

2014

Domestication and Foreignization Strategies in Translating Sinbad of The Arabian Nights

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DOMESTICATION AND FOREIGNIZATION STRATEGIES IN TRANSLATING SINBAD OF
THE ARABIAN NIGHTS

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The Interdepartmental Program in Linguistics

by

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August 2014

To my parents
To my husband
To my loving children

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LIST OF DEFINITIONS

Equivalence

The similarity between a word or expression in one language and its translation in another. A translation equivalent is a corresponding word or expression in another language

Non – Equivalence

When a translator finds no similar form or meaning in the translated language.

Source Text (ST)

The text aimed to be translated (the original text).

Target text (TT)

The translated text.

Source Language (SL)

The language of the original text.

Target Language (TL)

The language of the translation.

Domestication

Translating a text closer to the target reader`s language and culture.

Foreignization

Keeping the translated text intact to its source`s culture.

Denotative Meaning

The direct (dictionary) meaning of a word.

Connotative Meaning

The indirect (cultural) meaning or idea attached to a word.

ABSTRACT

Over the centuries translation theories have provided strategies to help the translator overcome various linguistic and cultural obstacles that arise in any intercultural exchange between different languages and cultures. Idioms and culturally-bound expressions are among prominent translation problems, especially when the translation is between two completely different languages like Arabic and English which diverge both linguistically and culturally. The most debated translation strategies are Domestication and Foreignization. This research examines the use of these two strategies in four English translations of one of the world's most famous cultural collections, The Arabian Nights. The study specifically investigates the use of domestication and foreignization in the tale of Sinbad and how the translators achieve cultural equivalence through these two methods and to what extent. The study concludes that both strategies complement each other and that a successful translation of a cultural text is achieved when both strategies are used together. Cultural equivalence is better accomplished when a translator domesticates the form and foreignizes the content in order to have a balanced outcome.

INTRODUCTION

Translation theories have developed over the centuries a number of strategies to help the translator overcome various linguistic and cultural obstacles that arise in any intercultural exchange between different languages and cultures. Idioms and culturally-bound expressions are among prominent translation problems, especially when the translation is between two completely different languages, like Arabic and English, which diverge both linguistically and culturally. Translators have debated for many years on what is a successful translation; they argue over two major elements: form and content. Their theories and practices conclude that both form and meaning are crucial, but stress the importance of transmitting the sense of the content to the target reader in order to achieve equivalence in translation. They also discuss what tools should be used to reach in the target language an equivalence to the original text. Arguments have been centered on whether the translator should take the reader abroad to the target culture or should bring the foreign culture home to the reader. The approaches were introduced by Lawrence Venuti, the former approach is known as foreignization and the latter as domestication.

Domestication and Foreignization strategies have occupied a great deal of translation literature and practice. Many researchers argue in favor of one strategy while others favor the other. Venuti himself strongly defends the foreignization approach and supports that by arguing that a translator's mission is to retain the cultural values of the source language and not manipulate it into the target language. Before that, scholars such as Nida (1964) had strongly argued for the domestication strategy. Nida stresses that a successful translation is

created when the target text meets the cultural expectations of the receivers, and this can be achieved by minimizing the foreignness and strangeness of the origin text. Other studies such as by Jianghua (2006) call for the use of both strategies together.

This study investigates the domestication and foreignization strategies in translating one of the world's famous literary collections *The One Thousand and One Nights*, also known as *The Arabian Nights*. The tales of this remarkable piece have traveled the wide globe and gained the admiration of readers from almost all cultures and, hence, have been translated into many languages. Although Arab intellectuals do not regard *The Arabian Nights* as literature and consider some of the tales as 'naïve and vulgar' (Irwin: 2009), the tales are constructed in an artful way as a highly sophisticated fiction. Scholars and translators such as Irwin (2009) and Mussawi (2007-2009) closely studied the structure of the tales and the varied themes they carry: religion, gender, law, and magic. Many works of translation and analysis were devoted to *The Arabian Nights*. My research closely examines four English translations of the *Nights* by John Payne (1875), Sir Edward Burton (1885), N.J. Dawood (1954), and Husain Haddawy (2010). The study particularly focuses on the story of Sinbad.

The Seven Voyages of Sinbad the Sailor, among many other stories like *Ali Baba* and *Aladdin*, has gained great popularity in Western literature and media. It seems relevant then, to study the translation of this story and how the essence of the tale has been transmitted into the target language. The story of Sinbad is to a large degree religious and cultural in its theme and structure. There are many cultural words and expressions in the tale, in addition to its highly religious content. The purpose of this research is not to evaluate the translations themselves

but to investigate how and what strategies- domestication and/or foreignization- were used to achieve equivalence in translating culturally specific words and contents. Criticism is not the goal of my study - although it is sometimes inevitable - but it is the understanding of how the translators, especially Haddawy¹, achieved equivalence in his text. Therefore, the study examines these religious and cultural specific elements through the use of domestication and foreignization methods.

This research presents some historical background of *The Arabian Nights* collection and its translators, a demonstration of the development of translation theory throughout the centuries, the literature on equivalence and models of translation i.e. domestication & foreignization, specific data drawn from the four translations, a discussion of the findings and a conclusion. The dissertation is outlined as follows:

CHAPTER ONE discusses the origin of *The Arabian Nights*, the geographical areas that historians believe the tales originated from, and the origin of Sinbad. I also present how the stories of the *Nights* were first introduced to Europe, and the famous translators of the *Nights* with a focus on the French translator Galland. I finally summarize the criticism on the four English translations studied in this research.

CHAPTER TWO sheds light on the history of translation theory and how various theories developed through time starting from the Romans up to the late part of the twentieth century. Then I discuss the role of linguistics in translation theory and practice. Following that is a

¹ Haddawy's translation is generally considered the best version and was highly praised by many critics. More is explained in chapter 1.

presentation of the history of literary translation from Arabic to English, especially considering translated works of the Qur`an and some classical works.

In **CHAPTER THREE** I discuss the literature on equivalence in translation theory and how it is defined by several scholars such as Jakobson (1959), Nida (1964), Catford (1965), Newmark (1981), Baker (1992), and Pym (2010). I then examine the two famous translation strategies: domestication and foreignization. I particularly introduce Venuti`s (1995) representation of the methods and the several arguments and studies about them. I wrap up this section with a summary, based on the previous literature, of the pros and cons of both strategies in translation theory and practice.

As for **CHAPTER FOUR**, I first discuss my research purpose and goal, and then I explain my methodology, approach and analysis.

CHAPTER FIVE is the data analysis chapter. I divide this part of the study into two main categories: word- level equivalence (cultural words), and above word-level equivalence (idioms, fixed expressions, and proverbs). These categories presents a number of examples in the tale of Sinbad; each example is analyzed and discussed in detail in the four translations with relation to domestication and foreignization.

I finally discuss my findings in **CHAPTER SIX**. I furthermore present my conclusions regarding which strategies are used by the translators, Haddawy in specific, and on what level (form or content). I lastly wrap up this research with my own views and provide my personal recommendation.

CHAPTER ONE

THE ARABIAN NIGHTS

1.1 INTRODUCTION

The first section of this study's literature review is dedicated to present historians' views and discussions on the source of The Arabian Nights.

1.2 THE ORIGIN OF THE ONE THOUSAND AND ONE NIGHTS

"The female storyteller Scheherazade, dissuades the melancholy and ruthless sultan Shahriar from pursuing his cruel design to marry a new wife every night and kill her the next morning so as to prevent what he believes will be her inevitable betrayal. Scheherazade, the young daughter of the Sultan's vizier, surprises her father by requesting to marry the Sultan, despite the risk. As resourceful as she is courageous, Scheherazade draws upon her wit, wisdom, and store of anecdotal literature to entangle the Sultan in a web of tales that entertain him, awaken his imagination, and in the end broaden his sympathies. After the framing story is set up, each of the stories that Scheherazade tells leads to the next. By putting off each story's conclusion until the following night, Scheherazade forestalls her own murder; the Sultan is too enthralled by her storytelling to kill her." (Al-Musawi, 2009:xv)

The Arabian Nights, known as *Alf Laylah wa Laylah*, has enchanted readers all over the world with its magic rings and lamps along with its mixed races and cultural diversity. *The Nights* comprises a variety of genres, from adventure tales to love stories, from comedies to tragedies, and from spiritual to historical. According to Dawood, the tales "[c]an be regarded as the expression of the lay and secular imagination of the East in revolt against the austere erudition and religious zeal of Oriental literature generally." (Dawood, 1972:7). The stories in this remarkable collection are written in a simple and almost colloquial style and are full of magical creatures, sorcerers, and jinns that take the reader to a world full of enchanted imagination.

Historians, writers, translators, and critics consider the tales masterpieces of the art of storytelling. They argue that the stories have an outstanding accuracy of detail and vast range of variety in subject matter. The collection is considered to constitute the most comprehensive and intimate record of medieval Islam.

The origin of the Arabian Nights is vague. Historians have argued and debated for centuries about the original source of the tales. The construction of the whole collection prohibits them from pinpointing any solid source; this is due to the fact that the tales are a testimony to the movement and navigation among religions, regions, ethnicities, and nations. According to Al-Musawi (2007), *The Thousand and One Nights* has an obscure development and growth. The manuscripts are not identical and each period has its unique ideological interests; for example, manuscripts in Baghdad of the late ninth century are very different compared to other manuscripts that circulated in Syria and Cairo during the twelfth century.

Despite the failure to pinpoint the tales' first and ultimate literary and linguistic form, historians, in general, have reached a common conclusion to the possible origin of the Arabian tales. The oral folktales owe their origin to three main cultures: Indian, Persian, and Arabic; some argue that certain parts of the stories even have Greek roots. The name Shahrazad in Persian means "a descendant of a noble race" and the name of Shahrazad's sister Dunyazad, means "of noble religion". Both names indicate Persian origins. This gave historians, especially Arabic historian of the tenth century Al-Mas'udi², an indication that the frame story of *The Arabian Nights* and some stories clustered around it were first written in an old Persian folktale

² Al-Mas'udi is a tenth century historian and geographer who argued in his book *Muruj Al-Dhahab* (Meadows of Gold) for the collectivist origin of *The Arabian Nights* tales.

book named *Hazar Afsana*, which means “A Thousand Legends”, that dates back to a pre-Islamic Persian dynasty. The story in the Persian book is based on a king who makes a habit of marrying a woman every night, spends that night with her and then kills her the next day. Finally he marries a woman of royal blood named Shahrazad who has wit and intelligence. She tells him a story every night without finishing it and leaves the king eager to hear the rest of the tale the following night.

European interest in the Arabian tales and their origin grew in the nineteenth century when Edward William Lane translated the tales from Arabic sources and attributed the work to a single author who, he claimed, wrote the tales between 1475 and 1525. Other scholars such as Orientalist Joseph Freiherr von Hammer-Purgstall had a different opinion: he argued, in agreement with Arabic historian Al-Mas`udi, that the tales are of non-Arab origin.

Scholars and historians continued the discussion of the tales` origin for years. Historian Josef Horowitz , for example argued that many of the stories had their home in India and were passed to the Arabs by way of Persia. He stressed that Indian stories and collections of stories had been translated into Persian, such as *Kalila wa Dimna (The Fables of Bidapai)*. These works were further translated into Arabic in the second Islamic century and have retained traces of the Indian origin. However, *Hazar Afsahan* has names such as Sharayar, Shahrazad, and Duniyazad that are of Persian origin. Horowitz argues that “the retention of such Persian names in the Arabic version can only demonstrate with certainty that the story, as is otherwise established, flowed to the Arabs from a Persian channel, not that the Persian version was the original.” (Haddawy: 2010:394). Horowitz explains this by saying that “...even Ariosto and, before him,

Sercambi gave the heroes of their stories Italian names”; he adds, “we shall be cautioned, and shall deduce from the Persian names nothing more than the frame-story, whatever its origin, had become at home in Persia in the third or fourth Islamic century.” (ibid) He believes that the Persian *Hazar Afsanah* goes back to Indian roots. The way in which the tales of *The Thousand and One Nights* are fitted into the frame is specifically Indian. This feature is recognizable elsewhere in Indian literature; the stories are strung together with the object of warding off or rendering impossible a dreaded event, like in the Indian *Sukasaptati*³; the stories are narrated to a woman by her parrot in order to dissuade her from seeing her lover in her husband’s absence by concluding every day the fragment of a story with the words: “The rest I shall tell you tomorrow if you stay at home.” (ibid) Horowitz assumed that for a Persian approaching the original Indian text, it was important to replace the Indian names that would sound foreign to the reader with familiar names.

Other discussions point out Greek roots in the Arabian Nights. Al-Jahshiyari gathered similar stories of Greek origin and preserved them along with names of a whole series of original Greek narratives translated into Arabic in the fourth Islamic century. He argues that one can find in *The Arabian Nights* tales episodes for which a Greek origin is probable. For example, in the third voyage of Sinbad the sailor, the captain is eaten by a giant and the latter has his eye put out by the other prisoners; this agrees with the legend of *Polyphemus*⁴. The legend probably reached the Arabs through a prose version of the contents of Homer’s epic.

³ *Sukasaptati* (*Seventy Tales of the Parrot*) is a Sanskrit collection of stories.

⁴ Polyphemus is a gigantic one-eyed man who appears in the ninth book of Homer’s *Odyssey*.

The tales of the Arabian Nights clustered and gathered around the nucleus through the centuries to make up the number of a thousand and one nights. By the end of the thirteenth century, the principle tales were compiled and written down; other folk-tales were added later by various editors. The form in which has come down to us is neither in classical Arabic nor in modern Arabic, but is in a form known, according to Irwin (2009), as Middle Arabic. One can notice the shift between classical Arabic and colloquial Arabic in the tales. Arab historians state that the prototype tales for *The Thousand and One Nights* have been passed on to Arabs as a translation from the Persian, Hindu, and Greek languages. In 749 the Abbasid dynasty became dominant in the Islamic world. In 762, Abbasid caliph Al-Mansur initiated the construction of Baghdad and made it the Islamic capital. In 786 Harun Al-Rashid became the fifth caliph of the Abbasid dynasty. His era marked artistic flowering for Islamic culture. During his rule, the Arab-Islamic region witnessed a golden age where travelers and geographers roamed the world with curious minds and hearts to search for business and gain. Merchants from Baghdad were well-known travelers and traders at that time. The voyages of Sinbad repeat the accounts of the Abbasid travelers during that era. Many tales of the Arabian Nights, according to Al-Musawi, are either Islamic or have been Islamicized, especially the ones that take Baghdad, Cairo, and Damascus as their habitat and locale. Arabs translated the tales, and men with grammatical knowledge polished the stories and fashioned them to local taste. (Haddawy: 2010)

1.3 THE ORIGIN OF SINBAD

The tale of Sinbad the sailor dates back to the time when Baghdad and Basra had reached the zenith of their commercial prosperity. Historians agree that the story was constructed alone and was first an independent work before editors grouped it with the collection of *The Thousand and One Nights*. According to Dawood (1954), the tale has many touches that remind us strongly of the *Odyssey*. It has, similarly to Homer's epic, the sea as the story's background. He argues that the author/s of Sinbad did not know Homer, but did know the Odysseus legend, which in the course of centuries had reached the Arab world in the form of a romantic tale of sea adventures. Horowitz claims that in the fourth century there existed a number of travel stories that Arab merchants and seafarers brought with them from the East. Much of these stories have been incorporated in the voyages of Sinbad.

Although in the eyes of the Western reader the Arabian Nights are a reflection of Arab tradition and culture and the collection is seen as a form of Arabic literature, Arabic writers do not share that view. The stories are written in a simple and almost colloquial style. They have nothing in common with the refined didacticism of classical Arabic literature. Arabic writers argue that the *Nights`* collection is neither especially Arabian in content nor particularly literary in form. They justify this by arguing that the Arabian tales differ from the vast great works of Arabic letters in lacking an author and a single guarantor. Furthermore, the literary texture is essentially foreign to the eloquent diction and Arabic syntax. Therefore, they never regarded the tales as a legitimate part of classical Arabic literature regardless of their huge popularity in the non-Arab world. (Irwin: 2009)

1.4 THE THOUSAND AND ONE NIGHTS IN THE WEST

The popularity of the Arabian Nights in the West began with a French Orientalist named Antoine Galland. His translation of the work into French in 1704 received great welcome by the European audience and gave rise to a new industry of translations and imitations to feed Europe's appetite for the Orient. He soon became the first of many Western translators from the Arabic. (Al-Musawi: 2007)

Galland travelled to the East and spent a long time in Constantinople, Syria, and Palestine. He became acquainted with the Arabic tales of *The Arabian Nights* first through a manuscript which was sent to him in Paris from Syria. This fourteenth-century medieval manuscript was his source for translating the tales. This manuscript is considered the oldest surviving edition of the work and according to Haddawy it "... possesses unique authority among the editions of the *Nights*." (Haddawy, 2010: vii). Galland translated most of the text from the original and published twelve volumes at Paris and Lyon between 1704 -1717 (Haddawy: 2010). His collection was published in French and English. The translation appeared under the title "Les Mille et Une Nuits, contes Arabes traduits en Francois par M. Galland". By 1713 four English editions were published that cast a spell on English readers. His work sparked the interest of critics, writers, and philosophers⁵.

⁵ This research does not investigate Galland's translation of *The Arabian Nights* because his translation was French and the English editions were based on his French edition.

Galland's translation was appreciated for being the first faithful translation of *The Arabian Nights* in Europe; he selected his materials and crafted them to contemporary European taste. However, some scholars criticized Galland's style; Borges for example has argued that "Galland's version is the most poorly written of them all, the least faithful, and the weakest, but it was the most widely read." (1981:74). The structure of Galland's translation has also been criticized; Coppinger (2006) argued that his work varies from the original and that the text was constructed with a European audience in mind. He adds that Galland toned down the licentious scenes by eliminating details, repetition, and enumerations. He was criticized for leaving out details in the frame story which are considered very important: "Scheherazade's interruptions each are 'a reminder to the reader of the subtextual action and unresolved tale, a reminder of what hangs in balance'. However, 'this trance release and induction is deliberately left off by the translator in the body text.'" (Coppinger:2006:8). Nevertheless, it was Galland's translation of the Arabian Nights that enchanted European readers to the extent that some consider the collection as the second most widely read book after the Bible in France, England, and other regions in Europe; it was even more loved than Shakespeare. (Al-Musawi:2009)

It took a while after Galland's work before another attempt to render a direct translation from the original text was made. Several editions of the Arabic came out: in 1835 the Egyptian edition was issued by a state press at Bulaq newly established by the creator of Modern Egypt, Mohamed Ali. Other translations followed, such as the one by Henry Torrens in 1838. Torrens published a literal translation of the first fifty nights. Between 1839 and 1845 more translations emerged, such as by Sir W.H. Macnaghten and Professor Habicht. These works still did not contain all the stories including the most popular stories known to European readers like

Aladdin and Ali Baba. Around the same time E.W. Lane introduced a three- volume translation⁶. Lane settled with a number of scholars and travelers in the East and collected large numbers of studies, annotations, and surveys of the traditions and customs of Arabs and Muslims in the region. His work sparked large interest and inspired future research, and his notes are considered of great value because they show deep knowledge of the Egyptian culture in the early nineteenth century. (Haddawy: 2010)

The first complete translation was by John Payne (1882- 1884), followed by the translation of Sir Edward Burton (1884- 1886). Both translations are discussed in the following sections.

1.5 JOHN PAYNE (1842- 1916)⁷

John Payne was born in 1842. His father John Edward Hawkins-Payne was a linguist, an inventor, and an accomplished pianist. He lived with his family in London and then moved to Bristol. Payne started translating texts when he was only ten years old, but at the age of thirteen he had to drop out of school and start work because of his father`s poor finances. In his youth he worked as a clerk, newspaper office assistant, and architect. When he was nineteen, he apprenticed with a London solicitor and began a legal career in 1867. His training opened doors of opportunity to become acquainted with important literary and artistic figures of that

⁶ Lane`s translation of *The Arabian Nights* is not included in this study because the researcher could not have access to his work.

⁷ Information about Payne`s biography was taken from BookRags.com based on the Dictionary of Literary Biography by Thomson Gale (2005-2006).

time such as novelist George Eliot, painter and poet Dante Gabriel Rossetti, illustrator John Trivett Nettleship, and poet Arthur O`Shaughnessy.

Payne wrote several poems; most of which were produced in the 1870`s. They varied between ballads, sonnets, and bizarre dramatic monologues. He showed great ability in imagery and versification. His work was mostly well received. In 1871 he published *Intaglio*; this collection of sonnets won him the admiration and friendship of the noted French critic and poet Stéphane Mallarmé. Some of Payne`s famous works of poetry are: *Songs of Life and Death*, 1872, *The Masque of Shadows*, 1884, *Vigil and Vision: New Sonnets*, 1903, and *Sir Winfrith*, 1905. Unfortunately, throughout the years Payne`s poems failed to progress beyond their pre-Raphaelite models in subject, mood, and language. He later abandoned his poetry and turned exclusively to translation. He initiated the Villon society, a group dedicated to publishing translations. The first publication was Payne`s translation of poetry by French author François Villon. Then he produced one of his famous translations *The Book of the Thousand Nights and One Night: Now First Completely Done into English Prose and Verse, from the Original Arabic*. This appeared in nine volumes between 1882 and 1884. Payne also translated Giovanni Boccaccio`s *The Decameron* from Italian in 1886. Until 1930, Payne`s volume of *The Decameron* was the only English version that included the explicit sexual passages contained in the original text.

Payne was not only a poet, but an excellent Arabic scholar as well. According to Wright (1906), his heart was with the magic of the East. His translation of the Arabian Nights started in 1875; he gave it all his power with a result that his work was immediately considered a classic.

Throughout his translation process, he was acquainted with Sir Richard Burton and they exchanged notes and thoughts about the work⁸. When his translation was ready for publication, 2000 subscribers signed up for his work, but he limited himself to 500 copies only.

Around 1913, Payne`s health began to suffer. He lost his sight after two years and died later in 1916 at the age of seventy three. This was shortly after he had finished translating *The Marvelous History of Seif ben Dhi Yezen, King of Yemen*, and unfortunately, the work was never published.

