

The Role of Domestication and Foreignization in Translating Figurative Language in Al-Aswany's "*The Automobile Club of Egypt*"

دور التوطين والتغريب في ترجمة اللغة المجازية في "نادي السيارات" لعلاء الأسواني

**Enas Hassan Anwar El Sayed
PhD Candidate, English Department,
Faculty of Arts, Suez University**

Prof . Nagwa Ebraheem Younis

**Professor of linguistics,
Faculty of Education ,
Ain Shams University**

Dr. Shaymaa Taher Sallam

**Lecturer of Linguistics,
Faculty of Arts,
Suez University**

الملخص العربي

تتناول هذه الدراسة كيفية تطبيق استراتيجيات التوطين والتغريب في ترجمة اللغة المجازية، لا سيما الإستعارة والتشبيه. تقدم الدراسة لمحة عامة عن هاتين الاستراتيجيتين، ثم تتعمق في ترجمة الاستعارات والتشبيهات من خلال تحليل مجموعة من الأمثلة المختلفة المأخوذة من ترجمة نادي السيارات لعلاء الأسوانى التى قام راسل هاريس بترجمتها. كما تستعرض أولوية الاختيار بين الاستراتيجيتين، بهدف تحديد الأنماط أو الاتجاهات في استخدامهما. تم اجراء تحليل نوعي على أمثلة رئيسية من ترجمة هاريس، لتحديد التحديات مثل تحقيق التكافؤ، الحفاظ على المعنى الأصلي للغة المجازية، وضمان وصلوها بشكل مفهوم إلى القاري مع الالتزام بالنص الأصلي. استند التحليل إلى استراتيجيات نيومارك (١٩١٨) وبيريني (٢٠٠٧)، كما نوقشت قضايا التوطين والتغريب وفقاً لمفهوم فينوتي (١٩٩٨) حول التوطين والتغريب. كشفت النتائج عدة حقائق، من بينها أن ترجمة اللغة المجازية يتضمن تحديات معينة؛ ومع ذلك، فإن منهج ترجمتها يتماشى مع المبادئ العامة لنظرية الترجمة. ترتبط استراتيجيات التوطين والتغريب بعلاقة دياكتيكية، ويُحدد تطبيقهما بناءً على احتياجات عملية الترجمة. باستخدام هاتين الاستراتيجيتين، تصبح ترجمة اللغة المجازية أكثر فعالية، مما يعزز التبادل الثقافي بين التقاليد الغربية والشرقية. في جوهر الأمر، تكشف عملية الترجمة أن التغريب بطبيعته يتضمن دائماً بعض التوطين، والعكس صحيح، لا يمكن للتوطين أن يوجد دون وجود التغريب.

الكلمات المفتاحية: التوطين والتغريب , اللغة المجازية , استراتيجيات الترجمة , الثقافة المصرية , التشبيه والاستعارة .

Abstract:

This study examines how domestication and foreignization are applied in translating figurative language especially metaphors and similes. After a general overview of domestication and foreignization, the study delves into the guidelines for translating metaphors and similes, supported by an analysis of various examples extracted from Russel Harris translation of Al-Aswany's "*The Automobile Club of Egypt*". Additionally, it investigates the decision-making process between the two strategies, aiming to identify patterns or tendencies in their usage. Qualitative and quantitative analyses are conducted on key excerpts from Harris' translation, identifying challenges such as achieving equivalence, preserving the original meaning of the figurative language, and ensuring accessibility for the target audience while maintaining fidelity to the source text. The analysis follows Newmark's strategies (1988) and Pierini's strategies (2007). The issue of foreignization and domestication is discussed in Venuti's (1998) notion of foreignization and domestication. The findings reveal that translating figurative language includes certain challenges; however, the approach to figurative language translation aligns well with the general principles of translation theory. By employing domestication and foreignization, translating the figurative language becomes more effective and fosters cultural exchange between Western and Eastern culture. In essence, translation practice reveals that foreignization inherently involves some degree of domestication, and vice versa, as neither can function in isolation.

Keywords: figurative language, translation strategies, foreignization and domestication, Egyptian culture , similes and metaphors .

<u>Consonants</u>			
أ	a	ص	s
ء	'		
ب	b	ض	d
ت	t	ط	t
ث	th	ظ	z
ج	j	ع	c
ح	h	غ	gh
خ	kh	ف	f
د	d	ق	q
ذ	dh	ك	k
ر	r	ل	l
ز	z	م	m
س	s	ن	n
ش	sh	ه	h
و	w	ي	y

<u>Short Vowels & Long Vowels</u>			
ا	a:	ـ	a
-و-	u:	ـ	u
-ي-	i:	ـ	i
		ـ	an
		ـ	un
		ـ	in

1. Introduction

The current study aims to identify the major challenges of translating the figurative language specially metaphors and similes, and how to render them from one language into another. Translating Egyptian cultural expressions and metaphors of Arabic language and especially Egyptian cultural expressions is a hard task and imposes great challenges on translators. Thus, translators try to adopt specific techniques and procedures to bridge the cultural gap and transfer these figurative expressions from the SL into the TL successfully.

This study displays translation problems encountered by Russell Harris. (2015) in his English translation of the figurative language in "*The Automobile Club of Egypt*" (2013) by the novelist Alaa Al-Aswany, and how some stylistic devices are misused in the process of translation from the source text (ST) into the target text (TT). The focus is on metaphors and similes in particular.

