

**Translator's Visibility in Rendering Ayman
Al-Otoom's God's Land**

جاء المترجم في ترجمة رواية أرض الله للكاتب أيمن العتوم

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the Master's Degree in English Language and Literature**

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Authorization

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Dedication

I dedicate my work to my family, especially my father and mother. I am thankful for your faith in me and your prayers for me.

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List of Abbreviations

ST	Source Text
TT	Target Text
SL	Source Language
TL	Target Language

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Abstract

This research aims to investigate the translator's visibility in rendering the cultural bound terms, metaphors, and metonymies as marked rhetoric features of the cultural difference of the Arabic novel *God's Land* by the Jordanian writer Ayman Al Otoom. The research identifies the translation strategies that were adopted by the translator, Ragheb Mahmoud, to render the literary work in light of Venuti's translation approaches; foreignization and domestication (1995). Examples were collected and classified into three categories: cultural bound terms, metaphors, and metonymies. The study further investigates the reasons behind selecting the God's Land novel in particular that revolves around colonialism and enslavement in Western Africa, Senegal. The findings reveal that the translator advocated foreignization and domestication. It is obvious in his inclination toward using literal translation and transliteration techniques that fall under Venuti's foreignization strategy. The study concludes that the translator relies heavily on foreignization more than domestication. The translator shows his visibility in rendering God's Land novel that is considered as a literary work of anti-Anglo-American discourse. Therefore, it is recommended that future researchers examine the novel from a different theoretical perspective by employing the domestication strategy.

Keywords: *Translator's visibility, Literary translation, God's Land novel, Venuti's theory, Metaphors, Metonymy*

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الملخص

تهدف هذه الدراسة إلى البحث في جلاء المترجم في ترجمة المصطلحات الثقافية بالإضافة إلى الاستعارة والكنائيات في رواية أرض الله المترجمة من اللغة العربية إلى اللغة الانجليزية للكاتب الأردني د. أيمن العتوم والمترجم غالب محمود. يعرّف البحث استراتيجيات الترجمة المتبعة في العمل على ضوء نظرية فينوتي للتغريب والتدجين 5991. تم جمع الأمثلة وتصنيفها إلى ثلاث فئات: المصطلحات الثقافية والاستعارات والكنائيات. بالإضافة إلى بيان أسباب اختيار الرواية في هذه الدراسة. أظهرت النتائج أن المترجم اتبع استراتيجية التغريب والتدجين. حيث كان واضحاً في ميله نحو استخدام الترجمة الحرفية و ترجمة النقل الحرفي اللاتي تندرجان تحت إطار نظرية فينوتي للتغريب. وبذلك كان المترجم واضحاً في ترجمة رواية أرض الله التي تعدّ عملاً أدبياً ضد خطاب الانجلو أميركي. وبذلك استندت هذه الدراسة في المقام الأول على استراتيجية التغريب التي اقترحها فينوتي في نظريته. لذلك، توصي الدراسة بأن يقوم الباحثون المستقبليون بفحص الرواية من منظور نظري مختلف من خلال استخدام استراتيجية التدجين.

الكلمات المفتاحية: جلاء المترجم، الترجمة الأدبية، رواية أرض الله، نظرية فينوتي، الاستعارات، الكنائيات.

CHAPTER ONE

Introduction

1.0 Introduction

This chapter commences with the background of the study, followed by the statement of the problem, objectives, and questions. It also sheds light on the significance of the study and it ends with the limitations of the study.

1.1 Background of the Study

The importance of translation in our daily lives is multifaceted and its effect on communication is widely recognized. Translation is known as a form of communication and is primarily used to convey precise messages and information. It elevates the advancement of human civilizations by promoting cross-cultural understanding. Many studies have been conducted on translation and several theories have been derived in the field to examine different aspects of translation. Translation studies is a discipline that seeks to define and examine translation from a variety of angles. It covers definitions and a wide range of topics and strategies on translation. According to Newmark, translation is “rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988, p.5).

However, translation is more than just putting words into a different language. It is also about understanding what each word means and finding its equivalent in the target language. Similarly, Catford (1965, p.20) defines translation as “the replacement of textual material in one language by equivalent textual material in another language”. Therefore, the translator has a heavy burden of the work since the quality of the translation depends on their attention to the details when translating the text. Translating a work from

a different culture requires having knowledge of both the SL and the TL and their cultures, as some ideas and concepts are only known in a particular culture. For this reason, a qualified translator needs to know more than foreign language's vocabulary and grammar knowledge. The first step in building a bridge across cultures is to have clear knowledge of cultures to produce a fluent translation.

Many theorists investigate translation from various perspectives. Lawrence Venuti is an American translation theorist, he comes up with foreignization and domestication strategies on translation. He distinguishes between them hand in hand with the concept visibility as two translation strategies regulated by power relations between the SL and the TL (Venuti, 1995).

According to Venuti (1995, p.1), “the more fluent the translation, the more invisible the translator and presumably, the more visible the writer or the meaning of the foreign text”. Venuti's main argument centers on the value of foreignization as an ideological translation strategy. As well as the importance of the translator's visibility, which ultimately leads the translator to be visible and work against domestication strategy. That is considered as a dominant ideological strategy in translation process in the Anglo-American context.

The visibility of the translator highlights their ability to be independent and resist the dominant cultural ideologies. It also promotes cultural difference by incorporating foreign text into the target text, and acquainting target audiences with foreign cultural values. Venuti (1995) defines foreignization as a strategy of translating literary works in which the translator creates a TT while retaining some key features of the ST. As a result, the TT appears as a foreign text.

However, when translating a text, even the most experienced translators face challenges due to the variations of the language's structure and culture (Kardimin, 2013, p.36). Literary translation in particular is usually considered difficult for translators to master in terms of achieving the equivalent effect. It is not as simple as translating academic materials in subjects like mathematics, biology and chemistry. As it is the art of carrying a piece of prose or poetry from one language to another. Therefore, translators encounter difficulties when translating figurative language in literary texts, which must be translated socio-culturally into an appropriate target language style. Figurative language is considered a different way of understanding meaning that may be found in many forms of discourse. Araya (2013, p.37) states that “figurative language re-creates meaning when writing a poem, a play, a story, or when taking place in a conversation, speech, and lecture”. She mentions explicitly that figurative language may be found in several domains and it comes in various forms like “...metaphors, personifications, paradoxes, similes, synecdoche, antitheses, hyperboles, metonymies, allegories and idioms among others...”.

Metaphors and metonymies as types of figurative language were extracted from Ayman Al Ootom`s *God`s Land* novel and were investigated in this thesis in the light of Venuti`s theory of foreignization and domestication. The term metaphor is the language that is used to demonstrate resemblance between two things other than using literal words (Newmark, 1988). Knowles and Moon (2006, p.2) define metaphor as "the use of language to refer to something other than what it was originally used for or what it literally means, in order to suggest a resemblance between two things or make a connection between them". Metaphors are used to serve rhetorical purposes, express emotions or create imagery. They feature distinct prosody, tone, word selection and grammatical

structure. They also contribute significantly to the work's overall aesthetic value that represents the language culture. Araya (2013) claims that using metaphor “depends on people’s backgrounds because it is necessary to share internal cognitive, affective and social frameworks to interpret the world” (p.37). Accordingly, translators use their familiarity with both the source and target cultures to convey metaphors.

As for metonymies, they are figurative devices that give the style some charm and grandeur. The researchers have all defined them at the lexical level, but they don't treat them as a phenomenon that happens in everyday language and normal modes of thinking. (Guan, 2009, p.179). Operationally, it is a rhetorical strategy of describing something indirectly by referring to another thing.

God's Land novel by the Jordanian author Ayman Al Otoom is one of many examples of Arabic literature that are replete with metaphors and cultural bound terms. The novel tells the story of Omar Bin Sayyed was born in Senegal in 1770 and was a slave in Charleston, South Carolina in 1800 for 60 years. He is well-educated, married before he is enslaved and leaves his wife pregnant. He does not know if she has been enslaved in the same campaign or if she has given birth to their sole son. He aspires to be free to meet them throughout the events. The novel is narrated by the protagonist’s letters to his kid, who does not know if his son is alive. However, Omar Bin Sayyed dies as a slave at the age of 90, one year before Abraham Lincoln stops the slave trade and releases the enslaved.

The novel is translated into English by Ragheb Mahmoud in 2020. This thesis attempts to study the translator’s visibility in Ayman Al Otoom’s *God’s Land* in terms of rendering cultural bound terms, metaphors and metonymies. Besides, it seeks to unravel the translator’s visibility and his method in marking the cultural differences between the

ST and the TT. Not to mention, the reasons behind the selection of the *God's Land* are investigated.

1.2. Statement of the Problem

In translating cultural bound terms, metaphors, and metonymies translators encounter some difficulties due to the big linguistic, stylistic and cultural gaps between Arabic and English, while the translator stays invisible. One of the difficulties is rendering metaphors and metonymy to the target text while the translator stays invisible. Therefore, this study investigates the translator's visibility in Ayman Al Otoom's *God's Land*. I argue that the translation of

God's Land into English markedly, though not ideally, imply the translation dimensions of Venuti's foreignization and domestication theories which emphasizes the translator's visibility, through bringing the reader to the author to intensify the difference of the other. As a matter of fact, the selection of the novel plays a critical role in the study in which it's type is anti-Anglo American discourse, which shows how the other is downgraded and the self is made superior. Therefore, the nature of the text selection is considered as a resistant text to the Anglo American stereotypical discourse of the 'other'. After a thorough reading of the literature, the researcher found that the number of studies that investigates the translator's visibility in translating Anti-Anglo American discourse is limited. This reason has prompted the researcher to bridge this gap in literature.

1.3 Objectives of the Study

This study seeks to achieve the following research objectives:

- To investigate how the translation of the Arabic and Islamic cultural specific bound terms of *God's Land* novel mark the cultural difference between Arabic and English,

and how the applied foreignization theory stresses this deference and, accordingly, help us notice the translator's visibility.

- To examine how the translation of the Arabic figurative discourse; metaphors and metonymies of *God's Land* mark the cultural difference between Arabic and English, and how the applied translation strategies stress this deference and, accordingly, help us notice the translator's visibility.
- To identify the reasons behind selecting the *God's Land* novel to investigate the translator's visibility.

1.4 Questions of the Study

As expected, the study attempts to answer the following questions:

1. How does the translation of the Arabic and Islamic cultural bound terms of *God's Land* novel mark the cultural difference between Arabic and English, and how does the applied foreignization strategy stress this difference and accordingly help us notice the translator's visibility?
2. How does the translation of the Arabic figurative discourse; metaphors and metonymies of *God's Land* mark the cultural difference between Arabic and English, and how do the applied translation strategies stress this difference and, accordingly, help us notice the translator's visibility?
3. What are the reasons behind selecting the *God's Land* novel to investigate the translator's visibility?

1.5 Significance of the Study

This study is of significance in the sense that it is the first study conducted on Ayman Al Ootom's *God's Land* novel, to the best of the researcher's knowledge. Moreover, it is the first Arabic work that is tackling the case of the slave trade of Africans from a

Muslim`s perspective. Also, God`s Land is the only novel among Al Otoom`s works that has been translated into English.

1.6 Limits of the Study

This study is limited to investigating only the translation of specific cultural bound terms, metaphors and metonymies in Ayman Al Otoom`s God`s Land into English. The results of this study cannot be generalized beyond other works. The results of this study are also limited to the samples which were selected by the researcher.

CHAPTER TWO

Literature Review

2.0 Introduction

This section presents a literature review related to the translation theories, translator's visibility, cultural differences between Arabic and English, figurative language; metaphors and translating metaphors. The current chapter is divided into two parts. While the first part reviews the related theoretical literature, the second part deals with review of the empirical studies.

2.1 Review of the Theoretical Literature

2.1.1 Translation Theories

Translation theories and practices have been discussed for more than 2000 years, according to the famous linguist and Baptist minister Eugene A. Nida. (Nida, 2001, p.109). This section looks more closely at some of the translation theories.

2.1.1.1 Newmark: Translation Methods

According to Newmark (1981, p.38), achieving the equivalent effect is "illusory," and "the conflict of loyalties, the gap between emphasis on the source and the target language will always remain as the overriding problem in translation theory and practice". Thus, Newmark proposes two new notions for translation equivalence: semantic and communicative equivalence to bridge the cultural differences between the SL and the TL. He claims that a "communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original." (Newmark, 1981, p.39).

He also asserts that “the central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC up to the beginning of the nineteenth century” (Newmark, 1988, p.45). Newmark discusses various translation strategies, suggesting that if the focus is on the SL, the translation strategy will be "word-for-word translation, literal translation, faithful translation, or semantic translation." Whereas the translation strategy used will be "adaptation, free translation, idiomatic translation, or communicative translation" if the focus is on the TL (Newmark, 1988, p.45).

In this regards, Newmark (1988) suggests the following translation strategies:

- a) Word-for-word translation: it gives the meaning of each word in a sentence and the word order is maintained regardless of the context and the grammar. Even the cultural terms are translated literally.
- b) Literal translation: it includes translating a sentence into its closest possible equivalent in the target language while keeping the target language's grammatical structure in mind. Whereas individual lexical terms are translated separately and away of their contexts.
- c) Faithful translation: the translator is responsible for achieving a balance between the text's literal meaning in the source language and its grammatical structure in the target language. This approach strives to be completely faithful to the objectives of the SL writer as well as the text's realization.
- d) Semantic translation: it is similar to the faithful translation method. However, when necessary, it sacrifices the meaning to preserve the aesthetic value of the text.
- e) Adaptation: it is considered as the freest method in translation. It's mostly applied for literary works. The text is rewritten to reflect TL culture rather than SL culture.

- f) Free translation: it reproduces the content far away from how it was presented in the ST. Most of the time, it paraphrases much longer than the source because it takes the language out of its source context. Thus, it is based on what the translator thinks the text is about.
- g) Idiomatic translation: it is a faithful reproduction of the ST, but it tends to distort the meaning of the original by adopting colloquial terms and idioms instead of those present in the original text.
- h) Communicative translation: it aims to convey the spirit of the text and the exact meaning of it in a way that both the content and the language are easily understandable by the readers.

The present study seeks to investigate the translator's visibility in translating the God's Land by examining his use of domestication and/or foreignization. It is widely acknowledged that the translation should convey the core meaning of the text. To facilitate the translation process, Newmark (1988) proposed a list of translation strategies indicated above. In this study, the use of Newmark's (1988) translation strategies in translating the God's Land is investigated to unravel the use of domestication and/or foreignization in translating the novel.

2.1.1.2 Lawrence Venuti: Foreignization and Domestication

Among American translator theorists, Lawrence Venuti (1995) addresses the importance of the translation strategies of domestication and foreignization. Domestication, also known as normalization or naturalization, is a strategy used to overcome cultural gaps and produce a fluent text in accordance with the hermeneutic approach that enables the translator to manipulate the text to make it natural, comprehensible and readable

(Munday, 2016, pp.225-228). In other words, the translator stays invisible and gives an impression to the reader that the text was written in the TL.

According to Venuti, the concept of domestication refers to “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home”, while the concept of foreignization refers to “an ethno deviant pressure on those cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p.20). Shuttleworth and Cowie (2014, p.43) define domestication as “a term used to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for target readers”. Hence, the translator uses domesticating to adjust foreign components of the source text and make a simple translation that corresponds to the target language culture. On the other hand, Shuttleworth claims that foreignization is used “to designate the type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original” (Shuttleworth and Cowie, 2014, p.59). So, foreignization is used to preserve the source culture's values.

According to Schleiermacher and Venuti (2007), foreignization merely entails retaining the foreign components of the source text. However, their reasons for preferring a foreignized translation varied. While Schleiermacher favors foreignization for a more faithful translation, Venuti favors it to lessen the ethnocentrism of the translation. Whereas, Munday (2016, pp.225-228) believes that the concepts of domestication and foreignization are not binary opposites, but rather form a logically connected chain. They relate to the translator's ethical decisions in order to broaden the range of the receiving culture.

Venuti (1995) examines domestication as a manifestation of a dominant Anglo-American translation culture, claiming that “strategies in producing translations

inevitably emerge in response to domestic cultural situations. But some of the strategies are deliberately domesticated in their handling of the foreign text, while others can be described as foreignized, motivated by an impulse to preserve linguistic and cultural differences by deviating from prevailing domestic value” (pp. 240-244).

Theorists suggest numerous strategies for translating cultural elements under the strategies of foreignization and domestication. Foreignization strategies are regarded as source-oriented ones, that foreignize the culture of the original language through translation. Domestication strategies, on the other hand, are regarded as target-oriented. Basic strategies of foreignization are borrowing, literal translation and transliteration (Bouchahed, 2019). First, borrowing is a foreignization strategy that is used to highlight the source culture or when there is no equivalence in the TL. For instance:

English: Democracy

Arabic: الديمقراطية

Second, literal translation or word-for-word translation is a foreignization strategy that maintains the source culture's meaning, form, style, structure and content. It is adopted to conserve the source language's identity. For instance:

English: It is raining cats and dogs

Arabic: تمطر قططًا وكلابًا

Third, transliteration is a foreignization strategy that replaces unknown source language words with target language words transcription. For instance:

Arabic: إن شاء الله

English: In shaa' Allah

Whereas domestication strategies are used to minimize the source text's strangeness, which are adaptation, transposition, omission and modulation. Adaptation is a

domestication strategy that “involves changing the cultural reference when a situation in the source culture does not exist in the target culture” (Munday, p.58, 2016). For instance:

English: They were drinking wine

Arabic: وكانوا يشربون العصير

Transposition: replaces a source text word class with another in the target text with maintaining the meaning. For instance:

English: Girls

Arabic: طفلتان

Omission is a domestication strategy that is used to delete word from the original language to minimize repetition and redundancy in the target language. Omission also involves deleting inappropriate words like the swear words as values, norms and religions. Thus, traditions of the target audience should be taken into consideration when translating any text.

