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American Fiction and Cultural Transfer

An Arabic Perspective to Alan Lightman, Ernest Hemingway, and Mark Twain

1. Introduction: On the road to cultural transfer

Language and culture are two inseparable notions which are in permanent regeneration, and which maintain complex relationships. A language is not a simple communication tool, it is a symbolic order in which representations, values, traditions, beliefs, and social practices find their foundations. It is endowed with a particular power, because although it is one of the elements of culture, it transcends the other elements insofar as it has the power to name, express and convey them. The close links between language and culture have long fueled discussions. In 1774 Herder was one of the first to interpret the plurality of cultures based on an analysis of the diversity of languages. For Sapir, "the content of every culture is expressible in its language and there are no linguistic materials whether as to content or form which are not felt to symbolize actual meanings, whatever may be the attitude of those who belong to other cultures" [Sapir, in Mandelbaum 1963: 10]. From this close correlation with culture,

language is no longer reduced to an instrument for communicating human thought, it also becomes a means for producing it.

By transposing the domain of thought into that of language, a language becomes an instrument which organizes the world and thought. Far from being reduced to a simple plurality of sounds and signs, the diversity of languages therefore corresponds to a diversity of visions of the world. It is indisputable that language within itself carries an identity dimension which distinguishes human groups. This complex relationship between language, culture and thought is particularly interesting in the contribution of cognitive sciences to the field of translation. The human mind can virtually manipulate all kinds of representations: we think in words or in pictures. Thinking being a simple extension of perception and memory, when we perceive, we are building a mental image. Thought, whether it takes place through words or images, is therefore deeply rooted in a language-culture. From this perspective, language becomes indicative of a way of life and cultural values, but also of a linguistic structure correlated with a social structure.

The specifically 'cultural' problems of translation are said to be due to the referential / inferential relationship to which languages resort differently to express the same meaning. The implicit is therefore part of this extralinguistic, that is to say, socio-cultural reality. It is a question of knowing how to best convey the implicit world covered by a foreign language. The implicit is produced by the discourse in which sociocultural practices are embodied and not by a language. It is therefore cultures, not languages, which determine the implicit / explicit relationship established by speakers according to social representations and practices in a given culture.

In the translation process, culture is therefore not only understood as a linguistic difficulty, but also as an extralinguistic element which plays essentially on inferentiality and on the coherence of the sequences of statements. Admittedly, the outer layer which essentially relates to lexico-syntactic forms is the most visible and explicit. One of the most relevant examples is that of the non-coincidence of genres that could affect the literary work in its viscerality.

2. Arabic cultural currency

Historically, Arabic science was born as the result of a movement of an unprecedented scale, and which extended over about a century, from 750

to 850 AD [Gutas 2005]. The adjective 'Arabic' designates the language in which this knowledge was expressed and not the 'ethnic' affiliation of the users of the language. Arabic science in turn was to be translated, especially into Latin, during the late Middle Ages and made a major contribution to the European Renaissance. But from that moment on, for complex reasons, the Arab-speaking culture folded in on itself and was hardly irrigated by the cultures that surrounded it.

It was not until the 19th century and the colonial confrontation that it experienced its own renaissance (in Arabic, *al-Nahda*). Arab intellectuals chose this word to designate the project of modernizing their language, their culture, and their societies. This renaissance included a vast movement of translation into Arabic, this time from European languages and mainly English and French – the languages of the two colonial powers which dominated the region from the beginning of the 19th century to the middle of the 20th century.

The linguistic situation varies greatly depending on the context: from one Arab country to another, from one area to another, from one moment to another (according to the advances and setbacks of the Arabization policies carried out here and there). Without going into the details of this complex history it suffices to recall that Syria is the only Arab country where national higher education has been fully Arabized, including science, medicine, and engineering training. Conversely, we can underline the issues linked to the question of the status of the national language in the Arab countries by noting that the two countries where the 'linguistic divide' between Arabic and the dominant foreign language is the most marked.

