

Domestication and Foreignization Strategies in Two Arabic Translations of Marlowe's *Doctor Faustus*: Culture-Bound Terms and Proper Names

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ABSTRACT

One of the more stimulating problems presented by a literary text, to an English-Arabic translator, concerns culture-bound terms (CBTs) and proper names (PNs). This paper examines the domestication and foreignisation strategies applied to the CBTs and PNs in two English-Arabic translations of Marlowe's play, *Doctor Faustus*. Murad (1992) and Luluah's (2013) texts represent two prominent Arabic translations of the play, and were selected as part of the research corpus along with the original (English) version of *Doctor Faustus*. The study grounds itself in Venuti's (1995) theory of domestication and foreignisation and Newmark (1988) and Coillie's (2006) translation strategies were employed to operationalise the theory. The two translations were examined for CBTs and PNs, and examples of these were extracted and their equivalents in the original version marked. The data were then analysed and content analysis, which included frequency analyses, was conducted. The results reveal that although the translators used various strategies, they both favoured foreignisation, and Murad's translation is more foreignised than Luluah's. Also, certain strategies such as deletion (complete omission) were not utilised at all. The researchers conclude that although there is evidently a healthy inclination towards domestication, foreignisation is the more pervasive method with regard to Arabic translations of *Doctor Faustus*. This study is relevant to writers and translators, as well as instructors, students and scholars engaged in translation and literary studies.

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INTRODUCTION

Christopher Marlowe's *The Tragical History of the Life and Death of Doctor Faustus*, commonly referred to simply as *Doctor Faustus*, is arguably one of the most known and successful plays in classical literature. Firstly, there is simply the linguistic richness inherent in the text that makes it suitable for use in language and literary studies at the tertiary level. Secondly, with respect to scholarly interest, the text presents translators with a very engaging challenge: to effectively translate and sustain the full meaning(s) of its culture-bound terms (CBTs) and proper names (PNs) so that its readers may enjoy a full textual experience of *Doctor Faustus*.

The Elizabethan tragedy is largely based on German stories about the title character *Faust*, first performed sometime between 1588 and Marlowe's death in 1593. Two different versions of the play were published several years later in the Jacobean era.

The text/play is highly interesting for translation studies due to its saturated cultural content, set against the Elizabethan background. The primary themes are cultural beliefs and practices, magic and spirituality. Also forming the fabric of the text are metaphysical characters, tragic plots and comical subplots. Although initially meant for the educated Elizabethan audience, *Doctor Faustus* has penetrated many societal layers and is today one of the more translated classical literature texts and there are various versions of the play, for instance, J. W. Goethe's *Faust* and T. Mann's *Dr. Faustus*.

Marlowe's original (English) version presents a considerable number of culture-bound items and proper names, making it difficult for translators as well as readers and educators to fully understand the intended meaning of the author. The classical work is specifically grounded in British culture (of the Elizabethan era), and translators often fall back on two common strategies: 'domestication' and 'foreignisation' when handling CBTs and PNs.

Problem and Aims

Translating CBTs and PNs can be a challenge for Arabic translators (Ghazala, 2002). The problem of translating CBTs and PNs for Arabic translators can be viewed from three different perspectives. First, CBTs at the text level such as social terms, rhetorical devices and genre-specific norms tend to be tackled within the frameworks of contrastive rhetoric and contrastive pragmatics, drawing on pragmatics and discourse theories such as deixis, presuppositions, implicatures and coherence (Aguilera, 2008; Toury, 1980). Second, CBTs at the lexical and semantic levels such as those relating to customs, traditions, attires and cuisines are often dealt with within the taxonomies of cultural categories (Holmes, 1988). Lastly, the translation of PNs can be complicated because these items are usually allusions (Leppihalme, 1997), especially in literary works.

This paper offers discussions regarding alternative treatments for CBTs and PNs, framed within the two fundamental aims of translating such items: that of preserving

the characteristics of the source text as far as possible (foreignisation), and that of adapting it to produce a target text which seems normal, familiar and accessible to the target audience (domestication). The present study focusses on these two strategies, looking at the procedures used for treating the CBTs and PNs in two Arabic translations of Marlowe's *Doctor Faustus*.