1.5.1 CRITICISM OF PAYNE`S ARABIAN NIGHTS

Payne`s translation of the Arabian tales was one of the few completed translations of the original. Arab scholars looked at it as the closest and the most accurate translation of the Arabic text compared to previous translations. Wright`s comparative study between Payne and Burton`s translations concludes that “Payne`s translation is invariably the clearer, finer and more stately of the two” and adds “Payne is concise” (Wright: 142). Furthermore, Payne`s career as a poet helped him excel in translating the poems in *The Arabian Nights*. Critics agree that Payne`s translation appeals more to the Orientalist and the stylist and is not restricted to readers interested only in the culture and traditions of the East.

Modern translators of the Arabian Nights such as N.J. Dawood (1954) state that “The rendering of this version is in sophisticated archaic English and its style is even more ponderous than that of any of its predecessors.”(Dawood: 9). According to *The Oxford Guide to Literature*

⁸ More about Payne and Burton follows in the discussion Burton`s translation process for *The Arabian Nights*.

in English Translation (2000), Payne, unlike Galland and Burton, was interested in *The Arabian Nights* as literature rather than as a manual on the Middle East. He turned the often crude Arabic into artistic, mannered English. To some critics, Payne`s work has not received the attention it deserved. He was also criticized for printing only a limited number of copies and leaving behind unsatisfied readers.

1.6 SIR RICHARD FRANCIS BURTON (1821-1890)⁹

Sir Richard Burton was born at Tarquay on March 19th 1821. He traveled with his parents to many parts of the world and gained an early talent in language. Burton`s father felt Richard would fit well in the church, so Richard went to Trinity College, Oxford in 1840. By the time he went to college Burton could speak French, Italian, and Modern Greek; he longed to excel as a linguist, particularly in oriental languages. Therefore, he applied himself in Oxford to the acquisition of foreign languages. He had his unique way of learning languages, including Arabic, where he would mark the forms of the words and learn them by heart. He could easily learn 300 words per week. He taught himself to pronounce new sounds by repeating them constantly until his tongue was trained to produce them. He was always curious and delighted to acquire unfamiliar sounds, such as the Arabic غ (Ghayn). He learned difficult characters in Chinese and cuneiform because he felt that these characters showed more interest and power than Roman letters. Burton was not happy with his life in college; he challenged his lecturers and argued

⁹ Burton`s biography was taken from Wright (1906) *The Life of Sir Richard Burton*.

that men should not be treated as children. This eventually caused him to be expelled in April 1842.

Burton loved to travel; he would wander about England with his brother and visit new places. He was a famous Victorian traveler and explorer, known for his adventures to both Asia and Africa. In 1842, Burton sailed to Bombay. During the voyage he studied Hindustani. He then went to Baroda where he devoted 12 hours a day of his time to books, learning Hindustani. He presented himself for examination for the language in Bombay and passed with honor. He passed examinations of six native languages and had studied others, including Sanskrit. Burton was enchanted by the people in India and he loved learning languages, especially grammar. He would read Hindu text books and learn them by heart, and during his course of learning he wrote *Vikram and the Vampire*.¹⁰

Burton was not only a linguist, but a traveler and a great anthropologist as well. He opened several shops in Karachi, disguising himself in a long and venerable beard and staining his limbs with henna to interact with the people and learn more about their local manners and customs. Burton loved to disguise himself and travel around to pick up information and knowledge about people's way of life. During his stay in India he conceived the idea of visiting Mecca, so he studied Muslim divinity, learned much of the Holy Qur'an by heart, and practiced Muslim prayers till proficiency. He later drifted into Sufism¹¹ and through time became a master Sufi. Burton felt that he should study Arabic in its mother lands, thus he traveled to visit Medina and Mecca in the disguise of a pilgrim in 1853. He then published his book *The Pilgrimage to Al-*

¹⁰ *Classic Hindu Tales of Adventure, Magic, and Romance* (Wright, 1906).

¹¹ An inner dimension of Islam.

Madinah and Meccah. Burton also travelled to Egypt, Aden, Damascus, the Amazon, the west coast of Africa, and other lands.

During the 1850`s, Burton strongly believed that people in Europe should pay as much attention to the literatures of India, Persia, and Arabia as those of ancient Greece and Rome. He believed that famous books from the east should be translated and that England ought to lead the way in presenting to the world the Oriental literature.

According to Wright (1906), Burton`s whole life was a preparation for *The Arabian Nights*. Burton himself states in his autobiography that during his stay in Damascus (1869-1871) he was constantly collecting information for his edition by frequently visiting the Arabic Library. Earlier, Burton travelled to Aden in October 1854 and stayed with his old friend Dr. John Steinhauser. Both were very interested in *The Arabian Nights* and they agreed that even though the book was the second most familiar book in England after the Bible, no reader was actually aware of the stories` true essence. Since most translations of *The Arabian Nights* were either incomplete or based on Galland`s edition with some omissions and additions, Burton and Steinhauser agreed to collaborate and produce a complete and truthful translation of the original text. They planned that Steinhauser would work on the prose and Burton would work on the material. However, Steinhauser passed away fourteen years later (1866) and all his notes were scattered and disappeared; whereas Burton`s work on the project that time had only reached the point of outlining the syllabus.

Burton was occupied with other matters, especially his passion for expeditions and explorations around the world. One of his most famous expeditions was the one he took with

his friend Speke in 1856 to the Nile in hopes of discovering the source of the Nile River. He took another expedition in 1877 to Egypt for the Golds of Midian¹². During his expeditions, Burton was very busy writing books about the discoveries and working on other translations.

In November 1881, Burton who was then at Trieste, read in *The Athenaeum*¹³ that Mr. John Payne, author of *The Masque of Shadows* and *The Poems of Francois Villon*, was about to issue a translation of *The Arabian Nights*. Burton at once wrote a letter to the journal and explained how he in collaboration with his old friend Steinhauser had started translating the whole of *The Arabian Nights*. Although Burton`s work on *The Arabian Nights* had not truly begun, Payne`s translation must have caused a pang. Payne wrote to Burton, assuming that he had made considerable progress in his translation, and suggested collaboration; Burton in return warmly welcomed the offer.

Payne deeply admired Burton as a traveler, explorer, and a linguist, and he was well aware that no man had more knowledge of the manners and the customs of the East than Burton. They soon became acquainted as friends and good companions in the world of literature. Payne himself was an excellent Arabic scholar; he started his *Arabian Nights* translation as early as 1875 and gave it all his devotion and power. In May 1882, Payne and Burton discussed their collaboration; at that point Burton only had few sheets of work while Payne`s first volume was completely in print. They exchanged notes and although they naturally differed, Burton always admired Payne`s translation and encouraged him frequently.

¹² Golds of Midian: Locations of gold mines and other valuable metals in the Arabian Peninsula.

¹³ A literary journal that started in 1798; it is considered to be the founding publication of German Romanticism.

Since Mr. Payne only published 500 copies, thus leaving 1500 unsatisfied subscribers, Burton felt deeply for the disappointed readers and asked Payne if he could make an entirely new translation. Payne showed no objection. Burton then set to work on his *Arabian Nights* translation in April 1884. He set his goal to make his edition a perfect repertoire of Eastern knowledge.

Burton sought consultation from his friend F. F. Arbuthnot who himself had devoted his life to Eastern literature and had many publications in Hindi, Persian, and Arabic. Arbuthnot and Burton formed a society named 'The Kama Shastra'. This society targeted the small portion of the British public that was interested in studying the customs of the East.

By September 1884 the first volumes of Burton's *Arabian Nights* were almost ready for print. Even though he restricted himself to 1000 copies, his subscribers and the demands rose up to 2000. In May 1885, he made various arrangements about the printing of his work while resuming his translation. In September 1885, Burton's first volume of *The One Thousand Nights and One Night* left the press; the last volume was issued in July 1886. He had in total 10 volumes which were a huge success.

In addition to that, Sir Richard had several publications including a number of travel books, as well as a collection of Hindu tales, *Vikram and the Vampire* (1870). He also had several translations of Classical and Renaissance literature, such as, *Kama Sutra* (1883) and *The Perfumed Garden* (1886). Burton died in Trieste on October 20th 1890 of a heart attack.

1.6.1 CRITICISM OF BURTON'S ARABIAN NIGHTS

Burton's translation of *The Arabian Nights* received many congratulations from several persons such as Mr. Ernest A. Floyer and Mr. A. C. Swinburne¹⁴. The press also greeted his work by describing him as the best editor to describe manners and customs of Muslims in the east. Compliments of Burton's work considered it as a great representation of life and culture in the East. The translation was considered the best and most important English translation of *The Arabian Nights*.

However, Burton was not free of bitter criticism as well. *The Edinburgh Review* (1886), for example, attacked Burton's version by comparing it to Payne's version. The review considered Payne's translation as a fine piece of English and a remarkable body of literature. According to Wright, "Burton's translation is largely a paraphrase of Payne's." (Wright: 142) This is strongly seen in the latter half of *The Arabian Nights*. Burton was criticized for being too tempted by Payne's translation. This is quite obvious when one compares both translations; they are almost identical. Critics also pointed out that Burton failed to translate the poems in *The Nights* because he, unlike Payne, was not a poet. I would like to note here that poems in *The Arabian Nights* are considered important because they contribute to the context of the stories. For example, in *The Tale of the Enchanted King* the king's wife falls in love with a slave, and when her lover is cursed with a spell that put him to sleep, she visits him every day and mourns; her words of sadness are not expressed in ordinary words but through poems. Illustrating her woe

¹⁴ Ernest Floyer (1852-1903) was an explorer, writer, and Inspector General of Egyptian Telegraphs. A. C. Swinburne (1837-1909) was a poet, playwright, novelist, critic, and contributor to the famous Eleventh Edition of *Encyclopædia Britannica*.

and anger is crucial in the story because it contributes to its ending: it helps build up her sense for revenge and ultimately her death.

Burton was criticized for being very picturesque with his words. Most of the literature I read on his work criticized his misuse of words where he uses them to indicate no real sense in the sentence. It seems, according to Wright, that he used these words because they were simply beautiful, ignoring that a word is only attractive when it is properly placed. This is true; an example that I came across in his translation of Sinbad the Sailor was the word *delicious* smell. As a speaker of both Arabic and English, this word is not a right fit with smell. *Delicious* indicates taste, whereas *smell* indicates sense of smell. Grouping the two words together sounds rather awkward. The more appropriate adjective for smell here would be *good* or *lovely*. Burton spoiled his work furthermore with his choice of antique words that appeared ugly and even useless to readers.

N.J. Dawood in the introduction of his translation of *The Arabian Nights* in 1973 states “What Burton gained in accuracy he lost in style. His excessive weakness for the archaic, his habit of coining words and phrases, and the unnatural idiom he affected, detract from the literary quality of his translation without in any way enhancing its fidelity to the original. The notes are far more entertaining than the text.” (Dawood: 10). It seems that Burton’s deep involvement with the Eastern culture throughout his life made him truthful to the culture at the expense of his language style.

A more recent criticism by Shiyab and Lynch (2007) studies Burton’s translation to examine whether or not he committed himself to rendering the connotative meaning of the original text.

According to Shiyab and Lynch, Richard Burton claims that he had “attempted to meticulously provide the English equivalent of every Arabic word, no matter how low or ‘shocking to the ears’ it was.” (Shiyab & Lynch: 23). They, however, argue that Burton’s work was not a completely accurate representation of the Arabic version; Burton dropped out or simply glossed over some texts in his translation. For example, in the story of king Shahrayar and his brother Shahzaman Burton omits a scene in which the queen’s maid is naked and asks the porter about her vagina. Shiyab and Lynch suggest that it could be because he believed that the language was offensive and would offend his English readers, whereas elsewhere he shows liberty in translating similar texts in the same story. Shiyab and Lynch find this rather puzzling and argue that Burton had failed to be faithful to the Arabic text. They add that the ethics of translation requires a translator to at least indicate that a cut has been made. They state that “Burton’s translation into English uses great license and could not be said to be attempting the most accurate rendering of the original.” (Shiyab & Lynch: 24)

From a linguistic perspective, Shiyab and Lynch discuss how Burton distorts the form and therefore the content of the original. They give the following example of Burton’s translation and their own of texts with similar sexual contents:

Burton’s translation:

“But when the night was half spent he bethought him that he had forgotten in his palace somewhat which he should have brought with him, so he returned privily and entered his apartments, where he found the Queen, his wife, asleep on his own carpet-bed embracing with both arms a black cook of loathsome aspect and foul with kitchen grease and grime. When he saw this, the world waxed black before his sight and he said, “If such case happen while I am yet within sight of the city what will be the doings of this damned whore during my long absence at my brother’s court?” So he drew his scimitar and, cutting the two in four pieces with

a single blow, left them on the carpet and returned presently to his camp without letting anyone know of what had happened.” (cited in Shiyab & Lynch: 25)

Shiyab & Lynch`s translation:

“At about midnight, he remembered that he had forgotten in his palace something which he should have brought with him; so he returned and entered his palace, then went into his apartments, where he found the queen, his wife, asleep on his own bed, embracing with both arms, a black slave. When he saw this, the world became black before his sight and he said to himself: “If such a case happens while I am yet within sight of the city, what will this damned whore do during my long absence at my brother’s court”? So he drew his sword, killing both of them in bed, and returned presently to his camp. He then continued his journey to his brother’s city.” (ibid: 26)

Comparing the two translations with the original, the first, Shiyab and Lynch argue that Burton distorts the message by adding less graphic images compared to the source whereas the second translation preserves the image of the original. While Burton`s version minimizes the severity of the graphic scenes, Shiyab and Lynch`s version keeps the cruel and barbaric images. The study contradicts Burton`s claims to want to maintain the graphic descriptions of the Arabic text by arguing, from other examples, that he replaces words such as “skin” with “body” and “penis” with “yard”! It seems to Shiyab that Burton did not fight censorship as he claimed; he rather made his translation of sexual scenes very modest. All the changes he made were to suit the Victorian taste rather than to entertain English readers.

Despite the criticism, the value of Burton`s translation was seen as a work of a man whose knowledge was encyclopedic. It was a work of an explorer who traveled to all the countries in which the scenes in the stories took place. He visited India, Egypt, Turkey, Syria, and Mecca, which gave his edition great privilege in reflecting the customs of the people living in these countries. His translation brought in his experience of a lifetime. Burton himself acknowledges

that his work appeals more to anthropologists and students interested in Eastern culture. (Wright: 1906). In his translations, you can notice the massive amount of endnotes that give further anthropological, cultural, and encyclopedic information. For example, his endnotes in his translation of *The Seven Voyages of Sinbad the Sailor* present many examples of cultural norms in the Arab world, such as, how he further explained why Sinbad the porter asked Sinbad the sailor for pardon “pardon me wrong I did thee” (Burton, 2009: 63) when enjoying the sailor’s hospitality in the in the seventh voyage: “i.e., in envying his wealth, with the risk of the evil eye.” (ibid: 79).

Unlike Payne, an impressive poet and a master of language, and Burton, a great traveler, explorer, anthropologist, linguist, and writer, the following two modern translators_ N. J. Dawood and Husain Haddawy_ do not have biographies of long life achievements. Finding academic research or documentations of these two particular translators was a difficult task and I was only able to find short biographies of their works and the process of translating *The Arabian Nights*¹⁵.

1.7 N. J. DAWOOD (1927 -)¹⁶

N. J. Dawood was born in 1927 in Baghdad. In 1945 he moved to England as an Iraq state scholar and then graduated from London University. He is the founder of the ARADCO (The

¹⁵ I tried contacting the universities Haddawy taught at, including University of Nevada, and even contacted the Norton Publication House, but could not get any biographical information about the translator. As for Dawood, discussions and criticism are given to his translation of the *Qur`an* and hardly anything about his translation of *The Arabian Nights*.

¹⁶ Biographical information was taken from the Penguin website.

Arabic Advertising & Publishing Co., Ltd) in London, which is considered now as one of the main producers of Arabic typesetting outside the Middle East.

Dawood is well known for his translation of the *Qur`an*. His translation “The Koran” was the best-selling English translation of the holy book. The first edition of his translation emerged in 1956 where he rearranged the chronological order of the chapters. In later editions he published the translation with the traditional order. Although his work on the *Qur`an* proved his place in the world of translation, he was strongly criticized by Muslim scholars. They stated that his translation of the *Qur`an* is inaccurate and somehow misleading; they also criticized him for having an anti-Islam bias. One example of criticism on Dawood`s translation of the Qur`an is by Abdel Haleem who argued that Dawood translates some verses out of context, for example, the verse “وَأَقْتُلُوهُمْ حَيْثُ تَقِفْتُمُوهُمْ” (Slay them wherever you find them) “has been interpreted to mean that Muslims may kill non-Muslims wherever they find them.” (Abdel Haleem, 2005: xxii)

His translation of The Arabian Nights titled *Tales from the Thousand and One Nights* was first published in 1954 as a Penguin edition. Dawood published two selections of the Arabian Nights for children in 1989. He translated many technical works into Arabic and edited *The Muqaddimah of Ibn Khaldūn (The Introductory of Ibn Khaldūn)*¹⁷. Other than his translations, Dawood contributed to book reviews and articles on several literary subjects in the national press. He has also contributed to specialized English-Arabic dictionaries.

¹⁷ A book written by a Tunisian Muslim Historian named Ibn Khaldūn in 1377. The book records an early view of universal history.

1.7.1 CRITICISM OF DAWOOD`S ARABIAN NIGHTS

Beside the strong criticism Dawood received regarding his controversial translation of the *Qur`an*, he was also criticized for his version of *The Arabian Nights*. *The Oxford Guide to Literature in English Translation* states that Dawood`s translation contains a selection that is not strictly from the main collection. Critics complain that his translation “is somewhat flat” (p.151). Dawood was also criticized for leaving out all the poetry of the Arabian Tales he translated. Critics argue that although the original Arab audience considered these poems as a high point in the narrative and not just decorative irrelevance, several European translators have omitted the poems, probably, due to their difficulty.

1.8 HUSAIN HADDAWY

Haddawy was born and raised in Baghdad and grew up passionate for tales of fairy creatures, especially the tales of *The Arabian Nights*. His uncle would tell him stories in his childhood, and this was the reason for his passion for the Arabian tales. Haddawy left Iraq and lived in the U.S. where he taught English and Comparative Literature in several American universities including the University of Nevada at Reno. He wrote reviews and criticism, but his most famous publication is his 1990 translation of *The Arabian Nights*. His translation was based on the oldest existing edition of *The Thousand and One Nights*, the fourteenth- century

Syrian manuscript edited by Muhsin Mahdi. His translation of “The Story of Sinbad the Sailor” was from the Bulaq edition (1835)¹⁸.

1.8.1 CRITICISM OF HADDAWY’S ARABIAN NIGHTS

Haddawy’s translation of the Arabian Nights is considered the best translation of modern times by most critics including Borges (1981). Critics such as Jorge Luis Borges and Robert Irwin praised his work and considered it the clearest, most fluent and readable translation. *The Oxford Guide to Literature in English Translation* also praises his translation: “Haddawy’s translation is accurate, lively, and based on a properly edited manuscript, and this combination of qualities is something which none of its predecessors can boast of.” (p.151). His work represents a vivid reproduction of the original text; as Irwin’s comments: “In 1990 Husain Haddawy produced a very readable translation of the text... and this translation is strongly recommended to anyone who wishes to taste the authentic flavor of those tales.” (Irwin, 2007: 7). Edward Said in *The Nation* states that it was “A distinguished new translation”, and *The New York Times* called it “A fine new translation... Bawdy, colloquial and wondrously inventive.”¹⁹

¹⁸ This version of the *Arabian Nights* is the first printed in Arabic by a non-European in Egypt.

¹⁹ Quotes are taken from Haddawy’s Norton edition (2010) and W.W. Norton’s webpage.

CHAPTER TWO THE HISTORY AND DEVELOPMENT OF TRANSLATION THEORY

2.1 INTRODUCTION

This chapter explores the discussion about translation theory and practice. Historical debates throughout the centuries address the significance of sense in translation. I first present the development of translation theory and discuss the favoring of sense over form (word-for-word). These approaches continue to the later discussion of foreignization and domestication in the data analysis.

2.2 HISTORY AND DEVELOPMENT OF TRANSLATION THEORY²⁰

Several approaches to translation have emerged at different periods of time in Europe and America. Bassanett (2002) divides translation history into a number of periods: the Romans, the Bible translation, early theorists, the Renaissance, the seventeenth century, the eighteenth century, Romanticism, Post-Romanticism, the Victorians, and the twentieth century. Each period witnessed a certain approach and goal for translation.

According to Jacobson (1958), the Romans invented translation. Translation at that time was used to criticize the Roman's lack of ability to create imaginative literature in their own right. "Stress has been laid on the creative imagination of the Greeks as opposed to the more practical Roman mind, and the Roman exaltation of their Greek models has been seen as

²⁰ History of translation theory was mostly taken from Bassanett (2002) *Translation Studies*. This is due to the fact that all later resources for translation history that I came across refer back to Bassanett.

evidence of their lack of originality” (Bassanett: 50). However, Bassanett sees this generalization as somewhat wrong and argues that the Romans perceived themselves as a continuation of their Greek models and Roman literary critics discussed Greek texts without taking in consideration how language can be a hindering factor. The Roman literary system was based on the mind, and the mind, according to Horace and Cicero²¹, controls the body as the king rules over his subjects. Hence, they argue that the source language (SL) text should be imitated and not crushed by the extremely rigid application of reason. This led both Horace and Cicero to make an important distinction between *word for word* translation and *sense for sense* translation. (Bassenett: ibid). The main principle of the Roman concept of translation is the enrichment of the native literary and language system and this in turn stresses the aesthetic criteria of the target language (TL) product rather than the rigid notions of fidelity. It also led to the habit of borrowing or coining words; Horace advised translators to avoid overcautious imitation and encouraged the use of new words²². Both Horace and Cicero saw the art of translation as the wise and reasonable interpretation of the SL text in order to produce a TL version that is based on not expressing word for word level but sense for sense.

It is important to mention that the Roman reader at that time had access to the original text and the translated text was read through the source text. Therefore, Bassnett argues, the task of the Roman translators could be perceived as “an exercise in comparative stylistics” (Bassnett: 52) and they were freed from having to ‘make known’ the form or the content of the text and

²¹ Horace and Cicero marked the start of translation history during the first century BCE. They established within the Roman system the distinction between *word for word* translation and *sense for sense* translation which continues to be debated till the present.

