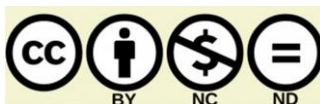




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Translation of cultural-specific Phrases of Kachach's Novel: The American Granddaughter

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Abstract

This study explores the translation of Inaam Kachachi's novel *The American Granddaughter*, a poignant exploration of identity and memory during the aftermath of the Iraqi war.

This novel was originally written in Arabic, under the title *الحفيدة الأمريكية*, in 2008. It has been translated into English by Nariman Youssef in 2010. This study shows how Youssef employs various translation approaches and techniques to successfully transfer the cultural complexity and literary style of the source text into English. By analyzing the accuracy of the translation of the culturally specific terms and expressions in the source text, this study investigates whether the translated text succeeded in capturing the novel's cultural context without much loss.

Keywords: The American Granddaughter, literary translation, culturally specific expressions, translation approaches, cultural loss

Research Statement

Youssef's translation of *The American Granddaughter* employs various translation strategies, including foreignization, domestication, literal translation, and omission, to convey the culturally specific expressions in the novel, such as the Iraqi dialectical expressions and cultural references. *The American Granddaughter* demonstrates the ability of translation to bridge linguistic and cultural divides, and it highlights the importance of accurate and nuanced translations in promoting cross-cultural understanding.

Research Objectives

This study provides a critical analysis of the Arabic-English translation of Inaam Kachachi's novel *The American Granddaughter*, from a cultural perspective. It attempts to convey the significance and depth of Youssef's approaches, insights, and artistry in translating Kachachi's novel. It

explores how Youssef adapts cultural references and idioms to create a text that is familiar to the target audience.

Research Significance

Analyzing the translation approaches used by Nariman Youssef helps provide a critical appreciation of the source text. Researchers can identify the linguistic and cultural features of the source text that pose challenges for translators and gain insights into the themes, styles, and literary techniques used by the author. This can help identify shared challenges faced by translators of Arabic literature and suggest best practices for translating Arabic literature into English.

Research Questions

This research attempts to answer the following questions:

1. What translation strategies and techniques does Nariman Youssef use in translating *The American Granddaughter*?
2. How do these strategies and techniques contribute to the overall quality of the translation?
3. What are the linguistic and cultural challenges in translating *The American Granddaughter*?
4. How faithful is Nariman Youssef's translation to the original text in terms of style, tone, and theme?
5. In what ways did Youssef adapt the source text to suit the target audience's linguistic and cultural expectations?
6. How does the translation contribute to the cross-cultural understanding between the Arab world and the West?

1.1 Introduction

The American Granddaughter is a novel by Inaam Kachachi, an Iraqi novelist and journalist. It was first published in Arabic in 2008. It was translated into English by Nariman Youssef and published by Bloomsbury Publishing in 2018. Kachachi was born in Baghdad in 1952 and grew up in a literary family. Her father was a writer, and her mother was a translator. She studied at the University of Baghdad and later worked as a journalist for various newspapers and magazines. In 1979, Kachachi left Iraq for France and continued her journalism career there. She also began writing novels, many of which focus on the experiences of Iraqi exiles and the impact of war on Iraqi society (Pochhacker 161). Kachachi's works have been translated into several languages, including English, French, Italian, German, and Spanish. Kachachi's novels include *The American Granddaughter* (2008), *The Outcast* (2013), and *Tashari* (2017).

Kachachi received numerous honors and awards for her writing, including the Prix de l'Académie de Bretagne in 2008 and the Al-Multaqa Prize for the best Iraqi novel in 2018. *The American Granddaughter* explores themes of identity, belonging, and the impact of war on individuals and communities. It influentially depicts the experiences of women in Iraq as complex and multifaceted. They are portrayed as active agents in their own lives with feminist voices that challenge traditional gender roles in Arabic society (Gupta 187). *The American Granddaughter* also grapples with questions of identity exploring the cultural

divide between Iraq and America, as well as the impact of war and conflict on ordinary people:

أراني على الشاشة قديسة مخذولة تحمل جاجياتها في كيس خاكي على الظهر، ترتدي خوذة صلبة وبسطالا متربا وتسير وراء جنود مهزومين يرفعون شارات النصر. أين رأيت مثل هذا المشهد من قبل؟ أليس هنا في العراق، أيضا، في زمن ماض وحياة أخري؟ هل تتناسل الجيوش المهزومة على خصب هذه الأرض بين هذين الرافدين؟

