May 30th, 2014), so using it may be considered here as an intentional foreignization.

However, we believe that giving this variety of words to render the same peculiarity may hinder the reader’s understanding more than help him/her to comprehend this peculiarity; it can be preferable to undertake a foreignizing method to render this feature by a transliteration of the word, i.e. “kumkum” and add its definition or meaning as a footnote, since the other words will not render the same effect and value: as it is made of brass, the fisherman in the story wanted to sell it and gain some money.

Example 2:

When the Sage Duban gave the king his remedy, he advised him to go back home saying:

"فارجع إلى قصرك و ادخل الحمام" (ص.17)

Burton: “and bade him to return to his palace and enter the Hammam, in another sentence he used the term Hammam-bath. (Tr. 47)

Lang: “then you must return to your palace and bath” (Tr.29)

One can notice in this part that the word "قصر" which means بيت فخم وواسع did not constitute an attention unit to the translators and has been correctly rendered by its suitable equivalent “palace” which conveys the meaning of greatness and luxury.

This shows that when the cultural feature is common to both Source and Target cultures, the translation is easier. However, the word “حمام” has a little bit posed some difficulties to Burton who mixed foreignization and domestication to render it, he firstly borrowed the word via a *transliteration* “Hamman” then he added its *close cultural equivalent* “bath”, while Lang domesticated this part and adopted the equivalent “bath”.

We estimate that using two strategies to render the same word is to be avoided, especially in this case, meaning that Burton could have said “bath”, as Lang did, without adding “hamman” since, even in the tale, the word has no specific description or connotation, it only refers to a place where the king washes.

3.4.2.2- Ideology:

In this part, we are going to see how the translators dealt with another peculiarity related to ideology; we divided it into three points: religious, politic and customs.

Religious:

As the tale is full of references related to Islam, we wondered how they have been conveyed, in what follows we are going to spot light some of them.

Example1:

After pulling his heavy net for the first time and discovering that no fish was inside but a donkey carcass, the fisherman uttered the sentence below to express weariness and complaint.

"لا حول و لا قوة إلا بالله العلي العظيم" (ص. 14)

Burton: “There is no Majesty, and there is no Might save in Allah the Glorious, the Great” (Tr. 38)

Lang: expressions not mentioned.

Burton’s translation has kept this feature despite the religion difference; he foreignized it via *literal translation* which kept every single part, highlighting only one aspect carried by this sentence which is the “greatness of Allah”, and to render the weariness which shows that the fisherman was fed up with pulling empty nets, he added the sentence “he exclaimed in his grief”.

Contrary to Lang who decided to drop this religious aspect, but rendered it in a series of adjectives that show the fisherman’s state and mood such as “disappointed”, “vexed”, then he correctly linked it to the part where the fisherman was imploring the Fortune to be fair with him. Concerning this aspect, the most important point that should be taken into consideration and rendered is the weariness and exhaustion of the fisherman, this why we believe that both translators have succeeded in conveying this. After complaining, the fisherman uttered the following sentence, before throwing his net for a third time.

"واستغفر الله " (ص.14)

Burton: “he prayed Allah pardon” (Tr.39)

Lang: expression not mentioned

It is known in Muslim’s tradition that after complaining people tend to beg pardon from Allah to show that it is their destiny and they accept it. This sentence has been successfully rendered by Burton via a literal translation that kept both the form and the meaning, but it has been totally dropped in Lang’s translation, he could have

used the same expression as Burton, or “he begged God forgiveness” but it is impossible to insert it since he omitted the religious aspect.

Example2:

When the fisherman pulled his net for a second time, he was disappointed and sad to find out that it has caught only rubbish; he started saying the verses of the poet in which he begs Fortune to stop:

"يا حرقة الدهر كفى" (ن.ص)

Burton: “Forbear, O troubles of the world” (Tr. 39)

Lang: “O Fortune, do not trifle this with me” (Tr. 24)

In Arabic the word “دهر” can have different meanings; time, life and so on. In this context, it is related to “Allah”, meaning that all the troubles faced by humans are acts of god, in Islam we call it " قضاء و قدر " (destiny) that man cannot tackle. This is why, insulting “دهر” in Islam is forbidden, since it is considered as insulting Allah, as the prophet (peace be upon him) said:

{لا تسبوا الدهر فان الله هو الدهر}.