It is also worth noting that to the researchers' knowledge, there is a gap in existing research similar to the current study's focus and design. For instance, Al-Idhesat's (2016) study on an Arabic translation of *Oliver Twist* concentrates solely on culture-specific items in tandem with Mansour's (2014) research on the text *The Burglar Who Liked to Quote Kipling*. Elnaili's (2014) study on *The Arabian Nights*, meanwhile, tackled linguistic and cultural obstacles, but from the angle of English translations.

RELATED LITERATURE

Throughout history, different scholarly approaches concerning the translation of various types of textual item have emerged, and the following are specific sections on strategies for translating CBTs and PNs.

Strategies for Translating CBTs

Diverse discussions over the years with respect to ways of tackling CBTs in translation have managed to produce sets of cultural references and procedures for treating individual cases.

Hervey and Higgins (1992) proposed five solutions for handling what they identified

as cultural borrowing. The solutions are arranged per a scale that extends between "the extremes of exoticism and cultural transplantation" (1992, p. 29). Another taxonomy is that of Aixela (1996) in which he presented 11 procedures. At one end of his scale, Aixela described the approaches that allow the translated text to stay true or authentic to the source text, terming these approaches "conservative strategies," and they include repetition, adaptation, linguistic (non-cultural) translation, extratextual gloss and intratextual gloss. At the opposite end of the scale are what Aixela termed "substitutive procedures of synonymy," which are limited to universalisation, naturalisation, deletion and autonomous creation.

Based on the issue of cultural bumps, Leppihalme (1997) discussed the problems translators face when translating CBTs and PNs. She classified these problems into two categories: "extralinguistic" and "intralinguistic". Extralinguistic problems are often expressed as lexical problems, whereas culture-specific translation issues are mainly intralinguistic and pragmatic, involving idioms, puns and other forms of wordplay. For example, in the case of allusions as PNs, she maintained that:

words of allusion function as a clue to the meaning, but the meaning can usually be understood only if the receiver can connect the clue with an earlier use of the same or similar words in another source or the use of a name evokes the referent and some characteristic features linked to the name. (p. 4)

Meanwhile, Katan (1999) took a rather different approach in treating CBTs by offering the concept of ‘chunking’. This concept entails moving between different cultural frames or altering the size of the translated unit to provide a better translation for CBTs. For example, a translator may move from a more specific level to a more general level (chunking down) or opt for the opposite direction (chunking up). For instance, if a translator encounters the word ‘armchair’ and asks what the item is part of, a logical answer would be ‘chair’. To move to an even more general level, the translator could ask what ‘chair’ is part of and arrive at ‘furniture’.

Ghazala (2002), in his work on English-Arabic translation, explained that his 16 procedures for handling CBTs are explicitly arranged from best to worst. The best is to utilise what he calls a “cultural equivalent,” and the worst is to use glossaries or footnotes, a procedure that he labels “a bad, poor, boring and hence inadvisable procedure of translation, which should be avoided wherever possible” (p. 209).

One may conclude from the above that handling CBTs in different translational contexts remains problematic in the sense that there is still no unified procedure. The problem becomes even clearer in the treatment of CBTS in fictional texts, where CBTs almost always carry created meanings that implicitly support the theme of the story. In fact, CBTs carry a variety of implicit

and explicit meanings that serve as cultural identifiers of texts, and the extent to which foreign readers can access and experience them depends very much on how these items are tackled in the translation process.

Strategies for Translating PNs

Proper nouns are generally considered uncommon words. They are usually related to or designate geography, history, animals, gender, age, companies, festivals and names of persons. Nord (2003), Coillie (2006) and Aguilera (2008) classified names of persons as ‘anthroponyms’, places as ‘toponyms’ and historical figures as ‘exonyms’.

Furthermore, PNs could be concrete objects, metaphorical figures, technical names and even slang words. Many scholars have offered their definition of proper nouns. For example, Fernandes (2006) stated that PNs are “dense signifiers in the sense that they contain in themselves clues about the destiny of a character or indicates the way the storyline may develop” (p. 46). Quirk et al. (1972) identified the special features of PNs: 1) PNs do not possess the full range of determiners, 2) PNs lack articles, 3) PNs are capitalised, and 4) PNs have no plural forms and they often refer to single (unique) persons.