Modulation is a domestication strategy that is employed to express the same idea of the ST in a variety of ways. For instance:

English: Keep it for yourself

Arabic: لا تخبر أحداً

The significance of cultural factors in translation is generally regarded. However, translators often struggle with cultural differences. They might domesticate or foreignize cultural bound terms of the source text. The translator foreignizes the text when preserving cultural features of the original text to demonstrate its particularity means. In contrast, they domesticate the text when the translation involves merging and adapting the source culture into the target culture. Thus, Foreignization in particular is employed to enhance the reader's awareness of the text's contextual differences and preserve the

source language's culture. While domestication conforms the text to the target language's culture.

Venuti calls for the foreignization strategy as it “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language” (1995, p.242,). Where the originality of the translated text is maintained by retaining the source text's foreignness, otherness, and strangeness.

According to Shuttleworth (2014, p.40), “Venuti argues that domestication is the predominant translation strategy in Anglo-American culture, and that this is consistent with the asymmetrical literary relations which generally exist between this and other cultures. He further argues that, since domestication serves broader domestic agendas, it is necessary to challenge its domination by consciously adopting other translation strategies”. That explains Venuti`s support to foreignization strategy.

2.1.2 Translator`s Visibility

Venuti (1995, p.1) discusses the two strategies of translations; domestication and foreignization hand in hand with the concept of visibility. The term visibility is used to identify “the translator's situation and work in modern English and American culture”.

Venuti contends that transparency is an illusion created by attempting to create a fluent translation that reads like the original. He claims that “the more fluent the translation, the more invisible the translator and, presumably, the more visible the writer or the meaning of the foreign text” (Venuti, 1995, p.1). According to Venuti (1995, p.5) fluent translation is obvious, identifiable, and domesticated. He asserts that by trying to create the illusion of transparency, the translated text conceals the translator's domesticating work, effectively making the translator invisible.

The translation of the novel in *God's Land* is a mean of resisting the Anglo American translation habits and attitudes. To elaborate, in the Anglo-American context, the translator's invisibility is echoed in the standards and criteria of what is considered an acceptable translation. The translation that reads 'fluently' by minimizing the foreignness of the target text is the ideal translation. The 'fluent' translation contributes to the invisibility of the translator in the mainstream of Anglo-American's power players in the publishing industry as: publishers, newspapers, reviewers and readers (Venuti, 1995, pp.2-4). The translator's invisibility is also attributed to the "individualistic conception of authorship" that dominates the Anglo-American culture where the author is free to compose their thoughts, intentions and opinions and where they enjoy the "authorial originality". (Venuti, 1995, p.6).

The freedom that author enjoys in the Anglo-American culture is at the expense of the translator's status and visibility. The discrepancy between the nature of the author and the translator's freedom pervasive in the Anglo-American context and the nature of Venuti's notion about that freedom leads us to consider how this difference is influenced by each side's different notions of language and meaning. Thus, Venuti (1995, p.6) asserts that authorship is another factor for the translator's invisibility in the Anglo American culture. While the author is free to convey their thoughts in the work, the translator's work lacks uniqueness that is viewed as second order representation. However, the translator must remain invisible to make a transparent translation.

At this point, we are reminded of the linguistic notion of language in the contemporary context of Anglo-American culture. In that context, language is conceived as a sign being formed of the matched pair of signifier and signified and translation as purely a linguistic activity. Such notions about language and translation have helped to

form the translators' 'codes of ethics' that emphasize the translator's faithfulness to the author of the translated text. These notions about language and translation in addition to the 'codes of ethics' end up with the translator's (in)visibility in a place where resisting and assimilating the foreigner is the ultimate cultural objective.

Therefore, a translation is generally considered acceptable as long as it is simple to understand and does not contain any strange grammatical or stylistic peculiarities. Starting with the translator's function in the foreign text, this "illusory" impact hides many of the conditions under which translation is made. When the translation is more fluent, it is simpler for the translator to be invisible in the text. Therefore, the visibility of translator enables them to be independent and resist prevailing cultural ideologies. It promotes cultural differences by incorporating foreign audience into the target text and to familiarize target audiences with foreign cultural values.

2.1.3 Cultural Differences between Arabic and English Language

Culture and language are interconnected; one cannot be without the other. Cultures cannot exist without languages, and languages cannot exist without cultures (Lotman and Uspensky, 1978, p.212). According to Newmark (1988), culture can be defined as a way of life and the ways it is expressed are distinctive to each community. Similarly, Yang (2010, p.169) states that "culture consists of all the shared products of human society, which includes not only such material things as cities, organizations and schools, but also non-material things such as ideas, customs, family patterns, languages". Most scholars agree that language and culture are deeply linked. Language serves as a window into all aspects of human culture because it is the way for human communication. After defining and explaining culture, it can be stated that there is a significant relationship between culture and translation, in a way that translation has essential role in learning about

cultures of other nations. Thus, translation is the process of transferring ideas from one culture to another. Nida (1964, p.130) asserts that the cultural aspect of translation is equally as significant as the language aspect. He also claims that “differences between cultures may cause more severe complications for the translator than do differences in language structure”.

The degree of complication is associated with these cultural differences depending on whether the languages involved are culturally close or distant. For instance, Arabic and English are derived from completely distinct regions and language families. The former is part of the Semitic language family, while the latter belongs to the Indo-European language family. They differ in syntactic, prosodic, phonological, as well as semantic terms. As a result, they are culturally different and strange. Non-linguistic considerations, such as cultural and regional differences, must also be taken into account.

Lefevere (1992, p.14) explains that “translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate”. On this basis, it is possible to argue that an inadequate comprehension of the foreign culture during translation will result in a misinterpretation of the text produced in that culture. The resulting translation may be inaccurate or completely incorrect.

Metaphors and other figurative language are rooted in the language and the culture of a particular people. Therefore, cultural aspects make translation challenging, unless the texts’ aesthetic value is preserved and the emotional depth of the ST version is delivered with reference to the cultural context in a particular setting. For example; in the ST of God’s Land novel the metaphor “غارق في الذكرى” (Otoom,2020, p.88) is translated into “**Lost in memory**” (Mahmoud, 2020, p.88), which indicates that the translator

understands how crucial it is to convey metaphorical expressions from the source culture in literary translation in order to capture the aesthetic value of the foreign text.

The foreignization strategy not only helps to bring out the indigenous creative aspects of the ST, but also makes the translator more visible in their product (Venuti, 1995). This strategy also aims to bridge the gap in power relations between English and Arabic by focusing on source language (SL) metaphorical expressions (Farghal & Mansour, 2020).

Hence, a translator should be well-versed in both the SL and the TL structure and culture. Each language speakers understand a text through the lens of their own culture and experience, therefore familiarity with both SL and TL cultures is essential especially when translating figurative language.

2.1.4 Figurative Language

Figurative language refers to the use of words that vary from the traditional order and meaning, in order to express complex meaning, colorful writing, clarity, or emotive contrast especially in literary works. Giroux and Williston (1974, p.10) define figurative language as “a language which departs from the straight forward use of the words. It creates a special effects and makes writing more interesting and colorful”. Literature relies heavily on figurative language to stimulate the imagination and feelings of the audience. Additionally, the core of figurative language is useful for conveying a complex concept as well as adding arts to words.

Abrams (1999, p.63) claims that “figurative language is a deviation from what speakers of a language apprehend as the ordinary or standard, significance or sequence of words, in order to achieve some special meaning or effect”. This explanation implies that

figurative language is not distinct from the language we use in daily life since linguistic deviation has occurred. He also added that figurative language is considered as a style used by the author to enhance a specific effect and meaning in a specific genre (Abram, 1999, p.96). For instance, in literary works “the mystery genre is capable of building reader’s fear by presenting chilling atmosphere, variety of horrors, and terrors even mysterious event to distract readers” (Abrams,1999, p.111).

Furthermore, authors can use figurative language as a creative form of expression along with wordplay to emphasize a specific purpose. The meaning of a text can be conveyed through wordplay that makes the readers work harder to understand it. Wordplay could include analogy and comparing two separate things, as well as contradicting what is stated literally (Nurdiana, 2017, p.11).

According to Perrine (1982, p.x), figurative language “cannot be taken literally”, it is employed for four primary reasons. To begin with, it helps readers to experience literary works via their imaginations. Secondly, it is a great method to include more imagery into the work, making literary works more sensual and the abstract is tangible. Thirdly, figurative language may be used to represent feelings and attitudes in addition to factual information. The last point, that it allows the author to say a lot in few words. Tajali (2003, p.11) adds another reasons for using figurative language in literature, which are creating tone and conveying emotions by using vivid and descriptive words. In addition to the humor that might be introduced because of an unusual description or something exists in the readers’ minds.

Furthermore, abstract thinking and cultural cohesion may be developed since it represents the way a certain group lives together. Perrine (1982, pp.61-109) also claims that figurative language consists of 12 kinds, which are simile, metaphor, personification,

apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole/overstatement, understatement, and irony. Metaphor and Metonymy of God`s Land novel is studied in this research.

2.1.4.1 Metaphor

The term metaphor refers to something that is similar but not the same as the object being compared to. Thus, it makes implicit contrasts without using the words "like" or "as" as literary devices. To gain a deeper understanding of metaphors, it is necessary to consider the work of linguistics scholars and their historic use of figurative language.

Aristotle's study of metaphor is widely regarded as one of the most significant contributions to the field of rhetoric and literary criticism in both ancient and modern literature. Ortony (1993, p.3) argues that "any serious study of metaphor is almost obliged to start with the works of Aristotle". Similarly, Gordon argues that the study of metaphor might be viewed as a "footnote" to Aristotle's philosophy (Gordon, 1990, p.83). Aristotle (1984) defines metaphor as "giving the thing a name that belongs to something else; the transference being either from genus to species, from species to genus, from species to species, or in the ground of analog". This definition of metaphor is based on his objectivist philosophy. It shows what makes up metaphor, as a name is transferred from one domain to another.

A metaphor is a technique of breaking the truth constraints of words used to convey reality, like transferring the word evening from the domain of day to old age in "the evening of life." In the actual world, the evening is part of the day but as a metaphor, the term evening is used to represent a period in someone's life (Al-Harrasi, 2001, p.36). Aristotle sees that metaphors are ubiquitous in speech and they have a very clear function in people`s mind. He says that metaphors are ways to find resemblances in the world.

People are different from each other as they could vary in seeing and expressing these resemblances. Though, not everyone has the same ability to see these similarities. Some people can see them better than others, which is what makes metaphor "the mark of genius." (Butcher, 1950, p.29).

Richardson is one of the earliest theorists who studies metaphor. He criticizes the assumption that metaphor is a shifting and substitution of words. In his opinion, metaphor is a "borrowing between and intercourse of thoughts, a transaction between contexts." (Richard, 1981, pp.92-93). He also presents a conceptual basis for understanding metaphor, claiming that "in the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word or phrase, whose meaning is a resultant of their interaction." (Stallman, 1999, pp.23-25).

Along with this basic argument, Richards (1981) divides metaphor's components into two extremes and a ground to examine its basic structure. Technically, he calls them "tenor" and "vehicle". The tenor is the metaphor's main theme or the idea the vehicle conveys. The metaphorical expression underlying an idea is said to be the vehicle which gives the tenor a new meaning. Finally, the ground is the tenor-vehicle similarity. For example, in a metaphor such as "sea of knowledge", the tenor is knowledge, the vehicle is the sea, and the ground is the resemblance of width and depth.

2.1.4.2 Translating Metaphors

The concept of translating metaphors has been discussed as part of a wider discussion about translatability of metaphors and the elaboration of potential translation strategies. It can be difficult to translate metaphors from one language and culture to another because of the inherent indirectness of metaphors and the barriers that can be created by linguistic and cultural differences.

Schaffner (2004, p.1254) claims that "the phenomenon of metaphor has regularly been of concern to translation scholars who have argued about problems of transferring metaphors from one language and culture to another". However, other universal aspects of human perceptions must also be taken into account by translators. To address this issue, a number of scholars have studied metaphors from a cognitive linguistic view, as well as metaphor translations.

Dagut (1976) establishes the fundamental concept of metaphor, he claims that metaphor should ideally be translated intact from the source language to the target language once it has been determined. A complete translation between SL and TL is typically hindered by cultural variations between the two languages. Due to this fact, metaphors are seen as a culturally-specific expression. Dagut argues that there are no universally applicable rules for translating metaphors (Dagut,1976, p.32). The ability to translate a specific SL metaphor is determined by the cultural context and semantic associations it draws on. In addition to the amount of overlap between the SL and TL that may be recreated in a non-anomalous manner. Consequently, He proposes two ways to help translators understand metaphor. The first is performance, which is described as a phenomenon of creating or modifying that has unpredictable and irreducible effects on the governing linguistic and conceptual norms in the SL system.

According to this point of view, metaphor is challenging in translation since it requires the translator to create the same phenomena in the TL's semantic dictionary. The second concept is competence, where metaphor is a new linguistic creation in the SL system. This point of view says that the level of translation equivalence depends on how well the translator knows both languages and can find the correct meaning components in the SL and their TL equivalents.

Newmark (1988) suggests procedures to translate it, since metaphor is considered a significant translation problem. His theory is considered the most suited theory for analyzing metaphor as its explanation is clear and complete. He classifies metaphors into six categories: dead, cliché, stock, recent, adapted, and original.

- A. Dead metaphors like “square the circle” have lost their imagery. They have no metaphorical value. They are frequently used to describe time, geography, and human activities.
- B. Cliché metaphors have lost their aesthetic value and they are primarily employed for connotative reasons to represent concepts better with a larger emotional effect. When dealing with cliché metaphors, the translators' primary responsibility is to find the TL's cultural equivalent. If there's no cultural comparable, a simile or even a dead metaphor might be used instead.
- C. Stock metaphors are defined by Newmark (1988, p. 108) as one that “has certain emotional warmth and which is not deadened by overuse”. Stock metaphors are commonly employed in informal texts to explain a mental or physical state briefly.
- D. Adapted metaphors include proverbs as metaphors play such an important cultural role in the TL, translators usually put in a lot of effort to make sure they are translated accurately.
- E. Recent metaphors as Newmark classifies them are living metaphors created by coining. Furthermore, he explains (1998, p.110) recent metaphors as "neologisms fashionable in the source language community.". Recent metaphors contain newly created terms or words that were previously used to refer to things that already had a name. For example, Greenback means dollar bill.

F. Original metaphors are made up of the original concepts and ideas of the source language. They are best translated literally because they show what the writer is trying to say and how he thinks. People also consider original metaphors as great ways to enhance the target language.

Metaphor translation entails much more than substituting words from one language to another. Translatability and translation strategies of metaphors have been extensively discussed. Newmark identifies seven metaphor translation strategies that have always been used by academics and are also examined here as: (1988, pp.48-49)

1. Reproducing the same image in the target language. This is the best strategy to translate stock metaphors, such as idioms that are rare and depend on cultural overlap.
2. Replacing the image in the SL with a standard TL image. It is employed when there is no image that perfectly corresponds to the one in the SL and does not conflict with the TL culture. Newmark argues that stereotypical metaphors, which are often culturally restricted, must be modified to sense whether they exist in the TL or not.
3. Translating metaphor by a simile. This strategy translates metaphor to simile while preserving the image. If the context is not as emotive in character as the SL, it changes an emotive metaphorical term to fit the TL.
4. Translating a metaphor into a simile while maintaining its sense. In this strategy, the meaning is more important than the equivalent effect. It's important to note that some TL metaphors might not make sense without a sense component. If the direct translation proves challenging for the majority of readers, this strategy is employed instead.

5. Conversion of metaphor to sense. The image of the SL is reduced to its sense and modified to fit the TL in this strategy in a way that literal translation can be used. However, the emotional component may be lost.
6. Deletion. If the metaphor is redundant or doesn't add any value, it might be better to delete it with its sense component. If a translator is unsure of what to do, they should consider the text's most and least significant elements. Metaphors can be deleted if their function is being addressed elsewhere in the text.
7. Translation of metaphor by the same metaphor combined with sense. A gloss or explanation is added by the translator to make sure that the metaphor is clear. This may indicate a lack of faith in metaphor's strength and clarity, yet repetition can be helpful. The reader will understand from the repetition as it retains the image.

2.1.4.2 Metonymy

When it comes to learning about the world and enriching the English language, metonymy is considered an important tool for achieving that. It is a language style that many people employ on their daily life to add some charm and grandeur to their speeches or writings. Metonymy is a figure of speech in which an item or idea is not referred to by its own name, but rather by the name of something that is closely related with.

Lakoff and Johnson (1980, p.39) argue that metonymy was characterized in general terms as that which allows us "to conceptualize one thing by means of its relation to something else" or more precisely as the practice "to take one well-understood or easy-to-perceive aspect of something and use it to stand either for the thing as a whole or for some other aspect or part of it" (Lakoff 1987, p.77). Over time, several scholars questioned the relation between metaphor and metonymy. Lakoff and Johnson (1980, p.36) claim in their book *Metaphors We Live By* that metaphor and metonymy are two

different figurative language; “metaphor is principally a way of conceiving of one thing in terms of another... Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to stand for another”.

2.2 Review of Empirical Studies

Various studies have investigated the problems of translating cultural signs with reference to English and Arabic. For example, Al-Saidi (2013) explored the translation problems raised by cultural differences, the reasons for mistranslating cultural signs and the strategies for successful translation that properly convey the intended meaning. He found that cultural problematic factors included translator limitations that caused them to be trapped by literalism. In addition to the culture/language-specific terms such idioms, collocations, sayings and proverbs. As well as, terms that has no cultural equivalence; which require special attention. For instance, the Arabic expression "الطواف" at-tawaf has no cultural equivalence in English. Therefore, paraphrasing is the best strategy to follow. So, the term could be translated as "going round al-Kaaba". Among other findings, the study found that SL translators must be fully aware of religious, historical, traditional, and geographical cultures of the TT. In order to reach the closest equivalents in the TL culture and bridge cultural gaps in linguistic communication.

Another case study by Shi (2014) who studied the application of domestication and foreignization in translating metaphors. He also investigated the options between the two strategies, attempting to identify the tendency in adopting the two strategies. Shi found that there were some difficulties in translating metaphor, but the method is reasonable within the context of common translation theory. Domestication and foreignization have a dialectical unity, and their employment was determined by the needs of text. The English metaphor translation would be more felicitous and facilitate understanding

between western and eastern cultures if those two strategies were used. In conclusion, both foreignization and domestication were required for existence in the field of translation.