To render this peculiarity Burton resorted to an explanatory translation, which, we believe, alter the meaning of the original word; since “troubles of the world” can be understood by the reader as “concerns” or “problems”. He could have used the existing cultural equivalent “Fortune”.

When we look at the definitions of the two words, we noticed that the difference between “fortune” and “دهر” lies in the fact that the first one is related to a Myth while the second one to a sacred.

Lang has used a domesticating method to highlight that, knowing that “Fortune” is defined not only as a chance or luck but also as an arbitrary force affecting human affairs. It takes its origin from the Latin *Fortuna* and it is often personified as a goddess, her wheel betokens vicissitude. (www.etymonline.com visited on June 3rd 2014). He ensured a successful rendition, since he has used the suitable cultural equivalent that renders the meaning,

Example3:

The invocation of the fisherman, uttered when he pulled his net for the third time and could not catch any fish, begging the god to make the next throw more fruitful.

"ثم انه رفع رأسه إلى السماء و قال اللهم انك تعلم اني ارمي شبكتي غير أربع مرات... " (ص.14)

Burton: “Then raising his eyes heavenwards he said, O my God! Verily Thou wottest that I cast not my net each day save four times” (Tr. 39)

Lang: part not mentioned.

Burton translation preserved this feature and has been faithful to the original, since he used a literal translation for the description قال , while he used equivalent to render the invocation “اللهم” by “O... God!”, a sentence which expresses a strong emotion in the Western countries. While, Lang omitted this invocation and linked it, to the part uttered by the fisherman to blame the fortune.

Example4:

When the fisherman pulled his net for the third time, he caught an object called “Kumkum” from which came out a monster called by the fisherman:

"تكامل الدخان و اجتمع ثم انتفض فصار عفريتاً" (ص.14)

"فقال الصياد أيها المارد أتقول سليمان (...). فلما سمع المارد كلام الصياد" (ص.10)

Burton: “the thick vapour condensed, and became an Ifrit” (Tr. 40)

“Quoth the Fisherman, O Marid (...) now when the Evil Spirit heard the words of the Fisherman” (Tr. 41)

Lang: “when the smoke was out of the jar it gathered itself together, and became a thick mass in which appeared a genius” (Tr. 24)

The words "عفریت" and "مارد" refer to something maleficent and evil that rebelled once. To translate this peculiarity that does not exist in the Western cultures, in one hand, Burton resorted to a foreignizing method; he used a *transliteration* to transfer these new concepts. After that, he tried to bring the image of “Marid” near the reader via a domesticating method; an explanatory translation “evil spirit” which could be avoided.

Taking into consideration the fact that translation is aimed at enriching the others culture, we believe that foreignizing these words is a correct attempt to translate this cultural aspect. However, every foreignized aspect is followed by footnote, here, Burton put only one footnote to explain “Marid” and forgot to insert a second one to explain the word “Ifrit”, and this can pose to the receiver a problem of understanding, and can confuse between “Ifrit” and “Marid”.

Lang in another hand, resorted to a domesticating method, he adopted a cultural equivalent. He also used the same word “genius” to render both "مارد" and "عفریت", but when we checked the meaning of “genius” we found out that this word can refer to an exceptionally intelligent person or one with exceptional skills, or tutelary god form; Latin genius guardian deity or spirit which watches over each person from

birth; spirit, incarnation, wit, talent; also prophetic skill. (etymonline.com, visited on June 4th 2014). Loss of meaning is therefore noticeable in Lang's translation; the word "genius" does not fit the context and does not convey the meaning of malfeasance and evilness.

Example 5:

When the Ifrit started telling his story to the fisherman, he said to him:

"قال العفريت اعلم أنني من الجن المارقين و قد عصيت سليمان" (ص.10)

Burton: "Thereupon quoth the Jinni, Know, that I am one among the heretical Jann" (Tr.42)

Lang: "What is this you are saying, great genius?" (Tr.24)

"I rebelled against the king of the king of the genii" (ibid)

"جن الشيء أي ستره، و به سمي الجن لاستتارهم و اختفائهم عن الأبصار" (لسان العرب)

When considering the definition, we noticed that the word "جن" is defined as a protector or something invisible with a neutral connotation. However, when reading the whole sentence we noticed that an adjective "المارقين", which means in the religious context "الخارج عن الدين، الملحد الكافر", is used in the source text to complete the meaning of evilness of this character.

