

**University of Babylon College of
Education for Human Sciences
Department of English**



Foreignization in the Translation of Some Selected English Novels

**he research is submitted to the University of Babylon College of Education for
Human Sciences in partial fulfillment of the requirements for the bachelor's
degree in the Department of English**

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Academic Year (2023 – 2024)

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

(قُلْ هَلْ يَسْتَوِي الَّذِينَ يَعْلَمُونَ وَالَّذِينَ لَا يَعْلَمُونَ إِنَّمَا يَتَذَكَّرُ أُولُو الْأَلْبَابِ)

صدق الله العلي العظيم

[الزمر : 9]

Dedication

To the hope of the world, to my master and master, the Awaited Mahdi (may God bless him and grant him peace).

To those who were credited with reaching this stage in my academic career, to my father and mother, may God prolong their lives and keep them as an asset and support. To my brothers and everyone who stood by me and helped me in my career.

I dedicate my humble research to you and ask God to guide us and you to what is good and successful.

Acknowledgement

In gratitude, we extend our thanks and appreciation to our professor Qasim Abass Dhayef for his supervision and guidance in completing the research, his patience, his comments, and his continuous follow-up with us.

We also extend our highest thanks and praise to the head of the department and to the professors of the department for their care and follow-up.

To the members of the discussion committee, we extend our sincere thanks and gratitude for the effort they will make in reading and correcting the research.

Thanks and appreciation to everyone who helped us in our work. I ask God Almighty to guide everyone to good work, direct their steps, and ward off all evil from them, and He is the Most Merciful of those who show mercy

Abstract

This research paper explores the translation strategy of foreignization in English novels, aiming to address a gap in existing studies. Foreignization, as defined by Venuti (1995), involves resisting the dominant linguistic and cultural norms of the target culture to maintain the foreignness of the source text. Through examples and analysis, the paper examines techniques of foreignization, its positive and negative aspects, and its historical development. Drawing on examples from Arabic literature translated into English, such as Sinbad tales and Arabian Nights, the paper demonstrates how foreignization can enrich the target text by preserving cultural nuances and challenging readers to engage with unfamiliar concepts. The findings suggest that while foreignization may pose challenges in readability, it fosters cultural awareness and critical thinking among readers. Ultimately, this paper advocates for the ethical and effective use of foreignization as a translation strategy to bridge cultural divides and promote cross-cultural understanding in literature.

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Introduction

1.1

Foreignization as a translation strategy that "resists the dominant linguistic and cultural norms of the receiving culture, rendering the foreign text strange and unfamiliar to the target readership" (Venuti, 1995, p. 17) Venuti argues that foreignization is a more important and ethical translation strategy than domestication because it "preserves the foreignness of the source text and challenges the target culture to engage with it on its own terms" (Venuti, 1995, p. 22). He also argues that foreignization can be a more effective translation strategy than domestication, as it can help to "create a more nuanced and complex understanding of the source text" (Venuti, 1995, p. 22).

Examples of foreignization,

1. A translator might include a footnote to explain the meaning of the Arabic word "بِسْمِ اللَّهِ" (bismillah), which is a Muslim invocation of God, for English-speaking readers who are not familiar with the Islamic tradition.

2. city of peace (مَدِينَةُ السَّلَامِ)

3. house of wisdom (بَيْتُ الْحِكْمَةِ)

(Taylor and Francis Library, 2004, p. 48, 88.)

Problem of research paper is no previous studies have investigated the impact of foreignization in some English novels, this research fills this gap.

Question of research paper

1. What are techniques that can be used to achieve foreignization?
2. What are positive and negative of foreignization?

Following main aims, there are many different types techniques of foreignization, Transliteration: This is the process of transferring the source text's words or phrases into the target language's script without changing their pronunciation. Calque: This is the process of translating a word or phrase by creating a new word or phrase in the target language that has a similar meaning to the original. the process of translating a word or phrase by creating a new word or phrase in the target language that has a similar meaning to the original.