Similarly, Nurdiana (2017) investigated the use of figurative language in a mystery movie, Wright's Case No. 39. The study aimed to identify types of figurative language; and explained the functions of figurative language in Wright's Case No. 39. The researcher also explained that her research was qualitative to examine the data that consisted of figurative language-containing utterances by including the frequency of the data to support the analysis of the findings. The study presented two findings. First, the characters used eight of the twelve different types of figurative language in the movie.

They were metaphor, simile, metonymy, synecdoche, paradox, irony, hyperbole and litotes. Second, the figurative language in Wright's Case No. 39 served a number of valuable purposes, which are to delight the imagination pleasure, provide additional imagery, add an emotional impact and to concrete the meaning in the brief compass. Therefore, Nurdiana's findings were compatible with Abrams (1999) and Perrine (1982) in that figurative language created some special meaning or effect to the texts.

Similarly, Zhou (2018) also directed an investigation on foreignization in literary translation in cultural context. The study explains cultural context and compares literary texts in translation to other texts. It also addresses the epochal nature of foreignizing translation strategies in modern translation based on historical factors and the specific application of foreignizing translation with instances. The researcher found that foreignization strategy could preserve the source text's cultural specialty while making the target language more dynamic and receptive, which conformed to the globalization trend. As a result, foreignization has become common strategy in literary translation as it

helped the readers to understand the unique taste and charm of the source text. However, foreignization has limits. Translators should consider the context and the culture acceptability while translating literary works. When foreignization cannot adapt, domestication and adding explanations are appropriate alternatives. Then readers could experience the most authentic and best literary works, and translation will encourage cultural interaction and integration.

Likewise, Bouchahed (2019) examined foreignization and domestication strategies in Arabic-to-English literary translation. Bahaa Taher's *Khalati Safiyya Wal-Dayr* (1991) and its English translation *Aunt Safiyya and the Monastery* (1996) served as the research's practical scope. The study's analytical methodology focused on foreignization and domestication. The outcomes demonstrated that the translator was successful in conveying the meaning of the source text. Bouchahed used both foreignization and domestication in her work. The research showed that while a domestication strategy could be useful and facilitate comprehension, a foreignization approach was more likely to produce an accurate translation, particularly when dealing with religious themes. For instance, the word “إمام” who is a (Muslim prayer leader); was transliterated into “Imam” because there was no TL equivalent and to represent the Arabic culture for the TL audience. Therefore, foreignization was achieved by translating the source text literally.

Farghal and Mansour (2022) conducted a study on translating Arabic metaphorical expressions into English as a part of figurative language in Mahfouz's *Morning and Evening Talks*. The researchers highlighted and identified the metaphor in the source text to the target text. They claimed that “Al-Sakaki, a medieval Arabic rhetorician, differentiates between implicit metaphor *al-isti‘aarahal-makniyyah* and explicit metaphor *al-isti‘aarahat tasriiṣhiyyah*. In explicit metaphors, the entity mentioned is the one

compared to, whereas in implicit metaphors it is the one compared.” Then, they examined Arabic metaphorical expressions in English translation with an eye to exploring the coding of such expressions, the procedures employed in rendering them, and the treatment of the syntagmatic and paradigmatic parameters in translation. The results showed that the rendering of metaphorical expressions, which were mainly coded in terms of concrete-to-abstract borrowing (89%) rather than concrete-to-concrete borrowing (only 11%), involves several procedures: maintaining metaphor (57%), modifying metaphor (20%), demetaphoring metaphor (16%), and changing metaphor (7%). The results also showed that the syntagmatic parameter could be freely represented in terms of surface or underlying semantic roles that were sensitive to cotext in both source and target texts, but the paradigmatic parameter was relevant for capturing the creative paradigm. The study concluded that literary metaphors were part of the message and the translator must preserve them to maintain their artistic value by giving a creative paradigm in the target text.

The previous studies by Al-Saidi (2013); Shi (2014); Nurdiana (2017); Zhou (2018); Bouchahed (2019); Farghal and Mansor (2022) have not investigated the translator’s visibility and the use of foreignization in translating literature. This study is different from the previous studies in addressing these topics, that is the gap in literature by the translator’s visibility and ability to mark the cultural differences between English and Arabic language.

CHAPTER THREE

Methods and Procedures

3.0 Introduction

This chapter explains the methodology that was adopted to carry out this research. The researcher discusses Venuti's (1995) foreignization strategy provides sample of the study, addresses the data analysis, data collection and the procedures of collecting the data and applying the strategy.

3.1 Population and Sample of the Study

This study examines the translator's visibility, in the process of rendering specific cultural terms and metaphors as main distinctive rhetorical features of cultural difference. It also looks at the nature of the text selection as a resistant text to the Anglo American stereotypical discourse of the 'other'. A summary about the author, translator, a brief about the novel, Omar Bin Sayed, racism and slavery in the US and Europe are provided. The population of the metaphors and metonymies in the novel amounts to (200), whereas the population of the culture bound terms and religious terms accounts for (200). However, the sample of the metaphors and metonymies is (30). Similarly, the sample of the culture bound terms and religious terms is (30).

3.1.1 Author

Ayman Otoom is a Jordanian poet and novelist who was born in Jerash, Jordan in 1972. He attended secondary school in the UAE and earned his first bachelor's degree in civil engineering from Jordanian University of Science and Technology in 1997. He then earned second B.A. in Arabic Language from the University of Yarmuk / Jordan in

1999. He graduated from the University of Jordan with a Master's in Arabic in 2004 and a Doctorate in the same field in 2007. In 2013, he was invited to participate in the Nadwa, a writing masterclass hosted by the International Prize for Arabic Fiction.

He has various poetry collections, the most famous one is *Take me to the Al-Aqsa Mosque* (2013). He is the author of many novels, including *O my prisoner* and *They Hear Her Whispering* (all published in 2012), *The Taste of Death* (2013), and *God's Land* (2020).

3.1.2 Translator

The researcher attempted to gather information about the translator Ragheb Mahmoud but she was unable to find adequate information.

3.1.3 about the Novel

The novel talks about Omar bin Sayed. He was born in 1770AD in 'Fouta-toro', which is known today as Senegal, West Africa. He was raised and lived in Fouta-toro until 1807AD, when the colonizer army came to occupy his country and took him as a slave to Charleston, South Carolina. Omar spent the majority of his life enslaved on cotton, cane and tobacco fields in the American states of "North Carolina" and "South Carolina". Before he was taken into enslavement, he grew up in a wealthy family and obtained his education. Omar bin Sayed was a scholar of religions and sciences. He also memorized the Quran and spoke Arabic as well as several other languages. He got married before he was enslaved, and was forced to leave his wife when she was pregnant. Many years passed and he did not know if his wife had also been enslaved, or whether she escaped slavery. He was also unaware if she had given birth to their only child, but remained clinging to the hope that he would be freed from the shackles of slavery and reunite with them. Due to the sever treatment of his master, Bin Sayed decided to escape; but he was caught in

the US state of North Carolina after one month of walking looking to be free. Then he was imprisoned for 16 days before he was sold again to another family who treated him well as he expressed gratitude in his manuscripts. However, Omar Bin Sayed did not get free.

Though, his hopes were not fulfilled when he died as a slave in 1863 A.D. His passing came only one year before US President Abraham Lincoln endorsed the abolition of slavery. His manuscripts were found written on Parchment; in which he recounts his autobiography. These manuscripts have since been kept by the US Library of Congress and were released to the public a short time ago. The autobiography of Omar Bin Sayed is the story of a Muslim scholar who lived in slavery for almost sixty years, where he was exposed to countless forms of injustice, humiliation, torture, and pain. Although he was enslaved for decades, he had a good spirit to handle these difficult situations. As a Muslim man, he accepted his calamities without complaining and used his Islamic faith as a refuge during his years of oppression. Most significantly, the novel reveals the ugly face of racism and slavery.

3.1.4. Omar Bin Sayed, Racism and Slavery in the US and Europe in the 18th and 19th Centuries.

History has revealed the ugly face of racism and slavery in Europe and the US. During the early 19th century, capitalism had emerged creating a new socio-economic system. Europe and the Americas outrageously exploited countries across the African continent, captivating their people as slaves for labour work in large fields of raw materials. Slavery was fueled by racism and had a historical impact in the US economically, financially, socially and politically. For the sake of developing European and American colonies, the

destruction of societies in Africa during the 19th century paved the way for the growth of the modern world economy (Sachs, 1999, p. 92).

Williams (1994, p.30) states that the people of Africa were targeted for their physical strength and Omar Bin Sayed was one of millions of slavery cases. An African, Muslim, intellect who was deprived of his freedom and rights based on his physical appearance racial background.

It is worth mentioning that a number of international newspapers, including the French magazine *Jeune Afrique*, the New York Times magazine and the American Washington Post, as well as a number of Arab newspapers including Al Jazeera and the Arabic Post, have written about Omar bin Sayed. Alaa El-Rayyes, assistant professor of comparative literature at Yale University in the United States, translated Omar Bin Sayed's autobiography book into English in 2012. *A Muslim American Slave: The Life of Omar Ibn Said* is the title of the book.

According to Al-Rayyes, the value of the Quranic verses that Ibn Saeed wrote in the beginning of the book was overlooked by John Franklin Jameson, the author of the original edition. He added that Omar bin Sayed had deliberately narrated Surat "AlMulk" with the objective of criticizing his status towards his owners and provocatively expressing his reluctance to own him. The chief of the Africa and Middle East section of the US Library of Congress, Mary Jane Deeb had nearly the same opinion about Bin Sayed. She states to the Washington Post that "of all the chapters in the Koran, he picked that one,". Deeb added "In Islam, everything belongs to God. No one really is an owner. So the choice of that verse is extremely important. It's a fundamental criticism of the right to own another human being."

Historically, Labour power was crucial for the development of the new world, which meant racism and capitalism could not be separated (Beckert and Rockman (eds.) p.8). Their enslavement provided the foundation of the world's first global market in raw materials and created economic powers in Europe and America.

3.2. Data Collection

The foreignized utterances were included in the study, while the domesticated utterances were excluded from the study. Accordingly, after a thorough reading of the novel (ST) and the translation (TT), the researcher collected (31) foreignized corpus; (4) culture-bound terms and, (9) religious and Islamic terms, (3) metonymies, (3) personification metaphors, and (9) metaphors. The rationale behind choosing such corpus in particular is attributed to the fact that the selected culture-bound terms, metaphors and metonymies serve the purpose of the study in terms of manifesting the foreignization and domestication theories used by the researcher, which in turn, reinforces the visibility of the translator and how he marks the cultural differences between the two languages.

3.3. Data Analysis

This study follows a qualitative method to examine the visibility of the translator of God's Land novel, in the process of rendering specific cultural terms, metaphors and the nature of the text selection as a resistant text to the Anglo American stereotypical discourse of the 'other'. Examples were collected from the translated novel, classified as rhetorical features of cultural difference between Arabic and English, and analyzed based on Venuti's foreignization theory (1995).

A total of (30) culture-bound terms and metaphors were identified in the ST and the TT. As indicated earlier, the researcher highlighted the foreignization and domestication techniques, such as literal translation, transliteration and adaptation in the translation to

unravel the translator's visibility and inclination towards using foreignization and domestication. To put it differently, the analysis of the present study provides an answer to the research questions regarding the visibility of the translator and his method in marking the cultural differences between the two languages.

3.4 Procedures of the Study

The researcher followed these procedures to conduct this research:

- 1- Reading the novel and its translation in considerable detail.
- 2- Collecting theoretical and empirical studies that are related to the subject matter.
- 3- Determining the objectives and questions of the study.
- 4- Collecting the rhetorical features of cultural difference and classifying them.
- 5- Applying Venuti's theory on the chosen examples.
- 6- Pointing out the examples of foreignization.
- 7- Suggesting recommendations for future studies.
- 8- Indexing the references according to the APA style.

3.5 Selection of the Novel

Literature reflects the lives of people, their emotions, misery, and trauma. Literature pertaining to African colonial history is not an exception. It forms a significant percentage of the American society; they have been affected by the history of America.

Historically, the white European settlers who lived in the New World 'America' brought a variety of Africans by force from their homeland during the Seventeenth and Eighteenth Centuries. The settlers treated them as slaves and obliged them to work in cotton and tobacco plantations as well as being servants in the South. Although slavery had ended, it did not end in literature. The majority of contemporary great writers have written about colonialism through analyzing and criticizing their circumstances in order

to be remembered not forgotten. Many authors had succeeded in portraying the experiences and the timeline of the history of slavery and slave narrative and how they hope to be no longer slaves. The colonized have experienced cruelty as being violated and abused for a long time.

To reflect the agony, colonialism and the slavery issues that are highlighted in original and translated literature are considered essential means of rendering these issues to the target language readers. It plays an important role in communication between different cultures and nations. Literary translation, in particular, plays a vital role in reflecting the cultures of other languages and it allows the people to know about the traditions, customs, and habits of other cultures. However, a typical translation is concerned with transferring the literal content of the SL and its other diverse aspects.

Riffaterre (1992) explains that all the literary features for instance: sound effects, morphophonemic selection of words, figures of speech ... etc., that exist in the ST must be rendered to the TT. Landers (2001) states that literary translation although it is somehow considered difficult, but is interesting and can be intellectually and emotionally rewarding. Literary works include a lot of words which reflect a specific culture, so the translator of literary text should be very attentive in translating such words. In the present study, the translator is visible in conveying the African culture, slavery, and colonialism in translating the God's Land novel.

The translator's visibility in translating the God's land novel is manifested in retaining the style and the meaning of such literary work. In this respect, Gutt (1991, p.123) confirms that "in translating a literary work one should preserve the style of the original text". Aich (2021, p.90) indicates that "literary translations should enable the

target reader to have an insight into the kind of thinking patterns, tastes and choices that guide the daily life of people in foreign cultures”.

As mentioned in many references, theorists who are concerned with literary translation have paid a big attention to the preservation of the stylistic properties of the ST. Gutt (1991, p.123) adds that “a writer’s style is known from the words he chooses or the way he constructs his sentences”. Xiaoshu (2003) defines style as “the essential characteristic of every piece of writing, the outcome of the writer’s personality and his emotions at the moment”. Furthermore, he adds that “it is universally acknowledged that every writer has a literary style and that his/her style is reflected in his writing”. Such definition means that style indicates the way the writer reflects their thoughts as well as its very important component in writing, so the translator job is to reflect the style of author as faithfully as possible. Moreover, render it to the TT, in order to preserve and maintain the aesthetics of the SL and to attract the target audience.

The selection of the novel plays a critical role in this study. To put it differently, the study seeks to investigate the reasons that prompted the translator to initiate in translating the God’s Land novel by Ayman Al Otoom. A thorough reading of the novel shows that the translator of the God’s land seeks to convey the agony, misery, and oppression of African people who have been tortured by the colonizers and the white soldiers. Another interesting finding is the discrimination between black and white people in terms of the superiority of the black people over the white people. The abovementioned topics; slaves torture and skin color discrimination. The translator translates this postcolonial literary work in a foreignizing style that does not consider fluency and transparency as top priorities. On the contrary, he opts for literal translation which forces the Anglo-American reader, who is used to fluent and transparent translated literature, to work hard to know

the colonized other. Unlike the original or imported, stereotypical translated literature, the original *God's land* and its translation style highlight the other African as educated rather than being backward and savage. There are a number of literary works (*A Passage to India* by E.M. Forster (1924); *Things Fall Apart* by Chinua Achebe, 1958) that glorify the white race as a superior to other races.

However, other literary works go opposite them like this novel.

It is worth mentioning that the nature of the text selection as a resistance text to the Anglo-American stereotypical discourse of the 'other'. The main theme of the novel is colonialism. According to Ocheni and Nwankwo (2012, p.46), colonialism means "the direct and overall domination of one country by another on the basis of state power" Such literary work seeks to give profound understanding of the western community by clarifying that western practices against Africa aimed to humiliate, colonize, despise, and slave. The reason behind that is attributed to the fact that the colonizers treat the African people badly because of their black color. Thus, one can notice that translator's visibility is obvious in the translation of this literary work. Accordingly, the foreignization translation method adopted by the translator gives the target language readers the opportunity to immerse in the other culture. According to Yang (2010, p.78), foreignization is "estranging translation style designed to make visible the presence of the translator by highlighting the foreign identity of the ST and protecting it from the ideological dominance of the target culture".

Therefore, such literary work seeks to convey the events from African perspectives and to convey the reality from different aspect unlike other literary works that seek to distort the image of African people and improving the image of western people. The source text reflects the local culture and represents the most significant ideas that reflect

such community (Aich, 2021). Based on the foregoing, the translation of this novel enables the target language readers to discover the other and to become cross-culturally competent (Aich, 2021).

The researcher has contacted the author to ask him about the similar literature genera. He states that there are a variety of literary works that address racism, discrimination, and colonialism themes. However, his literary work *The God's Land* is considered as the one and only novel that highlights the above-mentioned themes.

Ayman indicates that there are other literary works (*A Passage to India* by E.M. Forster (1924); *Things Fall Apart* by Chinua Achebe (1958) that revolve around racism, discrimination, skin color and colonialism. These literary works resemble *The God's Land* novel. To clarify, *A Passage to India* by E.M. Forster (1924) highlights two concepts, namely, racism and colonialism; it recounts the negative impact of the colonizers on the colonized and how the colonizers consider the colonized as inferior. Regarding the second literary work, *Things Fall Apart* by Chinua Achebe (1958) recounts the lives of Igbo people who used to strong bond relationship with each other. However, the colonialism falls them apart by changing their roots, culture and traditions. The colonized further makes them feel that they are inferior and backward. The point of similarities among such literary works are manifested in highlighting two themes, namely, colonialism and racism.

CHAPTER FOUR

Findings and Discussion

4.1 Introduction

This chapter presents the findings of the study regarding the translation of Arabic cultural specific discourse and metaphors in *God's Land* from Arabic into English to notice the translator's visibility.