In Burton's translation this feature has been rendered by a transliteration without adding any footnote; "Jan" that led to meaning loss and ambiguity, but he correctly translated "المارقين" by "heretical" which refers to rebellion (oxforddictionaries.com, visited on June 4th 2014), while Lang could find the suitable rendition, we estimate that he has successfully replaced the adjective by the verb and find an equivalent.

His domestication could convey the meaning of an invisible neutral spirit that rebelled once.

Example6:

When the “Ifrit” came out from the “Kumkum”, he exclaimed:

"لا اله إلا الله سليمان نبي الله (...) يا نبي الله لا تقتلني" (ص.10)

Burton: “there is no God but the God, Sulayman is the prophet of God (...) O apostle of Allah, slay me not” (Tr.41)

Lang: part not mentioned.

This peculiarity has been omitted by Lang’s translation, while Burton translation foreignized this part and kept it as it is in the original. The *literal translation* has overwhelmed this sentence. However, it seems that the words “الله” and “نبي” have posed a problem to Burton since he used both domestication and foreignization to preserve the meaning, first, he correctly domesticated them via their *cultural equivalent* “God” and “prophet”; in the second part of the sentence he used another religious word “apostle” to refer to a prophet, but when we look at the definitions of both words .i.e. “نبي” which means a person chosen by Allah i.e. his messenger:

"صاحب النبوة المُخبر عن الله، وهو إنسان يصطفيه الله من خلقه ليوحى إليه بدين أو شريعة، سواء كُلف

بالإبلاغ أم لا" (www.almaany.com/home.php?language, visited on June 4th 2014)

“Apostle” which mainly refers to the twelve disciples of Jesus or to the leader of the first Christian mission to a country, we notice that there is a disparity between them; this is why we believe that using this word alters the meaning. If one has to convey the word “Apostle” from English to Arabic, we estimate that the close cultural equivalent can be "صحابة الرسول". In the same sentence, he resorted to a

foreignization of the word “Allah”, which could be avoided since the word “God” renders the monotheism.

Example7:

Walking alone on the road, the prince met a woman, who asked for his help and accompanied him, after a while she moved to a ravine, the prince followed her and found out that the lady turned into a monster.

"فدخل خلفها و هي لا تعلم به فإذا هي غولى" (ص.20)

Burton: “So he followed her without her knowledge and behold, she was a Ghulah, a wicked ogress” (Tr.55)

Lang: “He now knew that the lady (...) was an ogress” (Tr.33)

The word “غولى” in Arabian folklore refers to an evil spirit that turns into different forms, that strays people from the right path to get them lost:

"جنس من الشياطين و الجن، كانت العرب أن الغول في الفلاة تترأى للناس فتنغول تغولا، اي تتلون تلونا في

صور شتى و تغولهم اي تضلهم عن الطريق و تهلكهم" (لسان العرب، 3318)

When it comes to render this feature, both translators have resorted to domestication, except Burton who used also a transliteration “Ghulah” followed by a footnote. They have chosen the cultural equivalent “ogress” which refers to a devouring monster, a man-eating giant (eymonline.com, visited on June 7th 2014). Comparing both definitions we noticed a slight disparity between the two concepts, despite that, we believe that the word “ogress” fits the word “غولى” in the context provided by the tale, since the lady in the story was an evil spirit which turned into a lady, who attracted the prince to bring him as a meal for her children. Hence, the

meaning of “monster eating humans” is correctly conveyed in both translations and can be easily pictured by the readers, but the meaning of “an evil that turns into a human” is lost, while the image of “giant” is added to the meaning.

Political organization and titles:

In this category, we are going to discuss the political titles and organization of the society:

Example1:

The sentence below is said each time Shehrazad started telling her stories to the king:

"بلغني أيها الملك السعيد " (ص.33)

Burton: “O auspicious king” (Tr. 38)

Lang: “Sire” (Tr. 24)

Both translators chose the closest equivalent by which they have successfully rendered the magnificence of the person to whom Shehrazad is talking and highlighted the fact that he had the highest rank in society. So, they both adapted it to expressions used in the western cultures.

The words “O... king” and “Sire” used by Burton and Lang are respectful forms used to glorify the person we are addressing and express an extreme politeness.