I see myself on the screen, a disillusioned saint carrying her belongings in a khaki backpack, wearing a hard helmet and dusty boots, and walking behind soldiers who raise the victory sign despite their defeat. Where have I come across this scene before? Was it not also there in Iraq, in a past age, in another life? Are defeated armies bred on the fertile land between those two rivers? (9-10)

Kachachi's focus on the experiences of the Iraqi diaspora is represented by Zeina, a young Iraqi American woman who returns to Iraq to search for her missing cousin and explores the challenges and complexities of her dual identity as both an American and an Iraqi. The American Granddaughter is rooted in the cultural and historical context of Iraq and is deeply influenced by the country's complex political and social history (Aghacy 87). The American Granddaughter's imagery and metaphor generate its evocative power and emotional resonance since its literary style is deeply influenced by the cultural and linguistic context of Iraq reflecting its conflicts and struggles and exploring the everyday experiences of its people (Altoma xv).

The American Granddaughter also features a wide range of idiomatic expressions that are specific to Iraqi Arabic (Rached 52). These expressions reflect the unique cultural and social context of Iraq and add to the realism and authenticity of the novel:

أدور في القاعدة باحثة عن مالك الحزين لأقرأ عليه قائمة المفردات الأكثر تداولاً بين العراقيين . . . ((مولدة. ماكو كهرباء. ماكو ماي. ازدحام. مفخة. حرامي. 20 لتر. ثلاثة دفاتر. حصة. عركة. مات. إنخطف. فلت. إغتيال. إيراني. دستور. واوي. بنزين. علاس. صولاغ. مخموط. إنفجار. الله يرحمه. خطية. هاون. بريمر. أمريكيان. تحشيش. ماكو شبكة. كلاوات. فيدرالية. سلامات)) (124)

I found Sad Malek to read him the latest of my online finds: a list of the most used words and phrases in Iraqi conversations since the start of the war . . .

“Generator. Power cut. Water shortage. Traffic jam. Car bomb. Thief. Twenty liters water quota. Ration. Raid. Dead. Kidnapped. Escaped. Assassinated. Iran. Constitution. Petrol. Collaborator. Diesel. Explosion. RIP. ID Mortar. Bremer. Americans. Stoned. No signal. Federalism. Farewell.”

In addition to its critical acclaim, The American Granddaughter has been recognized with several literary awards. It was shortlisted for the International Prize for Arabic Fiction in 2009 and won the Grand Prix de l'Héroïne Madame Figaro in 2010. Nariman Youssef's translation has received positive reviews for its ability to capture the nuances of Kachachi's writing and convey them to an English-speaking audience. In a review for The National, novelist, and critic Qualey praises Youssef's translation for its sensitive and accurate rendering of Kachachi's style and notes that “it brings us closer to Iraqi writers' complex and layered storytelling than any other translation in recent memory” (Rached 41).

2.1 Translating Culture in The American Granddaughter

Literary translation is a complex process that involves transferring a work of literature from one language and culture to another. Works of literature often contain cultural

references that are specific to the source culture. Translating literary works from Arabic to English can present several challenges, including the potential for a lack of equivalence between the source text and the translation (Wright 12). Some of the factors that can contribute to the lack of equivalence include:

- Cultural differences: Arabic and English are languages with diverse cultural backgrounds, and therefore there may be concepts, expressions, and references that are unique to the Arabic culture and do not have an exact equivalent in English.
- Linguistic nuances: Arabic and English are also languages with different grammatical structures, syntaxes, and vocabularies. This can create difficulties in accurately conveying the style, tone, and meaning of the original text in the translation.
- Historical and political context: Arabic literature often reflects the historical and political context of the Arab world, which may not be familiar to English-speaking readers. This can create challenges in accurately conveying the social and political nuances of the text in the translation.
- Poetic and literary devices: Arabic literature is known for its rich use of poetic and literary devices, such as alliteration, rhyme, and metaphor. Translating these devices into English can be difficult, as they may not have the same impact or effect in the target language.

