

**ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETATION
TRANSLATION STUDIES MASTER'S PROGRAMME**

**(IN)VISIBILITY IN TRANSLATION OF CULTURE SPECIFIC ITEMS
IN SINAN ANTOON'S *THE CORPSE WASHER*, AND *I'JAAM* NOVELS
INTO ENGLISH**

Master's Thesis

Sara ALBAYATI

Ankara – 2022

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Sara ALBAYATI

Thesis Advisor

Prof. Dr. MEHMET HAKKI SUÇIN

Ankara – 2022

ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled "(In) Visibility in Translation of Culture Specific Items in Sinan Anton's *The Corpse Washer*, and *I'jaam* Novels into English" and prepared by Sara Abdulsalam ALBAYATI meets with the committee's approval unanimously/by a majority vote as Master's Thesis in the field of Translation Studies following the successful defense conducted on 19/01/2022

Prof. Dr. Nüzhet Berrin AKSOY (Chair)

Assoc. Prof. Dr. Mehmet Hakki SUCIN (Advisor)

Asst. Prof. Dr. Korkut Ulug iSiSAG (Member)

Prof. Dr. Dilaver TENGİLİMOĞLU

Director

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[Date and Signature]

Sara Salam

ÖZ

ALBAYATI, Sara. Sinan Antoun'un Wahdahaa Sajarat al-Rummaan ve I'jaam Adlı Romanlarının İngilizce Çevirilerinde Kültüre Özgü Ögelerin Çeviride Görünürlüğü ya da Görünmezliği, Yüksek Lisans Tezi, Ankara, 2022.

Kültüre özgü ögeler, karşılıklı kültürel ilişki nedeniyle kültüre özgü ögeler çevirisinin her zaman sorunlu olduğunu iddia eden birçok araştırmacının dikkatini çekmiştir. Kültüre özgü ögelerin çevirilmesi ve hedef okuyucu için uygun eşdeğeri bulunması çevirmenler için önemli bir zorluktur çünkü çeviri yalnızca iki dilin değil, iki farklı kültürün aktarımını da içerir. Bu çalışma, Antoon'un kitaplarındaki kültürel unsurları çevirmek için çevirmenlerin metodolojilerini keşfetmeyi ve İngilizce çevirilerdeki kültüre özgü ögeleri analiz etmeyi amaçlamaktadır. Ayrıntılı bir biçimde tartışılan kültüre özgü ögelerin rastgele seçimine bağlı olarak, Sinan Antoon'un romanı *The Corpse Washer* ve *I'jaam* kendi kendine çevirinin doğru çeviriden farklı olup olmadığını görmek için Aixela modeli tarafından sunulan stratejilere dayalı olarak Arapça'dan İngilizce'ye çevirilmiştir. Venuti'nin modeli, hangi yöntemin (yabancılaştırmaya karşı yerelleştirme) daha yaygın olarak kullanıldığını ve toplanan bilgilere bağlı olarak çevirmenlerin her çeviride ne kadar görünür olduğunu belirlemek için kullanılır. Her iki romanda da yerelleştirme stratejileri, yabancılaştırma stratejilerinden daha sık kullanılmıştır. Ayrıca, çevirmenin kültüre özgü ögelerin yorumlanmasında farklı yerel stratejiler kullanma eğiliminde olduğunu ve en sık kullanılan stratejilerin imla uyarlaması ve mutlak evrenselleştirme olduğunu göstermektedir. Çevirmenler, çevirilerinde çoğunlukla görünmez olmayı başarmışlardır. Bu sonuçlar ışığında bazı çıkarımlar ve ileri çalışmalar için öneriler sunulmuştur.

Anahtar kelimeler: Sinan Antoon, kültüre özgü ögeler, yabancılaştırma, evcilleştirme, kendi kendine çeviri.

ABSTRACT

ALBAYATI, Sara. (In) Visibility in Translation of Culture Specific Items in Sinan Antoon's *The Corpse Washer*, and *I'jaam* Novels into English. Master's Thesis, Ankara, 2022.

Culture specific items (CSI) have received the attention of many researchers who claim that CSI translation is always problematic due to cultural interrelation. Translating cultural-specific-items and finding the appropriate equivalent for the target reader is an important challenge for translators because translation does not involve the transfer of only two languages, but also two different cultures. This study aims to discover the translators' methodologies for translating cultural components in Antoon's books and to analyse culture-specific items in English translations. The translation of Sinan Antoon's novels *The Corpse Washer* "*Wahdaha Shajarat Al-rumman*" and *I'jaam* from Arabic to English based on the strategies presented by the Aixelà model depending on a random selection of the cultural-specific-items which are discussed in detail, to see if self-translation differs from the other translation. Venuti's model is utilized to determine which method (foreignization vs. domestication) is more commonly employed and whether the translators are visible or not are in each translation depending on the information gathered. Domestication strategies were used more frequently than foreignization strategies in both novels. It also shows that the translator tended to use different local strategies in rendering culture-specific-items and the most frequently used strategies are orthographic adaptation and absolute universalization. The translators have mostly succeeded in being invisible in their translations. In the light of these results, some conclusions, recommendations for further studies are presented.

Keywords: Sinan Antoon, culture-specific items, foreignization, domestication, self-translation.

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TABLE OF CONTENTS

ÖZ	i
ABSTRACRT	ii
DEDICATION	iii
ACKNOWLEDGEMENT	iv
INDEX OF ABBREVIATIONS	vi
INDEX OF TABLES	vii
INDEX OF FIGURES	viii
INTRODUCTION	1
SECTION I: THEORITICAL FRAMEWORK	7
1.1 Culture and Translation	7
1.1.1 Culture-specific items in translation.....	9
1.1.2 Translation of culture-specific items.....	12
1.2 (In)Visibility in Translation	21
1.2.1 The concept of (in)visibility	21
1.2.2 The notion of domestication and foreignization	23
1.3. Self-Translation	26
SECTION 2: CASE STUDY: AN ANALYSIS OF TRANSLATIONS OF CORPSE WASHER AND I'JAAM	32
2.1. About the Author: Sinan Antoon	32
2.1.1 About the novel: The Corpse Washer.....	34
2.1.2 Analysis of culture-specific elements	35
2.2. About the Author: Rebecca C. Johnson	45
2.2.1 About the novel: I'jaam	45
. 2.2.2 Analysis of culture-specific elements	45

SECTION 3: FINDINGS AND DISCUSSION	59
3.1. The Findings of Antoon's Translation <i>The Corpse Washer</i>	59
3.2. The Findings of Johnson's Translation <i>I'jaam</i>	63
3.3. Discussion	66
CONCLUSION AND RECOMMENDATIONS	83
REFERENCES	85
APPENDICES	93
APPENDIX I: Translation of some cultural elements in <i>The Corpse Washer</i> of Sinan Antoon's translation and examples of strategies used in the translation of these elements	93
APPENDIX II: Translation of some cultural elements in <i>I'jaam</i> of Rebecca C. Johnson's translation and examples of strategies used in the translation of these elements.....	103
TURNIT REPORT	109
RESUME	113

INDEX OF TABLES

Table 1: CSI Categories by Newmark (1988)	11
Table 2: Classification of Aixelà's Micro Strategies Under Venuti's Macro Strategies.....	20
Table 3: The Findings of <i>The Corpse Washer</i>.....	60
Table 4: Occurrences and Percentages of Foreignization and Domestication...	61
Table 5: The Findings of <i>I'jaam</i>.....	63
Table 6: Occurrences and Percentages of Foreignization and Domestication...64	
Table 7: The Results of Using Conservation Strategies by Johnson and Antoon	68
Table 8: The Results of Using Substitution Strategies by Johnson and Antoon	69

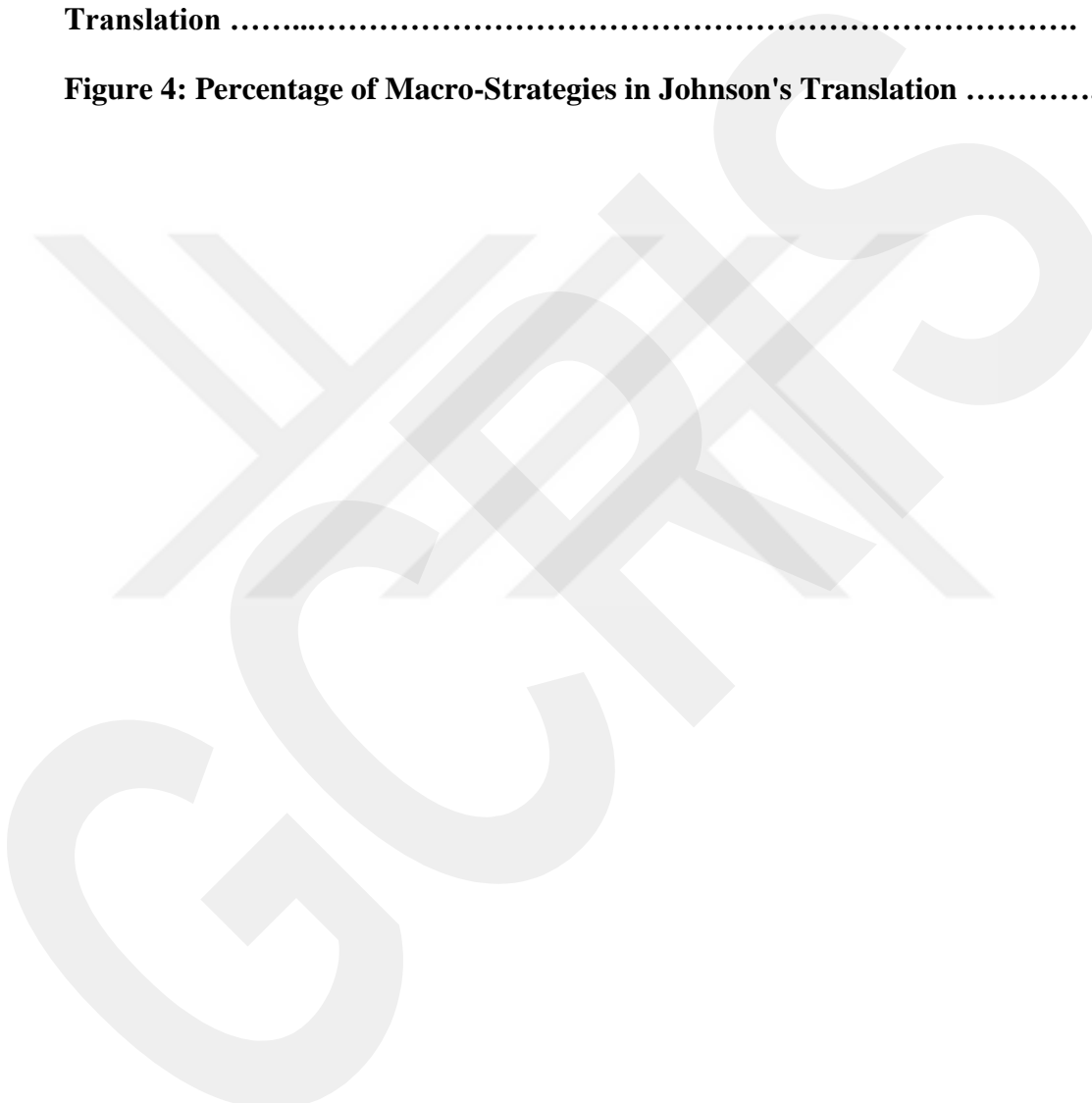
INDEX OF FIGURES

Figure 1: Percentage of Micro- and Macro-Strategies Used in Antoon's Translation 64

Figure 2: Percentage of Macro-Strategies in Antoon's Translation 64

Figure 3: Percentage of Micro- and Macro-Strategies Used in Johnson's Translation 68

Figure 4: Percentage of Macro-Strategies in Johnson's Translation 68



INTRODUCTION

Translation is a type of intercultural communication that takes place between two cultures. While culture is presented as "a shared system for interpreting reality and organizing experience" (Katan, 2009: 17). Intercultural communication, or translation, requires mediation in contrast to monocultural communication, which is easier to understand for persons or groupings who share familiar cultural and social connections, it must take into account the relationships between the meaning and its social context, also the reader's awareness of the meaning's structure within various forms of the world (ibid:84).

As Davies (2003: 68) points out, the difficulties that translators confront when attempting to mediate between various cultures are examined, whether on a textual, lexical, or semantic level. Also he claims that language is a product of cultural elements such as customs and habits; traditions; institutions; foods; and so on, and that it is the result of a variety of other factors (ibid).

In the translation process, the fluency of the translated text plays a significant role in the text; the self-translators have a better chance than other translators of capturing the writer's or original author's intent, and they also allow themselves to shift, add, or even change things to better conform to the target culture's tastes, whereas other translators are hesitant to do so, as it becomes increasingly difficult to distinguish between original and translated texts (Venuti, 1998:2-3).

Furthermore, Venuti states that the world where the Anglo-American culture's hegemony is enhanced by the criterion of domestication, which ruins the source text's foreignness to create a transparent representation of it, translators have a moral liability to create a foreignizing translation that preserves the source text's dissimilarities (ibid:11).

Venuti (2017:19-20) claims that transparency obscures several simple translation and authentication techniques, translators have always aimed for flexible discourses and texts, despite the translator's goal being to keep the original text's sentence structure and meaning, but this leads to the language growing more fluent, the translator becoming less visible. Venuti calls this ethnocentric aggression and

defends for foreignization to render the translator and source culture obvious to the target reader (ibid).

The novels of Sinan Antoon are the case of this study. The first, "*The Corpse Washer*" was translated into English by the author himself, while the second, *I'jaam* was translated by Rebecca C Johnson.

This research will examine into the translator's (in)visibility, as well as the use of domestication and foreignization in English translations of Antoon's writings, in order to better understand the translator's function. It's very vital to find the right method for the work when translating cultural components and idioms. When translating cultural terms and phrases, the translator might refer to Venuti's (1995) idea of the translator's (in)visibility, as well as Venuti's theories of domestication and foreignization.

Purpose of the Study

This research aims to:

1. Determine which strategies are used by Antoon and Rebeca to translate the cultural elements in Antoon's novels.
2. Analyze translated culture items to determine whether the translators are visible or invisible in the target text of Sinan Antoon's novels from Arabic into English.
3. Find out whether or not there are differences between self-translation and the translation by others.

Research Questions

Based on the main purposes and aims of this study, three questions are listed as follows

1. Which strategies used by the translators to translate the cultural elements in Antoon's novels?
2. To what extent are the translators visible or invisible in the target text?
3. Based on the analysis and the outcomes of this research, what are the significant differences between the self-translation done by Antoon and the employed translation strategies used by Johnson?

Methodology

A combination of qualitative and quantitative approaches used in this research in order to produce dependable findings and solid results. The quantitative method is used to determine the number of frequencies of the translation strategies used for translating the CSIs within the two studied novels.

This paper examines the data of two novels that have been translated from Arabic into English. In order to reveal whether or not the translators are visible and to what extent has the foreignness of the Iraqi culture been exported to the English language through the translation process of Antoon's novels, this study aims to analyze the strategies applied to translate culture-specific items.

For this purpose, Aixelá's strategies are used as effective tools to analysis CSIs in translation of Antoon's novels. Therefore, the outcomes of the analysis indicate the translation strategies selected by the translators in light of the two main translation approaches, Foreignization and Domestication.

The researcher uses the qualitative and qualitative approach in this study to list the data in a table and determine the sorts of culture-specific elements using the two categories given by Newmark (1988:95), namely:

- 1- Organizations, customs, activities, procedures and concepts.
- 2- Habits and gestures.

Then, Aixelá's (1996) strategies are used for translating CSIs, it will be possible to identify whether the translators produce a translation that is mostly foreignizing or domesticating. To achieve the purpose of determining the extent to which the translators' presence is visible in the target text, Aixelá's translation approaches will serve as micro-strategies of the analysis, while Venuti's translation methods—that is, foreignization and domestication—will serve as macro-strategies of the analysis.

Limitation

This current study confines to the Arabic and English versions of *The Corpse Washer* which was translated by the author himself, and *I'jaam* which was translated by Rebecca C. Johnson, are examined to identify Culture Specific Items (CSIs) in the

Source Text (ST). Venuti's and Aixela's translation strategies will be used to classify translations of selected CSIs.

Literature Review

Visibility vs. Invisibility

The role of the translator has been studied through various translation approaches. According to Zhang (2012:754), in the long history of translation studies, two methodologies have emerged: linguistic-oriented translation studies and cultural-oriented descriptive translation studies. Moreover, cultural-oriented descriptive translation studies have gained tremendous impetus in recent decades, while linguistic-oriented translation studies have decreased, he illustrates that this change is the result of a broader trend toward a sense-for-sense translation technique, "different literature and genres, including translated and non-translated works, compete for dominance" (ibid).

Additionally, the notion of the translator's visibility and invisibility has been debated by translation scholars from a variety of perspectives. For example, Bilodeau (2012: 4) argues that there are two sides to the concept of translator visibility, as it has taken root in Translation Studies, the first side, stands for stylistic limitations, which refers to the belief that translators are under pressure to use a fluent style that creates the appearance of original authorship (the author's face, rather than the translator's, would appear). The second side is for social and economic symbols: book covers and reviews sometimes fail to mention the names of translators, because they are not famous, have little influence in the publishing industry, and may be compelled to accept low translation fees or royalties as a result, low authorial standing obscures the translation process, which, in turn, contributes to the difficulties of establishing one's reputation and achieving recognition as a translator (ibid).

In the same regard, Liu (2013:25-27) argues that invisible translators are those who "never or seldom have the opportunity to communicate with their clients or end-users" and visible translators are those who can "communicate with both their clients and end-users".

Venuti (2017:7-8) in his book *The Translator's Invisibility: A History of Translation*, proposes an explanation for the translator's invisibility that he believes is

plausible. According to him, this invisibility may be caused by the fact that the hard work that a translator puts into translating a text does not reach to the general audience during the translation process, this, without a doubt, explains why the translator is socially marginalized (ibid).

Culture and Translation

Many translation theorists have attempted to define culture in various ways. Edward Burnett Tylor (1871) tried to define culture as a complex whole that contains "knowledge, belief, art, moral, law, custom, and any other capabilities and habits acquired by man as a member of society" (as cited in Alsalmi, 2018: 18), while Larson (1984) defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share"(ibid). As well as, Newmark (1998:94) defines culture as "the way of life and its manifestation to uses a particular language as its means of expression".

In many ways, language and culture are tightly linked, many scholars emphasized the role of culture on the translation. Nida (1964:130) claims that cultural differences "may cause more serious problems for the translator than do differences in language structure." He also believes that translation issues are likely to arise even when the source language and target language share some linguistic and cultural characteristics (ibid).

Cultural influences on translation selections have been increasingly apparent in the last two decades. Susan Bassnett and André Lefevere (1990:11-12) were the first to use the term "cultural turn" in translation studies. As should be noted, the term "cultural turn" refers to the fact that, when it comes to interaction, the emphasis moves to the cultures rather than the language itself.

While Lefevere (1992b: 6) argues that it is important to recognize that while translation contributes to the composition of a society and literature by including new types and notions, it can also preclude innovation. So, the study of how culture impacts and constrains translation is vital because it can assist us in becoming more aware of the world we are living in.

According to the argument of Bassnett and Lefevere (1998:6), translation has constantly been a necessary tool for bringing people from various cultures together.