Example2:

The tale of “the King Yunan and the Sage Duban” shows the political organization of the society at that time, the tale shed lights on titles given to people of high rank, except the word “حجاب”.

"و كان معه الأمراء و الحجاب و الوزراء و أرباب الدولة" (ص.17)

Burton: “He was accompanied by his suite, Emirs and Chamberlains, Wazirs and Lords of the realm” (Tr.46)

Lang: “when he entered his audience chamber all his courtiers (...) were overwhelmed with joy” (Tr.30)

It turns out from these extracts that Burton adopted both foreignization and domestication to render this sentence: for the word "الأمراء" he took a word that might be its *widespread equivalent* “Emirs”, whose origin brings us to the Arabic one, since it has been borrowed from the Arabic word "أمير". For the word "الحجاب" which means guardians or servants of the king, he resorted to an adaptation, he chose two different *closest cultural equivalents* “suite” and “chamberlains”; the first one refers to a group of people in attendance on a monarch or other person of a high rank and the second to an officer who manages the household of a monarch or noble, denoting a servant in a bedchamber”, this aspect has been successfully rendered, as they convey the same meaning and show the same rank as the original. The word "الوزراء" is conveyed via a *transliteration* “wazirs”, we believe that foreignizing this word can be avoided, if he adopted the common word “vizier” taken from Turkish origin. Another successful literal translation has been adopted to transfer the last word "أرباب الدولة", the word “Lords” fits the context, since it refers to noblemen, people of authority.

Contrary to Burton, Lang adapted this part and summed up all these words in a simple and *generic* rendition “audience chamber” which refers to a royal court or large room where a monarch or head of state conducts its consultations, while the “courtiers”, means a person who attends a royal court as a companion or advisor to the king or queen, letting the reader guess, who are the audience and courtiers. He could have used the equivalences of the words, as Burton did, since they are available and convey the meaning.

Example2:

In the morning after having his medicine the previous night, the king woke up, prepared himself, then joined the

"فلما أصبح الصباح خرج الملك إلى الديوان" (ص.17)

Burton: “On the morrow the King went forth from his Serraglio” (Tr. 48)

Lang: “when he entered his audience chamber” (Tr.30)

The word “ديوان” refers to a place, where the king, his viziers and people of high rank discuss matters and concerns of the kingdom, as mentioned in لسان العرب dictionary:

"مكان ينظر فيه أمور الدولة و قضايا الحكم، الديوان الملكي هو إدارة تابعة لسلطة الملك يشتغل فيها موظفون سامون يرتبون شؤونه و قضايا الدولة"

It seems that this word did not pose a difficulty for the translators, since both of them adopted the domesticating method to render this part via the close cultural equivalent “seraglio” which means the Sultan’s court and government offices at Constantinople (oxforddictionaries.com, visited on June 5th 2014), and “audience chamber” that means a room where a monarch or head of state conducts formal

interviews (collinsdictionary.com, visited on June 5th 2014). Both words used to convey this aspect correctly render the meaning of place where people of high rank meet to exchange views. However, Lang used the concept “audience chamber” to refer to the place .i.e. “ديوان” and to the people .i.e. “الأمراء و الحجاب و الوزراء و أرباب” as well, in this case, to make the difference and help the reader to grasp the meaning, we believe that it can be preferable to use “audience chamber” to the people and “royal court” for instance to refer to the site.

Example3:

When the Physician told the king that he could cure his illness without any medicine, he was astonished and uttered:

"أَتَبْرِئُنِي مِنْ هَذَا الْمَرَضِ بِلَا دَوَاءٍ وَ لَا دِهَانٍ، قَالَ أْبْرِيْنُكَ بِلَا مَشَقَّةٍ فِي جَسَدِكَ" (ص.17)

Burton: “Canst thou indeed cure me of this complaint without drug and unguent?” and he answered, "Yes! I will heal thee without the pains and penalties of medicine” (Tr.46)

Lang: “Sire said he (...) I will promise to cure you without any medicines or outward application. (Tr.29)

We mentioned this part in order to highlight the fact that Arabic culture has no peculiar pronouns used to discriminate between the low and high statute, we just understand the difference through the context. In English these pronouns exist and have been rendered in the translations; Burton’s one used the archaic pronoun “thou” to express the low statute i.e. when the king talks to the physician and then “thee” which refers to the high statute i.e. when the physician addressed the king. Lang used the pronoun “you” that renders both statutes.

