

On Redefining Domestication as a Strategy in Literary Translation

"Animal Farm" as a Case Study

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Abstract

This study purports to shed light on two crucial issues in literary translation. The first one concerns the extent to which domestication and foreignization processes can be applied to all texts, including informative and operative ones. The second goal targets a redefinition of domestication with reference to Venuti's work (1995). Besides, this article will discuss three main features of domestication; namely accuracy, fluency, and transparency. Our domestication and foreignization redefinition proposal is based on three major scales: linguistic components, cultural components and the cognitive context. From our perspective, accuracy, fluency, and transparency are not only required in literary texts translation but also in any other text type translation. In other words, not only the expressive text needs to be accurate, fluent, and transparent but so must the informative and operative texts as well. Thus, the aim of this study is to prove that the act of domesticating a literary text can be achieved only through domesticating all of the linguistic and the cultural components as well as the cognitive context. In redefining domestication, two parameters shall be taken into account: the text and the reader. Such an approach is built on formal and dynamic equivalence concepts.

Keywords: literary text, domestication, foreignization, visibility, invisibility, idiomacticity, linguistic scale, cultural scale, cognitive context, text, reader, formal equivalence, dynamic equivalence.

ملخص

نسعى من خلال هذه الدراسة إلى تسلیط الضوء على قضیتین شائکتین في الترجمة الأدبية؛ الأولى تتعلق بحدى إمكانیة تطبيق استراتیجیتی التوطین والتغیریب على جمیع النصوص، بما في ذلك النصوص الإعلامیة أو الإقناعیة، أما الثانية فتروم إعادة تعريف استراتیجیة التوطین في ضوء أعمال فینوتی (1995). ثم سنعمد حسب هذا الأخير إلى مناقشة ثلاثة سمات رئيسة لاستراتیجیة التوطین وهي: الدقة، والطلاق، والشفافية.

اما اقتراحتنا حول إعادة صياغة تعريف لاستراتیجیة التوطین والتغیریب يستند على ثلاثة عناصر وهي: المکونات اللغویة، والمکونات الثقافیة، والسياق المعری أو الإدراکی؛ لأن - من وجهة نظرنا - لا تكون الدقة والطلاق والشفافية أمرا مختصا في ترجمة النصوص الأدبية فقط، بل أيضاً في كل أنواع النصوص المترجمة. بمعنى آخر، ليس النص التعبيري وحده ما يجب أن يكون دقيقاً، وطليقاً، وشفافاً، بل يتوجب ذلك أيضاً في التصنيف الإعلامي والإقناعي.

وهكذا، فإن الهدف من هذه الدراسة هو إثبات أن استراتیجیة توطین النصوص - و خاصة النصوص الأدبية - لا يمكن أن تتحقق إلا من خلال توطین جمیع المکونات المذکورة آنفاً. وعند إعادة تعريفنا لاستراتیجیة التوطین، مثلاً، سنأخذ في الاعتبار النص والقارئ كليهما. وبذلك سيعتمد تعريفنا الجديد على مفهوم التكافؤ الشکلی والتکافؤ الدينامیکي باعتبارهما آليتين أساسیتين في الترجمة.

الكلمات المفاتیح: النص الأدبي، التوطین، التغیریب، تجلي المترجم، خفاء المترجم، الصياغة الاصطلاحیة، المقياس اللغوی، المقياس الثقافی، السياق الإدراکی، النص، القارئ، التکافؤ الشکلی، التکافؤ الدينامیکي.

Introduction

Translation theories have developed, over the centuries, a number of strategies in order to provide translators with the necessary tools to overcome various linguistic and cultural challenges that may hinder any translation process. The most prominent and widespread theories in this regard include Schleiermacher's model (1813), Nida's model (1964), Koller's model (1979), Newmark's model (1981), Reiss & Vermeer's model (1984), Nord's model (1988), and Venuti's model (1995).

It goes without saying that a "text" is deeply rooted into a specific culture. A number of challenges occur when a translator renders a text to another language which is different from a cultural point of view as in the case of English and Arabic.

Some of the above mentioned theorists stress the idea that each text-type has its own translation strategy; for example, Reiss (2000), influenced by functional theories, claims that in translation process "the translator should, first, clarify the function of the source language text" (p. 162), and she distinguishes between three different text-types according to three different functions which are informative, expressive and operative texts (Reiss, 2000, p. 162).

In the informative text, for instance, the content is of greater importance. So, the main task of the translator is to maintain the invariability of the content which is shaped through specialized vocabulary and facts. To this end, it may be necessary that what is conveyed implicitly in the SL text be explicated in the TL and vice versa. This necessity arises, on the one hand, from structural differences in the two involved languages, and, on the other hand, from differences in the collective pragmatics of the two language communities involved (Reiss, 2000, pp.163-167).

In the expressive text, however, the translator should convey the artistic and the aesthetic content in the TL and recreate the form of the ST through identifying the artistic and creative intention of the SL author in order to maintain the artistic quality of the text. So, adopting the ST perspective or "identifying method" is a relevant method in such case (Reiss, 2000, p. 167).

While, in the operative text, the translator must be capable of triggering off the behavior of the TL reader, meaning that the translator

must resort to adopting the target language recipients so that the content conveyed must be capable of triggering off analogous impulses of behavior in the TL reader and fulfilling the desired function corresponds to the original one. Thus, "equivalent effect" is the best method in such case (Reiss, 2000, p. 168).

Domestication and Foreignization as strategies have attracted a great deal of translation literature and practice and some researchers argue in favor of domestication strategy while many of them opt for foreignization.

Literature Review

The following paragraphs will shed light on the evolution of the terms "domestication" and "foreignization". We will try to discuss these two terms in both the chronological order of the same line of thought invented by Schleiermacher (1813) and to discuss visibility and invisibility as two terms echoing the concepts of domestication and foreignization.

1- Domestication & Foreignization

A - Schleiermacher's Approach

According to Schleiermacher as cited in Venuti (1995), the choice of whether to domesticate or foreignize a text "has been allowed only to literary translators and not for translators of technical materials. This is because technical translation is fundamentally constrained by the exigencies of communication and, as a result, it requires fluency" (p. 41). In the same vein, Venuti (1995) has broadened the text type in which domestication can be applied. He states that "these strategies are applicable to literary translation in a broad sense (mainly poetry and fiction, but also including biography, history, and philosophy, among other genres and disciplines in the human sciences)" (p. 41), since literary translation remains a discursive practice where the translator can experiment in the choice of foreign texts and in the development of translation methods, constrained primarily by the current situation in the target-language culture.

In 1813, Schleiermacher wrote a substantially influential seminal paper on translation entitled "*Über die verschiedenen Methoden des Übersetzens*" (on different methods of translating), where he

distinguishes between two different types of translators working on two different text-types:

- 1- The "Dolmetscher", who translates commercial texts;
- 2- The "Übersetzer", who works on scholarly and artistic texts (Munday, 2008, p. 28).

Concerning the second type, Schleiermacher considers the scholarly and artistic texts as being on a higher creative plane, breathing new life into the language (As cited in Munday, 2008, p. 28). However, for Schleiermacher, it may seem impossible to translate those texts given that the ST meaning is couched in language that is very culture-bound and to which the TL can never fully correspond. Consequently, he tries to bring the ST writer and the TT reader together through two ways:

- Either the translator creates as much distance from the author as possible, and moves the reader towards himself;
- Or he leaves the reader in peace, as much as possible, and moves the author towards him; the reader (As cited in Venuti, 1995, pp. 19-20).

