
Exploring Domestication and Foreignization in the Urdu Translation of Doctor FaustusMahnoor Tariq¹Ayesha Tariq²Ali Hussain Bin Sadiq³

Corresponding Author: mahnoortariq5615@gmail.com

Abstract

This research delves into the dynamic interplay of domestication and foreignization strategies employed in the Urdu translation of Christopher Marlowe's Dr. Faustus. Through a meticulous analysis of linguistic, cultural, and contextual elements, the study aims to unravel the nuanced choices made by translators. By examining the impact of these strategies on the target audience's cultural reception and linguistic resonance, this research contributes to the broader understanding of cross-cultural translation dynamics. The theoretical framework is based on Nida's and Venuti's model and the methodology is qualitative. Following purposive sampling technique, the study uses descriptive method to analyse the extracts of the play. The findings shed light on the delicate balance between preserving the source text's essence and adapting it to resonate authentically within the Urdu literary and cultural framework.

Key words: domestication, foreignization, translation strategies, cultural nuances

1. Introduction

In the vast landscape of literary translation, the interplay between domestication and foreignization emerges as a pivotal dynamic influencing the transmission of meaning across diverse linguistic and cultural realms. This study embarks on a nuanced exploration of these translational strategies within the rich tapestry of Christopher Marlowe's timeless masterpiece, "Dr. Faustus," as it embarks on the transformative journey from English to Urdu. As translators navigate the intricate web of linguistic nuances, cultural connotations, and stylistic intricacies, their decisions between domesticating the text to align closely with the target culture or foreignizing it to preserve its inherent foreignness become paramount.

"Dr. Faustus," an enduring gem in the English literary canon, intricately weaves themes of ambition, morality, and the consequences of unchecked desire. As this literary classic traverses linguistic boundaries into Urdu, a language steeped in its own history and cultural subtleties, the translator faces the formidable challenge of not only conveying the narrative but also ensuring its resonance within the Urdu literary landscape. This introduction sets the stage for a comprehensive exploration, aiming to elucidate the intricate challenges and choices confronted by translators in this complex process.

The overarching objective of this research is to unravel the multifaceted dynamics involved in translating Marlowe's magnum opus into Urdu. Scrutinizing the strategies of domestication and foreignization, the researchers seek to decipher how these choices influence the reception of the translated work within the Urdu-speaking audience. This study moves beyond the conventional understanding of translation as a mere linguistic conversion, delving into the deeper layers of cultural adaptation and preservation.

¹ MPhil Scholar, DLC, UMT Sialkot, Pakistan.

² MPhil Scholar, DLC, UMT Sialkot, Pakistan.

³ PhD, Assistant Professor, DLC, UMT Sialkot, Pakistan.

As we embark on this academic journey, the primary invitation is extended to readers to delve into the complexities of cross-cultural translation. Imagine taking a captivating story and making it equally compelling in a different language – that is the challenge translators face. It is not just about changing words; it is about navigating the delicate balance between staying true to the source text and making it resonate authentically in a new cultural context.

By scrutinizing the choices made by translators, the researchers aspire to contribute to the broader discourse on translation studies, enriching our understanding of the transformative power of language and literature across borders.

1.1. Significance of the Study

The study is significant because Marlowe's "Doctor Faustus" has not yet been explored from the perspective of domestication and foreignization. This study is significant because it highlights how translators decide to keep things familiar to their language (domestication) or make it more like the source language (foreignization). These steps influence the translation as to how one understands the story and the culture the work comes from. By looking over different translations, one can see how these choices change the meaning, making it easier for everyone, including students and people who love books.

1.2. Research Objectives

The following research objectives are set to accomplish the study:

- i. To explore the effects of domestication and foreignization in the Urdu translation of Dr. Faustus.
- ii. To explore the factors contributing to adoption of domestication and foreignization.

2. Literature Review

The landscape of literary translation has long been shaped by the dichotomy of domestication and foreignization, two strategies that guide the adaptation of texts across linguistic and cultural boundaries. As we delve into the translation of Christopher Marlowe's "Dr. Faustus" from English to Urdu, it is imperative to examine the rich tapestry of literature review that provides insights into the nuances and challenges inherent in this intricate process.