²² See Bassnett (2002) *Translation Studies*.

eventually did not need to bind themselves to the frame of the original. The Roman translator presupposed the reader's knowledge of the source text; therefore, his focus would be on the creative use he was able to make of his model. Bassnett comments that the Roman translation is "... unique in that it arises from a version of literary production that follows an established canon of excellence across linguistic boundaries"; (Bassnett: 52); this is due to the expansion of the Roman Empire which created bilingualism and trilingualism.

After the spread of Christianity, translators had a new role, which was spreading the word of God. Such religious texts presented the translator with a task that required both aesthetic and evangelistic criteria. This sensitive mission put Bible translators in confrontation with issues such as word for word translation and sense for sense translation. The translation of the Bible itself continued to be a key issue into the seventeenth century. Its problems intensified with the growth of concepts of national culture and the emergence of the Reformation as a response to the Western Church's denial of religious scripture in any language other than Latin. The growth of these notions caused translation to be used as a 'weapon', as Bassnett puts it, in dogmatic and political conflicts especially when the role of the church began to weaken.

The first translation of the complete Bible into English was by Oxford theologian John Wycliffe²³. His production marked the great start of English Bible translation and partially marked the change of written texts in the church. According to Bassnett, Wycliffe suggested a theory that strongly called for all mankind's right to have access to such a crucial text in a

²³ John Wycliffe (c.1330-1384) was an English scholar, theologian, philosopher, preacher, and translator. He was the first to advocate the translation of the Bible into common language. He completed the translation of the Bible into vernacular English in 1382 which is now known as the Wycliffe's Bible.

language they could understand. Although his work was attacked, his views and influence continued after his death. With the emergence of the second Wycliffe Bible between 1395-1396, a Prologue was presented in the fifteenth chapter to describe the four stages of translation process:

1. a collaborative effort of collecting old Bibles and glosses and establishing an authentic Latin source text;
2. a comparison of the versions;
3. counseling 'with old grammarians and old divines' about hard words and complex meanings; and
4. translating as clearly as possible the 'sentence' (i.e. meaning) with the translation corrected by a group of collaborators. (Bassnett: 54)

Wycliffe was later expelled from his teaching position at Oxford. Forty -four years after his death the Pope ordered his bones exhumed and burned²⁴.

The impact he had on his followers was strong and his main goal was to make the complete text of the Bible accessible and to produce an intelligible and idiomatic version that could be utilized by the layman. This intention in translating the Bible continued till the sixteenth century and was strongly echoed by William Tyndale²⁵, who produced the next great English translation of the Bible: the New Testament printed in 1525. Tyndale, too, felt that the public should be presented with a clear version of the Bible. Due to the church`s policies to forbid laymen to read the Bible in their native tongue for the good of their souls, Tyndale, like Wycliffe was

²⁴ www.wycliffe.org

²⁵ William Tyndale was an English scholar and a leading figure in Protestant reform. His translation of the Bible was the first English translation to be drawn directly from the Greek and Hebrew texts. Tyndale was convicted of heresy and in 1536 he was strangled and burned.

attacked and executed. However, that same century witnessed the translation of the Bible into several European languages and several translations of the Bible followed Tyndale's New Testament, such as the first Greek New Testament by the Dutch Humanist Erasmus in 1516. All drew on the works of previous translators with borrowings, revisions, and corrections. The aims of the sixteenth -century Bible translations, as Bassnett describes them, were to clarify errors from previous versions caused by inadequate SL manuscripts and/or linguistic incompetence, to produce an accessible and aesthetically satisfying vernacular style, and to clarify points of dogma. Scholars such as Martin Luther²⁶ stressed the significance of the relationship between style and meaning; he argued that whoever speaks German must not read in Hebrew and that one should drop the Hebrew words and understand the sense (meaning) of the Bible in his German language. (Xiaochuan: 2008).

After the invention of printing technique in the fifteenth century, the role of translation underwent significant change. The great demand for new printed volumes of translation along with Europe's opening to other worlds through voyages and discoveries affected the concepts of culture and society and brought new perspectives. Bassnett discusses one of the first writers to formulate a translation theory: Etienne Dolet²⁷. Dolet published in 1540 a short outline of translation principles entitled *La manière de bien traduire d'une langue en aultre* (How to translate well from one language into another). His principles were that the translator must fully grasp the sense and the meaning of the source text and avoid word-for- word translation;

²⁶ Luther was a German theologian and the founder of the Reformation. He led the great efforts of translating the Bible into German and is considered one of the influential figures of the sixteenth century in Biblical translation.

²⁷ Dolet (1506-1546) was a French humanist who was executed for heresy after mistranslating one of Plato's dialogues.

the translator should have perfect knowledge of both SL and TL, and should choose and order words appropriately to produce the correct tone. The translator, in Dolet's perspective, is not just a competent linguist, but a scholar who has sense and awareness of the SL. Dolet's theory was repeated by the great translator of Homer: George Chapman. According to Bassnett, Chapman stressed that the translator should avoid word- for- word rendering and should capture the spirit of the original.

Translators of the Bible in the Renaissance era put fluidity and intelligibility as crucial standards in the TL text, but they were also concerned with accuracy in transmitting a literary text. Precision was of great importance, and the translator's choice of a pronoun, as Bassnett argues, could mean life or condemnation to death. "Yet because Bible translation was an integral part of the upward shift in the status of the vernacular, the question of style was also vital." (Bassnett: 1997: 13). Since the Bible had become a text that every individual should read, the translators should produce for the readers a text they could put their trust in. As a way to achieve this, translators were advised to use the vernacular, proverbs, or expressions to fit in the New Testament and add depth to the SL text. Translation took on a new task that was beyond the linguistic level, and became evangelistic in its own right.

The effect of the Reformation along with the developing Parliamentary system and the huge gap between traditional Christian Humanism and science led to radical changes in the theory of literature and the role of translation during the middle of the seventeenth century. Writers at that period tried to find new models; they turned to ancient masters and took imitation as a model. Translation of classical French into English increased between 1625 and 1660. This

however did not mean that Art was perceived as an imitative skill, it was “the ordering in a harmonious and elegant manner of Nature.” (Bassnett, 2001:65).

Bassnett refers in this period to the translation theory presented by Sir John Denham²⁸ in his translation of *The Destruction of Troy* (1656). Denham in his theory discusses the formal aspect (Art) and the spirit (Nature) of the work, and he strongly warns against the application of literal translation when it comes to poetry. Denham sees the translator and the writer as equals who work in different social and temporal contexts. He argues that the translator’s duty to the source text is to extract what he feels is the core of the piece and reproduce the work in the target text. According to Bassnett, Denham’s perspectives were strongly admired by John Dryden²⁹ who discussed in his Preface to Ovid’s *Epistles* (1680) the problems of translation by introducing three basic types of translation: *metaphrase* (word- for- word translation), *paraphrase* (sense- for- sense translation), and *imitation* (original texts rendered as the translator sees fit). Dryden stressed the importance of paraphrasing and considered it as a more balanced path. When it comes to translating poetry, Dryden argued that the translator must be a poet and a master of both languages, and most importantly, the translator must understand the characteristics and spirit of the original, besides taking in consideration the aesthetic canons of his own age.

²⁸ John Denham (1615-1669) was an English poet and an active literary and political figure in the 17th century. He was widely admired by writers of the 18th century such as Alexander Pope and John Dryden. His greatest work was his poem *Cooper’s Hill* (1642). His translation *The Destruction of Troy* (1656) had a significant influence on later translators such as Dryden.

²⁹ John Dryden (1631-1700) was an English poet, critic, and translator.

According to Bassnett, the eighteenth century adopted the concept of describing the translator as a painter or an imitator with a moral duty towards the original text and the receiver of his translated text. This concept, however, went through a lot of changes as there was a need to codify and describe the process of literary creation. One distinctive scholar Bassnett refers to is Goethe³⁰, who argued that every literature must go through three phases of translation: the first is to address the foreign cultures in our own terms, the second is to absorb the sense of the foreign work and reproduce it in the translator's terms, and the third phase is to aim for a perfect identity between the SL text and the TL text by creating a new manner which contains the uniqueness of the original with a new form and structure³¹. His argument urged for originality in translation.

Another scholar Bassnett discusses is Alexander Fraser Tytler along with his principles in translation theory presented in *The Principles of Translation*. Tytler's discussion was that the translation should give a complete transcript of the idea of the source text; the style and manner of writing should be of the same character of the original; and the translation should have all the ease of the original composition. Tytler further argued that the translator must adopt the very soul of the original source's author and give the same force and effect of the SL text. (Tytler, 1978)

Romanticism in Europe along with the aftermath of the French Revolution of 1789 caused a rejection of rationalism and a call for the functions of imagination. "With the affirmation of

³⁰ Johann Goethe (1749- 1832) was a German writer, artist, and politician. He was the most significant figures in German literature; he also pronounced the idea of "World Literature".

³¹ See Taylor's (2005) translation of Goethe titled *FAUST by Johann Wolfgang von Goethe*.

individualism, came the notion of the freedom of the creative force” (Bassnett: 70). This new tendency made the poet’s function to produce a poetic piece that creates “a new universe” (ibid). Several scholars, such as Coleridge, discussed the theory of imagination and argued that ‘Imagination’ is the supreme creative power. He questioned whether to define translation as a creative or mechanical enterprise. Bassnett argues that some critics of Romanticism asserted that all forms of speaking and writing are acts of translation because when we are communicating we are actually decoding and interpreting the messages we receive.

Other debates and discussions were about the impact of translation in the target culture. Bassnett mentions two conflicting tendencies that emerged in the early nineteenth century. The first saw translation as a category of thought where the translator is seen as a ‘creative genius’ who enriches the literature and language into which he is translating; the other tendency was more mechanical in function. The debate on imaginative versus mechanical led to the assumption that “translation must be inspired by the higher creative force if it is to become more than an activity of everyday world” (Bassnett, 2001:71)

As for the Post-Romanticism era, Bassnett discusses Friedrich Schleiermacher’s³² theory of separate sub-language for use in translated literature only. Schleiermacher made a distinction between translating literature and translating scientific language: he proposed “creating a language which has been “bent towards a foreign likeness’... hence ‘bending’ the target language to create a deliberately contrived foreignness in the translation, particularly through the use of archaisms.” (Hornby, 2006:9). His proposal for a separate translation language was

³² Friedrich Schleiermacher (1768-1834) was a German theologian, philosopher, and biblical scholar. He was named “Father of Modern Liberal Theology” because of his great impact on subsequent Christian thought. Schleiermacher’s perspective on translation stressed on foreignizing translation; see Venuti, 1991.

widely accepted by a number of nineteenth century English translators such as William Morris (1834-1896) who, according to Bassnett, translated many Norse sagas, Old French romances, and Homer's *Odyssey* with a deliberate archaic style, full of peculiarities of language that are difficult and even obscure for the reader. This strangeness of the TL text and the foreignness of the society that originally produced the text caused Morris' style to be awkward.

The Victorian translators on the other hand, focused on "the need to convey the remoteness of the original in time and place" (Bassnett: 74). Translators perceived the original text as a property, as an aesthetic piece to be added to a collection and read by a minority of readers without taking into consideration the expectations of contemporary life. This of course contradicts the principle of universal literacy and neglected the increasing reading public that grew during that century. In this period, scholars such as Matthew Arnold, stressed that the translator should devote his entire focus on the source text and serve it with great commitment in order to bring the TL reader to the original text through means of translation. This made translation an instrument, and, hence, disregarded the translator's excellence of style and own ability of writing. (Bassnett, 2002)

Victorians such as Henry Wadsworth Longfellow³³ extended the discussion on the role of the translator, and like other Victorians, favored literal translation and took it to the extreme. In his translation of Dante's *Divine Comedy*, he strongly defends his literalist perspective on translation: "The business of a translator is to report what the author says, not to explain what he means; that is the work of the commentator. What an author says and how he says it, that is

³³ Longfellow (1807-1882) was an American poet and educator. He was the first American to translate Dante's *Divine Comedy*. Longfellow became the most popular poet of his time and was famous for his poems on mythology and legend.

the problem of the translator.” (qtd in. Bassnett, 2001:76) Bassnett, in response to Longfellow’s view, remarks “The translator is relegated to the position of a technician, neither poet nor commentator, with a clearly defined but severely limited task.” (Bassnett: 76) This attempt to convey remoteness of time and place through the use of antique language is called *archaizing*.

The first half of the twentieth century witnessed the continuation of many of the Victorian theories and concepts including literalness and archaizing. Bassnett argues that this is due to the isolation of British and American intellectual life in addition to anti-theoretical developments in literary criticism that hindered further scientific examination of translation in English. However, there were still significant contributions to translation studies in the early twentieth century. The contribution by Ezra Pound was of great importance to the history of translation due to his skills as both translator and critic. According to Harrop, “Ezra Pound was the primary force behind a radical shift in values which characterized the modernist contribution to the field of poetic translation.” (Harrop, 2010: 90) He revolutionized the notion of what translation is and made a shift towards non-literalist modernist translation. This notion has set a foundation for new approaches to translation. Starting from the mid-fifties of the twentieth century and onwards, translation theory has evolved with efforts from pioneers such as Nida (1964), New Mark (1981) and others; all assured that modernist translation has gained momentum. However, this extremeness and the focus on the dynamic, function, fluent, and transformative types of translation has reached a point where there have been calls for the ‘death of the author’ of the original text and the ‘annihilation of its idiosyncrasies’ as a foreign text. This is also known as the Transparent Discourse where most existing translation theories so far give priority to target-text- oriented strategies. (Al-Omay, 2011)

The second half of the twentieth- century was an era in which translation study witnessed significant change. According to Bernardo (2007), translation study not only became an institutionalized discipline, but also developed as machine translation as well as becoming less related to the fields of literature, linguistics, cultural studies, and cognitive theory.

A scientific community of translation studies grew, and linguistics had the greatest share in the field in response to machine translation. During the fifties and up to the seventies “translation was seen as an operation between languages.” (Bernardo: 87). To linguists this was a golden age of linguistic approach to translation, but for others it was seen as imperialism of linguistics over artistic translation. The focus of linguistics was on morphological, syntactical, and semantic problems. Discussions argued against this approach claiming that in order for the linguistic approach to represent an adequate solution for translation, it ought to be supported by extra- linguistic information, because language occurs in a situational context and so does the act of translation. Context should, therefore, be taken in consideration.

Other approaches aimed to banish linguistics from the study of translation. The cultural theory presented by Andre` Lefevere (1990) argued that translation should be seen through a cultural lens and as cultural transfer affected by historical changes. Another field competed with the linguistic approach; this resulted from the communicative approach and is known as functionalism³⁴. The communicative approach aimed to change the shift from the source text, its linguistics concentration and its author, to the hypostatized reader of the translation and the reader`s communicative situation in the target text. (Bernardo: 2007)

³⁴ Functionalism is introduced by Christiane Nord (1997).

2.3 LINGUISTICS AND TRANSLATION THEORY

Linguistics has traditionally been seen as a tool to enable us to produce more and more sophisticated descriptions of the language of translation. However, in recent years, the value of linguistics to translation has been questioned within the emergence of Translation Studies as a discipline of its own. The study of translation is approached through two orientations: the linguistically -oriented approach informed by linguists and the other approach which is a mixture of cultural studies and literary theory, generally known as the cultural approach. Mona Baker (2000)³⁵, however, considers that there is more diversity and overlap in scholarly work on translation than is often acknowledged. Baker argues that there is a wide variety of research tools: “[R]ecent studies of translation incorporate in their descriptions formal linguistic analysis of the cultural setting of translation, publishing strategies, autobiographical detail, and much else.” (Baker: 21).

The relationship between linguistics and translation has been an uneasy one due to the strong resistance to linguistic models in translation. Translation study was basically taught at first as a branch of applied linguistics; nowadays, it is widely being recognized as an independent discipline. This of course has led to questions of how much the discipline should rely on or draw from linguistics. Some scholars believe that the study of translation should break away from its traditional association with linguistics and develop more culturally-

³⁵ See Baker’s article *Linguistic Perspectives on Translation* in *The Oxford Guide to Literature in English Translation* (2000).

oriented and historically- oriented models of research. Others argue and insist that detailed linguistic descriptions must provide the starting point for examining any translated work.

As mentioned earlier, the second half of the twentieth century gave birth to diverse approaches to translation, especially in linguistics. Baker records that during the 1960`s and the 1970`s, when Translation Studies was fighting to launch its own place in academic fields, linguistics had already achieved great development as a scientific field and had produced an impressive range of research methods and tools of analysis. Since “language is the raw material of translation... linguistics naturally became the main source of theoretical and pedagogical insights” (Baker: 21). This era witnessed approaches from recognizable scholars such as Eugene Nida and J.C. Catford. Nida (1964) used the principles of Chomsky`s Transformational Grammar (TG) in translation. Specifically, “Nida uses the concept of transformations and kernel sentences in order to account for the need for syntactic divergence from the source text in translation. If, for instance, a language uses nouns only to denote concrete objects, the transfer into another language of nouns denoting events would require the application of 'back-transformations' in order to arrive at the kernel sentences to be used in translation.” (Anderman, 2007: 49)³⁶. Nida`s long experience in linguistic training and his efforts to formalize his findings in a linguistic framework inspired further research to advance the interrelationship between linguistics and translation. Catford, on the other hand, in his book *A Linguistic Theory of Translation* (1965) based his theory on that of Halliday. He claimed that language is related to the human social situations in which it operates: “Language... is *patterned* behavior. It is, indeed, the pattern which is the language.” (Catford: 2). Catford argues that the relationship between the units of

³⁶ See *A Companion to Translation Studies* (2007).

language (Grammar) and the situation provides the contextual meaning. He also includes the notion of shift to account for the departure from formal correspondence that takes place when the original text is translated into the target language. Overall, literature on translation during this period was largely pedagogical in its orientation. Approach to meaning was limited and simplistic and, according to Baker (2000), divorced from context. An example for this is Catford's (1965) interest in what can be done in translation and his proposal for phonological translation where he based his idea on the concept that the translator should give more attention to the phonological level.

It was only during the 1980's and after when a new generation of linguistic scholars began to give more detailed descriptive studies. Perspectives now focused more on exploring what actually happens while translating a text than on what should happen or what is expected to happen in a translation. What encouraged scholars³⁷ to take this new approach is that meaning is 'diffuse', that is, it cannot be located in word level or grammatical category but is pointed out by a variety of means larger than the traditional boundaries of word, phrase, clause, sentence, and even text. Scholars like Baker define meaning as unstable in that it can only be realized in text, and even a 'dictionary' meaning may be negated within a specific textual environment. Meaning is understood to be constructed and language is seen as mediated culturally, ideologically and cognitively. Language in translation has come to be treated as inseparably linked to the social and cultural context it was produced in. Based on this new tendency in linguistic and translation studies, linguistically-oriented studies of translation began to widen

³⁷ Scholars such as Williams (1992) discussing the issue of ideology in translation.

their scope of analysis by moving from analyzing the word, to the sentence, to structures above the sentence, to the text as a whole unit of analysis, and finally to the text as a cultural artifact embodying cultural values and concepts. (Baker: 2000)

Linguistic studies in the 1990`s began to emphasize the role of ideology in translation, whether it was the ideological conflict between source text and target text or the ideologies and world view of the translator versus those of the participants. An example of such studies is provided by Ian Mason`s (1994) *History or Destiny?*³⁸. Mason claims that there is an ideological mismatch between source and target texts. Based on his analysis on the lexical level, he points out many differences in the choice of vocabulary; he analyses the different structures of two texts especially related to the flow of information. In his analysis, he shows that clauses function as a message rather than just grammatical elements.

The 1990`s witnessed the emergence of another research area that involves the use of computerized corpora in the language of translation. This field is known as Corpus Linguistics, “Corpus linguistics relies on the large-scale analysis of a very large body of authentic running text to capture regularities in language use. The texts are held in machine-readable form and are thus amenable to automatic or semi-automatic analysis.” (Baker: 24) This methodology generally answers two main questions: what particular patterns are associated with lexical and grammatical features, and how these patterns differ within varieties and registers. Corpus linguists consider John Sinclair their most influential modern-day scholar. According to Baker

³⁸ This work is actually in Spanish titled *Tiene la Historia un Destino?*. I am referring to this example through Baker`s article *Linguistic Perspectives on Translation* (2000).

(2000), Sinclair detected that a word in itself does not carry a meaning; instead that meaning is often created through several words in a sequence.

This method has revolutionized lexicographic practices and methods of language teaching. It is relevant to the study of literary texts in general and thus helpful in literary translation as well. More recently, Corpus Linguistics has investigated another kind of particle in translation, so-called discourse particles such as 'oh', 'well' and 'now', which indicate emotional attitudes and contribute towards the coherence of the utterance. Bennett (2010) argues, however, that corpus linguistics still cannot provide negative evidence; it cannot tell us what is possible and correct or what is not possible or incorrect. It can only provide data of what is present in the corpus. In addition, corpus linguistics cannot tell us why something is the way it is. The method is unable to investigate all possible language usage, which means the language that goes into a corpus isn't random but planned. "In other words, even in a corpus that contains one billion words, such as the Campus International Corpus (CIC), all instances of the use of the language may not be present." (Bennett: 3)

There is no doubt that linguistics was and remains to be one of translation studies' important columns besides culture. Translation process meets many challenges, namely, language (form) and culture (content). These challenges vary from one language to the other, especially if the source language and the target language have different roots. The following section demonstrates the West's interest in translating Arabic texts.

2.4 THE HISTORY OF LITERARY TRANSLATION FROM ARABIC TO ENGLISH

According to *The Oxford Guide to Literature in English Translation* (2000), the history of translating Arabic literary texts into English overlaps in three phases. These phases were determined by the geo-political relationship between English-speaking and Arabic-speaking worlds. The early part of the first phase was during the great era of the Ottoman Empire, specifically from the mid-17th century to the end of the 18th century. The empire at that time was a military threat to the West. Arabic at that era was considered a religious language and became established as a subject of study in European universities, and later resulted in the early complete translations of the *Qur`an* into English.