(Venuti, L.(1995)(Lew, V. (1998)

.Positive aspects of Foreignization:Increased Cultural Awareness: Foreignization exposes the TT reader to the ST culture by retaining cultural references, unfamiliar concepts, and even foreign words with explanations. This fosters a deeper understanding of the source culture.Enhanced Engagement: By retaining the original style and expressions, foreignization can make the TT text more interesting and thought-provoking for the reader. It offers a fresh perspective compared to a more domesticated translation.Critical Thinking: The unfamiliar aspects introduced through foreignization can encourage the reader to think critically and reflect on the cultural differences presented in the text.(Venuti, L. (1995).

Negative aspects of Foreignization:Negative aspects of Foreignization:

Reading Difficulty: Foreign elements can make the TT text harder to read and understand for the target audience unfamiliar with the ST culture.

Reader Alienation: Excessive foreignization might alienate the reader, making them feel uncomfortable or disengaged due to the unfamiliar cultural references.

Distance from the Target Culture: The focus on the ST culture can create a sense of distance between the reader and the translated work, potentially hindering their connection to the story or message.(Lefevere, R. (1992)

Literature Review

2.1

The term "Foreignization" was coined by Venuti during the 1990s. although this approach has root in the past a term of Foreignization (from adjective foreign) derives from Middle English forein and studenties.

(www.dictionary.com)(Baker.1997:241)It was only in the 19th century when foreignising strategy came into clear focus due to such authors as Goethe and Shelly. Yet the basic concept of domestication and foreignisation was developed by the German theologian and translator Friedrich Schleiermacher who spoke of the debate.

which existed between "free" (sense-for-sense) and "true" (word-for-word) translations, a dichotomy which has been traced back to Cicero in the first century BCE and St. Jerome in the late fourth century CE (Munday 2001: 19). Schleiermacher argued that there are only two possible translation methods "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (in Venuti 1995 19), Schleiermacher favoured foreignising strategy; he tended to claim that translators who translated texts from various foreign languages into German language had to produce diverse target texts, transferring foreign cultural values into these texts and thus preserving a unique identity of source texts.

Schleiermacher pointed out that if, for instance, a text was translated from Italian into German, the target audience should

recognise the Italian identity of the source text in the target text. Unquestionably, translations made with the help of foreignising strategy in the 19th century were intended for the highly educated minority audience. The use of foreignising strategy was also supported by Jofin Michael Cohen, a famous British translator, who pointed at the destructive effect of domestication on the target text. In the viewpoint of Cohen (1962: 33), domestication created "the risk of reducing individual authors' styles and national tricks of speech to a plain prose uniformity", while foreignisation reinforced uniqueness of both the target text and authors' styles. Cohen considered that really good translations were embedded in foreignising strategy. Yet despite Schleiermacher's and Cohen's support of foreignising strategy, it has always been rarely used by translators. The attempts to systematise the study of translation in the 1950s-1960s paved the way to the revival of interest to domesticating and foreignising strategies to translation; both approaches were discussed from the linguistic perspective. But in the 1970s the linguistic perspective was gradually substituted for the cultural perspective, since then, the emphasis in translation studies has been put on the transposition of cultural values from the source text to the target text

(Schjoldager:2008:141)

Data selection, discussion and Analysis.

1.3

One Thousand and One Nights is a collection of Middle Eastern folk tales compiled in Arabic during the Islamic Golden Age. The tales are told by Scheherazade, a young woman who marries King Shahryar after his previous wife betrays him. Scheherazade tells her husband a story each night, but stops before the ending, leaving Shahryar curious to hear the rest. This forces him to keep her alive for another night to hear the conclusion. Scheherazade continues this pattern for 1,001 nights, by the end of which Shahryar has fallen in love with her and spares her life.

The stories in One Thousand and One Nights are wide-ranging in genre and origin, including fairy tales, romances, fables, and historical anecdotes. Some of the best-known stories include Aladdin, Ali Baba and the Forty Thieves, and Sinbad the Sailor.