The seminal work of Lawrence Venuti (1995) laid the foundation for understanding translation as a transformative act with socio-cultural implications. Venuti introduced the concepts of domestication, emphasizing fluency and familiarity in the target language, and foreignization, highlighting the retention of foreign elements. These strategies are not mutually exclusive but represent a continuum of choices made by translators in negotiating cultural gaps.

Nida and Taber (1969) emphasized the importance of cultural adaptation in translation, noting that it goes beyond linguistic equivalence. As "Dr. Faustus" traverses from the Elizabethan England of Marlowe to the Urdu-speaking world, the cultural adaptation becomes a central concern. The translated work must resonate with the cultural sensibilities of the Urdu audience while staying true to the thematic and contextual intricacies of the original.

When dealing with canonical works like "Dr. Faustus," translators face the daunting task of preserving the literary merit and philosophical depth of the source text. Bassnett (2014) highlights the challenges of translating classics, emphasizing the need for a delicate balance between fidelity to the original and adaptability to the target culture. This perspective becomes particularly relevant when considering the intricate moral and existential themes woven into Marlowe's masterpiece.

The relationship between translational choices and reader reception is a recurring theme in translation studies. Schleiermacher (2014) argued that translation involves both linguistic and cultural interpretation, and the choices made by translators significantly impact how readers engage with the translated work. This notion holds particular significance in the case of “Dr. Faustus,” where the reception among Urdu readers hinges on the successful negotiation of linguistic and cultural elements.

The debate between domestication and foreignization has sparked scholarly discussions, with varying perspectives on the effectiveness and appropriateness of each approach. Snell-Hornby (2006) highlighted the cultural implications of these strategies, emphasizing the importance of considering the socio-cultural context of both the source and target languages.

In the realm of linguistics, the choice between domestication and foreignization has implications for language preservation and cultural representation. Some argue that domestication may lead to linguistic homogenization, while foreignization preserves linguistic diversity (Tymoczko, 1999).

In synthesizing these perspectives from the existing body of literature, it becomes evident that the translation of “Dr. Faustus” into Urdu is a multifaceted endeavor. The choices between domestication and foreignization, the challenges of cultural adaptation, and the impact on reader reception constitute a complex interplay that requires careful consideration. As we embark on our exploration of these dynamics, the literature reviewed serves as a guiding framework, offering a comprehensive understanding of the terrain we traverse in the pursuit of unraveling the translational intricacies of this literary classic.

Although some work has been done on Doctor Faustus, yet no one has explored it from the perspective of domestication and foreignization. The translator has used both techniques for different purposes, which has been explored in this study.

3. Theoretical Framework

In navigating the labyrinth of cross-cultural translation, Nida’s model of functional equivalence and Venuti’s theory of foreignization emerge as pivotal frameworks, offering distinct yet complementary perspectives on the choices and strategies employed in translating literary works. As we apply these theories to the Urdu translation of Christopher Marlowe’s “Dr. Faustus,” we aim to unravel the intricacies of linguistic and cultural adaptation inherent in this transformative process.

Nida (1964) proposed the concept of dynamic equivalence, later refined into functional equivalence, as a guiding principle in translation. According to this model, the translator’s goal is to ensure that the receptor audience responds to the translated text in a manner analogous to the original audience’s response. The emphasis is on conveying the meaning and message rather than adhering rigidly to the linguistic form.

Applying Nida’s model to the translation of “Dr. Faustus” into Urdu involves a meticulous examination of the thematic and communicative intent of Marlowe’s work. Translators must navigate the linguistic nuances of both English and Urdu while preserving the narrative’s core meaning. The challenge lies in ensuring that the Urdu audience comprehends the moral and existential dilemmas presented in “Dr. Faustus” in a manner parallel to Marlowe’s original audience.

