



RESEARCH ARTICLE

INVESTIGATING THE POSSIBILITY OF DOMESTICATING ZAKARIA'S TRANSLATION OF THE OLD MAN AND THE SEA WITH REFERENCE TO SHAQARAH COMMUNITY

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Abstract

One of the most stimulating problems presented by domesticating a literary text to English-Arabic translators, is the translation of Proper names, locations, and cultural-bound terms. This study examines the possibility of domesticating the foreign elements related to these problems in Ziad Zakariya's translation of Hemingway's *The Old Man and The Sea*. Along with the original work, this translation was chosen for the study. Proper names, locations, and culturally bound terms were extracted from the translation, along with examples of their original equivalences. The work was then analyzed by performing a page-by-page content analysis. The results show that, despite the translator's use of dynamic equivalence, his translation retains some source characteristics. According to the study, these remaining characteristics can be domesticated in order to be domesticated to be in harmony with Shaqarah community.

Keywords: Culture-bound terms, Proper names, Modern domestication, Foreignization.

Introduction

The Old Man and the Sea is arguably one of the most known and successful novels in the modern literature. First, there is simply the linguistic and vocabulary richness inherent in the work that makes it suitable for use in language and literary studies at the educated level. Second, the text presents, with respect to scholarly interest, translators with a very engaging challenge concerning with effectively translating and sustaining the full meaning of the culture-bound term, proper names and location so that its readers may enjoy a full textual experience of *The Old Man and the Sea*.

The publication of this novel was in September 1952. This played a crucial role in developing Hemingway's reputation. It immediately became the best novel for selling at that time and brought Hemingway the Nobel Prize for literature in 1954. His citation praised him for producing a work of "heroic pathos": man's capacity to overcome and fight hardship of time and circumstance in a world of reality in which violence and death overshadowed (Donaldson, 1996, p.272).

The text is highly interesting for the domesticating purpose of Shaqarah community due to its content that it sometimes sets against our culture. It presents a considerable number of culture-bound items, proper names, and locations, making it difficult for the translators to completely domesticate the intended meaning of the content. To deal with the three issues, the translator often applied two common strategies: foreignization and domestication.

Problems and Aims

Translating the culture-bound terms and proper names, in addition to the location in the case of domesticating the source text, can be a challenge for Arabic translators (Ghazala, 2008, p.34). This challenge can be considered from three different perspectives. First, at the text level, the culture-bound terms tend to be tackled within the view of contrastive rhetoric and contrastive pragmatics, with relating to discourse theories and pragmatics such as presuppositions, deixis, a proper, and coherence (Aguilera, 2008, p.29). Second, at the lexical and semantic levels that are related to customs, attires and tradition, the culture-bound terms and proper names are often considered as the taxonomies of cultural categories. For proper name, the translation can be complicated because these names are usually allusions (Holmes, 1994, p.33).

This study offers discussions regarding domesticating the cultural-bound terms, proper names, and location. It adapts the translation to produce a target text to be normal, familiar, and accessible to the target audience. The present study focuses on explaining the domesticating strategy of the source elements in Zakriya's translation with relation to our society. Since there is a few works, according to the researcher's knowledge, in existing research similar to the current study.

The Target Literature

Invisibility is a term used to describe the translation's situation and activity in target text culture. It describes the desire of the translator to translate fluently into the target language producing an idiomatic and readable target text culture (Venuti, 1995, p. 11). Therefore, translated texts whether prose or poetry, fiction or non-fiction become texts of the target culture. To be invisible, the translator has to try to reduce the features of foreignization of a text to be more domestic.

Schleiermacher discussed the concept of "foreignization" and "domestication" for the first time in the early 19th century. According to him, foreignization and domestication are the only two possible strategies that can be applied to translation. Foreignization is more related to the author while domestication is closer to the reader (Venuti, 2004, p.49).

In addition to domestication, foreignization and other terms and their roles in determining the invisibility of the translator during the translation process will be mentioned.