Towards the end of the first period, around the time of Napoleonic occupation of Egypt in 1798, the Ottoman Empire weakened and this era witnessed the second phase of the relationship between the Islamic/Arabic and European worlds. European academic interest in Arabic medieval literature of all kinds grew. This interest came with the political and economic growth of Europe in the Middle East and North Africa. The period witnessed many fine translations of classical works. After World War II, the Arab world began to gain political independence; translated works at that time came without an academic device and were not part of any literary-historical scheme. Translations were published in specialist series until the mid-1970`s. Even up to the 1990`s, Arabic literature in English translation was still of minority interest.³⁹

³⁹ *The Oxford Guide to Literature in English*. (2000)

Generally speaking, there is no introductory work which provides a large range of examples of Arabic Literature in English translation. However, there is translation history of some Arabic classical works such as the *Mu`allaqat* and *Alf Layla Wa Layla*.⁴⁰ Other famous translated works of Arabic medieval literature are, for example, the *Rihla* (Journey) of a well-known Moroccan geographer named Ibn Battuta⁴¹, translated into four volumes by H.A.R. Gibb. The *Kitab al-I`tibar*⁴² of Usman Ibn Munqidh (1095-1188) was translated into English by P.K. Hitti. This book was written in colloquial Arabic style as a Syrian officer`s memories of battles with the Crusaders. Another Arabic classic that caught European translators is *Sirat `Antar* (The Life of Antar) translated by H.T. Norris. This classic is as popular as *The Thousand and One Nights*; the story is about a half-African pre-Islamic Arabian poet named Antara ibn Shaddad. The epic narrative tells the story of a medieval African slave who champions Islam with bravery of his sword. The epic also narrates his adventures in Yemen, Africa, and Spain.

Among all these classical works, the most world -wide known Arabic literary piece in the West is *The Thousand and One Nights*. This work has attracted translators from all over Europe starting from French translator Antonie Galland who launched its popularity in Western lands. His translation consisted of twelve volumes containing famous stories such as *Sinbad the Sailor* and *Ali Baba*. His collection is considered one of the best- translated works of *The Arabian Nights*. Many other translators followed Galland`s collection during the 19th century, but these

⁴⁰ *Mu`allaqat* are a collection of ancient Arabian odes, seven in number. The date of these odes is still uncertain but it is believed to have been composed in Arabia around the first half of the 6th century and before Islam. *Alf Layla Wa Layla* is what is known in the West as *The Arabian Nights*.

⁴¹ Ibn Battuta (1304-1369) set on a pilgrimage in 1325 to Mecca. He travelled the world for 25 years encountering other civilizations in Arabia, Persia, East Africa, India, China, and the East Indies.

⁴² *The Oxford Guide`s* literal translation is (Book from which Lessons may be Drawn).

works were less successful until the emergence of John Payne's translation (1882-1884). Payne's version, although published for a limited number of subscribers, impressed critics and other translators such as Sir Richard Burton who was inspired by Payne's work and translated *The Arabian Nights* in the following years (1884-1886) into ten volumes (Wright: 1906). Burton's translation was considered by critics one of the most famous and controversial translations of *The Arabian Nights*. His archaic style in language and his rather antique choices of words were greatly criticized; however, due to his many travels in the Arab world as an anthropological researcher, scholars see his work as a great anthropological source on Arabian lands and culture. More modern translations of *The Thousand and One Nights* are, among others, those by N.J.Dawood and Hussain Haddawy. Dawood's work (1954) was a Penguin selection and was criticized for being flat and for omitting the poetic part of the origin. As for Haddawy, his translation (1990) is considered the best translation so far. His work was greatly accepted by Arabic scholars who described it as the closest to the original text.

CHAPTER THREE

EQUIVALENCE AND METHODS OF TRANSLATION

3.1 INTRODUCTION

In this chapter I present scholars` debate on what is equivalence and how to achieve it in translating both sense and form. I also address the discussion on Venuti`s domestication and foreignization strategies and how scholars such as Nida, Baker, and Pym reflect on such methods and which method is favored and why. This chapter paves the way to the research question and its methodology.

3.2 EQUIVALENCE IN TRANSLATION THEORY

If a language was a ‘nomenclature’⁴³ for shared universal concepts, one could use the knowledge of one`s native language to easily learn any number of other languages. Translation would also be a simple task where one, for example, would just replace the Arabic name for a concept with an English name. Unfortunately, languages are not nomenclatures; the concepts encoded in one language may radically differ from those encoded in another language. These differences and overlaps are caused by the variety of cultures between languages of the world, which create difficulties in translation. Translation theorists have long debated and discussed theories and methods to adopt in translation practice in order to overcome the language and cultural differences between source language and target language. A translator finds

⁴³ This word was quoted by Baker (2011) from Culler (1976)

him/herself facing a difficult task when transmitting the form and, most importantly, the meaning of the original text into the target text. Meaning and cultural concepts have been and still are translators' main issue in translation process; the most debatable is language equivalence.

The concept 'Equivalence' was an essential feature of translation theories in the 1960's and 1970's. Although it has always been a key notion in literary translation, it stirred a lot of controversy in translation research. "[E]quivalence was meant to indicate that source text (henceforth ST) and target text (henceforth TT) share some kind of 'sameness'. The question was as to the kind and degree of sameness which gave birth to different kinds of equivalence." (Panou, 2013: 2). Scholars conceptualized and discussed equivalence differently; Jakobson (1959) states that "Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics." (Jakobson: 233). He also adds that there can be no full equivalence between two words in different languages. He gives the example of *cheese* in English by stating that it is not identical to the Russian *syr* – the concept of cottage cheese not being included in the latter. He stresses that an array of linguistic signs is needed to introduce an unfamiliar word. Jakobson emphasizes equivalence differences in the structure and terminology of languages.

Catford (1965) also holds that the central problem of translation practice is that of finding TL translation equivalents. He defines translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL) (Banerjee: 2004).

Catford's discussion of equivalence is mainly concerned with his third type of translation⁴⁴ and his notion of *shifts*. He defines *shifts* as "departures from formal correspondence in the process of going from the SL to the TL." (Catford: 73). Moreover, he states that there are two kinds of shifts, *Level shifts* (the SL item at one linguistic level has a TL translation equivalent at a different level) and *Category shifts* which are divided into (a) structure –shifts involving change in grammatical structure, (b) unit-shifts involving changes in rank, (c) class-shifts involving changes in class, and (d) intra-system shifts which occur internally when source and target language systems share the same constitution but a non-corresponding term in the TL is selected when translating. (Panou: 2013).

Eugene Nida (1964) in *Toward a Science of Translation* points out that translating consists of reproducing in the receptor language the closest natural equivalent of source-language message, first in terms of meaning and second in terms of style. He stresses the importance that a translator should strive for equivalence rather than identity. Nida & Taber (1969) maintain that there are two types of equivalence: *formal equivalence* and *dynamic equivalence*. They make a distinction between the two types: formal equivalence refers to the reproduction of the syntactic form of the original text and dynamic equivalence refers to creating a similar effect in the target text to that was created by the source text. Nida & Taber state that the concept of dynamic equivalence should be defined in terms of the degree to which the target language readers respond to the target language message in the same manner as the source-

⁴⁴ Catford describes very broad types of translation according to three criteria. Firstly, *full translation* is contrasted with *partial translation* which differs according to the extent of translation. Secondly, total translation differs from restricted translation according to levels of language involved in translation and, thirdly, he distinguishes between rank-bound translation and unbounded translation, depending on the grammatical or phonological rank at which equivalence is established.

language readers respond to the source- language message. (Ranua: 2009). Both scholars, especially Nida, seem to be in favor of dynamic equivalence since Nida considers it to be a more effective translation procedure. This, according to Panou (2013), is due to his experience in translating the Bible where, in Nida`s perspective, dynamic equivalence goes beyond communication of information: “That is to say, a translation of the Bible must not only provide information which people can understand but must present the message in such a way that people can feel its relevance (the expressive element in communication) and can then respond to it in action (the imperative function)”. (Nida & Taber: 24).

German scholar Werner Koller, discussed by Ranua (2009) and Panou (2013), examines the notion of equivalence linked to the term *correspondence*. He states that correspondence involves the comparison of two language systems where differences and similarities are described contrastively; equivalence, on the other hand, deals with equivalent items in specific ST-TT pairs and contexts. Koller proposes five frames for equivalence relations: *denotative equivalence* involving extra-linguistic factors, *connotative equivalence* based on the way the source text is expressed, *text-normative equivalence* in relation to text, *pragmatic equivalence* involving the receiver of the target text, and *formal equivalence* which deals with the formal-aesthetic qualities of the source text. Koller`s categories are related to Nida`s distinction between formal and dynamic equivalence in that equivalence should be both in form (denotative and formal equivalence) and in content (connotative and pragmatic equivalence). According to Pym (2010), these categories suggest that the translator selects the type of equivalence most appropriate to the dominant function of the source text.

Newmark (1981) replaces Nida's terms of formal and dynamic equivalence with semantic and communicative translation. The difference between the two types is that semantic translation focuses on meaning whereas communicative translation focuses on effect. Newmark stresses that " [A] communicative translation is likely to be smoother, simpler, clearer, more direct, more conventional, conforming to a particular register of language" whereas "A semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-process rather than the intention of the transmitter." (Newmark: 39) Panou comments on this by pointing out that communicative translation should not be employed exclusively over semantic or vice versa, hence, the two methods may be used in parallel during the process of translation.⁴⁵

Mona Baker in *In Other Words* (1992)⁴⁶ argues that in order for a translator to translate he/she needs to decode the language starting from its smallest meaningful unit, the word⁴⁷. Based on this she discusses equivalence by dividing it into: equivalence at word level, equivalence above word level, grammatical equivalence, textual equivalence (thematic and information structures), textual equivalence (cohesion), pragmatic equivalence, and beyond equivalence (ethics and morality).

Her discussion of equivalence is different and influential. For example, her structuring of word- level and above word- level equivalence adopts a bottom-up approach and stresses the

⁴⁵ Panou argues that in some cases such as translating a literary text a particular sentence requires communicative translation whereas another sentence from the same text may require a semantic one. (Panou, 2013: 4)

⁴⁶ This research used the 2011 edition.

⁴⁷ Although the smallest unit is the morpheme, Baker states in her discussion that in translation the smallest unit is the word.

importance of word meaning in the translation process. Grammatical equivalence is presented as an important level in translation due to the fact that differences in grammatical structures between languages may affect the meaning and change the way the information or message is carried across. Baker discusses textual equivalence in two parts: the first is the linear arrangement of linguistic elements theme and rheme and how they play a role in organizing messages at text level; the second is cohesion which Baker defines as “the network of lexical, grammatical and other relations which provide links between various parts of a text.” (Baker, 2011: 190). As for pragmatic equivalence, Baker draws on the term *implicature*⁴⁸ to refer to what is and what is not implied for literal meaning. This type of equivalence helps the translator direct his attention not to what is obvious and explicit but to what is intended and implied in a given context. Baker’s contribution to the field of translation, both in theory and practice, is influential and widely acknowledged for providing the translator with strategies in order to deal with numerous translation problems most translators encounter in their translation work.

Finally, Anthony Pym (2010) contributes to the concepts of equivalence by first acknowledging that “Equivalence is always ‘presumed’ equivalence and nothing more.” (Pym: 37). Pym views equivalence as a relation of “equal value” between an ST segment and a TT segment; this can be established on any linguistic level from form to function. He also makes a distinction between *natural* and *directional* equivalence. Pym explains that “Natural equivalence is presumed to exist between languages or cultures prior to the act of translating”, although this contradicts the fact that no two languages` cultures are really equivalent. He adds “Natural equivalence should not be affected by directionality: it should be the same

⁴⁸ The term *implicature* was suggested by Grice (1975).

whether translated from language A into language B or the other way around.” (Pym: 7). He argues that directional equivalence gives the translator the freedom to choose between several translation strategies which are not dictated by the source text. (Panou: 2013)

3.3 DOMESTICATION AND FOREIGNIZATION AS TRANSLATION STRATEGIES

Domestication and foreignization are two major translation strategies which provide both linguistic and cultural guidance. These strategies have long been the focus of debate in translation circles. They were first introduced and given names by American translation theorist Lawrence Venuti (1995). According to Venuti, domestication refers to “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home,” whereas foreignization is “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.” (Venuti, 1995: 20). In other words, domestication aims to minimize the strangeness of the source text for target readers while foreignization helps retain something of the foreignness of the original. Both strategies are deeply rooted in specific social and cultural circumstances where the choice of domestication and foreignization is not only made by the translator, but more importantly, by the specific social situations and cultural traditions. (Wang: 2013).

Wang, cited by Baker (1998), states that domestication strategies have been implemented since ancient Rome. When Greece was conquered by Rome in 300 BC, the Romans considered translation as a form of conquest, and as a result, Latin translators deleted culturally- specific markers and even replaced the name of the Greek poet with their own, thereby presenting the

text as originally Latin. Cicero, who was a representative of ancient western translation theory in 46 BC, argued that he did not translate speeches of the Attic orators Aeschines and Demosthenes as an interpreter, but as an orator, keeping the same ideas and forms without necessarily rendering word for word and preserving the general style and sense of the language. "Apparently, there was a dichotomy of translation strategies into free translation and 'word for word' translation. 'An orator' was to produce free translation in which the ideas and thought of the original work were retained while 'an interpreter' was to give 'word for word' translation or namely literal translation." (Wang: 175).

Foreignization, according to Venuti (1995) "is specific to certain European countries at particular historical moments." (Venuti: 20). Wang, based on Baker, states that foreignization strategy in translation was first formulated in German culture during the period of interest in classical and Roman cultures by philosopher and theologian Friedrich Schleiermacher. Schleiermacher in 1813 argued that there are two methods of translation: either the translator leaves the author in peace and moves the reader towards him as much as possible; or he leaves the reader in peace, as much as he can, and moves the author towards him. Schleiermacher favored and advocated the first method and suggested that a translator should work his best in order to maintain the strangeness of the original text and introduce the target reader to the linguistic and cultural otherness of the source text. In other words, the translation process should be source-text oriented. He believed that the method of foreignization translation would help strengthen German as a target language that then could become a major source language.

Lawrence Venuti in his famous work *The Translator's Invisibility: A History of Translation* (1995), gave the term *foreignization* to the source-text oriented translation and *domestication* to the target-text oriented translation. Venuti recommended and highly favored the principle of foreignization as a strategy for translation: "[I]t is highly desirable today, a strategic cultural intervention in the current state of world affairs," and adds "Foreignization translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations." (Venuti: 20). Another reason why Venuti defends foreignization is related to his respect for cultural others and the struggle for cultural equality. Venuti considers translation as a process that involves looking for similarities between languages and cultures. Translation should never result in the deletion of the dissimilarities entirely. A translated text should be a work that presents a different culture to the reader where s/he gets a glimpse of the other's culture. This in Venuti's perspective will help avoid presenting readers with the narcissist experience of recognizing their own culture in a cultural other. (Venuti: 15)

Eugene Nida (1964), unlike Venuti, supported the domestication method and argued that the source text language should not interfere with the target text language, and that this is done by minimizing the foreignness of the source text setting. Nida strongly recommends producing a similar response in the target text and this is the very basis of his principle of equivalent effect. His perspective of a successful translation lies when the target text meets the cultural expectations of the receivers. (Sharifbad, Yaqubi, & Mahdi: 2013) Nida's *Dynamic Equivalence* is a type of translation that does not sound foreign to the reader but very natural. He stresses that one can produce a successful piece of translation when the equivalence

response is achieved, and that this can be done by moving towards the reader and having the translator rely on a receptor-based (target-oriented) approach. This contradicts Venuti's view that the foreignness of the source text should be brought home to the reader of the translation to prevent the reader from indulging in cultural narcissism.

Venuti's preference for foreignization translation has been criticized by scholars such as Pym and Robinson. Pym (1995) argues that although foreignization translation can help promote cultural change, "this cultural change does not outweigh Schleiermacher's Prussian nationalism and German universalism" (Hedger, 2006: 56). Pym also objects to Venuti's belief that foreignization translation in English can form a resistance to racism, cultural narcissism, and imperialism. If Venuti truly believes that Schleiermacher's recommended method "... was designed to strengthen German as a target language that could then become a major source language.", then how could the same method "... make English and French target languages weaker" (Pym, 1995: 26).

Robinson (2007) also criticized Venuti's views of how foreignization translation can improve world cultural exchange. He disagrees with Venuti's claim that foreignization and domestication are different in their impact on the target culture due to the fact that every interpretation differs from one translator to the other. Robinson adds "the quaintness of foreignized texts could make their authors, and the source culture in general, seem childish, backward, primitive, precisely the reaction foreignization is supposed to counteract." (Hedger: 60). Robinson strongly denies that there is a distinction between foreignization and domestication, since both concepts are based on naïve perspectives of the world around us. He explains his argument by

stating that a fluent language can be foreignized if read in a different tone whilst a foreign language or expression can be made familiar if read by a good actor. (Hedger: 2006).

Discussions over translation theories and strategies have existed for many centuries, such as, word for word translation vs. sense for sense translation and free translation vs. literal translation; terminologies may differ, but they all discuss language-based methods vs. culturally-based methods. During the 1950`s and 1960`s translation studies were more linguistically-oriented, and the focus was on the linguistic level. The 1970`s witnessed the emergence of a new turn: the cultural approach. Since then “the dispute has been viewed from a brand new perspective – social, cultural and historical.” (Yang, 2010: 77). The debate - some even consider it as a conflict - between the two methods of domestication and foreignization can be regarded as cultural, social, and sometimes political rather than linguistic. Scholars agree that finding linguistic equivalence between two languages is not enough to achieve good translation: translation has to contend with more than just language differences. The source text has been written (created) in a certain cultural, social, historical, and political context; thus, the translator ought to take into consideration these factors while transmitting the content and information from source text to target text. It is the cultural gap between original text and target text that translators in both theory and practice are struggling with nowadays.

“It is generally agreed that translation is inevitably influenced by the source language culture and the target language culture... A translator must decide which of the norms take priority— whether the cultural norms of the source language community, the cultural norms of the target language community, or perhaps a combination of the two.” (Sun: 2011: 161). It could be then

the nature of the source text and its content that determines for the translator which strategy s/he should adopt for his translation; or it could be the translator`s belief and attitude towards the source text and the goal s/he has set for the target reader. Either way, neither domestication nor foreignization can be considered solely the best translation strategy to be adopted: “Foreignization and domestication are indispensable and supplementary to each other and the idea that truly successful translation will depend on the unity of the two methods should be kept as a golden mean in every translator`s mind.” (Sun: 163)

Besides different perspectives of translation theorists on domestication and foreignization, several comparative studies of translation studies also have varied opinions about the two strategies. A study, for example, by Sharifbad, Yaqubi and Maha (2013) titled *The Application of Domestication and Foreignization Translation Strategies in English-Persian Translations of News Phrasal Verbs*, analyzed instances of phrasal verbs in English news and its Persian translations. They examined the two strategies of foreignization and domestication in order to find out whether the translated samples are domesticated or foreignized. The study concluded that the translators tended to domesticate the phrasal verbs in news, “Since phrasal verbs are mainly idiomatic phenomena and are consequently culture-specific, it may be claimed that domestication strategy could be more applicable to rendering such phenomena” (Sharifbad, Yaqubi & Maha: 98)

The debate over foreignization and domestication is very apparent in China, according to Wang (2013). Scholars in China are starting to favor foreignization over domestication: “it is apparent that the voice of advocating foreignization sounds louder and many scholars are

motivated by Venuti.” (Wang: 178). This new tendency towards foreignization is based on three aspects that Wang lists based on the Chinese scholar Zhili Sun (2003): foreignization accelerates cultural communication and increases the target reader`s knowledge of the foreign culture; it meets the aesthetic expectations of the target readers for translated literature; and benefits the development of Chinese language.

Other studies encouraged the presence of both strategies alongside each other. A Masters paper by Jianghua (2006), *Towards Translation Strategies and Their Application*, analyzed two English translated versions of *Hong Lou Meng*, one translated by Yang Xianyi, and the other by David Hawkes⁴⁹. The study concluded that the two translators resorted to different strategies: the former was strictly guided by literal translation and believed that a translator ought to be faithful to the original text so that the cultural heritage could be passed and spread, whereas the latter mainly adopted domestication in his work but also applied foreignization in some areas of his translation in efforts to bridge the cultural gap between ST and TT. According to Jianghua, both translations are successful, and therefore, he concludes that “domestication and foreignization are supplemented to each other rather than a pair of conflict. We cannot discard either absolutely.” (Jianghua: 59)

In addition to calls for a combination between the two cultural strategies of translation foreignization and domestication, there have been calls for combination and integration between linguistic and cultural approaches as well. A study by Cuellar (2008) titled *Towards an*

⁴⁹ “*Hong Lou Meng*, a great classical Chinese novel, was written in the mid-eighteenth century during the reign of Emperor Qian Long of the Qing Dynasty. It is often regarded as an encyclopedia of Chinese feudal culture, because it embodies the core culture of Chinese feudal society and is characterized by subtle abundance of artistic images.” (Jianghua, 2006: 41)

Integrated Translation Approach: Proposal of a Dynamic Translation Model (DTM) aims to develop an integrated translational approach that would help overcome the traditionally irreconcilable linguistically and cultural/literary- oriented translational approaches: “Translating is a very complex linguistic and cultural human activity that should be apprehended in the form of a communicative process that takes place in a socio-cultural context, where social and psychological determinants are activated by the participants therein, and whose communicative activity is materialized in linguistic products (texts).” (Cuellar: 217). The researcher acknowledges the role of the linguistic component in the translation process along with the cultural elements. The study shows that modern linguistics (based on pragmatics, text linguistics, and discourse analysis) provide an adequate framework for studying the linguistic component of Translation Studies which makes it possible to account for the extra-linguistic factors which are located in the socio-cultural context. The study also supports the concept of equivalence as a key notion in Translation Studies: “Equivalence is not static but dynamic. The dynamic nature of translational equivalence can be understood by taking into account historic-cultural contextual variables.” (ibid: 226).