Functional equivalence, in the context of this translation, requires a keen understanding of the cultural implications embedded in Marlowe’s language. The Urdu version should evoke a response comparable to the emotional and intellectual resonance intended by the English text. The translator becomes a mediator, orchestrating a linguistic and cultural harmony that transcends the boundaries of the source and target languages.

Contrasting with Nida's emphasis on domestication, Venuti (1995) introduces the concept of foreignization as a strategy to retain the foreignness of the source text. Foreignization disrupts the naturalization of the text in the target language, deliberately preserving elements that may be perceived as culturally distinct or challenging. This approach seeks to estrange the reader, allowing them to encounter the text in its foreignness.

The tension between functional equivalence and foreignization in the translation of "Dr. Faustus" introduces a dynamic interplay of choices for the translator. Striking the right balance becomes crucial in navigating the Urdu literary landscape, where foreign elements need to be carefully integrated without compromising the thematic integrity of Marlowe's work.

The application of Nida's functional equivalence and Venuti's foreignization in the translation of "Dr. Faustus" into Urdu necessitates a nuanced and deliberate approach. The translator becomes an orchestrator, delicately weaving together linguistic and cultural threads to create a tapestry that resonates authentically with the Urdu-speaking audience while maintaining the foreign allure of Marlowe's masterpiece.

4. Methodology

The researchers have selected qualitative approach to examine the extracts selected with the purposive sampling technique from Doctor Faustus along with their Urdu translation. The Urdu translation of Doctor Faustus by Prof. Munawar Ali Malik and Syed Muhammad Ali was published by New Kitab Mahal. The study follows descriptive method to examine the interchange between foreignization and domestication in a specific text. The focus is on the point of providing a rich, comprehensive account of how these translation strategies are evident within the chosen text. The sampling process includes a carefully selected subset of the text, assuring depiction of several linguistic and cultural nuances. Through qualitative analysis, the study aims to explain the nuanced dynamics of foreignization and domestication, presenting a complete understanding of their influence on the target text.

5. Textual Data and its Analysis

In this section, the researchers have presented textual examples of domestication and foreignization. Page number of each extract from the translated book is also given for future reference.

5.1.Domestication in the Translated Discourse

Domestication in translation deals with the conversion of a foreign text to make it more familiar and easily comprehensible for the target audience. This includes altering cultural references, idioms, and expressions to align with the percept and expectations of the target language and culture. Domestication intends to produce a translation that feels natural to the audience, frequently abandoning exactness for better cultural resonance. It is used to strengthen readability and availability making the translated text more relatable to the target audience.

5.1.1. Faustus: To sound the depth of that thou wilt profess:

Having commenc'd, be a divine in shew (Pg 94)

مذہبی علوم میں ڈگری حاصل کرنے کے بعد بھی تم صرف نام ہی کے مذہبی عالم ہو۔

In employing the strategy of domestication, the translator has chosen to render the term "divine" in the context of shew as "مذہبی عالم" in the target language. This choice reflects a deliberate effort to make the religious or spiritual connotations more culturally accessible to the audience. By opting for a term like "مذہبی عالم" the translator aims to capture the essence of the divine within the cultural and religious framework of the target audience, fostering a more immediate and relatable

understanding of the concept in the translated text. Domestication, in this context, prioritizes familiarity and resonance over a literal word-for-word translation, enhancing the overall impact and connection with the readership.

5.1.2. **Faustus:** Bid oncaymaeon farewell- (Pg 96)

اس لیے علم منطق کو خدا حافظ کہو۔

In employing the strategy of domestication, the translator has seamlessly integrated the phrase “خدا حافظ” (Khuda Hafiz) into the fabric of the translated text to convey the sentiment of farewell. This Persian-origin phrase, commonly used in Urdu and other South Asian languages, translates to “May God protect you” in English. Its inclusion not only preserves the cultural richness of the original text but also encapsulates the warmth and well-wishing inherent in the act of bidding farewell. The choice of “خدا حافظ” goes beyond linguistic translation; it becomes a cultural bridge, inviting readers to experience the emotional resonance embedded in the customary valediction of South Asian farewells.