As will be explained, Youssef's translation of *The American Granddaughter* reflects all of these factors. Therefore, while there are many instances where a lack of equivalence occurs, the translated text shows a careful balancing of cultural, linguistic, and literary considerations. Therefore, while literary translation can help make works of literature accessible to a broader audience, it can also result in cultural loss. Cultural loss in translation refers to the loss of cultural nuances, meanings, and references that occur when translating a text or speech from one language to another (House 90). This can happen when a word, phrase, or expression in the source language has a cultural significance or connotation that is not easily translatable into the target language. In such cases, the meaning may be lost or distorted, leading to a loss of important cultural elements and nuances. Cultural loss can also occur when translating literature, poetry, or other creative works, where the style, tone, and cultural context of the original work may be difficult to convey in translation.

Cultural references can also be historical or political. When translated, these references can result in a loss of context, making it more difficult for readers to understand the significance of certain events or ideas. Idiomatic expressions are also culturally specific terms that are common in all languages. Translating idioms word-for-word can result in confusing phrasing while paraphrasing them can lead to a loss of meaning (Rodríguez & Africa 78). Translators often use strategies such as cultural adaptation, localization, domestication, foreignization, and explanation of cultural references to mitigate cultural loss. Choosing the linguistic and cultural equivalents in literary translation involves finding the most appropriate words and expressions in the target language that convey the same meaning and style as the original work. This task requires a deep understanding of both the source and target languages and cultures, as well as the ability to capture the nuances of the original text.

To choose linguistic equivalents, the translator must consider factors such as the meaning, tone, register, and style of the original text. They must also consider the conventions of the target language, including syntax, grammar, and vocabulary. Choosing cultural equivalents involves identifying cultural references and expressions in the original text and finding corresponding references or expressions in the target culture that convey the same meaning or effect. This may involve adapting or localizing cultural elements to make them more accessible to the target audience, while still maintaining the intended effect of the original work. The overall goal of finding linguistic and cultural equivalents in literary translation is to produce a translation that keeps the essence of the original work while still being accessible and engaging for readers in the target language and culture Larson (62-96).

2.2 Foreignization and Transliteration

Youssef's use of foreignization and transliteration in her translation of *The American Granddaughter* reflects a commitment to preserving the cultural and linguistic identity of the source text. While these strategies can create challenges for some readers, they can also provide a more authentic and immersive reading experience. In his *The Translator's Invisibility: A History of Translation*, translation theorist Lawrence Venuti argues that foreignization is a translation strategy that aims to retain the foreignness of the source text in the translation, rather than domesticating it to fit the cultural norms and language of the target audience. This approach seeks to preserve the cultural, linguistic, and stylistic features of the source text even if they may be unfamiliar or challenging for the target audience (69).

For Venuti, foreignization can help challenge dominant cultural norms and power structures in the target culture and provide readers with a more diverse and global perspective on literature and culture (90). The following excerpts show how Youssef retains certain cultural and linguistic features of the source text in the translation, even if they may be unfamiliar or challenging for the target audience:

فقل إن خزانة المطبخ قد هوت وانفلق بابها وتدحرجت منها القدور والاعطية الفافون. عند الكلام، تخرج من أفواه أقاربي كلمات تتدافع وتطقطق بحروف الفاف والغين وبالألف الممدودة في النهايات مثل قفلات المواويل. ((عماه . . . خالاه . . .)) وكأنهم خارجون للتو من مسلسل تاريخي بالفصحى عن مروءات سيف الدولة (14-13).

When they spoke, it was as if the kitchen cupboards had collapsed, and a cacophony of pots and pans were spilling out. Words rolled out of my relatives' mouths in a burst of qafs and gheins, with the elongated alef at the end making everything sound like the finale of a musical mawwal. Ammaaaa ... Khalaaa ... They sounded like they had just stepped out of a period drama in classical Arabic extolling the chivalry of Seif Al-Dawla. (11)

زين . . . زيونة حبيبي . . . زوينة . . . زُنُن . . . زينة البيت . . . (49)

Zein. Darling Zayouna. Zuweina. Zonzon. The Zeina—adornment—of the house. (37)

In these excerpts, Youssef preserves the cultural references in the source text that may not be familiar to English-speaking readers including references to vernacular Iraqi words such as mawwal, Ammaaaa, Khalaaa, and Seif Al-Dawla.