4.2 Findings

RQ1: How does the translation of the Arabic and Islamic cultural bound terms of *God's Land* novel mark the cultural difference between Arabic and English, and how does the applied foreignization strategy stress this difference and accordingly help us notice the translator's visibility?

To answer the first research question, the researcher has collected the data into Islamic religious terms and culture bound terms. A corpus of (15) terms are collected; (3) culture bound terms and (12) Islamic terms.

Translator's Visibility in Translating the Culture-bound Terms and Islamic Terms of *God's Land* novel.

Plot of the Novel: The novel recounts the slavery regime in Europe and America during the eighteenth and nineteenth centuries. The plot of the novel revolves around Omar Bin Sayyid from Africa who has a very good life. He is an extremely religious man. He is considered as one of the devout Muslims. However, his life has completely collapsed when the colonial powers invaded Africa. Although he was enslaved for many years, he has a good spirit to handle this difficult situation. As a Muslim man, he accepts his calamities without complaining. Ultimately, his faith rescued him.

The following section presents the foreignization translation method used by the translator, Mahmoud, in translating (3) culture-bound terms of the *God's Land* from

English into Arabic. It is worth mentioning that the nature of such terms is attributed with cultural specifications. To elaborate, they have cultural and Islamic connotations.

The following Table 4.1 shows the culture bound terms found in the study.

Table 4.1 Culture Bound Terms in the God's Land

No.	Source Text	Target Text
1	ومسبحة فيها تسع وتسعون حبة من الخرز الخشبي ارفقتني فيما بعد وجبة مثل تلك التي يلبسها أبي.	There`s a rosary with ninety-nine wooden beads that accompanied me later, a jubbah like the one my father wore. (Mahmoud, 2022, p.20)
2	وكان الناس الذين يأتون للصيد في المناطق المتاخمة يدفعون لأبي (الكبل) وهي الضريبة التي تساوي ما يقرب الغل من العشر من غلتهم لقاء صيدهم في الحوض الغني في الأسماك . (Otoom, 2020, p.20)	The people who came to fish in the areas near our house would pay my father the “Kobbal” , a tax equal to ... (Mahmoud, 2020, p.20)
3	قالت أمي: العمر يمضي وأنا سأمضي معه ولا أريد أن أمضي قبل أن تتكحل عيناي...” (Otoom, 2020, p.161)	My mother said: “Time is passing by. I will pass, too, but I do not want to pass without getting my eyes darkened with kohl . (Mahmoud, 2020, p.162)

Example No. (1) (ST):

ومسبحة فيها تسع وتسعون حبة من الخرز الخشبي ارفقتني فيما بعد **وجبة** مثل تلك التي يلبسها أبي
(Otoom, 2020, p.20)

Translation (TT): There`s a rosary with ninety-nine wooden beads that accompanied me later, a **jubbah** like the one my father wore. (Mahmoud, 2022, p.20)

The term Jubbah is peculiar to Islamic religion culture. It means in Arabdict dictionary ‘a long wide-sleeved garment that is worn above clothes¹’. Similarly, Al-Maany² online dictionary defines it as “long garment, wide sleeved, which is worn over clothes, the

¹) <https://www.arabdict.com>.

²) <https://www.almaany.com/ar/dict/ar-ar>

plural of this singular noun is جباب Jubbahs.” Likewise, the contemporary glossary³ defines it as “a long garment with wide sleeved and open front.”

In *God’s Land*, the term *Jubbah* is rendered in chapter four, which is used when Omar describes his life in his childhood. He indicates that he has an angle with an area of his room that represents and constitutes his world. Such angle includes a prayer rug.

Omar’s father taught him how to pray by using *jubbah* i.e., the prayer rug. He has told him that supererogatory prayers and Friday prayers are generally performed at the village mosque. In his angle, there was Misbaha (prayer beads), which consists of ninety-nine piece of wooden beads that he used to carry and *Jubbah*, a long widesleeved garment that is worn over clothes, as the one that his father wears.

To approach such culture-bound term, the translator should be bi-cultural and bilingual. To support this claim, Metwally (2022) indicates that taking into account the cultural and linguistic diversity are highly important in translation. Therefore, the translator should have a solid background of the ST culture. The word *Jubbah* is polysemous. It might mean shield, middle, or garment (Al-Maany Online Dictionary).

By reviewing the translation presented by Mahmoud, the translator uses transliteration. Accordingly, he provides a translation that is close as much as possible to the ST culture. As a result, the translator has not taken the cultural differences between the two languages.

³) <https://lexicon.alsharekh.org/result>

So, he advocates Venuti's approach by taking the target language readers to the writer (Baawaidhan, 2016).

To avoid ambiguity in translation, the term *Jubba* should be illustrated into "a long wide-sleeved garment that is worn above clothes in Islamic religion". The use of domestication minimizes the strangeness of the translation and maintains fluency and transparency in translation. It is worth mentioning that *Wird*, *Hirz*, *jubba* they do not have the same status as *imam* and *sheikh*, *kohl*. The latter are more common than these words.

Example (2) ST:

وكان الناس الذين يأتون للصيد في المناطق المتاخمة يدفعون لأبي الكبل وهي الضريبة التي تساوي ما يقرب من العشر من غلتهم لقاء صيدهم في الحوض الغني في الأسماك (Otoom, 2020, p.20)

Translation (TT): The people who came to fish in the areas near our house would pay my father the "**Kobbal**", a tax equal to (Mahmoud, 2020, p.20)

The term *Kobbal* (p.20) is considered as a culture-bound term, which is peculiar to Arabic culture. According to Al-Maany ¹², the term *كبل*/ *Kobbal* has several meanings, such as a metal rope, a group of wires, and the tax of everything.

In *God's Land*, the term *Kobbal* means the tax that is paid by the people in the village for his father for their fishing in his father's aquarium. It occurs in the context when Omar describes his previous life and how his family used to live in a welfare because his family is wealthy and his father is from an outstanding family in the village.

To approach this term from translational perspective, the translator should have a solid background of the source and the target language cultures, along with having the linguistic competence in order to render the intended meaning to the target language audience. In this regard, Wang (2014), indicates that translation is not merely concerned with conveying the meaning between languages, but it is also related to transferring the

meaning between cultures. By reviewing the meaning of the term *Kobbal*, it is revealed that such a word is polysemous i.e., it has several meanings as indicated in Al-Maany. By referring to the translation provided by the translator, it is obvious he opts for foreignization by using transliteration. To put it differently, he uses transliteration to render the culture-bound term to the target language audience.

A closer examination of the translation provided by the translator shows that the word كبل *is* transliterated into *Kobbal*, along with illustrating the meaning as indicates in the ST. The translator in such translational process encounters terms that are regarded as cultural bound, which might obstruct the fluency of the translation such as *Kobbal*, which renders the ST culture and sounds foreign to the TL readers. Al Ootom advocates foreignization over domestication; following Venuti's (1995) approach in advocating foreignization. According to Venuti (1995), foreignization resists the dominance of the TL and highlights the linguistic and cultural differences between the ST and the TT. By doing so, the translator gives the TL readers the opportunity to immerse in the ST culture.

The translator should use domestication translation approach to enable the target language readers to understand the core meaning of the term *Kobbal*. To this end, the researcher recommends using illustration as an alternative translation strategy into *Kobbal* (a metal rope, a group of wires, and the tax of everything). He provided an explanation of كبل after transliteration, but did not do the same with the rest. The reason behind that could be attributed to the fact that the translator seeks to apply foreignization to immerse the target language readers with the source text culture. However, he wants

in some aspects to apply domestication by providing a comprehensible translator that is close to the target text culture.

Example No. (3) ST:

(Otoom, 2020, ”... تتكحل عيناى...” p.161)

Translation (TT): My mother said: “Time is passing by. I will pass, too, but I do not want to pass without getting my eyes darkened with kohl. (Mahmoud, 2020, p.162)

The term Kohl (p.162) is a culture-bound term that is pertained to Arabic culture.

According to Al-Maany dictionary the term كحل / Kohal stands for eye makeup that is commonly used in eastern culture.

In God’s Land, the term *Kohal* is referred to the house and marriage. It occurred in the context when Omar in the bloom of youth. He immigrates from Votator to Tuba. After his sister is killed by a crocodile, Omar suffers from depression. Therefore, he immigrates to Tuba where an elite of ascetic and religious Muslims gather there. Omar has decided to go there in order to learn Arabic, holy Qur’anic verses, Hadiths, Sahih Bkhari. He used to stay there for years. One day when he returns back to his home, his mother told him “*Time is passing by. I will pass, too, but I do not want to pass without getting my eyes darkened with kohl*”, which means that his mother wants him to get married. Omar listens to his mother’s call and got married in 1802 AD to a woman socalled ‘Amarah’, but Omar used to call her ‘Amerah’, which means princess in English. Amarah’s father is one of Votator’s scholars.

According to the translational perspectives, the translator should be able to identify the connotative meaning of the term Kohl because relying on the denotative meaning of such word is misleading. Therefore, the translator should render the connotative

meaning. According to Newmark (1981) the connotative meaning depends on the meaning evoked within a listener of the message is encoded. Moreover, Larson (1984) indicates that the translator should unravel the embedded meaning of the word by demonstrating the reference, situation, and context for conveying the intended meaning. A closer inspection of the term *Kohl* shows that such word is pertained to eastern culture. By reviewing the meaning of the term Mus'haf, it was revealed that such word means the holy Quran. By referring to the translation provided by the translator, he advocates foreignization over domestication by using transliteration. To put it differently, he translates the term تتكحل into kohl. Accordingly, he uses transliteration to convey the meaning of such word.

The term Kohl is a culture-bound that might constitute a challenge to the target language readers. To overcome this challenge, it is recommended to use footnotes such as Kohl (eye makeup that is commonly used in eastern culture). Wird, Hirz, jubbah they do not have the same status as imam and sheikh, kohl. The latter are more common than these words.

The following Table 4.2 shows the religious terms found in the study. The study found (12) religious Islamic terms in the corpus as shown in Table 4.2 below

Table 4.2 Religious Terms in the God's Land

No.	Source Text	Target Text
4	<p>رحت أستعين ببعض الآيات التي تساعدني على الصبر، أسترجع <u>السُّور</u> التي كنت أرددها متنعماً وأنا طفلاً علي أقاوم الجزع. (Otoom, 2020, p.12)</p>	<p>I tried to seek the help of some verses that help me wasting time, and recall the <u>surahs</u> that I used to recite back when I was young, hoping to overcome the fear. (Mahmoud, 2022, p.12).</p>

5	لا يظل ذلك <u>الحرز</u> أو التيممة أو الحجاب على خصر الطفل يُنزع عنه إلا عند الاستحمام (220t oooot , p.71)	That veil or Herz or Amulet stays on the child`s hip and is not to be taken off but for showering. (Mahmoud, 2022, p.17).
6	كانت لهم <u>أوراد</u> بعد أن يهبط الليل, (Otoom, 2020, p.22).	They had Wirds after the night comes. (Mahmoud, 2022, p.22)
7	غدا تكبر وتصبح <u>أماما</u> للمسلمين, (Otoom, 2020, p.20)	Tomorrow you will grow up and become an imam to the Muslims. (Mahmoud, 2020, p.20)
8	كانوا يتلون آيات الله من <u>مصاحف</u> مخطوطة في رقوق كتبها خطاطون متمرّسون. (Otoom, 2020, p.22)	They were reciting the verses of Allah, from a Mus`haf written in piece of paper by professional calligraphers. (Mahmoud, 2020, p.21)
9	أكملت الأذان كاملاً والقبطان يصغي ويبتسم. (Otoom, 2020, p.247)	I finished calling the whole Azan with the captain listening and smiling. (Mahmoud, 2020, p.249).
10	شجعني ذلك أكثر <u>فاقمت</u> الصلاة (Otoom, 2020, p. 247).	It gave me more courage and I called the Iqama . (Mahmoud, 2020, p. 249)
11	وسألني وهو ينظر على الطريق أمامه والعربة تهتزّ به قليلا يمنة ويسرة “ما هذه التي تلبسها في عنقك؟” <u>مسبحة</u> أجبتة (Otoom, 2020, p.284).	He asked me “What is this you`re wearing around your neck?” “ Masbaha ” I replied. (Mahmoud, 2020, p.286).
12	انى لمحزون مثلي أن ينام، رددت <u>آية الكرسي</u> <u>والمعوذات</u> . (Otoom, 2020, p.288).	How a sad person like me can sleep! I recited Ayat al- Kursi, Al-Ma`awwidhatayn . (Mahmoud, 2020, p.290).
13	ولم نكن نجد ماءً كفيّ أر لنشربه في الم ازرع حتى أجدّ ماء للوضوء، فكنت أتيمّم (Otoom, 2020, p. 307)	We did not find much water to drink in the farms so that I could find water for ablution, so I used to do tayammum . (Mahmoud, 2020, p. 309)
14	وكان ابني سيد بن عمر إلى جانبها، قد كبر، وصار إماما لأهل (فوتا تور) كما كنت أوّمل، وكما كان يؤمّل جدّه سيد بن عمر، وقد لبس عمامة العلماء وثياب الفقهاء. (Otoom, 2020, p. 502)	My son, Said ibn Omar was next to her. He has grown up and became an Imam to the people of Futator just I wished. He wore the turban of scholars, the clothes of the Fuqaha` . (Mahmoud, 2020, p.501)
15	كنّا نرتل خلف الشيخ: عمّ يتساءلون (Otoom, 2020, p.12).	We used to recite with the sheikh . (Mahmoud, 2022, p.12)

Example No. (4). (ST): رحلت أستعين ببعض الآيات التي تساعدني على الصبر، أسترجع السور التي كنت أرددها متنغماً وأنا طفلاً علي أقاوم الجزع. (Otoom, 2020, p.12)

Translation (TT): I tried to seek the help of some verses that help me wasting time, and recall the surahs that I used to recite back when I was young, hoping to overcome the fear. (Mahmoud, 2022, p.12).

The term *surahs* (p.12) is peculiar to the Islamic religion. It is the plural form of the noun *surah*, which means according to Merriam Webster Dictionary “a chapter of the Koran”. It is spelled as Arabic *surah* or *sura*, which is a chapter in Quran, which is the sacred scripture of Islam (Britannica Dictionary ⁴). The transliteration of the term *surah* constitutes a challenge for translators. It is difficult for them to understand its meaning. Therefore, domestication approach is required using functional equivalence, illustration, or footnotes to render the intended meaning of the ST clearly.

In *God's land*, the term *Surahs* is mentioned in chapter four (p.12) when the African protagonist (Omar) recounts his memories when American colonizers have arrested him and his companions and placed them in the ship. To overcome his fear and anxiety, Omar has resorted to read holy Quranic verses to be patient and to handle this difficult situation.

To render such a culturally religious term from a translational perspective, there are a number of factors that might affect the translation strategies adopted by the translators; including, the linguistic competencies, cultural backgrounds, the translators' ideologies, and the target language readers. The translation of religious terms is a daunting task because some terms in the ST do not have their equivalent counterparts in the TT (Mahmoud, 2020). A closer inspection of the meaning of the term *Surahs* shows that

⁴) <https://www.britannica.com/dictionary/encyclopedia>

such term means the sections or chapters in the holy Quran (The Free Dictionary by Farlex ⁵). The translation of *Surahs* into chapters of the holy Quran entails using illustration. In this regard, Baker (1992) indicates that illustration is considered one of the suggested techniques for coping with cultural words that do not have an equivalent word in the TT. However, the translator does not refer to the above-mentioned definition in his translation, he uses transliteration. He translates the term “سورة” into “surahs”, which would lead to non-transparent translation. However, transparent translation is commensurate with some translation theorists’ perspectives such as Salama-Carr (2005) and Venuti (1995). According to Salama-Carr (2005), the translator seeks to conceal his intervention from the TT readers. In the same vein, Venuti (1995) indicates that transparent translation lacks stylistic and linguistic peculiarities, which might have been used to conceal any intervention.

A closer examination of the translation provided by the translator shows that the translator prefers foreignization over domestication. By doing so, the translator adopts Venuti’s approach. According to Venuti (1995), foreignization entails maintaining the culture-specific terms of the ST into the TT.

In a translational situation where a translator faces religious terms which obstructs the fluency and transparency of the TT, such as *Surahs*, translation will definitely sound foreign and maintains the source culture taste. The foreignization according to Venuti (1995) entails conveying and introducing the flavor of the ST as much as possible to the TT. By using transliteration, the translator of *God’s land* immerses the target language reader with the ST culture.

⁵) <https://www.thefreedictionary.com/>

Regardless of the fact that foreignization immerses the reader with the source text culture, it sounds foreign to them. Therefore, the researcher believes that the definition of the term (*Surahs*) should be added as a footnote in the translation to avoid ambiguity.

Example No. (5) (ST):

(Otoom, 2022, p.17) يظل ذلك الحرز أو التَمِيمَة أو الحجاب على خصر الطفل لا يُنزع عنه إلا عند الاستحمام

Translation (TT): That veil or **Herz** or Amulet stays on the child`s hip and is not to be taken off but for showering. (Mahmoud, 2022, p.17).

The term *Hirz* (p.17) is concerned with some traditions. In Almaany Online Dictionary *حِرْز Hirz* means ‘a protection against Satan’⁶. Similarly, Britannica English Dictionary defines it as ‘to guard, to protect, to preserve, and to take care’⁵. The transliteration of the religious terms such as veil or **Herz** or Amulet constitute a challenge for readers. Tamimah is actually more well know than hirz and despite that, he translated it as amulet. Therefore, the translator should use illustration and footnotes. Moreover, the translator mistranslated the term حجاب Hijab into veil. There are differences between them; the former means covering the hair by wearing a scarf, while the latter means covering the hair and the face. The readers would not be able to understand these terms. The translator made some parts of the text unreadable.

In God’s Land, the term *Hirz* is mentioned in chapter one (p.17) when Omar’s mother places *Hirz* on her newborn child. To clarify, *Hirz* is considered as one of the common traditions in this African village. Omar’ mother used to worry about her son

⁶) <https://www.almaany.com/ar/dict/ar-en>

Omar and her daughter Amenah. When Omar's mother gave birth to Ameneh, she went to Imam of the village to create *Hirz* (a protection against Satan) to protect her children.