From the previous discussions over foreignization and domestication we can sum up the following:

Adopting the foreignization strategy helps expose TL readers to foreign cultures. Preserving and transplanting the SL culture in the TL text will enrich the TL culture with a variety of new notions and expressions. The essential aim of translation is to function as a cultural exchange channel and therefore fidelity is not achieved unless a translated work conveys all the

phenomena of the source language and culture. The domestication method, on the other hand, avoids imposing the SL culture on TL readers; therefore, domestication helps overcome the linguistic and the cultural barriers. The main aim of translation is communication, and it is part of a translator's job to avoid cultural conflict as much as possible, which would result in various forms of misunderstanding. TL readers will get a better understanding when the translator presents the content and form of the translation version within their own knowledge of the world.

Based on the previous discussion on domestication and foreignization in achieving equivalence in translation, the following chapter investigates these two methods in the English translation of *Sinbad*.

CHAPTER FOUR METHODOLOGY

4.1 INTRODUCTION

The content and purpose of this chapter is to introduce and explain the question/s of this research and its main aim, in addition to the study`s framework.

As seen in the discussions from the previous chapter, scholars are debating on how to achieve equivalence in translation, and whether this equivalence can be reached through either domestication or/and foreignization. Both strategies have their advantages and disadvantages; but how can a translator decide which strategy works best and to what extent should s/he use each when implementing both methods together? Several factors come to mind, for example, the type of text to be translated, the message of the SL and its author`s intention, and the goal the translator has set for his TL readers. For this research the translated text examined is a literary one: *The Seven Voyages of Sinbad from The Thousand and One Nights (The Arabian Nights)*. Literary texts are representations of their source- language culture; they are the reflection of a society`s social, cultural, and religious beliefs. It is imperative then that a reader should read these texts in their social and cultural frame, and hence, a translator should also translate a literary text with its entire cultural heritage. Cultures, however, differ and vary and no two cultures share the same concepts and norms, neither in content nor in form, especially if we are facing two completely different cultures: Eastern/Islamic (source text) and Western (translated text). How can a translator transmit language forms and their semantic contents when there is no equivalence for such words and notions in the target language? This

translation obstacle is known as non-equivalence or untransability. For example, in Arabic when someone is served food, it is customary to say to that person *صحة* (sa`ha) . The literal meaning of the word is health, but its contextual position actually points to something different than just the word health. It actually means: *I wish you good health* as a way of thanking your guest for eating and enjoying the food you made and served him/her. Although the word health is universal and exists in all languages of the world, saying it in such a situation carries a cultural notion that does not exist in English and therefore there is no specific equivalence for it. French, however, does have an equivalent word for *صحة*, *bon appetite*. Although they differ in form, they share the same connotation. Then how does a translator handle such a word when translating it from Arabic to English? Should s/he domesticate the word and reform it into an acceptable way in the TL:

Guest: Dinner looks great!

Host: I hope you like/enjoy it.

OR,

Should the translator foreignize the word and keep its original sense in the translated form:

Guest: Dinner looks great!

Host: I wish you good health!

The second translation may sound odd to English language readers, especially in a situation that is not strictly cultural and specific to the original community. This may be true, but what if the text translated is culturally specific, say, a religious text? For example, *بسم الله الرحمن الرحيم* *In*

the name of Allah (God) the Most Gracious, Most Merciful, the Islamic verse has the Islamic word Allah for God, which is specific in Islam. The entity of God exists in most religions, especially Christianity in the West, and therefore there is an equivalent form to *Allah*: namely *God*. Despite the equivalence, the sense of the word may differ when kept in its original form and when domesticized into the word God⁵⁰.

For example, the translator is translating an Arabic story where a Sheikh⁵¹ is praying for a young man in distress:

(A) Sheikh: May Allah help you my son.

(B) Sheikh: May God help you my son.

The first example gives the statement more of an Islamic essence than the second one, and the reader would feel the Islamic atmosphere more with the word *Allah*. Authenticity here serves the text best in order to transmit not only the information but also its cultural affects into the TL. Cultural affect is crucial in translating works of literature as well; yet this relies on the goal the translator sets for his readers. Scholars, such as Jacobson, stressed that there is no complete equivalence between two words in different languages; Catford emphasized that such fact is problematic in translation practice; Nida suggested that a translator should bring the translated text as close to the original text as possible, and this, according to Nida, can be done through formal equivalence (reproducing the syntactic form of the original text) and dynamic equivalence (creating the similar effect that was created by the source text in the target text).

⁵⁰ I would like to note here that Muslims also use the word God (ﷲ), but *Allah* is more commonly used.

⁵¹ Man of religion.

Scholars varied in the way they conceptualized equivalence, but from their discussions, one can conclude that equivalence of content, or as Nida calls it *dynamic equivalence*, is a more effective translation procedure. The question is: *how* can a translator carry out producing a successful dynamic equivalence? How can the translator transform the same sense and effect of the original text into his translated version? In other words, and as Pym puts it, how can the translator establish an equal value between a source text (ST) and a target text (TT)? The question of sense and value can differ according to both text and translator, and probably to audience as well. It is mostly the translator's purpose and where he stands from the source language's culture that might affect his/her choice of whether taking the domestication or foreignization approach in translation.

4.2 AIM OF THE STUDY

The Arabian Nights is a collection of many stories that were set in the East, particularly in the Arab world in a time when Islam was in its golden ages, a time where there was prosperity and world trade, Sultans, slaves, and maids. The stories are full of magic, wonder, beauty, and fear. Sinbad is no exception: the voyages in the story navigate different parts in the East and take the reader to wondrous places with gigantic animals. The story of Sinbad is set in the era of the Abbasid rule under Harun Al-Rashid, where sailors, travellers, and world traders in the East travelled the world for the discovery of new lands and in search of goods such as spices. The story is also constructed in an Islamic context where Sinbad constantly refers to Allah in his hours of despair and joy.

There have been many translations of Sinbad and the Arabian Nights throughout the centuries. These translations have been both praised and criticized on different levels: word choice, grammatical form, faithfulness to the source text, and ideological and religious context. This study aims to analyze four English translations of Sinbad by four different translators of two different centuries: John Payne and Sir Richard Burton from the 19th century, N. J. Dawood and Hasain Haddawy from the 20th century. According to critics and Arab scholars, Haddawy's translation is considered the best version and the closest to the original text. Based on that, I wish to examine how Haddawy, compared to the other three translations, achieved such success. In other words, what strategy/ies did he adopt to produce an equivalent text to the original? Was his method for translation a domestication one or a foreignization one, or did he use both? If Haddawy used both methods, to what extent and on what level (lexical, grammatical, semantic, pragmatic) did he use each strategy? On the other hand, since the other translations were criticized, what strategies did they adopt?

Domestication ← Equivalence → Foreignization

Furthermore, since many stories in the Arabian Nights, especially Sinbad, are constructed in an Islamic context, my methodology for this study will be to analyze specific religious and cultural words and phrases that are considered a challenge for every translator during his/her process of transmitting the form and content of the text and communicating it to the target reader as equivalent as possible to the main source.

Results of the analysis should demonstrate what strategy dominates the other and on what level. Based on that one can argue what strategy serves better in translating a literary text that is placed in a culturally specific context. This, of course, is the main goal and strategy of the study. I might however, come across other findings that might contribute to the overall debate of domestication vs. foreignization in translation equivalence.

4.3 TRANSLATED TEXTS

For this study, I used an Arabic text of *The Arabian Nights* as my main source of data. My data collection first started with the original text and based on that looked for the translations of these data in the four translations mentioned above. The Arabic source used in this study is ألف ليلة وليلة Alf Laila wa Laila (A Thousand Nights and One Night). There are a number of collections for these tales; the one I used is the second volume. The story of Sinbad is the first tale in the volume and is titled حكاية سندباد البحري Hikayat Sindibad Albahri (The story of Sinbad the Sailor). The story starts from page 1 and ends at page 39. The volume used for the research and data collection is the second edition, published in 2008 by Dar Dader in Beirut, Lebanon. As for the translated versions, I selected four English translated texts of *Sinbad*. The selection of these texts was not random. These texts were chosen based on their translation source. Some translated works of *The Arabian Nights* were based on other translations; therefore, it was crucial to select works based on the original source, that is, versions translated directly from the Arabic text. As previously mentioned in my literature review, my four translated texts are by four translators: John Payne, Sir Richard Burton, N. J. Dawood, and Husain Haddawy.

- Translated text by Payne: Payne`s translation of Sinbad was titled *Sinbad the Sailor and Sinbad the Porter*. It was published in his fifth volume *The Book of The Thousand Nights and One Night* in 1884 by R. Worthington Publishing in London. The story goes from page 149 to 219.
- Translated text by Burton: The text used in this study is a separated book from Burton`s volumes. His book *The Seven Voyages of Sinbad the Sailor* is a 2009 edition, published by Digireads. Burton attaches to his translated text a list of endnotes where he gives some cultural and geographical information about some words in the texts, for example: “Arab. ‘Walimah’; like our wedding-breakfast but a much more ceremonious and important affair.” (Burton: 79).
- Translated text by Dawood: Dawood`s translation of Sinbad is titled *Sinbad the Sailor and Sinbad the Porter* in his book *Tales from the Thousand and One Nights*. His work was published in 1954 by Penguin Classics. The voyages go from page 113 to 162 with some illustrations.
- Translated text by Haddawy: This text is a Norton Critical Edition, first published in 1990; the one used for the study is a 2010 edition. The title of the book is *The Arabian Nights*, and the title for the story of Sinbad is: *The story of Sinbad the Sailor*, this tale comes as the last of his collection going from page 303 to page 349. Haddawy`s book is accompanied with a number of academic articles discussing major topics concerning *The Arabian Nights*: topics such as the origin of *The Nights*, the structure of the tales, the translations, and themes.

4.4 DATA COLLECTION

My data collection for this study started from the Arabic version of Sinbad. I first divided my reading of the story into eight sections: the introduction, the first voyage, the second voyage, the third voyage, the fourth voyage, the fifth voyage, the sixth voyage, and the seventh voyage. Then I set up an outline of what sort of data I intended to collect; my aim for this study was to collect any word or phrase, or even a full sentence that carries a cultural meaning in it. I mean by cultural here any word or number of words denoting or connoting religious, cultural, and/or social meaning. For example, the word *أذان Athan* has a religious reference in Islam; it means the call for the five prayers of the day. Other targeted data was any word that might have an equivalent concept in English, but does not have a specific word (form) for that particular notion like in Arabic. For example, the verb *تشمر tashammara* means to pull up one's sleeve/s. Such a concept of pulling up the sleeves is present in English language, probably in all languages; however, English does not have a single word denoting this meaning, and this is evident in my translation of the Arabic word. In addition to words, I also collect phrases and or proverbs that are culturally specific to Arabic/Islamic culture.

Once the types of data to be collected were determined, I read each section of the story carefully, and then underlined and listed the cultural words or phrases that applied. I categorized the data further by grouping the words under one title: culturally- specific concepts. As for the above word-level, I divided the data into two groups: idioms & fixed expressions and proverbs. These categorizations were based on Mona Baker's (2011) classification of the types of equivalence in translation theory and practice. I started my analysis

with the word-level data, then with the above word-level examples (idioms and fixed expressions).

The methodology I follow in discussing each datum or example was as follows: I first introduce the word/phrase's place in the narrative, then I present the data in Arabic as it is in the original text, along with a transcription and literal translation followed by the page number of the data from the original text. Presenting a transcription helps with explaining the definition of some words and their roots and sometimes differentiating them from similar words in Arabic in form but different in meaning. Thus the reader can get a better understanding of the meaning and how it is later translated by the translators. The literal translation gives the reader a detailed translation of each single word in the sentence or phrase in which a word appears, it also helps later on in comparing how the translators put these details together as a meaningful and equivalent form.

After presenting the word or phrase to be discussed and its context in the voyages, I explain in detail the meaning of the word/s I wish to investigate in order to give the reader a clear picture of what possible meaning/s this word can denote and/or connote. I explain these definitions and meanings with examples from the Qur'an or simply provide examples and situations where the word can occur and therefore vary in cultural meaning, especially connotatively. Knowing the meaning/s of the word/s in the presented data provides the reader with a base to build on as I go through the discussion of whether a certain translation is domesticated or foreignized according to the prior explanation of the word.

Following the explanation of word meaning and its cultural diversity, I present the translations of each of the four translators along with its citation in the translated text. Each translation is discussed separately in terms of domestication and foreignization strategies. In my discussion I explain whether the data is foreignized or domesticated and why. I also reflect on my personal view on the translation and how and what course it should take in order to have a better equivalence.

CHAPTER FIVE DATA ANALYSIS

5.1 INTRODUCTION

The term 'equivalence' in English is used both scientifically and generally. In the scientific context, specifically in mathematics, 'equivalence' describes a relationship of absolute equality and guaranteed reversibility; whereas in the general sense, and as a common word, it means things of similar significance (Yinhua: 2011). In translation, 'equivalence' has a different meaning than in mathematics and science. It does not mean equality between two words or sentences, but that a word or expression in one language has the same significance as a word or expression in another language. Using the term in this general sense is because "no two words in any two languages are completely identical in meaning." (Yinhua: 169). Therefore, the notion of Equivalence is defined in translation theory as translating a word (or larger expression) into the target language with the same significance and the same effect. When the translator comes across a word that does not have an immediate equivalent in the target language, then he is facing non-equivalence. A word such as *تشمر* (*tashammara*) in Arabic has no equivalent at the word level in English. The translator then must explain its meaning within a phrase: 'he pulled up his sleeves'. A word can be culturally specific in the source language in that its cultural notion has no equivalent in the target language; a word such as *فتوى* (*fatwa*) has no cultural equivalent in English. The word is related to Islamic religion and means ruling on a point concerning Islamic law by a recognized body of Islamic scholars.

The problem of non-equivalence is a major topic in translation theory and practice. There is no particular or fixed strategy for handling non-equivalence between two languages. Baker argues that “The choice of a suitable equivalent in a given context depends on a wide variety of factors. Some of these factors may be strictly linguistic ... Other factors may be extra-linguistic.” (Baker, 2011: 15). These extra-linguistic factors could be the translator’s own understanding of the source text, the environment of the translation process, such as location and time, the readers’ knowledge and what they expect from the translator, and other factors that Baker points out such as restrictions and censorship. The factors may be related to the author of the source text (ST), translator, and/or reader. Discussing them in detail requires a study separate from the one currently in hand.

Words in any language do not only have to reflect the meanings of concepts that many languages in the world share. They also represent meanings and notions that express a specific language, culture, or even a community’s interests and beliefs. These notions are specific to languages and their sub-varieties (dialects) and can create challenges to the translator when shifting these concepts into a foreign culture and language.

Baker’s (2011) categorization of equivalence from word level (word equivalence) to pragmatic level (pragmatic equivalence), and even beyond pragmatics, helps translators and researchers to better examine and understand the source language’s transformation into the target language. This study is particularly interested with equivalence at word level and equivalence above word-level (clauses, phrases, and sentences).

5.2 EQUIVALENCE AND NON- EQUIVALENCE

Following Mona Baker's levels of equivalence, I will start with discussing strategies of domestication and foreignization in achieving equivalence at word level. In this section I will be examining a number of words in the voyages, mostly verbs and nouns. Baker (2011) categorizes causes of non-equivalence at word level into the following categories: (1) cultural-specific concepts, (2) the source-language concept is not lexicalized in the target language, (3) the source-language word is semantically complex, (4) the source and target languages make different distinctions in meaning, (5) the target language lacks a superordinate, (6) the target language lacks a specific term (hyponym), (7) differences in physical or interpersonal perspective, (8) differences in expressive meaning, (9) differences in form, (10) differences in frequency and purposes of using specific forms, and (11) the use of loan words in source text. Since the type of text analyzed in this study is a literary one, this means that the text is rich in cultural concepts of the source language. Therefore, the data analysis is only concerned with the first type *Cultural-Specific Concepts*; this category includes words that contain cultural, social, and religious notions that are unfamiliar to the target reader. There are in the studied texts words of the other types of word - level equivalence that Baker discussed; these words, however, do not make a challenge for the translators and are easily translated to a degree that one word would be translated similarly in the four versions. For example, in Baker's second type of word - level equivalence *the source-language concept is not lexicalized in the target language* words such as, "سَاهَرَا" (saherin) adv. : 'stayed up all night', and صَبَّحَ (sbbaha) v. : 'said good morning', caused no problem for the translators because such words have a similar notion in English, and therefore, equivalence was easily achieved.

5.2.1 CULTURAL SPECIFIC CONCEPTS

No translational work can be achieved without the success of translating the cultural concepts of the source text. Durdureanu states that "Translation is seen nowadays as an important human action and the translator as a mediator between cultures," and adds "Translation is always placed at the core of the intercultural aspects, so that the study of translation goes along with the cultural studies." (Durdureanu, 2011:1). Finding a cultural equivalence, especially at word level, can be a difficult task for the translator, a task that requires enough knowledge and background about the source language to detect its cultural elements. The words examined in the following section are of both cultural and religious content.

5.2.1.1 سَمَى (samma)

The first word I wish to introduce is the verb سَمَى (samma) which appears in the introduction of *Sinbad's Seven Voyages*. As a matter of fact, there are two Sinbads: the story opens up with Sinbad the porter who is carrying a heavy load on his back, and when he sits to rest, he smells the aroma of fine food coming from a palace. He is then invited into the palace to join the master, Sinbad the sailor. The porter joins Sinbad the sailor to feast:

فتقدم السندباد الحمال وسمى وأكل

(*fa-takddama assindibad al-hammal wa **samma** wa akala*)

Lit. trans. and ate and **pronounced God`s name** Sinbad the porter so approached

(Introduction: 2)

The word سَمِيَ (samma) is the verbal form of أَسَمَ (name). It may seem at first glance that it is the Arabic equivalence of the verb “to name”. However, the verb in the above sentence is actually an indication of particularly saying بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ *Bismillah Arrahman Arrahim* ‘With the Name of Allah the most Compassionate, the most Merciful’⁵²; it is the action of pronouncing the name of God. This statement is basically the first verse in the Holy Qur`an and it is mandatory to say it before reading Qur`an whether from the book or in prayers. Muslims not only say it before reading verses of the Qur`an but pronounce it before performing several tasks in daily life, for example: before drinking or eating; when entering a house or a dark place; when waking someone up; when carrying something heavy or in a careful manner; and the list may go on. The main purpose of pronouncing God`s name before performing an action is to invoke Him and be blessed by His name to keep one from harm. For example, the reason for saying بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ before eating is because one is asking for protection from, say, germs in food or choking. In other words, it is a cultural behavior in Muslim societies. The following is how the verb is translated:

Called upon the name of God (Payne: 151)

After saying his Bismillah (Burton: 7)

After pronouncing the blessing (Dawood: 14)

Invoked God (Haddawy: 304)

⁵² I`m using here **With the name of Allah** and not *In the name of Allah* because the preposition (بـ), which is the morpheme attached to the first word, means “with”. Semantically speaking, the preposition reflects the statements` true content, that is, “with the name of God I wish to do such and such”. It precisely means that with God`s aid I will do this action so that it will be blessed or simply so that one could feel more protected and safe.

The translators are clearly aware of what the word *سمى* (samma) stands for and what it culturally connotes. Such a religious/cultural concept has no equivalence in Western culture and therefore no literal equivalence in English language. Such a foreign notion would be challenging to bring close to the target reader's own culture.

Payne foreignized his translation of the verb especially on its lexical- semantic level. He was aware that it is not a direct version of *to name*. He knew its specific religious content. However, it seems that he did not take his reader too close to the foreign word. Calling upon the name of God before eating is not clear enough for the target reader who might find it a little bit strange. The reader might ask: Why? Why would Sinbad the porter call upon God's name before eating? Is he praying? Is he thanking God for blessing him with food like Christians do before eating? Payne by his translations leaves his readers unsure of what Sinbad's action actually means. He did not foreignize it enough. Burton, on the other hand, went too far with his foreignization. He alienated the word both in content and form. His use of the word *Bismillah*, which is the English way of saying *بسم الله* 'with the name of Allah', throws the target reader off course. Any reader unfamiliar with Islamic religion or culture would surely not understand what the word means. Burton doesn't even explain it as a footnote or an end note, although his translated version is full of endnotes that explain religious, cultural, anthropological, and language facts in the story.

As for Dawood, his translation makes more sense to the target reader especially that in Western cultures it is customary to say your blessings before you eat. But is this what the word *سمى* actually means? Saying *بسم الله الرحمن الرحيم* before eating, as I previously explained, is for the purpose of asking God's aid and protection. In Islamic culture, blessings are given *after*

finishing your activity or task. That is, after finishing eating, a Muslim would naturally say الحمد لله (praise be to Allah); praises and thanks are given to Allah for his blessings when one has filled his belly and satisfied his hunger. To support this argument more, in the original text Sinbad the porter praises God after finishing his meal:

فتقدم السنبداد الحمال وسمى وأكل حتى أكتفى وشبع وقال الحمد لله (Introduction: 2)

Sinbad the porter approached, invoked God and ate until he was full and satisfied and said: praise be to Allah⁵³

This gives a clear indication that there is a difference between calling upon God`s name and saying your blessings. This is how Dawood translated the same text:

After pronouncing the blessing Sinbad fell to, and when he had eaten his fill washed his hands and thanked the old sheikh for his hospitality. (Dawood: 114)

The translator avoided translating the part where Sinbad invokes God and replaced it with giving thanks and praises by shifting it to the beginning of the sentence in order to domesticize the notion of invoking God to thanking him for his blessings. This may not harm the context or change any level of meaning in the story, but it surely ignores a religious and cultural behavior which is crucial in the general concept of the story, especially the structure of the characters and their strong religious beliefs.

As for Haddawy, the translation is simple and short. He uses the word invoked to translate the word سمي. Longman defines invoke as: *if you invoke a law, rule etc, you say that you are*

⁵³ Researcher`s translation.

doing something because the law allows or forces you to. Another translation is: *to ask for help from someone more powerful than you, especially a god*⁵⁴. From the definition we understand that the verb indicates referring to a greater and superior power, and this is exactly what *سمى* connotes. The verb does not only reflect the action of saying God`s name but the strong need for God`s power and protection before taking any action. Haddawy kept the notion foreignized in both its meaning and its form by using the most accurate and equivalent word in English to represent the verb in Arabic and put it in a simple structure.