Customs:

This formula has been uttered by the storyteller to describe the way people used to greet their king. Most of the time, these expressions are respectful and honorific.

"فلما بلغ ذلك الحكيم (...) دخل على الملك يونان وقبل الأرض ودعا له بدوام العز و النعم" (ص.16)

Burton: "he kissed the ground before him: then he prayed for the endurance of his honor and prosperity" (Tr.46)

Lang: "the physician entered to the hall and bowed low to the ground" (Tr.30)

Here, we notice that Burton foreignized this part and used a literal translation; that rendered every part of the sentence, while Lang adapted the first part and correctly rendered the meaning of someone prostrating to express respect to the king and highlight his magnificence, but he dropped the wishes. However, we believe that this image of "kissing the ground before him" can hinder the reader's comprehension. This is why; it can be preferable if both translators said: "the physician entered to the hall and bowed low to the ground and prayed for the endurance of his honor and prosperity".

3.4.2.3- Social culture:

In this part we are going to display aspects related to social activities and places.

Example1:

After pulling his net, the fisherman found out a jar that he wanted to sell, he mentioned a place where people used to sell and buy, exchange goods especially brass one.

" فلما رآه الصياد فرح وقال هذا أبيعته في سوق النحاس فإنه يساوي عشرة دنانير" (ص.14)

Burton: "If I sell it in the brass-bazar 'tis worth ten golden dinars (...) brass-market" (Tr.40)

Lang: "I will sell it to the founder" (Tr. 25)

In Burton's translation, we can notice that he used a literal translation, two compound nouns "brass-bazaar" and "brass-market" that correctly rendered the meaning of the feature "سوق النحاس" which refers to permanent enclosed merchandising area. However, it would be better to adopt a single rendition "brass-bazaar" for instance. Lang's one rendered this feature by a *cultural equivalent* "founder" which means a person who manufactures articles of cast metal; the owner or operator of a foundry (oxforddictionaries.com, visited on June 5th 2014). When looking at the given definition, we notice that the meaning is altered and does not really fit the context. Hence, the image of a place, a bazaar, in Lang's translation is lost; he could have said "brass-bazaar" as Burton did and insert a picture or a drawing in the same page to illustrate it, especially that the work is aimed at attracting children.

Example2:

When the physician finished preparing his medicine, he brought it to the king and advised him to play with it in a peculiar place, saying:

"خذ هذا الصولجان و اقبض عليه مثل هذه القبضة و امش في الميدان و اضرب به الكرة (...) و مسكه بيده و

ركب الجواد" (ص.17)

Burton: "bade him ride forth on the parade ground there to play at pall and mall...and handing him the bat". (Tr.46)

Lang: “then he made a ball (...) he told him that he wished him to play at Polo and approached him with the bat he had made (...) the king went to the place where he played” (Tr.29)

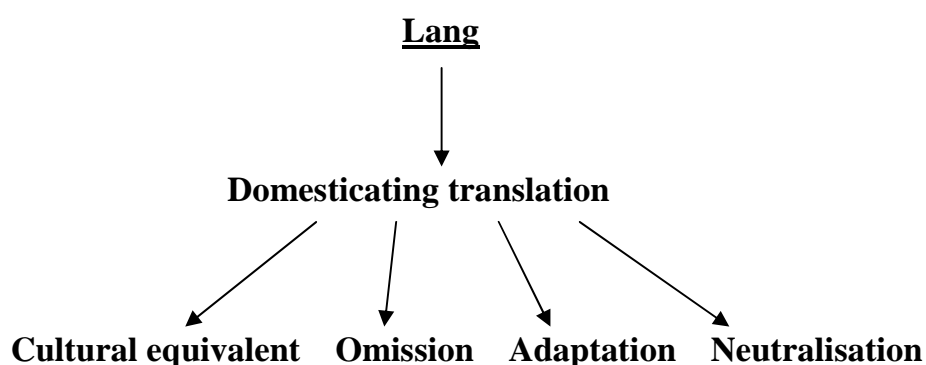
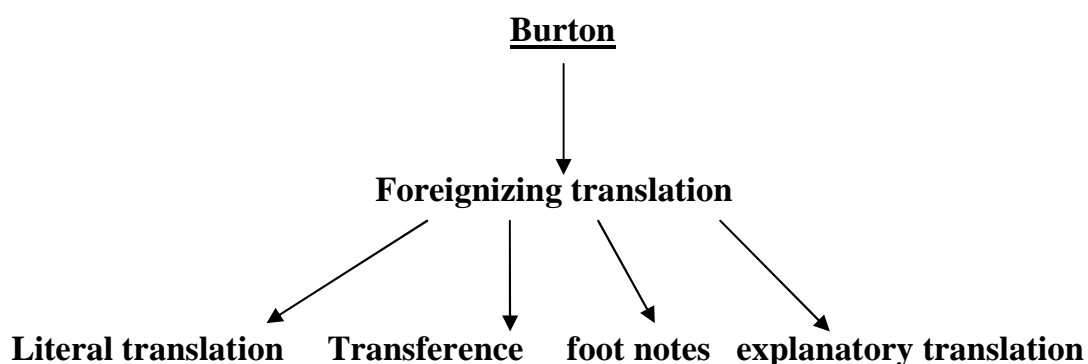
The word "صولجان" can be used to express the king's scepter or a bat used to play games, the context of this sentence showed us that the physician made something to play with .i.e. "صولجان" which does not refer to a scepter but to a bat. Both translators have successfully rendered it via its suitable equivalent.