It is clear from Schleiermacher's approach that in the translation process there is no "in between position" between the original author and the target reader. Either to bring the author towards the target reader which leads to the domestication of the text or to bring the target reader towards the original author which leads to the foreignization of the text. It is worthy to underline in this vein that Schleiermacher is among the advocates of foreignization as a strategy in literary translation.

B- Venuti's Approach

In his work *The Translator's Invisibility: A History of Translation*, Venuti (1995) distinguishes between two different strategies; domestication and foreignization. These two strategies propose to handle cultural items and linguistic elements. Indeed, the act of "leaving the reader in peace, as much as possible, and moves the author towards him" (Venuti, 1995, p. 20), maybe, is adequate with the term "domestication" since the latter refers to "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home" (Venuti, 1995, p. 20).

Some years later, Hatim and Munday (2004) define domestication following Venuti's approach as "making a text's meaning transparent and making it fit with the expectations of the TT" (p. 229). For Munday (2008), "domestication is a translation strategy in which a transparent, fluent style is adopted in order to minimize the foreignness of the ST leading the text to be familiar and recognizable" (p. 144). Indeed as Venuti mentioned, we may think that domestication does not aim to minimize foreignness of the original texts; it is, however, a kind of repainting the original color of a text with a different color without leaving any trace in order to respond to the horizon of expectation of the target reader. Venuti claims that this strategy is preferred by Anglo-American publishers and readers since it involves downplaying the foreign characteristics of the language and culture of the ST.

However, the act of "leaving the author in peace, as much as possible, and moving the reader towards him" refers to the term "foreignization" since the latter refers to "an ethnodeviant pressure on those [target-language culture] values to register the linguistic and cultural differences of the foreign text, sending the reader abroad" (Venuti, 1995, p. 20). It is a strategy that makes translations "not transparent and that eschew fluency for a more heterogeneous mix of discourses and that are equally partial in their interpretation of the foreign text, but they tend to flaunt their partiality instead of concealing it" (Venuti, 1995, p. 34). This means that foreignization avoids transparency and fluency given that "TL fluency suppresses the "otherness" of the ST" (Venuti, 1995, p. 49). Furthermore, foreignization makes the presence of the translator visible through bringing into the light the foreign value and the identity of the ST. However, for Shuttleworth and Cowie (1997), a text is considered foreign when it breaks the "target conventions by retaining something of the foreignness of the original" (p. 59). In other words, foreignization aims at keeping the identity of the ST in the language of the TT.

In the same vein, the French theorist Antoine Berman (1984) considers translation a trial of the foreign "la traduction comme l'épreuve de l'étranger" because it establishes a relationship between the self-same (proper) and the foreign by aiming to open up the foreign work to us so that the translation must reveal the strangeness of the SL and not to

conceal it, and also because the foreign work is uprooted from its own language ground (As cited in Venuti, 2000, p. 284). Therefore, Berman proposes some techniques called "deforming tendencies". These deforming tendencies or forces "which are only tenable for literary prose" are part of the translator's being; they are unconscious forces that operate in every translation and prevent it from being a "trial of the foreign" (As cited in Venuti 2000, p. 287). Indeed, these techniques which are primarily concerned with ethnocentric translations are:

1- Rationalization, 2- Clarification, 3- Expansion, 4- Ennoblement, 5- Qualitative impoverishment, 6- Quantitative impoverishment, 7- The destruction of rhythms, 8- The destruction of underlying networks of signification, 9- The destruction of linguistic patterns, 10- The destruction of vernacular networks or their exoticization, 11- The destruction of expression and idioms, 12- The effacement of the superimposition of languages.

Berman makes clear that these twelve strategies are tenable merely to avoid domestication translation. Schleiermacher (1813) was the first scholar who called for foreignization as a strategy in literary text translation. In (1984), the term was developed by Berman and in (1995) by Venuti. These scholars are advocates for foreignization in which they call translators to bring the target reader to the original author.

Contrary to the majority of scholars who call for foreignization as a strategy in literary translation, Eugene Nida (1964) calls for domestication as a strategy in literary translation. The term dynamic equivalence "aims at complete naturalness of expression" and tries "to relate the receptor to modes of behavior relevant within the context of his own culture" (Nida, 1964, p. 159). For him "the receptors of a translation should comprehend the translated text to such an extent that they can understand how the original receptors must have understood the original text" (Nida, 1964, p. 36).

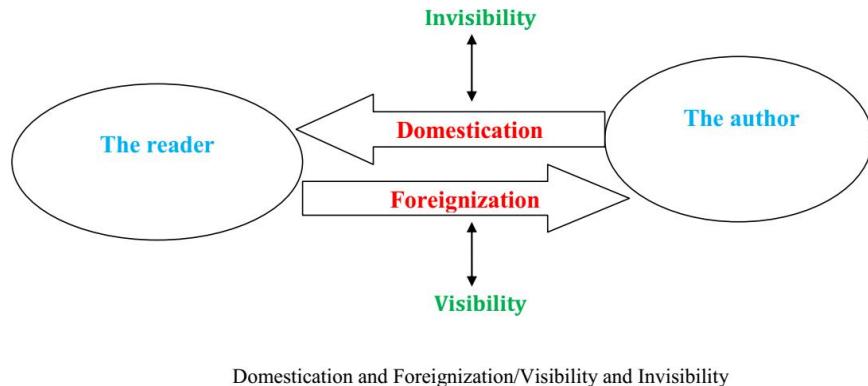
By and large, it is thought that using domestication or foreignization is up to the translator's skopos, political and religious dimensions. Some theorists care more about the reader's pleasure through bringing the author to them and burying the differences, and some of them are more interested in conveying the intrinsic features of their languages and cultures against the ideological dominance of the "other".

2- Visibility & Invisibility

The terms visibility and invisibility were coined and discussed by Venuti (1995) in his book "The translator's Invisibility: A history of translation". These two terms are the other facets of domestication and foreignization." In that respect, the closer the translator brings the author towards the reader the more he is invisible and the closer the translator brings the reader towards the author the more visible the translation. The question of visibility and invisibility is, in fact, a question of the presence or absence of the translator. Both this presence and absence are determined by how much the translator aims to keep the linguistic and cultural features in the TT or to delete them. The term "visibility" is often associated with locating the translator's voice in the text, the translator's discursive presence in translation or some of the SL linguistic and cultural features reproduced in the TL so that the translation can be read as a "translation" and not like an "original" text (Venuti, 1995, p. 17). This foreignization of the translated text renders the translator visible and makes the translation sound like a translation and not like an original text.

However, Venuti (1995) used the term "invisibility to describe the translator's situation and activity in contemporary Anglo-American culture" (p. 1). Then, he adds that "a translated text, whether prose or poetry, fiction or non-fiction, is judged acceptable by most publishers, reviewers and readers, when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text" (Venuti, 1995, p. 1). Therefore, we can conclude that the term "invisibility" is related to the way translators translate fluently into the TL in order to produce a readable text.

We can illustrate the translation process in the light of visibility/invisibility as follows:



3- Venuti's Definition of Domestication

According to Venuti (1995), domestication, as a strategy in literary text, has to fulfill three requirements: "**fluency**", "**accuracy**" and "**transparency**". The more the text is fluent, accurate and transparent the more the translation sounds unlike a translation but, rather, like an original text.