Newmark (1981) contended that Christian and Biblical names should always be translated. He also emphasised that most historical names that have formerly been translated are not to be presented in

a new form. This is because, according to Newmark, the safest strategy for the translation of PNs is to look them up in available lexicons in the TC (target culture). He also stated that “the only types of proper names applied to categories of objects are trademarks, brand-names and proprietary names,” and that “these must not be translated unless they have become eponyms and are used generically” (p. 72). Thus, we may consider Newmark’s approach to the translation of PNs to be normative, and his typology to be useful for the dynamics of the present study as Marlowe’s play abounds with a wide variety of PNs.

Venuti (1995) opined that whether a translator considers fluency and instant intelligibility as the most significant qualities of a good translation (domestication) or decides to employ a more conservative strategy to preserve authenticity (foreignisation), both translation strategies must make sense. A translator must know what he/she is doing and why, lest his/her translation results in, for instance, certain losses such as loss of lexical richness and meaning, loss of intended humour, loss of pertinent cultural flavour and loss of a character’s core traits (e.g. in a classical play/text). In tandem with Venuti, Jaleniauskiene and Cicelyte (2009) maintained that there

are two translation strategies for rendering PNs. The first is foreignisation, in which cultural elements are preserved, and the second is domestication, in which adaptation of cultural elements will occur.

Nord (2003) claimed that authors of drama or fiction sometimes fabricate new PNs that sound fantastic (dramatic) in the SLC (source language culture). He maintained that such fictional PNs are still considered culture markers and that they are relatively easier to translate. However, inaccurate translations of fictional PNs can still occur and distort meaning, resulting in messages that are far from what the original author intended to express. In responding to the question as to whether proper names should be translated, Aguilera (2008) contended that the macro- and microstructures of each text are influencing factors. For example, in literary books, PNs without any distinct meaning should not be changed, but those with specific meanings should be translated; for meaningful PNs to play a role within a fictional work, leaving them untranslated is not advisable as this may affect comprehensibility.

One may conclude that there appears to be at least seven approaches or strategies with regard to transferring PNs from their source language into the target language. Figure 1 summarises the strategies.

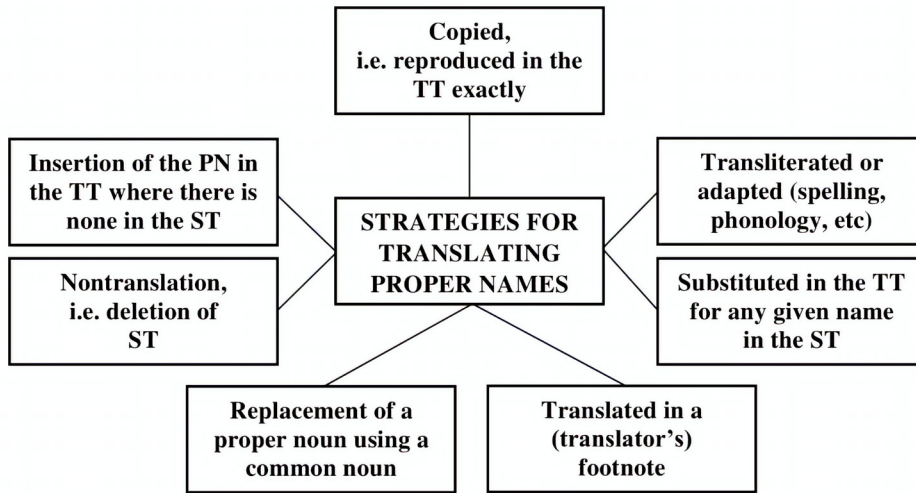


Figure 1. A summary of strategies for translating proper names

Theoretical Framework

The present study grounds itself in Venuti's (1995) theory of domestication and foreignisation. Newmark (1988) and Coillie's (2006) translation strategies of CBTs and PNs were employed to operationalise the theory.

