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Balancing Cultural Adaptation and Fidelity in Kachachi's 'The American Granddaughter' using Venuti's Dichotomy

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RESEARCH ARTICLE

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ABSTRACT

This paper explores selected excerpts from the translated version of Iraqi novelist Inaam Kachachi's novel *Al-Hafeeda Al-Amerkyya*, which was translated into English as *The American Granddaughter*, in terms of its description of culturally specific references that were translated into English and evaluated from the perspective of Lawrence Venuti's dichotomy of foreignization and domestication (1995). This study employs a qualitative-analytical approach, focusing on the conceptual dichotomy of foreignization/domestication proposed by Venuti (1995). The analysis focuses on selected references to culturally specific vocabulary and social contexts, with Venuti's concepts of foreignization and domestication serving as the key analytical framework. The findings demonstrate that translation primarily utilizes domestication, referring to culturally specific elements that should be comprehensible to the target readers, while foreignization is maintained through elements that highlight cultural identity and Iraqi socio-cultural meanings. The research highlights the importance of assigning such culturally rich texts to translators who possess a profound aptitude in language and knowledge about a particular culture, and ensures that the target audience can gauge not only the authenticity of the narrative but also the intended readability.

KEYWORD: Inaam Kachachi; Foreignization; Domestication; The American Granddaughter; Cultural references.

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1. INTRODUCTION

Literary translation has a central role when it comes to bridging cultural divides, but when translating into another language, it is usually surrounded by the challenge of delivering culturally specific references without losing the meaning or resonance intended. The case of Kachachi's *The American Granddaughter* is firmly immersed in the Iraqi sociopolitical background, and it has many such difficulties, namely, its application of the Iraqi dialect and culturally specific terminology. Under the concepts of foreignization and domestication as presented by Lawrence Venuti (1995), the paper analyzes the aspect of a cultural component in its rendering to English, as well as the repercussions of translation strategy as pertaining to maintaining authenticity but making the work accessible to the intended audience.

Any theory of translation deals with ways of changing the original text, the semantic and stylistic characteristics it contains, defining the purpose of translation, and the means of understanding achieved for the occurrence of communication, and that these questions take place within the framework of the whole phrase and not the singular utterance [1].

Catford (1965) suggested that the theory of translation must be based on a theory of meaning, and without such a theory, several specific and important aspects of the translation process remain indisputable. He put translation into two levels: linguistic level, and the expressive level. Pointing out that the linguistic level deals with the meaning in all components of the text, and this includes the sound, the letter, the word and the sentence, and he concluded that translation lies between two basic

limits, the lowest of which is related to the feature and the highest of the meaning, and he talked about the concepts of equivalence and symmetry that are necessary to reach the highest degrees of perfection of translation [2].

An essential idea for Venuti was that translation can be studied and practiced as a methodology that recognizes and focuses on cultural difference, rather than localization, which makes texts linguistically and culturally similar. The translator's disappearance today raises troubling questions about the geopolitical economy of culture, which makes more uncertainties about translation urgently needed to counter them. Because translation is double writing, as Venuti puts it, any translation requires double reading [3,4].

Within these theoretical frameworks, especially that of foreignization and domestication formulated by Venuti, this present paper seeks to explore how the particular directions in *The American Granddaughter* were translated into English and how effective these means were to avoid cultural barriers that limit the capability of the novel to convey its cultural identity or to embrace the demands of the target audience. The research aims to contribute to the broader debate about how all this happens through linguistic convenience and cultural accessibility.

Although foreignization and domestication have been extensively studied in the context of translating Arabic literature into English, research examining the application of these strategies in the English translation of Inaam Kachachi's novel is limited. Existing studies on the novel focused on concepts of identity, exile, diaspora, and cultural representation, rather than on translation strategies and cultural transfer. Furthermore, there is a lack of sufficient research on how the translator handles expressions in Iraqi Arabic, references to the target culture, and socio-political terminology within the foreignization/domestication text, as seen in selected excerpts from the novel. This study aims to explore how the translator achieves a balance between preserving cultural heritage and facilitating the text's comprehension for the target reader in these novel excerpts, through the use of foreignization and domestication strategies.