Domestication is a practice related to the choice of a text to be translated and the translation method that will be applied. It aims to reduce the value of foreignness in the translated text due to ethnocentric desires. The translator has an internal feeling that force him to prefer his own cultural aspects and keep them intact from other alien ones. Types of texts are appropriate to be domestic by applying a free translation. So, free translation allows the translator to be invisible and make his work more fluent.

Domestication means the domination of the target language culture. It aims to disappear the source language values to pave the way for appearing the target language in the translated text (Venuti, 1995, p. 15). In other words, for minimizing the foreignness of the target text, the translator has to translate in a fluent, invisible style. He makes the translated text closer to the audience (readers). When the translator does this, he takes the text far away from the author.

Domestication prevents the assimilating of foreign cultural references into the target language. It allows the translator to freely manipulate the source text. Based on this judgment, the translator can add, delete and substitute source references with convenient ones of the target language. By applying this, the target language can be safe from the impact of conventions and norms of the source language. Imposing the source language culture on the target language may be described as "dangerous ground" (Bassnett, 2002, p. 32). However, this domestication may have a disadvantage. It does not contribute to expanding the reader's knowledge. The opportunity of obtaining insight into the source culture is prevented. The distance between the reader and the author becomes great. This does not enable the reader to enjoy the cultural and stylistic fashion of the author.

On the other hand, foreignization means that the text has some cultural values of the source language. So, the text can be recognized as a translated text. It concerns with reducing dominant cultural values of the target language leading to cultural intervention. The cultural features of the source text are still recognized, by the reader, in the translated text. In other words, the text is translated into the target language with maintaining, to some extent, the linguistic and cultural aspects of the source language. It is the deliberate inclusion of foreignizing elements in the translated text (Venuti, 1995, pp 15 - 16).

Foreignization aims to make the translator visible. The audience knows that they have a translated text that belongs to a foreign culture. Applying foreignization prompts the translator to reuse many words, norms, and unfamiliar expressions to the target readership. It can be said that the message of the source text, particularly a literary piece, is faithfully conveyed in this way. Toury (1995, p. 37) stated that "a literary text must be translated faithfully because the purpose of such translation is to foreign author and his work, his intention and style". However, this translation might be attacked. Some reviews see that translated texts should have a fluent translation that can be readable in the target culture in this regard, Newmark (1988) pointed out that communicative translation is "being set at the reader's level of language and knowledge, is more likely to create an equivalent effect. In other words, communicative translation is an effect-oriented approach that assists in translating in a "readable," "understandable style. Therefore, the target language readers can better feel the same as source language readers".

Preferring foreignization in the translated text helps to achieve variety in discourse, where each language has its own specific features of discourse and methods. Venuti who is one of proponent of foreignization mentions the importance of the discourse and confirms the role of translation in making varied and heterogeneous discourse.

Some Strategies of Domestication and Foreignization

There are various strategies used for domesticating or foreignizing a target text. The choice of these strategies is based on the genre of the text, its nature and the client's purpose, but the translator's aim, vision, and judgment have priority. However, the translator sometimes works against his desire. The client may obligate the translator to follow a certain method in the translation. However, these strategies enable the translator to bridge the gaps between the source text and the target text.

Repetition

The translator is forced to preserve some of the original references in the target text. Mansour (2014, pp. 72 - 73) put this translating strategy under the term "preservation". The translator applies this decision to maintain the source text reference in the translation, especially when there is no convenient equivalent in the target language. Transliteration is the way by which the translator can repeat the source items. This strategy serves in foreignizing the translated text.

Orthographic Adaption

It is described as manipulation by altering the cultural terms to be suitable for the target language. It is a process of domesticating the translated text (Aixela, 1996, p. 61). The best example in the case of Arabic and English is translating some names orthographically, such as the name of prophets: Jesus, Moses Yaya, and Jacob. The translator resort to this procedure due to the difficulty of pronunciation in the sounds of the target language.