A- Fluency

Venuti (1995) argues that a fluent translation takes shape when "the translator works to make his work "invisible," producing the illusory effect of transparency that simultaneously masks its status as an illusion: the translated text seems "natural," i.e., not translated" (p. 5). Along the same line, he adds that "fluent translation is immediately recognizable and intelligible, "familiarized", domesticated, not foreign, capable of giving the reader unobstructed "access to great thoughts", to what is "present in the original"(Venuti, 1995, p. 268). In this regard, he calls the translators to resist to "the temptation to produce fluent target texts because such texts deceive readers into thinking that they are originals. Ultimately, fluency, by making the translator invisible, denies the source culture and its right to appear as something different"(Venuti, 1995, p. 268). Foreignization, in this sense, can be interpreted as the denial of the other and nothing has the right to exist except the supreme power, the strong culture, and the pure language.

It is clear from the above citations that domestication maps with fluency. Thus, the question that should be raised in this respect is: Can we limit fluency only to a literary text or it is a requirement that should be available in all text-types? It goes without saying that domestication has been developed in a literary translation framework. So, fluency, as a domestication requirement, is a narrow vision and does not reflect what the reality should be. Rather, it is, as well, a requirement of informative and operative texts as the expressive text must be fluent in the TL. We claim that fluency is not a requirement of domestication; it is, rather, no more than a feature weighing the quality of the translation. Fluency is a scale through which translators can gauge their translations. If we opt for the idea that fluency is domestication and domestication is fluency, we shall realize that, not only, literary texts (expressive texts) should be domesticated but so should the informative and operative texts. It appears clearly that, fluency is an output scale of translation process and not an input scale which is responsible for domestication. Therefore, we suggest that domestication can be redefined on the ground of the real input scale responsible for domesticating the ST.

B- Accuracy

According to Newmark (1991) accuracy "relates to the SL text, either to the author's meaning, or to the objective truth that is encompassed by the text, or to this objective truth adapted to the intellectual and emotional comprehension of the readership which the translator and/or the client has in mind. That is the principle of a good translation; where it plainly starts falling short, it is a mistranslation" (p. 111). Similarly, Venuti (2000) claims that "contemporary canons of accuracy are based on adequacy to the foreign text: an accurate translation of a novel must not only reproduce the basic elements of narrative form, but should do so in roughly the same number of pages" (p. 470).

The above quotations reveal that accuracy may lead to a mistranslation. The translator has to be accurate in the sense of preserving the same line of thoughts, arguments and ideas; in short, to be faithful to the original text.

But, to what extent can accuracy be a definition of domestication? In this article, it is postulated that there is no correlation between these two concepts; accuracy is preserving the purpose of the author and the objective of the text. What we are domesticating in literary texts, in fact, is the medium in which the information is conveyed, not the information itself; unless it is cultural phenomena within language. Accuracy can be considered as an output of a good translation not of domestication since the more accurate is the translation; the more faithful is the translator. But the question of faithfulness also must be redefined in terms of the object of that faithfulness: to the original text or to the target text, to the original culture or to the target culture! We suggest that to achieve a common vision that can be applied in all different text types, accuracy must be divided into two categories: that of accuracy in expressive and operative texts and that of accuracy in informative texts on the other hand. In the former, translation has to be accurate to "how" not to "what" since "what" can be identical between languages and cultures but "how" is, surely, different between languages and cultures because each language conveys a different vision of the world. From this point of view, accuracy can be considered as an output of domestication. However, in the latter, translation has to be faithful to "what" not to "how" since accuracy has nothing to do with domestication in this text-type because what we are seeking is accuracy at the level of "what" and not "how". In such a case, "how" has no importance since we are dealing with facts and information, not with the medium. So, in this regard, accuracy cannot be an output of domestication.

C- Transparency

According to Venuti (1995), transparency "is an effect of fluent discourse, of the translator's effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning" (p. 1), Then, he adds that transparency is an inevitable matter "that would become the authoritative discourse for translating, whether the foreign text was literary or scientific / technical" (p. 6).

It is obvious that transparency is an outcome of "fluency" as Venuti, himself, admits when he considers transparency as "an effect of fluent discourse". The more fluent the translation the more transparent it

is and vice versa. Transparency as a scale in defining domestication is suffering from the existing overlap between what is fluent and what is transparent.

A similar question to that of fluency and accuracy must be asked: To what extent can transparency be considered as an autonomous scale needed for a domestication definition? It appears, from the first glance, as mentioned above, that transparency cannot be an internal element in a domestication definition, as it is, rather, an output and a result of domestication process. The more the translated text is domesticated, the more it is transparent.

One might think that the essential question of a domestication definition has been shifted from the input elements leading, thus, domestication to the external elements which are the output of the domestication process. It is clear from Venuti's work that he defined domestication on the basis of its external features, not on the basis of the internal elements which determined domestication. In other words, his definition is based on the output of domestication strategy rather than the input factors leading to domestication.

We propose, below, a domestication definition procedure emphasizing the fundamental requirements to be implemented in order to achieve domestication in literary texts. These requirements can be categorized according to three main areas, namely the linguistic, cultural and cognitive contexts. In our point of view, it is from these three main areas that domestication derives fluency, accuracy, and transparency. The translator has to interfere in the ST structure to reformulate a readable target linguistic structure adhering to the current usage. Furthermore, he has to transform and adopt the cultural source structure to the cultural target language structure, in order to make the reader familiar with the translated text. Moreover, the translator must recreate an equivalent cognitive context, not alien to the target reader, to achieve equivalence similar in response of the original target reader.

On Redefining Domestication as a Strategy in Literary Translation

1- Linguistics Scale

A- Phono-morphological sub-component

This sub-component is composed of two levels, namely; the phonological and the morphological levels. Phonology is "a branch of linguistics which studies the sound systems of languages. Out of the very wide range of sounds the human vocal apparatus can produce, and which are studied by phonetics, only a relatively small number are used distinctively in any one language. The sounds are organized into a system of contrasts, which are analyzed in terms of phonemes, distinctive features or other such phonological units, according to the theory used (A Dictionary of Linguistics and Phonetics, 2008, p. 365). While, morphology is a "branch of grammar which studies the structure or forms of words". It is generally divided into two fields: the study of inflections (inflectional morphology) and of word-formation (lexical or derivational morphology" (A Dictionary of Linguistics and Phonetics, 2008, p. 314).

The reason behind combining these two levels into one is justified by the strict relationships between phonology and morphology since both deal with sounds in isolation and combination. It is outspread that in linguistic analysis "the output of morphological operations serves as the input to phonological processes. When morphological processes combine lexical representations (morphemes) to form a multimorphemic word, the constituent sounds must also be combined in such a way that the resulting phonological representation is suitable for driving spoken production" (Cohen-Goldberg & al, 2013, p. 2). The aforementioned citations reveal the importance of phonology and morphology, as two complementary branches, not only in describing a language's sounds and forms but, also, in forming what is suitable in both spoken and written language. From this perspective, we propose that any definition of domestication, as a strategy in literary text, must start with the basic elements of language which are sounds and word forms. Here, not only is the translator confronted with a challenge to domesticate the cultural aspects of the text but, also, the source language itself; including its phono-morphological structures. In other words, the translator has to

domesticate, say, the sounds of a poem or a prose for the reason that besides the purely lexical or collocational meaning, sounds play a vital role in the embellishment and aesthetics of a poem or prose. Translating, for instance, an English poem into Arabic focusing only on the meaning without giving much importance to the sound structure of that poem would certainly nullify the phonetic poeticity of the text. Such a translation would treat the literary text as an informative one.