The second one refers to the place where these games are practiced. When we took a look at the translations above, we noticed that both translators resorted to the domesticating method: Burton adopted a compound noun “parade ground” to render "الميدان", this is supposed to be the *closest equivalent* of the original word, but when we checked the meaning of this one, we found out that it is a place where people gather for parade, which refers to a public procession, especially one celebrating a special day or event: “*St George’s Day parade*” or “a military parade”. (oxforddictionaries.com, visited on June 5th 2014). Hence, this is far from the meaning of a place where horse courses are displayed, this is why; we believe that the closest equivalent in this context can be “hippodrome”, since this part of the tale deals with a large place where the king rides his horse to entertain himself.

For the same word, Lang simplified the rendition and adopted *neutralization*, an explanatory translation “place where he played” which is correct despite the fact that it is too generic and does not render the real image. The reader in this case can imagine, for instance that the king has a peculiar vacant room inside his palace where he spent his time entertaining himself.

Additions have been noticed too, the name of the game he was going to play is not mentioned in the source text, all we had is words that can let us picture this game: horse, ball, bat and ground. However, different games appear in the translations; in Burton's one, the words led him to think of a pall-mall game which refers to "croquet", (but in the croquet game there is no horse), while they led Lang to think of "polo".

It turns out that the translators have undertaken two different orientations to deal with cultural constraints, to ensure this rendition they resorted to peculiar strategies that are disclosed below:



3.5- Conclusion:

This chapter provided a semantic and translational analysis of the tale “the Fisherman and the Jinni”, based mainly on the cultural aspects. It demonstrated that the main problem faced by the translators when dealing with literature is related to cultural disparities.

Concerning the translation methods, Burton tends to be faithful to the text and used the foreignizing method to keep every single peculiarity via literal translation, transferences, transliteration, explanatory translations and footnotes, but sometimes he resorted to the use of both foreignization and domestication to convey the same word. Lang adapted his text to the receiving reader, and tends to use the domesticating method via cultural equivalent, neutralization and omissions.

One has also to mention that, after highlighting the cultural features and classifying them according to Newmark’s categories, we noticed that the religious aspect has overwhelmed the source text, a feature that has been preserved by Burton and totally omitted in Lang’s translation. Some features classified under the material and social culture categories such as "عفريت" and "قمقم", pushed Burton to supply a verity of concepts to keep the meaning, while they pushed Lang to deculturalise them and choose the closest equivalents which do not render the whole meaning, causing therefore meaning loss.