Extra-Textual Gloss

The translator can apply "extra-textual gloss" to clarify the meaning for the reader. It is a conservative option aiming at foreignizing the translated text. The translator adopts this strategy by providing the target text

with an additional explanation to clarify the meaning. The tools of this strategy could be footnotes or glossary items (Aixela, 1996, p. 62).

Intra-Textual Gloss

It is the process of adding an additional explanation after an ambiguous item to clarify it. It should be added smoothly to the body of the text without making any disturbance to the reader. When comparing these two strategies, intra-textual gloss is used more frequently. Because a glossary and footnotes, the tools of extra-textual, force the reader to make periodic stops to look for further clarifications. These stops may distract the readership (Aixela, 1996, p. 62).

Autonomous Recreation

It involves inventing familiar names of the target language as equivalents for source names, especially in the case of the proper name. The translator may resort to this to avoid exposing the reader to unfamiliar foreign names. That means that the translator attempts to domesticate the source proper names (Aixela, 1996, p. 64).

Hatim and Munday (2004, p.11) pointed out that in the published translations of The Harry and Potter, many translators invented target names instead of repeating the original ones in order to create the required interest.

Synonymous Substitution

The translator resorts to the strategy to avoid foreignizing and repeating the source item in the target text. Using synonyms or parallel references aim to domesticate the target text. It keeps the reader related to his cultural features (Aixela, 1996, p. 63).

Limited Universalization

It is a synonyms substitution, but in the source language. The translator uses this strategy to be faithful as possible to the source text. In other words, this strategy aims to foreignize the target text. Translators resort to this strategy when the original item is more ambiguous to the target readership. Instead of deleting or deviating from the meaning the author wants, the translator may prefer to use the synonym of the original item (Mansour, 2014, p. 82). Berman (as cited in Munday, 2009, p. 231) called it "Ennoblement". Some translators tend to mend the original to be more elegant. This leads to destruct and formless "polylogic of the ST".

Ethics

One may consider domestication and foreignization as binary opposites. This is not completely true. They could be considered as parts of a continuum. They have a relationship called ethical choices. These choices are attitudes towards a foreign text and culture. Venuti (as cited in Munday 2009, p. 228) argued that the choice of a text to be translated and the strategy applied for translating it produce an ethical effect, whereas the terms like fluency and resistance indicate fundamentally discursive translation strategies in relation to the reader's cognitive processing. It is worth mentioning that the term "foreignization" is a relative one in this context. Even when translated words have some degree of domestication, it may not be appropriate to totally label them as foreignization. To make certain structures understandable to the intended reader, they must be freely altered and translated. The primary ethical goal of the translating act, according to Berman (as cited in Munday, 2009, p.230), who was motivated by Venuti's foreignization technique, is to "receive the Foreign as Foreign".

Ethical norms may hinder the use of both foreignization and domestication especially if the two languages (source and target) have two different natures. Arabic language differs from English in this concept. It has a conservative religious nature. The sensitivity and sanctity of this area force the translator to treat it cautiously. The translator is responsible in deciding the significant words and passages to be translated implicitly. The

translator should be able to know the sensitive material in open culture (Brown, cited in Munday, 2009, pp. 232-233).

Sociology of the Translator

Various sociological factors may affect the translator's work. Simeon (as cited in Munday, 2016, p. 237) tried to conceptualize the circumstance that plays a role in making translation and how this can be achieved. He emphasizes that the study of the 'translational habitus' can help improve translation studies. Habitus means "the broad social identity and cognitive make-up or disposition of the individual." The translator can heavily be influenced by the family, society, education, and different types of capital such as economic capital, social capital, and cultural capital. Habitus determines the translator's choice of a given way in a given situation. It causes a translator acts differently from another. Gouanvic (as cited in Munday, 2009, p. 238), assumed that lexical choices indicating "the 'voice' of the translator are not a conscious strategic choice but an effect of his specific habitus, as acquired in the target literary field".