In fact, all the women in the village do that when they give birth to their babies. The Imam writes in the *Hirz* some of holy Quranic verses from Surah Al-Mulk. Al-Kursi verse, or Al-Mouwasat Quran. Such verses are wrapped with a brown envelope about the size of the baby fist, which is hanged by a thread on the waist of the children beneath clothes. Such *Hirz* remains on children until they become adults, particularly when they become 14 years old. The person in this age becomes strong and able to defend themselves. Removing it is not allowed except when taking a shower. Omar's mother adheres to the traditions and customs in the village, but her husband and son Omar disagree with her because they are very religious and they believe that Allah is the only protector.

This term is culture-specific that require the translator's familiarity with the TL culture, habits, customs, traditions, along with having the linguistic competence to convey the culture-bound terms to the TL readers. To support this claim, Sayaheen and Mahadi (2020) define culture as a concept that covers laws, arts, knowledge, habits, and traditions. Such concepts included in every culture should be clear and known to help in studying various fields including translation. By referring to the translation and interpretation provided in the dictionaries, Arabdict ⁶ defines it as mantra that contains sayings, which protects its holders from the disease, danger, and envy. However, the translator (p.17) opts for transliteration for dealing with cultural specific terms. Translators might resort to domestication or foreignization to deal with culturally specific terms. According to Abdel-Hafez (2020), the translation of culture-bound terms

constitute a challenge for translators. Two approaches are used to deal with them, namely, domestication and foreignization. The former means replacing foreign cultural elements with target language ones, while the latter means retains the value of the source language culture.

In a translational situation where a translator encounters culture-bound terms which obstructs the transparency of the TT, like *Hirz*, translation preserves the cultural values of the ST. These terms may hinder the comprehension of the translated text. The translator moves the reader towards the writer (Schleiermacher, 1992, p.41). The translator advocates the foreignization over domestication. Similarly, Venuti (1997) advocates foreignization approach over domestication. Venuti (1997, p.242) indicates that foreignization means “choosing a foreign text and developing a translation method along the lines which are excluded by dominant cultural values in the target language”.

This translation method i.e., foreignization forces the target readers to search the meaning of these foreign culture-bound terms. According to Myskja (2013), foreignization in Anglo American discourse achieves “a resistance-free integration, affects the relationship between the ST and TT culture, and strengthens the dominant discourse within the target culture”.

From the researcher’s perspective, the term *Hirz* should be domesticated using expansion, addition, illustration, or footnotes to explicate the information in the source text to the target language readers. For instance, the alternative translation could be *Hirz* (Muslims’ tradition and a protection against Satan). Wird, Hirz, jubbah they do not have the same status as imam and sheikh, kohl. The latter are more common than these words.

Example (6) (ST): كانت لهم أورادٌ بعد أن يهبط الليل (Otoom, 2020, p.22).

Translation (TT): They had **Wirds** after the night comes. (Mahmoud, 2022, p.22)

The term *wird* (pl. *awrād*) is specific to the Islamic -Arabic culture. It is a derivative of the Arabic verb *أوردَ* ‘*awrada*’ which means, according to Almaany Arabic- Arabic Dictionary, to *mention, tell or narrate*, to mention but a few. The idiomatic meaning of the term in question pertains to the routine reading of some Quranic verses individually, by a Muslim, or collectively, by a group of Muslims. It is difficult for a reader to understand the meaning of Wirds. The transliteration hinders the understanding of the core meaning of wirds. The translator should use illustration or footnotes to convey the message clearly to the target language readers.

In *God’s land*, the term *wird* is mentioned in chapter four which narrates events that took place at the house of the protagonist (Omar), the son of a religious father, Sayed, who used to host religious scholars to recite and study Quran and Hadith. At a certain point of time at night Sayed and his companions had ritual prayers ‘*awarad*’ as a powerful way of worshiping and getting closer to Allah.

To approach such a culturally specific term from a translational point of view, translators’ strategies are likely to vary under the influence of many factors including translators’ ideologies, cultural backgrounds, linguistic competencies, readerships, translation skopos and the like. After searching the word *wird*, it is found that some of the close semi-English equivalent is ‘*litany*’ which means “a long Christian prayer in which the person leading the service speaks some parts and the other people at the service speak other parts” (Cambridge dictionary, 2008). A definition found in Wikipedia states that *wird* is “a regular litany and invocation in Sufism” But the

translator does not refer to this translation choice as he just transliterates the term into ‘wird’. Translating *wird* into ‘latent’ would end up with a transparent target text. On one hand, transparent translation aligns with some translation scholars’ views like Alimama (2019) and (Baker, 1992). According to Alimama, translators’ local strategies should guarantee the target text readability and acceptability through “altering the way information is packaged to conform to the demands of TL stylistic and generic conventions” (pp.40-41). In the same vein, in her book titled ‘In Other Words’, Baker stresses the importance of text readability and accessibility to meet reader’s expectations and the TT and TL norms. In this regard she states that:

Like any writer, a translator has to take account of the range of knowledge available to their target readers and of the expectations they are likely to have about such things as the organization of the world, the organization of language in general, the organization and conventions of particular text types, the structure of social relations and the appropriateness or inappropriateness of certain kinds of linguistic and nonlinguistic behavior, among other things.

On the other hand, Venuti’s perspective about recommending foreignization and preferring it over domestication implies different implications regarding text fluency and transparency as consequences of over-stressing readership’s norms and expectations. In a translational situation where a translator encounters exotic terms which discontinue the fluency and transparency of the TT, like *wird*, translation should sound foreign and retains the source culture taste and identity by either disrupting “the cultural code that prevails” in the hegemonic translating language or “deviating enough from native norms to stage an alien reading experience” (Venuti, 2008. P.16). To use

Schleiermacher's terms, cited in Lefevere (1977), the translator of *God's land* takes the reader to the author and leaves the author alone (P.74).

The term *wird* is foreign to the target language readers. Therefore, the translator should clarify its meaning by using a domestication approach. To do so, the definition of such term should be placed in parenthesis (individual prayer routines.... assigned by shaykhs to their disciples) to make the translation comprehensible to the target language readers.

Example No. (7) (ST): غدا تكبر وتصيح إماما للمسلمين (Otoom, 2020, p.20)

Translation (TT) Tomorrow you will grow up and become an imam to the Muslims. (Mahmoud, 2020, p.20)

The term *Imam* (p.20) it is considered as a culture-bound term, which is peculiar to Islamic religion. According to Wikipedia⁷, امام/imam, means the person who is regarded as a role model for others in his sayings and actions. Within Islamic context, it means the worship leader of a mosque.

In *God's Land*, the term *Imam* is used to indicate that whenever Omar wants to pray, he wears Jubbah and turban, a piece of cloth that is wrapped around the head. The reason behind wearing them is attributed to the fact that their enlightened ancestors used to wear them. His father smiles thinly when he sees his son Omar, who is fifteen years old, wearing the turban above his head because he believes that when Omar gets older, he will become Imam for Muslims and a leader who will liberate this country from colonialism. His father used to prepare him to wear as clergymen and scholars to become Imam and a leader.

⁷ <https://en.wikipedia.org/wiki/Imam>

To render the culture-bound religious term, the translators need to be aware of the religion and the culture of the ST. By referring to the meaning of Imam it has several meanings, such as leader, Caliphate, and a worship leader (Al-Maany¹¹ Online Dictionary). However, the translator advocates using transliteration, which falls under foreignization. By doing so, he immerses the target language readers with source text culture.

The translator in such translational situation faces terms that are considered culturebound which obstructs the smoothness and the flow of the TT, such as Imam, which maintains the ST culture and sounds foreign to the target language audience. This translation method i.e., foreignization is adopted by translators to convey the cultural and religious terms to TL readers. By adopting transliteration, Mahmoud, the translator of *God's Land* enables the TL readers to immerse, enjoy and taste the ST culture. According to Baawaidhan (2016), transliteration gives a local taste and color to the translation by transferring the culture-bound terms as they are. The researcher believes that the term *Imam* should be domesticated using illustration such as (the worship leader of a mosque) to enable the target readers to grasp the intended meaning of this religious Islamic term.

Example No. (8) ST:

(Otoom, 2020, p.22). كانوا يتلون آيات الله من مصاحف مخطوطة في رقوق كتبها خطاطون
Translation (TT): They were reciting the verses of Allah, from a **Mus`haf** written in piece of paper by professional calligraphers. (Mahmoud, 2020, p.21)

The term Mus`haf (p.21) is a religious culture bound term, which is peculiar to Arabic culture and Islamic religion. According to Al-Maany¹³, the term المصاحف/Mus`haf is the plural noun of مصحف/Mushf, which is defined as a group of papers that are collected in a folder, namely, holy Quran.

In *God's Land*, the term Mus'haf is referred to the holy Quran. It comes in the context when Omar describes his home that was lively and full of people who used to gather where the calligraphers write and practice the writing of holy Qur'anic verses.

To approach this term from translational perspective, the translator should have a clear picture of the SL culture. In this regard, AlGhamdi (2016) indicates that there are some words that might face the translator during the translation process that are culturally loaded and pertained to religion. By reviewing the meaning of the term Mus'haf, it is revealed that such word means the holy Quran. By reviewing the translation provided by the translator, he uses transliteration. By doing so, He advocates the foreignization approach by Venuti.

A closer examination of the translation provided by the translator, shows that the word مصاحف was transliterated into Mus'haf without illustrating the meaning of such religious term to the target language audience. The translator encounters a religious term that hinders the fluency of the translation such as Mus'haf that retains the ST culture and sounds foreign to the TL audience. He prefers using foreignization rather than domestication; adopting Venuti's (1995) approach in advocating foreignization. According to Hodge and Kress (1993), foreignization suggests the ideology of otherness, which means it unveils the salient features of the ST. The translator further succeeds in keeping the source text intact (AlGhamdi, 2016). By using foreignization, the translator maintains visibility and allows TL readers to gain knowledge about the ST culture by requiring them to look up the meaning of these foreign culture-bound terms. Yang (2010), indicates that Venuti's foreignization approach highlights the cultural background of the ST, particularly in translating Anglo American culture.

The culture-bound term *Mus'haf* might constitute a challenge to the target language readers who struggle with understanding its meaning. To achieve fluency in translation and to avoid ambiguity, the researcher recommends using addition translation strategy such as *Mus'haf* the plural term of Holy Quran the sacred book for Muslims.

Example (9) ST: أكملت الأذان كاملاً والقبطان يصغي ويتسم (Otoom, 2020, p.247)

Translation (TT): I finished calling the whole **Azan** with the captain listening and smiling. (Mahmoud, 2020, p.249).

The term الأذان/ Azan is derived “from Arabic *adhān*, from *adhina* to proclaim i.e., to call to prayer five times a day usually by a Muezzin from a Minaret” (Collins Online Dictionary). Similarly, Dictionary website defines it as a word that is peculiar to Islam, which means a call to prayer.

In *God's Land*, it occurs in a context in the late of 1806. Omar lives with his seven months' pregnant wife and his parents. They are happy and eager to see their baby. All of sudden, the tribes consisting of African traitors, French, and British people, attack them. The tribes used to kill the weak people and to captivate the strong people.

Therefore, they have killed Omar's parents, while Omar's wife escapes without knowing if she is alive or dead. On the other hand, they have captivated Omar because he has a strong body. Accordingly, the tribes have taken Omar and other strong people to the ship that sails them towards America to sell them there. Omar and other vulnerable group are locked in the basement of the ship for twenty days. As a result, they are smelly because they have not changed their clothes. In the twentieth day, the tribes took them out of the basement to clean it. Omar and others are sent to the deck to take a shower by using a bucket of water that included three people. When Omar takes a shower, he looks at the east

toward Mukkah Al-Mukkarramah and start praying by achieving the call of Allah. Then, an American soldier has heard him and intended to kill him by pointing his gun towards Omar. Omar continues reciting holy Qur'anic verses and praying although one of the English soldiers asked him to stop. Surprisingly, the captain of the ship is attracted to the Arabic language, Qur'anic verses, and the rhyme of Azan performed by Omar.

From translational perspective, the translator should have a clear picture of the SL culture and religion. Translation in culture derives its significance from the fact that it helps translators to communicate the beliefs and ideas in an adequate way that could be fully understood by recipients from different cultural and literary background. Bassnett (1980, pp.13-14) states that language is “the heart within the body of culture.” To approach this term, the translator has to find the closest equivalent term in the target text in order to match as much as possible the meaning to the source text, along with using additional information to give the western reader a clear picture of Islamic religion. By referring to the meaning of the term Azan, it is evident that such word is peculiar to Islamic prayer. The translator Mahmoud does not use an additional information to the western readers, but rather he advocates foreignization over domestication.

A closer inspection of the translation provided by the translator shows that the word الاذان was transliterated into Azan without illustrating the meaning of such religious term to the target language audience. The translator faces a religious Islamic term, which hinders the translation fluency such as Azan. He stays visible by using transliteration and prefers foreignization to introduce the target language readers to the ST culture.

The researcher believes that the term *Azan* is challenging and foreign. She further opines that the translator should render as much as possible a comprehensible translation to the target language audience. Therefore, she believes that domestication approach

should be used as an alternative translation strategy to make the target text more explicit. As a result, the recommended translation should be *Azan* (a call to prayer in Islam).

Example (10) ST: شجعتني ذلك أكثر فأقمت الصلاة (Otoom, 2020 ,p.742).

Translation (TT): It gave me more courage and I called the **Iqama**. (Mahmoud, 2020, p. 249)

The term أقمت / Iqama means the second call to Islamic prayer (Wikipedia, 2022). Similarly, Word Sense Dictionary defines it as the call to prayer made immediately before Muslims pray.

This religious Islamic term is employed in *God's Land* when Omar intends to pray in front of the people, specifically the captain who shows his admiration for Omar's voice while reciting holy Quranic verses.

To approach this term from translational perspective, the translator should have a profound background of the ST culture, along with having linguistic competence. In this view, Bassnett (1980) argues that translation is not only confined on transferring the semantic meaning, but also the culture of the source text shall be taken into account, particularly for the equivalence of the source text and the target text. Besides, AlHalawani (2016) points out that achieving a precise and accurate translation of religious terms entails having religious and cultural background of the ST. By reviewing the meaning of the term Iqama, it reveals that such word is peculiar to Islamic religion, it is the second call to prayer that occur “immediately before Muslims pray” (Wiktionary). Considering this definition, the translator does not pay attention to this religious term, but rather he opts for foreignization.

A closer inspection of the translation provided for the term أقمت it is transliterated into Iqama without expressing the meaning of such term to the target language audience. Accordingly, the translator encounters a religious term that obstructs the fluency of

translation. As a result, he advocates foreignization over domestication and provide the TL readers the opportunity to immerse, and enjoy the ST culture.

This strategy of translation, known as foreignization, makes it necessary for readers to actively seek out the meaning of words that are foreign to the target culture. Venuti advocates foreignization that calls for resistancy that resists fluent and transparent translational tradition, which dominates the Anglo American translation (Chouit, 2019).

To maintain fluency in translation, the researcher believes that the term *Iqama* should be domesticated to minimize the strategy in the target text by using illustration such as *Iqama* (the call to prayer made immediately before Muslims pray).

Example No. (11) ST:

وسألني وهو ينظر على الطريق أمامه والعربة تهتزّ به قليلاً يمنةً ويسرةً “ما هذه التي تلبسها في عنقك؟” مسبحةً
أجبتّه. (Otoom, 2020, p.284).

Translation (TT): He asked me “What is this you’re wearing around your neck?”
“**Masbaha**” I replied. (Mahmoud, 2020, p.286).

The term مسبحة, *Masbaha* (p.284), is a religious culture-bound term that is used by Muslims it consists of beads that is used for ‘tasbih’, ‘dhikr’, the recitation of prayers, to glorify God. It is further used an instrument to perform dhikr, such as the names of Allah in Islam and after regular prayer (Dubin, 2009).

In *God’s Land*, this term has occurred in a context when Omar was speaking with the man who bought him Johnson in September 1807. Omar used to speak a lot and asks Johnson a lot of questions. Johnson is upset and has told him that he is very rude and speaks a lot. He has further told him that a good nigger does not speak a lot, but rather he remains silent. In the near future, Uncle John will teach you that there is a wisdom in being silent. John is a slave, who is sixty years old, is Johnson’s assistance. More importantly, Johnson asks Omar about the *Masbaha* that he wears it as a necklace.

To approach this term from translational perspective, the translator should find an equivalent term in the target text that is compatible with the source text meaning. Besides, they should find an appropriate expression or word to render an acceptable meaning to the target language audience without distorting the intended meaning (Agliz, 2015). Undoubtedly, the cultural and linguistic knowledge should be existed among the translators before embarking on the translation process. By referring to the term *Masbaha*, it is prayer beads and a tool used by Muslims to perform dhikr. By reviewing the translation provided by the translator, it is evident that he has not taken the definitions of the term *Masbaha* into consideration, but rather the term is foreignized without giving an illustration or explanation to the target language audience.

Thus, the translator encounters a religious term that hinders the translation fluency. He uses transliteration to deal with such cultural term. As a result, he advocates Venuti's (1995) foreignization approach by staying visible and retaining the ST culture to convey the flavor of the ST culture to the TL audience.

From the researcher's point of view, the term *Masbaha* constitutes a challenge to the target language audience. To palliate this challenge, the translator should use domestication by using expansion in translation to guarantee that the target language readers are able to fully understand the culture-bound term in the source text. Therefore, the recommended translation should be *Masbaha* is a religious culture-bound term that is used by Muslims it consists of beads that is used for 'tasbih', 'dhikr', the recitation of prayers, to glorify God. It is further used an instrument to perform dhikr, such as the names of Allah in Islam and after regular prayer).

Example No. (12) ST:

(Otoom, 2020, p.288). أني لمحزون مثلي أن ينام، رددت آية الكرسي والمعوذات.

Translation (TT): How a sad person like me can sleep! I recited **Ayat al- Kursi, Al- Ma`awwidhatayn**. (Mahmoud, 2020, p.290).