This strategy is known as foreignization: when a translator prioritizes the foreignness of the source text and strives to retain the cultural and linguistic differences of the original text in the translation, rather than adapting it to the target language and culture. Foreignization affects the readability of the translated text in diverse ways, depending on the target

audience and the purpose of the translation. By preserving cultural and linguistic differences in the original text, foreignization can create a translation that feels more authentic to the original (Shuttleworth 54). This can be particularly important for literary or cultural texts, where preserving the original voice and style of the author may be a top priority:

حين سمعت طاووس لفظة صندويلات، لأول مرة، تصورت أن المقصود كان صوندات شطف السطح وسقي الحديقة، أو ربما كانت نساء البيت يتحدثن عن الصندالات، أي تلك النعال الخفيفة التي يلبسها في الصيف. كيف كان لها أن تعرف ان الصندويلات، بلغة أهل الموصل . . . وتلفظها صندويلات، وكأنها بتخفيف حرف الصاد تصد شيئا من رائحتها . . . (51)

When Tawoos first heard the word saandaweylat she thought the women of the house were talking about the hosepipes for washing the rooftop or watering the garden. Or maybe they were talking about sandals, those light shoes that they wore in summer? How was she to know that, in the dialect of Mosul, saandaweylat were the intestines of cows, which were filled with a mixture of minced meat, garlic, and spices in order to make pastrami? Even after finding out the real meaning, she still found the whole thing too disgusting and kept calling them “sandwilat” instead, with a lighter “s” and shorter vowels, as if by lessening the stress on all the letters she could somehow block out some of the smell. (38)

In these excerpts, the use of foreignization extends beyond language and cultural references. For instance, the translated text retains the structure of the source text preserving its linguistic and stylistic features. However, this results in a structure that is difficult to understand for some readers.

Moreover, the source text shows that Tawoos misunderstood the word صندويلات because it has a similar pronunciation to other nouns. To express this confusion, the translated text preserves the pronunciations of those Arabic nouns to indicate that they have similar pronunciations with different meanings. In other words, if those Arabic nouns are to be translated into English, this would result in different wordings without similar linguistic features, and, thus, the text would be obscure, and the theme of misunderstanding or confusion would not be reasonable. Therefore, Youssef resorts to another translation strategy known as transliteration, which is converting words from one writing system to another while preserving their phonetic characteristics, as in Tawoos, saandaweylat, and sandwilat.

Transliteration here seems inevitable, especially because the word is a culturally specific term, namely a regional and dialectical term of Mosul. Other examples relate to religious contexts which are not familiar to the target audience in which Youssef has to employ foreignization and transliteration to maintain the stylistic features of the source text:

كان كالفن، الذي عانى كثيرا من ساعات جموحى، يسألني عن اسم هذا الجني فأقول له إن اسمه ((خناس)). أضحك عليه وهو يحاول أن يلفظ الخاء فيفشل ويعيد المحاولة حتى تنجح حنجرته. (84)

Calvin, who'd suffered his share of my extreme moods, used to ask me the name of this jinni and I would tell him it was called Khannas. I laughed as he kept trying and failing to pronounce the “kh” until his throat ached. (61)

Still, the overall effects of foreignization and transliteration, in all of the previous excerpts, can lead to essential cultural loss since the target audience is not familiar with these cultural and linguistic features in play in the original text.

Foreignization and transliteration, thus, may make the translated text less accessible and harder to understand. Retaining foreign words, phrases, and structures can create a language

barrier for readers who are not familiar with the source language and may require additional explanations or footnotes to help readers understand the meaning (Shamma 19). The following excerpt is another example of both culturally and linguistically loaded text that would lose its essence if translated into English:

قلت للأولاد إن بعشيقه هي على الأرجح تسمية قديمة محورة عن بيت العاشقة. أما باحزاني، القرية المجاورة لها فتعني بيت الحزينة. صفقة لهذه المعلومات، لكنهم سرعان ما عادوا إلى توجسهم عندما مررنا برجال ذوي شوارب . . . وددت لو أقفز من العربية المدرعة وأصيح ((الله يساعدهم))! أن أتبادل وإياهم أي حديث . . . (14)

I told the guys that Baashika was probably an old corruption of “beit alashika,” the lover’s house. While Bahzani, the neighboring village, is derived from “beit al-hazina,” the sad woman’s house. They applauded these pieces of trivia but quickly returned to their mood of anxiety as we passed men with thick mustaches, dressed in white with bright scarves, who stepped out from behind the cypresses and threw fiery looks in the direction of our convoy. I wanted to jump off the truck, shout something like “Allah yesa’edhum!” and make small talk. (12)

However, in the previous excerpt, literal translation cannot satisfy the quality of wordplay in the source text. Literal translation involves translating the wordplay as closely as possible to the original, preserving the pun or play on words in the target language. However, this strategy may not always be possible, especially if the pun or wordplay relies on specific cultural or linguistic references that do not exist in the target language. This is clear in the Arabic words *بعشيقه* and *باحزاني* which have cultural connotations to the source audience in addition to their direct reference to specific villages. Consequently, Youssef resorts again to transliteration, as in *mawwal*, *Ammaa*, *Khalaaa*, *beit alashika*, *beit al-hazina*, and *Allah yesa’edhum*.