Accordingly, the objectives of this study seek to investigate the translation of culturally specific elements in the novel *The American Granddaughter* using Venuti's model of foreignization and domestication to show how culturally related references, dialectal expressions, and socio-political terminology are translated into the target language, and assess the impact of these strategies on preserving Iraqi cultural identity and on the reader's comprehension of the text in the target language.

2. LITERATURE REVIEW

2.1. Foreignization and Domestication Dichotomy

The distinction, made in the seminal work by Schleiermacher, between moving the reader towards the author and moving the author towards the reader, offered the earliest systematic version of what is now commonly termed foreignization and domestication in translation. Schleiermacher gave a philosophical as well as ethical grounding, stating that it is the philosopher and the translator's ethics on whether to keep the foreignness of the origin as it is or incorporate it into the norms of the target culture in his 1813 lecture *On the Different Methods of Translating*. This dichotomy still frames arguments around the subject of literary translation and especially translated literature across cultures, like Arabic and English, where there is a huge linguistic and cultural gap [5].

According to Chouit (2019), the terms domestication and foreignization were coined in the 1990s by the American translation theorist and historian Lawrence Venuti, who used them in his book *The Translator's Invisibility: A History of Translation* (1995) to expand and add to the ideas of the German theorist and philosopher, Friedrich Schleiermacher [6].

Using this dichotomy, domestication and foreignization, Venuti (1995) reinterpreted in the modern context of translation studies by insisting that domestication may tend to consolidate target-culture domination by obliterating cultural difference, whereas foreignization is the opposite of assimilation and, aside from localization, the aspect of translation whereby a translator can exert the greatest

ethical authority to preserve alterity. Venuti viewed foreignization not just as a stylistic option but as a political action that disorients the expectations of the ethnocentric reading styles, a suggestion that is highly resonant within the context of the translation of the Arabic literary texts, where the socio-cultural connotation may interfere with the reading habits of the English-speaking audience. His conceptualization relegated the translator to the role of an agent trying to influence intercultural perception with the use of deliberate lexicon and syntax decisions [3].

Venuti described foreignization as a good example of Westernization and encouraged translators to follow suit. It moves away from domestication and highlights many cultural and linguistic differences, and therefore, according to Venuti, it is an honest translation that constitutes a form of resistance against ethnicity and racism that has been embodied in some modern translations. But the long and complex situation of the story to the arbitrariness and falsification that characterized its translations. It is known that *the Arabian Nights*, in their various translations and their mysterious history, did not reflect a specific culture or a clear identity. As it was exposed during its multiple translations to a lot of modifications, deletions, and additions, and its orientalist translators had special motives. Therefore, the translator was present, visible, and strongly conscious, and used that “free translation approach” more than the focus on the “westernization approach” that Venuti praised [6,7,8].

A state of these dynamics in the context of the Arabic to English translation is emphasized by Akan et al. (2019), who proposed systemic issues related to structural and cultural asymmetries. They noted that a middle path between foreignization and domestication is required and should be taken by a translator, and either of the options will affect the extent of the cultural transfer. According to their analysis, it appears that the choice is, at many times, dependent on the circumstance because the reason behind the choice is based on the literary purpose of the text and the knowledge of the target audience about the Arabic cultural allusions [9].

Baawaidhan (2016) further limited the discussion to dialectical expressions, comparing how foreignization maintains a representation of the true regional linguistic expression, whereas a domestication accent is much more focused on evaluating how accessible it might be to the non-Arab speaking population. The findings support the notion that dialect-specific features are very challenging, as too much domestication can lose its socio-cultural identifications, and too much foreignization can alienate readers who are not accustomed to the source culture [10].

Bouchahed (2019) issued a more general response to foreignizing and domesticating strategies in literary translation, suggesting that this decision strongly influences how a reader imagines the cultural background of the story, i.e., within which parameters the entire narrative should be perceived. His work underlined that foreignization could be used to capture the cultural otherness a given literary genre might demand, on the one hand; and domestication, on the other, could make the text easier to handle but may also flatten out cultural and historical textures [11].