Venuti (1995, pp. 1-3) discussed the miserable statues of translators and their modest fees. This point plays a vital role in the translation's choice. In fact, the editor and publisher have the greatest power of making the decision whether or not to translate a work (Munday, 2009, p. 240). Publishers in the UK and USA prefer works that are in harmony with the target language. It makes the translation fluent and easy to be assimilated into the target culture (Venuti, 2004, p. 48). The weakness of the translator's position may result in domesticating translation.

The Research Methodology

The qualitative approach was followed in this research paper and qualitative content analysis was used to analyze the items selected. The researchers selected 48 items from the source text and target text.

Qualitative Content Analysis

Content analysis is a research tool used to determine the presence of certain words, themes, or concepts within some given qualitative data (i.e. text). Using content analysis, researchers can quantify and analyze the presence, meanings, and relationships of certain words, themes, or concepts. In this research article, the researchers collected data concerning the cultural-bound terms, proper names, and locations from both source text and target text and domesticated them to be used in Shaqrah, Abyan Governorate.

Findings and Discussion

On page 1, there are two things to be domesticated. They are "the Gulf stream" and "Santiago", the old man's name. The Gulf Stream was treated as a proper noun and translated into "Aden gulf" "خليج عدن". For the word "Santiago", is supposed that this name is a famous cultural name among sailors. So, it should be replaced by a famous cultural one in the target context. By asking many sailors, it has been found that "عبدو" is the appropriate cultural equivalence of "Santiago". For the boy, Manolin, the appropriate cultural equivalence is "علي".

On page 2, the name of the town "Havana" and "marline" were mentioned. Havana is the town to which the fish is carried. The target town that can successfully represents the source one is "Zingbar". It is an absolute coincidence that Zingbar was called Havana in the eighteenth of the last century. So, Havana will be replaced by "زنجبار". The word "marline" is a specific cultural term which has no equivalence in the target culture. So, the general term "fish" will be used instead of it. It will be translated into "السكة". On the same page, the writer described the direction of the wind. The direction of the wind in the location of this novel is different from the location of "Shaqrah". Hemingway wrote, "When the wind was in the east a smell came across the harbor...., but today there was only the faint edge of the odor because the wind had backed into the north....". For

domesticating the direction of the wind, the phrase "in the east" will be translated into "من جهة الغرب", because the fish factory is allocated in the west direction of Shaqrah. And the phrase "into the north" will be translated into "باتجاه الغرب". Also the noun phrase "the shark factory" will be translated into "مصنع تعليب الاسماك". Because this is the name of the factory that was allocated on the west of Shaqrah.

Also, on the same page, the boy said "he nearly tore the boat to pieces". Here, the pronoun "he" refers to a big fish. The phrase "to pieces" can domesticate this sentence or show the intimacy between the two languages. The domestication can be done by translating it into "اربا اربا". It is a common literary Arabic expression and Zakrayi's translation was full of literary Arabic expressions. The intimacy can be shown by translating it literally into "الى قطع". Also, the proper noun "Rogelio" will be replaced by "أحمد".

According to the novel, baseball is a popular game. This game was mentioned for the first time on page 2. In Shaqarah's community, this game is unknown. Many citizens do not know how it is played. It will be replaced by a famous popular game. Football is the one that has this characteristic. So, the source word "baseball" will be translated into "كرة القدم". The baseball teams and players contributed in this novel will be replaced by local football teams and players in the domesticated text. On the same page, the word "peer" was mentioned. The old man did not appear to be drunk. This drink was treated as a regular drink in this novel. However, it is prohibited by Islam. As a result, it should be replaced by "كوب من الشاي".

On page 4, the terms "guano", "Sacred Heart of Jesus", "Virgin of Cobre", and "bodega" should also be domesticated. whereas the term "Virgin", was transliterated by the translator. The word "guano" donates "the bud shield of a palm. So, it should be translated into "عزف النخيل". In the Christian religion the terms "Sacred Heart of Jesus" and "Virgin of Cobre" refer to sacred individuals. The old man's wife painted these people on the wall of her shack. Painting such a person is prohibited in the Islamic religion. As a result, these individuals should be translated into the target sacred sites as "المسجد النبوي" and "البيت الحرام".