Venuti (1995) considered the impact of cultural and ideological factors in the translation of texts, as well as the impact of textual translations on foreign (target language) readers. According to him, there are two major strategies that can be applied; the translator either leaves the author (as is) as much as possible and moves the reader

towards him/her, or the translator leaves the reader as much as possible and moves the author towards him/her. The former is called 'foreignisation' and the latter is referred to as 'domestication'.

To yield richer and more saturated findings, the data of the present study were examined based on three frameworks as mentioned earlier. Newmark (1988) and Coillie's (2006) taxonomies were employed to operationalise Venuti's (1995) theory. Figure 2 summarises Newmark's taxonomy and Figure 3, Coillie's taxonomy. The taxonomies pose specific translation strategies and their corresponding features.

STRATEGIES	FEATURES/PROCEDURES
Transference	Process of transferring an SL word to a TL text (includes transliteration)
Naturalization	Adapts the SL word first into the normal pronunciation, then into the normal morphology of the TL
Cultural Equivalent	Replacing a cultural word in the SL with a TL one
Functional Equivalent	Requires the use of a culture-neutral word
Descriptive Equivalent	The meaning of the CBT is explained using several words
Componential Analysis	Comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent
Synonymy	A near-TL equivalent
Through-Translation	Literal translation of common collocations, names of organizations and components of compounds
Shifts or Transpositions	Involves a change in grammar (from SL to TL)
Modulation	Occurs when the translator reproduces the message of the original text in conformity with the current norms of the TL
Recognized Translation	Occurs when the translator uses the official (or the generally accepted translation) of any institutional term
Compensation	Occurs when loss of meaning in one part of a sentence is compensated in another part
Paraphrase	The meaning of the CBT is explained in detail
Couplets	Occurs when the translator combines two different procedures
Notes	Additional information in a translation

Figure 2. Newmark's (1988) taxonomy for CBTs

STRATEGIES	FEATURES/PROCEDURES
Reproduction	Leaving foreign names unchanged
Nontranslation plus additional explanation	Adding explanations, either in the form of a note or in the text itself
Replacement of a personal name with a common noun	Replacing a proper name with a common noun that characterizes the person
Phonetic or morphological adaptation to the target language	Turning to phonetic transcription or morphological adaptation
Exonym	Replacing a name with a counterpart in the target language
Replacement by using a more widely known name from the source culture or an internationally known name with the same function	Foreign context is not abandoned
Substitution	Replacing a name using another name from the target language
Translation of names with a particular connotation	Reproducing the connotation in the target language, when names have specific connotations
Replacement using a name with another or additional connotation	Adding or changing the connotation of a name
Deletion	Omitting all proper names

Figure 3. Coillie's (2006) taxonomy for PNs

METHOD

The approach of the present study was both quantitative and qualitative. In terms of corpus, the following texts were referred to:

1. The original (English) version of *Doctor Faustus* by Christopher Marlowe (the version referred to is the one published in the UK, 2005);
2. Arabic translation of *Doctor Faustus* by H. Murad (1992); and
3. Arabic translation of *Doctor Faustus* by A. Luluah (2013).

To date, there is a paucity in terms of published research similar in focus and design to those of the present study. Also, to the researchers' knowledge, the only available full Arabic translations of *Doctor Faustus* are Murad's and Luluah's versions.

The two translations were examined for CBTs and PNs. Examples of these were extracted and their equivalents in the original version were marked. The data were then analysed; content analysis, which included frequency analyses, was carried out based on Venuti's (1995) theory as well

as Newmark (1988) and Coillie's (2006) taxonomies.

The CBTs and PNs analysed in this study primarily belong to the category of Renaissance literature. The items were extracted from various acts and scenes of the play, and many of the words and phrases are related to Calvinist ideology, historical figures, Biblical scripture, necromancy, mythology and other cultural dimensions. Approximately 100 items were identified, extracted and analysed.

FINDINGS AND DISCUSSION

Quantitative Analysis

The following two sections detail the results of the frequency analyses conducted on the CBTs and PNs.

Culture-Bound Terms (CBTs)

On the whole, modifications were actively employed, concentrating on the connotative and contextual meanings behind the CBTs. Additional information was also provided (cultural contexts) and replacements were used fairly generously. Table 1 details the frequencies of the various strategies applied.