In his paper, which includes the collocations analysis in the English translation of *Awlad Haretna* by Naguib Mahfouz, Obeidat (2019) confirmed that the translation decisions may need to be achieved through a mixed approach, i.e., through a combination method. His analysis demonstrated that sticking to foreignization or domestication cannot conserve both semantic correctness and cultural compatibility in a successful manner; rather, tactical shifts between two practices provide best literary transfer [12].

Hassoon (2021) extended the discussion to the area of English-Arabic translation since the cultural transfer is perceived as a negotiated process when the ideological positions of the translators will be incorporated into the text. He stated that domestication and foreignization are natural ways of thinking that interpret the cultural identities as well as literary traditions by the readers in a biased manner [13].

Al Salmi (2018) discussed culture-specific elements of the English version of Tayeb Salih's *Mawsim Al-Hijrah Ila Al-Shamal* and concluded that the translator's strategy of the translator has some ideological commitments [14]. Foreignization as an intervention in this situation maintains the

Arab-Islamic cultural structure and does not allow the work to be swallowed by Western literary standards, whereas domestication makes the work easier to digest by English-speaking audience at the expense of that cultural particularity.

In all these studies, we see a common finding: although foreignization guarantees the preservation of Arabic cultural identity in the English translation, it might interfere with the cognitive ability of the target reader; domestication facilitates the mental absorption of the translation, but it can reduce the cultural depth of the translation source. Dynamic balance between the two is keenly needed in literary translation, and this depends on the purpose of a text, the intended audience, and the cultural literacy of the translator.

2.2. The Novel and the Writer's Style

Al-Hafeeda Al-Amerikyya is a novel written by Inaam Kachachi in 2008 in the Arabic language, and shortlisted as one of the nine nominated books in 2009 at *the International Prize for Arabic Fiction*, also known as *the Arabic Booker* [15]. In 2010, Nariman Youssef translated this novel into English, and it was released by Bloomsbury Qatar Foundation Publishing (BQFP), which became available to the entire English community [16]. Inaam Kachachi's fiction has always been subjected to critical readings of the specificity of her narrative language, as one that occurred as an entwining of personal testimony, collective memory, and socio-political commentary. In *The Dispersal*, Mohammed and Vafa (2024) demonstrated a stylistic inclination present in *The American Granddaughter*: the desire to represent the voices of the other, which is achieved with a combination of the angle of nonfiction and the voice of poetic text [17,18].

According to Ahmed (2022) and Sabeeh (2022), the style of Kachachi is dialogic and layered, as it regularly changes from a first-person approach to panoramic social analysis, thus replicating the shattered identity of the protagonist of a post-invasion Iraq [19,20]. Alqahtani (2023) highlighted the delicate manner in which morally ambiguous characters are depicted, and not confining characters to one of the opposite ends of the binary, i.e., a victim or a perpetrator in the environment of the Iraq War, whereas Al-Zamili (2018) noted those thematic threads being utilized frequently by the author regarding the idea of exile, journeying back, and the loss of home [21,22]. In combination, these investigations have the effect of locating and positioning Kachachi as an author whose style is capable of balancing political engagement and extreme sensitivity to the emotional and cultural textures of displacement.

2.3. The Translator

In *Translators and Interpreters in Iraq War Literature*, Al-Raba (2019) placed Nariman Youssef against the larger context of the representation of the work of translators as mediators of culture in war fiction. The discussion takes note of Youssef as the English translator of *The American Granddaughter*, being an example that sees the role of the translator as covering the scope of moving beyond a language to include mediating cultural memory, trauma, and political sensibility. As Al-Raba has pointed out about the work of Youssef, even within the context of a strict translation, the translator can maintain the socio-political specificity of the original text and manage to transform it to match the interpretive context of an English-speaking audience [23,24].