(https://en.m.wikipedia.org/wiki/One_Thousand_and_One_Nights)

2.3

Scheherazade is the main character in the famous Arabic anthology oneThousand and oneNights. She is the daughter of the vizier and the wife of King Shahryar.

Scheherazade continues to tell stories for 1,001 nights, always leaving the story unfinished at the end of the night. By the end of this time, King Shahryar has fallen in love with Scheherazade and he has abandoned his vow to kill his wives. He makes Scheherazade his queen and they live happily ever after.

The stories that Scheherazade tells are a collection of folk tales and legends from the Middle East, India, and Persia. They are stories of love, adventure, magic, and wisdom. The stories are told in a variety of styles and they come from a variety of sources. Some of the stories are well-known, while others are more obscure.

(https://en.wikipedia.org/wiki/One_Thousand_and_One_Nights)

(Scheherazade: <https://en.wikipedia.org/wiki/Scheherazade>)

1.3.1 target text

As Sinbad was walking through the market of Baghdad, he saw a strange man wearing colorful and strange-looking clothes. The man was speaking a language that Sinbad did not understand, so he asked him where he was from.

source text

وبينما كان السندباد يسير في سوق بغداد، رأى رجلاً غريباً يلبس ملابساً ملونة وغريبة الشكل.
كان الرجل يتحدث لغة لم يفهمها السندباد، فسأله من أين هو.

In the first text ,we see that Sandbad is a legendary character from one of the famous stories in Arabian countries and he is a sailor from Baghdad. When we translated it into the target language, which is English language we take in consideration that it is not found in their culture so we find the translator to write it as literally

1.3..2

Target Text

"Hmmm, seems like the snakes kill anyone that tries to enter the valley to steal the diamonds and gems," wondered Sinbad. The snakes were a large eagle's food.

Source Text

وتساءل سندباد: "هممم، يبدو أن الثعابين تقتل أي شخص يحاول دخول الوادي لسرقة الماس والأحجار الكريمة". كانت الثعابين طعام الروك

In the second text , We find that the word The Roc is (also known as the Ice Bird) is a large eagle that is one of the "pets" of the chaos goddess Eris, and a supporting antagonist in Sinbad: Legend of the Seven Seas, which is based on Sinbad the Sailor , since this bird is a legendary in the Arabic stories so the best solution to the translator as we read is using foreignization which is as the ethical choice for translators to make and translate it a great eagle.

1 3.3

target text

The man told Sinbad that he was from a faraway land called China. He said that he had come to Baghdad to trade silk. Sinbad was amazed by the beauty of the Chinese silk, so he bought some pieces.

source text.

أخبر الرجل السندباد أنه من بلاد بعيدة تسمى الصين. قال له أنه جاء إلى بغداد لتجارة الحرير. أعجب السندباد بجمال الحرير الصيني، فاشترى منه بعض القطع.

In the third text, the word حريرSilk is a natural fibre made by the silkworm cocoon. Silk fibres are very strong and are often used to make cloth , this word is found in both cultures so it is translated with the same denotative meaning is employed by the author

1.3.4 target text

Caliph al-Ma'mun loved to hear stories and tales, and he would summon the storyteller Ja'far al-Barmaki to tell him stories from One Thousand and One Nights. One day, Ja'far al-Barmaki told Caliph al-Ma'mun a story about an Arab young man named Hassan, who lived in a small village in the Egyptian countryside. Hassan was a handsome and kind-hearted young man, and he loved reading and learning. One day, Hassan decided to travel to Baghdad, the capital of the Abbasid Caliphate, to seek knowledge and learning.

source text

كان الخليفة المأمون يحب سماع الحكايات والقصص، وكان يستدعي إليه الحكواتي جعفر البرمكي ليروي له قصصًا من ألف ليلة وليلة. ذات يوم، روى جعفر البرمكي للخليفة المأمون قصة عن شاب عربي يدعى حسن، كان يعيش في قرية صغيرة في الريف المصري. كان حسن شابًا وسيمًا وطيب القلب، وكان يحب القراءة والتعلم. ذات يوم، قرر حسن السفر إلى بغداد، عاصمة الخلافة العباسية، ليجتهد في المعرفة والتعلم