Therefore, the next logical step is to concentrate solely on the translated texts. The next action is to study "cultural interaction." The extent of translation studies has been expanded to allow for debates on the 'ethics' and 'politics' of translation as a result of the cultural turn, which is distinct from linguistic-oriented theories and transfers about an approach incubating the impact of culture, raised by the new view stressing the significance of cultural aspects in translation.

Bassnett (2007:13) argues that translation and cultural studies scholars should work together to expand research by pooling resources. In the same context, translation as defined by Miremedi (1993, as cited in Maasoum & Davtalab, 2011:1767) is a reciprocal process from one culture to the other and from other cultures into one culture, to put it another way, translators must identify equivalents for non-equivalent terms.

Words, for example, may appear to be the same in different languages, yet they have different implications. This ambiguity in connotation may generate cultural translation issues. So many researchers suggest classifications for cultural terms categories to deal with the issues they present (Alsalmi, 2018:18).

The Outline of the Study

This study is divided into four chapters with an introduction that offers general notes on the subject, also the goal and methodology of the research.

Chapter one demonstrates the relationship between culture and translation focusing on CSIs, as their categorization and translation. Various classifications for the categorization of CSIs are offered. Then, Aixela's strategies used for translating CSIs are clarified with examples. As well as theoretical background of (in)visibility which includes explanation of the concept of Venuti's model of foreignization and domestication. Finally, the self-translation is explained with its reasons.

Chapter two deals with the analysis of Antoon's novels, *The Corpse Washer* which translated by the author himself (self-translation) and *I'jaam* which translated by Johnson and classified according to Newmark's (1988:95) categorization, using Aixela's (1996) strategies to examine translated CSIs.

The third chapter presents the findings of the translation of Antoon's two novels, as well as the discussion, which contains the answers to research questions.

SECTION 1: THEORETICAL FRAMEWORK

The first sub-section will examine the idea of CSIs through the perspective of translation studies. To begin, a brief description of culture will be presented. Second, the link between culture and language will be investigated. Following that, CSIs in translation will be explored, and the classification of CSIs proposed by different scholars will be provided. Finally, Aixelá's concept of translation strategies for CSIs is presented and demonstrated.

The second sub-section will discuss Lawrence Venuti's idea of (in)visibility, as well as the concepts of domestication and foreignization. The final section is devoted to self-translation.

1.1. Culture and Translation

By exploring how culture influences translation, André Lefevere and Susan Bassnett's revolutionary approach of translation has inspired interest in translation studies and they explain in *Translation, Rewriting, and the Manipulation of Literary Fame*, Bassnett and Lefevere (1992a: 7) define translation as a process of "rewriting" a new original work to adhere to specific norms and aims imposed by the target culture.

Language and culture are inextricably linked. Language and culture are widely seen as inextricably linked, "Language and culture makes a living organism; language is flesh and culture is blood. Without culture, language would be dead; without language, culture would have no shape" (Jiang, 2000: 328), Language is a tool for conveying and sustaining culture because culture is what gives rise to and shapes it. Consequently, there is a strong connection between culture and language that has led translators to ponder how culture affects translation. The cultural turn in translation studies has begun to acknowledge the translator's position as "a mediator between cultures" (Katan, 2013:.84). According to Bassnett (1980:14), a translator who isolates a text from its culture will be held accountable for the results.

Some academics argue that a text's ideological content renders it particularly sensitive to evolving socio-cultural norms, in other words, the translator cannot be seen as a totally objective intermediary, and translation cannot be minimized to a purely normal linguistic mediation free of the tangle of power relations that surround the

process of translation between two diverse cultures and languages, as well as the ideological and cultural frameworks in which the writings are set (Basil & Hatim, 1997:106). According to Tymoczko (2003: 201), translators are bound to be either insider traitors or outer agents, depending on whether their allegiance lay with conflicting ideas inside a culture or having objectives and allegiances that transcend culture. Basil and Hatim (1997: 29) assert that specific languages have attained cultural dominance over lesser-privileged languages, such as English, encourage translators to intervene in source texts from less powerful, peripheral cultures.

As a result of the supposed "cultural turn, translation studies should shift away from linguistics and formalist comparisons of source and target texts toward cultural studies (Bassnett and Lefevere, 1998: 123). translation studies have a new base. The scope of translation studies has substantially increased as a result of this new change, called the "culture turn" (ibid). The expanding significance of culture in translation studies indicates that, while translation may help shape literature and society by bringing new ideas and forms, it can also block it is also examining cultural restrictions and their influence on translation may help our knowledge of our environment (Lefevere, 1992b: 6).

According to Lefevere, accepting that translation cannot be separated may result in a new literary style that takes into account the primary reason why literature is created or revised, the ideology it supports, and the ends it accomplishes (Lefevere,2014:219). Consequently, translation should be examined alongside other types of rewriting rather than in isolation (Lefevere, 2014:237).

The translation process from a literary language into an ordinary language entails three shifts: from one language to another, across different times and culture (Røvik, 2016:290). It is important to mention that rewriting can change words and ideas, giving translations cultural power (Lefevere, 2014:215-243).

The debate between Bassnett and Lefevere (as cited in Edwin, 1998: 9) about translation, which has always been a vital tool for bringing many cultures together; as a result, rather than focusing on the translated text itself, the reasonable procedure is to study "culture interaction". Bassnett emphasizes the importance of bipartite collaboration between cultural studies and translation scientists, as well as translation

and cultural studies, to usher forth a new age of "plurality of voices" by expanding research and consolidating resources (ibid).

1.1.1. Culture-specific items in translation

Toury (1978) (as cited in James, 2001:1) defined translation process as interaction of two distinct languages and cultures with one another in an intercultural setting. Catford views translation as a linguistic process and he defined translation as a method of replacing textual materials in a source language with their equivalent textual substances in the target language (Catford, 1995: 20). While Yowell and Mutfah (1999) considered translation as a result because it offers us different dimensions and features of other cultures, specifically those old previous societies and civilizations, particularly in relation to the translated texts that will eventually reach us, this demonstrates that translation cannot be separated from culture, and the translator must express the societal value of the target language (as cited in Natalia, 2019:1).

Scholars have proposed a number of different definitions and terms for these concepts. 'Cultural words' are problematic in translation, according to Newmark (1988: 9), claims that it is simple to determine cultural words because their strong ties to the language make literal translations an undesirable option. In other circumstances, such as when cultural components are stated in natural language that appears to cause no trouble for the translator, a literal translation is used, may result in an erroneous understanding(ibid). To describe these concepts, Nord (1997: 32) defines a "cultureme," whereas Mailhac (1996:173) defines a "cultureme" as any cultural divide between the reader's target culture and the one being referenced creates a translation issue for the author. Nord (1997: 32) used the term "cultureme," but Mailhac (1996:173) employs the phrase "cultural reference" to prescribe any form of reference. Furthermore, he contends that cultural allusions require translators to choose between a minimal and maximal presence in their translation(ibid).

Mailhac (1996: 174) refers to this strategy as "an impossible task." since all cultural allusions should be evident to the target reader without requiring any further evidence that would have been offered to the source reader when a translator has entire control of the situation, he or she can deliver as much or as little information as desired.

In addition, Leppihalme (1997: 8) refers to this sort of thought as "culture-bound elements," and it acts as a barrier to communication between readers from various linguistic cultures, resulting in "culture bumps," a milder version of culture shock.

As defined by Aixelá (1996:56), CSIs refer to things or systems of categorization and measurement that are unique to the culture from which they were conceived. In many cases, scholars do not define cultural references because they believe that their meaning is intuitive. Consequently, it does not matter how large the intercultural divide between the source and receiving cultures is or how important the textual function that they fulfil in the source and target languages is, CSIs remain in place indefinitely, and also, CSIs are permanent in the sense that they are not subject to modification (ibid). While Newmark (2010:173) claims "separate units, like items in a glossary."

The CSIs are the result of a conflict between two languages or cultures caused by any linguistic resource in the source language that does not exist or has a different value because it is not available in the target culture due to ideological elements or differences in usage or frequency (Aixelá 1996:57-58). Aixelá made this point using the Bible translation of "lamb". The lamb, as a God-given sacrifice, depicts innocence, purity, and helplessness; this artwork is simple to convert into English or Spanish, and it would be a CSI if translated to a culture where the term "lamb" has other meanings (ibid).

Consequently, CSIs have a particular set of values and conventions that define them, just like any other community, which differ widely from one civilization to the next, yet they also share some characteristics. According to Aixelá (1996: 53), when making translation choices, translators should take this cultural "variability factor" into consideration. Nord (1997: 97) states that "cultural distance or non-distance" determines how a translated text affects the viewpoint of the intended reader.

Categorization of culture-specific items

Items that are culturally specific are notions that are particular to a certain culture, and these notions may be applied to a variety of sectors, including, but not limited to, flora and fauna, food and clothing, housing, work and leisure, politics, law, and religion (Persson, 2015:1). There are differences in the terminology used and definitions given to culture-specific items that are visible in the classifications provided to assist the translator in identifying CSIs within text, which are defined by Aixelá (1996:58) as "those textually actualized items whose role and connotations in a source text involve translation problems in a target text, whenever this problem is a product of non-existence or differing intertextual standing in the target text's readers' cultural system." Because it understands the dependency on context and its purpose in the text, this approach gives the requisite flexibility in defining a CSI. This adaptability is advantageous since CSIs can develop over time, either becoming outmoded or becoming obsolete as a result of cultural progress (ibid). Consequently, these considerations, Aixelá's nomenclature, and definition, will be used in this study.

CSIs have been classified by scholars such as Newmark (1988), Aixelá (1996), and others. Newmark's classification of the culture-specific items was clarified by the following table:

Table 1: CSI categories by Newmark (1988)

Ecology	Flora, winds, hills , plains, fauna
Material culture	Food
	Clothes
	Housing
	Transport and communications
Social culture – work and leisure	Work and leisure
	Political and administration

Organizations ,customs, activities, procedures, concepts	Religious
	Artistic
Gesture and habits	

1.1.2. Translation of culture-specific items

Translation is a kind of international communication process that may need the transmission of ambiguous meanings and connotations that are not readily apparent to the target audience. The writings are closely bound to a specific time, place and audience (Schäffner and Wiesemann, 2001:24). Measurement systems, formal processes, forms of speech, and greeting conventions are all examples of cultural diversity that may lead to difficulties in communication (ibid).

Even if translation may aid in bridging some of these gaps, there are others that cannot be filled. Sapir (1929:162) makes a similar insight on cultural differences, claiming that various societies live in wholly unique worlds, rather than the same reality with entirely different names.

Baker (1992: 21) claims that CSIs are a common problem of word-level nonequivalence. Cultural barriers to an “accurate and decent translation” are also described by Newmark (2010: 172–173). According to Florin (1993:122), no matter how exacts the solutions for dealing with CSIs are established, the problem cannot be solved. When an analogous term is not present in translation, there is a "semantic void or lexical gap" that does not produce any adjustments in meaning (Gambier & van Doorslaer, 2011: 11). For example, the Arabic terms "uncle's son/daughter" and "auntie's son/daughter" apply to both uncle's and auntie's offspring. In contrast to Arabic, English uses only one term to describe both uncle and auntie's children (cousin). These are examples of cultural items that cannot be translated because no direct equivalent exists in the target language.

The above example demonstrates that a cultural factor is fully contextual. Language pairings and the distance between civilizations determine an element's culture-specificity. Another example is the term "نعيمًا" which is an Arabic phrase that

expresses what people say in Arab civilizations after they exit the restroom or after shaving. When translated into Turkish, it signifies (shatler olsun) where it is often used, it would not be considered a CSI since it is not translated into Turkish, because of the cultural and theological commonalities between Arabic and Turkish civilizations, the term has no translation problems. However, due to the cultural differences between Arabic and Anglo-American society, whether translated into English, it would be a CSI. It is also possible that a term with direct equivalency in the source language but distinct connotations in the destination language will result in translation (Leppihalme, 1997:7).

According to Davies (2003: 69), a differentiation between two fundamental aims in translation is essential. The first is to retain the distinctive traits of the original material, while the second is to make it more familiar and acceptable to the target audience (ibid).

To recapitulate, the challenges related with CSIs in translation are caused by cultural variations as well as proportions of knowledge, values, and awareness established by people within a specific culture (Snell-Hornby, cited in Aixelá, 1996: 57). As a decision-maker, the translator operates objectively and competently, actively participating in cultural intervention among the source and target cultures (Leppihalme, 1997: 9). The amount of manipulation required to convey the CSIs will be determined by the translator based on how dissimilar the knowledge bases of the target- and source-language readerships are thought to be, also, the translator's overall translation approach, which is either to bring the author closer to the reader or to bring the reader closer to the author (Chesterman, 1997: 185).

Aixelá's model for translation of culture-specific items

When evaluating a translated work to see if it is a good or bad translation, the most straightforward way to see if it is a good or bad translation includes numerous allusions to the nature of the culture in which it was written, while also taking into account all aspects of style and message in the translation process. As a result, the first step in analyzing culture-specific elements in order to translate literary works that contain allusions to the original culture is to identify an acceptable technique.

For the objectives of this research, we will focus on the translation methodologies offered by Javier Franco Aixelà in order to highlight the challenges experienced by the self-translator during the translation process.

Aixelà (1996: 60) claims that his technique is applicable to all translation procedures used to translate culturally unique materials. As a consequence, Aixelà developed a one-of-a-kind approach of analysis to stimulate the study of culturally particular features in literary translation. In the categorization of cultural artifacts, they are referred to as "Culture-specific Items" In a categorization, Aixelà (1996) split the translation techniques of these elements into two groups.

Conservation (repetition, orthographic adaptation, linguistic translation, extratextual gloss, intertextual gloss) and substitution are the first two (synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation). For the purposes of this study, depending on whether it is taken from a source-culture or target-culture origin, the additional element will be included in both the conservation and substitution categories since it either adds to the "foreignness" of the original text or has a domesticating impact.

Conservation Strategies

Repetition

The translator uses this method to maintain as many elements of the original references as possible. This method is described by Aixelà (ibid.: 61) as "a respectful strategy increasing the exotic or archaic character of the CSI, which is accepted as a foreign element by the target language reader because of its linguistic form and cultural distance." The cultural elements and their shapes are maintained at their maximum level. It is generally utilized in the translation of geographical names and place names which are transferred without any changes, like the name of Baghdad into English, which remains as Baghdad by preserving its original shape when transferred. Languages with different alphabets can be exemplified as follows:

Source language	Target language
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ذهب حمودي الى سوق الشورجة (Antoon,2010:152)	Hammoudy went to the Shorja market. (Antoon, 2013,125)
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As can be seen in the illustration, the term Shorja is translated in the English edition. By using this strategy, you may make it clear to the intended audience that the content does not belong to their own culture. The translator expresses the local culture of the target text through the use of this motion.

Orthographic adaptation

This method uses procedures like transcription and transliteration to determine cultural elements, transferring cultural elements into words in different alphabets. The word is related originally to the source language culture and it is adapted to the target language culture like proper names such as people, places, and brand names.

Source language	Target language
ولكم تواراك (Antoon,2010:122)	Welcome to Iraq. (Antoon,2013:98)
فكانت تحمل الصفرطاس الذي وضعت فيه حصة أبي. (Antoon,2010:12)	Her left hand carried the sufurtas in which she packed my father's lunch—three. (Antoon,2013:14)

These are examples of how the translator changed the target text to reflect the target text, which resulted in the text having a more familiar tone in the target culture.

Linguistic translation

The translator employs this method by selecting the most similar reference to the original. When the cultural aspect in the source text does not have a counterpart in the target language, the target reader may find the literal translation weird. This method is often used for converting between different units of measurement and different currencies. The following example illustrates how this strategy may be used in practice.

Source text	Target text

على بعد مترين (Antoon, 2010:25)	Six feet away(Antoon,2013:24)
ذات يوم في عطلة الصيف التي اعقبت امتحانات الصف الثالث المتوسط. (Antoon, 2010:23)	During the summer break after ninth grade. (Antoon,2013,23)

According to what can be observed, the translator rebuilt a combined vision of the terms of elements in the target text's characters, which may be interpreted as an attempt to increase target readers' representation abilities inside their respective cultures in the source culture.

Extratextual Gloss

When the three approaches stated above are unable to translate culturally particular terminology, the translator resorts to extratextual gloss, which includes things like footnotes, endnotes, cut-in notes, and so on.

Source text	Target text
ثم سأل شاب من أين هو, فأجابه أنه من مدينة الثوره. فقلت له مشاكساً: (تقصد مدينة الصدر؟) (Antoon,2010:127)	Then he asked the young man where he was from Al-Thawra” he answered. I teased him, saying “You mean al-Sadr City.” ² (Antoon,2013:103)

A reputation translation for Al-Thawra city is supplied, and the following information is included in the glossary section at the conclusion of the novel:

* *Al-Thawra* (Revolution City) is Baghdad’s Shiite ghetto, where 1.5 million poor working-class families live. Its name was changed to Saddam City in the 1980s. After the 2003 war, it was renamed al-Sadr City in honor of the cleric who was opposed to Saddam and was assassinated under his rule.

With this additional information, the translator gives target readers with the background they need to appreciate the reference in the native culture.

Intertextual Gloss

By using this strategy, the translator strives to explain anything in the source text as if it were a part of the text in order to solve the ambiguity problem without bothering the reader. This method is demonstrated in the following example:

Source text	Target text
"هاي شجابهه بيالك؟" ثم قال (التيمم) (Antoon,2010:37)	He shook his head and smiled: "Wash with clean sand or dust." (Antoon,2013:35)

It is similar to extra-textual gloss, except the additional information is presented within the text rather than outside of it to prevent disturbing the reader's attention. With this method, the translator attempts to clarify something in the source text as if it were a part of the text to solve the problem of the ambiguity and not disturb the reader, Aixelá describes it "the strategy of explicitness".

Substitution Strategies

Synonymy

In this strategy, Aixelá promises us that this strategy will be utilized to prevent the duplication of culturally unique components in the text when they appear repeatedly by replacing them with synonym terms. This is a matter of translator style; when a cultural element is repeated in the source text, synonyms are used to transfer it to the target text, and it is written normally for the first time.

Source text	Target text
ألاعمال بالنيات (Antoon,2010:57)	Intentions are crucial. (Antoon,2013:49)
ألاعمال بالنيات	was to be possessed of noble intentions. (Antoon,2013:35)

(Antoon,2010:37)	
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The occurrence of this term, which is used to express the intentions of the people, is transmitted by the translator by adapting the components of the source language in the target text to their counterparts. The term is translated normally the first time, but the second time, the word's following recurrence is translated using a parallel reference to convey the meaning of the word.

Limited Universalization

In cases when the translator cannot find a better known cultural specific term or when s/he does not want to put too much load on the reader, he makes a replacement of the cultural elements in the source text with the more general cultural elements in the target language that can comprehend it more easily.

Source text	Target text
كلش فرق بين السما و الكاع. (Antoon,2010:201)	Very. It's the difference between heaven and hell. (Antoon,2013:160)

In the source culture, the direct equivalent of this idiom is used to describe a significant difference between two things that are very similar. The translator substitutes another CSI that is more appropriate for the target reader's culture. To minimize misunderstanding, the translator may alternate the original CSI and use a different source-culture CSI that is intended to be more understandable for the target reader.

Absolute Universalization

The translator employs this method when he or she cannot locate culturally specific items to describe in the target language in order to avoid any foreign connections and decides to eliminate or avoid any forging impact of the CSI in order to give a more unbiased reference for the intended readers.