In *The Bildungsroman in Contemporary Arab Women Literature*, Leoni (2024) discussed the contribution of Youssef, albeit with an aspect of literary structure. When comparing *The American Granddaughter* with *Blue Aubergine*, written by Miral Al-Tahawy, Leoni emphasized that, despite the changes connected to the English translation, it remains within the Bildungsroman development of the moral and political realization of the main character. Leoni claimed that the sort of balance between the personal account and the political commentary that is present in the original gets replicated in the rendition by Youssef, and it has managed to keep the layers that formed the style of Kachachi without making the book feel out of reach of a reader who is unaware of either Iraqi history or of the complexities of diaspora identity. Leoni also argued that the lexical and syntactic choices made by Youssef contribute, in turn, to maintain the evolving voice of the protagonist as this is essential to the Bildungsroman form, hence that the development arc of the novel can also be kept in cross-linguistic and cultural dimensions [15].

2.4. The Translated Version

Since the mentioned works mostly interpret the novel in its original Arabic, the thematic remarks made by their authors are still relevant to translation analysis, especially in terms of expressions, such as stylistic and cultural signatures of Kachachi into English. The density of culture-specific references, shifting, and idiomatic expressions in the source text is also prioritised in the works by Ahmed (2022) and Sabeeh (2022) as works that need thorough mediation to maintain the authenticity of the narration without making it unacceptable to Anglophone readers [19,25]. Alqahtani (2023) and Al-Zamili (2018) emphasized the emotional tone and moral neutrality of the prose by Kachachi, which presents challenges to translators who aim to preserve the transfer of semantics and the reproduction of the tone. In the paradigm of translation studies, translating *The American Granddaughter* into English requires a tactic that balances between domestication on the one hand, to make the text accessible, and foreignization on the other hand, to maintain the culture and political specificity that forms the foundation of the themes in the novel [21,22,24].

3. METHODOLOGY

This study adopts a qualitative-analytical approach, with a particular focus on the conceptual dichotomy of foreignization and domestication proposed by Venuti (1995). This analysis focuses on some excerpts from Inaam Kachachi's novel *Al-Hafeeda Al-Amerikyya* and compares them with the translated version of *The American Granddaughter*. So, nineteen excerpts were purposely selected from the original Arabic text and its English translation. Nine of which were translated using a foreignization strategy, while ten were translated using a domestication strategy. These excerpts were chosen because they contained specific cultural references, expressions from the Iraqi dialect, religious terms, food items, expressions of kinship, idiomatic expressions, and social and political references, which were likely to present challenges in translation. Translation strategies were categorized according to Venuti (1995). The term "foreignization" was used to refer to extracts translated by phonetic transcription, preserving Arabic vocabulary, or maintaining specific cultural references. In contrast, extracts were considered "domestication" if the translator modified, generalized, replaced, or reformulated expressions of the original language to conform to the language and cultural norms of the English-speaking audience. The four stages of comparative analysis of each extract were: 1) the original Arabic text, 2) a literal back-translation prepared by the researcher, 3) the published English translation, and 4) a review of the translation strategy used and its impact on the culture and approaches of the readers. This Four-stage system of comparison enables an accurate assessment of the decision-making process of the translator in terms of comparison between the literal semantic potential of the original and the translated version. This approach helps not only to ensure ordered classification, but also to offer an understanding of the intriguing relationship existing between cultural differences, reader reception, and the translator in Arabic-English literary translation.

4. Data Analysis

4.1. Foreignization strategy used

The current section reviews some excerpts along with the English translation of *Al-Hafeeda Al-Amerikyya*. It aims to show how, during the process of translation, the translator preserved Arabic/Iraqi terms and cultural phrases by transliterating or slightly adapting them and making the presence of the source culture more prominent in the target text. The discussion presented below is framed by the articulation of foreignization, a strategy proposed by Venuti (1995) that is aimed at leaving the linguistic and cultural specifics of the source text intact. These illustrations are followed by a back translation, a corresponding translation into English, and a discussion of what the choice of translation means in terms of cultural particularity, as shown in Table (1).