The inability to understand Arabic culture and the Egyptian culture in particular entails a similar inability to understand the figurative language. This means that language and culture are interlinked. The study tries to explore the ability of the translator to grasp and understand the rhetorical nature of the Arabic language. Translating literary works is always a challenge.

This study aims to address some of the problems involved in translating figures of speech found in the novel. It highlights the translation issues and explores the most effective strategies for handling these problems. Translators face difficulties when the source text is rich in metaphors and similes, which form the core of figurative language. A qualitative analysis is carried out using Newmark's model of analysis (1988) and Pierini's strategies (2007) , based on Venuti's (1998) perspectives on these strategies.

2. Aim of the Study

The aim of this study is to examine the translation of Arabic figures of speech especially similes and metaphors from Arabic to English within Harris' Translation of Al-Aswany's "*The Automobile Club of Egypt*" explores the strategies employed in rendering them, and provide recommendations for better translation. The reason which justifies conducting this topic lies in the fact that metaphors and similes have always been a source of debate between translators and linguists.

3. Objectives of the Study

1. To determine how far have the rhetorical and connotative meanings changed within the English translation of "*The Automobile Club of Egypt*".
2. To identify the factors that may constrain the translation of figurative language especially metaphors and similes in the light of Arabic and English culture.

4. Research Questions

1. What are the factors which may constrain the translation of figurative language, especially metaphors and similes, in the novel under investigation?
2. What are the most frequently used translation strategies in translating figurative language in "*The Automobile Club of Egypt*"?
3. To what extent has the translator succeeded in overcoming metaphors and similes translation problems in translating metaphors and similes?
4. To what extent is Harris's translation evaluated as foreignized or domesticated?

5. Foreignization and Domestication

Foreignization and domestication, introduced by Friedrich Schleiermacher in 1813, represent two primary translation strategies. Foreignization emphasizes maintaining the cultural elements of the source language, aligning with Nida's (1964) "formal equivalence" or "gloss translation." In contrast, domestication adapts the text to the target audience's cultural context, reflecting Nida's "dynamic equivalence" and Newmark's "communicative translation." These approaches highlight the translator's role in navigating the balance between fidelity to the original text and ensuring the target audience's comprehension. The translator decides whether to bring the reader closer to the source text or adapt the text to fit the reader's cultural framework.

6. Foreignization and Domestication in terms of Venuti's notion

Venuti (1998) discusses the issue of domestication and foreignization suggesting balance in using them by the translators. Domestication of the foreign text removes the cultural identity of that text; as a result, the literary work loses its value. Domestication causes "dehistoricization" to the foreign text. Venuti sees that foreignization of translation preserves the culture of the source text and achieves better communication. He calls for foreignization as a means of keeping both the structural and cultural aspects of the ST.

Many researchers argue in favor of one strategy while others prefer the other. Actually, foreignization and domestication complement each other. Foreignization is suitable to transfer the cultural aspects of the source text, while there is a need for domestication in the presence of figurative words or cultural expressions which are difficult to be received

Types of Figurative Language

7. Translation approach to metaphors and similes

Figurative language encompasses linguistic devices used in a non-literal sense to create strong impressions or imaginative meanings. It includes metaphors, similes, irony, personification, and other literary tools. Unlike literal language, which is straightforward and employs words in their conventional meanings, figurative language extends words to suggest broader or different meanings. Similes and metaphors, as the most common figures of speech, are the primary focus of this discussion.

A simile explicitly compares two things using "like" or "as," making the comparison clear (e.g., "She runs like the wind"). In contrast, a metaphor implies a comparison without using such words, often creating a more immediate or artistic impact (e.g., "Time is a thief"). Metaphors can be direct or indirect, with indirect metaphors leaving the comparison implied. The key distinction is that similes make the comparison explicit, while metaphors rely on the audience to infer the connection.

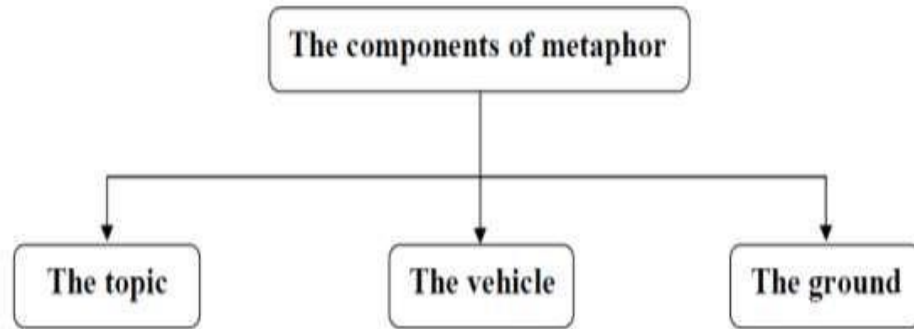
8. Definition and typology of metaphor in English and Arabic

Metaphor, a figure of speech, involves comparing two concepts in an unconventional way to capture the reader's attention and vividly convey ideas (Farghal, 2020). While metaphors can appear contradictory due to their blending of different semantic domains, they serve to conceptualize ideas effectively. Newmark (1988) defines metaphor as describing something in terms of another and categorizes it into six types: dead, cliché, stock, recent, adapted, and original. He highlights metaphor translation as a key challenge, requiring specific techniques.

Picken (2007) identifies three components of metaphor: topic, vehicle, and ground. Toury (1995) outlines six strategies for translating metaphors:

1. Retaining the same metaphor in the target language (TL).
2. Replacing the source language (SL) metaphor with a different TL metaphor.
3. Dropping the SL metaphor while conveying its meaning.
4. Omitting the SL metaphor entirely.
5. Substituting a non-metaphor in the SL with a metaphor in the TL.
6. Creating a new TL metaphor to address gaps in the SL.