Linguistic exchanges from and into Arabic are in a special relationship with the circulation of knowledge, ideas and works between Arab societies and the rest of the world. On the one hand, because in a certain number of Arab countries, there are local intellectuals, writers, and researchers who also publish in French (in the Maghreb) or in English (in the Middle East), whether they do so locally or directly abroad). A more or less important part of the translations that are published locally are 'internal translations,' from one language in use within the country to another. On the other hand, colonial domination also took the form of the construction of an intellectual and artistic field, *Orientalism*, which allowed the colonial powers and more broadly to all those who found themselves in a position of domination vis-à-vis with regard to Arab societies.

An expression of this unequal linguistic (and cultural) exchange, translation from Arabic into European languages is dominated by literary and religious works. The most frequently translated and retranslated Arabic works are two ancient texts (*The Qur'an* and *The Thousand and One Nights*) and two modern works, *The Prophet* by Khalil Gibran (1923, originally in English but perceived as an Arabic work), and *The Yacoubian Building* (2003, originally in Arabic) by the Egyptian Alaa El-Aswany, the first international bestseller (over a million copies sold worldwide) of modern Arabic literature. In the Arabic production which relates to the human and social sciences, a title stands out in the translations into European languages: the *Muqaddima* of Ibn Khaldoun – an exceptional work, written at the end of the 14th century, extensively commented on both in the Arab world and abroad.

The question of Arabization is complicated by the fact that the Arabic language lives and evolves in a market fragmented into more than twenty states, some more under French-speaking influence and others more oriented towards the English-speaking world (hence a certain terminological uncertainty, without a common linguistic policy, and which all put barriers of various kinds to the free circulation of books, hence additional difficulties in the circulation of texts, ideas, and knowledge.

The translated Arabic book is paying the price for the general state of Arabic publishing, dominated by small businesses and public bodies, both of which are not very professional (in terms of production and marketing), often with little respect for national and international intellectual property law. Finally, it bears the brunt of the weakness of the entire chain of book distribution and dissemination in various Arab countries (limited space given to books in the media, weakness of the network of bookstores and of public, school, and university libraries).

3. Translation as cultural transfer

Translators mediate between cultures (which include ideologies, moral systems, and socio-political structures) with the aim of overcoming the difficulties that arise along the road leading to the transfer of meaning. What, as a sign, has a value in one cultural community, may be devoid of meaning in another, and the translator inevitably finds themselves having to identify this disparity and try to resolve it.

Mediation (translation) consists of a complex procedure that includes the interpretation-reading and paraphrase of a text. This procedure gives rise to the reformulation (known as free translation) of the original text which is made available to a group of users who otherwise could not access the text directly. Unlike the common reader, the translator reads to produce, decodes to encode again using different codes; but the territory from which they carry out this task is not a virgin territory: as an individual it is governed by interpretative schemes (the rules that govern the social group to which he / she belongs), by specific creative principles (which are probably more and more different the greater the distance between cultures), from distinct conceptions of how a given reality is ordered, from tradition, from ideologies, from beliefs (systems of thought) and, in essence, from models linked to a specific socio-cultural dynamic.

In this sense, it is assumed that every translator is moved by a certain ethics, according to which they must try to intercept the general rhetorical intention and discursive values present in the original text and remain faithful to it (as far as possible); nevertheless, given the difficulty that denying one's nature entails, the only realistic option would be to seek a balance between the different dimensions (socio-cultural, historical, ideological etc.) and to get as close as possible to the intentions of the author of the original, always keeping in mind that any text aiming to reproduce another, written in a different language, inevitably brings with it a part of interpretation. It is not possible to just translate. They ought to translate with a specific community of readers in mind, starting from an initial hypothesis about what it means to translate and in circumstances that require these abstract guidelines to be adapted to the needs of the moment (not to mention that there may be other hidden objectives).