It is, therefore, important to understand the pertinence of the literary text's flavor, of the parameters that develop the text poetics, of the manner in which a literary text draws the attention of the receiver. It is, indeed, the rhythm, prior to any other components related to the content of a literary work, which gives to poem and prose their vividness and poeticity. In conclusion, the definition of domestication has to start from the smallest components of a literary text which are phonetic and lexical units: sounds and words. The translator has to domesticate the rhythm of the text and strive to domesticate the meaning so as to pour it in the mold of these sounds and words.

B- Syntactic Sub-component

Syntax is a "subcategory of the grammar of natural languages: a system of rules which describe how all well-formed sentences of a language can be derived from basic elements (morphemes, words, part of speech). Syntactic descriptions are based on specific methods of sentence analysis (operational procedures) and category formation (sentence type, sentential elements). The boundaries with other levels of description, especially with morphology and semantics, are fluid, and thus more precise descriptions of them depend on the syntactic theory in question" (Routledge Dictionary of Language and Linguistics, 1996, p. 1169). It is true that the analysis of the morphological and semantic levels is related to the syntactic structure of a given language, and it is well known, also, that languages are different at the level of the syntactic structure. For instance, in terms of comparison between English and Arabic, English is a noun phrase (NP) structural formation; whereas Arabic is both a verb phrase (VP) and noun phrase (NP) structural formation. Finally, it is agreed upon that any modification at the syntactic level leads to semantic changes.

In some Arabic translated literary works, we noticed that, while translating, the translator bears in mind the responsibility of rendering the meaning of the text, and all his attention is focused on that specific meaning. In other words, the translator strives to domesticate the meaning of the source text without giving equal or similar importance to the structure which holds that meaning. In so doing, though the meaning is comprehensible, the reader of some of the Arabic translated texts feels that the language is completely alien.

One of the purposes of our domestication redefining process is to draw the translators' attention to the weight and form of the syntactic structure, since what is NP in English, for instance, cannot be all the time rendered with similar NP in Arabic. Adverbial phrase, for example, cannot be all the time translated with its corresponding structure in Arabic. Furthermore, syntactic structure is not a bounded rule that can be followed blindly; it is not only a mold within which a string of words can fit. To put it in other words, in the translation process, the translator has to domesticate not only what is in the mold (meaning) but also the mold itself (syntactic structure) since each language represents a vision of the world. Consequently, domestication as a strategy in literary translation process has to take into consideration the syntactic structure as a vital component so as to achieve, in Venuti's terms, fluency and transparency.

C- Semantics Sub-component

Semantics is "a major branch of linguistics devoted to the study of meaning in language" (A Dictionary of Linguistics and Phonetics, 2008, p.428). Semantics as a field can be broken into **structural semantics and semantic meaning**. **Structural semantics** "sets out to describe the structure of the lexicon by analyzing individual meanings and semantic relations like *synonymy* and *antonymy*, among others". (Routledge Dictionary of Language and Linguistics, 1996, p.1131). **Semantic meaning**, however, "may be used whenever one wants to emphasize the content, as opposed to the form or reference, of linguistic units. Specific aspects of the content of sentences may be singled out for special attention, e.g. the notion of 'propositional meaning'" (A Dictionary of Linguistics and Phonetics, 2008, p. 299).

As it is well known, translation is built on the meaning which can be transferred either in an interlinear or circular process. In order to preserve the whole picture as depicted in the ST, circular translation is a great help. Each language mirrors a different vision of the world and each language not only has its own grammatical structure but also its own semantic structure. A literary text is more than a language compilation; it is a typical text semantically structured in terms of the author's world vision. From this perspective, the translator has to rearrange all the imagery components and correlate them to the TL vision. In other words, what can be as a first element in the source meaning structure might be the last element in the target meaning structure. The output of the ST must obey the structural semantics of the TT in order to share with the target reader the original flavor of the ST.

The aim of including the semantics level, as a vital sub-component in domestication definition, is to show the importance of domesticating the meaning. This domestication must cover both structural semantics and semantic meaning: In the former, each language has its specific way to present and to order the semantic units according to its own vision to the world. Moreover, as languages do not share the same vision to what is synonymous and antonymous, all related problems impact in the translation process and output. In the translation process, the grammatical structure also plays a great role in singling out one semantic unit as a focus of an utterance. Sometimes, the semantic meaning must be rewritten in the TL norms to make it clearer and more convincing. From this point of view, the translator has not only to domesticate the sound and the syntactic structure but also the structural semantics and semantic meaning of the text which are the "raison d'être" of the text.

2 - Cultural Scale

In the 1970's, in order to give some scientific weight to the field of translation, some linguists and translation theorists initiated a guide to a proper and more suitable translation. At this stage, translation was seen as vital to the interaction between cultures (Bassnett & Lefevere, 1998, p. 6). However, before tackling the importance of cultural features of domestication, we should first define the notion of "culture". Newmark

(1988) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (p. 94). Besides, Vermeer (1989) states that "language is part of a culture" (p. 222). However, Katan (1999) advocates that "culture is that complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society" (p. 16). Faiq (2004), on the other hand, claims that culture refers to "beliefs and value systems tacitly assumed to be collectively shared by particular social groups and to the positions taken by producers and receivers of texts, including translations, during the mediation process" (p. 1).

All the previous definitions reveal that culture shapes the identity of a human being. That identity is shaped by different components including language, habits, customs, beliefs and others. However, in this study, we are not interested in culture as a field of research but, rather, in the extent to which it can be considered as a challenging component in the translation process. Indeed, culture penetrates each literary text and makes its translation more complicated in comparison to other text types. Our main focus is on the kind of culture the translator should preserve intact as well as on the other kind in which he has the total freedom to interfere with. From this view, culture can be categorized into two main paradigms which are ***culture as a subject of language*** and ***culture within language***.

The theoretical distinction between the two interpretations of the relationship between language and culture that we have outlined above can be straightforwardly philosophized in terms of Heidegger's and Sartre's classical understanding of the contrast between Existence and Being. According to these philosophers, Being is equivalent to a concept of Human Being having internalized a part of the existential pool standing in front of it as an intentional object (in Husserl's terms). Philosophers such as Husserl, Searle and Dryfus have all viewed the object as an independent Existence (culture in our case) that can be partly or fully assimilated (interiorized, integrated, absorbed, etc.) as a part of Being. Thus, the distinction between those parts of the lexicon that refer to the external world (referential expressions, deixis, tenses, evidentials, etc.) correspond to the part of Existence that has been assimilated by

Being; whereas the language-internal components of language such as pronouns, reflexives, semantic features, narrow syntax, etc. are Being itself "before" it has assimilated any segment of Existence, which is equivalent to Culture in our case.

Culture as a Subject of Language

In this category, culture can be extracted from language. Language in this type is no more than a medium describing event, habits, customs and so forth. Language, in such a context, is not melted with culture to the extent that they form both two facets of one coin. This type of culture must be preserved using foreignization as a strategy in translation. In this case, the TL is no more than a medium describing what the SL has already described. It is like two reporters reporting folklore but in two different languages or like two painters painting the same scene using different materials. Culture, here, represents the outside world of the text, and the original writer/author strives to bring the outside world to the reader through the language channel. In this avenue, the translator must be visible in the translated text and complete the mission by preserving the outside world scene in order to share it with the target reader. In such a case, foreignization is the most adequate strategy to deal with cultural phenomena which the translator must approach with a behaviorist vision. Thus, he has to transfer what has been depicted by the original writer without giving any importance to the "cognitive context". In doing so, the translator transfers what he sees and observes with his eyes and, not what his mind can see or deduce.