Source text	Target text
قلت لها: خلف الله عليج. (Antoon,2010:187)	"Thank you mother" I said. (Antoon,2013:151)

To ensure that the target audience understands the CSI, the translator has replaced it to a more neutral and complete referent in the example above.

Naturalization

In this method, a significant amount of manipulation occurs, with the reader being induced to feel that the source material is a part of the target culture. According to Aixelà "the translator decides to bring cultural specific terms into the intertextual corpus felt as specific by the target language culture" (Aixelà 1996: 63). In literary translations, this method is rarely used.

Source text	Target text
التفتت وقالت بغنج مبالغ به وبصوت يفيض شبقاً: أوي! هاي شنو؟ -العفو. شاسوي؟ هم دفعوني. (Antoon,2003:41)	She turned around and exclaimed in exaggerated, and very seductive, alarm: "Ayy ...what's going on?" "Sorry. I got a push from behind"(Johnson,2012,25)

In this case, the translator uses this method to try to produce CSI words from the source language by simplifying cultural elements for the target readers. He substitutes the foreign implications of the term (ybwaw) with a reference more recognizable to the target culture.

Deletion

When the CSI is unacceptable due to stylistic or ideological factors, or when it is not clear and understandable enough by the target readers, and the exertion required for the target readers to understand it outweighs its importance, and they do not want to explain it via other procedures, the translator decides to omit it.

Source text	Target text
ذكرني طعمه بسويغات العصر مع جدتي و أحاديثنا في الطارمة أو أمام التلفزيون.(Antoon,2003:46)	It reminded me of those short hours of afternoon when my grandmother and I would chat in front of television. (Johnson.2012:30).

For the same reasons as was discovered in the preceding example, the translation of (sayid) is removed from the target text due to a lack of an equivalent in the target language culture, as a consequence of the translator's inclination to use the deletion approach.

Autonomous Creation

This strategy is unusual; nonetheless, translators like to use it when they feel that inserting new cultural allusions in the target text will be engaging to the audience and will have a significant and dynamic cultural effect on the target text's audience. Depending on where the cultural reference comes from, this method can have whether a domesticating or a foreignizing effect.

When deciding which translation strategy to use to deal with cultural elements, the translator typically has two options: either preserve the cultural and linguistic features of the source text to the greatest extent possible while creating an unconventional and extraneous atmosphere for the target audience, or adapt the source text to the characteristics of the target language culture while providing more common and usual text.

Table 2: Classification of Aixelà's Micro Strategies Under Venuti's Macro Strategies.

Macro strategy	Micro strategy
Foreignization	Repetition
	Orthographic adaptation
	Linguistic translation
	Extratextual gloss
	Intratextual gloss
	Synonymy

Domestication	Limited universalization
	Absolute universalization
	Naturalization
	Deletion
	Autonomous Creation

As a result, when it comes to interpreting CSIs, the translator has two possibilities. He must first determine if he wants to be close to the source culture or close to the target culture. According to Davies (2003:63), there are various elements that impact the translator's selection regarding which culture to choose and how close they are, and these aspects include text genres, target audience characteristics, and the link between two languages and cultures, among others.

1.2 (In)Visibility in Translation

The translator's invisibility, as well as domesticating and foreignizing tactics presented by Lawrence Venuti, will be examined in further detail in the following sub-chapter.

1.2.1. The concept of (in)visibility

In 1995, Lawrence Venuti published a powerful, even polemical monograph titled *The Translator's Invisibility: A History of Translation*, which established a foundation for the field of Translation Studies. Venuti has continued to engage with this notion to such an extent that his subsequent work must also be included in any discussion of the subject. *The Translator's Invisibility* examines how translators, translation activity, and translation products have been marginalized in recent Anglo-American and other cultural contexts.

The concept of the translator's visibility and invisibility has been debated by translation scholars from a variety of perspectives, for instance Venuti (2004: 1), "in contemporary Anglo-American culture, I will use the term "invisibility" to prescribe the translator's position and activity" It refers to two mutually determining phenomena:

the first is an illusionistic impact of discourse caused by the translator's own manipulation of English; the second is the practice of reading and evaluating translations, which has long been practiced in the United Kingdom and the United States, among other cultures, both English and foreign language translations. While Liu (2013:25-27) argues that invisible translators are those who "never or seldom have the opportunity to communicate with their clients or end-users" and the visible translators are those who can "communicate with both their clients and end-users."

In addition, Venuti (2004: 3) proposed a convincing explanation for the translator's invisibility, arguing that the translator is marginalized in society since his or her hard labor is not visible to the audience during the translation process.

As Karen R. Emmerich (2013:200) notes in her paper titled "Visibility (and invisibility)," she divides Venuti's idea of invisibility into three sub-categories: (1) The translator's invisibility as a co-author of a text, which is required by prevailing practices in translation marketing, reception, reviews, and criticism, and is exacerbated by the legal ambiguity surrounding translators and translation; (2) In Emmerich's words, "the invisibility of the act of translation is influenced by the canonized norms of 'fluency' and 'transparency' in translations in to Anglo-American culture; " (3) Literary evidence of translation's invisibility like a cultural interaction as well as the "trade imbalance" among translations into and out of English between translated works.

Venuti (2004: 1) claims that "The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text", both the translator and the translation are rendered invisible as a result of this illusion, which obscures a number of essential elements that impact the translation process, the most important of them is the translator's perception and reworking of the original text

Venuti is interested in the cultural effects that translations of foreign texts have on a target language. To reflect the translator's invisibility Coldiron (2012:189) suggests the most "fluent" translations have the worst possible effects and the best results must come from opposing strategies and the translator is frequently asked to produce a translated text that is "equivalent" to the original text.

As a result of the disparities in terms of reference, time, and distance, translation and communication are more or less difficult. So, George Steiner distinguishes two positions within the philosophy of language: The Universalist, who believes that all languages share an underlying structure, and the Monadist, who believes that language universals are irrelevant (Venuti,2018:4). Also, important to mention that different frameworks govern the process of addressing the issue of translatability, particularly in literary translation, where pragmatic texts are present visibly in order to serve specific practical purposes and must be completed quickly, despite any potential difficulties.

Therefore, the practical side of those pragmatic texts is serving as a reasonable foundation for all the means by which the translation can be carried out (Hatim,1998: 1-72). On the other hand, philosophical and ethical issues are frequently raised within literary texts, and these issues are more difficult to resolve or overcome(ibid).

Furthermore, a translation from one literary language to another usually entails three transitions: from one natural language to another; from one time to another; and from one cultural milieu to another and as a result either a visible (foreignizing) or invisible (domesticating) translation will emerge from the process of those transfers(Rvik,2016:290)

Consequently, Venuti (2004:17) claims that the translator's invisibility stems from Anglo-American culture's disproportionate relationships with other cultures, which discourages the translation of foreign works and encourages them to adhere to domestic standards, decreasing the cultural capital of source-culture values in English. The purpose of a translated text under this rule of "complacency in Anglo-American relations with cultural others" is to depict a culture other as the same, i.e., as a recognized, even familiar feature of the target culture, presenting the danger of completely domesticating a foreign text (ibid).

1.2.2. The notion of domestication and foreignization

According to Venuti (2004:2), translation has become the benchmark of fluency and transparency, causing the destruction of anything unfamiliar in the source language and also he encourages translators and other players to look for alternative ideas and techniques that take into account language and cultural differences. Venuti

models translation decisions using Friedrich Schleiermacher's dichotomy between domestication and foreignization; to paraphrase Schleiermacher, "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or the translator leaves the reader in peace, as much as possible, and moves the author towards him." (Pym, 1995:5)

Furthermore, Venuti (1995:47) states that "all translation is fundamentally domestication and is really initiated in the domestic culture", it brings foreign culture and the peculiarities of the source material closer to the target audience by providing a fluent and familiar language for the target audience. On the other hand, foreignization, is a process in which a target text "deliberately breaks target conventions by retaining something of the foreignness of the original", in this way, the translator transports the reader to a different society while highlighting its cultural and linguistic contrasts (Shuttleworth and Cowie, 2014: 59).

Domestication and foreignization are explained in the following way by Basil Hatim (2013: 51), highlighting the prevalent translation style of naturalness and fluidity, as well as English's imperialistic position in respect to other languages: Translation traditions, including the Anglo-American, are known for their use of domestication, a strategy that aims to eliminate the alienating characteristics of a foreign text by creating a fluid and transparent style. However, foreignization actively and deliberately combats cultural and linguistic norms by preserving the source text's foreignness as opposed to translation (ibid).

Domestication, according to Venuti (1995), in his book *The Translator's Invisibility*, "involves downplaying the foreign characteristics of the language and culture of source text" whereas foreignization "attempts to bring out the foreign in the target text itself, sometimes through calquing of source text syntax and lexis or through lexical borrowings" (as cited in Munday, 2016:230). Aixelá (1966) refers to these two tactics as "conservation and substitution" (as cited in Davies, 2003:69). According to Nida (2001:82), "For truly successful translation, biculturalism is even more important than bilingualism since words only have meanings in terms of the cultures in which they function" According to Christiane Nord (2001:34), "translation means comparing cultures".

Venuti (1995:20) stated that the concepts of "domestication" and "foreignization" are not contradictory to each other and he stated that these terms indicate two different ethical attitudes towards foreign text culture, ethical commitments to be chosen in the translation of the relevant text, and the appropriate strategy to be chosen for the translation of the texts. The first method, domestication, indicates that "an ethnocentric reduction of the foreign text to target-language cultural values brings the author back home" (ibid). Domestication, as defined by Venuti (2004:2) as "adhering to the target literature's standards not only in terms of translation methodology but also in terms of subject matter selection", the translator depends on using the clearest style possible to make it as comprehensible as possible for the target audience, so they do not have to expend effort to grasp the foreign connotations; as a result, in this technique, the translator reduces foreignization of the source text and prioritizes linguistic and cultural components of the target culture in order to safeguard the target culture's features and values.

Otherwise, the second approach to foreignization, as Venuti who considered as one a staunch advocate of foreignization, states that it is "an ethnic-deviant pressure on those (cultural) values to register the linguistic and cultural differences of the foreign text, sending the reader abroad" (Venuti, 1995:20). However, the foreignization advocated by Venuti and his followers is an unfamiliar or estranged translation style produced by the translator to make visible the foreign identity of the ST and preserve it from the ideological hegemony of the target culture (ibid: 147). By this approach, the translator gives a chance for the target readers to explore the different aspects of the source language culture This indicates 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, 2001: 242).

As a result, Venuti recommends utilizing a "resistant" translation style to highlight both the translator's and the original text's foreign identity and cultural otherness (Venuti, 2004: 20). Foreignization, according to Venuti, can enhance the development of democracy in geopolitical interactions by opposing ethnocentrism, cultural imperialism, and narcissism, because it "seeks to restrain the ethnocentric violence of translation" and he assumes it can be used as a strategic tool in the fight against Anglo-American hegemony and unequal interaction with other cultures (ibid). Based on Venuti, Domestication and foreignization, are 'heuristic concepts' rather than

binary opposites. They most likely change meaning as a result of time and place, but what remains constant is that domestication and foreignization 'deal with the question of how much it rather signals the differences of that text'(ibid: 148).

As a result, Venuti (2004: 14–16) demonstrates that the number of works translated into English is much lower than the number of works translated from English, and this demonstrates not only the simple power abuse but also active support for initiatives to extend Anglo-American culture. Venuti (1998a: 10–11) advises translators to make strategic decisions about which foreign works to translate and to build discourses that defy English's standard norms by challenging linguistic and literary canonical standards in order to prevent this abuse of power. A foreignizing strategy that preserves their foreign language and cultural characteristics while selecting books that deviate from the common fluent discourse may be able to assist in resolving this issue (ibid).

1.3. Self-Translation

Until the 21st century, the concept of self-translation was ignored within Translation Studies, Rainier Grutman, the entry writer of the first edition of *The Routledge Encyclopaedia of Translation Studies*, states that "[translation scholars] considered it [self-translation] to be nearer to bilingualism than to translation proper" (Grutman 1988, as cited in Baker & Saldanha, 2019: 514). Grutman also assumes that the self-translated text is merely a repetition or rewritten of the original text, and that the self-translator is not a proper translator (ibid). Moreover, Bandin (2015: 37) claims that there is a robust connection between self-translation and the concepts of bilingualism and biculturalism and that self-translation cannot be analyzed individually, but with respect to the notions of "language, culture and society."

Indisputable, Self-translation has a long and distinguished history, reaching back to Ancient Greece, it was long neglected in Translation Studies as "an anomaly" only undertaken by "only practiced by a small group of talented people like Beckett, Borges, or Nabokov," (Hokenson and Munson, 2006:1). The majority of systematic studies of self-translation in the humanities emerged at the start of the twenty-first century, it was common for poets in Renaissance Europe to translate their poems into Latin, self-translation is no longer appropriate now if it was plausible in the 1990s to consider self-translation as somewhat "neglected" by translation scholars, self-

translation was seen to be closer to bilingualism than appropriate translation by translation scholars. (Grutman, 1998:18)

Self-translation has a substantial semantic ambiguity, a much earlier version of self-translation definitions comes from Anton Popovič (1976, as cited in Gambier & Van Doorslaer, 2010:306) who defined self-translation as "the translation of an original work into another language by the author himself". This definition demonstrates that self-translation includes transferring the source text into target text by the authentic author, which indicates the fact that the author and the translator of both editions are the same person (Taşkın Geçmen, 2019:9). As a result of the definition above it can be said that the priority of the concept of self-translation principally focuses on two points, the first is that the translation process is done by the author of the text him-self, and the second is that the translation is inter-lingual.

Weigel (2018:21) defined the term "self-translation" as the process of translating one's own text into a language different than the one in which it was written, the word also denotes the possibility of reading it as a self, i.e. transforming the self into many contexts and circumstances, since both meanings appear to be inseparable since the author who translates his or her own writing into another language is necessarily contributing to the translational process.

Nonetheless, the majority of current theoretical methods for self-translation maintain that they focus on one of two facets: examining the relationship between both the original and translated text in terms of their similarities and differences, or examining the author's and translators' subject condition in relation to the cultures included (ibid: 24).

Meanwhile, Hokenson and Munson (2007: 12) claim that the best definition of self-translator is a "bilingual writer who authors texts in one language and then translates them into the other." Also, they illustrate that there is a degree of "ambiguity" to determine which language is first or original formation, but either way, the texts are innovations of the same writer (ibid).

Additionally, there are divergent views on the proper positioning of a self-translator in comparison to a traditional translator, those who argue that the self-translator is not a translator; and those who base their argument on the assertion that the subsequent text or texts are at least as original as their predecessors and the

translation will be impervious to criticism and that no one will be able to translate any text better than the author because the self-translator is given complete authority as the text's author (Levey, 1996: 55).

Moreover, Rainer Grutman and Trish Van Bolderen in their essay *Self-Translation*, list the various reasons why Translation Studies experts and even authors who have the appropriate language abilities and bicultural experience avoid self-translation "Translating my own work would be like writing the same thing twice," says Mavis Gallant, whose native language is English, based on this quote, Van Bolderen and Grutman conclude that transcribing existing literature might be seen as ludicrous (Bolderen & Grutman, 2014: 324-325).

The second reason to resist self-translation, Elsa Triolet illustrate how although she is a good translator from and into French, never translated her writings. Consequently, to Van Bolderen and Grutman, is the perception that a specific language is probably more appropriate to a particular work. Convicting Self-translation on political causes as the third cause for resisting self-translation. To illustrate that Van Bolderen and Grutman gave Scottish poet Christopher Whyteas as an example, who claims that self-translation from Gaelic to English makes the Gaelic texts superfluous. he states "they [self-translations] tend to support the assumption that, since we have the poet's own translations, the originals can be dispensed with" (ibid:325).

Consequently, in the collection titled *Self-Translation and Power: Negotiating Identities in European Multilingual Contexts* (2017), they discussed the battle between self-translation and their relation with the dominating languages and that have dominated by evaluating the cultural turn in translation studies in 1990 consider it more of a 'power turn' which is supported by Susan Bassnett's words to prove the validity, that she claims "The study and practice of translation is inevitably an exploration of power relationships within textual practices that reflect power structures within the wider cultural context" (Castro, Mainer, & Page, 2017).

Therefore, the collection and Van Bolderen and Grutman's (2014: 326) article clarifies the reasons why authors prefer self-translation: to dispose of control or repression in their country and native language, to extent wider-reaching of the audience without needing a delegate to get the project or non-political reasons

occasionally; Van Bolderen and Grutman propose: shedding a light on their unsatisfied with the presented translation of their works.

When the publishing policy of that time has blocked the works in local languages, authors attempted to make their voices heard via translating their work to English. Also, it can be utilized to recreate freedom among different languages of the same geographical area after the censor ends. Through the self-translations conducted from Spanish into Catalan after the dictatorship in Spain in 1975, it has been noted that the social status of the Catalan language has increased in both visual, audio and literary media (Garcia de Toro, 2008: 370).

Furthermore, self-translators have an opportunity in that they have "authority," which helps them to make changes, choose how to translate, and remain in their own comfort zone. They translate their own original works in such a way that readers believe self-translated work is closer to the original and more authorial because of these greater bounds (Fitch, 1988:19).

Rainer Grutman and Trish Van Bolderen's article *Self-Translation* affirmed the self-translating author is allowed to supply his/her work with a halo of originality that would be difficult if given translation; assuming that the "author's authority is transferred metonymically to the final product, which thus becomes a second original" (2014: 324). In other words, via determining the self-translations as the work of the original writers, so the authority of the writer shifts allegorically to the final work which became a second original work by the same author based on the form of the old, so this concept indicates that the self-translation texts are not translations, because the author has control of both texts and he ignores the personae distinctions precise (ibid).

Self-translators have a unique characteristic that distinguishes them from non-authorial translators in that they have a poetic license to rewrite their original texts in another language, something that standard translators cannot do, since the self-translators has knowledge of the various levels and details of their texts, as they have the ability to reach to the entire texts that close correlation related to their work (Grutman,2014: 329). Accordingly, "many writers and critics intuitively feel that translations signed by the original author not only can but almost should depart from standard translations" Since these censors or writers assume that "a self-translator

legally, intellectually and morally owns the source text and can thus have the impression she is less bound by it than another translator” (ibid)

Accordingly, it can be accepted that the most important goal of a self-translator is to make his writings and works available in other languages to another audience, whether for reasons of censorship, minority, or even colonialism or for a personal reason. So, it becomes appropriate to accept that the self-translator will act as a translator. If the intentions of the self-translator are different between the source text and the target text, it can be proposed to become the so-called “appropriate” translator, regardless of its capabilities and its privileged status. But if a change of language leads to a change in intent, it is better and safer to consider the translated text as a “second original” in its intentions. Thus, a change in language leads to a change in the original intent even though the self-translator has the authority to control the original intentions in the source text because words do not have the same intent and connotation in another language even though they refer to the same thing. So any text's intent changes when the language changes (Benjamin as cited in Venuti 2004: 78-85).

Therefore, the self-translator cannot be considered as an author only, translating his texts into a second original and the fact that the same person has issued the original text and the target text; although a self-translator has the ability to get into precise details unlike non-author translators, they will still lack absolute authority over their texts because their motives and intentions change during the language shift and may not understand their motives that may have occurred years ago and they will act like non-authorial translators with their original texts (Susan Bassnett, 1996:21).

To demonstrate this claim and reveal the different voices in the source text and the target. If the self-translators are only producing voices original texts, it will be difficult to find different voices or people in the translation and the target text. Therefore, if self-translators are accepted, they are bound by every constraint included in the translation process, there will be different voices in the translated text (Geçmen ,2019:10).