Table1. Excerpts translated using foreignization strategy

Source language	Back translation	Target language	Analysis
التبول	Tebbouleh	Tebbouleh	The word has not been adapted culturally but rather transliterated directly as an Arabic word. This maintains the source-culture allusion to the Levantine dish tabbouleh, so that the readers can come across the word in its actual pronunciation. This is in line with the foreignization principle stated by Venuti because it does not become domesticated to a generic English translation, such as parsley salad.
المجدرة	Megeddarah	Megeddarah	As in (1), the conventional Middle Eastern lentil-and-rice dish is also preserved through transliteration. The strategy plays off cultural specificity against accessibility on the basis that readers of the target community must consult context or seek external sources of knowledge to construct meaning.
شاورما	Shawermeh	Shawermeh	Once more, the cultural identity of popular street food can be retained in a phonetic transliteration. Though the name shawarmeh is becoming well known in English, the retention of the original pronunciation is part of a foreignizing approach.
قلم كحل	Eyliner	Kohl pencil	The translator has replaced such a domesticating translation as an eyeliner (back translation), with a culturally specific kohl pencil in the TT. The example of the name of the store, namely, Kohl, remains shot through with cultural and historical ties to the traditional Arab and South Asian cosmetics and is defined as a foreignizing decision.
ست لميعه	Madam Lamee'a	Sitt Lamiaa	Usage of the honorific form of addressing women, Sitt (term of honor), rather than the domesticated form of address, the term Madam, upholds the Arabic normative means of honorific use. The reader needs cultural knowledge to make this choice, and it shows the translator's preference to preserve the source culture.
حرف النون	n-letter	Letter nun	Instead of the domesticating option of switching to a Latin alphabet equivalent of the Arabic letter nun, the Arabic letter- nun is used in the TT, which again introduces a foreignizing element to maintain the Arabic linguistic frame and the culture-bound meaning of the symbol.
بيت الحزينة	The house of the sad woman	Beit al-hazina	TL provides a transliteration as opposed to a literal translation. This strengthens the cultural context but makes less sense to the target readers, implying a slant towards strong foreignization.
الله يساعدهم	May God help them	Allah yusa'edhum	This is a transliteration instead of a translation of an Iraqi expression, retaining the Islamic cultural tone with its background, although placing a greater interpretive burden on non-Arabic readers. The expression possesses lower fluency in favor of authenticity.
نركيلة	Hookah or shisha	Nargileh	TL provides transliteration instead of literal translation. This enhances the cultural context but makes less sense to the target readers because foreigners use hookah or shisha, which means there is a tendency towards foreignization.

In all these instances, the translator makes more use of pure transliteration as a foreignizing element, hence upholding the phonetic and cultural uniqueness in using Arabic terms. This opposes the ethnocentric domestication as defined by Venuti to the extent that it poses the textual foreignness to the reader. Such decisions may be more authentic; however, they involve interpretation on the part of the reader and limit the potential of being read immediately, but offer more cultural immersion.

4.2. Domestication strategy used

The concept of domestication, according to Venuti (1995), is the process of adapting the elements of a source-text to fit the linguistic norms and the cultural expectations of the target audience so that perceptions of foreignness are reduced. This section looks at some of the cases with *Al-Hafeeda Al-Amerikyya* where the translator has localised the text in a way that idiomatic expressions, metaphors,

and culturally-specific references have been domesticated to provide a more familiar English translation. Each entry will include the original Arabic phrase, literal back translation, the English translated version, and a discussion of how each of these adaptive strategies plays a role in making the text readable but may do so at the expense of the cultural specificity of the original text, as shown in Table (2).