Culture within Language

In this type, the cultural phenomenon is melted with the language to make culture and language two facets of the same coin. In this case, the translator's task to extract what is cultural from what is linguistic is, certainly, harder. Culture, here, is the way of thinking and writing using cultural devices like imagery, simile, metaphors and so forth. In this context, it becomes the inside world of the language from which the writer/author sees the outside world. "It is raining cats and dogs" is a good sample to illustrate that "culture within language" cannot be preserved in the TT. The translator has to bring the original author and

his text to the target reader. Domestication is the most adequate strategy for dealing with such cultural phenomena. From this perspective, the translator becomes ethnocentric, rendering "culture inside language" according to his own culture and view. The translation process, in this case, is based on the translator's pre-conceptions of the language and culture. He must not see himself above the original author by interfering in his way of thinking and writing. Rather, he must consider himself as an advocate of the target reader in order to be entitled to render what has been written, according to his own way of thinking and writing. Domesticating "culture within language", in this sense, becomes a must to keep communication between the ST and TT fluent and transparent. Foreignization, on the contrary as it is advocated by Schleiermacher, Berman, and Venuti, would spoil the meaning and orient the translation to ethnocentric endeavor in which the translator would demolish the reason and the purpose of any literary text, and prevent the target reader from sharing the flavor of the original text. Translation from this point of view terms into what can be called "dust translation".

3- Cognitive Context Scale

The "cognitive context" is based on the assumption that cognition (mental representations, cognitive representations) plays a primordial role in determining the content and contour of context. Thus, in a given communication process, while interacting or communicating in a given context both the sender and the receiver have to interiorize the cognitive representation of that context. This cognitive representation determines the ultimate pragmatic interpretation of all the context related expressions such as deixis, evidentials, and tenses as employed by Sperber and Wilson (1985, 1995, 1998, 2002). Following the same analogy but, from a translational point of view in which translation is no more than a communication act, the concept of "cognitive context" will be helpful to define "domestication" from the reader's point of view.

The translator, as a first reader of the ST, has to domesticate the mental and cognitive representations to keep the communication act fluid to whomever he is translating. He has to interiorize the source cognitive representation as an input so as to adjust it to the target reader context.

To conceptualize the concept of "cognitive context", we suggest breaking it down into three sub-components each of which deals with one aspect of the communication process that should be taken into consideration in an acceptable domesticating approach to literary translation.

Medium accessibility:

It is the first sub-component of cognitive context which involves those oral or written cognitive representation aspects of discourse. These include the representation manner in which a discourse introduction should be shaped (Connor 1996), the acceptable speaking pace, the printing and hand-writing standards such as font size, the sentence size and, the paragraph size, etc. The term "medium", in this context, bears the same meaning as that used in Jakobson's "Linguistics and Poetics" (1958). Thus, a quality domesticating approach to translation should take the recipient's interiorized standards of an acceptable Medium into consideration.

Appreciability:

It is the second sub-component of the cognitive context which, practically, corresponds to Roland Barthes's (Barthes 1966) concept of "The critical potential", the meaning of which refers to the recipient's interiorized standards of what gauged as "well-written/well-said discourse or poorly written/poorly said" discourse, including the story ending aesthetics (poetic justice, etc.), good sense of humor, "well-mannered" language, lucid/attractive style, etc. A well-domesticated translation is one that transfers the appreciability standards of the ST to TT.

Comprehensibility:

It is the third sub-component of the cognitive context which corresponds to the Gricean conversational cooperation model which assumes an idealized condition under which communicators invest a deliberate effort towards mutual understanding. This sub-component involves S's interiorized standards of what should count as an "informative", "relevant and "clear" content. A domesticating approach

to translation must highlight the condition under which these conversation-cooperative standards are or are not felicitously satisfied.

Analysis and Discussion

In this part of the study, some selected samples will be analyzed at three levels considered as the foundations on which our definition is built. We shall initiate our analysis with the linguistic features, starting with the phono-morphological component as the basis for any domestication of a literary text.

Phono-morphological Scale

We have selected a stanza from a poem entitled the "beast of England" used in "*Animal Farm*" as a call for an uprising against human beings. It is well agreed upon that a "poem" is a "literary text genre" responsible for many phonetic challenges to translators; including, consonants, vowels, pauses, rhythm, rhyme and so forth. The challenge of poem translation resides in its phonetic structure rather than its lexical units. In what follows, five different translations, including ours, will show that domesticating the source poem sounds and, at the same time, preserving the poetic characteristics of the source text is not an easy task. Consider the following:

Source Text	Rings shall vanish from our noses, And the harness from our back, Bit and spur shall rust forever, Cruel whips no more shall crack.
Translation 1 (محمود عبد الغني)	ستختفي الحلقات من الأنوف ستختفي السروج من ظهورنا، ستسقط السياط الخمرة المهائم والشكائم إلى الحراب
Translation 2 (شامل أباضة)	لا كانت أسباب الحيف أو كانت حلقات الأنف ولا كان السرج بأظهورنا أو كانت ألوان المخوف أو كانت فرقة السوط لذوات الحافر والظلف إن كانت يقابل بالضعف إن الإنسان جبار
Translation 3 (صبرى الفضل)	ستختفي الحلقات من أنوفنا ونير العبودية من على ظهورنا ستتصدأ الشكيمية والمهماز إلى الأبد والسياط القاسية لن تفرقع بعد الآن
Translation 4 (محمد العريمي)	ستزول الحلقات من أنوفنا وسرمي السروج من على ظهورنا وستتصدأ المهاميز والشكائم إلى الأبد ولن تنسينا السياط القاسية بعد اليوم
Translation 5 (زاهيد بلغة)	وستختفي خوام الحديد من أنوفنا وستختفي السروج من على ظهورنا وستتصدأ الشكائم والمهائمز إلى الأبد ولن تخلتنا بعد اليوم السياط الجائرة

It appears from the first reading that the English sounds of this poem depict the terrible pain which animals of England suffered from. Domesticating the sound, in a literary translation, means that the translator has to recreate the same correlation between the sounds and the meaning of the original text, so that the target reader feels the extent to which those animals are determined to revolt in order to change their lives. Through the use of "rings" as a symbol of slavery, "shall" (certitude), "our" (possessive determiner), the phono-morphological structure of the first English lines indicate in clear transparency that "animals of England" are determined to challenge the injustice of human beings. This intra-domestication between the SL phono-morphological structure and the meaning structure has to appear as an inter-domestication between the ST and TT.

In translation 2, Abada tries to keep this intra-domestication through the use of the formal Arabic metric by dividing the English line into the formal Arabic line composed of the "chest" and the "rump". In our point of view, his attempt has failed to domesticate the intra-domestication because of the absence of the determination for the revolution and the hatred tone that reigns on all over the poem. Moreover, the translator adds some semantic units down toning the register of the English poem. In translation 1, Mahmoud fails to keep the possession determiner "our" which has contributed to the weakness of domestication in the Arabic line "من الأنوف". In translation 3 and 4, however, Sabri and Alaarimi succeed in preserving this inter-domestication to some extent. The possessive determiner "ـا" and "ـسـ" as an affix expressing the future "shall" which raises the tone of the animal's ego showing that this injustice will vanish one day. The only remark that we have relates to the translation of "rings" with "حلقات" that has been rectified in translation 5. Here, Zahid and Belghita suggest "خواتم الحديد" since "حلقات" in Arabic connotes "beauty" as they are made of gold or silver which does not fit with the animal's "rings" as made of iron and a symbol of slavery. "خواتم الحديد" as a translation of "rings" using compensation by splitting makes it explicit that the "rings" in the animals' noses are a symbol of humiliation and slavery.