Antoon as self-translator

The author translated Sinan Antoon's second novel, *Wahdaha Shajarat al-Rummaan/ The Pomegranate Tree Alone* (2011), into English as *The Corpse Washer*

Through the tribulations of a single destitute family, Sinan Antoon's novel reveals the heart of Iraq's complex and brutal recent history, it also reflects the author's readiness to confront his country's challenges in a smart manner (Antoon, 2013, the synopsis). It's a simple narrative that turns into hazy daydream visions, broken by the steps of the film scenario, on the sights of death that devour the heart of occupied Baghdad and stay before my eyes. Jawad, who inherited the trade of washing and shrouding the deceased from his father, learnt the origins, principles, and mysteries of the profession from him. According to its messengers and customary character, this washing of the deceased took occurred prior to the American conquest of Iraq. Death took the shape of awful kinds of mutilation and torture of bodies, as well as stabbing, strangling, burning, and cutting up, as the severity of the internecine conflict and fighting amongst members of the same country, organizations, and individuals intensified substantially. When it came to Jawad was perplexed as to how to wash a severed head without a corpse and a body that had been chopped with an electric saw, as required by Islamic law before burial.

The novel was longlisted for the Independent International Fiction Prize in 2014, and it also won the Best Arab American Book Award and the Saif Ghobash Banipal Prize for Literary Translation in the same year. According to a Banipal news release, Antoon has achieved the "ideal of literary translation—the invisibility of the translator," praising his "fluent and forthright language"(Saif Ghobash Banipal Prize for Arabic Literary Translation, 2015).

During the article interview made by Asli (2010) with Antoon, he states:

When I translate my own material, I give myself some more freedom. Meaning since I am the author, I can change a few things if need be. I go through two phases in translation in general. The second one, of which I focus on the poem in the target language and try to make sure that it does not sound foreign. I have been translating a lot of Charles Simic into Arabic and the responses I receive from readers are fantastic. (para1)

As a result, while reaching a broader audience is a worthwhile goal for every self-translator, it is not the only one. Antoon admitted to having "a kind of depression" after spending three years with his characters and that he would like to see them again. He also indicated that he did not want anyone other than himself to translate it (Forbes, 2015).

In the first place, Antoon's decision to self-translating of his bestselling novel appears to have been both emotional and ethical and he made an emotional decision because he didn't want to be separated from his characters any sooner, and an ethical decision because he felt responsible to help translate Arabic, a language spoken in the "Global South." Arabic, like any other language, bears the cultural identity of a people (Al-Omar, 2017: 217). Antoon is thought to have made himself visible as a self-translator by foreignizing ST cultural items in the target text, this supposition and Banipal's reasoning, namely the same translator's visibility and invisibility, are seen as a binary relationship (ibid).

SECTION 2: CASE STUDY: AN ANALYSIS OF TRANSLATIONS OF CORPSE WASHER AND I'JAAM

This chapter will focus on Sinan Antoon's novel *The Corpse Washer* and *I'jaam*, which form the set of the current study. A general depiction of the authors' lives will be presented, with a focus on the events and individuals that influenced Antoon's and Johnson's styles and beliefs. An overarching framework of the story and a brief plot description will be used to monitor this. A comparison and analysis of selected of the quotations from Sinan Antoon's novels to determine the strategies utilized in the translation of CSIs and appendixes add at the end of this study for the rest of CSIs of both novels.

An examination of translation strategies will be conducted in order to determine if Antoon's self-translation and Rebecca C. Johnson's translation of these novels result in a domesticating or foreignizing translation.

2.1. About The Author: Sinan Antoon

Sinan Antoon is a poet, novelist, and academic, born in Baghdad in 1967. He received a BA in English literature from the University of Baghdad. After the 1991 Gulf War. He is from a middle-class Christian family in Baghdad. Due to circumstances, he immigrated to the United States, and his mother is American, so he cannot be considered an exile there. He completed his studies and obtained a master's degree from Georgetown University in 1995 and a doctorate in Arabic literature from Harvard University with distinction in 2006. He published his first novel, *I'jaam*, in 2003, and it has been translated into English, Norwegian, Portuguese, German, and Italian. He published his second novel, *The Corpse Washer*, in 2010 and it was translated into English and French. He won the 2017 Arab Literature Prize (Antoon, 2013).

He published his third novel *The Baghdad Eucharist*, in 2012 and the fourth one, "*Book of Collateral Damage*," in 2016. He has two poetry collections: "As It Is in Heaven" (Beirut: Manshurat al-Jamal, 2019) and "One Night in All Cities" ((Beirut: Manshurat al-Jamal, 2012)). An English translation of his poems was published by

Harper Mountain Press in 2007 under the title *The Baghdad Blues*. He translated his poetry into Italian, German, Turkish, Spanish and Hindi. In 2004, he

received the Penn Prize for Translation for his translation of Mahmoud Darwish's poetry. Translated "In Presence of Absence" by Mahmoud Darwish into English (Chander, 2012) and the translation won the award for the best literary translation in the United States and Canada from the Literary Translators Association for that year. He also translated selections from Saadi Youssef's poems, published under the title "What is this longing, my enemy". He has been a professor of Arabic literature at New York University since 2000. He published many articles and academic studies on modern Arabic poetry.

Sinan Antoon is distinguished by his writing in the Iraqi colloquial language in his novels. He is fond of Arabic and Iraqi narrations in particular, and does not imagine that the characters in his writings can speak Standard Arabic, because they are not represented in a historical series or dubbed. According to him, there are those who write or complain about the vocabulary they do not understand, but there are many who love the Iraqi dialect and enjoy reading it. He states that he frequently reads posts and tweets on social media in which a reader or reader inquiries about the meaning of a single utterance in this or that utterance. When he encounters this in a literary text, others come to his help. Antoon is fascinated by Darwish's ability to reinvent himself and renew. In addition to that, his English translation of the Palestinian poet won him the American Translators Association Award in 2012 (Sinan Antoon, 2018).

Iraqi writer and translator Sinan Antoon won the 2014 Saif Ghobash-Banipal Prize for Literary Translation for his translation of his novel *Alone Pomegranate Tree*, which was issued in English by Yale University Press under the title *The Corpse Washer*. The jury saw in this novel that the story is sad and sensual, and the effects of the civil war and the occupation are reflected in the suffering of the Iraqi young man, Jawad, who practices the profession of washing the bodies of his family and preparing the corpses for burial. They saw that Antoon, in translating his own novel, "is close to all the standards of an ideal literary translation."

He narrated the details of the story with the utmost accuracy and consistency of linguistic fluency and was helped by his fluent and eloquent language that matched the style and rhythm of the original text in Arabic (The Saif Ghobash-Banipal Prize, 2015).

Antoon expressed in his writings through fiction and poetry the tragic fate of the Iraqi people in three novels. Where he talked about life under the dictatorship of Saddam *I'jaam*, then the chaos of Baghdad, which was shaken again in 2003 by the American Occupation, *The Corpse Washer*, and finally, the sectarian war between Sunnis and Shiites, Christians and Muslims (The Baghdad Eucharist") in Iraq after the occupation by America (Hussain, 2015).

2.1.1. About the novel: *The Corpse Washer*

The Corpse Washer, or as it wrote in Arabic "*Wahdaha Shajarat Al-rumman which*" was published in 2010, has been translated into English and French. He won the 2017 Arab Literature Prize, and its English version won the Saif Ghobash-Banipal Award. As death has become a necessity that Iraqis have gotten used to in their diaries, Antoon strives to dust this death in front of our eyes, as if he were dusting a blanket. Also, it is important to mention that *The Corpse Washer* was translated by Antoon.

The novel consists of fifty-five units in the Arabic version, and the English version consists of fifty-four units. It consists of three stations that form the structure of the novel. In the beginning, there is the biography of "the body washer" and then excerpts from the biographies of the dead who are brought to him to be washed. Intertwined with these are fleeting nightmares that turn the death of these "strangers" into a personal matter that affects Jawad's life.

It is the story of Jawad Kazim, a young Iraqi who combines the characters of an artist and a corpse washer at the same time. Antoon worked on the installation of the character very carefully. He not only presented her as a character whose mission was limited to introducing the reader to Iraqi sociology and society, as well as its complexities and sectarian conflicts, but he also worked to make death an event, as if the corpses were postmen, each of them conveying a message about a specific event. Through the Al-Maghassilji shop, which he started working in after the death of his father and brother "Amori" during the Iran war, through the failures of his romantic relationships, and his failure to leave Iraq for Jordan, the disappointments continue, ending the novel with Jawad's return to the profession he left, which is washing bodies.

In the novel, the pomegranate tree is irrigated with water that falls from the bodies of the dead when they are washed. This water is associated with corpses and

the cleansing of their bodies to create the delicious pomegranate. A paradoxical metaphor can be observed between the relationship of death to the pomegranate tree and the oddity of human existence and life on this planet. This is what Jawad revealed after he failed to leave and return to practice the profession from which he repeatedly tried to escape (Zaruka,2020).

Antoon's mechanism appears in the dramatic construction and its intensification to install accurate information through (technical and jurisprudential details of washing the dead, the narration of supplications, differences between Sunni and Shiite sects, plastic art, sculpture, architecture, the occupation and then the fall of Baghdad, the Iran war...), in the plot of the story. It makes the text breathe two breaths of air at the same time. All this within small spaces laid out for each character.

2.1.2. Analysis of culture-specific elements

The following section will examine the process by which the CSIs from *The Corpse Washer* and *I'jaam* were translated from their original languages. The approach developed by Aixelá will be used to investigate the translation of CSIs at the micro-strategic level. In order to analyse translation at the macro-strategic level, Aixelá's categorization of strategies will be included into Venuti's domestication and foreignization model, which will be developed in the future. Aixelá classified his techniques into two main categories: those that retain cultural identity (conservation) and those that replace it (substitution). Newmark (1998) considered that some words could be replicated to describe a special language or terminology of a speech community as that community aims at a particular topic. Newmark graded them into five categories: ecology, material culture, social culture, organizations, customs, activities, procedures, concepts, and lastly, gestures and habits. Some categories are added, like names, idioms, expressions, and places, for improved sample arrangement and presentation.

Strategies that fall into the conservation category will be considered foreignizing, while those that fall into the substitution category will be considered domesticating. In the context of this study, the new factor might have either a domesticating or a foreignizing influence on the outcome, depending on its cultural background. Following that, a random sample of extractions will be submitted for in-depth analysis using Aixelá and Venuti's model.

The primary goal of this research is to determine which approach is utilized most frequently in each translated version to English, whether it is a foreignized or domesticated translation, by evaluating the frequency of each translation method using Aixelá's model. A statistical study will be submitted to determine the frequency of each approach used in the two translated novels. The translation techniques utilized by Antoon and Johnson in each rendition of the text will then be determined. Following that, the investigation's results will be reviewed in further depth.

Ecology

CSI 1:	بحيرة ساوة
ST	كان باسم مولعا بتاريخ المنطقة وبطبيعتها وفخورا بها. وهو الذي دلني على بحيرة ساوة حين أخذني اليها بسيارته في أول شهر من الخدمة. (Antoon, 2010:84)
TT	Basim was fascinated by the local history and landscape and took pride in them. He told me about Lake Sawa. (Antoon, 2013: 68)

According to the Arabic Dictionary, "Sawa" derives from Persian and means "pure gold filings," whereas "Lack Sawa" is southern Iraq's most significant landmark. It is a saltwater closed lake enclosed by a natural limestone wall that self-recloses when breached. It is defined by the absence of rivers or a shallow stream that serves as a source of water. Rather than that, it is dependent on springs and groundwater that flows into the lake from the adjacent Euphrates River ("The pearl of the Iraqi desert", 2021). The term "Lack Sawa," which serves as a geographical name and an aspect of the novel's atmosphere, has been kept through the repetition approach. Antoon retains Sawa's original structure, with the exception of a minor morphological adjustment to conform to the target language's grammatical structure, which creates a foreignization impact.

Material culture

Food

CSI 1:	مسكوف
ST	قال لي قبل يومين من سفره أنه يشتهي أن يأكل وجبة مسكوف. (Antoon, 2010:134).
TT	Two days before leaving, he told me that he was craving masguf. ³ (Antoon, 2013:110)

* A traditional Iraqi meal of barbequed fish from the Tigris, prepared with spices and slowly cooked over coal.

In Iraqi dialect, the term (masguf) refers to "fish grilled on wood and full of aroma." Since ancient times, the Iraqi people have been known for their barbecue. Antoon used a combination of two strategies to convey the term's meaning to the target culture while keeping its characteristics. He translated the food's name using orthographic adaptation and extratextual gloss strategies while retaining the pronunciation and sound elements. Endnote is an extra-textual method that is used to clarify the novel's meaning by including an endnote at the novel's conclusion (masguf). This has the impact of foreignization.

Clothes

CSI 1:	عبائتها and دشداشة
ST	عندما وصلت الى باب البيت كانت امي قد خرجت بالدشداشة دون ان ترتدي عباءتها ووقفت بجانب سياره الاجرة. (Antoon, 2010:17)
TT	When I reached the front door my mother was already out in the street in her nightgown without her abaya. She stood next to the taxi. (Antoon, 2013:18)

The term "dshdasha" refers to a women's dress made of long and broad cotton fabric with wide sleeves. It is one of Iraq's authentic traditional women's garments. As seen in the above example, Antoon has restored two distinct strategies. He used

absolute universalization in the phrase "nightgown" to accurately describe the circumstances for TT readers which creates a domestication effect. Although it is a vivid depiction of what occurs to a mother who is so taken aback by the news that she is unaware of her own decency at the time, the picture would be more understandable and obvious in the TT if abaya was translated. The translator has tamed the source text's vocabulary by substituting target language equivalents.

In a similar spirit, Antoon's second method is an orthographic adaption of the term "abaya," which is also a traditional Iraqi women's clothing. The translator opted to incorporate this phrase into the TT using a process of foreignization. It's worth noting that Aixelà (1996) uses the terms "absolute universalization" and "orthographic adaptation" interchangeably.

To summarize, two independent strategies were combined in the prior cases. For instance, like in the case of the "nightgown" total universalization has been used. Additionally, like in 'abaya,' orthographic modification is used.

CSI 2:	العرقجين
ST	كان يرتدي قميصا سماويا تحت جاكيتة كحلية و كان العرقجين على رأسه (Antoon,2010:156)الاصلع.
TT	He wore a sky-blue shirt and a dark jacket, and had put a skullcap over his head. (Antoon, 2013:128)

The word (عرقجين) refers to a cap that is worn on the head. It is of Turkish origin, and the meaning of the cap is the head cover that men used to wear, which is a very old and traditional word (Ala'a, H. 2015). The translator utilized absolute universalization to accurately portray the meaning of the word without misleading the intended reader, which increases the effect of foreignization.

Houses and town

CSI 1:	مدينة الثورة (الصدر)
ST	ثم سأل شاب من أين هو, فأجابه أنه من مدينة الثورة. فقلت له مشاكساً: (تقصد مدينة الصدر؟) فقال: (لا عزيزي, مدينة الثورة). (Antoon, 2010:127)
TT	Then he asked the young man where he was from Al-Thawra” he answered. I teased him, saying “You mean al-Sadr City.” ² No, dear, "al-Thawra City." (Antoon, 2013:103)

* Al-Thawra (Revolution City) is Baghdad's Shia slum, home to 1.5 million impoverished working-class households. In the 1980s, it was renamed Saddam City. It was renamed al-Sadr City after the 2003 war in commemoration of the cleric who resisted Saddam and was slain during his reign.

As previously noted, Antoon translated this term for the TT reader using a mix of strategies. The term has been retained through the use of Antoon's orthographic adaptation and extratextual gloss strategies for the proper name al-Thawra City, as well as its pronunciation and sound characteristics for the target reader. By doing so, he has increased the burden on readers to determine which major interpretation makes sense in this context. It is vital for the translator to consider the intended reader's level of cultural familiarity with Iraq. As a result, employing an extratextual gloss, an endnote, an explanation, or a parenthetical definition to clarify the word will be prudent. The previous example depicts how the word has become foreignized as a result of translation. In other words, the translator has chosen to place the reader in the author's shoes.

Transport

CSI 1:	سيارة كيا
ST	طلبت مني ان اتوخى الحذر وودعتني بدعواتها لي بالسلامة.ركبت سيارة كيا الى باب المعظم. (Antoon, 2010:104)

TT	She asked me to be very careful and saw me off with supplications for my safety. I got into a Kia bus to Bab al-Mu'azzam. (Antoon, 2013:83)
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Kia vehicles are a kind of vehicle that is widely used in Iraq for transportation and distribution. Considering the fact that the term "Kia" was borrowed from the English language and assimilated into the Arabic language's lexicon, When Arabic orthography is used, the spelling and pronunciation of the words are periodically modified. As Aixelà has identified, this form of method is referred to as an orthographic adaption strategy (1996). This had the effect of foreignizing.

Social culture

CSI 1:	مغسلجي
ST	لم أكن في ذلك السن أفقه طبيعة مهنة أبي أو تفاصيلها. كل ما كنت اعرفه هو أنه (مغسلجي). (Antoon, 2010:14)
TT	At that age I didn't know much about my father's work. All I knew was that he was a mghassilchi, a body-washer. (Antoon, 2013:15)

The term (مغسلجي) is called after the person who is in charge of washing the body after death. It is one of the more ancient Iraqi cultural expressions. To communicate this concept effectively to the TT readers, Antoon employed a combination of two different strategies. First, he used orthographic adaptation to preserve the word's origins; second, he used intertextual explanation by mentioning (a body-washer) within the text to make it more understandable for foreign readers, thereby increasing the text's impact on the audience.

Organizations, customs, activities, procedures, concepts

Political and administrative

CSI 1:	العسكري
ST	كل ما قاله العسكري الذي وقف يراقب المشهد بجانب اللباب. (Antoon, 2010:17)

TT	A uniformed man stood there observing the scene. (Antoon, 2013:18)
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The lexical item, عسكري is foreign, not Arabic, and it has its origins in Persian. It refers to the army institution, which includes all the institutions for security, defense, war, intelligence, and all military sectors. The translator chose to use the linguistic translation method to render this word. He adopted the closest reference to the original. The target reader may find the literal translation strange when the cultural element in the source text does not have a peer in the target language. Although Antoon's translation does not exactly match the structure in the source text, it can be said that it sets an example for Aixelà's linguistic translation strategy because it is at a level where the target reader can easily comprehend what is being said, which creates a foreignization effect.

CSI 2:	فدائي صدام
ST	عند حدود الحلة اوقفنا مجموعة من الرجال المسلحين باللباس المدني بدا اهم من فدائي صدام . (Antoon, 2010:98)
TT	We were stopped near Hilla by a group of armed men wearing civilian clothes who looked like they were Fida'iyyin Saddam. (Antoon, 2013:78)

The word was Fida'iyyin Saddam refers to militias: "it was one of the militias of the Baath Party founded by the son of the ousted president, Uday Saddam Hussein, in 1995, and their number at that time was approximately 10,000 to 15,000, and there are allegations that Uday Saddam Hussein used them for his personal purposes, such as smuggling, intimidating his opponents" (Baker, P.2003). Antoon used an orthographic adaptation strategy to translate this word, which led to the preservation of the source cultural element, but it needs an explanation, a question mark for the target reader, and a difference in the integrity of the text. This makes foreignization impactful.