5.2.1.2 لطم (latama)

Word choice is very significant in achieving equivalence whether the translation is just a single word or if it takes a full sentence in order to translate the source word. When a translator comes across a non-equivalent word or phrase, it is crucial to transmit the meaning and explain it with words in the target language that share the same sense with the source word/language. For instance, the phrase *ان شاء الله Insha`allah* may only mean (God willing) to the target audience, however, context can change that meaning into, for example, I hope so. Consider the following conversation:

-أتمنى أن يفوز منتخبنا في مباراة الغد

-I hope our team wins in tomorrow`s game

- ان شاء الله (Insha`allah)!

-I hope so!

⁵⁴ Definition was taken from Longman website.

The Arabic phrase literally means *if Allah wills*, and this translation is correct. But in some contexts, like the example above, the purpose of wishing that God`s will would favor the team is the sense of hope. Therefore, translating it into *I hope so* is more accurate than the phrase`s meaning when standing alone and out of context. Contexts can be of great aid to the translator in pin- pointing the closest translation to the source language especially if the target reader can relate to such contexts or situations. However, this is not always the case; some contexts can be difficult to understand because the action in the text is alien to the TL culture. The following word is from the sixth voyage. It is also repeated in the seventh voyage, but the one used for this discussion will be from the sixth voyage⁵⁵. Sinbad and his crew are sailing on a ship and face a big storm. The captain, after losing control of his ship, becomes nervous and terrified and:

لطم على وجهه

(*latama ala waghihe*)

Lit.trans. **slapped** on his face

(Seventh Voyage: 30)

The verb لطم (*latama*) is an action that is culturally specific. It is performed when people are in great distress, fear, and sadness. This action is mostly seen in funerals as mourners, especially women, cry and weep for their lost ones. They slap/hit their cheeks with the palms of their hands in a constant motion to express deep grief. The word is, with no doubt, a challenge for a translator:

Then he buffeted his face (Payne: 202)

Then he buffeted his face like a woman (Burton: 48)

⁵⁵ In both voyages the word لطم is translated the same in the four translations, except that Burton adds a small detail to his translation of the word in the sixth voyage, namely, "like a woman" (Burton: 48).

He beat himself about the face (Dawood: 152)

The captain ... slapped his face (Haddawy: 338)

Payne and Burton used the same verb *buffet* to translate the cultural word. Buffet means to strike repeatedly and violently or to batter. This definition is usually associated with waves and wind, for example: *The winds buffeted our tent all night*. It is uncommon to hear the word used in a different context other than the weather. However, according to the *Oxford English Dictionary*, *buffet* as a verb also means: *To beat, strike, esp. with the hand; to thump, cuff, knock about*⁵⁶. This interpretation of the word may sound awkward to English language speakers today. Interestingly, the verb in this particular physical use (striking with hand) appeared to be common in the 18th and 19th centuries. I say this because based on the *Oxford English Dictionary*, the word was used in this physical manner in some literary works, such as in William Langland's 1393 *Piers Plowman*. His usage of the word was as follows: *He boffatede me a-boute þe mouthe*. This explains why both Payne and Burton (19th century writers) used *buffet* to translate لطم (latama). The Arabic verb is mainly defined as: "ضرب الخد وصفحة الجسد بالكف مفتوح" *to hit the cheek with the palm of the hand* (Mukhtar Al-Qamous, 1981: 551)⁵⁷. It is also commonly used to describe how waves or winds hit something, for instance, how waves hit rocks on the shore. It is also worth mentioning that both Payne and Burton are 19th- century translators and their works were not directed to common readers at that time but for a certain audience. Those targeted readers, according to Burton's biography, were interested in

⁵⁶ Definition was taken from Oxford English Dictionary online:
<http://www.oed.com.libezp.lib.lsu.edu/view/Entry/24323?rskey=6cZSw7&result=4#eid> (February, 2014).

⁵⁷ A famous Arabic dictionary.

Eastern/Arabic literature and culture. Burton, being an anthropologist who socialized with Arabs for years, knew the social and cultural facts about the verb. This is seen in the phrase that he added in the sentence: *like a woman*. This phrase is not in the original text, but it actually represents the fact that لطم is mostly performed by women.

Dawood and Haddawy translated the word differently. Dawood, as seen above, substituted it with *beat*. It seems that he adopted the domestication strategy and brought the word to the target reader's culture. The question is: Does beating one's own face sound normal? It doesn't, unless if the character in the narrative is mentally or psychologically unstable, but does the context imply that the captain is insane? There is no evidence for such an impression. The reason behind hitting himself is the fear of a tragic situation. Dawood's domesticized approach drifts his translation from the context of the story and the sense of the word itself. لطم (latama), as defined in the Arabic dictionary, is the action of striking with an open hand, that is, the palm. Beating would sound more like punching with a fist to the target reader. Haddawy, appears to be aware of this notion and translated the verb as *slap*. To slap someone is to use the palm of your hand, same as in the Arabic definition. Haddawy's foreignization strategy preserved the literal explanation of the physical action, however, his choice of *slap* will sound as awkward as *beat* to the target reader. The reason behind this is that there is no exact equivalence for the word in both sense and form. English does not have a word to describe striking the face with the palms of the hands repeatedly and violently due to fear and despair. In such cases, a translator needs to bring about equivalence in meaning beyond word-level into above word-level. The four translations have the word grief in the context of لطم (latama):

“Then he buffeted his face and plucked out his beard and fell down in the waist of the ship, for stress of grief and chagrin.”(Payne: 202)

“Then he buffeted his face like a woman and plucked out his beard and fell down in the waist of the ship will nigh fainting for stress of grief and rage,” (Burton: 48)

“He beat himself about the face, tore at his beard, and hurled his turban on the deck. We gathered round him, inquiring the cause of his violent grief.” (Dawood: 152)

“[T]he captain suddenly cried out, screaming, threw down his turban, slapped his face, plucked his beard, and fell down in the hold of the ship, in extreme anguish and grief.” (Haddawy: 338)

Although the translators clearly indicated the captain’s grief and deep sorrow for the disaster the crew is about to encounter, this grief is not directly attached to the verb لطم (latama). The sense of distress is revealed after long and stretched phrases to explain why the captain is slapping his face, plucking his beard, and throwing his turban. It does not yet point out why the captain slaps his face. It is true that the reader will understand that all these actions are due to his great despair, but the cultural meaning of the verb لطم (latamah) is not specifically pointed out. Adding more explanation to the verb in its verbal phrase may help give more cultural sense to why the captain is slapping his face, for example, *he repeatedly slapped his face lamenting his misfortune*. Lament in English reflects a passionate expression of grief and sorrow and having it close to the verb لطم (latamah) instead of throwing it off to the end of the whole sentence will make more sense to the reader that this sort of action is done in such situations, and thus equivalence of the verb’s cultural meaning is served.

5.2.1.3 عورتي (awrati)

Another interesting word is عورتي in the third voyage. Sinbad escapes the peril of the snake that swallowed his companions and walks about in the deserted island for days until finally passengers of a passing ship hear his cries for help and take him aboard. They give him clothes and:

سترو عورتي

(*Sataru awrati*)

Lit.trans. They covered my intimate parts

(Third Voyage: 15)

The word عورة (awrah) in Arabic and Islamic religion means a man or a woman's intimate body parts. These, according to Qur'an and the Prophet, ought to be covered for decency. This does not only mean private parts, but also the neck, breasts, arms, and legs for women, and from the belly down to the knees for men. Showing the عورة (awrah) is unlawful and sinful. Islamic teachings state clearly that both men and women should dress properly with garments that are not of transparent fabric. Decency in clothing is as important in Islam as prayer and fasting. The noun, therefore, is connotatively related to physical decency in Islamic culture. Let us consider how it was translated:

Covered my nakedness (Payne: 176)

Covered my shame (Burton: 26)

To cover my nakedness (Dawood: 133)

To make myself decent (Haddawy: 321)

Starting with Burton, his translation for عورتي is *shame*. Burton is associating naked parts of the body, especially intimate parts, with shame. The only possible explanation for this is that shame is the opposite of decency and to cover ones nakedness (shame) is an act of decency. Burton`s attempt was probably to keep the word foreignized, however, its translation will not be recognizable and understandable even by readers from the source language/culture. As for the target reader, even though the above phrase is preceded by: ألبسوني من عندهم ثيابا: (they gave me clothes to wear), this would still be confusing and even awkward. Payne and Dawood also adopted a foreignized approach by choosing *nakedness* to represent *awrah* in the target text. To a large extent, the translators managed to achieve an equivalence of the word *awrah* since it basically means the naked parts of the body that need to be covered. Haddawy, and his word choice for equivalence not only brings to the reader the denotative, that is the dictionary meaning, of the word, but also the religious connotation behind it, which is the necessity of decency in clothing. Although he manipulates the structure of the phrase, he keeps the cultural notion of the word foreignized.

5.2.1.4 انستنا (ānastana)

A word can be seen as a concept built with notional building blocks: each block represents a meaning that is connected to a universal notion. When these building blocks are put together, they construct a word of a special meaning. For example, *neighborhood* is built of a number of

other concepts with universal meanings: people, buildings/houses, and community. It cannot be defined without one of these blocks of notions. The same goes with culturally specific words; in order to understand/translate a cultural word of a foreign language, one needs to deconstruct its building blocks, identify them, and then reconstruct those blocks into a design that is familiar to the target end of the process. Identifying the sub-meanings (building blocks) of a cultural word can be very helpful for a translator in his translation.

Among the several culturally specific words is the verb *انستنا* (*ānastana*) in the first and the seventh voyages. As Sinbad the porter joins Sinbad the sailor for dinner and listens to the tale of the latter's first voyage, Sinbad the sailor thanks the porter for joining him as a guest. In the seventh voyage Sinbad the sailor arrives at an island and is warmly welcomed by the Sheikh of the people of that island. The word is used in the following structure:

انستنا في هذا النهار

(ānastana fi hatha annahar)

Lit. trans. We are happy you joined us in this day

(First Voyage: 7)

The first word in the sentence above has two main meanings: happy/joyful and company, together they make the word *انستنا* (*ānastana*). This culturally specific word is used when one or a group of people are/have enjoyed the company of another person/group of people. In tradition, it is said when greeting your guest/s and when you bid them farewell. It is usually said by the host. In the Arabic dictionary *انستنا* (*ānastana*) literally means not being alone, but having company. Within a cultural context, joy in that company has become an essential addition to

the word's meaning. The following are how the translators introduced the word in the target text:

Thou hast cheered us with thy company this day (Payne: 161)

Thou hast cheered us with thy company this day (Burton: 14)

You have delighted us with your company this day (Dawood: 121)

You have cheered us today (Haddawy: 311)

This same word appears in the seventh voyage. The translators translated the word in the same sense:

انستنا يا ولدي

(*ānastana ya waladi*)

Lit. trans. We are happy you joined us my boy

(Seventh Voyage: 36)

Thou cheerest us with thy company (Payne: 214)

Thou cheerest us with thy company (Burton: 59)

Son, we have enjoyed your company (Haddawy: 346)

From the translations above, we can see that all translators brought the sense of the word to the target text by including the two main parts of the word that constitute its cultural notion: joy and company, thus preserving its foreign meaning. Payne and Burton both transmitted the first part into *cheered/cheerest*. Dawood, although skipping translating the phrase in the seventh voyage, translated the sense of joy of انستنا (*ānastana*) in the first voyage as *delighted*.

Haddawy translated that sense as *cheered/enjoyed*. The second part is also brought to the target reader through a foreignized strategy; the word *company* is strongly present in the four versions, disregarding that Dawood refrained from translating the whole structure in the seventh voyage and Haddawy did not specifically include the sense of company or companionship of that cheerful day in his translation of the sentence in the first voyage.

5.2.1.5 نتضرع (natathera?)

Another example is the word نتضرع (natathera?) used by Sinbad in the fourth and the seventh voyages. The word appears in similar contexts: Sinbad is in great danger and he and his fellow crew members are fearful for their lives and turn to God to pray for survival.

نتضرع الى الله تعالى

(*natathera? illa`Allahi ta`ala*)

Lit. trans. **We beg** to God the Most High

(Fourth Voyage: 18) (Seventh Voyage: 35)

When looking to the definition of the verb in Arabic dictionaries, the definition, according to *Lisan Al-Arab*⁵⁸, says: submission and humility. In the Qur`an the word appears in Chapter Al`Anam, verse 64: “say who delivers you from the calamities of the land and the sea, when you

⁵⁸ *Lisan Al-Arab* is one of the most reliable Arabic dictionaries. This definition was taken from an online version of the dictionary: <http://www.baheth.info/all.jsp?term=%D8%AA%D8%B6%D8%B1%D8%B9> (March 2014).

*call upon Him in **humility** and in secret*⁵⁹. The word indicates need and submission to God and the call upon his Greatness with humbleness and humility in times of happiness and misfortune. From the definition and our understanding of the word in Qur`anic context, one can conclude that the word carries within it the notions of need, humbleness, and humility. Hence, having it translated without these notions can be considered inaccurate. Here is how the verb is translated. Translations from both voyages four and seven are given:

We all fell to prayer and humbling ourselves before God the Most High (Payne: 181)

I ceased not to humble myself to God the Most High (Payne: 212)

We all fell to prayer and humbling ourselves before the Most High (Burton: 30)

I ceased not to humble myself before Almighty Allah (Burton: 58)

We all fell on our knees in prayer and lamentation (Dawood: 136)

We were praying and imploring the Almighty God (Haddawy: 324)

I continued to implore the Almighty God (Haddawy: 345)

Again, Payne and Burton share the same translations with slight differences; they both express the meaning of *تضرع* (tathera?) with the word *humbling*. Dawood reflects on that sense of weakness and humbleness in front of the Lord`s greatness by the verbal phrase: *We all fell on our knees*. Although nothing in the actual text states that Sinbad and the ship`s crew physically fell on their knees and cried, it seems that in order for him to bring the image of helplessness and humility to God to the target read`s mind, he domesticized the word into an

⁵⁹ The Holy Qur`an translated by M. Sher `Ali.

image (falling on one`s knees) that sparks that sense. Dawood got the sense of humility and humbleness crossed over to the target reader in meaning but not in form with ‘fell on our knees’. Haddawy, on the other hand, simplified his form into a single word: *imploring*. His word choice is equivalent to the Arabic word. To implore is to beg desperately, and this is equivalent to the Arabic definition of the verb *نتضرع*, that is, modesty and humiliation to God. Haddawy especially brings out that sense of urgency with the action of imploring (to implore God in times of happiness and *misfortune*), this urgency fits very well with the word`s meaning and its context (facing calamity) in the story. All four translators kept the foreignized meaning of the word, differing in their formation of that representation into short phrases and words. Haddawy succeeded in preserving the meaning and its foreignized sense with a simplified, single word, structure.

5.2.1.6 متخشع (mutaxshe?)

A similar word to متضرع (mutathera?) is متخشع (mutaxshe?) in the story`s introduction. Both words have the same meaning; however, they can differ in implication according to context. Sinbad the porter is invited for the first time into Sinbad the sailor`s palace. He enters the palace and approaches the sailor in a humble way.

وقف وهو منكس الرأس متخشع

(*Waqafa wa hwa monkes`ill ra`as mutaxshe?*)

Lit. trans. he stood and he with his head down **humbled**

(Introduction: 2)

First, it is crucial to define the word and its exclusive meaning. متخشع (mutaxshe?) is defined in *Lisan Al-Arab* as: being in a state where eyes are cast down and voice is lowered. One can rephrase this definition as being in a humble attitude. The word contains several notions: modesty, bashfulness, weakness, and fear. All these meanings together can also mean, in a religious context, submission. متخشع (mutaxshe?) in Islamic texts is related to prayer; as a matter of fact, to be in the state mentioned above, is mandatory in performing the five prayers of the day. A Muslim must be fully submitted to Allah in his prayer, that is, he/she must not be distracted by his/her surroundings and his/her mind and soul should be completely devoted to God. In prayer, a Muslim is not only performing a religious practice of formal worship where verses of Qur`an are recited, but is also calling upon God for guidance in life and giving praises for His blessings. All this is performed with what is called in Islam خشوع (xushoo?). This word is the nominal form of متخشع (mutaxshe?), it means that in prayer a Muslim must submit to Allah`s Greatness with humility and humbleness. Humility is significant to such submission. The point I wish to make here is that humbleness in the word متخشع is specific to a religious context because in Islam a man only humbles himself with humiliation to God. The following is the word in translation:

Then he ... stood in a humble attitude (Payne: 151)

The Porter ... stood with his head bowed down in humble attitude (Burton: 7)

He then stood in silence with eyes cast down (Dawood: 114)

Then he ... stood with his head bowed in humility (Haddawy: 304)

The sense of humbleness is most certainly, and strongly, present in the translations. *Humble attitude, eyes cast down, and humility* are all parts of the general meaning of the word. However, one cannot forget that even though all these words make up متخشع (mutaxshe?), some meanings are more representative of the word in certain contexts. To clarify, in the above discussion, I demonstrated how in religious contexts i.e. prayer متخشع (mutaxshe?) specifically means to be in submission with humility to God. The definition in Arabic dictionaries and in Islamic contexts stresses this attitude in particular. All translators foreignized the word and clearly stated its cultural concept. Haddawy in particular, used the word *humility* in his translation to reflect the religious meaning of the verb. Although, the context is not religious and does not indicate any form of worship or prayer, Haddawy still pointed out the sense of humble attitude towards the sailor with “stood with his head bowed” to support the presence of humility in the action and to domesticate the form in order to keep the cultural meaning foreignized.

5.2.1.7 سعى (saʔa)

Loyalty to the origin`s culture, that is, foreignization, is often a helpful strategy. However, context is a factor that needs to be taken into great consideration as well. Some words are preferably defined in a certain way according to their environment, that is, context. Therefore, context can be a crucial asset to the translator in bringing the cultural foreign word into familiarity and comprehension in the target text. It is the translator who makes a decision whether to take advantage of the word`s context in shaping it into an equivalent sense. The

following word has a cultural/religious connotation in Arabic. Sinbad the sailor, in the sixth voyage, is fighting for his life alone on an island. He finds a river and decides to build a raft:

ثم اني قمت وسعيت فجمعت أخشابا

(*thumma inni qumtu wa **saʔeitu** fa gamaʔtu akhshaben*)

Lit. trans. then I stood up and **pursued** so collected woods

(Sixth Voyage: 31)

The verb in bold is a cultural word that is religiously rooted. It has several meanings according to context. I will demonstrate these different meanings through Qur`anic verses. I choose to do so because the word`s root سعى (saʔa) earned its varieties in meaning through Qur`anic texts. There are three major meanings to this word. The first is a physical meaning:

"وَجَاءَ مِنْ أَفْصَى الْمَدِينَةِ رَجُلٌ يَسْعَى قَالَ يَا قَوْمِ اتَّبِعُوا الْمُرْسَلِينَ"

"And from the farthest part of the town there came a man **running**. He said, 'O my people, follow the Messengers'" (Chapter 36, Ya Sin: 20)

The verb from the verse indicates a physical action: to run or to walk. The first and most common example in Islam is the pursuit- in between Al-Safah and Al-Marwah. Al-Safa and Al-Marwah are two small mountains located in the Masjid al-Haram in Mecca, Saudi Arabia between which Muslims travel back and forth seven times during the ritual pilgrimages of Hajj and Umrah. The first to travel back and forth between these two mountains was Hager, wife of Ibrahim. According to Islamic text, Hager was alone with her child Ismail in the desert and when her supplies were exhausted, she went in search for water and help by walking back and forth between the two mountains in hopes to find someone to help her. This religious ritual is a

cornerstone in Islamic pilgrimage. From this text two meanings can be derived of the verb سعي (saʿa): to walk or to run, and to seek. The following verse demonstrates another meaning, different from the physical one:

"يأيتها الذين آمنوا إذا نودي للصلاة من يوم الجمعة فاسعوا إلى ذكر الله وذروا البيع ذلكم خير لكم إن كنتم تعلمون"

"O ye who believe! when the call is made for prayer on Friday, **hasten to the remembrance** of Allah, and leave all business. That is better for you, if you only knew" (Chapter 62, Al-Jumuʿa: 10)

In the above verse the meaning of سعي (saʿa) is intention and determination. By intention here I mean initiating the call upon God's name and praising his blessings, in addition to getting prepared in heart and mind for prayer. It is a psychological process that means one should have the intention to make an action, and with will and determination he/she achieves this action. One last notion of the verb is the pursuit and the endeavor to reach a goal. Consider the following verse:

"وَأَنْ لَيْسَ لِلْإِنْسَانِ إِلَّا مَا سَعَى"

"And there is nothing for the man but the fruits of his **endeavors**" (Chapter 53, Al-Najm: 40)

Hard work and attaining an aim is the verb's most common meaning and the most used in Arabic texts. From the example above, we may sum up the meanings of سعي (saʿa) as the intention and determination to accomplish a goal, and with planning: one makes this action to pursue his/her goal. I would like to point out here that, even though my explanation of the word was through religious texts, this does not imply that سعي (saʿa) is only specific to religious contexts; it is also used in daily language and is considered a cultural word as well. For example:

I **tried/worked hard** to get a job at the oil company

The example shows that the verb indicates hard work and effort to accomplish a goal. By applying the meaning of the verb, as discussed above, to our context in Sinbad, we understand that the verb means that Sinbad thought of a solution to find an exit from the island by planning to build a raft; to turn this thought into action he decided to look and collect pieces of wood in order to build his raft. We may consider his decision as intention and determination and his action of collecting the wood as pursuit. Let us now consider the presentation of this meaning in translation:

So I gathered a number of pieces of aloes-wood (Payne: 205)

I set to work collecting a number of pieces of ... wood (Burton: 51)

I collected some large branches of... aloe wood (Dawood: 154)

I got up and proceeded to gather pieces of... aloe wood (Haddawy: 340)

Payne and Dawood present the verb in a domestic way. They simplified it to the target reader`s understanding by settling for saying that he just gathered/collected pieces of wood. According to the narrative, this is accurate. However, as previously explained, the verb implies more than just a physical action. Burton and Haddawy chose to foreignize their translation of the verb by indicating the deeper dimension of the verb. They highlighted the elements of determination and planning in سَعَيْ (saʔa). Burton expressed the cultural notion of the word with a verbal phrase: *set to work*, whereas Haddawy presented that connotation with *I got up*

and proceeded to gather. Both phrases point out that Sinbad had the willpower to solve his problem and upon that will he initiated his action to collect wood for the raft. سعي (saʿa) is not merely a verb of action, it is a whole process of desire, determination, action, and achievement. Sinbad's main tool in the story is his wit and faith, therefore, it is crucial to indicate that characteristic of the hero to the target reader as part of the story's theme.