In addition, Picken (2007) states that in linguistic view of metaphor



Topic and vehicle are known in the Arabic linguistics terminology as: "the Mushabah" and "the mushabah bihi". In Richard, I. (1936) terminology, the term topic is called "tenor". The topic is the entity referred to or the subject of the metaphor, the vehicle is the notion to which this entity being compared and the ground is the feature or the respect in which this comparison is being made. (Zelaci, 2014).

9. Types of metaphors in Arabic Rhetoric

In Arabic, metaphor is termed (استعارة), meaning "borrowing." It involves three elements: the source of borrowing, the borrowed entity, and the recipient entity (Farghal, 2020). Arabic rhetoric, like English, categorizes metaphors into various types. Abdul-Raof (2006) identifies six types: explicit, implicit, proverbial, enhanced, naked, and absolute metaphors.

- **Explicit Metaphor:** The vehicle is present, but the topic is omitted .
- **Implicit Metaphor:** The topic is mentioned, but the vehicle is implied.
- **Proverbial Metaphor:** Expresses figurative meaning without lexical clues.

- **Enhanced Metaphor:** Includes semantically relevant lexical items for both the vehicle and topic.
- **Absolute Metaphor:** Lacks lexical items semantically tied to either the topic or vehicle.

10. Similes

A simile, as defined by the Cambridge Advanced Learner's Dictionary (Walter, 2008), is a rhetorical device comparing one thing to another using words like as or like (e.g., "People are like the teeth of a comb in equality"). Similes enhance the text's vividness by comparing two distinct entities. The subject being compared is the tenor, and the entity to which it is compared is the vehicle, connected by tools like, as, or as if (Mohammed, 2017). Some similes are straightforward to translate when cultural or linguistic equivalents exist. However, translation becomes challenging when cultural differences create gaps. Cultural and linguistic differences, particularly between English and Arabic, complicate translating rhetorical devices like similes and metaphors.

This study explores the challenges translators face when translating Arabic similes, the strategies they employ, and the resulting translations, with a focus on addressing cultural gaps in cross-linguistic translation.

10.1 Similes in English

A simile is a figure of speech that compares two distinct objects to highlight similarities between them, enhancing vividness and originality in language (Mohammed, 2017). Similes add clarity and richness to writing and speech, whether in letters, reports, or creative works (Cuddon, 1980).

While similar to metaphors, similes differ in their explicit use of comparative expressions such as like or as (Kennedy, 1993). Cleary (2009) notes that similes evoke mental imagery, making descriptions more engaging. Larson (2006) identifies four components of a simile:

Topic: The nonfigurative subject being discussed.

Image: The figurative counterpart used for comparison.

Point of similarity: The shared feature linking the topic and image.

Nonfigurative equivalent: The literal meaning of the simile. Understanding a simile requires correctly identifying its topic, image, and point of similarity (Larson, 1984), ensuring accurate interpretation and effective communication.

11. Review of Literature

This section presents a review of the previous studies related to the current study. These studies handle various translation problems of figurative language especially similes and metaphors and how to analyze them in the light of different translation strategies. More studies are still conducted in the same field.

The study of Shi (2014) examines how domestication and foreignization are applied in translating metaphors. It provides an overview of these two translation strategies, analyzes guidelines for metaphor translation through examples, and investigates the tendency in choosing between the two approaches. The analysis is conducted Venuti's (1995) notion of foreignization and domestication. The findings reveal that translation is inherently challenging, and translating metaphors is even more complex.

Analyzing metaphor translation methods reveals that flexible, adaptive approaches are more effective than rigid, fixed ones. The translation of a metaphor depends on multiple factors, not just whether an equivalent metaphor exists in the target language. Other important considerations include the significance of the specific lexical elements that form the metaphor.

Elsheemi (2014) attempts to show some of the shortcomings in the translation of three novels by Naguib Mahfouz: *Ziqaq el-Maddaq* (Midaq Alley), *Palace Walk*, and *El-Harafish*. Some prominent critics refer to some stylistic and cultural defects in the translation of the three novels. Elsheemi's findings show that most of the mistranslations are cultural because of the gap between both languages. Most of the stylistic mistakes in translation are metaphorical, this is due to the translator's ability to recognize the rhetorical nature of Arabic language. Translators have ignored the cultural dimensions, mistranslate, or explain them. They have paraphrased, mistranslated, and changed some of Mahfouzian metaphors.

Zelaci (2014) presents a comparative study of a sample of seven metaphoric expressions mentioned in some of the Prophe's sayings to their corresponding English version. His study aims to explore the translation problems which faced the translator when he comes to render metaphors in general and metaphors of the Prophet's sayings in particular into the target language.

Zelaci's study attempts to find whether the TT maintains the same beauty and meaning of the metaphorical expression or not. His descriptive analysis is based on Newmark's typology (1988). The translator has adopted several techniques like translating metaphor by simile, literal translation, and reproducing the same vehicle with explanation. Literal translation is the dominant technique in translating the metaphoric expressions. Zelaci's study comes to the conclusion that the translator has faced different difficulties and problems in translating the religious texts. The translator failed in reproducing the same image and effect of the original metaphor. Zelaci suggests that translating metaphorical expressions of this kind of works requires a native speaker who is fully competent with the English language and the Islamic religion.