General conclusion:

At the end of our journey in Shahrazed's world, we came to the conclusion that literary works, such as folk tales, are imbued with cultural aspects; dealing with a foreign literature means dealing imperatively with its culture, translating literature is translating culture. This interaction between these two areas constitutes the main constraint encountered by the translators in the process of translation. The cultural disparities hinder the process of translation more than difference in language. Through the tale, we have examined, we could demonstrate these difficulties that we classified under different categories: *social, ideological, religious, material cultural...*

When analyzing the selected extracts from the chosen translations, we noticed that every translator has undertaken a peculiar method to tackle these constraints, each one according to his purpose:

In one hand, Burton, who wanted to keep the tale spirit, explain it to the Target reader and transplant it in the Target culture, has mainly adopted a foreignizing method to render the cultural features and bring the reader nearer to the source culture. To ensure this method, he resorted to different strategies like: *literal translation, transference, footnotes, additions and overtranslations*. But when it comes to convey some features, he mixed foreignization and domestication to make the reader grasp the meaning of that aspect, or he supplied a variety of synonyms for the same concept; this demonstrates the difficulty of keeping the exoticism and rendering its meaning at the same time. It must be noted that Burton's translation was an explanatory work more than a plain rendition as he entitled it.

In the other hand, Lang who simplified his version to attract children, has adopted a total domesticating method, contrary to Burton, he tends to adapt his work to the receiving readers taste and expectation, to do so, he resorted to strategies such as: *omissions*, *neutralization*, and *cultural equivalent*. However, compared to Burton, his translation has generated much more loss, most of the peculiarities have vanished, particularly the religious aspect which has been totally omitted in his translation. This one, taken apart, can be considered as a new literary work, but, despite it bears the title of Arabian Nights, nothing in the tale we have examined highlights this exoticism and foreignness. We propose to study this new work for instance, under Berman's deforming tendencies. In addition to that, no one could combine both methods to ensure a suitable balance in his work.

Despite their justified orientations and purposes, both translators have generated loss in their translations, especially Lang. This is why, it is necessary to bear in mind the inevitability of translation loss in form and content when dealing with this kind of topic .i.e. cultural transference. Hence, we believe that the correct method to undertake to tackle these cultural constraints is to find a balance between foreignizing and domesticating methods, this balance depends on the importance of the aspect itself, meaning the concepts that are specific to the source culture and carry peculiar image should be foreignized, since translation is a means of enriching others culture, while the concepts that are common shared by both cultures can be domesticated through their closest equivalent. The paper could also demonstrate that translation, in this case, is mainly governed by the type of the readership, cultural aspects and the tendency that governs the society.

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English - Arabic glossary:

A

Adaptation: التكيف

C

Creativeness: الإبداع

Culture: الثقافة

Cultural features: الخصوصيات الثقافية

Clarification: التوضيح

Cultural equivalent: المكافئ الثقافي

D

Domestication: التوطين

Dynamic equivalence: التكافؤ الدينامي

Deforming forces: النزعات التشويهية

Destruction of the rhythms: هدم الإيقاع

Destruction of underlying networks of signification: هدم الشبكات الدلالية

Destruction of linguistic patterning:

هدم الأنساق اللغوية

Destruction of expressions and

idioms: هدم التعابير الاصطلاحية

E

Ecology: علم البيئة

Effacement of the superimposition of

languages: محو التراكم اللغوي

Ethic of translation: أخلاقية الترجمة

Ethnocentric violation: العنف

الاثنومركزي

Expansion : التمديد

Exotic : الغريب

F

Folk literature: الأدب الشعبي

Folktales: الحكايات الشعبية

Foreignization: التغريب

Formal equivalence: التكافؤ الشكلي

G

Gestures & Habits: الإيماءات و العادات

Glosses: الملحقات

H

Heroes: الأبطال

Hegemonic: المهيمن

I

Ideology: الايدولوجيا

L

Literature: الأدب

Repetitiveness: التكرار

Literary translation: الترجمة الأدبية

Rituals: الطقوس

M

Rhyme: القافية

Material culture: الثقافة المادية

Rhythm: الإيقاع

Metaphor: الاستعارة

S

N

Symbol: الرمز

Neutralization: التحييد

Simile: التشبيه

O

T

Orality: الشفوية

Transparency: الشفافية

Oriental tales: القصص الشرقية

Transference: التحويل

Orientalism: الاستشراق

Transcription: النسخ

Orientalist: مستشرق

Trial of the foreign: امتحان الغريب

P

V

Polysystem theory: نظرية النسق المتعدد

Values: القيم

Prose translation: الترجمة النثرية

Q

Qualitative impoverishment: الإفقر النوعي

النوعي

Quantitative impoverishment: الإفقر الكمي

الكمي

R

Rationalisation: الترشييد