5.2.1.8 صَلَّى (salla)

The last word I wish to present in this section is the verb صَلَّى (salla) *to pray*. In the third voyage, Sinbad the porter wakes in the morning and prays, then sets off to Sinbad the sailor's palace to hear more of his adventures.

صَلَّى الصَّبْحِ

(*Salla Assubh*)

Lit. trans. **he prayed** the morning (prayer)

(Third Voyage: 12)

I consider this word as very culturally specific. Prayer is a universal concept and it exists in all religions. My argument is based on performance of prayer. Before getting into the discussion, I would like to clarify here that prayer in this example is the obligatory prayer that constitutes one of Islam's five pillars. It is a religious ritual that is performed five times a day, reciting a combination of verses of Qur'an - the first chapter is obligatory in every prayer with the recitation of other verses according to choice - and praying for guidance and forgiveness. It is a

Muslim`s act of communication with God as he/she stands and bows before the Creator. A Muslim prepares for his prayer in advance by first announcing in his heart his intention to pray and then performing *وضوء wudu*, which is washing parts of the body with water. The point I wish to make here is that the word *prayer*, especially the one referred to in the narrative, is a process and a ritual performance and not just words pronounced or whispered in heart. This is how *prayer* is translated:

Praying the morning Prayer (Payne: 169)

Praying the dawn-prayer (Burton: 21)

Reciting his morning prayer (Dawood: 128)

Performing his morning prayer (Haddawy: 316)

All translators translated the single verb into a phrasal verb in English. Starting with the verb of the phrase, Dawood`s choice *reciting* is with no doubt a domesticated one. Although reciting verses of the Qur`an is a great part of the prayer, it is yet not representative of the whole process as explained earlier. He transferred with his word one part of the prayer and by that it seems as if he is portraying Sinbad`s prayer as merely reciting words. *Praying*, used by Payne and Burton, is also a domesticated approach to the word but more towards form. The Arabic verb *صلى* (*salla*) literally means to pray, but culturally constitutes a full process of preparation and such. They remained loyal to the form of the verb and transmitted it faithfully into the target text. Yet, their word choice does not meet the full concept and content of the action. Haddawy, on the other hand achieved equivalence through foreignization by bringing content into the target text. His verb choice *performing* points out to the target reader a bigger picture

of what the verb to pray in Islamic culture means. *Performing* embraces all elements of the prayer because Islamic prayer is a performance, and with this particular word the foreign reader will understand that it is a process that requires effort and time and not just words that one recites.

5.2.2 IDIOMS AND FIXED EXPRESSIONS

Baker defines idioms and fixed expressions as “frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components.” (Baker: 67) For example, the Arabic idiom **جاء الغراب لأمه** would be literally translated as: *he brought the crow to his mother*. Consider the idiom in context:

A mother sends her child to fetch her tomatoes from the market. The child brings back to her rotten ones. The mother’s angry response would be: “*he brought the crow to his mother*”: you brought the worse there is. The word *crow* in Arabic culture connotes bad luck, especially in its black color which is a sign for calamity and misfortune. In addition to that, crows are birds that feed on dead and rotten food, and that’s what they carry to their little ones. So the connection here is that bringing something that is undesired or not according to the expected is like a crow bringing rotten food.

Idioms and fixed expressions, as Baker defined them in the example above, cannot be formally translated because their forms are misleading. It is the content and the cultural

background that matter. A translator in such case needs to understand the meaning of the cultural expression then transfer it in the target language with the same cultural package. This can only be achieved with a translation that is semantically foreignized, which means preserving the cultural message, but structurally domesticized, i.e restructuring the form. The domestication of the form can be a somewhat difficult task: each word in the structure should carry a meaning that would contribute in building up the overall message of the expression. In this study, there are a number of fixed expressions that are commonly used in Arabic societies. Some of them are full, fixed expressions and some of them are regular expressions that contain a specific cultural word which gives the structure it is in a cultural expression format. I will start with an expression that was used in the sixth voyage. In this part of the story Sinbad is living in a land ruled by a kind and generous king. Sinbad, after hearing about a ship that would sail to his homeland Baghdad, decides to bid the king farewell. The king invites Sinbad to stay and stresses that if he wishes so, then:

فعلى الرأس والعين

(fa`alla arr`as walain)

Lit. trans. then on the head and the eye

(Sixth Voyage: 33)

This expression is very common in all Arabic societies⁶⁰. It is used as a way to express generosity and welcoming, and sometimes obedience. The following examples are situations in which the expression would most be commonly used:

- I would like to visit you tomorrow, are you free?
- Yes, on the eye and head! (you are more than welcomed)
- Could you please pour me some water!
- Of course, on the eye and head. (I`m happy to)

In the context of the story, it is clear that the expression connotes welcoming. Therefore, it is necessary that the translation carries this key concept in order to achieve a successful equivalence. Let us now examine the translations:

“on our head and eyes be it” (Payne: 208)

“on our head and eyes be it” (Burton: 54)⁶¹

We will be very glad (Haddawy: 342)

Payne and Burton presented the expression in quotations. This could be seen as a way to keep the expression foreignized. The question is what level of foreignization does it serve?

⁶⁰ Although it is commonly known as (على العين والرأس) where the second and third word are exchanged, that is, *on the eye and head* and not *on the head and eye* as in the story. The order of the words does not change the meaning of the expression in any way.

⁶¹ Payne & Burton`s translations were put in quotation marks because they were presented in such way in the translated texts.

Translating the cultural expression in form literally does not facilitate foreignization at all. The purpose of this strategy, according to Venuti, is to take the reader abroad, closer to the target culture. The first two translations have foreignized the form which led to complete strangeness in meaning. In other words, Payne and Burton`s translations make no sense. Even the quotation makes no sense in the context. The target reader cannot elicit the meaning from the narrative itself. Another explanation could be avoidance. Such strategy is used several times by Dawood who finds it more convenient to drop any cultural challenges in his translated text.

Haddawy, on the other hand, eliminates the strangeness of the form and substitutes it with words that would make more sense and serve the cultural meaning. The Arabic expression has a positive connotation and carries a sense of joy. It reflects, as I demonstrated earlier, welcoming feelings, hospitality, generosity, and kindness. Hence, it can only be understandable to the target reader when the translation embraces these notions. The first impression a foreign reader should get is a positive feeling. Haddawy brought this sense of positivity and specifically joy with the word: *glad*. In the narrative the king is trying to persuade Sinbad to extend his stay; he conveys to him that if he insists on returning home, then he (the king) would not prevent him, but if he wishes to stay then he is more than welcome and that would please him as king. Haddawy`s translation fits very well with the narrative; it shows the target reader that the king is offering his hospitality with gladness, and this is the main message.

Some fixed expressions represent physical actions that connote a cultural code. For example, when one has a thumb up it connotes: excellent, good job, agree...etc. Whereas, if the thumb is pointed down, then it is a negative thing, it signals: bad job, booing, disagree, and so on. Some

physical expressions are globally known and some are regionally specific. The following expression is culturally specific. It describes an action that symbolizes loss and disappointment; it can also connote that someone is empty-handed, or in other words, broke.

In the valley of the serpents, where hundreds of diamonds and precious stones are found, a number of men collect these stones by throwing a carcass in the valley. The stones would stick on the carcass, then later in the day eagles would pick up the carcass, with the diamonds stuck on it, and the men would scare the eagles away so that the birds would drop the carcass with the precious stones. Sinbad, in the second voyage, is trapped in this valley, surrounded by diamonds and serpents. When he sees what the men were doing with the carcass, he collects some precious stones in his pockets, and with his turban, wraps himself in the carcass so that when picked up by the eagles, he would find a way out. His plan works, and Sinbad is finally out of the valley of serpents. After the men scare away the bird, one man heads straight to his carcass to examine his profit of diamonds, but he is shocked to find that the carcass has no stones on it. The reason for this is because Sinbad gathered the stones in his clothes. The man's shock and disappointment leads him to:

يخبط كفاً على كفّ ويقول: واحسرتاه

(yukhabit kaffan ala kaf wa yaqul: wa hasratah)

Lit. trans. **hits palm on palm** and he says: what a pity

(Second Voyage: 11)

This action signifies that one is in despair for losing something or hearing unpleasant news. Consider the following examples to clarify the expression further:

- My car was stolen today.
- (hit/wring palm on palm) What a loss!

- Mr. Jabber lost his battle with cancer this morning, the burial is this afternoon.
- (hit/wring palm on palm) May Allah rest his soul.

The context of the expression in Sinbad is a combination of the two examples above. The man who was checking the carcass felt the loss of something valuable and receives this as bad news, and as a result, causes him sadness and misery. His response is the cultural action of hitting/wringing his palms together. I say *hit* and *wring* because I feel that both verbs apply at the same time. In some situations or with some people, they would just wring their hands together so softly and gently that their hands barely make a sound, while with other people, and this could be according to the severity of the situation, they would hit or beat one palm on the other in a loud way. Now, to the foreign reader, this may first sound like rubbing hands together. In many cultures, including Arabic, rubbing hands means anticipation for something good, or warming up your hands in the cold. In the narrative, of course, there is no indication of the character being cold. The reader will also not think of the first interpretation due to the narrative itself. It is mentioned in the story that before the man wrung/hit his hands together, he saw that the carcass had no diamonds on it then immediately made the hand action. The quote, in addition, assures to the reader that this action indicates a sorrowful feeling.

The context helps both translator to clarify meaning and reader to understand it. The following is the translated expression:

[He] **beat hand upon hand**, saying, "Alas, the pity of it!" (Payne: 167)

[He] **beat hand upon hand**, saying, "Alas, the pity of it!" (Burton: 19)

He **wrung his hands** ... crying: "O heavy loss!" (Dawood: 126)

He... **wringing his hands together** and saying, "What a pity!" (Haddawy: 314)

Our four translators seemed to have found no difficulty in translating the expression. I would argue so because the four of them did not change the form of the expression. The reason for this is that the context of the expression supported its meaning. Unlike the first expression presented in this section, it is not an idiom; idioms cannot be translated literally, otherwise the translation will sound meaningless. But the expression we have above can be transferred word by word. The translation would grammatically and semantically sound normal, but standing alone would have no sense or purpose. The context is required to make the expression meaningful. From the narrative the reader would elicit that this action is an expression for grief and loss in the origin culture.

As for the differences in verb choice: 'beat' vs. 'wring': as I mentioned earlier, both verbs are somewhat equivalent choices because hands in such situations are either beaten together or wrung together. However, I may argue in favor of Dawood and Haddawy due to the fact that wringing hands gives more detail in that the action is done with palms touching each other, whereas, beating hands can be somehow inaccurate. It might send the reader's imagination to hands beating on top of each other. The actual action of **يخبط كفاً على كف** is performed with the palms of the hands, to be more specific.

In this next expression, context once more serves to clarify meaning through the narrative. However, translating the structure in its exact form can sometimes be misleading. Relying

solely on the context is not enough in some cases; some words that are literally translated may have an equivalent form in the foreign culture, but when these words are grouped together in one form, they will not sound as a familiar combination (fixed expression) to the foreign reader as in the native language. In the second voyage Sinbad and the crew members land on an island and walk around to enjoy the beautiful sights of nature. Sinbad fills his hunger from the fruits of the island and rests under a tree then falls asleep. When he wakes up, he finds that the ship has sailed off without him. He searches the island in hopes to find anyone of his crew members but:

فلم أجد في ذلك المكان انسيا" ولا جنيا"

(*fa lam agid fi thalika`almakani insiyen wala ginneyan*)

Lit. trans. so I did not find in that place **human or jinn**⁶²

(Second Voyage: 8)

Before introducing the translations of the expression, I would first like to demonstrate the definition of the word جن (ginn) in both Arabic and English dictionaries. In Arabic *ginn* is plural and its singular form is *genie*: ginn are creatures that are invisible to humans` sight. They are created of fire and live among humans; some of them are believers in God`s faith and some of them are not, and they are named in Qur`an as demons. Ginn are mentioned several times in the Holy Qur`an, including verse: 179, Chapter 7 (Al-An`am) “وَلَقَدْ ذَرَأْنَا لِجَهَنَّمَ كَثِيرًا مِّنَ الْجِنِّ وَالْإِنسِ” (Verily, We have created many of the Jinn and men whose end shall be Hell!) and verse: 50, chapter 18 (Al-Khaf) “فَسَجَدُوا إِلَّا إِبْلِيسَ كَانَ مِنَ الْجِنِّ فَفَسَقَ عَنْ أَمْرِ رَبِّهِ” (and they all submitted, except

⁶² I would like to point out here that (jinn) in Arabic is pronounced with the sound 3 as in ginn and not with ž. There is simply no phonological sound in Arabic as the sound /d3/ except when the two sounds /d/ and /3/ are pronounced together in a word such as the word chicken in Libyan Arabic دجاج / d3a3/.

Iblis⁶³. He was one of the Jinn; and he disobeyed the command of his Lord). The root of the word carries the meaning of invisibility and therefore many words derived from that root bear a similar meaning: جنين *ganeen* (fetus): which is hidden inside the womb, and مجن *magin* (shield): which a soldier hides behind and protects his chest under. In the *Oxford English Dictionary*, *ginn* or *jinn*, according to Muslim demonology, is: 'an order of spirits lower than the angels, said to have the power of appearing in human and animal forms, and to exercise supernatural influence over men'. It is based on this that the word *ginn* is used in such expressions to express invisibility, or in other words, emptiness and the absence of any living being in a place. Let us now examine the translations:

... but found neither man nor genie (Payne: 162)

... but found neither man nor jinn (Burton: 15)

... did not find a single soul around, neither man nor demon (Haddawy: 311)

Payne and Burton transferred the expression literally into the TL, except that Burton pluralized the word *genie* into *jinn* whereas Payne kept it singular as in the source text. Adopting a foreignization strategy here by staying loyal to the expression's form may not be a very successful equivalence. It is not customary in the target culture to use the word *jinn* to express emptiness in a place. First of all, *jinn* is not an English word, and not all target readers are familiar with its meaning, maybe due to their lack of Arabic/Islamic knowledge. Furthermore, the concepts of spirits, angels or demons are not usually used to reflect on such

⁶³ Satan

situations. In fact, I find Burton and Payne`s words *genie/jinn* misleading. The target reader might think that the expression is referring to the genie of Aladdin, since Aladdin is widely popular to Western readers to a degree that the genie and the magic lamp have become part of Western pop culture. The words *genie* and *jinn* may only mean to the foreign reader a mythical creature that makes your wishes come true. This of course is far from the cultural symbolism of the word and its relation to the absence of any living soul in a place. Such a notion is not absent in the foreign culture, on the contrary, there is a cultural equivalence of such an expression, and this equivalence is seen in Haddawy`s translation. In English language/culture expressing total emptiness in a room or a building is expressed with: not a single soul, like in the following example:

- I went to check out the open house last night.
- Did you meet the owners?
- No, no one was there, not a single soul.
- That`s strange!

Haddawy, this time, domesticized both form and sense. He translated the meaning of the expression by replacing it with an equivalent expression in the target language. If the same sense and effect in the source text is present in the translated text, then a satisfactory translation is achieved. The purpose of foreignization is to introduce the foreign reader to the source language`s culture, this can be when the words representing the translation make sense to the reader. My explanation for Payne and Burton`s word- for- word translation, is, as

mentioned earlier in the literature review, that the reader to whom their translations were directed were western readers interested in Eastern/Islamic cultures.

My last expression in this section is a tricky one. Using the denotative meaning of a word in translation is not always the best strategy. This denotative meaning can have a connotative meaning when placed in a certain context. In this expression we see a very common religious word: حرام *haram* which only means one direct thing: forbidden. It can, however, indicate something a little different from the dictionary meaning in context. In the first voyage Sinbad resides on an island after his first ship sinks with his goods. After a while, a ship arrives at the island and the captain has possessions of a sailor who drowned in the sea. These possessions happen to be Sinbad's. When he comes forward to the captain claiming his belongings, the captain doesn't believe him and accuses him of lying and taking advantage of the situation to get his hands on the goods. Although Sinbad tells the captain his story in an effort to convince him that he is the owner, the captain insists on accusing Sinbad of manipulating facts for greed. These are his words:

وهذا حرام عليك

(wa hatha ḥaramun alaik)

Lit. trans. and this is **haram/forbidden/unlawful/ unethical** on you

(First Voyage: 7)

As seen in my literal translation, I have put four different translations for the word حرام (haram). I will explain this shortly, but first I would like to discuss the meaning of the word. *Haram* is an Islamic term that refers to anything that is forbidden and thus sinful. *Haram*

actions are explicitly discussed in the Qur`an and Sunnah⁶⁴. It indicates prohibited actions in Islam such as: killing, stealing, eating pork, drinking alcohol, and others. It is the highest status of prohibition, and if something is considered sinful, then it is so till Judgment Day. I use the word *haram* without literal translation because it has become somewhat universal as the case with its opposite *halal* (permitted); many westerners are becoming more and more aware of this term especially in Islamic markets and restaurants where the word is collocated with meat: *halal* meat. My second translation, *forbidden*, is the typical meaning of the word and its denotative meaning in both Islamic texts and Arabic dictionaries. The third translation *unlawful* represents the fact that since Islam provides Sharia law for Muslims to apply as their legislation and way of life, then what is *haram* and sinful in Islam is against the law as well⁶⁵, and therefore unlawful. My last choice of translation *unethical* points out the idea that when a Muslim kills, steals, or lies in court for example, then this Muslim is acting against Islamic ethics in specific and human moralities in general. To have a better understanding of the word, consider the following examples:

-A Muslim man tends to run an alcohol store; his friend strongly disagrees with him and says:
You know this is against Islamic morals, *Haram* on you! (Forbidden)

-An employee forges a signature in order to get a raise. His colleague objects: You broke the law, *Haram* on you! (Unlawful)

⁶⁴ The Prophet`s teachings.

⁶⁵ Many Muslim countries take Sharia as the base for their country`s legislation.

-Three friends were sitting together, one bids them farewell and leaves. One of the remaining two talks behind the first's back. The third friend dislikes this behavior: *Haram* on you, he is a good friend! (Unethical)

The expression, حرام عليك (ḥaramun alaik) can be used in contexts other than religion, and therefore, it can have a variety of connotative meanings as demonstrated above. Here is how our translators handled the expression:

This is forbidden to thee (Payne: 159)

This is forbidden by law to thee (Burton: 13)

This is unlawful (Haddawy: 310)

Payne's translation is literal, especially in form to an extent that it is somewhat awkward to the foreign reader. His word choice *forbidden* is domesticated. The reason I say this is that Payne, as well as Burton as seen above, has translated the denotative meaning of the word (its dictionary meaning) as if isolated from the context. He domesticated the word by replacing it with its direct equivalent in English. But according to the word's position in the narrative, the expression doesn't necessarily mean forbidden in a religious way; after all, the scene in the story is far away from religious, i.e. the characters are not discussing a religious matter or are in a religious place. By missing the actual meaning of the expression in this particular context, that is its connotative meaning, I consider Payne's approach a domesticated one, because it does not represent the cultural meaning of the expression in the story. Although Burton's translation seems based on Payne's version, he adds a little detail to the expression that would re-direct

the target reader`s attention away from the godly/religious sense of the word to a sense that is related to man`s law. *Forbidden by law* here indicates that the captain of the ship is accusing Sinbad of breaking the law with a false plea. This, to a large degree, fits the context better. As for Haddawy, he simplified the structure into a single word. Although at first glance, it is hard to determine whether his strategy to translate the content was foreignization or domestication, his word choice was equivalent to the connotative/contextual meaning of the fixed expression. Yet, one can argue his approach leans towards foreignization more because it captures the specific cultural sense of the word *haram* in the narrative and brings it to the target text without modifying it to the target`s culture.

5.2.3 PROVERBS

Proverbs, translated in Arabic as wisdoms and examples, are basically oral traditions in which people state truths about life. These proverbs are records of human experiences and are composed in simple language and sometimes in a lyrical way to be easily remembered and passed on from one generation to the other. Aldebyan points out that proverbs "... are fraught with cultural, social, religious, political, historical and anthropological information and details about any nation." (Aldebyan, 2008: 101). Proverbs are valuable literature to every society because they reflect a culture and a way of life; some even consider them as a form of philosophy. Arabic language is very rich with proverbs, whether it is Standard Arabic or Colloquial Arabic; this is evident in both the oral and written forms of the language. They play a powerful role in transmitting a message. Consider, for example, *أذا كان الكلام من الفضة، فالسكوت من*

ذهب (If speech is silver, silence is golden): this proverb is very common in Arabic societies. It urges people to avoid gossip and useless things that could eventually harm them and cause them trouble. Although Sinbad's seven voyages contain very few proverbs, they are used effectively in the context of the stories, usually, to support Sinbad's decision making. I have chosen four proverbs in the voyages: one in the first voyage, one in the second, and two in the third.

The first example contains a combination of three proverbs and is taken from Lord Solomon's wisdoms:

يوم الممات خير من يوم الولادة، و كلب حي خير من سبع ميت، والقبر خير من القصر

Lit. trans. (*yumil mamat khairun min yumil wilada wa kalbun hy kharun min sab? mayit wal qabr khairun minal qasr*)

Day of death better than day of birth, and a dog alive better than a lion dead, and the grave better than the palace.