The research of Khasanah (2015) aims to explore translation techniques applied by the translator to translate the figurative language and the degree of equivalence in terms of meaning and style. He conducts a qualitative analysis; data are taken from Iwan Setyawan's novel entitled "*9 Summers 10 Autumns*".

The researcher and the data sheet are the main instruments in this research as the data are repeatedly checked by the researcher and translators. The findings show that the dominant type of figurative language is metaphor. There are 12 techniques of translating this figurative language, including 4 mixed translation techniques. They are borrowing, compensation, compression, explicitation, generalization, literal translation, modulation, transposition, literal translation and modulation, literal translation and transposition, compensation and modulation, and explicitation and modulation. Although literal translation is the dominant

technique applied, the degree of equivalence shows partly equivalent expression as the dominant result of translating figurative language. In addition, the style in the source text is different from the target text.

Kendenan (2017) shows how student translators of literary translation class deal with the problems of translating similes and metaphors in Amy Tan's "*Two Kinds*". The analysis is based on Newmark's model (1988). It can be concluded from Kendenan's study that students have struggled to transfer the metaphors and similes into TL as figurative languages. Students have applied translation of simile plus sense, deletion, and conversion of metaphor to sense, but the dominant procedure which is applied to translate similes and metaphors is reproducing the same image in TL.

Demetry (2018) tries to compare the figurative language and cultural items in Naguib Mahfouz's two novels: "*The Thief and the Dogs*" (1961) and "*Miramar*" (1967). He conducts a qualitative analysis based on Newmark's model (1988) to explore whether the translation has maintained the local color of the metaphors, similes and cultural items or no. The findings show that both translators in "*The Thief and the Dogs*" (1961) have ignored metaphors and similes in the source text and translated the intended meaning only; whereas in "*Miramar*" (1976), the translator has rarely conveyed those similes and metaphors in the ST into the TT.

As for the translation of cultural items, the translators of the two stories have resorted to some strategies like transliteration with elaboration to acquaint the target reader with the Egyptian culture , leaving other items obscure . Based on the analysis process conducted in those previous studies, it can be concluded that the most frequent strategy used is literal translation or reproducing the same image. Such matter asserts the main topic of the current research that translating figurative language isn't an easy matter.

Manipuspika (2018) introduces in his study different strategies which are used to translate metaphor in Lauren Kate's novel "*Fallen*". Manipuspika adopts a qualitative approach based on the model of Newmark (1988). Manipuspika's study presents how English metaphors are transferred into bahasa Indonesia. Manipuspika investigates procedures which are applied in translating metaphors in Lauren Kate's novel and the possible reasons behind choosing those procedures in specific.

The data under investigation taken from the English and Indonesian versions of the novel "*Fallen*". Comparison is held between both versions of the novel. It is found that five out of seven translation procedures, based on Newmark's theory (1988), are used in translating metaphors. They are reproducing the same image in the TL (38.5%), replacing SL image with a standard TL image (11.5%), translating metaphor by simile (21.2%), converting the metaphor into sense (25%), and deleting the metaphor (3.8%).

Reproducing the same image in the TL is the dominant procedure. Hence, we come to the conclusion that this procedure is the most appropriate to get aesthetic and understandable translation especially if the images used are known for both SL and TL readers. The least dominant procedure is deleting the metaphor which is not recommended unless the metaphor is repeated. Based on the findings, 50% of the metaphors are not translated, the thing which confirms that translating a metaphor is not an easy task.

12.Data & Methodology

The current study aims to examine the translation of figurative language, similes and metaphors in particular in Alaa Al-Aswany's *The Automobile Club of Egypt* from a qualitative and quantitative perspective. Such a study explores the translation strategies and techniques which the translator employs in his translation of metaphors and similes and critically shows how successful/unsuccessful they are. The analysis examines how Harris navigates some translation challenges by employing various translation strategies.

The textual data of this study consists of examples of figurative expressions extracted from Russel Harris' translation of Alaa Al-Aswany's "*The Automobile Club of Egypt*". Qualitative and quantitative analyses are conducted following the translation strategies of Newmark's (1988) and Pierini's (2007). There is reference to Venuti's (1998) notion of foreignization and domestication. The analysis is designed to be carried out as follows:

- 1- Identifying figurative expressions, similes and metaphors in particular. Arabic similes and metaphors based on their cultural significance are to be selected, clarified, and explained. English translation of these figurative expressions is to be analyzed.
- 2- Following a set of strategies, in terms of Newmark's classification (1988) and Pierini's Strategies (2007) to know to what extent Harris manages to render meanings of the figurative language and keep the cultural identity of the ST or adapts his translation to cope with the cultural identity of the TT which is his own cultural identity.
- 3- Following Venuti's notion of foreignization and domestication to determine whether the translator tries to foreignize the TT through keeping the cultural identity of the text, or to domesticate the translation by adapting the TT to suit the cultural identity of the target readers.

12.1 Strategies Identifying Figurative Language

Adopting the strategies set out by Newmark (1988) can help to explore to what extent the translator is successful in rendering the meanings of the figurative language. The notion of foreignization and domestication is investigated in terms of Venuti's attitude (1998) to find out whether the translator tends

to domesticate or to foreignize the translation. Venuti strongly supports the foreignization approach by illustrating that a translator's task is to maintain the values of the source language and not to manipulate it into the target language.