5.1.3. **Faustus:** A sound magician is a mighty god (Pg 102)

ایک ماہر جادوگر ایک طاقتور دیوتا کی طرح ہوتا ہے۔

In employing the strategy of domestication, the translator has chosen to use the term “دیوتا” for God. This linguistic choice reflects an attempt to make the concept more familiar and accessible to the target audience by integrating it into their cultural and linguistic framework. The word “دیوتا” carries cultural connotations that resonate with the readers, fostering a sense of connection and understanding. However, it is essential to acknowledge that domestication involves not only linguistic adaptation but also potential shifts in the nuanced meanings and cultural implications of the original term. The translator’s decision to opt for “دیوتا” invites readers to engage with the divine in a way that aligns with their cultural context, bridging the gap between the source and target languages.

5.1.4. **Faustus:** Commend me to my dearest friends, The German Valdes and Cornelius (Pg 104)

میرے دو عزیز ترین جرمن دوستوں کیلے اور کارنلیس کو میرا آداب کہو۔

In employing the strategy of domestication, the translator has chosen to use the term “آداب” to convey the notion of “commend.” The Arabic word “آداب” encompasses a rich cultural and linguistic tapestry, suggesting more than a simple act of approval. It carries connotations of etiquette, manners, and propriety, reflecting a nuanced approach to commendation within the societal context. The translator’s choice to retain this term not only preserves the linguistic nuances but also introduces readers to the broader cultural implications associated with expressing approval in Arabic-speaking communities. This deliberate linguistic decision contributes to a more authentic and immersive experience for readers engaging with the translated text.

5.1.5. **Valdes:** As Indian Moors obey their Spanish lords. (Pg 110)

جس طرح امریکہ میں افریقی غلام، سپین کے آقاؤں کی فرمانبرداری کرتے ہیں۔

In the process of translation and domestication, the term “آقاؤں” has been employed to convey the concept of “lord.” This choice reflects a deliberate effort to make the text culturally resonant and accessible to the target audience. The use of “آقاؤں” not only captures the literal meaning of “lord” but also introduces a cultural nuance, invoking a sense of respect and authority. By opting for this domesticated translation, the translator seeks to bridge linguistic gaps while preserving the richness

of cultural connotations, ensuring that the audience engages with the text in a manner that aligns with their linguistic and cultural sensibilities.

5.1.6. Faustus: Go, and return an old Franciscan friar;
That holy shape becomes a devil best. (Pg 124)

جاؤ اور کسی بوڑھے فرانسیکن درویش کی شکل میں واپس آؤ کیونکہ مقدس شکل شیطان پر بہت بھاتی ہے

The translation of "درویش" as "friar" involves a degree of domestication. While "friar" is a reasonable equivalent in certain contexts, "درویش" more broadly refers to a mystic or a wandering ascetic in the Islamic tradition. The choice of "friar" may capture some aspects of the meaning but doesn't fully convey the cultural and religious nuances associated with "درویش". Translation often involves a balance between literal accuracy and conveying the cultural context appropriately.

5.1.7. First Sch: Why did not Faustus tell us of this before, that divines might have prayed for thee? (Pg 278)

فاسٹس: یہ تم نے ہمیں پہلے کیوں نہیں بتایا تاکہ پادری تمہارے لیے دعائیں کرتے

In the process of domestication in translation, the term "پادری" has been employed to represent the concept of divines. This choice reflects an adaptation to the cultural and linguistic nuances of the target audience, aiming to make the text more accessible and relatable. The term "پادری" is a colloquial and familiar expression, often used to denote individuals associated with religious or divine roles, bringing a sense of closeness and cultural resonance for the readers. This strategic domestication not only ensures a smoother understanding of the text but also integrates the essence of the original concept into a framework that aligns more closely with the linguistic and cultural context of the translated work.

5.2. Foreignization in the Translated Discourse

Foreignization is a translation strategy that involves intentionally retaining foreign elements, such as cultural references, linguistic structures, or expressions, in the translated text. The goal is to maintain the foreignness of the source text to a certain extent, allowing the audience to experience the cultural and linguistic nuances of the original work. This approach prioritizes fidelity to the source text over adapting it to the conventions and expectations of the target language or culture.