Table 2. Excerpts translated using domestication strategy

Source language	Back translation	Target language	Analysis
ستة على ستة	Six by six	Eyesight perfect	The colloquial Arabic term to mean having perfect sight becomes domesticated and adapted to an English version common to a reader of English. This eliminates the literal use of the cultural idiom six by six, but clearly understood instantly.
ماكل شارب نايم	Eating, drinking, sleeping	All expenses paid	The original implies a relaxed life of bare minimum needs satisfied. It is translated as all expenses paid, a domesticated metaphor which better fits the English idiomatic usage at the expense of rhythm and staging.
سيارة بالكاغد	Car in paper	A brand-new car	This Iraqi expression is a metaphorical one, meaning an unused car that is still in the packaging. The translation substitutes a direct English equivalent, but this eliminates the imagery of paper wrapping and makes the meaning clearer.
الحسينيات	Husseinyaat	Shia mosque	The translator does not retain the Iraqi religious-cultural Husseiniya; rather, generalizes it as Shia mosque. This lacks precision as Husseiniyas are not quite mosques but guarantee understandability to those readers with little knowledge of Shia cultural institutions.
ابناء الخؤولة	Uncles' sons	Maternal cousins	The translator translates the culture-related kinship term into the closest relational equivalent in English, referring to maternal kinship, making it more readable.
مالي شغل بالسوق	I have no work in the market	Ain't got no work	The TT comes with colloquial English, localizing the semantics, but with linguistic adaptations to a conversational level of language usage suitable for the English-speaking audience.
خلقة من الله	creation from GOD	GOD given	The translator removes the literal expression in favour of the English idiomaticism, God-given, retaining a semantic meaning but changing the phrasing so as to make it idiomatic.
خرافي	mythical	Fabulous	The translator drops the literal meaning of mythical and has recourse to the English idiomatic, fabulous, which adds a positive overtone without the mythic level.
زمن العصملي	Al-Ossmalli era Or Ottoman era	Dinosaur nationalists	The translator changes the historical-cultural reference to the metaphorical, colloquial locution in English. Here is sound domestication, replacing a modern humorous metaphor with one anchored historically to a specific time.
الشماعية	AL- shama'yiah	AL-shamiyah psychiatric hospital	The cultural reference is clarified when the TT makes definite implications by adding a psychiatric hospital to distinguish the word to non-Iraqi readers, as this domesticates the use of the word, making its use clear.

These examples indicate a more uniform tendency towards meaning-oriented domestication, where the cultural and idiomatic particularity of the Arabic/Iraqi original is sacrificed to easily understandable English phrases. This style encourages a reader to understand instantly, but in many cases, decreases cultural context, specificity of the historic event, or figurative depth. For Venuti, in such decisions, the text is brought closer to the norms of the target culture, and the focus is made on fluency and accessibility rather than culture preservation.

In general, the presence of foreignization and domestication strategies in the English translation of *Al-Hafeeda Al-Amerikyya* by Nariman Youssef (translator) has occurred with deliberate and uneven inconsistency. The translator has used foreignization in several areas, especially where food names, kinship terms, and religious-cultural names have been used, in forms of transliteration, or retention of Arabic words (i.e., tabbouleh, Sitt Lamiaa, letter nun). These decisions echo Venuti's (1995) argument that source-text otherness ought to be maintained and does not conform with the homogenizing aspects of domestication. In contrast, where metaphoric wording, colloquialisms, and what in English is known as an idiomatic expression were used, these tended to be transmuted, into an approximate purity of idiomatic English (e.g., "six by six" became "eyesight perfect," "Car in paper" "a brand-new car"), which would guarantee fluency and easy understanding by the English-speaking audience, despite the risk of some cultural shadings.

5. DISCUSSION

A comparison of the two translation strategies reveals a clear pattern in the translator's decision-making process: preserving the culture of the original text while making it accessible to the target audience in the translated version. Foreignization is primarily used for culturally specific names, such as food names, honorific titles, religious expressions, and cultural references, where maintaining the clarity of Iraqi cultural identity appears to be a major concern. The translation preserves these elements so that the English-speaking audience can experience the cultural aspects of the original text without completely replacing them with familiar elements. Domestication, on the other hand, is more common with idiomatic expressions, metaphors, colloquialisms, and culturally specific concepts that might be problematic for readers unfamiliar with the cultural context. In such cases, the translator aims for clarity and naturalness by selecting the target language words and idiomatic expressions that best capture the meaning and emotion of the original message. This will be particularly useful in cases where the meaning or context is unclear or missing in English, or if it is not expressed in the same way.