12.1.1 SL-Oriented Strategies

Newmark (1988) views metaphor as a powerful literary device that often carries a unique cultural and emotional significance, making it challenging to convey in translation. Here are his primary **SL strategies**:

1. Literal translation (reproducing the same metaphor in the target Language):
2. Converting the metaphor into a simile
3. Replacing the metaphor with a sense or an explanation:
4. Addition:

12.1.2 TL-oriented strategies

1. Replacing the metaphor with a comparable target language metaphor:
2. Paraphrasing the meaning of the metaphor or the simile:
3. Omission of the metaphor or the simile:

12.2 Pierini's Translation Strategies of Similes

The potential strategies suggested by Pierini (2007) to translate similes, from which the translator might choose the most appropriate for each simile provided to them:

- 1: **Literal translation** (retention of the same vehicle). (LT)
- 2: **Replacement of the vehicle with a different vehicle.** (RVDV)
- 3: **Reduction of the simile, if idiomatic, to its sense.** (RSIS)
- 4: **Retention of the same vehicle plus explication of similarity**

feature(s). (RSV+ESF)

5: **Replacement of the vehicle with a gloss.** (RVG)

6: **Omission of the simile.** (OS)

13. Data Analysis

This section demonstrates the analysis of some samples of translating metaphors and similes. Such analysis is based on the following steps: identifying the expressions which include figurative language, investigating English translation of these expressions, and following the strategies involved in the model of analysis to find out to what extent Harris succeeds in reproducing the connotative meanings of these figures of speech.

- Sample (1)

a. The original text

– الاشقاء يختلفون ومصارين البطن تتصارع.. لكن الدم لا يهون أبدا. (Al-

(Aswany, p.41

TS : 'al'ashiqa:' yakhtalifu:n wmaṣa:ri:n 'albatn tataṣa:ra' ...
la:kinn ildam la yahu:nu 'abadan

b. The English counterpart: "Kith and Kin may have squabbled with each other, but blood is thicker than water".
(Russell, p.28)

The source text includes cultural bound words involving a figure of speech as the physical problems happening to body organs are likened to fights between family members, 'al'ashiqa:' yakhtalifu:n الأشقاء يختلفون is translated into "Kith and Kin may have squabbled". This strategy belongs to Pierini (2007), as the translator resorts to replace the vehicle of the ST with a different vehicle in the TT (RVDV).

Based on Arabic rhetoric, the expression maṣa:ri:n 'albatn tataṣa:ra' is an implied metaphor. The rhetorical purpose of this مصارين البطن تتصارع cultural expression is to show that problems can rise even between brothers or family

members like physical problems inside one human body, there is no need for fighting as some matters can be settled easily. There is omission of a whole phrase مصارين البطن تتصارع maṣ:ri:n 'albaṭn tataṣa:ra' due to the difficulty to find an equal counterpart of such phrase in the TT and replaced by another cultural bound in the TT but more formal than the original one.

In terms of Newmark's techniques of translating metaphors, it would be better if the translator translates the metaphor by a simile plus sense (the ground) as follows: even entrails inside the abdomen fight each other, the fight between brothers are likened to the fight between one body organs.

This could make the translation more understandable to the target reader and retain the cultural taste of the source text. Replacing the original metaphor with another moral formal one doesn't let the target reader attain the colloquial sense and the stronger effect and feeling of the original text such as the source reader.

The expression in the ST is a colloquial Arabic used in the Egyptian dialect in the daily life, small details make the reader imagine the characters' way of talking and the surrounding atmosphere. Here, the translator is away from foreignization as he deletes one of the expressions that shows the cultural identity of the Egyptian language.

- Sample (2)

a. The original text

– انت عارف الواد سيد متعب ، راسه وألف سيف يشتري قميص جديد . (A-

(Aswany, p.44

TS: 'inta 'a:rif 'al wād Sayyid mut'eb, ra:su wa'alf sayf yshtri:
'ami:s jidi:d

b. The English counterpart: "You know how troublesome Said can be, but **he has set his heart** on buying a new shirt."
(Russell, p.31)

The cultural expression *ra:su wa'alf sayf* *نراسه وألف سيف* in the ST means the exaggerated insistence on doing something. It seems a far-fetched image only the Egyptian reader understands . If it is translated literally in the TT, it will be meaningless, so the translator has replaced it with a parallel expression in the TT which is similar to another English idiom in Cambridge Dictionary which is " dead set on ".

The translator adopts the strategy of cultural substitution as a solution to overcome the cultural gap between the two cultures in both languages. It is acceptable in a way for delivering a parallel meaning to the ST. As for Pierini (2007), there is a replacement of the vehicle with a different vehicle. (RVDV).

According to Venuti's notions (1998), here is an approach of domestication. If the translator gives a direct translation of the Arabic cultural expression, it will not be understandable. Although the Arabic expression is more colloquial than the English counterpart, the strategy used by Harris is the most suitable in the case of lacking an equivalent. This clearly indicates that the translator is well aware of the importance of transferring source culture metaphorical norms in order to capture the aesthetic value of the foreign text.

Sample (3)

a. The original text:

“هنا يتتهد محمود ويتخذ وجهه تعبير الصابر على المصيبة ويقول بصوت

هادئ: التفاضل بالرغم من رزالتة يعتبر رحمة بالنسبة للجغرافيا. خرائط

ومحاصيل وأمطار.. يا ساتر يا رب (Al-Aswany, p.149)

TS : huna: yatanahhad Mahmu:d wyattakhidh wajhuhu
t‘bi:r ‘aṣābir ‘ala: ‘al musi:bah wyaqu:l bisawt ha:di’ ‘atafaḍul
biraghmi min rza:ltuh yu‘tabar raḥmah binnisbah
liļjughra:fiya:. Khara:’iṭ wa ‘amṭa:r.. ya: sa:ṭir ya: rabb

b. The English counterpart:

At this point, Mahmud assumed a look of forbearance and mused calmly, "**Anyway, calculus is a piece of cake**" compared to geography, with all those tedious maps and crops and precipitations. God alone knows why we should have to know the varieties of crops grown on Sumatra! We live in Egypt and we're never even going there!" (Russell, p.114)

Here is a dialogue between two school friends exchanging speech concerning study and school subjects. Mahmoud hates calculus describing it as foolish and ridiculous.