5.2.1. Faustus: A pretty case of paltry legacies. (Pg 100)

یہ تو معمولی وراثتوں کا سیدھا سادہ کیس ہے۔

In employing the foreignization technique during translation, the writer has retained the English term "case" in the Urdu text. By choosing not to substitute it with a native Urdu equivalent, the translator preserves the linguistic specificity of the source material.

5.2.2. Faustus: Now that the gloomy shadow of the earth
Longing to view Orion's drizzling look (Pg 122)

اب جبکہ زمین کے تاریک سائے ستاروں کے

Orion نامی نمودار چہرہ کو دیکھنے کی شدید حسرت کے لیے

In the translation of the given lines from English into Urdu, the translator has opted for a foreignization strategy by retaining the word "Orion" without transliteration or adaptation. This deliberate choice preserves the celestial reference in its original form, allowing Urdu readers to directly connect with the specific constellation mentioned in the source text. By keeping "Orion" unchanged, the translator aims to evoke the same cosmic imagery and evoke the sense of longing associated with the celestial beauty of the constellation. This foreignizing approach serves to

maintain the cultural richness and poetic essence of the original lines from "Doctor Faustus" in the Urdu rendition.

5.3. Foreignization in the Names of Characters

Foreignization is a translation technique where the names of characters in a text are retained in their original form, preserving the cultural and linguistic nuances. This approach emphasizes maintaining the authenticity of the source language, allowing readers to experience the foreignness of the text. By using foreign names, translators aim to bridge cultural gaps and offer a more immersive understanding of the original work.

The names of characters like Faustus, Mephistopheles, Valdes, Cornelius, Lucifer are examples of foreignization.

5.4. Foreignization in the Names of Places

Foreignization in the naming of places involves retaining the original names of locations when translating texts. This strategy preserves the authenticity and cultural identity embedded in the geographical references of the source text.

5.4.1. Chorus: Not marching now in fields of Thrasymene (Pg 90)

نہ تو Thrasymene کے ان میدانوں میں فوجوں کی پیش قدمی کے ذکر سے کرنا چاہتی ہے

In employing the technique of foreignization, the translator has chosen to retain the original term "Thrasymene" instead of providing an equivalent in the target language. This deliberate decision preserves the historical and cultural significance associated with the Battle of Lake Trasimene, allowing the readers to connect with the specific event in its authentic context. By keeping "Thrasymene" untranslated, the translator emphasizes the uniqueness and historical resonance of the location, maintaining a sense of foreignness that captures the essence of the original text. This approach invites readers to explore the cultural and historical layers tied to the name "Thrasymene" rather than opting for a localized substitution.

5.4.2. Chorus: Now is he born, his parents base of stock

In Germany, within a town call'd Rhodes. (Pg 92)

ڈاکٹر فاسٹر جرمنی کے قصبے میں ایک معمولی گھٹیا سے خاندان میں پیدا ہوا تھا

In the process of translating the word "Rhodes," the translator opted for the foreignization strategy, maintaining the original name in the target text. By choosing not to substitute it with a translation or equivalent term in the target language, the translator preserves the distinct cultural and historical identity associated with Rhodes. This deliberate decision allows readers to connect with the authenticity of the source material, fostering an appreciation for the unique characteristics and significance of the place itself. However, the success of this foreignization technique relies on the readers' familiarity with the original name and their ability to engage with the cultural context of Rhodes within the translated work.

5.4.3. Faustus: And make swift Rhine circle fair Wertenberg. (Pg 106)

اور تیز رفتار Rhine کو وٹنبرگ کے گرد گھماؤں گا

The translator has employed the foreignization technique, preserving certain terms like "Rhines" and "Wittenberg" in their original form. This deliberate choice reflects a commitment to maintaining the cultural and linguistic authenticity of the source text. By retaining these specific names without transliteration or adaptation, the translator invites Urdu-speaking readers to engage directly with the original cultural and historical references present in Christopher Marlowe's work. This foreignizing

approach aims to provide a more immersive experience for readers, allowing them to grasp the nuances and intricacies of the narrative without compromising the unique identity and context encapsulated in the source material.