Youssef also employs paraphrasing as a technique to simplify political and historical references to help the target reader understand the context and significance of these events, as in “out of a period drama in classical Arabic extolling the chivalry of Seif Al-Dawla” (11). By foreignization, transliteration, and paraphrasing strategies, Youssef managed to preserve the cultural references in the original text enriching the target reader’s understanding of the culture and history of the source language. For readers who are interested in learning more about the culture or history of the original text, foreignization can be a valuable tool for expanding their knowledge and understanding.

2.3 Domestication and Literal Translation

Domestication and literal translation are two translation strategies that represent different approaches to translating a source text into a target language. Domestication involves adapting the source text to fit the cultural norms and language of the target audience. This can involve translating cultural references, idiomatic expressions, and other linguistic features of the source text into their English equivalents or using common English grammar and syntax to make the text more familiar and accessible to the target audience (Hatim and Munday 339). According to Mona Baker, domestication “involves making the foreign text conform to the reader’s expectations of the target language and culture” (21). Literal translation, on the other hand, involves translating the source text word-for-word, without making any adjustments for cultural or linguistic differences between the source and target languages.

While the literal translation approach helps preserve the original meaning and language of the source text, it can also result in a text that is difficult to read and understand for the target audience. According to Lawrence Venuti, literal translation “obscures the difference between the foreign and the domestic, making the translation seem transparent and immediate” (18). Both domestication and literal translation can have advantages and disadvantages, depending on the specific needs and goals of the translation project. Translators must carefully consider the cultural and linguistic context of both the source and target texts, as well as the needs and expectations of the target audience, to determine the most appropriate approach to translation.

Youssef often adopts domestication to make the text more easily comprehensible and engaging for English readers. She adapts many cultural references and idioms to be more familiar to the target audience. For example:

هل كنت مصابة بعمي الألوان؟ أم إنني كنت سليمة، ستة على ستة، وإن ما أراه الآن، على شاشة رؤيتي، هو اللون الغلط؟ (9)

Maybe I was color-blind before. Or was my eyesight perfect then, and is the color that I now see the wrong one? (8)

In the previous example, the idiomatic expression, such as ستة على ستة, can be challenging to translate, as it may not have an exact equivalent in the target language. Therefore, Youssef translates the idiom’s connotation rather than its literal meaning.

Youssef applies the same strategy elsewhere as in "لم أعد أفهقه من قلبي كالسابق" (8) which is translated into “I no longer laugh from the depths of my heart” (9). This is because idiomatic expressions are often rooted in the cultural and linguistic context of the source language and may reflect concepts or ideas that are not present in the target language. As a result, translators may need to use a combination of domestication and foreignization strategies to accurately convey the meaning and cultural significance of idiomatic expressions in the translation. Other examples include:

((سبعة وتسعون ألف دولار في السنة. ما كل شارب نايم)). تلك كانت هي العبارة التي تخلب العقول وتبليبل الأفكار (15)

“ninety-seven thousand dollars a year. All expenses paid.” That was the mantra that started it all. (13)

خشيت أن تطلب مني، كعادة أمي: ((إحلفي براس بابا)). لكنها لم تقل. إنه القسم الوحيد الذي يوقنني في الفخ. (71)

I was scared she would demand like my mother did, that I ‘swear on my father’s life.’ But she didn’t. That would’ve been the only way to catch me out. (52)

In these examples, domesticating cultural expressions involves adapting the cultural references and expressions in the source text to fit the cultural norms and expectations of the target audience.