Religious

CSI 1:	تربة
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ST	(Antoon, 2010:93). وقفت خارج الغرفة وتبينته راکعا وجبينه على التربة بقلها.
TT	I stood outside the room and saw him kneeling, his forehead down on the turba. ¹ (Antoon, 2013:74)

*Turba is a tiny piece of the soil from the holy city of Karbala, where the shrine to Hussein is. Shiites use it in their prayers.

According to the Shiite doctrine, as Antoon explained, the turaba is a tiny piece of the soil from the holy city of Karbala, where the shrine of Hussein is. Shiites use it in their prayers (Antoon, 2012). Antoon chose the word "turba." He accompanied the English translation with an endnote to translate the cultural-specific terms. In this sentence, he uses a combination of two strategies. Firstly, he uses an orthographic adaptation strategy to translate the word (turba) by transferring CSIs with different alphabets. The word is related originally to the Arabic language culture, and it has been adapted to the target language culture. Then he used Aixelà's extratextual gloss explanation translation strategy via adding an endnote to explain the meaning of the word at the end of the novel, which has a foreignization effect.

CSI 2:	أهل الكتاب
ST	قال لي حتى أهل الكتاب يمكن ان يغسلو المسلم ان لم يكن هناك من يغسله من المسلمين. (Antoon, 2010:37)
TT	He said that Christians and Jews may also wash a Muslim if there are no Muslims at hand. (Antoon, 2013:34)

The word (ahil alkitab) refers to the Jews and Christians who are the owners of the Bible, according to Al-Maani Al-Jami's Dictionary. The translator used the intertextual gloss translation strategy, attempting to clarify the words in the source text to solve the problem of ambiguity and not disturbing the reader. Hence the use of (the Jews and Christians) to denote the word (ahil alkitab), which makes a foreignization impact.

Artistic

CSI 1:	جياكوميتي
ST	قال لي: جواد طبعاً حبيته لجياكوميتي. شلون ما تحبه؟ (Antoon, 2010:63)
TT	He said: "Of course you loved him, Jawad. How could you not?" (Antoon, 2013:51)

Alberto Giacometti, a Swiss sculptor, is considered one of the most prominent faces of the surrealist movement in Paris during the thirties. He studied sculpture in his country and in Italy and France and influenced the lives of modesty and hardship, unlike his companions. He was famous for his sculptures with round faces and bodies in the form of straight lines (Farkouh, E. 2018). The translator used an orthographic adaptation strategy to translate it, but here, as can be noted in the target text, Antoon chose to use a deletion strategy, because the rest of the conversation between the characters was about Giacometti:

We left the lecture hall together and continued our conversation about Giacometti and abstract sculpture until we reached his office.

Thus, when the CSI is unacceptable according to stylistic and ideological factors by the target audience, he decides to omit it. This creates a domesticating effect.

Gesture and Habits

CSI 1:	بيووو
ST	سقطت الشمعة من يدها و بدأت تلمظ وتصرخ (بيووو؟) كانت قد عرفت أنه لن يستيقظ أبداً و أن قلبه الواهن تعب من رحلته الطويلة ومن كل هذا القصف. (Antoon, 2010:95)
TT	The candle fell from her hand and she started to strike herself and scream "Oh God." She realized that his weak heart had given out after such a long journey and that he would never wake up again. (Antoon, 2013:75)

When a calamity is verified, the phrase "yelling" is a well-known expression among people, particularly ladies, and it is often used in conjunction with a protracted scream. Because they contain cultural references whose implications are frequently

obscure even in the ST, translating these metaphorical expressions may cause the translator's work to be slowed or halted altogether. In order to give a good translation, the translator must employ a variety of methodologies in order to make these linkages apparent. During the translation process, one of the procedures frequently utilized by translators is naturalization, in which CSIs in the source cultural element are replaced with cultural elements from the target culture. This approach allows for a simplification of the cultural aspect, which may not be present in the target language due to the nature of the method's application. Using Aixela's naturalization process as a domestication strategy, the translator chose to substitute the phrase "Oh God" with a more general expression in order to make it more understandable for the TT audience.

2.2. About The Author: Rebecca C. Johnson

Johnson is a comparative literature scholar who specializes in modern Arabic literature and literary culture. Her studies concentrate on literary interchanges between Arabic and European languages in the nineteenth and twentieth centuries, the date and theory of the novel, and research into transnational literary distribution and translation ("Rebecca Johnson"). Her first book was published under the title "Stranger Fictions: A History of the Novel in Arabic Translation, 1835–1913" (Cornell University Press, 2020). She developed a theory of a cross-linguistic history of Arabic literary modernity through the production and reception of translated fiction in the first ten years of Middle Eastern novelistic production. She has been a colleague of the American Council of Learned Societies, the Social Science Research Council, and many institutions. In Arabic literature, her translation has been published of Sinan Antoon's novel *I'jaam: An Iraqi Rhapsody* (ibid).

Furthermore, she is Associate Editor of the Journal of Arabic Literature. She is co-appointed in the Department of English and the Kaplan Institute for Humanities. She was awarded the Weinberg College Distinguished Teaching Award in 2015 and the Weinberg College Distinguished Advising Award in 2013. She currently serves as the Director of Middle East and North African Studies.

2.2.1. About the novel: *I'jaam*

The novel *I'jaam* was published in 2003 and is one of the first novels by the writer Sinan Antoon, by Dar Al-Adab for publication and distribution in Iraq. It has

also been translated into a number of languages, including English, Norwegian, Portuguese, German, and Italian. The Arabic version of the novel consists of 128 pages, and the English version consists of 97 pages. The novel is based on the intensification of ideas and the narration of the psychological state that makes the reader accept its open ending, which gives a glimpse into the destiny of the main character at the end.

The writer relies on linguistic counterpoint and alliteration to express events and situations in the novel and uses margins to clarify the correct word, so he replaces Ba'ath with "alabath" and the supervisor with "wasteful."

In 1989, Comrade Talal Ahmed was assigned to the Ministry of Interior to print on a hard-to-read typewriter, handwritten, that appeared in the archives and was written by one of the prisoners. The main character of the novel is Furat, a Christian student who studies English language and literature at a university and is subjected to harassment by parties because of his opposition to the regime, which leads to his arrest. The writer alternated between the events in prison and between the situations that the "Baath" imprinted on most stages of his life, since he was on the primary stage when students were forced to go out in marches to support and support the "leader", and even up to the university stage, where they revolved most of the events in the novel. The characters in the novel are few, no more than his grandmother, his only friend, and his girlfriend, and during the novel, Furat remains unaware of determining the psychological place in which he resides, describing him as t(here).

2.2.2. Analysis of culture-specific elements

The CSIs from I'jaam were translated and analyzed into English in the part below. The micro-strategic translation of CSIs will be investigated using Aixelá's methodology. Aixelá's strategy categorization will be incorporated into Venuti's domestication and foreignization model to analyse macro-strategic translation. Aixelá divided his strategies into two types: those that preserve cultural identity (conservation) and those that replace it (substitution). Newmark (1998) proposed some categories that could be used to characterize a speech community's distinctive language or terminology: ecology, material culture, social culture, organizations, customs, activities, procedures, concepts, and lastly, gestures and habits. Names,

idioms, expressions, and places are added to improve the sample's organization and presentation.

Conservation strategies are regarded as foreignizing, whereas substitution strategies are called domesticating. Depending on its cultural background, the new input may have a domesticating or foreignizing effect on the outcome. Then a random samples of extractions will be subjected to Aixelá and Venuti's model.

This study's main purpose is to establish which translation strategies are used most frequently in each foreignized or domesticated form of English, using Aixelá's model. The frequency of each technique in the two translated novels will be studied statistically.

Material Culture Category

Food

CSI 1:	تبسي
ST	- تحب الباذنجان. عدنا تبسي من البارحة؟ - أول مرة أجي لبيتكم وتطعميني أكل بايت. (Antoon, 2003:92)
TT	Do you like eggplant? I made some yesterday. It's the first time you invite me to you house and you serve me leftovers? (Johnson, 2012:66)

Tebsi is a big dish in which food is served to the guests. The origin of the word dates back to Turkey (Eroshen, 2013), but in Iraq, the Iraqi Tabisi is a type of food that consists of fried eggplant slices stacked in a tray, topped with fried potato slices and fried peppercorn cubes of tomatoes, then put in tomato sauce dissolved in a little water with salt and pepper, then placed in the oven until mature and eaten with rice. The translator uses the deletion method, totally omitting the word. This translation strategy eliminates an apparent foreign element that is not clear enough to the target readers of the source text, and therefore creates a domesticating effect.

CSI 2:	لبلي
ST	هنا ايضا يقع نادي ألتعارف الخاص بالصابئة, كنت احيانا أذهب مع أحد الأصدقاء الصبة لتشرب البيرة و نأكل اللبلي في حدائق النادي. (Antoon, 2003:16)
TT	We came upon the Ta'aruf Club, which is controlled by the Sabean minority. I would occasionally go there with one of my Sabean buddies to drink beer on their patio. (Johnson, 2012:5)

Lablabi (noun): Balila, boiled chickpeas with salt and some spices, gets its origin from the Turkish word (leblebi), is a dish consisting of boiled chickpeas, and is considered one of the common and very popular dishes in Iraq. (The Arabic dictionary). Johnson uses the deletion method and completely omits the reference to the word "lablabi." Even though it makes the target reader able to understand it easily and more readily, it cuts away the foreign components of the source text, which has a domesticating effect.

Clothes

CSI 1:	الخاكي
ST	كان أحد الرفاق الذين يرتدون الملابس الخاكية يمر على الواقفين في الطابور ويسجل أعمارهم و ألوان عيونهم. (Antoon, 2003:19)
TT	A man I didn't know drew me into line. Members of the party dressed in khaki uniforms took people's ages and eye color.(Johnson, 2012:7)

The khaki color is the color of the military uniform of the Iraqi armed forces, or the military dress, is the uniform worn by the soldiers, which distinguishes them from the rest of the people. The translator uses the orthographic adaptation method. At the same time, this method maintains the cultural distinctiveness of the cultural reference while having a foreignizing influence on the target reader by providing the necessary contextual information for them to comprehend the meaning of the cultural reference.

Places:

CSI 1:	باب المعظم and مدينة الطب
ST	كان مشروع توسيع بناية مدينة الطب جاريا على قدم وساق في الجزء الشمالي من باب المعظم. (Antoon, 2003:40)
TT	The expansion of Madinat al-Tibb hospital was underway in the northern part of Bab al-Mu'azzam. (Johnson, 2012:25)

Madinat al-Tibb It is one of the largest health institutions in the Iraqi capital, Baghdad, located on the Rusafa side. This city was founded by Iraqis in 1890 AD by the leader Abdul Karim Qassem, as it formed one of the most prominent large medical centers in the Middle East, and it was established and built on a solid foundation in terms of idea and implementation (Salah, 2017). In addition, it is near Bab al-Mu'azzam, a historical area in Baghdad that bears witness to the political and cultural stages, in addition to its important geographical location in the center of the Iraqi capital (Hamaza, 2018). The translator uses the repetition method to translate it as a palace name. This creates a foreignizing influence since it uses a name that may be unfamiliar to the intended audience

CSI 2:	ساحة الأندلس
ST	شاهدت حافلات نقل الركاب الحمراء واقفة في ساحة الأندلس أمام كنيسة اليعاقبة بالقرب من فندق السدير نوفوتيل. (Antoon, 2003:12)
TT	I saw some red buses parked near al-Andalus Square in front of the Jacobian Church. (Johnson, 2012:95)

Al-Andalus Square is one of the most famous places in Baghdad. The repetition approach is used by the translator to translate this term. Keeping this particular term in translation makes foreign sense because, through this rare name, the reader notices

that the original material originates from a foreign culture, and in reality, this method has a very foreignizing impact.

CSI 3:	شارع النضال
ST	تركت السيارة الطريق السريع متجهة نحو شارع النضال (Antoon, 2003:16)
TT	The car exited the freeway at al-Nidal street. (Johnson, 2012:5)

Al-Nidal Street is one of Baghdad's main streets from the side of Al-Rusafa, and it is a location for automobile maintenance and cooling. For this CSI, Johnson employs the repetition approach. She not only retains the cultural distinctiveness of the source text by utilizing this method, but she also makes the translators and the translation visible, which serves as a reminder to the target reader of the target text's origin, which has a foreignizing impact.

CSI 4:	طريق محمد القاسم
ST	مررنا بالمكتبة التي كنت اشترى منها بعض الكتب أحيانا, ثم أتجهنا يمينا نحو طريق محمد القاسم (الطريق السريع) ومنه جنوبا باتجاه ملعب الشعب. (Antoon, 2003:15)
TT	We drove by a bookshop where I used to shop, then turned right into the Muhammed al-Qasim motorway and headed south toward the People's Stadium. (Johnson, 2012:4)

The Muhammad Al-Qasim expressway is a highway in Baghdad with a length of 20 km, linking areas south of the capital, Baghdad, with areas north of the capital. The foundation stone was laid in 1979 and the road opened in 1983 (Rudaw, 2020). For this CSI, the translator employs the repetition approach, in which she delivers the CSI without change. This method preserves the source text's cultural distinctiveness while also producing a foreignizing impact by making the translation obvious via the retention of the original text.

Transport

CSI 1:	ميتسوبيشي
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ST	أبصرت من خلال البوابة الحديدية سيارة ميتسوبيشي بزجاج مظل. (Antoon, 2003:13)
TT	I observed a Mitsubishi with tinted windows. (Johnson, 2012:3)

Mitsubishi is one of the largest car companies in Japan and the world in terms of the number of units sold, and was formed in 1970. It was used by intelligence during the previous regime in Iraq. The translator used the orthographical adaptation strategy to translate Mitsubishi, where a reference is conveyed with phonetic and phonological adjustments to correspond to the target language's phonetic and phonological properties. This type is called orthographic adaptation strategy. This has the effect of foreignizing the text as long as it draws attention to the odd provenance of the original material.

Organizations, customs, activities, procedures, concepts

Political and administrative

CSI :1	المخابرات
ST	كان يرتدي بدلة سفاري زرقاء من التي كان يهوى موظفو الأمن و المخابرات ارتدائها بغض النظر عن المناسبة والموسم. (Antoon, 2003:12)
TT	This one was dressed in a blue safari suit, which was the uniform of choice for all mukhabarat, or secret police, regardless of the season or occasion. (Johnson, 2012:1)

Mukhabarat. The origin of the word goes back to the soldiers who collect news for the benefit of a particular country to maintain its security, to reveal what exposes its internal and external security to disturbances, and to collect information about the enemy's army, their movements, plans, weapons, and places of collection, and it is considered one of the most important security agencies in the world (Arabic dictionary). The translator uses the orthographic adaptation method. She has only transliterated the CSI into English and added nothing about its meaning, which creates a foreignizing effect.

CSI:2	لجنة شرحبيل بن حسنة التابعة لوزارة الدفاع
ST	كان هذا يومنا الثالث أمام مبنى "اللجنة الخاصة" أو "لجنة شرحبيل بن حسنة التابعة لوزارة الدفاع" كما سميت رسمياً. (Antoon, 2003:24)
TT	It was our third day of reexamination before the Ministry of Defense's "Special Committee" (Johnson, 2012:12)

The "Sharhabeel bin Hasna" committee is the committee that was formed in 1985 during the Iran-Iraq war, through which thousands of officers and ranks were dismissed at the time who had major disabilities or had handicaps during the war that made it impossible for them to stay in the army (Mustafa, 2014). With the deletion procedure, the translator eliminates any references to the name Sharhabeel bin Hasna from the text totally. This method, although it simplifies and increases the accessibility of the target text for the target reader, eliminates the foreignness of the source text, which has a domesticating impact.

CSI 3:	قوى الطوارئ
ST	كانت قوى الطوارئ المكلفة بحماية القصر هي التي تشرف على أمن الملعب عند حضور الأستاذ للمباريات. (Antoon, 2003:27)
TT	The Tawari Forces, usually protecting the Republican Palace, supervised the stadium's security on those occasions when the Leader's son was to attend. (Johnson, 2012:31)

The Emergency Forces is one of the important branches under the Presidency of State Security, and its function is to maintain order to disperse demonstrations, resist sit-ins, and the Special Emergency Forces perform any other tasks assigned to them, such as supporting the police forces in various places of the state and combating various types of terrorism and sabotage that endanger public safety and contribute to together with other paramilitary forces in order to maintain order and rescue hostages and abductees when necessary. The translator uses the orthographic adaptation method

to translate the word (Tawari) by transferring culturally speaking words with different alphabets, which makes a foreignizing effect.

Artistic

CSI:1	طبل و الزرنة
ST	ظل يرقص عالطبل و الزرنة اللي جابوها ويقول: ما مات ما مات. بيوس الصورة مالتو ويقول: عريس ابني عريس. (Antoon, 2003:32)
TT	He was singing and dancing, "My son is not dead." He is not no longer alive. (Johnson, 2012:18)

The zurna is a wind instrument played in Central Asia. It is usually accompanied by the drum in Anatolian folk music. The tabl, a percussive musical instrument on which the skin is tightened and the like is clicked, had two faces for the most part. It is made of pottery or metal and is in the form of a container that is narrow in the middle and wide at the other end, with a thin skin that is tightened on it ("Zurna" 2007). In Iraqi customs and traditions, if a person dies at a young age, they say goodbye to him with a drum and a zirna. Here the translator uses the deletion method; she totally omitted the words. With this strategy, the translator removes an apparent foreign element that is not known by the target readers of the source text, which has a domesticating effect.

CSI 2:	أنساك... ده كلام
ST	شربنا نخب العوق و أستمعنا الى أم كلثوم تغني "أنساك... ده كلام؟" كان يجلس بجانبنا يومها رجل طالما رأيناه هناك. (Antoon, 2003:31)
TT	We drank a toast to disability and listend to Umm Kulthum sing "Forgetfulness is bliss". (Johnson, 2012:18)

Um Kulthum is a very famous Egyptian singer. She was famous as "The East Plant" and the "Lady of Arabic singing." The song mentioned in the novel "Ansak" is

one of her most famous songs. Johnson uses the orthographic adaptation method when referring to her name and the absolute universalization method when translating the song. However, although this method does not divert the reader's attention away from the text and so facilitates comprehension, it reduces the cultural specificity of the source text, leading to a domesticating impact.

CSI 3:	المعلقات و الحماسة و المفضليات
ST	أمهات الشعر العربي القديم... المعلقات و الحماسة و المفضليات. ارشاد الأريب و معجم البلدان و الأغاني... ديوان المتنبي... أبو نواس. (Antoon, 2003:93)
TT	There were volumes of classical Arabic poetry al-Mu'allaqat, al-Hamasa, al-Mufaddaliyyat. I saw The Book of Songs, and collections of al-Mutanabbi and Abu Nuwas. (Johnson, 2012:68)

Al-Mu'allaqat poems date back to the pre-Islamic era, numbering seven, or eight, and some say they are ten. The reason for calling the pendants by this name is that they were hung on the curtain of the Kaaba, and some people tell their stories that are stuck in their minds (Lavi, 2016). Al-Hamasa (Enthusiasm poetry) is poetry that increases enthusiasm and excitement in the hearts of poets and listeners regardless of the topics it deals with. The poetry of enthusiasm arouses the emotions of people and listeners by showing and igniting feelings, in addition to taking care of language, words and linguistic form (Tohme, 2019). Mufaddaliyyat is a collection of poems chosen by Al-Mufaddal bin Muhammad bin Ali Al-Dhabi as the best. The poems of the Arabs were known as Mufaddaliyyat in relation to their collector, Al-Dhabi, which is one hundred and twenty-eight poems, and it may increase or decrease, according to the narrators and the authentic ones that were narrated by Ibn Al-Arabi (Damir, n.d.). As it can be noted, the translator uses the orthographic adaptation method to translate the words (al-Mu'allaqat, al-Hamasa, al-Mufaddaliyyat) by conveying culturally speaking words with alternative alphabets, which has a foreignizing effect.