This pattern suggests that the translator adopts a selective rather than an absolute approach to Venuti's dichotomy. So, instead of consistently favoring either foreignization or domestication, the translation choices vary according to the nature and function of each cultural element. The representation of Iraqis, their environment, and their cultural atmosphere is largely preserved by foreignizing their expressions, while those that might complicate understanding when directly translated into English are adapted. Thus, the translation approach demonstrates a deliberate balance between preserving cultural heritage and ensuring the text is easily accessible to the reader. This balance also reflects the difficulties of literary translation, as the translator must consider both the cultural complexities of the source text and the audience's expectations and understanding of the translated work. Accordingly, neither foreignization nor domestication can be the only effective means of translating culturally rich literary texts, and that the two strategies are, in fact, flexible and can be used together as appropriate to the communicative needs and cultural values of the translated fragments.

6. CONCLUSION

This research attempts to examine foreignization and domestication in some translated excerpts from the Iraqi novelist Inaam Kachachi's *Al-Hafeeda Al-Amerikyya*, highlighting how to balance the use of foreignization and domestication, and shifting between them to achieve an appropriate balance regarding the translation and its readability among the target audience. The results show that the translator does not adopt a foreignization strategy or a domestication strategy alone, but rather a combination of both. Domestication is more often employed on idiomatic, metaphorical, and colloquial expressions to make them more readable for English readers, while foreignization is more common to maintain culture-specific elements like food names, honorific titles, religious expressions, and other expressions that represent Iraqi culture. The study corroborates the argument by Venuti (1995) that there is a constant negotiation that takes place in translation between the preservation of the source culture and the accessibility of the target culture. It also corroborates findings from earlier studies (e.g., [10], [11], and [12], in which a combination of both strategies was recommended for effective literary translation.

Theoretically, the study helps those who are interested in the issue of applicability of Venuti's framework to Arabic-English literary translation by giving examples that show how decisions in translation can affect the representation of one's cultural identity. From a practical perspective, the results can help translators in their decision-making process when translating culturally embedded expressions in literary texts. However, the sample size of nineteen selected excerpts from a single novel, though done purposefully, is still relatively small and limits the extent to which the results of the study can be generalized. Future research could involve a larger body of such texts, multiple translations of the same texts, and reader feedback on foreignized texts and domesticated texts to gain a richer understanding of cultural transfer in literary translations.

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الموازنة بين التكيف الثقافي والأمانة للنص في رواية "الحفيذة الأمريكية" لكجه جي باستخدام ثنائية فينوتي

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الملخص

يستكشف هذا البحث مقاطع مختارة من رواية الحفيذة الأمريكية للروائية العراقية إنعام كجه جي، والتي تُرجمت إلى الإنجليزية تحت عنوان *The American Granddaughter* من حيث تصويره للإشارات الثقافية الخاصة التي نُقلت إلى اللغة الإنجليزية، حيث قُيِّمت في ضوء ثنائية "التغريب" و"التوطين" كما طرحها لورانس فينوتي عام (1995). تستخدم هذه الدراسة منهجاً تحليلياً نوعياً، مع التركيز على الثنائية المفاهيمية للتغريب/التوطين التي طرحها فينوتي (1995). ويركز التحليل على إشارات مختارة لمفردات وسياقات اجتماعية ذات خصوصية ثقافية، حيث تُشكل مفاهيم فينوتي للتغريب والتوطين الإطار التحليلي الرئيسي. وتُظهر النتائج أن الترجمة تستخدم التوطين في المقام الأول، بالإشارة إلى عناصر ذات خصوصية ثقافية ينبغي أن تكون مفهومة للقراء المستهدفين، بينما يُحافظ على التغريب من خلال عناصر تُبرز الهوية الثقافية والمعاني الاجتماعية والثقافية العراقية. ويسلط البحث الضوء على أهمية إسناد مثل هذه النصوص الغنية ثقافياً إلى مترجمين يمتلكون كفاءة لغوية عميقة ومعرفة دقيقة بالثقافة المعنية، لضمان أن يتمكن القارئ في اللغة الهدف من إدراك أصالة السرد، فضلاً عن سهولة قراءته.

الكلمات المفتاحية: إنعام كجه جي، التغريب، التوطين، الحفيذة الأمريكية، المراجع الثقافية.