Domestication is particularly important in literary translations, where the goal is to captivate and engage the target audience without sacrificing the original meaning and style of the source text. However, there are also potential drawbacks to domesticating cultural expressions in literary translations (Sanchez 131). Domestication can result in the loss of the cultural specificity and authenticity of the source text and may also lead to the loss of certain nuances and subtleties in the language and style of the original text:

-- وين العندليب الأسمر؟ وين أبوك القواد؟

هَبَّ صباح من مكانه وبقفزة واحدة صار أمامهم:
-- نعم . . . شكو . . . خير؟ (81)

“Where’s your pimp of a father? Where’s the handsome nightingale?” Sabah sprang up and in one leap was standing before them. “Yes ... wha ... what is it? Is everything all right?” (58)

The phrase العندليب الأسمر is context dependent. However, it is rooted in Arabic culture and is more than its literal meaning. Moreover, the linguistic richness in the Iraqi dialectal expressions شكو and خير is lost since they both are translated to one word only: what.

In these examples, domestication seems to result in the loss of some of the literary value of the source text, as the unique style and linguistic features are sacrificed to make the text more accessible to the target audience. Additionally, The American Granddaughter includes several dialectal expressions that are characteristic of Iraqi Arabic. These expressions reflect the unique linguistic and cultural features of the Iraqi dialect and help convey the cultural identity and authenticity of the source text. In the previous example, the cultural identity of the source text is not perfectly rendered since the variants of the dialectal expressions are culturally specific terms however with one equivalent in English.

Youssef also adopts a literal translation approach in certain parts of The American Granddaughter. As explained before, the literal translation approach involves translating the words and phrases of the original text as closely as possible to their literal meanings in the target language, without considering the cultural or linguistic differences between the source and target languages:

Miserable, that’s what I’ve become. A dressing table turned upside down, its mirror cracked. I laugh joylessly from the outer shell of my heart. A sugar-free laugh, low-cal, like a tasteless soda. Do I even really laugh? I just struggle for the briefest smile. (8)

بائسة أنا. طاولة زينة مقلوبة، مشروحة المرآة. أضحك من قشرة القلب بإيجاز وبلا كثير حبور. ضحكة بلا دسم ((دايت)), مثل مشروب غازي بلا طعم. هل أضحك بالفعل أم أجاهد لكي تطلع مني ابتسامة وجيزة مكتوبة بـ ((الشورت هاند))؟ (9)

Here, Youssef prefers other translation strategies, such as selective omission or compression, to maintain the text’s coherence rather than a literal translation. Omission and/or compression often aim to make the text more concise by removing elements that may not be relevant to the target audience, such as the removal of the descriptive phrase مكتوبة بـ الشورت هاند.

Omission refers to the deliberate removal of certain parts of the text or the omission of certain cultural references that may not be familiar to the target audience. Compression, on the other hand, refers to the condensing of the text in the translation while still retaining the essence of the original. In Youssef’s translation, there are also several instances of compression, such as the condensing of dialogue or the merging of multiple sentences into one. There are other instances of omission and compression in Youssef’s translation. However, no major omissions compromise the original scope, themes, or meaning. The overall context and essence remain intact.

In summary, Youssef’s translation captures the tone and style of the source text. She pays close attention to the author’s use of language, including the rhythm, pacing, and sentence structure, and strives to recreate these elements in English. However, Youssef’s translation contains many inaccuracies and inconsistencies that sometimes potentially undermine the

cultural and contextual depth of the source text. This might be reflected in the following examples:

وكان رأي العميد الموقر أن تحمد ربها لأنه عاد الي بيته ((مثل الورد))، ماشيا على ساقيه. (82)

In the distinguished dean's opinion, she should thank God for her husband's safe return, smelling of roses and walking on his own two feet. (59)

In this example, the phrase مثل الورد is translated into "smelling of roses" which has nothing to do with the context. The Arabic phrase connotes a perfectly healthy condition which is supported by the phrase ماشيا على ساقيه that follows.

Conclusion

Nariman Youssef's translation of *The American Granddaughter* has employed a wide range of translation strategies, including foreignization, domestication, literal translation, transliteration, and omission, to convey the cultural context of the source text. The use of foreignization in Youssef's translation reflects a commitment to preserving the cultural identity and authenticity of the source text. While foreignization made the text more challenging for some readers, it provides a more immersive and authentic reading experience for those who are interested in learning about other cultures and languages. By employing domestication, Youssef translated certain Arabic words and expressions into their English equivalents, making the text more familiar and easier to understand for readers who are not familiar with the Arabic language and culture. Additionally, Youssef's use of compression and omission techniques helps to make the text more concise and readable for the target audience. Her idiom treatment helps both convey the work's cultural essence and make it cohesive, fluent, and engaging for the English-speaking reader.

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