Names and Epithets

CSI 1:	بيبي
ST	لتخافين بيبي, ميصير شي. (Antoon, 2003:22)

	ما اريد بببي. خليني بحالي الله يخليكي. (Antoon, 2003:72)
TT	"Don't worry Grandma. Nothing will happen." (Johnson, 2012:10) "I don't want to be enlightened, bibi. I'm looking forward to hell. Leave me alone, please" (Antoon, 2003:51)

According to the dictionary of meanings, the word "Bibi" is a proper and family name from Eastern Turkey. It is the name of the lady of the house, the grandmother, who is used for glorification, and it is called by the females. the letter B, which is pronounced with two slashes. The Turkish people use the word for their aunts in particular. But in Iraq, this name is given to the great-grandmother (mother of the mother) or the mother of the father) as a nickname for her, and it differs according to the regions from one region to another. The proper noun (bibi) is used twice in the novel. The first time the translator employs some type of synonym or comparable reference for the CSIs, in order to avoid its recurrence in cases where it appears again in the text, this has the effect of domesticating the word. As an example, Johnson translated the word (bibi) using the orthographic adaptation approach, which consists of transmitting the word with alterations to fit the phonetic and phonological elements of the target language, creating an effect of foreignization. Because it repeats a name that may be unfamiliar to the intended audience, the translation has a foreignizing effect on the reader.

CSI 2:	ملعب الشعب
ST	معقولة كل هالنفط و الثروات و ماعدنا غير هالملاعب الصغير, يوسع 45 ألف. جماله مسميه "ملعب الشعب" بشرفج هذا وضع لائق بشعبنا؟ (Antoon, 2003:113)
TT	Can you believe, all this wealth and oil, and we only have this one small stadium big enough for forty-five thousand? And it's called the "People's Stadium". (Johnson, 2012:86)

Al-Shaab (people) Stadium is located in Baghdad, next to Al-Rusafa. The cornerstone was laid for it when Abdul Karim Qasim was prime minister in 1961, at the time. It was opened in November 1966 by Abdul Rahman Aref. It was built on an area of 200,000 square meters with a capacity of 34,200 people. It contains an athletics

track, and the People's Stadium complex also includes two training pitches, basketball, volleyball, and handball fields, a tennis court, as well as the Olympic swimming pool. The stadium contains four night-lighting towers ("Iraq on this Day: Opening of Al Shaab International Stadium," 2013). Johnson used an absolute universalization strategy and translated it as a human stadium. This strategy offers the readers' easier readability. Because the term has no cultural specificity, it has a domesticating effect on the reader since it removes the foreignness and other qualities of the original text.

CSI 3:	الأستاذ
ST	فمنذ دخول (الأستاذ) فلذة كبد الرئيس القائد حفل الرياضة وتأسيسه لنادي الرشيد و أنتخابه رئيسا للجنة الأولمبية (Antoon, 2003:111)
TT	For since the "the ustadh," the President's son, established the Rashid ream and was elected president of Olympic committee. (Johnson, 2012:83)

The word "أستاذ", is a Persian and non-Arabic word that is used to express respect for others. Intellectuals such as writers, poets, lawyers, and others are usually given credit (Mahmood, 2018). The translator uses an orthographic adaptation strategy by transferring culturally speaking words with different alphabets, which has a foreignizing effect because it emphasizes the source text's foreign origin.

Idioms, Expressions and Dialects

CSI 1:	قمت تخربط
ST	أسكت! قمت تخربط! ليش يصير الواحد ينسى أصله؟ (Antoon, 2003:74)
TT	"Shut your mouth! Now you're not making any sense! How can you forget your roots?" (Johnson, 2012:52)

An expression used when someone says strange or illogical things. The translator used a limited universalization method. She takes the source text and replaces it with a reference that is likely to be more familiar to the target reader. She takes the original text and replaces it with a reference that is presumably more familiar to the target reader. Notably, this method makes information more readily available to

the target reader without providing more information, but its cultural specificity is destroyed in the process of achieving simple reading, resulting in a domesticating impact.

CSI 2:	تره بزعت روجي
ST	شوفوا يولون ... تره بزعت روجي والله العظيم أنتو مو ويلاد! اللي يسمع يگول نعم و يوكف بالسرہ. (Antoon, 2003:28)
TT	Look, I'm sick of this shit. You are not children, if you hear your name say "yes".(Johnson, 2012:14)

A phrase used to convey disinterest in something. Johnson employed a limited universalization strategy, substituting a well-known reference to the target readers for the original text, which had a domesticating impact.

CSI 3:	الف باء
ST	ذكرني الموقف بكاريكاتور رائع كنت قد قصصته من مجلة "الف باء" وعلقته على واحد من جدران غرفتي و على ذاكرتي ايضا. (Antoon, 2003:25)
TT	It reminded me of a cartoon I cut out of Alif Ba' magazine and placed on my bedroom wall (as well as the wall of my memory. (Johnson, 2012:12)

Alif Ba' magazine is considered one of the first famous Iraqi weekly magazines and was published every Wednesday in the past. It was issued in 1968 during the era of President Abdul Rahman Aref, and a group of young journalists contributed to its editing at the time. It was a diversified magazine that monitored various cultural, social, and artistic news. The translator uses the orthographic adaptation method. She has only transliterated the CSI and added nothing about its meaning, which has a foreignizing effect.

CSI 4:	جعب گلاص
ST	أقترب مني رجل بدا في الاربعينات من عمره يرتدي أسمك نظارات رأيتها في حياتي, جعب گلاص, كما كنا نسميها. (Antoon, 2003:25)
TT	A man in his forties approached me, wearing the largest spectacles I'd ever seen, and inquired about the time. (Johnson, 2012:14)

A term is given to a person who wears glasses with thick lenses. It is one of the most frequently used words to describe a person with very weak eyes. The translator employs an absolute universalization technique, rendering it as thick as glass. With this method, the translator provides easier reading for the readers, which has a domesticating impact.

CSI 5:	ماكو چارة ... متصرون أوادم
ST	و أذكر أني سمعته يقول و أنا أخرج: ماكو چارة ... متصرون أوادم! (Antoon, 2003:49)
TT	I was being led out he said, "It's no use. You'll never be civilized." (Johnson, 2012:31)

The expression "mako chara" is of Persian origin and means "repair, cure, benefit." It said, "useless." It has no solution and is used when there is no use for someone or something. Johnson employed a limited universalization strategy. The original reference is a stand-in for another that the intended reader is more familiar with. It's pointless to use a reference that is more recognizable to the intended audience. However, although this method facilitates the reader's understanding of the source material by replacing an unfamiliar CSI with a well-known item, it has a domesticating effect on the source text by reducing the cultural distinctiveness of the source text.

CSI 6:	تبوگ لسانی
ST	و أذكر أني سمعته يقول و أنا أخرج: ماكو چارة ... متصرون أوادم! (Antoon, 2003:112)

TT	True, you'd better watch out. But maybe you're just laying a trap for me, trying to make me talk. To steal my tongue. (Johnson, 2012:84)
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When someone tries to force you to talk about something you don't want to talk about, the absolute universalization approach was utilized by the translator. She describes the original cultural reference using neutral terms that have no impact on Iraqi culture. Although this approach makes translation simpler for the target culture by eliminating foreign cultural references, it also eliminates the foreign characteristics that it possesses, resulting in domesticating effects.

CSI 7:	السنسكريتي
ST	حتى لو وجدوا وريقاتي فلن يتمكنوا من فهم خطي السنسكريتي الذي كان يشكو منه أستاذ اللغة العربية في المتوسطة ويسميني (أبو الجنيب). (Antoon, 2003:20)
TT	And even if they find the papers, they won't be able to read them. My high school Arabic teacher used to complain that my handwriting looked like crab marks on sand. (Johnson, 2012:8)

The language Sanskrit is the Mandarin language of South Asia, belonging to the Indo-Aryan branch of the Indo-European languages. The author used this term as an expression to create irony. The translator uses the deletion method, eliminating the reference to Sanskrit. It minimizes the foreignness of the source text, which has a domesticating effect, while rendering the target text simpler to comprehend and more relevant to the target reader.

SECTION 3: FINDINGS AND DISCUSSION

In the previous chapter, the researcher examined the CSIs in the English translation of *The Corpse Washer* and *I'jaam* to identify if the CSIs have been domesticated or foreignized by the translators. This chapter covers the findings of translation strategies adopted to translate CSIs in Antoon's novels by each translator. Moreover, this chapter addresses the and discussion about the research questions and their answers according to the results of the used strategies to analyse it.

3.1. The Findings of Antoon's Translation *The Corpse Washer*

In the preceding section, the selected CSI excerpts from *The Corpse Washer* novel, which was translated by the author himself, were analyzed in terms of the translation strategies that were used to accomplish the translation. The number of CSIs samples that were discovered in the text, as well as the micro-and macro-strategies that were applied in their translation, will be explored in detail in this section. An overview of the results, as well as a discussion of them, are presented in the next section. There have been a total of 125 CSIs extracted to this point. An examination of the retrieved CSIs has been conducted in the context of Aixelá's micro-strategies (1996), which are divided into two categories according to the Venuti dichotomy of foreignization vs domestication. According to the detailed analysis of the excerpts in the previous section, the use of a combination of multiple strategies to translate the same CSI with the help of Venuti's dichotomy of "foreignization" and "domestication," we can classify Aixelá's micro strategies into two distinct groups. According to the detailed analysis of the excerpts in the previous section, the use of a combination of multiple strategies to translate the same CSI with the help of Venuti's dichotomy.

Table 3: *The findings of The Corpse Washer*

Macro-strategies	Micro-strategies	Number of instances	Percentage
Foreignization	Repetition	11	8.8
	Orthographic adaptation	25	20
	Linguistic translation	4	3.2
	Extratextual gloss	3	2.4
	Intertextual gloss	4	3.2
	Total number of instances	47	
Domestication	Synonymy	2	1.6
	Limited universalization	27	21.6
	Absolute universalization	42	33.6
	Naturalization	4	3.2
	Deletion	3	2.4
	Automatous creation	0	0
	Total number of instances	78	

Note. The findings of an analysis into the strategies utilized in the translation of CSIs in Sinan Antoon's novel *The Corpse Washer*.

Table 4: Occurrences and Percentages of Foreignization and Domestication

Translation Strategies	No. of Occurrences	Percentage
Foreignization	47	38
Domestication	78	62
Total	125	100

As shown in Table 4, there are 47 instance of foreignization strategies and 78 of domestication strategies used in Antoon's translation of CSIs. Based on these findings, domesticating strategies have surpassed the use of foreignizing strategies in terms of number of times they have been employed, despite the fact that both strategies have been used to some extent. There are 42 instances of absolute universalization. In contrast to Antoon's translation, the least common approach is autonomous creation, which may occur either via the addition of an element of the source-culture origin or by the addition of an element of target-culture origin. Antoon's translation has exactly zero instances of autonomous creation. In the case of absolute universalization, a culturally specific item is replaced with an objective reference that is independent of culture. Even while it is convenient in that it makes the source text more readily available to the target audience, it leads to a loss of the source text's foreign implications and has a domesticating impact on the target audience. Another interesting finding is the high prevalence of limited universalization strategy. A total of 27 examples were found during the analysis of the CSIs. These elements make a significant contribution to the translator's invisibility in his translation of the novel.

The figures 1 and 2 below show the percentage of each strategy used in the translation of foreignization and domestication are depicted based on an analysis of micro-strategies used in the transfer of CSIs into the target text and the percentage of translation strategies used in the translation.

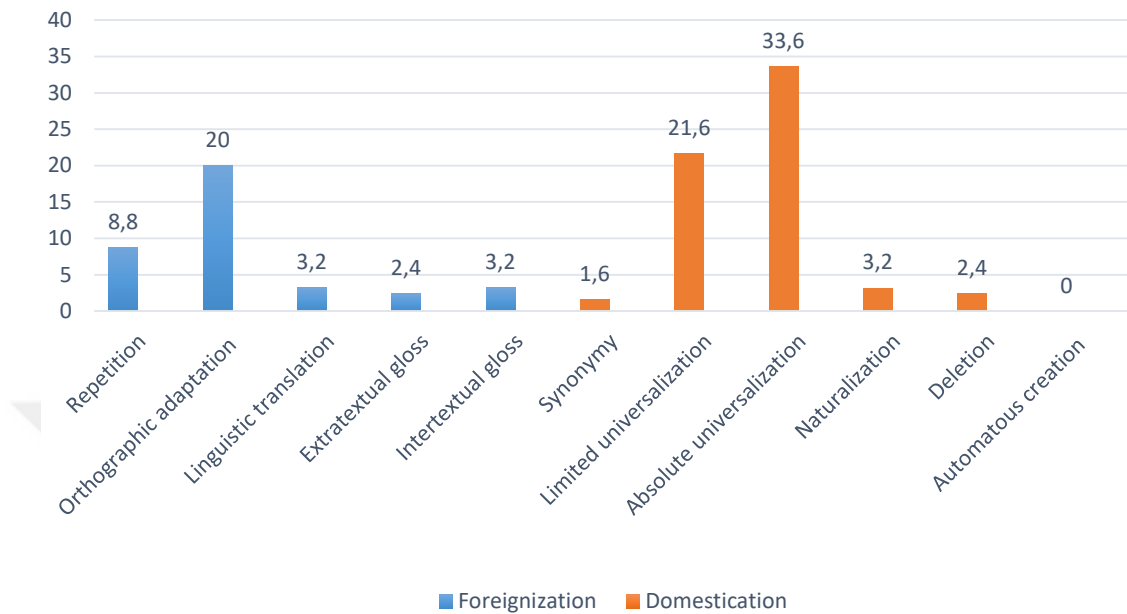


Figure 1: Percentage of Micro- and macro-strategies used in Antoon's translation

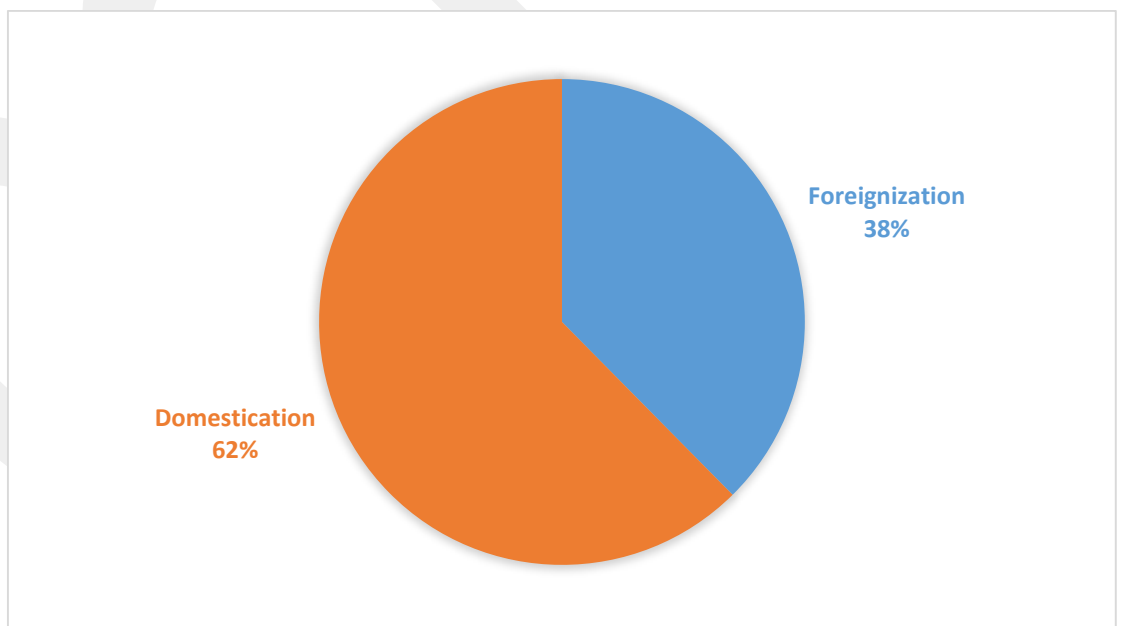


Figure 2: Percentage of macro-strategies in Antoon's translation

3.2. The Findings of Johnson's Translation *I'jaam*

In the above section, the selected CSI excerpts from *I'jaam* novel, as translated by Rebecca C. Johnson, are examined in terms of the translation strategies that were used in order to complete the task of translating the novel. It will be discussed in this section how many different CSI snippets were discovered during the analysis of the novel, as well as the specific and overall strategies that were employed by the translator during the translation process. Following that, a thorough evaluation of the findings, as well as a discussion of the findings, will be presented. After a novel analysis method was used, a total of 54 extracted CSIs were discovered. Analysis of the extracted CSIs was done in the context of Aixelá's (1996) micro-strategies, which are divided into two categories according to the Venuti classification of Westernization and Domestication. After conducting a thorough analysis of the excerpts in the preceding section, we can categorize the little Aixelá strategies into two distinct groups based on their use of a combination of multiple strategies to translate the same CSI with the help of the Venuti binary of "Westernization" and "domestication":

Table 5: *The findings of I'jaam*

Macro-strategies	Micros-strategies	Number of instances	Percentage
Foreignization	Repetition	4	7.4
	Orthographic adaptation	18	33.3
	Linguistic translation	0	0
	Extratextual gloss	0	0
	Intertextual gloss	0	0
	Total number of instances	22	
Domestication	Synonymy	0	0

	Limited universalization	5	9.2
	Absolute universalization	17	31.4
	Naturalization	1	1.8
	Deletion	9	16.6
	Automatous creation	0	0
	Total number of instances	32	

Note. The results of Rebecca C. Johnson's analysis of CSI translation strategies in Ijaam

Table 6: Occurrences and Percentages of Foreignization and Domestication

Translation Strategies	No. of Occurrences	Percentage
Foreignization	22	41
Domestication	32	59
Total	54	100

As shown in the table 5, it shows there are 22 foreignization strategies and 32 domestication strategies used in Johnson's translation of CSIs. Based on these results, domestication strategies have outstripped the use of foreignization strategies, despite the fact that both strategies have been used to some extent. In Johnson's translation, there are 17 cases of absolute universalization where a culturally specific element is replaced by an objective reference. Conveniently, the source text is more accessible to the target audience, but the loss of foreign connotations and domestication of the target audience occurs as a result of this strategy.

Another interesting discovery is the high prevalence of orthographic adaptation strategy in Johnson's translation. In 18 instances, the word is originally associated with

the culture of the source language and is adapted to the culture of the target language where culturally speaking words are transmitted with different alphabets in the orthographic adaptation. Although it is difficult to understand for the target audience, it is effective in making the foreign connotations of the source text visible and obvious, while also having the effect of foreignizing them.

Although domestication strategies are the most widely used, there are some strategies that are less or never used, such as linguistic translation, extratextual gloss, and intertextual gloss, which scored zero by analyzing CSIs.

The following figures show the percentage of each strategy used in translating foreignization and domestication based on an analysis of the exact strategies used to transfer CSIs to the target text and the percentage of translation strategies used in translation.

