

**Domestication and Foreignization in  
Literary Translation:  
The Comparison of Kurdish Translation  
of Khayyam's Quatrains with the Original  
One**

# Introduction

- The role of translation all over the history of civilization is a fact that can be denied. In fact, The nature of translation is transferring the information stated by one language to another.
- Translation is also an intercultural activity between language and culture. Therefore, for having acceptable translations, especially in literary texts, the translators need to use effective translation strategies for the transmission of cultural and cross-cultural aspects of contents.
- There are various translation strategies that applied by translators or what Schleiermacher has called "the roads open to the translator" throughout the history of translation

- ▶ Venuti's (1995) model of domestication and foreignization is considered to be one of the important strategies in translating cultural and non cultural contents in a literary text.
- ▶ For this purpose, today we examines the cultural and ideological consequences of Kurdish translations of Khayyam's Rubaiyat, originally written in Persian.
- ▶ This study focus on the cultural and textual features of the target text that may be considered as representation of domestication and foreignization.

# Domestication and Foreignization

- Foreignization and domestication in translation field were first introduced by the German philosopher Friedrich Schleiermacher in 1813.
- Venuti (1995) discusses these two strategies in his book “The Translator’s Invisibility: A history of Translation”.
- Domesticating the original text makes the translator “invisible”. on the other hand, foreignizing the original text makes the translator “visible”. In fact, Venuti suggests applying foreignization as a solution for cultural problems in translation (ibid).
- Venuti defines foreignization and domestication in this way: either the translator leaves the author in peace as much as possible, and bring the reader to him, or he can leave the reader in peace as much as possible and bring the writer to him (Venuti, 1995: 19-20).
- Nida clearly support domestication method. He thinks that the translation should be completely natural, and close to target culture (Eugene A. Nida & Charles R. Taber, 1993).

# The Relationship between Domestication and Foreignization and Other Translation Strategies

- The disagreement on foreignization and domestication can be regarded as the extension of the debate on free translation and literal translation.
- **Literal translation** is about how to keep the form of the source language without distorting its meaning. It follows not only the content but also the form of the source language .
- In **Free translation**, Translaor just see the target audience and try their translation more natural and look like the target language.
- literal translation and foreignization lay more importance on the linguistic and stylistic features of the original text, and the content may not be easy to understand for the target readers; while free translation and domestication care more about the target audience, the familiar expressions ,sometimes the target readers may not be aware of the fact that they are reading a translated text from another culture.

# Culture and Translation

- translation is not only a process of cultural transplantation, but also an activity of intercultural communication. Translation process involves both the transfer of language and culture.
- translation is a kind of cross-cultural communication. So The process of translating involves two different languages which are the carriers of their respective cultures; therefore it is not only a process of transference between languages but also a communication between diverse cultures (Li and Xia 2010)
- Nida (2001:82) points out that —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

# Poetry and Translation

- Poetry is the most difficult text for being translated.
- Most of the scholars and translators believe that poetry is untranslatable like Dante, Catford, Martindale, Frost.
- According to Catford, untranslatability is caused by two sources: linguistic and cultural. linguistic untranslatability is due to the difference in the SL and the TL. Cultural untranslatability is due to the absence in the TL of relevant situational features
- Newmark believes “the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem. In fact, the translator should try to translate the effect the poem made on *him*.
- In reality poetry has been translated in the past, and will continue to be translated in the future because translation always try to be perfect.

## Instances of domestication and foreignization in Hazhar's translation of Khayyam's Persian quatrains

آن قصر که جمشید را او جام گرفت      آهو بچه کرد روبه آرام گرت  
بهرام که گورمی گرفتی همه عمر      دیدی که چگونه گور بهرام گرفت. (خیام)

لهو کۆشک و سه‌رایه‌دا که جهم جامی گرت      ریوی تره‌کیو، مامز نارامی گرت  
بارام که ههموو ژیانی خوی گوری ده‌گرت      دیتت به چ جورئ گوری بارامی گرت؟! (هزار)

As we can see in this poem, translator translate the cultural word like "جمشید" and "جهم" to "بارام" and "بارام" because of the close cultural relation of two languages they try to transfer the meaning and the style together so . So here they use foreignization.



ایزد به بهشت وعده با ما داد      اندر دوجهان حرام می را کی کرد؟  
مردی به عرب اشتر حمزه پی کرد      پیغمبر ما حرام می بر وی کرد!  
(خیام)

جاریکی به مهستی که سینه کی پیخواس      نهیزانی له لۆکی ههمزه رساوه به داس  
مه ی بۆیه حهرام کراوه، سا سهیری کهن      کورد بۆیه دهلی: له ههمزه چی داوه ههباس؟  
(هزار)

This poem is an clear instance of domestication strategy. Espicially in second verse hazhar thought if he translate the poem exactly it does not seem poetic and he translated it freely and recreate another poem more beautiful than original one and use the Kurdish proverb skillfully in order to suit to the Kurdish culture. In fact hazhar translated a poem that never exited, yet made Omar utter such thing as he would himself have spoken if he had been born in England

آن کس گنه نکرده چون زیست؟ بگو!  
پس فرق میان من و تو چیست؟ بگو

ناکرده گناه در جهان کیست؟ بگو!  
من بد کنم و تو بد مکافات دهی  
(خیام)

کس بی‌هاله نه‌زیاوه له سهر نهم زه‌ویه  
جیاوازی له نیوان من و تو، خوایه چیه؟

دنیایه له کهوده، بی‌گوناھیتیکی نیه  
من کرده خراب و توش خراپه‌م تووش که‌یرده  
(هزار)

As we observe in this quatrain, the Khayyam has asked a question for emphasizing and for evoking reader's speculation on the issues. Hazhar get the point of the poem and recreate it in target text and he didn't consider the word order or question order of the source language. Again As it is clear he has tried to emphasize on the meaning and transfer it in the way it is more clearable and understandable and enjoyable and readable to the culture of the target society. So he use domestication.

در بند زلف نگاری بوده است  
دستی ست که بر گردن یاری بوده ست

این کوزه چو من عاشق زاری بوده است  
این دسته که بر گدن او میبینی  
(خیام)

جاریکی دلی خوش بووه، سهد جار حه مبار  
دهستی بووه زور خراوته سهر ملی یار

نهم گوزه وهکوو من بووه، دلدار و هه زار  
نهو ههنگل و دهسگره ی له ملیا دیوته  
(هزار)

In this quatrain ,in its translation it was clear he has not translated literally and  
“ even so he delete the second line and add another line “  
“خه مبار”

to make the poem more natural and more close to the target of the culture of the  
target language . As Newmark said he create a poem in target culture So here he  
uses domestication again.

# Conclusion

- ▶ Translation is an art of choosing. In the process of literature translation, translators always face the choosing of strategies like foreignization and domestication.
- ▶ Domestication and foreignization translation have a relationship together and the use of them depends on the need of translation practice.
- ▶ In this study It can be claimed that Hazhar translatin of Khayyam's Rubaiyat is a free translation or domesticating translation. In fact both domestication and foreignization strategies have been used in translating the Khayyam's Rubaiyat in the targeted text with more preference for domestication strategy.
- ▶ So the translation of khayyam's Rubaiyat is domesticated translation because the product of translation is more compatible, more natural , and more understandable and more close to the target language culture rather than the source language culture.

**THANK YOU**

The background features abstract, overlapping geometric shapes in various shades of blue, ranging from light sky blue to deep navy blue. These shapes are primarily located on the right side of the frame, creating a modern, dynamic feel. The rest of the background is plain white.