The term آية الكرسي *Ayat al- Kursi* (p: 290) is a religious culture-bound that is also called the throne verse; it is the 255th verse of the holy Quran from Al-Baqarrah the second surah and chapter of Quran (Wikipedia). The verse indicates that nothing and nobody can be compared to Allah (Ali, 1983). Similarly, المعوذات, *Al- Ma`awwidhatayn* (p.290) stand for the chapters from the holy Quran. According to Wikipedia (2022), this religious term is also so-called as ‘verses of refuge, which refers to the last Surahs of Quran

In *God’s Land*, *Ayat al- Kursi* and *Al- Ma`awwidhatayn* terms occurred in a context when Omar has described himself when he arrives at the farm. John places Omar in a cottage, which is a barn before. By staying there, Omar recalls his room in Votator, the river, and the yard. Considering his current situation, Omar feels so bad that he will remain in a barn for three horses where dried poops are scattered everywhere. To handle this situation, Omar convinces himself to remain calm by believing that God will stand by his side and will change his matters for the better. Then, he places the feed bag under his head and the straw under his body. Owing to the fact that he is very sad, he decides to recite holy Qur’anic chapters; such as *Ayat al- Kursi* and *Al- Ma`awwidhatayn* to alleviate his sadness.

The terms “*Ayat al- Kursi*” and “*Al- Ma`awwidhatayn*”, both terms as indicated earlier fall under holy Qur’anic chapters. From the translational perspective, the translation of the holy Quran entails the translators’ familiarity and acquaintance with the interpretations of the scholars, the rules of interpreting Quran, along with having prerequisite skills of SL and TL, and using footnotes to facilitate the transference of

meaning (AlGhamdi, 2016). By returning to the translation provided by Otoom, it is obvious that he opted for transliteration. To clarify, “*Ayat al- Kursi*” and “*Al-Ma`awwidhatayn*” are transliterated without using footnotes or any explication strategies. By doing so, the translator advocates foreignization over domestication.

From the researcher’s perspectives, the target language readers might struggle with understanding the core meaning of *Ayat al- Kursi*, *Al- Ma`awwidhatayn*. As a consequence, the domestication approach is required by using illustration to avoid ambiguity. Accordingly, the recommended translation should be *Ayat al- Kursi*, *Al-Ma`awwidhatayn* (verses of the holy Quran).

To summarize, the translator has dealt with the religious terms that obstruct the fluency of translation by using transliteration. Following Venuti’s foreignization approach to give the TL readers the opportunity to enjoy and to immerse in the ST culture. Thus, he is independent and resists prevailing cultural ideologies as he is visible through his work.

Example No. (13) ST:

(Otoom, 2020, p. 307) ولم نكن نجد ماءً كثيراً لنشربه في المزارع حتى أجدّ ماءً للوضوء، فكنت أتيمم

Translation (TT): We did not find much water to drink in the farms so that I could find water for ablution, so I used to do **tayammum**. (Mahmoud, 2020, p. 309)

The term أتيمم / tayammum (p.309), is a religious and culture-bound term, which means an Islamic act of dry ritual purification utilizing a purified stone, clean sand, or clean Mud that might be performed in a place of ritual washing wudu in the event if there is no clean water available (Wikipedia, 2022). Tayammum should be performed before prayer. According to Definitions website, Tayammum means purifying yourself by performing wudu with sand if there is no available water to purify yourself.

In *God's Land*, the term *Tayammum* occurs in a context when Omar indicates that they do not have water in the farms. Therefore, Omar is unable to make Wudu. Omar hides his Islamic religion from slaves and he is unable to trust anybody as he learns in the first day and confirms by Daniel, who is a former slave and older than Omar, he tells Omar that trust is a problem. Omar performs some movements that give an implication that he is working, but he is performing a prayer. For instance, he pretends that he picks up something from the floor to perform sujud (the act of low bowing). He further does not have a water to perform ghusl; thus, Omar opts to perform tayammum. Omar keens on praying the five prayers without leaving any of them. He exerts all his efforts to pray five times a day.

To approach this term from translational perspective, the translator should have linguistic competence, cultural background, along with the ability to find an equivalent counterpart to the term in the TT. According to Larson (1984), the difficulty in translating religious terms is manifested in finding an equivalent counterpart in the target text. By reviewing the meaning of the term *Tayammum*, this word means an Islamic act that is performed before prayer in the event of there is no available water (Wikipedia, 2022). By referring to the translation provided by the translator, he uses transliteration to render the religious term *Tayammum* without taking into consideration the meaning of the religious term in dictionaries. Accordingly, the translator prefers being visible by choosing transliteration that is not well-known to the TL readers i.e., anti-Anglo American readers who is used to transparency and fluency in translating anti-Anglo American stereotypical discourse. As a result, he advocates foreignization over domestication.

Therefore, the translator decides to be visible and use foreignization when encountering religious terms so that TL readers may fully experience and appreciate the

culture of the ST. According to Venuti (1992), foreignization renders the culture of the ST to the TL readers, which bestows the visibility of the translator.

The Islamic term *Tayammum* is ambiguous to the target language readers. To avoid ambiguity, the domestication translation should be used. Therefore, the term should be illustrated using illustration strategy. Accordingly, the recommended translation should be *Tayammum* (is an Islamic act of dry ritual purification utilizing a purified stone, clean sand, or clean Mud that might be performed in a place of ritual washing wudu in the event if there is no clean water available).

Example No. (14) ST:

وكان ابني سيد بن عمر إلى جانبها، قد كبر، وصار إماماً لأهل فوتاتور كما كنت أؤمل، وكما كان يؤمل جدّه سيد

بن عمر، وقد لبس عمامة العلماء وثياب الفقهاء (Otoom, 2020, p.502)

Translation (TT): My son, Said ibn Omar was next to her. He has grown up and became an Imam to the people of Futator just I wished. He wore the turban of scholars, the clothes of the **Fuqaha`**. (Mahmoud, 2020, p.501).

The term الفقهاء / Fuqaha' (p.502) is a religious culture-bound term, which is the plural noun of the term فقيه / faqih. According to Wikipedia (2022), the term Fuqaha' means the person who understands Sharia as cited in Quran and Sunnah i.e., the practices and teachings of the prophet Mohammad Peace Be Upon him.

In *God's Land*, the term *Fuqaha'* has occurred in a context in 1862 over fifty-five years from slavery. Omar escapes from Johnson after years and another man bought him and he becomes a slave for another person. Omar becomes an elderly man living a cottage; he is no longer able to work and he waits for his death. He recalls his wife Amarah and his son. He dreams of his wife riding a boat, crossing to another bank of the river to escape from the murders. His wife is a glorious and he son is an Imam to Votator and he wears

Fuqaha' clothes and he has a school like Tuba school that was Omar's dream before. Although Omar is unable to achieve his dream, he dreams that his son achieves it.

To render this term that is pertained to Islamic religion, the translator should have linguistic competence, solid cultural background, and they should use suitable translation strategies to deal with culturally-loaded items. By referring to the definition of the term Fuqaha', this term is peculiar to a person who knows a lot about Islam i.e., Islamic jurists (Wiktionary). A closer examination of the translation provided by the translator, the translator does not illustrate the meaning of Fuqaha term. He does not take the definitions of this term into consideration by using footnotes or writing its definition between parenthesis to give the readers a solid background of the meaning of this term. He opts for transliteration. By doing so, he advocates Venuti's (1995) foreignization approach.

A closer examination of the translation provided by the translator shows that the word فقهاء was transliterated into Fuqaha' without explaining or illustrating the meaning to the TL readers. The translator encounters a religious Islamic term that might hinder the fluency of the translation such as Fuaqha'. He uses transliteration and advocates foreignization by preserving the values of the SL culture. Venuti and other scholars prefers foreignization. As Aldebyan (2008) puts it forward, the translation that employs foreignizing translation strategies is the most successful translation. Target readers are compelled to do additional study to figure out the meaning of words that are specific to a foreign culture when foreignization strategy of translation is used. According to Venuti (1995), foreignization assists in bringing the indigenous artistic characteristics of the source text and makes the translator visible in their work.

To guarantee the fluency in translation, the target readers should understand the core meaning of *Fuqaha* clearly. Therefore, the researcher suggests using domestication approach, particularly illustration such as *Fuqaha* (the person who understands Sharia as cited in Quran and Sunnah i.e., the practices and teachings of the prophet Mohammad Peace Be Upon him).

Example No. (15) (ST): كُنَّا نَرْتَلُ خَلْفَ الشَّيْخِ: عَمَّ يَتَسَاءَلُونَ (Otoom, 2020, p.12).

Translation (TT): We used to recite with the **sheikh**. (Mahmoud, 2022, p.12) **Context:** The African man (Omar) and his companions recite with the **Sheikh** the holy Quranic verses in the ship when the American colonizers have taken them.

The term (Sheikh) (p.12) is related to Islamic religion. According to the Cambridge Dictionary (2008), Sheikh means an “Arab ruler or a head of a group of people”. The definition provided by Cambridge Dictionary gives an implication that such term is used among Arab people, but it does not indicate the peculiarity of such term to Islamic religion. Britannica (2020) defines it as an Arabic title of a venerable person who recites and memorizes the holy Quranic verses.

In *God's Land*, the religious term sheikh is mentioned in chapter one (p.12). The term *Sheikh* in such context is used to refer to the religious person who recites the holy Quranic verses when Omar and his folk were placed in the ship by American colonizers.

The translation of such religious term from translational perspective requires the translator to have cultural knowledge, linguistic competence, and familiarity with the target language culture to render the religious term accurately and smoothly to the target language readers. The translation of cultural items by using either domestication or foreignization might “create a comprehension or translation problem” (Davies & Tennent, 2005, p.166).

To deal with culture-specific terms such as religious ones, the translator might adopt either domestication or foreignization to deal with this problem. By referring to the intended meaning of Sheikh, Merriam-Webster dictionary defines it as *Arab Chief*. As for Dictionary ⁸ website, sheikh has several definitions; including, a high priest or religious leader, the head of an Arab tribe, and a vulnerable old man. However, the translator opts for using foreignization over domestication. To clarify, he has not taken into account any of the above-mentioned definitions for the term Sheikh, but rather he transliterates it.

In a translational situation where a translator faces religious terms which obstructs the fluency and transparency of the TT, such as *sheikh*, translation would sound foreign and retains the source text culture. Such translation method is so-called foreignization, which is considered as the only option for translators to convey the cultural-specific terms from the ST to the TT. By using transliteration of such religious terms, the translator of *God's land* becomes visible and the target language readers has a chance to enjoy taste, and realize the ST cultural peculiarities.

It is widely acknowledged that foreignization breaks the conventions of the target language. Therefore, the researcher opines that the translator should use a domestication approach to make the translation more comprehensible to avoid ambiguity using illustration.

⁸) <https://www.dictionary.com/browse/sheikh>

RQ2: How does the translation of the Arabic figurative discourse; metaphors and metonymies of God's Land mark the cultural difference between Arabic and English, and how do the applied translation strategies stress this difference and, accordingly, help us notice the translator's visibility?

The following section shows the translator's visibility in translating metaphors in *God's Land*. A corpus consisting of (3) metonymies, personification metaphors accounts for (3), and the number metaphors accounts for (11).

4.3 Metonymies

The core meaning of metonymical words is embedded in their connotative meaning i.e., the speaker might use metonymy for achieving a rhetorical or social effect, such as the ME 'the pen is mightier than the sword' (Radden & Kövesces, 1999). According to Lakoff and Johnson (1980), metonymy resembles metaphor it constitutes a part of our everyday mode of thinking, is based on our experience vulnerable to general and systematic principles and identifies our thoughts and actions. For example, she's *just a pretty face* clarifies the conceptual nature of metonymy. The basic information about a person is derived from the person's face.

Also, Langacker (1993) points out that metonymy constitutes a cognitive process in which one conceptual entity is mentally accessed via another entity. The metonymic entity serves as a "reference point" that leads to mental access to another conceptual entity. It consists of two parts 'the vehicle' the reference-point entity and the 'target' the intended entity. For instance, *she's just a pretty face*, the vehicle is the 'pretty face', while the target is the 'person'. The study found three metonymies in the translation of the God's Land as indicated in Table 4.3 below:

Table 4.3 Metonyms in the God's Land

No.	Source Text	Target Text
16.	Example No. (15): <u>عادوا يجرّون أرجلهم جراً</u> (Otoom, 2020, chapter 29, p.206)	Translation (TT): <u>They dragged their feet again</u> (Mahmoud, 2020, p.208)
17.	Example No. (16): كان السوط بانتظاره (Otoom, 2020, Chapter 27, p.192).	Translation (TT): The whip was waiting for him (Mahmoud, 2020, p.192).
18.	Example No. (17): <u>عيناه زرقاوتان تتقدان كلما أهدّ النظر في أهدنا ووجهه أبيض يلتهب بحمرة</u> (Otoom, 2020, chapter 30, p.215).	His eyes were blue when he looked at one of us and his face was white and blushed . (Mahmoud, 2020, p.217).

Example No. (16): عادوا يجرّون أرجلهم جراً (Otoom, 2020, chapter 29, p.206)

Translation (TT): They dragged their feet again (Mahmoud, 2020, p.208)

As shown in example No. (16), their legs stand for them is a part for whole. Drag one's feet is a metonymy for slow motion. Literal translation was used because the two expressions are similar in Arabic and English.

The metonymy عادوا يجرّون أرجلهم جراً /they dragged their feet again. The writer resembles the legs with something that can be dragged.

In *God's Land*, the metonymy عادوا يجرّون أرجلهم جراً /they dragged their feet again (p.206) comes in a context when Omar and other slaves are in island of death waiting for the ships to arrive. However, the ships do not come on a regular basis. They wait for a long time, but the ship does not appear. Therefore, they stay in the island of death and in the jail for more than seventeen days. Omar says that God is one who creates the life and death. Omar tries to comfort other slaves by saying never give up hope of Allah's soothing mercy. He adds we come from different countries, religions, and race, but we have the same color. Omar

indicates that skin color in our bodies denote the heart whiteness. Then he tells other slaves to pray and to be close to Allah. Omar asks the slaves to repeat after him the word ‘Allah’. All the slaves mention the name of Allah loudly, the white soldiers yell and curse them by saying “shut up you damned niggers”. Such expression denotes the discrimination between the slaves and the white soldiers in terms of skin color.

By reviewing the translation of the metonymy *they dragged their feet* (p.208), the translator has not taken into account the cultural differences between the two languages, but rather he opts for literal translation. By doing so, the translator advocates Venuti’s foreignization approach. According to Gang and Mahadi (2020), foreignization means retaining some of the foreign flavors and breaking the TL conventions.

To conclude, in a translational situation where the translator encounters metonymical expression that might hinder the fluency and the transparency of the translation, the translator prefers being visible by conveying the culture of the ST to the target language readers. In this respect, Venuti (1995) points out that foreignization makes the presence of the translator visible by concentrating on rendering the foreign culture of the ST.

Example No. (17): كان السوط بانتظاره (Otoom, 2020, Chapter 27, p.192).

Translation (TT): The whip was waiting for him (Mahmoud, 2020, p.192).

As shown in example No. (17), this metonymy entails that the object is used for user.

The metonymy كان السوط بانتظاره / *the whip was waiting for him* indicates in chapter

(27) on page (192), is considered a metonymy. The writer depicts the whip, which is defined as a weapon or tool that is used to strike animal (Wikipedia, 2022) with a person who is waiting for him.

In *God’s Land*, Omar and his followers were taken by colonizers to the island so called the abandoned and terrifying islands, namely, Gori, it is considered as the most

stressful life events and it is also called as the house of slaves because the house in this island was built by slaves. Such a house consists of several floors; the basements that contains cells, while the first floor includes the offices of French and British officers who are responsible for taking slaves to America, French, or Spain by ships. Omar and other slaves remained in the cells, which are very tiny with a capacity of four slaves only, until arriving to Caroline, Charleston by ships. Regardless the small size of the cells, more than fifty slaves were there. No one is allowed to object. Otherwise, he will be beaten with a whip.

To approach the metonymy from translational perspectives, the translator should have the cultural knowledge and linguistic competence to convey the intended meaning of metonymies to the TL audience. The major problem that encounters translators in translating metonymies is the lack of equivalence. According to Ghazala (1995), lexical problems such as: polysemy, synonymy, monosomy, metaphors, collocations, metonymy and idioms, emerge when the meaning of the word or the expression in the language is not understood or unknown for translators. Such problems may appear in the translation and constitute a lot of difficulties for the translator when they do not know how to cope with them. By referring to the translation provided by the translator, it is clearly obvious that the translator relied on literal translation, which is considered as one of foreignization techniques. By doing so, the translator advocates Venuti's approach of using foreignization over domestication.

To conclude, the translation of metonymy *خان السوط بانتظاره* was foreignized into the whip was waiting for him. Although the metaphor is specific to Arabic language and culture, the translator opts for foreignization.

To conclude, the translator uses foreignization in order to move the reader towards his direction. Using this approach is applicable in translation. In this respect, Friedrich Schleiermacher, as one of the German Romantic authors, played a major role in the German Romantics translation approach. In his article "On the Different Methods of Translating," he defines two translation approaches: The translator either (1) disturbs the writer as little as possible and moves the reader in his direction, or (2) disturbs the reader as little as possible and moves the writer in his direction" (Schleiermacher, 229).

Example No. (18): عيانه زرقاوتان تتقدان كلما أهدّ النظر في أهدنا ووجهه أبيض يلتهب بحمره (Otoom, 2020, chapter 30, p.215).

Translation (TT): His eyes were blue when he looked at one of us and his face was white and blushed. (Mahmoud, 2020, p.217).

Having flushed face to stand for shyness is a metonymy not a metaphor. The physiological effects of an emotion stand for the emotion.

The metonymy عيانه زرقاوتان تتقدان / *his eyes were blue* and ووجهه أبيض يلتهب بحمره / *his face was white and blushed* in Chapter (30) on page (215). The writer resembles the blue eyes with a person who is staring, whereas he resembles the white face with a shy person whose cheeks are blushed.