Table 1
Frequency results: Strategies applied for CBTs (Newmark, 1988)

Strategy	Translation 1 (%)	Translation 2 (%)
a. Transference	12	
b. Naturalization	8	7
c. Cultural equivalent	2	3
d. Functional equivalent	3	3
e. Descriptive equivalent	4	4
f. Componential Analysis	3	2
g. Synonymy	1	1
h. Through-Translation	3	4
i. Shifts or Transpositions	4	3
j. Modulation	3	2
k. Recognized translation	2	3
l. Compensation	2	2
m. Paraphrase	3	2
n. Complets	2	3
o. Notes	2	1

Translation 1: Murad (1992), Translation 2: Luluah (2013)

As shown in Table 1, in terms of the translation strategies utilised for CBTs, the most frequently used method was transference (26%), followed by naturalisation (15%) and descriptive equivalent (8%). The least used methods were synonymy (2%), notes (3%) and compensation (4%).

Proper Names (PNs)

The Arabic translations exhibit the use of numerous strategies anticipated by Coillie (2006), such as reproduction, nontranslation plus additional explanation, replacement of a personal name with a common noun, replacement by using a more widely known name from the source culture and substitution. Table 2 details the frequencies of the strategies employed.

Table 2
Frequency results: Strategies applied for PNs (Coillie, 2006)

Strategy	Translation 1 (%)	Translation 2 (%)
a. Reproduction	18	23
b. Nontranslation plus additional explanation	6	8
c. Replacement of a personal name with a common noun	5	5
d. Phonetic or morphological adaptation to the target language	0	0
e. Exonym	3	1
f. Replacement by using a more widely known name from the source culture	4	1
g. Substitution	3	2
h. Translation of names with a particular connotation	4	2
i. Replacement using a name with another or additional connotation	2	2
j. Deletion	0	0

Translation 1: Murad (1992), Translation 2: Luluah (2013)

As shown in Table 2, the most frequently used translation strategy for proper names was reproduction (41%), followed by nontranslation plus additional explanation (14%) and replacement of personal name (10%). The least used method was exonym (4%), while two methods were not utilised at all i.e. deletion and phonetic or morphological adaptation to the target language.

It is somewhat understandable that most of the PNs were simply transliterated, since they have a specific referring function in Marlowe's play. Another point to be made is that many of the PNs, amounting to approximately 30% of the total PNs, are specifically linked to British culture and Christian traditions.

Qualitative Analysis

The following are some examples (CBTs and PNs) extracted for discussion.

Culture-Bound Terms (CBTs)

Example 1

Christ's blood streams in the firmament! One drop would save my soul (XIV.41)

Tr.1 (Murad):

ان دم المسيح ينسكب من السماء وقطرة واحدة منه تنقذك

The blood of Christ is poured out of heaven and one drop of it will save you

Tr.2 (Luluah):

قطرة دم واحدة ستقذني اه يا مسيحي!

One drop of blood will save me. O, my Christ!

The second translation of Example 1 exhibits more domestication than the first translation, with the former opting to merge the two phrases into a phrase that appears less specific. Meanwhile, the first translation appears to exhibit more foreignisation than domestication as it demonstrates much more specificity and similarity to the source text.

It is noteworthy that Murad and Luluah have also made other items like *God's nails* and *Seven Deadly Sins* quite ambiguous to Arabic readers whose culture has no comparable terms. It is true that the Arabic culture may possess terms that are somewhat similar to the English 'seven deadly sins'. Yet, translating it as *al-Kaba'ir* (الكبائر الذنوب : Cardinal sins) and considering it an equivalent is not acceptable because it may not carry the same connotations. In essence, even when Arabic readers can relate an entity to something similar in their own culture, this may not allow them access to the same associations as those made in the source culture.

Example 2

Was this the face that launched a thousand ships (XIII.88)

Tr.1 (Murad):

اهذا الوجه الجميل الذي اجرى الف سفينة على الماء؟

Was this the beautiful face, that sailed a thousand ships on the water?

Tr.2 (Luluah):

هل كان هذا الوجه الذي اشرع الف سفينة؟

Was this the face, that had set up a thousand vessels?