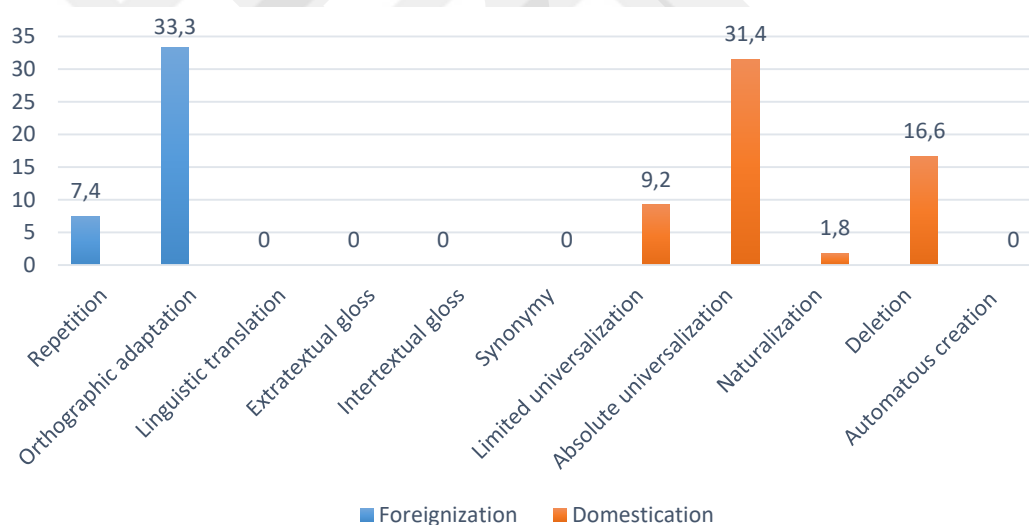


Figure 3: Percentage of Micro- and macro-strategies used in Johnson's translation

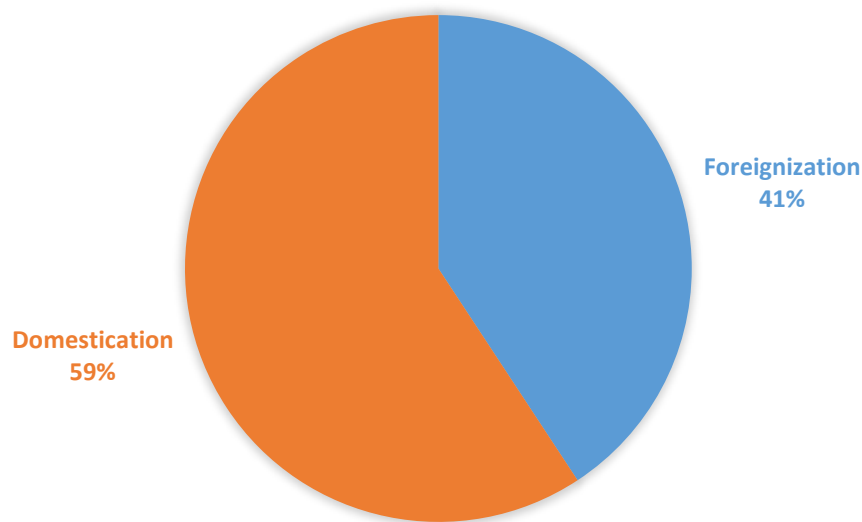


Figure 4: Percentage of macro-strategies in Johnson's translation

3.3. Discussion

As stated previously, the purpose of this study is to analyse culturally specific items in the English translations of *The Corpse Washer* and *I'jaam* in order to determine if the translators are visible or invisible in their translations. Using Venuti's Model of Domestication and Foreignization. It has been determined to use a combination of qualitative and quantitative methodology in order to answer the research questions and to achieve this purpose:

1. Which strategies used by the translators to translate the cultural elements in Antoon's novels?

In order to determine which strategies utilized in translating the CSIs in *The Corpse Washer* and *I'jaam* into English by Sinan Antoon and Rebecca C. Johnson, the strategies presented by Aixelà are used.

In *The Corpse Washer*, Antoon's translation contains 42 instances of absolute universalization, but the least prevalent strategy is autonomous creation with zero instance, which can occur either via the addition of an element of the source-culture origin or by the inclusion of an element of target-culture origin. Antoon's translation also has no instances of autonomous creation, which is a positive development. In the

case of absolute universalization, CSIs is replaced by an objective reference, which is stated clearly: In addition, the high incidence of the limited universalization strategy is a noteworthy discovery as well. During the course of the investigation of the CSIs, a total of 27 cases were discovered. All of these factors contribute significantly to the translator's invisibility during the course of his translation of the work.

While in Rebecca Johnson's translation of *I'jaam*, there are 17 cases of absolute universalization where a culturally specific element is replaced by an objective reference. Conveniently, the source text is more accessible to the target audience, but the loss of foreign connotations and domestication of the target audience occurs as a result of this strategy.

Another interesting discovery is the high prevalence of orthographic adaptation strategy in Johnson's translation. In 18 instances, the word is originally associated with the culture of the source language and is adapted to the culture of the target language where culturally speaking words are transmitted with different alphabets in the orthographic adaptation. Although it is difficult to understand for the target audience, it is effective in making the foreign connotations of the source text visible and obvious, while also having the effect of foreignizing them. As well as there are some strategies that are less or never used, such as linguistic translation, extratextual gloss, and intertextual gloss, which scored zero by analyzing CSIs.

2. To what extent the translators are visible or invisible in the target text?

Despite the fact that Antoon employs some foreignization strategies, the number of instances in which cultural references are domesticated is significantly higher.

As Venuti (2004: 1) claims that "The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text", both the translator and the translation are rendered invisible as a result of this illusion, which obscures a number of essential elements that impact the translation process, the most significant of which is the translator's interpretation and rewriting of the original text.

According to Antoon, 47 CSIs are translated into the English language using different foreignization procedures, and 78 are domesticated. This relates to the fact

that 38% of CSIs were foreignized and another 62% were domesticated during the whole translation. As well as in the analyzing of Johnson's translation found that 22 CSIs are translated into the English language using different foreignization procedures, and 32 are domesticated. Which refers that 41% of the CSIs are foreignized and 59% are domesticated. Using a domestication strategy results in a fluent and clear translation that is easy to understand for target readers, but it does so at the cost of blurring the cultural differences between the source and target text and giving the false impression that it was written in their original culture. The most frequently employed strategies by Antoon are those that entail the greatest degree of cultural manipulation, such as absolute universalization. These strategies are effective in producing a text that is transparent and fluent in its translation. In turn, this led to the invisibility of CSIs of Iraqi culture and the disappearance of the translator. To put it another way, the translator becomes invisible. This strategy, employed by him in his self-translated text, makes him virtually invisible. Despite the fact that Antoon employed a variety of strategies to preserve cultural elements, the domestication strategy was the most frequently employed.

3. Based on the analysis and the outcomes of this research, what are the significant differences between the self-translation done by Antoon and the employed translation strategies used by Johnson?

Aixelá strategies has been used to analyse and obtain of obtaining the results of this research. Aixelá (1996) suggests two categories for CSIs: Conservation (repetition, orthographic adaptation, linguistic translation, extratextual gloss, intertextual gloss) and substitution (synonymy, limited universalization, absolute universalization, naturalization, deletion, autonomous creation).

Table 7: The results of using conservation strategies by Antoon and Johnson

Conservation	Antoon	Johnson
Repetition	11	4
Orthographic adaptation	25	18
Linguistic translation	4	0

Extratextual gloss	3	0
Intertextual gloss	4	0

As seen in the table above, there are significant discrepancies between Antoon's and Johnson's approaches to conservation strategy implementation. In translating 47 instances of CSIs, Antoon frequently employed orthographic adaptation strategies for about 20% of the instances of CSIs he translated. Also, he used repetition at 8.8%, linguistic translation at 3.2%, extratextual gloss at 2.4%, and intertextual gloss at 3.2%. As well as the 22 CSIs found in Johnson's translation, she frequently used orthographic adaptation strategy at 33.3%, repetition was 7.4%, while the use of linguistic translation, extratextual gloss, and intertextual gloss recoded 0%. This indicates that she depended on orthographic adaptation and repetition in order to translate CSIs into other languages outside her own language because of her being stranger to the target culture.

Table 8: *The Results of Using Substitution Strategies by Antoon and Johnson*

Substitution	Antoon	Johnson
Synonymy	2	0
Limited universalization	27	5
Absolute universalization	42	17
Naturalization	4	1
Deletion	3	9
Autonomous creation	9	0

In this table, there are significant discrepancies between Antoon's and Johnson's approaches to substitution strategy implementation. In translating 78 examples of CSIs, according to substitution strategies, Antoon used synonymy at 1.6%, limited universalization at 9.2%, absolute universalization at 31.4%,

naturalization at 1.8%, deletion at 2.4%, and autonomous creation at 0%. While in Johnson's translation 32 CSIs have been found, she used synonymy at 0%, limited universalization at 21.6%, absolute universalization at 33.6%, naturalization at 3.2%, deletion 16.6%, and autonomous creation at 0%.

From the results of this analysis, Johnson's most frequent dependence on absolute and limited universalization more than other strategies, as well as Antoon as a self-translator used same strategies in the translation process. Despite the fact that their results were converging, because they used the same strategies while coming from different contexts and backgrounds (Antoon's mother tongue is Arabic, while Rebecca's mother tongue is English), but both of them chose to be invisible in their translations.

CONCLUSION AND RECOMMENDATIONS

Conclusion

The researcher concluded the findings in this section based on the research questions of this study.

The procedures outlined by Aixelà were used to translate the CSIs in Sinan Antoon and Rebecca C. Johnson's *The Corpse Washer* and *I'jaam* into English. Aixelà strategies presented in analyzing CSIs are repetition, orthographic adaptation, linguistic translation, extratextual gloss, intertextual gloss, synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation.

A total of 42 instances of absolute universalization are found in Antoon's translation of *The Corpse Washer*, and the least common strategy is autonomous creation. It is also worth noting the widespread use of the limited universalization strategy. The CSIs uncovered 27 instances during the analysis. All of these variables contribute to the translator's invisibility when translating the text.

In Rebecca Johnson's translation of *I'jaam*, 17 instances of absolute universalization are substituted by objective references. This method makes the original material more accessible to the target audience, but it also loses foreign meanings and domesticates them. The great incidence of the orthographic adaptation approach in Johnson's translation is also notable. In 18 cases, the word is linked with the source language's culture and is orthographically adapted to the target language's culture. Although it is difficult to comprehend for the intended audience, it effectively highlights the original text's foreign meanings while meanwhile foreignizing them. Also, some methods, such as linguistic translation, extratextual gloss, and intertextual gloss, are seldom or never used.

The translation procedures employed in this study are both domestication and foreignization. According to the findings of the study, the domestication strategy has been the most commonly employed in the context of dealing with CSI. In Antoon's translation, 38% of CSIs were foreignized and another 62% were domesticated during the process of the translation of *The Corpse Washer*, while 41% of CSIs were foreignized and 59% were domesticated in *I'jaam*, which was translated by Johnson.

It refers to the fact that the translators should be rendered invisible during the translation process, which has been discussed.

Regarding the third research question, the differences in the results of the analysis between the self-translated text and the text translated by Johnson were the use of strategies. There was a disparity in the proportion of the use of domestication and foreignization, the result of the different sample sizes used in each novel.

Recommendations

In the light of the findings and discussion of this study. The researcher lists some recommendations for the related researchers:

- 1- The need for more research into the translation strategies, as well as the effect of editors and publishing companies on strategy selection, may be required.
- 2- The researcher recommends that future researchers should pay further attention to some other significant elements, in order to create greater results, and focus on the causes of the omission of some cultural items and paragraphs from the target texts during translation by the translator, as well as the stylistic differences between translations.
- 3- how the self-translator and proper translators succeed in being invisible in translating the cultural-specific items can also look at the disparities in translation tactics employed by native and non-native translators, as well as the probable causes for these differences.
- 4- For additional study on why self-translators' prefer to be invisible during translation, the researcher suggests although self-translators who wish to leave a cultural imprint on their audience through foreignization are supposed to be visible.

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APPENDICES

APPENDIX I

Translation of some cultural elements in *The Corpse Washer*

of Sinan Antoon's translation and examples of strategies used in the translation of these elements

Page No.	Source text	Target text	Page No.	Strategist
69	شهر العسل اسبوعا واحدا في بحيرة الحبانية	honeymoon was one week at the Habbaniyya Lake Resort.	57	Repetition
8	التفت فرأيت همفي تقترب بسرعة جنونية وتخلف وراءها ذيلا من الرمل المتطاير	I turn around and see a Humvee driving at an insane speed, leaving a trail of flying dust	11	Orthographic adaptation
25	الى يمين الحوض كان هناك دولا ب كيبيلر بأبواب زجاجية عرفت فيما بعد انه كان يحوي اكياس السدر والكافور والقمحة و الاكفان و الليف و القطن والصابون.	To the right of the basin was a big wooden cupboard with glass doors that held the bags and boxes of ground lotus leaves, camphor, shrouds, cotton, and soap.	27	limited universalization
82	سألتهن ان كانوا من اهل السماوه	I asked them if they were from al- Samawa .	66	Repetition
84	مدينة الوركاء الاثرية التي كانت قريبة منها	the ancient city of al-Warkaa close by.	68	Repetition

85	انها مذكورة في معجم البلدان للحموي	It was mentioned in Yaqut al-Hamawi's Encyclopedia of Cities	69	Repetition
104	ركبت سيارة كيا الى باب المعظم	I got into a Kia bus to Bab al-Mu'azzam ,	83	Orthographic adaptation/Repetition
124	كل شي من ايدج حلو؟ بس الكبة احلى	"Everything you cook is lovely, but Kubba is the best,"	100	orthographic adaptation
134	قال لي انه يشتهي ان يأكل وجبة مسكوف	he told me that he was craving masguf	110	Orthographic adaptation/ Extratextual gloss
148	وبعد ربع ساعه توقف سيارة جي ام سي مظلة النوافذ	Fifteen minutes later a GMC truck with tinted windows	122	Orthographic adaptation
149	نزل من المقعد الذي بجانب السائق رجل بثياب خاكية	a man wearing khaki came out of the passenger side.	122	Orthographic adaptation
156	بالقرب منها ورود الرازقي التي كانت ريم تحرص على ان تقطفها منها وتعطيني	Below it was the Arabic Jasmine from which Reem used to pluck flowers for me.	128	Limited universalization
156	و كان العرقجين على راسه الاصلع	had put a skullcap over his head.	128	Absolute universalization
175	في الدولاب الثالث تكدست مكعبات من صابون الركي الزيتوني اللون الذي فاح عطره و اكياس القطن	There was plenty of cotton and bars of the olive colored soap, whose scent filled my nostrils	143	Absolute universalization

181	طلبت منه ان يشتري لنا سندويشتي فالافل من محل ابو كريمة في نهاية الشارع و ان يأتي بعلبتي ببسي ايضا	asked him to get us two falafel sandwiches from Abu Karima's and to get two cans of soda , too.	148	Orthographic adaptation/Absolute universalization
204	اني سابق تكسي على باب الله	."I'm a taxi driver trying to make a living.	164	limited universalization
206	كلمي ما انطاني	I just couldn't stand it,	165	limited universalization
14	كل ما كنت اعرفه هو انه مغسلجي	All I knew was that he was a mghassilchi, a body-washer,	15	Orthographic adaptation and Intertextual gloss
63	عندما اقتربت وسألته عن جياكوميتي	I approached him to ask about Giacometti.	51	orthographic adaptation
69	كان الزفاف في فندق الشيراتون	"The wedding took place at the Sheraton,	57	Orthographic adaptation
70	اخذني الى مستشفى الطوارئ في الليل	he took me to the Tawari' Hospital at night	58	Orthographic adaptation
74	كان البيت في منطقة الجادرية	The house was in al-Jadiriyya,	60	Repetition
74	ثم فرشت الشرف الابيض	She spread the white tablecloth	60	Limited universalization
83	فأجاب بالكليشة المعتادة: "يخلق من الشبه اربعين"	He answered with the usual cliché: " God creates forty identical faces. "	66	Limited universalization
84	كان من السماوه وكان احيانا يستأذن الامر, الملازم احمد	He was from al-Samawa and would ask the C.O., Lieutenant Ahmad,	67	Limited universalization
84	كان والده الحاج محمد السوداني	Basim's father, Hajj Muhammad al-Sudani,	68	Orthographic adaptation
86	تعال يا مثقف	"Come, Mr. Intellectual	69	Absolute universalization
104	عندما اقتربنا من جسر الصرافية	When we approached the Sarrafiyya Bridge	84	Repetition

126	من الطبعة الاولى لبعض من دواوين الجواهري "بريد الغربية" و "مرحبا ايها الارق" وديوانا لسعدي يوسف وبعض من روايات جرجي زيدان , ومذكرات نيرودا "الشهد بأني قد عشت".	first editions of some of al-Jawahiri's poetry collections and one of Sa'di Yusuf's, together with some Jurji Zaydan novels and Neruda's autobiography.	102	Deletion
140	اني السيد جمال الفرطوسي	I am Sayyid Jamal al-Fartusi .	115	Repetition
148	الله كريم	"Let's hope for the best."	121	Limited universalization
178	استاذ جودي هو المغسلي	" Ustadh Jawad is the washer."	145	Orthographic adaptation
178	هاللي تكدرن عليه. كلفة الكفن. اكرامية. التابوت من الوقف ببلاش بس بعد ما نخلص	"Whatever you can manage, plus the cost of the shroud, but later. The coffin is donated by the endowment, but we will deal with this later."	145	Deletion
196	كان يمزح قائلا لا بد ان العنب والبهارات التي يستخدمها في الفلافل كانت على قائمة البنتاغون	He used to joke that the hot spices and pickled mango he used in his falafel sandwiches were at the top of the Pentagon's list	157	Absolute universalization
234	جودي انه رايحه للكاظم اليوم الذكرى و الملا باسم الكربلائي راح ينشد	"Jawad, I'm going to the shrine of al-Kazim . Today is the anniversary of his death, and Basim al-Karbala'i is coming to chant."	188	Repetition
237	هذا الغريب منين؟ وين اهله راحو وين؟	Where are his kith and kin?	190	Absolute universalization
15	لكم لادم وادم من تراب	It is said that we are come from Adam and Adam is of dust ."	16	Absolute universalization

17	الله يرحمة والبقية بحياتك	“May God have mercy on him. My condolences.”	18	Absolute universalization
33	لا حول و لا قوة الا بالله	“There is no power save in God.”	31	Absolute universalization
33	كل نفس ذائقة الموت	“Every soul shall taste death”	31	Absolute universalization
21	لا حول و لا قوة الا بالله. لا حول و لا قوة الا بالله. لا اله الا الله. له وحده البقاء	“Oh, God. Oh, God. There is no power save in God. There is no power save in God. There is no God but God. Only he is immortal.”	21	Absolute universalization
37	بعض التفاصيل الصغيرة و ذكر الائمة و كتاب دعاء الجوشن	Certain details involving the mention of imams and the writing of supplications on the shroud, but nothing major.	34	Orthographic adaptation/ deletion
37	الاعمال بالنيات	was to be possessed of noble intentions.	35	Synonymy
42	توجه الى السبوره وكتب بخط جميل وبحروف كبيره "فن".	He went to the board and wrote in a nice script and big letters: FAN, art.	39	Intertextual gloss/ orthographic adaptation
43	مو كافي؟ شنو اني صدام حسين؟	“Isn’t that enough? I’m no Saddam Hussein! ”	40	Orthographic adaptation
46	في اساطيرهم و في ملحمة كلكامش	in their myths and in the epic of Gilgamesh,	41	Orthographic adaptation
47	نصب الحرية في ساحة التحرير	the Liberty Monument in Liberation Square	42	Absolute universalization
51	واحد مستوحى من قصيدة "انشودة المطر" للسياب	One was inspired by al-Sayyab’s poem “ Rain Song, ”	44	Absolute universalization