There are some baseball teams which were mentioned on pages 4 and 5. These teams are the Yankees, Tigers of Detroit, Indians of Cleveland, Reds of Cincinnati, and White Sox of Chicago. In this regard, to use the domestication strategy, these team should be replaced by local football teams. Based on the conversation done between the old man and the boy, they were fans of Yankees. Therefore, This can be domesticated as "حسان". Since the majority of Shaqrah people were fans of Hassan team. It is also clear that Tigers of Detroit and Indians of Cleveland were strong teams, while Reds of Cincinnati and White Sox of Chicago were weak teams. So, the first two teams should be replaced by "القتال" and "وحدة عدن", while the second two teams should be replaced by "اليرموك" and "الشعلة". Since the first two teams were one of the strongest teams in the local league while the other two teams were weak teams.

On page 7, there were some source references that need to be domesticated. There were some source proper nouns that should be replaced by target ones. The phrase "the American league" should be translated into "دورينا" in general. In the sentence "But I think of Dick Sisler and those great drives in the old park", some words should be domesticated. The proper noun should be replaced by "ابو بكر الماس". This player is the most famous one of that time. The word "drive" is a technical term used in the baseball context. It refers to the action of throwing the ball by hitting it with a stick. As the baseball context will be replaced by football context, the word "drives" should be replaced by the word "shots". So, it will be translated into "تسديدات" instead of "ضربات". The translator was not aware of this stylistic device and poorly translated it into "الابطال" (p.24). Also the noun phrase "the old park" need to be domesticated. As it is known that football matches are not played in parks. They are played in a place called 'stadium'. So, this phrase will be translated into "الملعب القديم". The translation of the verb "hit" in the sentence "He hits the longest ball I have ever seen" should be change into "kick" or "shoot" which can better collocate with the noun phrase "football". Therefore, the verb "hit" will be translated into "يسدد".

The old man inquired "Why did they make birds so delicate and fine as those sea swallow when the ocean can be so cruel?" (p.10). The cruelty, here, refers to the existing of the robber birds and the heavy strong ones.

The pronoun "they" refers to their Gods. The translator domesticated this pronoun. He translated into passive structure that conveys the concept of only one God. His translation was "المماذا خلقت هذه الطيور الصغيرة بهذه الرقة وهذا اللطف وخلق المحيط بهذه القسوة؟". However, the whole concept still need to be domesticated. The reader may conclude that the author opposes Allah's will. So, it will be better if this question translated into "مسكينة هذه الطيور الضعيفة بحياتها محفوفة بالمخاطر".

It seems that the direction of sailing is toward the east and the coastline is on the western side of the source location. This does not coincide with the target location. In the target location, the sailing is toward the south and the coastline is on the northern side of the location. So, on page 11, there is a source paragraph that need to be domesticated. This paragraph is: "The sun rose thinly from the sea....Then the sun was brighter and the glare come on the water and then, as it rose clear, the flat sea sent it back at his eyes so that it hurt sharply and he rowed without looking into it....The sun was two hours higher now and it did not hurt his eyes so much to look into the east". The source sentence "The sun rose thinly from the sea", which was translated into "وطلعت" "بينما كان مبحرا باتجاه الجنوب، طلعت الشمس من منطقة التماس البحر (p.34)، الشمس من وراء البحر" can be domesticated into "مع اليابسة رقيقة مهزولة". The source sentence "Then the sun was brighter and the glare come on the water and then, as it rose clear, the flat sea sent it back at his eyes so that it hurt sharply and he rowed without looking into it", which was translated into "وصعدت الشمس ونشرت شعاعاتها على الماء، فعكسها الماء على عيني العجوز حتى أحرقتها. فجعل يجدف وهو يتجنب النظر الى سطح البحر" "وصعدت الشمس ونشرت شعاعاتها على" should be changed and can be domesticated as "على" "الماء وساعده عدم الابحار في اتجاهها ان لا تأذي عينيه اشعتها المنعكسة من سطح الماء، مما ساعده هذا ان يجدف ناظرا الى الأمام". The last source sentence of this paragraph can be omitted.