In *God's Land* the metonymy عيانه زرقاوتان تتقدان / his eyes are blue as well as ووجهه أبيض يلتهب بحمره / his face is white and blushed (p.217). It occurs in a context when Omar and other followers are dragged inside the ship; Omar describes the solders by indicating that they have black mustache, their eyes are fiery and their skin color are red. He further resembles the solder with Satan to denote his ugliness.

To analyze the translation provided by the translator, it is clearly obvious that the translator uses literal translation to convey the meaning of the metonymy to the target

language audience. To elaborate, the metonymy *عيناها زرق اوتان تنفدان* is translated literally into *his eyes were blue* and the metonymy *ووجهة ابيض يلتصب بحمرة* is translated literally into *his face was white*. The translator does not mark the cultural differences between the two languages, but rather he opts for literal translation. As a consequence, the translator adopts Venuti's foreignization approach over domestication.

In this respect, Venuti (1995) claims that foreignization requires selecting a foreign text and providing a translation method that is devoid of dominant cultural values in the target language, which gives the target text readers the chance to be exposed to the culture of the source text. According to Farghal and Mansour (2020, p.111), "not only does this foreignizing strategy (Venuti 1995) help in bringing out the indigenous artistic features of the ST, but it also makes the translator more visible in his/her product, and it bridges the gap in the power relations between English and Arabic by having a clear focus on source language (SL) figurative norms."

To conclude, the translator retains the information from the ST and deliberately breaks the conventions of the TL by preserving the meaning of ST and giving the readers the opportunity to taste and immerse the ST.

This translation method forces the target readers to search the meaning of these foreign metonymy. According to Rochayah (2012), foreignization entails retaining the utterances and the phrases of the ST to the TT.

4.4 Conceptual Metaphors

The categorization of the linguistic metaphors in the source text according to conceptual source domains is considered as the second step of the analysis, such as personification, journey, war, plants, building, disaster, and burden. According to Kittay

(1981) the semantic field theory of metaphors suggests that linguistic metaphors can be categorized to domains according to their semantic fields. They add that semantic field is a group of lexemes that cover a particular conceptual domain and bear a particular determined features to one another. For instance, expressions like ‘move’, ‘long way’, ‘work together’, ‘pull together’, and ‘carry forward’ are all lexemes of the semantic field of the ‘journey’ domain. This study found three conceptual metaphors that fall under personification as shown in Table 4.4 below:

Table 4.4 Personification Metaphors in the God’s Land

No.	Source Text	Target Text
19	Example No. (19): لقد ابتلع البحر كثيراً منا (Otoom, 2020, chapter.36. p.257)	Translation (TT): The sea has swallowed many of us (Mahmoud, 2020, p.259).
20	Example No. (20): أكنت أهرب من العبودية وهي قدر لا مفر منه؟ (Otoom, 2020, chapter.28, p.275)	Translation (TT): Was I escaping from slavery, which is an inescapable fate? (Mahmoud, 2020, p.277)
21	Example No. (21): كل سؤال كان ينزف قبل ان يقال (Otoom, 2020, chapter, 38, p.272).	Translation (TT): Every question was bleeding before it was said (Mahmoud, 2020, p.274).

Example No. (19): لقد ابتلع البحر كثيراً منا (Otoom, 2020, chapter.36. p.257)

Translation (TT): The Sea has swallowed many of us (Mahmoud, 2020, p.259)

The metaphor ابتلع البحر كثيراً منا / the sea has swallowed many of us; the writer in such metaphor resembled the sea with the human that swallows and eat. Such metaphor implies that the sea has swallowed i.e., killed the majority of them. The sea is personified as a person who swallows.

In *God's Land*, the metaphor ابتلع البحر كثيراً منا / *the sea has swallowed many of us* occurred in a context when Omar described the post-storm day that occurred to the ship leading it to sink in the water. Therefore, the soldiers have taken the slaves from the basements to throw them in the water to maintain stability and the continuity of the ship and to guarantee that not all of them drown in the water. As a result, the soldiers throw twenty slaves; including, men, women, children, youths, and elderly people.

Omar's number is twenty-one; therefore, they have not thrown him in the water. Consequently, Omar has seen death because he is in the queue when the soldiers throw his companions in the water. Then Omar describes in the above-mentioned metaphor the post-storm day when he recalls what happened in the storm day when a large number of slaves are thrown in the water in which he says *the water has swallowed many of us*.

By reviewing the translation provided by the translator in translating metaphor, it is clear that the translator opts for literal translation in translating the metaphor لقد ابتلع

البحر كثيراً منا into the sea has swallowed many of us . As a result, the translator adopts

Venuti's foreignization approach and prefers it over domestication. According to Yang (2010), foreignization means maintaining the differences of the SL culture.

To summarize, the translator opts for manifesting his visibility in translating Anglo American novel by adopting Venuti's foreignization approach. In this respect, Venuti (1995) indicates that foreignization is considered as a form of resistance to ethnocentric and violent Anglo-American cultural values.

Example No. (20): أكنت أهرب من العبودية وهي قدر لا مفر منه؟ (Otoom, 2020, chapter.28, p.275)

Translation (TT): Was I escaping from slavery, which is an inescapable fate?

(Mahmoud, 2020, p.277)

The metaphor أكنت أهرب *was I escaping from slavery, which is an inescapable fate?* The writer resembles the slavery with the destiny. The slavery is personified as a dangerous person who should be avoided and escape from.

In *God's Land*, the metaphor أكنت أهرب من العبودية وهي قدر لا مفر منه / *was I escaping from slavery, which is an inescapable fate?* takes place in a context when Omar describes the process of being sold by white men; he was not sold in the first day.

Therefore, he wonders about his new life. In the following day, he prays with other Muslim slaves. In the evening, the white men come to buy slaves. Some traders are in rush for buying. Generally speaking, the price of buying women ranges between 600 to 800 dollar, while the price of buying men ranges between 700 to 1000 dollar according to his age, health, physical strength, weight, and height. Omar avoids looking at traders and giving them his back. He is afraid of looking at them. Therefore, he wonders and says out of despair: “*why would I do that, was I escaping from slavery, which is an inescapable fate?*”.

By reviewing the translation of the metaphor *was I escaping from slavery which is an inescapable fate* (p.277). The translator opts for the transference of the target language peculiarities to resist the dominant transparent of the Anglo American culture. As a consequence, the translator advocates Venuti's foreignization approach. According to Manfredi (2010), Venuti's foreignization approach is considered as the most suitable translation approach to adopt in post-colonial literary text to preserve its diversity.

The translator opts for being visible by choosing literal translation that is not well known to the target audience who is adapted to fluency and transparency in the translation of anti-Anglo American stereotypical discourse. Thus, it can be argued that foreignization is considered source culture oriented. In this respect, Schleiermacher (2016, p.49) points out that the translator in foreignization “leaves the author in peace as much as possible and moves the reader toward him”.

This translation method forces the target readers to search the meaning of this foreign metaphor. Regarding Anglo-American culture, Myskja (2013, p.20) claims that foreignization “in resisting ethnocentrism and dominance in the presentation of the source culture.

As a consequence, the study finds that the context of the original text and its translation, in terms of selection of the novel, authorship and readership, exemplify and reinforce the implications of foreignization strategy.

Example No. (21): كل سؤال كان ينزف قبل أن يقال (Otoom, 2020, chapter, 38, p.272)

Translation (TT): Every question was bleeding before it was said (Mahmoud, 2020, p.274)

The metaphor كل سؤال كان ينزف قبل أن يقال / *every question was bleeding before it was said*.

The writer resembles the question with the human being who bleeds. This type of metaphor is personification i.e. it refers to inanimate something employing a phrase or word that in another context that refers to animate something. In this metaphor, the question is personified as a person who is bleeding.

In *God's Land*, the metaphor كل سؤال كان ينزف قبل أن يقال / *every question was bleeding before it was said* (p.274) takes place in a context the day after the auction when Omar and other slaves sleep in the cottage's floor. Omar indicates that the white solders came

to bring food and beverages to them. Omar was wondering how his new life will be after being sold. He knows that he will suffer in his new life after being sold. Omar and others lives with questions; each question is different from the other. Besides, each question reflects their agony and increases their sadness. Therefore, Omar says that *every question was bleeding before it was said* as indication of his fear of the negative consequences because he knows that his life will be miserable.

By reviewing the translation of the metaphor *every question was bleeding before it was said* (p.273). The translator advocates the transference of the TL features in order to resist the translation fluency and the dominant transparent of the Anglo American culture. By doing so, the translator advocates Venuti's foreignization approach. According to Prasetyo and Nugroho (2013), foreignization is beneficial in preserving the cultural reference of the ST; thus, the reader becomes aware of the ST culture, which in turn, will broaden the cross cultural understanding of the reader.

In the translation of anti-Anglo American stereotypical discourse, the target language readers used to transparent and fluent translation; however, the translator who opts for literal translation prefers being visible. Peng and Ma (2022) claim that both domestication and foreignization are considered the common translation methods in Anglo American culture. According to the findings of this study, foreignization is more typically used than domestication.

4.5 Metaphors

The study finds that the translator's acts align with the implications of Venuti's perspective regarding the preference of domestication when translating from marginal cultures into the Anglo-American dominant culture. Metaphor analysis supports domestication rather

than foreignization because the metaphors and metonymies used are similar in Arabic and English.

According to Venuti the domestication concept includes “an ethnocentric reduction of the foreign text to [Anglo-American] target language cultural values”. The TT needs to be translated in a way that is transparent, fluent and invisible to makes it seems less foreign to the target audience (Munday, 2016, p.146). Thus, Venuti proposes the approach of "resistant translation" (i.e. foreignization) in opposition to the tradition of "smooth translation". He claims that foreignization “entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language (Venuti, 1995, p.242). The underpinning theory that is used in this study is Venuti’s approach of translation, namely, domestication and foreignization.

RQ2: How does the translation of the Arabic figurative discourse; metaphors specifically of God’s Land mark the cultural difference between Arabic and English, and how do the applied translation strategies stress this difference and, accordingly, help us notice the translator’s visibility?

The following section shows the translator’s visibility in translating metaphors in *God’s Land*. A corpus consisting of (16) metaphors were selected as indicated in Table 4.3:

Table 4.5 Metaphors in the God’s Land

No.	Source Text	Target Text
22.	آمنة لم تكن جسدا ، كانت روحاً سماوية ونوراً ملائكياً (Otoom, 2020,p.207).	Amina was not a body, <u>she was a heavenly spirit, and an angelic light</u> (Mahmoud, 2020, p.209).
23.	(Otoom, 2020, <u>اشترى ولاء بعضنا</u> , p.217)	<u>bought the loyalty</u> (Mahmoud, 2020, p.215)
24.	ولابدّ من أن تأتيهم أوقات <u>تصحوا فيها</u> <u>ضمايرهم</u> ، وهذه هي لحظة استيقاظ الضمير (Otoom, 2020, p. 241)	They have times when <u>their conscience wakes up</u> and this was that moment (Mahmoud, 2020, p.243).

25.	<u>الخرافات لا تعمر طويلاً، الإيمان لا يموت</u> (Otoom, 2020, p. 243).	<u>Superstitions never live long and faith never dies.</u> (Mahmoud, 2020, p. 245)
26.	كانت <u>الفئران قد بدأت تغزو</u> مطبخ السفينة (Otoom, 2020, p.245)	<u>The rats had started invading the kitchen of the ship</u> (Mahmoud, 2020, p.245).
27.	هاربين من <u>السياط</u> التي تلسع ظهورنا (Otoom, 2020, p.275)	Fleeing from <u>the whips</u> that sting our backs (Mahmoud, 2020, p.277)
28.	لم نخسر أكثر من ثلاثين عبداً ، هذه المرة <u>حافظنا على البضاعة</u> بشكل كبير (Otoom, 2020, p.264)	We have lost no more than thirty, this time <u>we have kept the goods</u> very well (Mahmoud, 2020, p.267).
29.	وكان أكثرهم يضع سيجاراً في فمه ويدخن وهو <u>يركله واء بقدميه</u> (Otoom, 2020, p.267)	And most of them put a cigar in their mouth. He smokes, <u>kicking the air with his feet.</u> (Mahmoud, 2020, p.269).
30.	<u>بل كنا آلات مسخرة للخدمة والطاعة العمياء</u> (Otoom, 2020, p.271)	We were <u>machines harnessed to blind service and obedience</u> (Mahmoud, 2020, p.273)
31.	ما الذي صنعه إفريقيا لهذا <u>الغرب المتوحش</u> حتى يكون كل هذا؟ (Otoom, 2020, p.272)	<u>What has Africa done to this wild west to make all this happen?</u> (Mahmoud, 2020, p.274) The metaphor is human behavior is animal behavior

Example No. (22): كانت روحاً سماوية ونوراً ملائكياً: (Otoom, 2020, chapter 29, p.207).

Translation (TT): Amina was not a body, she was a heavenly spirit, and an angelic light (Mahmoud, 2020, p.209).

As shown in metaphor No. (22), the translator opted for literal translation because the notion of comparing a good person to an angel exists in English.

The metaphor كانت روحاً سماوية ونوراً ملائكياً / *she was a heavenly spirit and an angelic light*, the writer in this metaphor resembled Amnah with an angle.

In *God's Land* the metaphor *كانت روحا سماوية ونورا ملائكي* that is translated into *she was a heavenly spirit and an angelic light* comes in a context when Omar is locked in the island by the soldiers, he remembers the old days when the colonists have taken his parents, he recalls the cries of his mother and he says that they were searching his sister's grave, but they found nothing except *Hirz*, while his sister does not have a grave even the *Hirz* has vanished because the crocodile has eaten his sister. Therefore, they bury the *Hirz* to pretend that such buried *Hirz* resembles his sister's grave. As a result, Omar says the above-mentioned metaphor to indicate that the soldiers found nothing when they searched Omar's sister grave, whose name is Amina, thus, he says that the soldiers have no idea that Amina is not human who has a body, but rather she is a heavenly spirit and an angelic light.

The analysis reveals that domestication is used. Also, the translator relies heavily on adaptation in rendering this metaphor because the notion of comparing a good person to an angel exists in English.

Example No. (23): اشترى ولاء بعضنا (Otoom, 2020, chapter (30), p.217).

Translation (TT): bought the loyalty (Mahmoud, 2020, p.215).

As shown above, the metaphor is LOYALTY IS MONEY. This metaphor exists in English that's why he opted for literal translation.

The metaphor *اشترى ولاء بعضنا* /bought the loyalty the writer resembles the loyalty with something that a person can buy.

In *God's Land*, the metaphor *اشترى ولاء بعضنا* / *bought the loyalty* occurs in a context when Omar goes from the slaves' house heading towards the ship that will drive them to their final destination in Charleston. The soldiers take them by boats. Omar delights that after thirty-five days at the slaves' house. He expresses the slaves house indicating that such house encompasses 400 slaves from different races and gender; they are only similar in their skin color and in their country. However, Omar indicates that his country does not admire the white man who comes to flense its bones, sell its people and to plunder its wealth. Omar continues that the European infidel white man comes to arouse the hostility among us and bought the loyalty between us, which means that the European solder urges the African people to betray each other.

To approach the translation of the metaphor from translational perspectives, the translator should be bi-cultural and bilingual. By reviewing the translation of the metaphor buys the loyalty (p.215), the translator has opted for adaptation translation and applied domestication approach because the metaphor loyalty is money exists in English.

Example No. (24): (Otoom, 2020, p. 241) ولا بدّ من أن تأتيهم أوقات تصحوا فيها ضمائرهم، وهذه هي لحظة استيقاظ الضمير

Translation (TT): They have times when their conscience wakes up and this was that moment (Mahmoud, 2020, p.243).

As indicated above, conscience can be perceived as a person in English.

The metaphor *تصحوا فيها ضمائرهم* / *their conscience wakes up* (p.243). In this metaphor, the writer resembles the conscience with a person who wakes up i.e., he resembles the abstract thing with the human being. It is worth mentioning that conscience can be perceived as a person in English.

In *God's Land*, the metaphor تصحوا فيها ضمائرهم /their conscience wakes up (p.243) is rendered in a context when the slaves are in the ship, one of African screams out of fear, the white soldier points the gun asking who is shouting, the African man remains silent. Then he admits that he was shouting and the white man shoots him directly. All slaves are afraid and heartbroken. The soldier asked Omar to release his hand and to release other slaves' hands. Omar is shocked and thinks that 'their conscience wakes up'; their religion might call for humanity. Then Omar says we all are human beings and the injustice does not last for a long time. However, the white soldier releases them not because he feels guilty, but because he wants them to hold the dead body and throw it in the sea.

Remarkably, the translator relies on literal translation, which means that the words were rendered literally from the ST to the TT. It is widely acknowledged that literal translation is considered as one of Venuti's foreignization techniques. According to Venuti (1995) foreignization assists in highlighting the indigenous artistic characteristics of the source text, it further makes the translator more visible in the translation, and it fills the gap concerning the power relations between Arabic and English by having a clear concentration on the metaphorical norms of the SL.

To sum up, the translator advocates foreignization over domestication to retain the local culture and to give the TL readers the opportunity to enjoy the ST culture. As a result, the visibility of the translator is obvious in rendering Anglo-American culture in *God's Land*.

Example No. (25): الخرافات لا تعمر طويلاً، الايمان لا يموت (Otoom, 2020, chapter: 34, p. 243).

Translation (TT): superstitions never live long and faith never dies. (Mahmoud, 2020, p. 245)

The metaphor الخرافات لا تعمر طويلاً، الايمان لا يموت indicates in chapter (34) (p.243) is translated into *superstitions never live long and faith never dies*. The writer resembles the superstitions with a person who lives, he also resembles the faith with a person who never dies. Such metaphor is original metaphor that expresses the writer's perspective and it is often translated literally (Newmark, 1988).

In *God's Land* الخرافات لا تعمل طويلاً، الايمان لا يموت / *superstitions never live long and faith never dies* (p.245) has occurred in a context when Omar is shocked by what he sees in the ship, when the colonists have beaten the slaves with the whip. Particularly when Omar not only hears one of the slaves, who moans and complains out of pain but also sees one of the officers shooting him and asking Omar to throw the slave in the sea. Omar is confused because it is a difficult task for him to throw a dead man. Not to mention, the torture in the cells. Although other slaves are terrified by the torture they have seen in the ship, Omar believes that his faith in God will ultimately save him. He indicates that the slaves have a fear of death because they do not believe in God. He believes that superstitions do not last for a long time unlike the faith that lasts forever.