"وستختفي خواتم الحديد من أنوفنا", as in translation 5, expresses fluently and transparently the intra-domestication felt by the original reader of the English line. "ـسـ" (shall) "ـخواتمـ" "ـالحديدـ" «ـأـنـوـفـنـاـ» "ـرـنـجـسـ" "ـوـرـنـوـسـ" reflect what we call thephono-morphological component as a vital element in defining domestication as a strategy in literary translation.

Syntactic Scale

In this part, we shall demonstrate that domestication can also be achieved through domesticating syntactic structure. Comparative linguistics has shown that two languages can have two different surface structures to one deep structure. Catford (1964) was among the pioneers who had invested universal grammar in translation field in which the

translator must start from the deep structure of the ST in order to reproduce the surface structure in the TL. Domestication, according to our perspective, has to follow a similar approach as explained in the following paragraph.

ST	"The flag was run up and Beasts of England was sung a number of times, then the sheep who had been killed was given a solemn funeral, a hawthorn bush being planted on her grave. At the graveside Snowball made a little speech, emphasising the need for all animals to be ready to die for Animal Farm if need be."
Translation 1 (محمود عبد الغني)	رفع العلم، وتم ترديد شعار "حيوانات إنجلترا" مرات عديدة، وأقيمت مراسيم دفن مهيبة للغروف الذي وهب حياته للقضية. تم غرس على قبره نبات الزعور. وعلى ضريحه ألقى سنيبول خطاباً قصيراً على الحيوانات، قال مؤكدًا، أن تكون مستعدة للموت في سبيل مزرعتهم.
Translation 2 (شامل أباضة)	ورفعت العلم، واستمرت في ترديد نشيد " يا وحش إنجلترا" مرات متتالية.
Translation 3 (صبرى الفضل)	وارتفع العلم مرتفعاً وتم إنشاد "وحش إنجلترا" عدة مرات، ثم أقيم مأتم وفور للغروف القتيل، وزرعت شجيرة ذات حوض وفيرة على قبره وألقى سنيبول خطبة قصيرة، مؤكدًا على واجب جميع الحيوانات في أن تكون مستعدة للموت دفاعاً عن مزرعة الحيوان إذا اقتضت الحاجة.
Translation 4 (محمد العريمي)	رفع خلاله العلم ورددت الحيوانات نشيد "حيوانات إنجلترا" مرات عددة، ثم أقيمت مراسيم دفن مهيبة للغروف المنقى. اختتمها سنيبول بخطاب قصير دعا فيه الحيوانات إلى الاستعداد للموت في سبيل مزرعتها إذا اقتضت الضرورة.
Translation 5 (زاهيد وبلغينية)	رفعوا العلم، وغنوا أنشودة "حيوانات إنجلترا" مرات متعددة، ثم حملوا الشاة التي فارقت الحياة إلى مثواها الأخير في حفل تأبين مهيب، غرسوا فيه شجرة الزعور على لحدها، ثم اعتلى الخنزير "سنيبول" جانب القبر يخطب في الحيوانات، يخthem على الدُّود على حمامهم، وأن يكونوا على استعداد للموت من أجل مزرعتهم.

In the ST, there is perfect harmony, "intra-domestication", between the syntactic structure and the meaning of the paragraph. In other words, the source style sounds English. We have noticed that in depicting events, English has a tendency to use passive voice rather than active voice. This is different in Arabic which has the tendency to use active voice.

In the ST, a series of verbs were used in the passive voice, for instance, "was run up", "was sung", "had been killed", "was given", and "being planted" which give to the English style a high harmony of intra-domestication in depicting the main events of the scene. The challenging point here relates to the manner in which to preserve these fluid events transparent and fluent as they are narrated in the ST. In the Arabic translations, unfortunately, we find in translation 1, 2, 3, and 4, all or most of these verbs are translated into the active voice which negatively impacts the Arabic style and, ultimately, the narration of the plot.

Not always is passive voice rendered its corresponding equivalent in the TL since each language has some extra-linguistic factors determining the usage of any given form. In Arabic, for instance, when the subject is deleted (passive voice), this is done for some rhetorical purposes dictated by the context. Therefore, the more the subject is deleted, the more the style is eloquent and the meaning is convincing. In some cases, however, when the subject is deleted the style would be awkward and heavy as in the case of translations 1, 2, 3, and 4: the deletion of the subject "animals" has minimized the heat of the battle and underestimated the ecstasy of the victory.

In this case, domestication cannot be achieved without shifting from the passive voice to the active voice through the incorporation of Chomsky's model (generative grammar). To render the source deep structure into the target surface structure, the translation act must undergo three main stages which are: analysis, transfer and reconstruction. In the analysis stage, the message is analyzed in terms of the grammatical relationships, the meaning of the words and their combinations. In the transfer stage, however, it is a cognitive process in which we transfer the constituent of language A to language B. In the third stage, the translator has to reconstruct the deep units into a final

message which has to be acceptable by the recipient (Nida and Taber, 1982, Zahid, 2012).

In order to achieve what we call domestication of the syntactic structure, the source English verbs must be translated in the active form either by the subject as a noun or pronoun. In our case since the subject "animals" "الحيوانات" is mentioned in the previous sentence, we have used the pronoun "وا" "uu" to avoid repetition. The subject of these sentences "غرسوا شجرة، أن يكونوا على استعداد" "غنووا انشودة،" "رفعوا العلم" is explicit and repeated each time to show that the animals had now reassembled in the wildest excitement to celebrate their triumph and to express the ecstasy of their victory. In Arabic, there is no way to achieve the peak of that excitement without repeating, in each sentence, the subject (animals) which is behind this victory.

The same approach is applied to the relative clause in the sentence "the sheep who had been killed was given a solemn funeral" in which all the Arabic translations 1, 3, and 4 have adopted the original syntactic structure. "أقيمت مراسيم الخروف الذي وهب حياته، أقيم مأتم الخروف القتيل، أقيمت مراسيم الخروف المتوفى" in which the relative clause "who had been killed" and the passive voice "was given" have been translated by their corresponding equivalents as shown above. These translations sound foreign to the Arabic style. In order to domesticate this source syntactic structure, the relative clause is kept in its passive form "الشاة التي فارقت الحياة" to maintain the same harmony between the verbs in the paragraph. "ثم حملوا" which does not have its equivalent in ST has been added to complete the symmetry of the succession of the Arabic verbs in their passive forms and to compensate "was given" which is deleted to avoid a heavy style in Arabic.

It is shown from the above analysis and discussion that domestication cannot be achieved without domesticating the linguistic components of the text. It is clear from the analyzed sample that domesticating the syntactic structure cannot be achieved without bearing in mind and taking into consideration all the intrinsic features of the TL. In other words, the translator has to reconstruct the syntactic structure on the basis of the deep structure of the ST in order to produce accurate,

fluent and transparent syntactic structures in the TL. Otherwise, the text would sound alien and foreign to the target reader.