(First Voyage: 3)

This proverb is used by Sinbad as he first narrates his story to his guests. He describes to them how he foolishly lost all his father's wealth. His distress and anxiety leads him to remember Lord Solomon's lessons; thus he decides to gather what he has left of his small fortune and get out on his first voyage. The following are the translations of the proverb:

the day of death is better than the day of birth, a living dog than a dead lion and the grave than poverty (Payne: 153)

the day of death is better than the day of birth, a live dog is better than a dead lion and the grave is better than want (Burton: 8)

the day of death is better than the day of birth, a live dog is better than a dead lion, and the grave is better than poverty (Dawood: 115)

the day of death is better than the day of birth; a living dog is better than a dead lion; and the grave is better than the palace (Haddawy: 305)

Before discussing the four translations, I would first like to explain the idea behind the proverb and its contextual meaning. The first section of the proverb points out how a man's day of death is more important than his birth because life is a journey of achievements and good deeds and a man's reputation and accomplishments in life constitute his heritage. This is very crucial in Arabic culture and Eastern cultures in general; therefore, Lord Solomon advises that one should not waste his life in vain but perform good deeds to first strengthen one's faith and relationship with God and also to gain respect in life and after death. The second part of the proverb connotes that even if one may lead a sinful life, there are still opportunities to repent and make good examples. One should take advantage and right what is wrong to please God. As for the last section, Lord Solomon stresses that the grave is better than a palace or a rich life. The word grave connotes the afterlife, or in other words, Judgment day. The message this proverb carries is that even if one has the fortune of the world, only his righteous actions are his true wealth.

As seen in the translations, the proverb was translated almost the same except for the third section: **القبر خير من القصر** (wal qabr khairun minal **qasr**). The difference between the translations lies in the last word **القصر** (qasr). The word in Arabic literally means *palace*. If this is the case, then why did Payne, Burton, and Dawood translate it into *poverty/want*? The only reasonable

explanation might be that this line is uncommon in Arabic culture with the word القصر (qasr) *palace*. The more common one is: القبر خير من الفقر (the grave is better than poverty): the word الفقر (al faqr) means poverty. It seems that Payne and Dawood replaced the proverb with what is commonly known in Arabic: poverty instead of palace. This version is more widely known because it was said by Ali Bin Abi Talib, Prophet Mohammad`s cousin and fourth successor⁶⁶. The question here is: Does this change the meaning of the proverb? It most certainly does. When the grave is better than poverty, that means the proverb is about condemning poverty and how it can negatively affect one`s life. But Lord Solomon`s message was different: his words meant that death is better than wealth. I say wealth because that is what the word *palace* stands for. In other words, a man`s purpose in life is to do good, work hard, and refrain from evil including the mortal lusts of life. This fits very well with the story`s context. Sinbad thought of this and then was motivated by it because enjoying life without a purpose is not the life of a true believer. The proverb being said by a religious figure (Lord Solomon) provides a religious lesson.

Haddawy grasped the concept of the proverb: a wealthy life is meaningless without good deeds and hardship. The translator preserved the theme of the proverb and kept it foreign. He kept the meaning of the line foreignized and true to the source`s culture, with a successful form as well. When comparing the four translations, Haddawy`s foreignization of the culture within the frame of the context is the most accurate and equivalent translation.

⁶⁶ The line was part of a string of advices he gave to his son.

The second proverb is more colloquial than religious. Sinbad falls asleep on an island and is abandoned by his crew members. His sadness and despair leads him to believe that he will not survive and luck/destiny will not serve him again.

ما كل مرة تسلم الجرة

(*ma kil marra teslam eljarrah*)

Lit. trans. not all time is saved the pot

(Second Voyage: 8)

This kind of saying is used to indicate that luck will not always be on your side. One cannot always escape punishment, and risky actions will have their consequences. Consider the following example:

-A young boy performs some stunts to impress his friends. He falls a couple of times and almost injures himself badly. One of his friends is concerned about him getting hurt eventually; he tells him: Not every time the pot is saved in time! (You may have gotten lucky this time but next time you will hurt yourself and regret it).

The message of the proverb is to warn people against foolish acts and careless behaviors. This is how the proverb has been translated:

Not always does the pitcher come off unbroken (Payne: 162)

Not always doth the crock escape the shock (Burton: 16)

The jar that drops a second time is sure to break (Dawood: 122)

Not every time the jar is saved in time (Haddawy: 312)

Since proverbs are culturally specific, then equivalence is crucial, especially equivalence in sense. The word جرة (jarrah) is any earthenware pot or jar. In the translations we see: pitcher, crock, and jar. The words differ; however, they share a common sense: an object that is fragile and breakable. The verb تسلم (teslam) means saved. In the translations of Payne and Burton, the idea of the jar being saved is translated into: *come off unbroken* and *escape the shock*. Both phrases differ in form; however, represent, in context, the same meaning of the proverb. Hence, the translators managed to keep the proverb's cultural meaning within its context. Dawood on the other hand, deviates from the meaning by manipulating the form. He translates the proverb without having the sense of saving the jar as in the original. He puts it as: *sure to break*, and this is unlike the structure of the Arabic proverb. This led to the loss of the sense of urgency that the proverb carries. Haddawy, however, kept that sense of urgency in his version. Although he too changed the form and alienated it from the source form, it is exactly the form that helped keep the proverb foreignized. His use of *time* twice serves to giving the time element and urgency that the proverb in the original culture has. In addition, Haddawy translated the verb تسلم accurately, that is, *to be saved*. He was also exact in translating the negated phrase "ما كل مرة" "not every time".

Burton's translation was over-accessorized with its form. His focus on foreignizing the form is seen in his rhyming: "the crock escape the shock". Such rhyming is also found in the Arabic proverb. But rhyming cannot serve meaning especially since this is not poetry. We also see his use of archaic English forms like *doth* which sets off the timelessness of the proverb. Although one would argue that such words would be naturally used in accordance to the time frame of Burton's translation; the 19th century. However, Payne translated the collection right before

Burton`s and yet his language structure was simple and not sophisticated: he used *does* instead of *doth*.

Based on the previous example, I would argue that foreignizing the concept of the proverb may not alone bring out the best equivalence. Form plays an important role as well; Haddawy showed foreignization in content and framed it in a domesticated form that would sound easy for the foreign reader to comprehend. He did not drift too far from the equivalent meaning of each word in the sentence, he lined them up in a structure that is as simple as the origin.

Haddawy follows the same method again with the following proverb in the third voyage:

والنفس أمارة بالسوء

(*wannafso ammaratu bissu`*)

Lit.trans. and the self is prone to evil

(Third Voyage: 12)

This saying is taken from the Holy Qur`an: verse 53 in the chapter of Yousif (Joseph). It is commonly used in Arabic culture in a way that it is almost considered a proverb⁶⁷. The verse explains how one`s soul can be easily drawn to evil. It is contextually used to express weakness in fighting seductions and desires in life. This is how the proverb was translated:

for the heart is naturally prone to evil (Payne: 169)

for that the human heart is naturally prone to evil (Burton: 21)

⁶⁷ Qur`anic verses are also commonly used as references to lessons in everyday life, however, Muslims when referring to a Qur`anic verse, they usually precede it with phrases such as "In the name of Allah" or "As Allah says...". Whereas when verses are used as common sayings to represent examples like proverbs, they are usually said without introduction. In addition, there is a slight difference in form between the actual verse and the one used in the text, which makes it lean more towards a proverb.

the soul is naturally prone to evil (Haddawy: 316)

Sinbad, after returning safely to Baghdad from his second voyage, feels a desire to set sail and pursue trade on another voyage. He expresses at the beginning of the voyage how he misses travel and trade overseas. He explains and supports his urge with the proverb as an excuse for gambling his life again. The translations above are almost the same except for the translation of the Arabic word النفس (annafs) which literarily means *the self*. Payne and Burton translated the word as *heart*, whereas Haddawy used the word *soul*. Both words express the same meaning, because a man`s desire lies in his heart and/or soul. In Western culture one would express such a phrase with the word *heart*. The case in Arabic culture might be slightly different. It is true that the heart is where emotions and desires are; however, in Islam, specifically in the Qur`an, desires are expressed through the soul. The word النفس (annafs) is used elsewhere in the Qur`an in verse 28: chapter of Al-Fajr (The Dawn) in the same manner that it was used in the previously mentioned verse. The verse goes " يَا أَيُّهَا النَّفْسُ الْمَطْمَئِنَّةُ 28 أَرْجِعِي " [And thou, **O soul at peace** 28 Return to thy Lord well pleased with Him and He well pleased with thee 29] (Sher `Ali: 735). As seen from the bold words, النفس (annafs) is translated into *the soul*. The soul at peace is considered the opposite of the soul that is in unrest, that is, the soul which is prone to evil. So the concept of humans being weak in fighting evil desires is usually exemplified through the soul in Islamic religion and hence in Islamic culture as well.

When looking again at the translations, we notice that Haddawy foreignized the meaning of the saying as it is used in the religious text. On the word level, he translated the word as closely as possible to its original meaning, unlike Payne and Burton who domesticated the word and brought it closer to the target culture with the word *heart*.

As for the final proverb, Sinbad and his comrades, after facing a storm that wrecked their ship, land finally on the Mountain of the Apes. They are attacked by apes and hesitate to fight back. In the story they fear that if they kill one of the creatures, they will cause their own death especially since Sinbad and his friends were outnumbered. Sinbad shows this concern by uttering the following proverb:

الكثرة تغلب الشجاعة

(*Alkathra taghlib assagaʔa*)

Lit. trans. the many beat the bravery

(Third Voyage: 12)

The above proverb is used to point out that courage is conquered by the multitude. Luckily, such a concept is present in the target culture. Besides having no culturally specific words, the proverb is understood alone with no context. Therefore, it gives the translators no difficulty:

for numbers prevail over courage (Payne: 170)

for numbers prevail over courage (Burton: 22)

for numbers prevail over courage (Haddawy: 317)

As seen above, the translations are identical. This could be due to the fact that this particular proverb has no cultural challenge. It does not contain any culturally specific words. The concepts الكثرة (numbers) and الشجاعة (bravery or courage) are common notions in every human culture. This led all translated versions to meet the equivalence of form as well. As for whether the above translations are domesticated or foreignized, I would argue that they are both. The idea of the proverb and its message is not strange to both source and target culture, therefore, I find that the translators foreignized it by maintaining the essential meaning of the Arabic version and domesticated it by bringing its English equivalence.

CHAPTER SIX CONCLUSION

6.1 INTRODUCTION

In this final chapter I would like to first give a brief summary of what I discussed in the data analysis, then a discussion of my findings and what I conclude from the four translations in regards to domestication and foreignization. Finally, I briefly present my own recommendations and reflect on my own thoughts about equivalence in translating cultural concepts.

6.2 SUMMARY OF DATA ANALYSIS

In chapter five I presented the data of the study and discussed in detail my analysis of what methods were used by the translators to achieve cultural equivalence. In this section I would like to summarize my analysis by shedding light on the factors that can affect a translator's work and style in translation and what role such factors played in shaping the form and content of the four translated versions of Sinbad. Although the main purpose of this study is to investigate Venuti's two strategies *domestication* and *foreignization*, underlining the elements that may lead to a certain method of translation is, in my opinion, as important as the methods themselves. According to Mona Baker (2011) equivalence is dependent on many factors, such as: the time and place of translation, the translator's knowledge of the source text, the audience, and most importantly, the goal he/she has set for the readers. Based on this, the following section demonstrates what factor/s affected the four translations used in the study.

6.2.1 PAYNE AND BURTON⁶⁸

Payne and Burton are translators of the 19th century; both their works were produced around the same time. Payne published his translation of *The Arabian Nights* in 1884, and Burton's volumes were published between 1885 to 1886. When looking at Payne and Burton's translations, especially Burton's, and the time in which they translated *The Arabian Nights*, it is inevitable to say that their time had a great effect on their translation style. We see this, for example, in Payne and Burton's translation of the word لطم (latama): their translated version of the word is *buffeted*. In the discussion of the data I demonstrated that using *buffeted* in a context other than waves and winds buffeting against something is considered somewhat awkward to speakers of modern English. However, such usage of the word in the 19th century seemed natural. Another important factor is the audience; Payne and Burton's 19th century translations were targeted for a specific audience, an audience that was, to some extent, familiar with Arabic/Islamic culture and literature. This may explain Burton's use of foreignized forms such as, *saying his Bismillah* in the story's introductory instead of replacing it with an English equivalent form, like *invoke*.

The goal that the translator sets for his target audience is crucial. We notice the difference in translation between the four versions of Sinbad, and one can almost pinpoint a certain style or strategy of each translator. According to Wright's 1906 biography of Burton, both Burton and Payne translated their works for an elite group of readers interested in Eastern literature,

⁶⁸ I am grouping Burton with Payne because the first's translation is very similar to the later and is considered a paraphrase of it except for a few differences which I discuss in this chapter.

especially Arabic works. Since the targeted audience was familiar and/or interested in Arabic culture, this explains their use of the foreignization strategy in their translations. Thus we notice their focus on transmitting the religious content of the story, although this is sometimes achieved at the expense of formality in the target language, like in their literal translation of the Arabic expression على الرأس والعين (alla arr`as walain): *on our head and eyes be it*.

Burton`s translation is clearly loyal to the source culture. This, with no doubt, is due to Burton`s personal experience as a traveler and explorer. His many travels to the Eastern world in general and the Arab world in particular served him well in absorbing many cultural traditions and Islamic teachings. Some of his translations were further explained in endnotes or present in the translated text itself; for example, in his translation of لطم (latama), Burton added to the word *buffeted* the phrase *like a woman: Then he buffeted his face like a woman*. Burton translated the Arabic verb exactly as Payne did but added to it a cultural note: that this action is mostly performed by women. Such additions indicate that the translator`s intention is to bring to the target reader the cultural norms and concepts behind such words and actions and that transmitting the original text`s culture is as valid as the narrative itself, and therefore, we see a strong presence of the foreignization strategy.

6.2.2 DAWOOD

As for Dawood, his method was to a large extent a domesticated one. Dawood brought the text to the reader and adjusted it into the target culture especially in form, for example,

domesticating the verb لطم (latama) into *beat* as in punching, not slapping with the palm as the Arabic word indicates. Another example is his translation of the religious action تتضرع (natathera?): We all *fell on our knees* in prayer and lamentation. The verb in Arabic means humility and humbleness for God's mercy and aid, there is no indication of falling down on one's knees. This image is not usually connected to the verb in Arabic culture. Dawood, however, transforms the form into an image that would sound familiar to the Western reader.

Another proof that drives me to claim that Dawood's strategy is domestication and his aim was not to transmit the culture but merely a story, is his skipping of translating some cultural words and phrases and poetry as well; this was also pointed out by critics. It is true that those cultural concepts that Dawood avoided in his translation do not change the meaning of the context nor manipulate the narrative, but their absence from the translated text may affect the sense they bring to the story and the cultural affect attached to it. Sense and effect were strongly stressed by scholars such as Nida & Taber (1969) and Newmark (1981), with the first naming translating sense as *dynamic equivalence* and the second naming effect as *communicative equivalence*. Preserving the effect and the sense of the source text in translation serves to achieve equivalence best. In *Sinbad*, religion, faith, and culture are all part of the story's frame and the character's structure. When I taught *The Arabian Nights* seminar in 2013, I asked my students to compare the four translations of *Sinbad* and reflect on them. A number of the students argued that Dawood's version is totally different than the rest and too simplified because it is stripped of the religious and cultural sense and effect. They felt as if his translation was targeted to young readers only and labeled it as a Ladybird book version.

6.2.3 HADDAWY

In Haddawy's translation we see a strong presence of foreignization. Unlike Payne and Burton, Haddawy's work was not aimed only for a certain group of readers but to a much more global range of audience. Haddawy used both strategies in translating Sinbad, therefore, his work is considered the closest translation to the Arabic text. More discussion about Haddawy's strategies of translation is in the following section.

6.3 CONCLUSION

Early in my literature review, particularly in chapter 1, I presented critic's feedback on Haddawy's translation of the Arabian Nights. The views were positive and his translation was highly recommended. Most of the criticism viewed the work in general; Irwin, for example, considered it "...the authentic flavor of those tales" (Irwin, 2007: 7). However, and throughout my readings on Haddawy's work, no secondary literature reflected on how Haddawy achieved such a successful translated version of *The Arabian Nights*. This led to my study's question: what method did he follow, and how? My research question was also based on the ongoing debate about Venuti's domestication and foreignization strategies of translation. From my data analysis, my findings showed that Haddawy mostly used the foreignization strategy, but he also used domestication.

A study by Jianghua (2006) strongly recommended the use of both strategies together and that “domestication and foreignization are supplemented to each other rather than a pair in conflict. We cannot discard either absolutely.” (Jianghua: 59). This is true in Haddawy’s translation of *Sinbad*. The analysis shows that Haddawy’s intention as a translator is clearly to take the foreign reader to *The Arabian Nights*’ world and not to mold the original text into a Western style. As you read his text, you can sense the strong presence of culture and Islamic religion. I do not argue here that the Islamic context was absent in the other three translations, but it was either not strongly present like in Dawood’s text or so foreignized that it crossed the borders of the target reader’s comprehension, and most importantly, his/her appreciation of the literary work as a cultural/Islamic piece as in Payne and Burton’s translations.

Translators throughout history, from the Romans up to the early 21st century, debated on form and sense in translating a text. Literature reveals that both sense and form are important and complement each other. A translator can accomplish equivalence if he/she brings the essence (sense) of the original text in a target form that can bring about the same effect the form in the original text has. Haddawy combined domestication and foreignization in his translation of sense and form. He negotiated sense and form by transmitting the meaning through a foreignized method and transforming that meaning into a domesticated form. Haddawy often manages to preserve the effect of a foreign word by constructing all its cultural meanings together in a form familiar to the target audience. For example, his use of the word *implore* to translate the cultural verb سَمِيَ (samma) brings all the cultural ingredients of the word: calling upon God’s name to refer to his greater power in taking on any action. His word choice gives the target reader an easier access to the meaning and a deeper understanding of

what purpose is served by saying the name Allah before eating. His translation is successful compared to Burton's translation '*said his Bismillah*', which takes the foreignized method too far by completely alienating the word. Haddawy, conversely, finds middle ground to bring the cultural sense and meaning in a domesticated form to avoid strangeness.

Haddawy's foreignization achieves equivalence when he succeeds in rephrasing an Arabic notion into a target structure constructed with all the words' varied building blocks, i.e. meanings. This is seen in his translation of سعى (saʿa), where Haddawy brings to his readers the religious concept of the verb and what it means in Islamic culture. Unlike Dawood and Payne, Haddawy explains in his text that Sinbad's action was preceded by intention, determination, planning, before he sets to gathering the wood to build the raft as his way out of the island. This sort of detail, and I also call it loyalty, in translating such a verb contributes not only in presenting to the audience a foreign culture, but also in translating to the reader the structure of the character, that is, how Sinbad uses his faith and wit as his weapons for survival. Haddawy's limits for equivalence extend beyond the limits of culture and aim to transmit the theme of the narrative as well.

A translator's flexibility in handling cultural challenges in the source text is important. No single strategy should be mandatory. Haddawy shows this flexibility by combining domestication and foreignization in his translation. Although it seems quite clear that his goal is to introduce the foreign culture to the target reader, this purpose is sometimes met with difficulties, especially with idioms and fixed expressions such as the one in the sixth voyage: فعلى الرأس والعين (fa`alla arr`as walain). The expression connotes the sense of hospitality and gladness

to serve. This expression would not make any sense if translated literally, and thus we see that Payne and Burton have failed to achieve equivalence by foreignizing the expression both in content and form. Haddawy managed to achieve a very close equivalence in his translation by transmitting the effect the expression has in the source cultural and in the Arabic narrative. In order to maintain that effect, which is the King's pleasure to have Sinbad as his guest, Haddawy brought in his translation the same effect of happiness, pleasure, and the sense of hospitality with a domesticated structure and content: *We will be very glad.*

One last note on Haddawy's foreignized strategy is about the translation of the proverb ما كل مرة تسلم الجرة (ma kil marra teslam eljarrah). In this example, Haddawy not only translates the content of the proverb, but also transmits its rhyme: ma kil **marra** teslam **eljarrah** - Not every **time** the jar is saved **in time**. Maintaining the rhythm of the original in the translation helps to keep the sense of the proverb strong, especially its sense of urgency and insistence. His domestication of form keeps both meaning and effect intact rather than losing the sense in a foreignized structure that would sound odd to the target reader.

Haddawy achieved equivalence in translating *The Arabian Nights* by preserving the cultural heritage of the classical collection through maintaining the Islamic sense and effect in content and meaning, whereas avoiding strangeness and distasteful structure by reforming these cultural and religious concepts in a familiar form easy for the reader to understand. This combination of foreignization in content and domestication in form is accomplished through his successful method of semantic building blocks. When Haddawy meets an un-equivalent concept in the original text, he breaks down its meaning and then re-collects all the universal

norms that concept has into a form in the target language that carries almost all the similar universal norms, and by that creates the same effect of the word/phrase in the translated text.

6.4 RECOMMENDATION

There is no doubt that both domestication and foreignization are effective strategies in translation and that one cannot work alone; they are parallel and complement each other. Yet the amount and the degree of each strategy are dependent on the translator and his/her goal and purpose. Beside the translator's intention, audience, text, and context (time and place) are also important factors that could influence what strategy to adopt the most in the process. The issue of domestication and/or foreignization rises with cultural translation. A cultural text is a challenging text and I believe that the most strong influence is the translator's intention and aim. When translating religious texts or cultural texts such as proverbs, idioms, or fixed expressions, a translator has a duty to transmit the cultural sense of that text and have the target reader learn the foreign concept or message. As for literary texts, the purpose is not only translating the narrative and whatever cultural norms it has, every story has a frame or a theme attached to it and the translator should work within that frame. *Sinbad*, although- according to the secondary literature- added late to *The Arabian Nights`* collection, was first introduced to the globe as a tale of *The 1001 Nights*. Therefore, it should be translated within the frame of Scheherazade and Shahriar. The collection's introduction focuses on the wisdom of Scheherazade and her wit in challenging Shahriar's cruelty towards women. Unlike old Indo-European tales where the hero is shielded with armor and fights dragons and monsters, leading

characters in *The Arabian Nights* fight obstacles with their faith and intelligence. Thus it is crucial, in my opinion, to keep the sense of this power strongly present in the translation because it is part of the theme's structure and presents the nature of the characters. Most actions in Sinbad have connotative meanings that are based on wit and wisdom and most importantly religion; therefore, bringing those factors into the target text is as important as the narrative itself. Haddawy successfully reached equivalence through showing those elements in the translated text, and with that, the reader enjoys the tale, learns the culture, and engages with the characters' nature and the cultural components behind it.

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