Conclusion

In conclusion, the translation of “Doctor Faustus” reveals a dynamic interplay between the strategies of domestication and foreignization, each serving distinct purposes in conveying the essence of the original work. The deliberate choices made by translators in adopting domestication strategies, such as culturally adapting expressions and substituting foreign elements, strive to enhance reader accessibility. On the other hand, foreignization, marked by the retention of unique linguistic and cultural features, preserves the authenticity and nuances of Christopher Marlowe’s masterpiece. The coexistence of these translation strategies mirrors the complex nature of linguistic and cultural transfer, presenting readers with a nuanced and enriched understanding of “Doctor Faustus” that transcends linguistic boundaries. Ultimately, this exploration of translation strategies underscores the importance of balancing fidelity to the source material with the need for effective communication within the target language and culture.

References

- Baker, M. (1992). *In Other Words: A Coursebook on Translation*. Routledge.
- Bassnett, S., & Lefevere, A. (Eds.). (1990). *Translation, History and Culture*. Pinter.
- Bosse, K. R., & Maris, J. M. (2015b). Advances in the translational genomics of neuroblastoma: From improving risk stratification and revealing novel biology to identifying actionable genomic alterations. *Cancer*, 122(1), 20–33.
- Durin, C. (1995). Lawrence Venuti. *The Translator’s Invisibility. A History of Translation*. London and New York, Routledge.
- Even-Zohar, I. (1978). The Position of Translated Literature within the Literary Polysystem. In Venuti, L. (Ed.), *The Translation Studies Reader*, 192-197. Routledge.
- Gentzler, E. (2001). *Contemporary translation theories*. Routledge.
- Hermans, T. (1999). *Translation in systems: Descriptive and system-oriented approaches explained*. St. Jerome Publishing.
- Lefevere, A. (1992). *Translation, rewriting, and the manipulation of literary fame*. Routledge.
- Munday, J. (2008). *Introducing translation studies: Theories and applications*. Routledge.
- Newmark, P. (1988). *A textbook of translation*. Prentice Hall.
- Nida, E. A., & Taber, C. R. (2004). *The theory and practice of translation*. Brill.
- Panou, D. (2013). Equivalence in translation theories: A critical evaluation. *Theory and Practice in Language Studies*, 3(1), 1-6.
- Pym, A. (2010). *Exploring translation theories*. Routledge.
- Robinson, D. (1997). *Translation and empire: Postcolonial theories explained*. St. Jerome Publishing.
- Rosa, A. A. (2016). Translation. *Target-international Journal of Translation Studies*, 28(3), 474–479.

- Sadiq, A. H. B., & Ayyaz, A. (2023b). Probing amplification, domestication, and untranslatability in the Urdu translation of Shakespeare's Othello. *Bulletin of Business and Economics (BBE)*, 12(2), 410–416. <https://doi.org/10.61506/01.00024>
- Schleiermacher, F. (1813). On the different methods of translating. In Venuti, L. (Ed.), *The Translation Studies Reader*, (pp. 43-63). Routledge.
- Snell-Hornby, M. (2006). *The turns of translation studies: New paradigms or shifting viewpoints?* John Benjamins Publishing.
- Toury, G. (1995). *Descriptive Translation Studies and Beyond*. John Benjamins Publishing.
- Tymoczko, M. (1999). *Translation in a Postcolonial Context: Early Irish Literature in English Translation*. Routledge.
- Van Doorslaer, L. (2017). *Reembedding Translation Process Research*. John Benjamins Publishing.
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. Routledge.
- Venuti, L. (Ed.). (2000). *The Translation Studies Reader*. Routledge.
- Venuti, L. (Ed.). (2012). *The Translation Studies Reader* (3rd ed.). Routledge.
- Wilss, W. (1982). *The Science of Translation: Problems and Methods*. Gunter NarrVerlag.