Semantic Scale

The semantic scale is a vital component in domesticating the linguistic level of the text: Meaning is the ground on which a text is built. We have chosen to illustrate this issue by the following example in which the translation of the semantic units cannot be all the time linear. Rather, often, a circular approach can be fruitful in domesticating the ST. The semantic units order reflects the way the language perceives the world and, this vision is reflected in the syntactic structure of the language. If the translator misses how this representation should be, the style would be unharmonious and, undoubtedly, contribute to the clumsiness of the text, as illustrated in the following sample:

ST ¹	One afternoon in late February 1 a warm, rich, appetising scent 2, such as the animals had never smelt before 3, wafted itself across the yard 4 from the little brew-house 5, which had been disused in Jones's time 6, and which stood beyond the kitchen 7.
Translation 1 (محمود عبد الغني)	وفي إحدى فترات بعد ظهيرة من نهاية فبراير 1، فاحت رائحة طعام شهيبة 2 لم تشم الحيوانات مثلها قط 3. لقد كان معلم الجمعة 5 الواقع خلف المطبخ 7 يكتفي ببعض التنظيف بعد أن كان مهملاً من طرف جونز 6.
Translation 2 (شامل إياضنة)	وبعد ظهر يوم من الأيام 1 سرت رائحة ركبة 2 تتبىء بعذاء دافئ مطبخ، ولم تكن الحيوانات قد شئت من قبل مثل هذه الرائحة 3 التي كانت تتبىء 4 من معلم التخمير 5 الذي خلف المطبخ 7 والذي كان قد أهمل منذ رحيل مستر جونز 6.
Translation 3 (صبرى الفضل)	وفي يوم من أيام شهر فبراير الأخير 1 هبت رائحة دافئة ركبة ومشيرة للشهيبة 2 رائحة لم يسبق للحيوانات أن شئتها من قبل 3، وسررت الرائحة عبر الفناء 4 من معلم التخمير الصغير 5 الذي توقف استخدامه أيام جونز 6، وكان يقع خلف المطبخ 7.
Translation 4 (محمد العربي)	This paragraph has not been translated
Translation 5 (زاهايد وبلغistica)	وفي عشية من نهاية شهر فبراير 1 فاحت رائحة دافئة شهيبة 2 من معلم الخمر 5 ، الذي يوجد خلف المطبخ 7 والذي لم يعد يستعمل من أيام جونز 6 ، فاحت تلك الرائحة واحتارت حظيرة الحيوانات 4 ؛ لم يسبق للحيوانات أن استنشقتها من قبل. 3

(1)

⁽¹⁾ The ST is split into action units; each number refers to an action unit.

It is easily noticed, without any effort and from the first reading, that all the Arabic translations 1,2 and 5 - to the exception of translation 3 in which the translator has made no changes in the positions of action units- have followed, with varying degrees, the circular approach in their translations. The translators were conscious that preserving the same original order would certainly produce a hybrid text in which the action units are ranked in the wrong positions. The following table shows the position of the action units in the Arabic translations.

Action units order

Source text	1	2	3	4	5	6	7	Degree of domestication
								Source text
Translation1	1	4	2	3	5	7	6	Good
Translation 2	1	2	3	4	5	7	6	Weak
Translation 3	1	2	3	4	5	6	7	Weak
Translation 5	1	2	5	7	6	4	3	Excellent

The order of action units in this table shows that translation 3 has kept the same original order and that translation 2 has made slight valueless changes at the end of the ST. This linear translation in translations 2 and 3 has ordered the original action units without taking into account the order priority in the TT. This linear order contributes to the heaviness and awkwardness of the Arabic style. It gives also the feeling that we are reading a foreign text. In translation 1, however, the translator has made an effort to domesticate the action units order and tries to reproduce a text which sounds Arabic. In translation 5, translators have totally changed the original order which illustrates a perfect sample of circular translation as a means for domestication in a literary text. This circular approach makes the text fluent and transparent. Besides changing the action units order, translators have replicated the action unit (4) "wafted" فاحت as a predicate of the action unit (2) for three main

reasons. The first one is to preserve the Arabic syntactic structure which starts with the verb, the second is because the action units 2, 3, 4 are describing the action unit (2) "scent", and "wafted" "فاح" is the main appropriate verb to describe it. The third reason is to create the symmetry and parallelism between all these actions units. These important changes have contributed to the domestication of the ST and make it sound fluent, transparent and eloquent.

Cultural Scale

We previously hinted that cultural phenomena, from a translational perspective, can be divided into two main categories: The first category is "culture within language" in which culture is the other facet of language and in no case can it be disassociated. Here, culture becomes a language within a language and, through it several messages are conveyed. In the second category, however, culture becomes a subject of language and, the cultural phenomena can easily be disassociated from the language as well as be depicted like any other subjects. In the first category, domestication in the sense of deconstructing all the cultural elements and reconstructing them in an acceptable communicative style will be a successful strategy in a translation process. Consequently, any translation loss will not affect the whole scene of a literary work. While, in the second category "culture as a subject of language", foreignization, in the sense of preserving the cultural elements of the ST, would be a fruitful strategy towards a better knowledge of the "other" and towards and awareness of the "otherness" in the ST. In this kind, the translation gain outweighs the translation loss which makes the translated text look like an original discovery for the target reader. The following samples illustrate these two kinds of categories.

Culture within Language

The following sample illustrates to what extent some cultural figures of speech as a signified cannot be disassociated from its signifier. George Orwell in "*Animal Farm*" talks about "Snowball" saying that:

ST	Every night, it was said, he came creeping in under cover of darkness and performed all kinds of mischief.
Translation 1 (محمود عبد الغني)	حسب الإشاعة، فإن سنبول يتسلل تحت جنح الليل ليترتكب مائة عمل سيء.
Translation 2 (شامل أيامنة)	فقد أشيع أن سنبول اعتاد أن يرتاد مزرعة الحيوانات بالليل.
Translation 3 (صبري الفضل)	وقيل أنه كان يأتي كل ليلة تحت جنح الظلام ويقوم بشتى أنواع الأذى.
Translation 4 (محمد العربي)	This paragraph has not been translated
Translation 5 (راشد وبلغة)	كان يحكى أن المخزير "سنوبول" في كل ليلة يتسلل تحت جنح الظلام ويعتو في المزرعة فسادا.

In this beautiful scene, the metaphorical expression "cover of darkness" which is used in ST can be considered as a form of culture. In Zahid (2007), cultural metaphorical expressions can either be common or specific. In this case, the personification of "darkness" through the use of "cover" relating "darkness" to something as a "cover" cannot be rendered into Arabic while preserving the same vehicle, tenor and the ground. To domesticate this source metaphor in the TL, Arabic uses a collocation expression "جنح الظلام" which means "the darkest moment of the night".

In English, this moment is described as "the cover of the darkness" but in Arabic, it is depicted as the "darkest moment of the night". A brief glance at the Arabic translations, shows that translations 1, 3 and 5 have used "جنح الظلام" except for translation 2 in which this cultural metaphor is deleted and translation 4 in which the translator omitted this paragraph. A comparison between translation 1, 2, and 3 on the one hand and translation (5) on the other, reveals that domesticating only the meaning as a signified is not enough. In other words, rendering "cover of darkness" with "جنح الظلام" is not enough for a translation to be accurate, fluent and transparent. Rather, it should be correlated with the domestication of the mold (syntactic structure) in which it is poured. The

poeticity of the style using conciseness in such a case gives much vividness to the Arabic translation.

Culture as a Subject of Language

As we have mentioned above, culture as a subject of language represents a set of cultural phenomena belonging to a group community (habits, beliefs, customs...). Foreignization, in such a case, is the fruitful strategy to render this category of culture. The translator has to preserve all the macro and micro features to enrich the target reader vision of the world. Language, in this respect, is no more than a medium that shifts all these cultural phenomena from one culture into another. The challenges, in this case, are not like the challenges faced in translating. In translating culture within language, the translator has to strive to find the most accurate equivalent in the target culture; while, in translating culture as a subject of language, the translator is exempt from seeking the corresponding equivalence in the target culture.