In the fourth text, the word خليفةCaliph which is an institution or public office under the leadership of an Islamic steward with the title of caliph .The translator has decided to borrow the word by using a literal technique. However, borrowing the same word

Caliph from the source language results in neglecting the other connotative meanings of this word. By doing this, he has put an extra effort on the readers to figure out which connotative meaning works in this context. It is important for the translator to give full consideration to the amount of knowledge that the target readers have about the Arabic culture, especially at the time of publishing the story . At that time, as we suspect, the West lacked sufficient knowledge about the Arabs and their culture. Therefore, a footnote, an explanation or a parenthetical definition will be a good technique to be followed here.

1.3.5 target text

Then the fisherman opened the bottle, and a great deal of smoke came out, twisting until it became a great pillar of smoke. Then the smoke formed a great and terrible figure, its head in the clouds and its feet on the ground. It had two long leashes, and one of its eyes was red and the other was white. It was shouting and saying in a voice like thunder: "I am the giant jinni who was imprisoned by the Prophet Solomon in this bottle. I was a great king of the jinn, I ruled the islands, the seas, the deserts, and the caves. I had seventy other jinn under me, each of whom could fight a thousand armed horsemen. The Prophet Solomon became angry with me and imprisoned me in this bottle, and threw me into the sea. I remained in it for a thousand and eight hundred years, tossed about by the waves, until God Almighty decreed that it should fall into my hands. I will kill you to ease my heart."

source text.

حينئذٍ فتح الصياد الزجاجة فخرج منها دخان كثير يتلوى حتى صار عموداً عظيماً من دخان، ثم
تكوّن الدخان شخصاً عظيماً هائلاً، رأسه في السحاب وقدماه في الأرض، وله زمامتان طويلتان،
وإحدى عينيه حمراء والأخرى بيضاء، وهو يصرخ ويقول بصوت كالرعد: أنا الغول المارد
الذي حبسني سليمان النبي عليه الصلاة والسلام في هذه الزجاجة، قد كنتُ ملكاً عظيماً من ملوك
الجنّ، ملكْتُ الجزائر والبحار والبراري والمفاوز، وكان تحتي سبعون مارداً من المردة، كلّ
واحدٍ منهم يُحارب ألف فارس مسلّح، فغضب عليّ سليمان النبي عليه الصلاة والسلام فأحبسني
فيها، وألقاني في البحر، فمكثتُ فيها ألفاً وثمانمائة عامٍ أتقلب مع الأمواج، حتى قدر الله تعالى أن
تقع في يدي. لأقتلنك حتى أريح قلبي.»

In the fifth text, *jinn* of early mythology doesn't exist in reality. Here, the translator has resorted to a translation using an indirect equivalent, which is the use of foreignization in which he has emphasised the feature of ogre to reflect the intended meaning in such a context.

3.3 resulting

1. It was only in the 19th century when foreignizing strategy came into clear focus to such authors as Goethe and Shelley.

2. Schleiermacher who spoke of the debate which existed between "free" (sense of sense) and true (word by word).

3. In some different texts mentioned of religious trem as like Prophet Joseph and prophet Solomon.

4. In other text mentioned Arabian creatures as like "jinn" "elmard"

5. Foreignization strategy considered as reflection on the part of TT reader

Conclusion

Foreignization means the strategy of keeping the information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning. It helps in Raising the target reader's awareness of the source culture, making the translated text more engaging and interesting and maintaining the integrity of the source text by encourage critical thinking and reflection in the target reader.

According to the analysis of the selected texts we concluded that each country and people contain special types of myths and legends and some things different, when the translators want to translate to the target language, they used foreignization by giving the literal translation or giving words that have similar meaning in the target language. Finally "How will the era of modernity affect the future and development of foreignization and how to prioritize the target text or the source text. How will technology impact the translation process and foreignization choices?.

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