Here is an implied metaphor Calculus is likened to a silly and an absurd person. The Arabic metaphor التفاضل بالرغم من رزالتة atafa:ḍul biraghmi min rzāla:tuh is completely dropped in the English translation. May be it does not seem a pivotal phrase for Harris but it would be better for him to reproduce it as it reflects a sense of humor in the speech between two teenagers. Those expressions create a state of joy for the audience who feels that he watches a drama. It could be simply translated by translating the metaphor by a simile as follows: what a vile!

According to Pierini's strategy and Newmark's procedures . the original text " 'atafāḍul biraghmi min rzāla:tuh is omitted (OS) . Translators usually resort to this technique when they face translation problems that cannot be resolved and might cause confusion or considered unnecessary. Russel may prefer to omit the English simile since there is a risk of ambiguity. Even though, such an expression is important to attain the Egyptian color of old local areas in Egypt.

Sample (4)

a. The original text:

- تلقى إدريس وابلا من الصفعات ثم وابلا آخر، اندمج حميد فاحتقن وجهه وتعكرت عيناه وبدأ يجز على أسنانه .

(Al-Aswany, p.72)

Ts: talaqqa: 'Idri:s wa:bila:n min aṣaf`a:t thumma wa:bila:n 'ākhar, 'indamaja Hamīd faḥtaqn wajhuhu wata`akkarat 'ayna:hu wabada'a yajuzu 'ala: 'asna:nih

b. The English counterpart:

– After the first **round of slapping**, Idris received another one, and as Hameed started to get carried away with himself, his face flushed, his eyes bulging and teeth grinding. (Russell, p.53)

Here is an implied metaphor which is called استعاره مكنية 'isti`a:rah makniyyah in Arabic as the big number of slaps wa:bila:n min aṣaf`a:t which Idris has received , is compared to the heavy amount of, وابلا من الصفعات drops of rain falling upon him . wa:bila:n وابلا is an Arabic word which carries a stronger meaning than the translated one. Such an image shows how the servants in Egypt received all kinds of torment and humiliation in that time. Hameed's eyes, the one who works for the British interests, are changed وتعكرت عيناه wata`akkarat 'ayna:hu. They are likened to the water which turns dark or sour.

In the English translation, the translator resorts to translation with a less expressive word. The meanings in the TT do not match the same feelings of submission and slavery of those in the ST. Based on Baker's taxonomy , the strategy adopted is translation by a more neutral/ less expressive word: it is another suitable strategy for the semantic field ,following Newmark's procedures, it is considered a substitution of the metaphor .

The word "round" is not suitable to deliver the intended meaning of the writer whose feelings are filled with anger towards imperialism and their cruel actions. The aim of the metaphor is to show cruelty and savagery of the Europeans and the corrupted agents.

Online Merriam Webster Dictionary (2015) defines the word "round" as "recurring or repeated actions", while the word wa:bila:n " و ابلا " in Arabic is mentioned in many Quranic verses like " فأصابها وابل " f'āṣa:baha: wa:bila:n " to mean a shower of water , such word is always used in Arabic language " كمثل جنة بريوة أصابها وابل " Kamathali jannatin birabwatin 'āṣa:bahā wa:bila:n to give meanings of abundance. The writer here wants to show how cruel is the European treatment towards weak Egyptian workers in Egypt in that time. A helpless worker receives a shower of slaps in a humiliating state. A more effective word is suggested like "a volley of slaps" or "a shower of slaps".

The Arabic expression *wata'akkarat* وتعكرت عيناه means that the color of Idris's eyes changed, may be filled with tears mixed with grief. The word "تعكرت" t'akkarat in Arabic means something turns impure or unclear. Here is a metaphoric expression in which the state of griefness which dominated Idris made his eyes turn sour. The word "تعكرت" ta'akkarat is mistranslated into "bulging" which is defined by *Online Online Merriam Webster Dictionary* (2015) as swelling or thrusting out which is different from the original meaning. Based on Pierini's strategies, there is a reduction of the metaphor, if idiomatic, to its sense. (RSIS). This metaphor is reduced to "a round of slapping," which is a less vivid but culturally and contextually appropriate way to convey the same meaning in English.

Sample (5)

a. The original text:

..... ولا يتركون الزوجين ابداً قبل ان تعود المياه لمجاريها، الاستثناء الوحيد لهذه القاعدة، مشاجرات على حمامة البقال وزوجته عائشة. (Al-Aswany, p.82)

TS : Wa la: yatruku:n 'zawjayn 'abadan qabl 'an ta'u:d 'al-miya:h limaja:riha:, 'al 'ithithna: ' 'alwa:hi:d liha:dhihi 'al qa:'idah, musha:ja:ra:t 'alā Hama:mat 'albaqa:l wa zawjatih 'a:'ishah

b. The English counterpart:

"..... leaving the couple alone until **the storm has died down**. There was one exception to this rule: the arguments between the grocer Ali Hamama and his wife, Aisha ."
(Russell, p.61).