This point of view is demonstrated with a sample extracted from "*The year of the Elephant*" ('aam al-Fiil) by Leila Abouzeid, as animal farm does not contain any example illustrating such a category of culture. The sample is translated from Arabic into English by Barbara Parmenter (1989). The reader will notice that the TT is identical to the Arabic ST. The translator described the cultural habits of "the sacred night of Ramadan" "ليلة القدر" without any mistranslation or feeling showing that she lacks any cultural equivalent in depicting the source cultural scene. The reason behind this soft transition between the SC and the TC is that culture, in this case, is the subject of language and can be disassociated smoothly and re-described by another language without damaging the source image.

Source text:

"وعندما سكنت الرباط بعد الاستقلال نزلت ليلة القدر إلى المدينة القدمة أطوف على المزارات. سرت بين حشود فيها كوكبات الأطفال، الذين صاموا لأول مرة، وقد زينت البنات ورسمت وجوههن الصغيرة حتى بدين كعرائس الخشب المغلفة بالقماش الأبيض، وأطفال آخرون يطوفون على المقاهي البلدية الأهلة، ويعرضون على مرتدיהם مسح أحذيةهم بتعدد. وأخرون انقلبوا مع المناسبة تجارة مؤقتين يبيعون الشمع في أبواب الأضرحة ويسدون الزائر من كمه حتى يفقد صبره وينهرون فينصرفون إلى زائر جديد".

Target text:

"When I lived in Rabat after independence, I went out on the night of al-Qadr to stroll about the old city visiting the tombs of sheiks and imams. I made my way through a crowd dotted with groups of children who were fasting for the first time. The girls were all dressed up, their small faces so painted that they looked like little dolls wrapped in white cloth. Other youngsters roamed about the city cafes ingratiating themselves with the customers by offers of shoe shines. Still others turned into temporary street hawkers selling candles at shrine entrances, pulling on the sleeve of each visitor until he or she became irritated, then pouncing on the next victim"⁽¹⁾.

In the TT, the style is idiomatic and sounds English although it is describing non-English cultural phenomena. The style sounds English but the soul of the text is not English. While reading the text, we feel that the meaning is not English but it is wrapped in an acceptable and readable English style. This leads us to strongly claim a necessity of a distinction between idiomaticity and domestication. This, in order to create a distinction between domestication in which the ST remains alive with all its ingredients in the TT and idiomaticity in which the soul of the text remains alive but in a foreign body. An idiomatic translation can never be a domesticated one and vice versa. Idiomaticity correlates only with the style and, domestication is an outcome of domesticating the language, culture and the cognitive context.

⁽¹⁾ the night of power, a night during Ramadan

A translated text can be idiomatic but not domesticated, as in the case of Barbra's translation. But domestication can never be achieved without idiomaticity which is no more than one component among the others. The relationship between domestication and idiomaticity is a relationship between general and specific.

Cognitive Context Scale

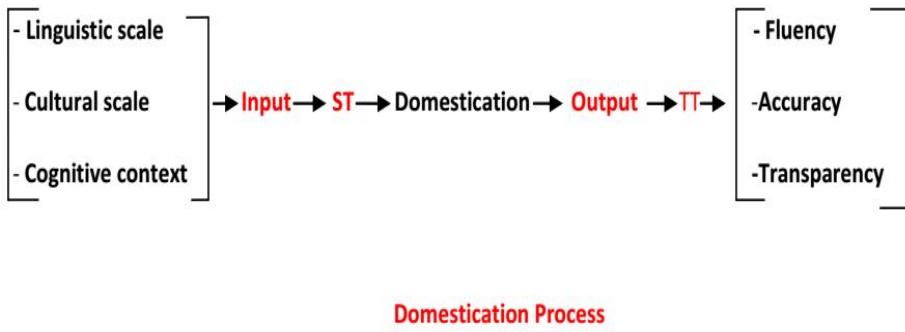
As mentioned in the theoretical part of this article, the cognitive context plays a primordial role in determining the content and contour of the context. Domesticating a literary text cannot be achieved without giving enough importance to the cognitive context of the target reader through three major components; namely, the medium accessibility, appreciability and comprehensibility.

In the first accessibility sub-component, the language has to play a role of medium and should not stand as an obstacle in the translation process. The more the target reader has access to the medium of the translated text, the more the translator achieves a high rank of domestication.

In the second appreciability sub-component, the translator has to preserve the original appreciability of the original text and strive to reproduce it in the TL. The more the translated text is appreciable the more the text is domesticated.

In the third comprehensibility sub-component, the translated text must be comprehensible and the more the TT is comprehensible, the more the text is domesticated.

To achieve a domesticated translation in literary texts, the translator should follow the following process constituted of three inputs (linguistics, cultural and cognitive context scales). The translator has to domesticate all the linguistics sub-components including the phonomorphological, syntactic and semantic structure levels. Also, he has to domesticate all that is related to culture within language, in contrast to cultural phenomenon as a subject of language which must remain intact. The translator has, also, to take into consideration the cognitive context of the reader in order to achieve the medium accessibility, appreciability and comprehensibility. The following diagram illustrates these steps:



Findings:

- Domesticating a literary text can be achieved only through domesticating linguistic and cultural components as well as the cognitive context.
- Using domestication or foreignization is up to the translator's skopos, political, and religious dimensions. Some theorists strive to bury the differences and care more about the reader's pleasure through bringing the author to the reader. Some of them, however, strive to export and convey the intrinsic features of their languages and cultures against the ideological dominance of the "other".
- Visibility and invisibility are the other facets of domestication and foreignization. The more the translator brings the author towards the reader, the more he is invisible and the translation is fluent, accurate and transparent. Also, the more the translator brings the reader towards the author, the more the translator is visible and the translation is resistant and unnatural.
- Fluency is not an input of domestication; it is, rather, an output leading to the translation quality assessment. Fluency is a scale through which translators can qualify their translations.
- In our point of view, accuracy does not relate to domestication; rather it preserves the purpose of the author and the objective of the text. What we are domesticating in literary texts, in fact, is the medium in which the information is conveyed not the information itself; unless it is cultural phenomena within language. Accuracy can be considered as an output of an accurate translation. The more the translation is accurate, the more the translator is faithful.

- Transparency cannot be an input of domestication. Rather, it is an output qualifying the quality of the translation. The more the translated text is domesticated, the more it is transparent.
- It appears that the fundamental requirements to achieve domestication can be categorized according to three main areas, namely the linguistic, cultural and cognitive contexts. In our point of view, domestication starts from these three main areas to achieve fluency, accuracy, and transparency. The translator has to interfere in the ST structure to reformulate a readable target linguistic structure adhering to the current usage, and he has, also, to transform and adopt the cultural source structure to the cultural target language structure in order to make the reader familiar with the translated text. Additionally, the translator has to recreate an equivalent cognitive context not alien to the target reader to achieve dynamic equivalence equal to the original target reader's response.
- The linguistic scale is divided into three sub-components; namely, the phono - morphological, syntactic and semantic levels.
- The Cultural scale is, also, divided into two main categories; namely, culture as a subject of language and culture within language.
- Domesticating a literary text cannot be achieved without giving enough importance to the cognitive context of the target reader on the lens of three major sub-components; namely, the accessibility, appreciability, and comprehensibility.

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