54	ذهبت الى الكشك خارج الاكاديمية واشترت جريدة الجمهورية	I did and walked to the kiosk outside the academy and bought a copy of al- Jumhuriyya .	47	Repetition
55	الذي بدا يتحدث عن بورخيس وقصة له عن ابي رشد لكنني لم استطع التركيز	It was discussing Borges's fascination with the East and a story he'd written about Averroes, but I couldn't concentrate.	48	Orthographic adaptation
57	الاعمال بالنيات	"Intentions are crucial."	49	Synonymy
57	يا الخبيتي! متزوجة اذا	Damn! She's married.	49	Limited universalization
57	خيرها بغيرها لعد	"Some other time then,"	49	limited universalization
93	و جبينه على التربة يقبلها	his forehead down on the turba (1)	74	Extratextual gloss
94	خطوت خطوتين وناديت ثانياً "يا به, يمه ظل بالها عليك"	I took two steps and said: "Mother is worried about you."	74	Absolute universalization
98	ماراح تكدرون تدخلون عالكة	"You won't be able to make it there. The road is very dangerous ."	78	Absolute universalization
99	كيت اوت اوف ذا كار ناو!	"Get out of the car now!"	79	Orthographic adaptation
100	داون, داون غيت داون اون ذا كراوند!	" Down. Down. Get down on the ground."	79	Orthographic adaptation
101	وقه شر منكر ونكير	protect him from the evil of Munkar and Nukayr ."	81	Orthographic adaptation
148	كان منتميا للبعث	member of the Ba'th Party.	121	Orthographic adaptation
148	كان هناك الكثير من المطبات والطسات من جراء القصف	The streets were crowded and chaotic, full of bumps and craters because of the bombing.	121	Absolute universalization

173	الله ومحمد وعلي وياك	“God, Muhammad, and Ali”	141	Orthographic adaptation
186	اويلي اويلي	“O God, O God.”	159	Naturalization
187	مو كل ستة تفجيرات بوكت عاشوراء؟ بس انت متهمك الشيعة	Aren’t there explosions every year during ‘Ashura? You just don’t care about Shiites.”	151	Orthographic adaptation
204	لانها تفتت ويكفي التيمم	it’ll disintegrate. We just do tayammum. ”	163	Orthographic adaptation
17	بيووو اموري... اموري... راح اموري... راح وليدي	“Oh my ... Ammoury ... Ammoury ... Ammoury’s gone ... My son is gone.”	59	Orthographic adaptation
73	لو تطلع نخلة براسك ما رضى !	A tree could grow on your head and I would still not allow you.”	71	Absolute universalization
88	كنت استهزء بالذين يقولون " قلب علمني " قبيل حدوث مصاب اليم	I used to ridicule those who claimed, before some terrible or painful event took place, “ I felt it in my heart. ”	73	Limited universalization
92	شنو هاللعبان النفس هذا جودي	“Stop it. What a disgusting thought!”		Absolute universalization
100	هاي شنو انكليزيتك؟ ماشاء الله بلبل لازم تشتغل وياهم مترجم	“Wow. Your English is fluent. You should work with them as a translator.”	81	Limited universalization
110	هاي شلك بيها ؟	“ Why would you want to do that?”	88	Absolute universalization
110	ما خاشة بعينك؟	Not good enough for you, is it?”	88	Absolute universalization
120	اشو عموهه عليه	How come they’ve only made things worse?”	96	Absolute universalization
124	غيبتك هلكد تطول	To be gone for so long.	101	Absolute universalization

124	كَلْبِي خَلَيْتَه يَتَجَوَى	You left my heart burning	101	Absolute universalization
137	فَسْبِحَانِ مَغْيِرِ الْاِحْوَالِ	It's a bizarre world."	113	Limited universalization
173	لَوْ الْمَرْحُومِ طَيِّبِ جَانِ طَارَ مِنَ الْفَرْحَةِ	"If your father were alive, he would be very happy. "	141	Limited universalization
188	اللَّهُ وَيَاكَ ابْنِي	"Godspeed, son,"	151	Absolute universalization
188	هُوَ صَدِّكَ الْبَادِي اظْلَمَ بَسْ مَيِّصِيرِ الْوَاحِدِ يَحْرُكُ بَيْتَ اللَّهِ	"You are right. Even if they drew blood first, one shouldn't burn a place of worship. "	152	Absolute universalization
202	اللَّهُ يَكْوِيكَ	"May God give you more strength.	161	Absolute universalization
239	مَعَ الْاَسْفِ فَعَلًا مَعَ الْاَسْفِ	Alas	192	limited universalization
240	اِخْلِيهِ بِيْطْنِ عَيْنِي	"I'll treat him like a son,"	193	limited universalization
34	فَرِحَتْ وَقَالَتْ: عَفِيَّةٌ بِالسَّبْعِ	She was happy and said: " You're a real champ ".	32	limited universalization
12	أَمَّا الْيَسْرَى فَكَانَتْ تَحْمِلُ الصَّفْرَطَاسَ الَّذِي كَانَتْ قَدْ وَضَعَتْ فِيهِ حَصَّةَ أَبِي مِنْ طَعَامِ الْغَدَاءِ غَدَاءَ أَبِي	Her left hand carried the sufurtas in which she packed my father's lunch	12	Orthographic adaptation
13	فَوَضَعَتْ سَبَابَتَهَا عَلَى فَمِهَا لِتَسْكُتَنِي وَهَمَسَتْ (عَيْبِ).	She put her index finger on her lips to shush me and whispered, " Don't be rude, Jawad! "	14	limited universalization
44	أَخَذَ الدَّفْتَرَ مِنِّي وَأَشَارَ إِلَى الرَّسْمِ وَقَالَ: "لَا تَجْذِبْ هَيْئَةَ نَائِمٍ عَلَى الدَّجَّةِ!"	He snatched the notebook from me and pointed to the sketch and said: "Don't lie! Here he is lying on the washing bench! "	40	Absolute universalization

57	قالت: "خيرها بغيرها لعد" توادعنا واتجهت نحو باب الكافيتيريا	"Some other time then," she said. We said goodbye and I headed to the door	49	Absolute universalization
63	ابتسم ولمعت عيناه وقال لي: "عفية عفية".	Professor Isam al-Janabi smiled, and his eyes glittered. " Bravo "	52	Naturalization
73	لا بالله؟ هذي قديمة. جربها على وحده غيري. لو تطلع نخلة براسك ماارضى!	She laughed out loud: "No way. That's an old trick. A tree could grow on your head and I would still not allow you."	59	Absolute universalization
95	لا تروح حجى. لاتخليني وحدي. لا تروح الله يخليك حبيبي. سودةه علية	"Please don't go, Hajji! Don't leave me alone. Please don't go, Hajji. Ohhh, God	75	Naturalization
41	فاضطر ان يقول لي مرتين على كيفك أبنى! يواش يواش	Twice he had to tell me: "Slow down, son! Take it easy! "	38	limited universalization
125	شنو يعني اني خاين؟ فقلت له: "لا بذات	"So I'm the traitor?" he asked. "No," I said, " you just forgot about us	101	Absolute universalization
141	شعجب؟ انى ابني هذا اللي ينتظر بره بالسياره يشتغل ويايه و اخوته الاثنين هماتين	" How come? My son, the one you just saw waiting outside in the car, works with me and his two brothers as well	115	Limited universalization/Absolute universalization
165	وانا احاول ان ادلق الماء من زمزميتي عليهم كي انقدهم لكن الزمزية كانت خاوية	When I'd try to pour water on them from my bottle , I'd discover that it was empty	136	limited universalization

186	رأيها جالسة تشاهد التلفزيون تلطم وتبكي وتردد (أولي أولي)	saw her sitting in front of the TV beating herself and crying, “O God, O God.”	150	Absolute universalization
187	مو ضربوا قذائف يم الضريح كبل جم شهر؟	Thank you mother I said.	151	limited universalization
197	خصوصا عندما تقرص خده "المتفح" كما كانت تسميه.	especially when she pinched what she called his "apple-y cheeks"	157	Absolute universalization
201	كلش. فرق بين السما و الكاع	Very. It's the difference between heaven and hell	160	Limited universalization
230	همزين ما جنة بالبيت	thank God , we weren't at home	185	Limited universalization
230	شتر يدون أسميه أسميه بس فكو ياخة	If they want me to change his name, I will, but just leave us alone	185	Limited universalization
240	اخليه بطن عيني	"I'll treat him like a son," he said.	193	Limited universalization
142	كانت امي قد اصرت على ان تعمل لي الكليجة بالجوز وبالتمر	My mother had insisted on making me the walnut- and-date filled klaycha	195	Orthographic adaptation
245	استغربت امي قائلة: (علوئش مستعجل يا ابني؟)	but my mother objected: " Why are you in such a hurry?"	197	Absolute universalization
246	ميفكون ياخة من عدنا هذوله الاتحاريين؟ كافي عاد	"Ah, when will these suicide bombers leave us alone? Haven't they had enough? "	198	Absolute universalization
250	يكولون مديخلون زكورتية. بس عوائل	They're saying that single men aren't allowed in. Only families	202	Absolute universalization
239	بعد ما كدر سيد . مختتك	"I can't do it anymore. I'm suffocating	204	Deletion

APPENDIX II

Translation of some cultural elements in I'jaam of Rebecca C. Johnson's translation and examples of strategies used in the translation of these elements

Page No.	Source Text	Target Text	Page No.	Strategy
16	تركت السيارة الطريق السريع متجهة نحو شارع النضال	the car left the expressway at al-Nidal street	5	Repetition
16	هنا ايضا يقع نادي التعارف الخاص بالصابنة, كنت أحيانا أذهب مع أحد الاصدقاء الصبة لتشرب البيرة وتأكل اللبلي في حدائق النادي	We passed the Ta'aruf Club, owned by the sabean minority. I would go there sometimes with one of my sabean friends to drink beer on their terrace	5	Repetition/ Deletion
15	لتحكي برا يا أبني. إذا رحنت شسوي انا؟	please be carefully son. For my sake.	4	Limited universalization
15	هنولي ميخافون من الله	These people don't fear God. They fear nothing...	4	Absolute universalization
20	حتى لو وجدوا وريقاتي فلن يتمكنوا من فهم خطي السنسكريتي الذي كان يشكو منه أستاذ اللغة العربية في المتوسطة ويسميني (أبو الجنيب).	And even if they find the papers, they won't be able to read them. My high school Arabic teacher used to complain that my handwriting looked like crab marks on sand.	8	Deletion/ Absolute universalization

9	كان من مشجعي نادي الطيران وجلسنا سوية أثناء المباراة و شاكسنا بعضنا بعضا	He was Tayaran fan. We exchanged greetings every now and then.	9	Orthographic adaptation
21	دير بالك على نفسك تراه الجماعة ناويها عليك! يكولون سطول لسانه وشايف نفسه. تراه متحلفيك وحادين سنونهم, فدير بالك!	you'd better watch out , because they're after you. They say you're arrogant and have a big mouth. They're looking for something, anything, against you and you'll be gone. So please be careful.	9	Absolute universalization
24	كان هذا يومنا الثالث أمام مبنى "اللجنة الخاصة" أو "لجنة شرحيبيل بن حسنة التابعة لوزارة الدفاع" كما سميت رسميا	It was our third day at the ministry of Defense's "Special Committee" for reexamination.	12	Deletion
25	ذكرني الموقف بكاريكاتير رائع كنت قد قصصته من مجلة "الف باء" وعلقته على واحد من جدران غرفتي و على ذاكرتي ايضا	It reminded me of a cartoon I had clipped from <i>Alif Ba'</i> magazine and hung on my bedroom wall (as well as the wall of my memory)	12	Orthographic adaptation
26	بعد دقائق من تفرصتي تحت النخلة لوح فلاح من الجانب الاخر. كان قد قال ان الموعد سيكون "توقيت أنكليزي).	After only a few minutes (we said we would keep our appointment on " English time " Falah appeared a cross the street	13	Absolute universalization
28	شوفوا يولون ... تراه بزعت روعي والله العظيم أنتو مو ويلاد! اللي يسمع يگول نعم و يوكف بالسره.	Look, I'm sick of this shit . You are not a children, if you hear your name say "yes".	14	Limited universalization
29	زين. أشوفك بعدين لعد	" Zayn . See you soon"	15	Orthographic adaptation

41	التفتت وقالت بغنج مبالغ به وبصوت يفيض شيقا: أوي! هاي شنو؟ -العفو. شاسوي؟ هم دفعوني	She turned around and exclaimed in exaggerated, and very seductive, alarm: "Ayy ...what's going on?" "Sorry. I got a push from behind"	25	Naturalization
43	شعرت بالانتعاش و أنا أعب من رائحة صابون الركي و استقبل ألماء الدافئ	I took my time under the warm water and breathed the scent of olives in the soap . It was my favorite brand, Ghar al-'Isa, which made me question the reality of my situation.	27	Absolute universalization
28	أخذ سيجارة من علبة سومر سوداء, هه ... يشجع الصناعة الوطنية.	He took a cigarette from a pack of Sumer (apparently he supports national industries)	28	Orthographic adaptation
45	بشره الطبيب بمخدر يمكن أن يتناوله المرء وينام نصف قرن ليستيقظ في زمن تكون فيه الامور قد تغيرت أو تحسنت	The doctor prescribed him a drug that will allow him to sleep for fifty years and wake up when the world has changed	29	Linguistic translation
46	ذكرني طعمه بسويغات العصر مع جدتي و أحاديثنا في الطارمة أو أمام التلفزيون	It reminded me of those short hours of afternoon when my grandmother and I would chat in front of television	30	Deletion
48	هذا الشعر الحديث مالتكم. وخصوصا ما يسمى بقصيدة النثر, "تصفيط حجي" س خيف ولغوة لا أكثر و لا أقل	Tis modern poetry of yours, and especially the so-called ' prose poem ,' is pure nonsense.	31	Absolute universalization
49	و أذكر أنني سمعته يقول و أنا أخرج: ماكو چارة ... متصرون أوادم!	I was being led out he said, "It's no use. You'll never be civilized."	31	Absolute universalization

55	ممنوع عيني، الطريقة الوحيدة هي اتجيبلي موافقة من رئيس القسم. زين. هسه اروح احجي وياه	"The only way is to get permission from the chair" she told me. Zayn, I'll talk to him right now.	36	Deletion
57	هاك يا شعار. أكتب! بلجن تريح النوبل و أنت بالسجن... حتى يفتخر بيك العراق!	"Go on our young poet! Write! Maybe they'll give you Nobel in prison, and Iraq can finally take some pride in you"	38	Absolute universalization
61	أخطر وثيقة كان علينا أن نوقعها ونحن لم نتجاوز الثالثة عشرة بعد هي التعهد الذي نقر فيه بأننا لا ننتمي الى أي من الاحزاب المعادية: حزب الدعوة أو الحزب الشيوعي	The most dangerous document that we, as thirteen-year-olds, had to sign was the pledge that we did not belong to any "enemy" parties (the al-Da'wa party , or the communist party, among others)	41	Orthographic adaptation
74	أسكت! قمت تخربط! ليش يصير الواحد ينسى أصله؟	" Shut your mouth! Now you're not making any sense! How can you forget your roots?"	52	Limited universalization
81	لازم تفكر؟ لعد وين نسويتك وراديكاليته؟ اني، ميخالف تستعمل جسدي لخلصنة، بس جسديك لا؟	"You'll have to think about it? Where is your feminism? Your radicalism? I can use my body for your salvation, but not yours for mine?"	58	Orthographic adaptation
88	الشيوعي الوحيد في عائلتنا كان ابن خالة والدي، الياس.	The only communist in our family was my second cousin , Elias.	64	Limited universalization
89	أذكر بأنه عندما جاءنا في عيد الفصح ذات مرة لمعايدتنا قص علينا وهو يأكل قطع مربى الطرنج الصغيرة التي اعتدنا تقديمها في العيد	I remember him coming to visit one Easter and telling us over my grandmother's fig jam (she was a jam virtuoso)	64	Absolute universalization

91	كان أبوها قد حصل على تسجيل فيديو للقاء مع الجواهري م تلفزيون أبو ظبي. تريد تشوفه؟ ياريت.	Her father had bought a video recording of an interview with al- Jawahiri on Abu Dhabi television. Want to see it? I'd love to	66	Orthographic adaptation
92	كانت تحب ليليات شوبان كثيرا. سألتها عن العين الشذرية التي كانت تتدلى من المرأة.	she loved Chopin's nocturnes . I asked her about the evil eye talisman hanging from her rear-view mirror	67	Absolute universalization
93	متحتاجين مساعدة؟ لا, تسلم.	"Do you need help?" No, tislam	68	Orthographic adaptation
98	سويت أنحناءة خصرها و حولت نقطتها همزة, فصارت كافاً	I turned it on its head, flattened the curve of its waist, and stretched its dot into an angular <i>Hamza</i> . It became the letter <i>kaf</i> .	72	Orthographic adaptation
98	لتطول لسينك يا أبنني!!!	"please keep quiet son"	73	Limited universalization
99	ذهبت لأشتري الجرائد كعادتي و شاهدت عددا جديدا من مجلة (اليوم السابع).	I went to buy newspapers, as usual, and saw the new edition of <i>al-Yawm al-Sabi'</i>	73	Orthographic adaptation
104	هلا هلا, الله يقويك ... جيت بوقتك ... تعال اشرب هالچاي السنكين.	"Just in time! Come drink this tea and watch"	78	Deletion
112	أي, دير بالك. بس يمكن تريد تنصلي فخ حتى احجي. تبوگ لسانني.	True, you'd better watch out. But maybe you're just laying a trapfor me, trying to make me talk. To steal my tongue.	84	Absolute universalization

123	شاهدت حافلات نقل الركاب الحمراء واقفة في ساحة الأندلس أمام كنيسة اليعاقبة بالقرب من فندق السدير نوفوتيل	I saw some red buses parked near al-Andalus Square in front of the Jacobian Church.	95	Deletion
15	تركت السيارة مدخل الكلية وأتجهت صوب الوزيرية	The care left the college in the direction of al-Waziriyya .	4	Orthographic adaptation
15	مررنا بالمكتبة التي كنت اشترى منها بعض الكتب أحيانا، ثم أتجهنا يمينا نحو طريق محمد القاسم (الطريق السريع) ومنه جنوبا باتجاه ملعب الشعب.	We passed a bookstore where I sometimes shopped, turned right at the Muhammed al-Qasim expressway and south toward the People Stadium .	4	Repetition/Absolute universalization

TURNIT REPORT

Sara Abdulsalam Albayati

ORIGINALITY REPORT

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RESUME

Name and Surname: Sara Albayati

Education:

Degree	Field	University	Year
BA	Collage of Education (English Department)	Kirkuk University	2013
MA	Translation Studies	Atilim University	2022

Work Experience:

Work Place	Position	Year
London for Languages	ESL Trainer	2014 - Present
Al-Awail High School	English Teacher	2014 - 2021
Lingohaus	Transcriber, interpreter	2021 – Present

Languages: Arabic – Native English – Fluent Turkish – Advanced

Date: Jan 19th, 2022