The cultural expression *تعود المياه لمجاريها* ta'ud 'almiya:h limaja:riha: in the ST, which reflects the Egyptian slang language, is replaced with the English expression "the storm has died down" in the TT as an equivalent. Based on Pierini's notion, there is a replacement of the vehicle with a different vehicle (RVDV).

The translator follows the strategy of cultural substitution in translation to deliver similar meanings in the ST, but the language of the substituted expression is formal in some way. According to Venuti's notions, the ST has been domesticated as the source metaphor is not transferred directly or it will be nonsense.

Sample (6)

a. The original text:

"انا لا افهم لماذا يأتي الأوروبيون هنا لينهبوا البلاد ويمتصوا دماء المصريين بينما هم يحترقونهم الى اقصى درجة" . (Al-Aswany, p.110)

TS: 'ana: la: afham lima:dha: y'ati: 'al 'u:rubyu:n huna:
liyanhibu: 'albalad wayamtaṣu: dma:' 'almaṣriyyi:n baynama:
hum yaḥtaqiru: nahum 'ila: 'aqṣa: darajah.

b. The English counterpart:

"I just don't understand why Europeans come here to pillage the country and **suck the blood out of the Egyptians**, all the while despising them" (Russell, p.83)

There is an implied metaphor which is *ويمتصوا دماء* wayamtaṣū dmā' 'almaṣriyyi:n as the Europeans are likened to vampires which attack a prey and suck its blood. Alaswany's attitude towards the British colonization is clear in this image, he highlights the oppression of colonization. The verb suck out is defined by Online Merriam Webster Dictionary (2015) as "to take liquids into your mouth using

lips" the verb expresses general meaning. According to Newmark, the strategy used here is Literal translation .

To make the translated image stronger and embody cruelty and savagery of imperialism, it is better for the translator to accompany the translation with a simile to be "suck the blood out of the Egyptians **like vampires**" as verb "suck out" alone gives a general meaning, the original image should be translated in a more specific way.

Sample (7)

a. The original Text:

يقول فوزي لزميله مستكراً :

- تقدر تقول لي ما فائدة كل هذه المعلومات السقيمة التي يحشرونها بالعافية في عقولنا؟

عندئذ يرد محمود:

أهي بلاوي عمالة تتحدف على دماغنا . (Al-Aswany, p.149)

TS: Yaqū:l Fawzi: lizami:lihi mustankiran

- tqdr taqu:l li: ma: fa:'idat kull ha:dhihi 'al ma'lu:ma:t

'asaqi:ma 'allati: yaḥshuru:nahā bil'a:fiya fī 'uqu:lina:?

'inda'idhin yarudd Maḥmu:d:

- 'ahi: bala:wi: 'amma:la titḥaddif 'ala: dma:ghna:.

.b. The English counterpart: " Fawzy would ask his friend, "Can you tell me what use are all those trivial facts that they try to cram into our brains?"

"Yeah. **It's just a load of old nonsense.**" (Russell, p.114)

Here is a dialogue between two school friends feeling disgusted towards school subjects; one of them describes those subjects as scourges. The Arabic simile أهى بلاوي 'ahi: bala:wi: is translated into a load of old nonsense. There is no match between both texts in the level of language. There is a cultural gap between what is originally stated and what is reproduced. The language of their speech is colloquial; it is reproduced in a formal way. Domestication appears as the influence of the translator's formal language appears. The word بلاوي bala:wi: :scourges" is suggested as a translation of the word "balawi". Based on Pierini's strategies, RDVD strategy is applied.

Sample (8)

a. The original text:

- سوف تولد الرواية سوف تخرج الى النور (Al-Aswany, p.6)

TS: Sawfa tulad 'alriwa:ya sawfa takhruj 'ila: alnu:r.

b. The English counterpart

- **My novel would be born**; it would come out into the light. (Russell, p.4).

According to Newmark (1988) and Pirieni (2007), The strategy used here is literal translation or retention of the same vehicle which is a SL strategy. It is a suitable strategy as it keeps the metaphor intact while using the same imagery in both languages. This is a straightforward and accurate representation of the original meaning in Arabic. "My novel would be born" is a conceptual metaphor. In both Arabic and English, the concept of "birth" is often used metaphorically to represent the emergence or creation of something, particularly an idea or creative work.

Therefore, the phrase "my novel would be born" is not only an accurate translation but also sounds natural in English. It

conveys the sense of the novel coming into existence in a figurative way, much like the original Arabic expression. Even the level of translated English language in this example is parallel to the Arabic one.

Sample (9)

a . The original text:

- لقد بذلت كل جهدك من أجل خلق شخصيات حية . (Al-Aswany, p.11) . (

TS: Laqad badhalta kulla juhduka min ajl khalq shakhṣiyya:t ḥayya

b. The English counterpart

- **You sweated blood and tears** to create living character.

(Russell, p.7)

The original Arabic sentence "لقد بذلت كل جهدك" Laqad badhalta kulla juhduka literally means, "You exerted all your effort.

The English phrase "You sweated blood and tears" is an idiomatic expression that conveys the same idea of extreme effort or hard work, using figurative and emotional language that is natural to English. According to Online Merriam Webster Dictionary, the idiom "blood, sweat and tears" means to work very hard and exert a lot of effort. The strategy used here is communicative translation for Newmark or Dynamic equivalence for Nida , It is TL strategy. The translator has replaced a straightforward description with a culturally familiar idiom that carries the same meaning and emotional intensity in English. Instead of adhering strictly to a literal translation, the translator adapts the text to resonate with English-speaking readers by using an idiomatic expression that fits their cultural and linguistic norms.