Example 2 is a reference to Helen of Troy, a figure from Greek mythology. In Marlowe's play, Faustus communed with Helen and the snippet, "Was this the face that launched a thousand ships?" is one of the most famous lines in English literature. Here, the translators, Murad and Luluah, attempted to make the phrase more literal and easier to

understand (for Arabic readers) but at the same time sought to maintain authenticity by making minimal changes to the line and by utilising words that are very similar to the ones in the original text.

Example 3

Marriage is but a ceremonial toy (V.144)

Tr.1 (Murad):

مالزواج يا فاوست الالعبة تقليدية

Marriage, O Faustus, is but a traditional game

Tr.2 (Luluah):

الزواج الالعبة احتفالية

Marriage is but a carnival game

Here, the two translators chose to employ the word *game* instead of using the word *toy*. It is in our opinion, however, that despite the adaptation technique used by the translators to mediate the cultural gap and produce a more culturally acceptable translation, Arabic readers may still not be able to make complete sense of the concept of marriage as a game, with the institution of marriage being such a sacred decree to them.

Examples 4 & 5

The reward of sin is death (I.45)

Tr.1 (Murad):

ان اجرة الخطيئة هي الموت

For the wages of sin are death

Tr.2 (Luluah):

مكافاة الخطيئة هي الموت

The reward of sin is death

If we say that we have no sin we deceive ourselves, and there's no truth in us (I.46)

Tr.1 (Murad):

إِنْ قُلْنَا: إِنَّهُ لَيْسَ لَنَا خَطِيئَةٌ نُضِلُّ أَنْفُسَنَا وَلَيْسَ الْحَقُّ فِيْنَا

If we say that we have no sin we deceive ourselves, and there's no truth in us

Tr.2 (Luluah):

إذا ادعينا اننا لم نخطيء كذبنا وليس فينا حقيقة

If we claim that we did not make a mistake, we lie and there's no truth in us

In the case of Examples 4 and 5, there appears to be adequate translation; both translators favoured foreignisation over domestication in dealing with the concepts of sin, punishment and truth. They opted to use words similar to the ones in the source text (e.g. *sin, death, deceive, truth*) as well as the same pronouns. Also, in both examples the translators used Arabic conditional structures (if X does not happen, Y will not happen), thus maintaining similarity with the source text.

Proper Names (PNs)

Examples 6-10

Jerome's Bible (I.36)

Tr.1 (Murad):

سفر جيروم

The Book of Jerome

Tr.2 (Luluah):

ترجمة جيروم للكتاب المقدس

Jerome's translation of the Bible

Helen of Greece (XIII.13)

Tr.1 (Murad):

هلين اليونان الجميلة

Beautiful Helen of Greece

Tr.2 (Luluah):

الطروادية

Helen of the Trojan

Jehovah's name (III.9)

Tr.1 (Murad):

اسم يهوه

The name of Jehovah

Tr.2 (Luluah):

اسم الرب يهوه

The name of the Lord Jehovah

Mephistophilis (XIII.13)

Tr.1 (Murad):

مفيستو

Mavisto, Mephisto, Mufisato

Tr.2 (Luluah):

مفيستوفيليس

Mephistophilis

The Delphian Oracle (I.144)

Tr.1 (Murad):

معبد الوحي

Temple of Revelation

Tr.2 (Luluah):

معبد الوحي في دلفي

The Temple of Revelation in Delphi

On the whole, the translations of Examples 6-10 exhibit a fairly high degree of foreignisation. Both translators were conservative in their translations and evidently elected to adhere closely to the original. Proper nouns are generally uncommon words and they designate unique entities (e.g. persons, places, objects). Should a translator decide to be less conservative and lean towards domestication, then certain cultural elements will go through greater adaptation.

For the present study, foreignisation appears to be the more preferred method with evidence pointing to the maintenance of authenticity. For instance, in the given examples, strong adherence to the source text is obvious and even when the translators made changes, they sought to preserve the cultural elements held by the PNs when they could have also elected to closely adapt these elements to make the PNs much more familiar and accessible to Arabic readers. For example, the use of the phrase *Helen of the Trojan* may be slightly dissimilar to the original *Helen of Greece*, but the translator kept intact the cultural element behind the PN by bringing to mind the famous Battle

of Troy. This allows the reader to still make the connection between Helen and Greece.