In the source location, there are hills behind the coastline. For the target location, the matter is different. Hemingway wrote, "the clouds over the land now rose like mountains and the coast was only a long green line with the gray blue hills behind it" (p.12). This sentence will be domesticated into "وفوق البر بدأت السحب كأنها جبال" "وبدا الشاطئ كأنما هو شريط طويل اصفر تطل من ورائه سلسلة جبال العرقوب الزرقاء الرمادية". The process of domesticating, here, involved the yellow color and the mountainous chain of Al-Arqob area. The yellow decolor was used to describe Shaqarah coast. Also, there are no hills behind this coastline. There is only the mountainous chain of Al-Arqob area.

Hemingway wrote a statement that may convey an unaccepted concept of our Islamic belief. This statement is "Now is no time to think of baseball, he thought. Now is the time to think of only one thing. That which I was born for" (p.14). The word "thing" refers to fishing. But we are not born for fishing. We are born for worshipping Allah. So, it needs to be domesticated. It will be translated into "ليس هذا أوان التفكير في البيسبول، بل في" "أمر واحد، هو الأمر الذي ذهبت من أجله".

Everything related to "baseball" must be domesticated. One of these is "the baseball bat". It was mentioned in the following: "His sword was as long as a baseball bat and tapered like a rapier" (p.23). The football context should be involved. We should look for something that has the same status. The baseball bat is used to hit the ball. In the football context, what kicks the football to make a long shoot is a player's leg. So, the baseball bat should be replaced with a famous player's leg. The domestication of this English sentence should be "أما رمحها" "فكان طويلا كساق مهاجم فريق التلال اللاعب ابو بكر الماس وقد استدق طرفه كالسيف".

The writer presented some holy verses belong to Bible. He wrote "I am not religious", the old man said. "But I will say ten Our Fathers and ten Hail Marys that I should catch this fish" (p.24). These verses must be replaced with Holy Qur'an verses. The appropriate ones are the last verses of Al-Baqarah Sourah and Al-Karsi verse. Also, the clause "I am not religious" convey a horrible thought. This thought cannot be accepted in Shaqarah's community. So, it will be replaced by "I do not memorize a lot of Holy Qur'an verses or Ayat". The domestication of the English statement can be "انا لا احفظ الكثير من آيات القرآن الكريم، لكنني سأتلو أواخر سورة البقرة وآية الكرسي، أن أظفر بالسمة".

The source sentence "Hails Marys are easier to say than Our Fathers, he thought" (p.24) needs to be domesticated. This sentence can be domesticated into "قراءة آية الكرسي اسهل من قراءة سورة البقرة". The writer

wrote the words of Hails Marys. Its words say "Hails Marys full of Grace Lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, Pray for us sinners now and at the hour of our death. Amen". The writer added on the old man's tongue "Blessed Virgin, pray for the death of this fish. Wonderful though he is" (p.24). For domestication, these source holy words should be translated into the words of Aayat Al-Karsi which are "الله لا إله إلا هو الحي القيوم لا تأخذه سنة ولا نوم له ما في السماوات والأرض من ذا الذي يشفع عنده إلا بإذنه يعلم ما بين أيديهم وما خلفهم ولا يحيطون بشيء من علمه إلا بما شاء وسع كرسيه السموات والأرض والارض من الله ساعدي على اصطياذ هذه السمكة الرائعة" (Al-Baqrah, 255). The words "Blessed Virgin, pray for the death of this fish. Wonderful though he is" will be translated into "يا الله ساعدي على اصطياذ هذه السمكة الرائعة".

Miami city was mentioned here. The writer wrote, "An airplane passed overhead on its course to Miami" (p.26). The word "Miami" in this case can be replaced into "Aden". Since "Aden city" which is the most appropriate target equivalence, can convey the connotative meaning of the source city.