Sample (10)

a. The original text:

- بدت العربة كأنها حشرة كابوسية عملاقة انقلبت على جنبها-(Al-Aswany, p.31) .

TS: badat 'al 'araba ka'annah: ḥashara ka:bu:siyya 'imla:qa 'inqalabat 'ala: janbiha:.

b. The English counterpart

- the carriage looked like a giant **nightmarish insect** lying on its side. (Russell, p.21).

The Arabic simile likens the carriage to a "giant, nightmarish insect overturned on its side". The English translation retains the core imagery of the source text by adopting literal translation. The cultural connotations tied to the image in Arabic does not correspond with a target audience who would feel less familiar with such imagery, so a more explanatory or contextual addition might be required.

Sample (11)

a. The original text:

- ارتفع صياح المودعين عاليا وكأنهم يستغيثون (Al-Aswany, p.41) .

TS: 'irtafa'a ṣiya:h 'al muwaddi'i:n 'a:liyan waka'annahum yastaghi:thu:n.

b. The English counterpart

- The **onlookers** all started shouting. (Russell, p.28)

The simile in the original Arabic text portrays a vivid image of the scene, emphasizing the desperate tone of the farewellers' cries, likening it to a cry for help. The Arabic term "المودعين" 'al muwaddi'i:n (farewellers) and the description "وكانهم يستغيثون" waka'annahum yastaghi:thu:n. (as if they were crying for help) are omitted or generalized, reducing the cultural and emotional tone of the original text. The English translation simplifies this, focusing only on "shouting" without capturing the emotional depth or the

cultural context of "farewell cries" and their desperation. There is a reduction and loss of cultural nuance. The strategy of reduction here is inappropriate as the omission compromises essential cultural and emotional nuances of the source text, which might lead to a loss of authenticity or intended impact on the reader. There is a need to more context-aware translation to incorporate these aspects, preserving the depth and fidelity of the original message.

Sample (12)

a. The original text:

- ساد صمت عميق محمل بمعان كثيرة. (Al-Aswany , p. 25) .

TS: Sāda ṣamtun ‘amīq muḥammal bima‘ānin kathīra.

b. The English counterpart

- a pregnant silence fell over. (Russell, p.16).

The translation of "ساد صمت عميق محمل بمعان كثيرة":
Sa:da ṣamtun ‘ami:q muḥammal bima‘a:nin kathi:ra into "a pregnant silence fell over" employs Pierini's strategy which implies replacement of the vehicle with a different vehicle (RVDV) corresponding with Newmark's strategy which implies replacing the metaphor with a comparable target language metaphor. This method uses a target-language phrase that conveys the intended meaning or emotional tone of the original text, even if it does not replicate the literal wording. Russell opts an appropriate strategy, TL strategy, as "Pregnant silence" is an established English idiom that conveys a profound silence filled with unspoken meaning, closely matching the original Arabic's implication. The choice of "pregnant silence" adapts the metaphor in the source text to a culturally equivalent and familiar phrase for English speakers.

Sample (13)

a. The original text:

"كل هذه المعاني كانت حاضرة يوم السفر كأنها سحابة كبيرة غير مرئية لكنها محسوسة تظلل المشهد" . (Al-Aswany, p.39) .

TS: kullu ha:dhihi al-ma'āni: ka:nat ḥa:ḍirah yawm 'assafar
k'annahā: saḥa:bah kabi:rah ghayr mar'i:yah lākinnaha:
maḥsu:sah tuḏalil 'almashhad.

b. The English counterpart

"All those feelings were present on the day of their departure **like a large cloud casting its shadow on the scene**".(Russell, p.27).

The English translation focuses on maintaining the metaphorical imagery rather than capturing the emotional depth and cultural nuances of the original text. The translation simplifies the original metaphor, potentially losing the richness of the original imagery which conveys a deeply emotive and poetic description of feelings as a palpable, invisible presence.

The "غير مرئية لكنها محسوسة" ghayr mar'i:yah la:kinnaha: maḥsu:sah aspect of the Arabic cloud metaphor is downplayed, which can affect the emotional atmosphere. A more accurate rendering might involve a combination of cultural equivalence and explication, ensuring that the metaphor remains relatable to English speakers without losing its emotional weight. For example: "All these emotions loomed over the day of departure, like an unseen but intense cloud overwhelming the scene."

Conclusion

The following table shows that target-oriented strategies are the most frequently used indicating a strong preference for TL strategies that prioritize the naturalness of the translation in the target language.

Table 1

Source and Target Language Strategies

Strategy		Frequency	Percentage
(TL- oriented strategy)	RDVD	6	46%
	OS	1	8%
	RSIS	3	23%
(SL- oriented strategy)	Literal translation	3	23%

Based on the samples displayed and the table above, it becomes clear that Harris resorts to domestication more than foreignization through the use of TT strategies. Harris employs domestication when adapting culturally specific expressions, metaphors, and idioms to make them more comprehensible for the target audience. This strategy ensures that readers can engage with the text without being alienated by unfamiliar cultural references. For instance, metaphors or similes deeply rooted in Egyptian cultural contexts may be rephrased in ways that resonate with Western readers while retaining their core meaning. Domestication allows Harris to achieve linguistic fluency and maintain the narrative's readability. Although Harris tries hard to deliver the meanings to the target reader,

some cultural and emotional aspects are lost. On the other hand, some examples show Harris' trial to balance between the two approaches. reflects the dialectical relationship between domestication and source-text strategies. His approach highlights the interplay between making the text accessible to a target audience while preserving the cultural essence of the original work.

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