CONCLUSION

When a translation process involves two varied languages and cultures, it is likely to be fraught with complexities. In this context, translating culture-bound terms and proper names, especially those linked to the Renaissance era, can be even more problematic. This is because translation is not an act in isolation. A good translator, an effective one, must take into account matters such as accuracy, possible loss of meaning or lexical richness, and the reader's experience of the text. Essentially, a good translator should always strike a balance between authenticity and comprehensibility, for one without the other renders the translation imprecise (at best) and meaningless (at worst).

Translating CBTs and PNs is therefore complex. This, however, does not mean that such items are impossible to translate. Rather, it only implies that translating every aspect of each CBT or PN can be extremely difficult and different strategies have to be applied on a case-by-case basis. Strategies abound with respect to the handling of culture-specific items and proper names. In the earlier sections of this paper, the authors offered discussions regarding the alternative treatments for CBTs and PNs, and invoked the distinction between the two fundamental aims of translating such items: 1) preservation of authenticity as far as possible (foreignisation), and 2) producing

translations that are more familiar to the target audience (domestication).

The primary objective of the present study was to examine the domestication and foreignisation strategies applied to the CBTs and PNs in two English-Arabic translations of Christopher Marlowe's play, *Doctor Faustus*. The translations by Murad (1992) and Luluah (2013) were examined against the original version and content analysis, which included frequency analyses, was conducted based on Venuti's (1995) theory as well as Newmark (1988) and Coillie's (2006) taxonomies.

With regard to CBTs, although modifications were employed, they were concentrated on the connotative and contextual meanings behind the CBTs. This preserved authenticity to a considerable extent and yet provided sufficient familiarity to suit Arabic readers in general. Also, the translators largely adhered to the original version of *Doctor Faustus* by using words similar to the ones in the source text as well as the same pronouns. This pattern is seen in a substantial number of the extracted items.

It is to be noted, however, that while foreignisation seems to be the preferred method, domestication was still relied upon to a certain extent and within this dimension, traces of ambiguity can be observed. For example, translating *Seven Deadly Sins* as *al-Kaba'ir* (الكبائر الذنوب : Cardinal sins) and considering it an equivalent is not acceptable because it may not carry the same connotations.

With regard to PNs, maintaining authenticity appears to be the more preferred

method, with evidence consistently pointing to foreignisation. Both translators evidently favoured reproduction and adhered closely to the source text. It is understandable that most of the PNs were simply transliterated, as they have a specific referring function in Marlowe's play and many of the PNs are also specifically related to British culture and Christian traditions.

As mentioned earlier, there is to date a paucity in terms of published research similar to the focus and design of the present study. As such, this study's findings are of value and significance to the domain of translation studies, in that they add to, as well as diversify, the present fabric of findings related to the domestication and foreignisation of culture-specific terms and proper names.

The present study involved the use of translations by two authors and covered CBTs as well as PNs, structured within a framework of three constructs: Venuti's theory of domestication and foreignisation and Newmark and Coillie's respective taxonomies. Although its findings are to an extent supportive of extant literature, there is also a measure of interesting disparity. For instance, in his work on an Arabic translation of cultural elements in the English novel, *Oliver Twist*, Al-Idhesat (2016) found evidence of foreignisation but concluded that there seemed to be a tendency towards domestication with regards to a majority of the translated cultural elements. Meanwhile, Mansour (2014), in a study that aimed to apply strategies of domestication and foreignisation in translating culture-specific

references in the English novel, *The Burglar Who Liked to Quote Kipling*, concluded in favour of foreignisation but noted that in certain cases, domestication still “imposes itself as the inevitable choice” (p. 35).

On the whole, the researchers were able to conclude that although the translators used various strategies, they both favoured foreignisation, and Murad's translation is more foreignised than Luluah's. Also, certain strategies such as deletion (complete omission) were not utilised at all. In essence, while there is clearly a healthy inclination towards domestication, foreignisation remains the more pervasive method with regard to Arabic translations of *Doctor Faustus*. It is hoped that this study and its findings can provide better direction for writers and translators, and be of assistance to instructors, students and scholars engaged in translation and literary studies.

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