It is known that translating months has no problems. The transliterating of their names into Arabic has become acceptable in the translating process. For domestication, this is also acceptable. However, for more convincing domestication, the English names of the months should be translated into their Arabic equivalences. So, the source word "September" in "It was dark now as it becomes dark quickly after the sun sets in September" (p.28) will be translated into "أيلول", rather than transliterating it into "سبتمبر", as the translator did (p.70).

Rigel is a star name in the source context. It was mentioned in "The first stars were out. He did not know the name of Rigel but he saw it and know soon they would all be out and he would have all his distance friends" (p.28). based on this source statement, this star is a component of a group. He arises first then his friends follow him. This reminds us of our star group called "Al-Thoriya'a". The translator translated the name of the star into "نجم لا يعرف اسمه" (p.70). His translation can be used within the domesticated text without making any problem. However, it would be better if "Rigel" was translated into "نجم الثريا". This star name is famous in the target community.

Lions do not live in our country at all. People can only see them at the zoo. They were mentioned in this novel in "he began to dream of the long yellow beach and he saw the first of the lions come down into it in the early dark" (p.30). Therefore, the word "جمل" is the best choice to be equivalence for domesticating the source term "lion". And every times this source term occurs should be translated into "جمل" or "جمال" according to the case of the source term. It is worth to be mentioning here that the camels live on the beach of the target community.

It has been said that the directions of the source place and target place were not the same. In "He's headed almost east, he thought. That means he is tired and going with the current" (p.31), the word "east" does not coincide with the direction of the target place. the sentence "he is tired and going with the current" means that the beach is on the east direction. But in the target place, the beach is on the north direction. So, for domesticating the source direction, the word "east" should be translated into "الشمال". If the source east is the target north, the south, west, and north directions of the source place will be the east, south, and west directions of the target place respectively. So, in translating "I'll just steer south and west", the phrase "south and west" should be translated into "الشرق والجنوب". In this case, the source phrase will be domesticated with the target directions.

In this novel, two kinds of sharks were mentioned. They are Mako shark (p.37) and Galannos (p.40). The translator translated them into "القرش الكبير" (p.92) and "جالانوس" (p.99) respectively. The first type of translation is more general acceptable because the translator was unable to find a target equivalence. The novel provided us with some features of Mako shark. He is beautiful with a blue back, smooth hide, and silver belly. It was also called "Dentuso", in the novel (p.38). This name is derived from his mouth shape. The Latin word "Dentuso" refers to a creature that has a lot of long and sharp teeth (Merriam-Dect. 2008). In Shaqarah community, this kind of shark is called "سمك أبو سنون". So, Mako shark should be translated into "سمك أبو سنون".

This translation can be used in the domesticated text. Since there is a shark in the target community called "ابو سنون" (Jabado & Ebert, 2015, p.18). The translator transliterated the second kind into "جالانوس". The transliteration of this source word may fail the idea of domesticating the source text. The novel provided us with some features of this kind. He has a white tipped wide pectoral fin and wide, flattened, shovel-pointed head. He is distinguished with a bad smell. By asking several fishermen that have considerable experience in the fishing, these features can be coincided with the target name "العليق الشانك". This shark has the same features of the source one (ibid, p.21) So, the source word "Galanos" must be translated into "العليق الشانك".

The religious Christian name "San Pledro" was mentioned in "San Pedro was a fisherman" (p.39). The translator translated it into "القديس بطرس كان صياد سمك" (p.97). Translating the proper name "Pedro" into "بطرس" and omitting "San" can be useful in domesticating the text into Arabic culture in general. Since people of some Arabic countries can be named with this proper name. But for Shaqrah community, this is not acceptable. Completely, this name is treated as a foreign name. So, for domesticating this character, it must be replaced with a religious one such as "العم علي".

The cars of trade mark "Ford" are rarely seen in the target society. Therefore, it would be better if this Ford was replaced by a well-known truck like TOYOTA. So the transliteration of the word "Ford" in "You can make the blade from a spring leaf from an old Ford. We can grind it in Guanabacoa" (p.47) will be replaced with "تويوتا". Also the source town "Guanabacoa" must be replaced with a target town in the domesticated text like "جعار".