By referring to the translation provided by the translator, he opts for foreignization by using literal translation. According to Ordudari (2007), in literal translation, the grammatical structures of the original language are replaced with their closest equivalents in the target language, while the lexical terms are translated in isolation and out of context once more. Literal translation resembles to a great extent machine translation in which

the same words rendered directly to the TL. The translator prefers the transference of the target language peculiarities to resist the dominant transparent and fluent translation discourse of the Anglo American culture. In this respect, Müller (2005) points out that metaphors reflect a meaning that cannot be rendered by using literal translation. However, the translator advocates Venuti's foreignization approach.

As a result, the translator prefers being visible more than being invisible. According to Venuti (1995, p.1), the visibility that is necessary for translators to have, does not mean that they are liberated from the cultural norms and social trends which always determine either the translator's or the author's "subjectivity".

As a result of this approach of translation, readers of the target text will have to figure out what these foreign metaphors imply. Thus, they will be introduced to the source culture as the translator has not taken into consideration the cultural differences between Arabic culture and Anglo American culture. According to Farghal (2012, p.326), the translator "should be aware of the fact that the Arab culture, in contrast with the Anglo-American culture."

Example No. (26): كانت الفئران قد بدأت تغزو مطبخ السفينة (Otoom, 2020, chapter.36, p.245)
Translation (TT): The rats had started invading the kitchen of the ship (Mahmoud, 2020, p.245).

The metaphor الفئران قد بدأت تغزو مطبخ السفينة / the rats had started invading the kitchen of the ship. The writer resembles the rats with an invader.

In *God's Land*, the translation of the metaphor الفئران قد بدأت تغزو / the rats had started invading the kitchen of the ship occurred in a context when Omar and other slaves are in the ship in which there is a massive number of rats, the colonizers claim that the African people bring the rats with them and they claim that the basement is the main reason behind

the existence of the rats in the ship and that the African people are the main the reason behind its proliferation. The rats annoy the white colonizers because they ruin their food and settle in their places. Therefore, the white solders ask the slaves to go out from the basement to clean themselves.

A closer inspection of the translation provided by the translator, it is clearly obvious that the translator opts for literal translation in translating the metaphor *الفئران قد بدأت تغزو مطبخ السفينة* into the rats has started invading the kitchen of the ship (p.245). As a consequence, the translator advocates Venuti's foreignization approach over domestication. According to Elmenfi (2016), foreignization entails producing a translation that deliberately break the TL conventions by maintaining some foreignness of the ST.

Thus, one can notice that the translator of the God's Land is fully aware of the importance of rendering ST culture. According to Farghal and Mansour (2020), foreignization in translating metaphorical expressions entails that the translator retains the aesthetic values of the TT.

To conclude, the translator opts for being visible by adopting foreignization approach. The translator's visibility indicates that he seeks to immerse the TL readers with the ST culture by retaining the same words literally from the ST to the TT.

Example No. (27): هاربين من السّياط التي تلسع ظهورنا (Otoom, 2020, chapter.38, p.275)

Translation (TT): Fleeing from the whips that sting our backs (Mahmoud, 2020, p.277)

The metaphor هاربين من السّياط التي تلسع ظهورنا / *fleeing from the whips that sting our backs*.

The writer resembles whips with a monster who tries to escape from

In *God's Land*, the metaphor هاربين من السياط التي تلمع ظهورنا / *fleeing from the whips that sting our backs* in chapter (38) page (275); occurs in a context when Omar recalls the white English soldiers who take Omar and other slaves from their countries, shouting that they will make auction on the slaves in the street; they rent a place for the auction and they were hitting the slaves with whips and chains. They are afraid and headed towards the door that they come from to escape from the whips that sting our backs'.

To approach the translation of the metaphor from translational perspectives, the translator should be bi-cultural and bilingual. By reviewing the translation of the metaphor *fleeing from the whips that sting our backs* (p.227), the translator has not taken into account the cultural differences between the two languages, but rather he opts for literal translation. By doing so, the translator advocates Venuti's foreignization approach. According to Elnaili (2019), foreignization means preserving the feelings and the socio-political issues emanating from the ST, along with maintaining its cultural sentiments.

The translator decides to be visible by using literal translation that might be strange to the target audience who adapts to transparent and fluent translation of anti-Anglo American stereotypical discourse. Foreignization entails close resemblance of the ST. In this respect, Al Farisi (2020) points out that foreignization suggests bringing the elements of the ST into the TT.

Example No. (28): لم نخسر أكثر من ثلاثين عبداً، هذه المرة حافظنا على البضاعة بشكل كبير (Otoom, 2020, p.264).

Translation (TT): We have lost no more than thirty, this time we have kept the goods very well (Mahmoud, 2020, p.267).

People in slavery were not treated as humans but as commodities to be bought and sold. Therefore, the translator opts for domestication.

The metaphor *حافظنا على البضاعة* / we have kept the goods (p.267); the writer in such metaphor has resembled the slaves with the goods. This metaphor implies that a reasonable number of slaves were died, while a large number of them remained alive. It should be mentioned that people in slavery were not treated as humans but as commodities to be bought and sold.

In *God's Land*, the metaphor *حافظنا على البضاعة* / we have kept the goods (p.267) comes in a context after the forty-second days of Omar and other slaves' departure from Africa, they start to see from the western horizon Charleston coasts, Omar gets that they will reach the port by tomorrow i.e., in the forty-third day and that they will land in the harbor situated in the intersection of Ashley and Cooper's river.

When Omar and others are nearly there, the white men are delighted. Omar hears that one of the soldiers says that '*we have lost no more than thirty, this time we have kept the goods very well.*' Omar seeks to convey that the soldiers consider the slaves as goods and business. The above mentioned metaphor shows how the colonizers consider the African people as slaves and inferior.

To approach the translation of the metaphor from translational perspective, the translator should have the linguistic competence and socio-cultural knowledge. According to Adiel and Ahmed (2016), the cultural implications in translating metaphors might contain syntax, lexical content, ideologies, and methods of life in a particular culture. By referring to the translation employed by the translator in translating the metaphor *we have kept the goods*, the translator opted for adaptation and applied domestication because people in slavery were not treated as humans but as commodities to be bought and sold and this expression exists in English.

Example No. (29):

وكان أكثرهم يضع سيجاراً في فمه ويدخن وهو يركل الهواء بقدميه (Otoom, 2020, p.267)

Translation (TT): And most of them put a cigar in their mouth. He smokes, **kicking the air with his feet**. (Mahmoud, 2020, p.269).

The metaphor يركل الهواء بقدمية / kicking the air with his feet (p.269) entails resemblance between the human and the air. To put it differently, the writer resembles the air with the human that he kicks with his feet.

In *God's Land*, the metaphor, يركل الهواء بقدمية / kicking the air with his feet (p.269) takes place in a context when Omar describes their arrival to the port in Manchester, the soldiers keep all the soldiers in the cottage and make sure that all of them are inside. It is worth mentioning that the cottage is full of empty boxes, grasses, and straws. After one hour, the door opens. Roughly, twenty American citizens enter the cottage, Omar renders the above-mentioned metaphor to describe the status of one of the American citizens by indicating that one of them smokes and kicks the air with his feet, which stands for being conceited. He adds that they stare and inspect them in order to sell them as slaves.

The translator should have a solid cultural background of the ST, along with having linguistic competence. By reviewing the translation provided by the translator in *God's land*, the translator shows his visibility by adopting Venuti's foreignization approach.

To sum up, in a translational situation where the translator faces a metaphorical expression that might obstructs the transparency and the fluency of the translation such as *kicking the air with his feet*, the translation might definitely sound foreign and retains the ST culture. By using literal translation, the translator advocates foreignization over domestication. By adopting Venuti's foreignization approach, the translator shows his

visibility in translating Anglo-American novel to the TL readers. According to Shi (2014), foreignization retains the foreignness and the flavor of the ST by maintaining originality.

Example No. (30): بل كنا آلاتٍ مسخرةً للخدمة والطاعة العمياء (Otoom, 2020, chapter.37, p.271).

Translation (TT): We were machines harnessed to blind service and obedience (Mahmoud, 2020, p.273).

Describing a person as a machine exists in English. A person is a machine or at least an object. This metaphor analysis supports domestication rather than foreignization because some of the metaphors and metonymies used are similar in Arabic and English.

The metaphor بل كنا آلاتٍ مسخرةً للخدمة والطاعة العمياء was translated literally into *We were machines harnessed to blind service and obedience*. The writer resembles the slaves with machines. In fact, describing a person as a machine exists in English.

In *God's Land*, the metaphor بل كنا آلاتٍ مسخرةً للخدمة والطاعة العمياء / *We were machines harnessed to blind service and obedience* in chapter (37), (p.271), comes in a context when Omar and other slaves arrive to Charleston. Roughly, one-third of them are sold; this day is full of shouting, yelling and crying. Omar describes how the soldiers treat them less than animals, but rather they treat them as machines harness to blind service and obedience.

By reviewing the translation of the metaphor *we were machines harnessed to blind service and obedience* (p.273). To resist the fluent translation discourse and to resist the dominant transparent of the Anglo American culture, the translator prefers the transference of the TL peculiarities. By doing so, the translator advocates Venuti's domestication approach.

Example No. (31): ما الذي صنعه افريقيا لهذا الغرب المتوحش حتى يكون كل هذا؟ (Otoom, 2020, chapter.38, p.272).

Translation (TT): What has Africa done to this wild west to make all this happen?
(Mahmoud, 2020, p.274)

The metaphor *the human behavior is animal behavior* the writer resembles the colonizers with the monster in the western eyes.

In *God's Land*, the metaphor ما الذي صنعه افريقيا لهذا الغرب المتوحش حتى يكون كل هذا؟/what has Africa done to this wild west to make all this happen? takes place in a context when Omar raises several questions, such as where will they take them? what will be there end? *What has Africa done to this wild west to make all this happen?*

It is worth mentioning that wild west reflects the negative image of Africa in the western eyes. To elaborate, the western people portray the colonizers with the monster. Accordingly, the novel reflects the implications of post-colonialism on Africa. Post colonialism is attributed to the period after the dominant European empires being booted out of the colonized countries. In its wider overview, Holoch (2012), argues that it is a critical practice focused on contesting colonialism and its legacies in countries that were previously colonized by European and North American regimes. According to Sutkutè (2020), the negative influence and fabrication emerged due to western imaginations correlated with politics and power.

To approach the translation of the metaphor from translational perspectives, the translator should be bi-cultural and bilingual. By reviewing the translation of the metaphor *what has Africa done to this wild?* (p.274), the translator has not taken into account the cultural differences between the two languages, but rather he opts for literal translation. By doing so, the translator advocates Venuti's foreignization approach.

According to Lyu and Song (2022, p.30), foreignization enables TL readers “to get rid of the influence from the dominant culture and fight back against the cultural hegemony of translation”.

The translator’s visibility is obvious in choosing literal translation rather than other types of translation; however, it is not common to the target language readers who used to transparent and fluent anti-Anglo American stereotypical translation discourse. In this respect, Liu (2019) points out that foreignization entails respecting SL culture.

4.5 Discussion

The findings of the study revealed that the number of culture-bound terms accounts for (3). The number of religious and Islam terms amounts to (12). The number of metonymies amount to (3). The number of personification metaphors accounts for (3). The number of metaphors accounts for (9). By referring to the translation provided by the translator, it is clear that the translator was not professional in translating culture bound and Islamic terms, such as *Wird*, *Surah*, *Hirz*. Besides, he did not differentiate between hijab and veil in which the former means covering the head, while the latter means covering the face and the head except the eyes. In some aspects, he provided an explanation after transliteration such as the translation of كحل/ kohl.

The translation of the Arabic and Islamic cultural bound terms of God’s Land novel does not mark the cultural difference between Arabic and English. The translator applied foreignization strategy by using transliteration in translating culture bound terms and Islamic terms and literal translation in translating metaphors and metonymies, which stress this difference and accordingly help us notice the translator's visibility. This finding constitutes an answer to the first research question.

The translation of the Arabic figurative discourse; metaphors and metonymies God's Land does not mark the cultural difference between Arabic and English by applying literal and adaptation translation strategies and domestication due to the similarities between Arabic and English languages in using figurative language, which stress this difference and, accordingly, help us notice the translator's visibility. This finding constitutes an answer to the second research question.

Possibly, the translator relied on literal translation and transliteration to immerse the target language readers with the source text culture. However, it is preferable if the translator used domestication, such as adaptation, manipulation, paraphrasing, footnotes, illustration, and functional equivalence to provide a comprehensible and meaningful translation.

The findings have important implications for academics and researchers, as they pave the ways for further investigation. These findings provide a direction for future research to generate deeper, more meaningful contributions in Venuti's foreignization and domestication translation theories. This study contributes to the study of translation by examining the translator's visibility in translating the literary work *The God's Land*. It also contributes to other translation disciplines.

CHAPTER FIVE

Conclusion and Recommendations

This chapter divides into two sections. The first section presents the conclusions of the study, whereas the second section presents some recommendations for further studies related to the topic under investigation.

5.1 Conclusion

The study seeks to investigate the translator's visibility in *God's Land* novel by Dr. Ayman Al Ootom from Arabic to English. Besides, it explores how the translators marks the cultural difference throughout the translation work. The underpinning theory utilized in this study is Venuti's foreignization strategy (1995). Venuti uses foreignization strategy in translation to represent resistance to the target culture in order to preserve the source language culture. As well as, to introduce the target text's readers to the culture of the source text.

According to Venuti (1995, p.20) "foreignizing translation seeks to restrain the ethnocentric violence of translation, it is highly desirable today, a strategic cultural intervention in the current state of world affairs, pitched against the hegemonic English language nations and the unequal cultural exchanges in which they engage their global others. Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations".

The underpinning theory of this study is Venuti (1995) foreignization and domestication approaches. As indicated earlier, Venuti (1995) argues that foreignization implies finding a foreign text and a translation process that devoid of dominant cultural

values in the target language, which exposes target text readers to the source text's culture. On the other hand, domestication strategy it is defined as a type of translation that makes the text closely resemble the target language culture. According to Venuti (2017, p.20) domestication means “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home”.

According to the current study, the translator tended to favor foreignization more than domestication. The translator used domestication to translate metaphors and metonymies due to the fact that they are used in both English and Arabic languages.

As far as methodology is concerned, the study employs qualitative method to achieve the purpose of the study. The study collected a total of 30 utterances that were collected qualitatively in *God`s Land* novel by Ayman Al Otoom. Fifteen examples of cultural and Islamic bound differences were transliterated to introduce the target readers to the source text`s culture. Moreover, fifteen examples of metaphors and metonymies in the novel were translated following literal and adaptation methods to move the reader towards his direction. After analyzing the data qualitatively, the discussion was identified.

As for the selection of the novel, the study found that the reasons that have prompted the translator to translate God`s land literary work might be attributed to the fact that the translator seeks to convey the agony, misery, and oppression of African people who have been tortured by the colonizers and the white solders. Another interesting finding is the discrimination between black and white people in terms of the superiority of the black people over the white people. The above-mentioned topics; slaves torture and skin color discrimination drive the translator to translate such literary work to show his resistance against Anglo American discourse.

The study is an attempt to answer three major questions. The first one is to identify how translation of the Arabic cultural specific discourse (Arabic and Islamic) of *God's Land* mark the cultural difference between Arabic and English, and how the applied foreignization strategy stresses this deference and, accordingly, help the readers to notice the translator's visibility. As for the second question, it investigates how the translation of the Arabic figurative discourse; metaphors and metonymies of *God's Land* mark the cultural difference between Arabic and English, and how the applied translation strategies stress this deference and, accordingly, help the readers to notice the translator's visibility.

The study found that the translator relied heavily on transliteration in rendering the culture-bound terms such as the translation of كنا نرتل خلف الشيخ (Otoom, 2020, p.12) into *We used to recite with the sheikh*. (Mahmoud, 2022, p.12). This result constitutes an answer to the first research question.

Interestingly, the current study found that the translation of the Arabic figurative discourse; metaphors and metonymies of *God's Land* mark the cultural difference between Arabic and English, and how the applied translation strategies stress this deference and, accordingly, help the readers to notice the translator's visibility. To clarify, the study found that the translator relied heavily on literal translation and adaptation in translating metaphors and metonymies. This result constitutes an answer to the second research question.

Another interesting finding was that the novel revolves around colonialization issues that occurred in Africa. The reasons behind selecting the novel is attributed to the fact that the translator of the *God's Land* adopts foreignization in translating culture bound terms (Arabic and Islamic) and metaphors from Arabic into English. Such reasons serve

the purpose of the study in revealing how the translator marks the cultural differences and in showing the translator's visibility.

The study concluded that the context of the original text and its translation, in terms of selection of the novel, authorship and readership, exemplify and reinforce the implications of foreignization and domestication theories. The present study adds significant information on the role of foreignization and domestication in retaining the flavor of the ST culture. Besides, it might reflect the intention of the translator to reflect the Anglo American discourse to the TL readers. The study may help translators, researchers and those interested in studying the translator's method of adopting foreignization and domestication.

5.2 Recommendation

Based on the conclusions of the study, it is hoped that the current study will open the door for translators and other researchers.

1. The study recommends further studies to investigate the translator's visibility of anti-Anglo American literary works that tackle the issue of racism against black skin people.
2. It is useful for further studies to examine metaphorical examples in God's Land novel and procedures employed in rendering them.
3. It is recommended for additional studies on God's Land novel to address more instances on adaptation, transposition, omission and modulation which are considered as domesticating procedures.
4. It is recommended to conduct contrastive studies that compare foreignization and domestication strategies on God's Land novel.

5.3 Implications

The findings have important implications for academics and researchers, as they pave the ways for further investigation. They further have implications for translators and those who are interested in the use of foreignization and domestication approaches in translating literary text.

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