"Tiburon" is a Cobian word that means "shark". This word was said by the waiter (p.48) as responding to the tourist's question about the huge tail and long backbone of the great fish. Translating this word into "القرش" is preferable than the transliterating process "تيبورون". But the translator translated it into "انه ذيل قرش" (p.116), misunderstanding the purpose of saying the word. The waiter was illustrating what had happened. The shark had attacked the great fish, eating his flesh and leaving only his bone.

Conclusion

The translation process, involving two varied languages and cultures, is likely to be fraught with complexities. Translating culture bound terms, proper names, and locations can be even more problematic. The primary objective of the present study was to examine the possibility of domesticating the source elements in Zakariya's (1995) translation of *The Old Man and the Sea*.

Domestication approach seems to be the preferred method that was applied by the Zakariya for translating this novel. However, there are still some source elements in his translation. These elements are related to the culture-bound terms and proper names. The location also needs to be amended to convey the appropriate image of the target location.

With regard to the culture-bound terms, they can be domesticated by concentrating on the connotative and contextual meanings behind these terms. This will preserve authenticity to a considerable extent and will provide sufficient familiarity to the target readers. What helps achieving the domesticating process is that the translator little adhered to the original by using words similar to those in the source text.

With regard to the proper names, the appearing preferred method is the transliteration, which consistently provided evidences pointing to foreignization. The translator evidently favored to reproduce and adhere closely to the source text. These proper name can be domesticated with regard to Shuqarah community.

For location, the directions and the places of the source signals are different from these in the target community. The researcher domesticated many of the terms to be appropriate to the target location. This domestication was not difficult. Domesticating the source location terms may not make a problem for the translator. To large extent, this section did not carry out connotative shadow of meaning or cultural value. All what the translator needs is to construct a clear image for the two locations in both contexts, the source and

target contexts.

On the whole, the researcher concluded that there is a healthy inclination towards domestication in Zakariya's translation. Certain strategies such as explaining, addition, substitution, and omission were utilized. Also, a lot of literary Arabic expressions were used in his translation. Domestication is the more pervasive method in the translation. However, there are still some source elements with regard to culture-bound terms, proper names, and location. With some concentrating investigation, the researcher reached to the possibility of domesticating these elements with reference to Shaqarah community.

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مقالة بحثية

إمكانية توطين ترجمة زكريا لرواية الرجل العجوز والبحر للكاتب هيمنجواي بما يتناسب مع مجتمع شقرة

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المُلخَص

واحدة من أكثر المشاكل المثيرة التي يقدمها إضفاء الطابع المحلي على نص أدبي لمترجمين من الإنجليزية إلى العربية، وتتمثل في ترجمة الأسماء العلم، والمواقع، والمصطلحات المرتبطة بالثقافة حيث تبحث هذه الدراسة في إمكانية إضفاء الطابع المحلي للعناصر الأجنبية المتعلقة بهذه المشاكل في ترجمة زياد زكريا لكتاب همنغواي "الرجل العجوز والبحر" وقد تم اختيار هذه الترجمة للدراسة إلى جانب النص الأصلي، حيث تم استخراج الأسماء الصحيحة والمواقع والمصطلحات المرتبطة ثقافيًا من الترجمة، جنبًا إلى جنب مع أمثلة على معادلاتها الأصلية. ثم تم تحليل العمل من خلال تحليل المحتوى صفحة تلو صفحة، وأظهرت النتائج أنه على الرغم من استخدام المترجم للتكافؤ الديناميكي، إلا أن ترجمته تحتفظ ببعض خصائص المصدر. وبحسب الدراسة، يمكن إضفاء الطابع المحلي على هذه الخصائص المتبقية لتتنغم مع مجتمع شقرة.

الكلمات المفتاحية: مصطلحات ثقافية، أسماء العلم، التوطين الحديث، الأجنبية.

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