4. Arabization: between domestication and foreignization

The past two decades have witnessed an unprecedented boom, in quantitative terms at least, in translation from and into Arabic. However, this boom remains almost invisible. It is almost invisible when it comes to translation from Arabic because it occupies a very marginal place in the large national markets of Europe and North America. It is a little more visible in the Arab book market, but hardly, because for the most part it only accompanied by a general increase in the number of titles published in the 1990s and 2000s. In addition, this development intervenes in a context where the use of

Arabic as a language of production of knowledge faces strong competition, including among its 'native' speakers, by the dominant foreign languages, English firstly and French secondarily. Under these conditions, we can say that the situation described above will continue, and modern Arabic will continue to welcome, belatedly and incompletely, innovations from world centers of intellectual and scientific creation, while the only original Arab productions likely to be exported will continue to relate either to literary creation or to religious thought and ideology.

The problem of translating culture-specific elements has been one of the central themes in the history of translation studies. The lexicon linked to a certain culture, or to a certain linguistic community, contains words and idioms that characterize phenomena and objects representative of this culture; words and expressions with a local or historical 'colour' that do not have exact correspondents in another culture. The different strategies and procedures to be applied for the translation of these cultural elements have been analyzed by different scholars who have proposed various classifications.

Two central strategies in the science of translation, and which mainly concern how well the text fits to the target culture, are the strategies of domestication and foreignization. Venuti promotes the alienating approach in the translation process. He considers foreignization as a desirable strategy to make the arrival culture aware of the linguistic and cultural differences of the foreign text [Munday 2012]. This end can be achieved, according to Venuti, with a translation style that is non-fluent, alienating, and heterogeneous, designed to make the translator's presence visible and to highlight the foreign identity of the original text [Munday 2012: 219]. The predominant approach in Anglo-Saxon culture, on the other hand, is that of domestication, which criticizes this trend because it implies "an ethnocentric reduction of the foreign text to receiving cultural values" [Venuti 2008: 15]. The tendency to tame involves the translator translating in a transparent and 'invisible' way in order to minimize the extraneousness of the target text, says Venuti, thus recalling Schleiermacher's words describing a translation in which the translator "leaves the reader as much as possible in peace, and the writer moves towards him" [Munday 2012: 218]. Furthermore, according to Venuti, domestication ensures that only texts that are suitable for this strategy will be chosen for translation. In other words, only not too foreign texts are translated, thus increasing adherence to the domestic literary canon [Venuti 2008: 1].

Finally, Venuti emphasizes that domestication and estrangement are considered to be part of a continuum, relating to ethical choices made by the translator to broaden the field of knowledge of the target culture [Munday 2012: 200]: "The terms 'domestication' and 'foreignization' indicate fundamentally ethical attitudes towards a foreign text and culture, ethical effects produced by the choice of text for translation and by the strategy devised to translate it […]" [Venuti 2008: 19].

5. Alan Lightman and the concept of time

In addition to morphosyntactic forms and linguistic boundaries, it is important to explore discursive dimensions based on underlying representations such as values or fundamental assumptions that give utterances their consistency and acceptability in a society. However, the greater the distance between two cultures, or between two states of society, the greater will be the divergence between these elements underlying the statements. From this point of view, the translation difficulties which arise between two very distant cultures, such as Eastern and Western cultures for example, go far beyond the translation of 'cultural words.' Rather, it is the difference in behavior, values, and beliefs, but also paradigms between two cultures that pose problems and require the translator to have well-developed strategies to carry out their role of 'intercultural mediator.'

The cultural frontier which takes on linguistic, intellectual, and social dimensions, presupposes a pass, a control, a decision. The translator then becomes a negotiator carrying out a certain rescue and consent to the loss. However, translation, like any other form of communication, is not complete. The translator is one link in the chain of communication; the recipient of the translation is another. In this sense, the proactive participation of the final reader is essential. They must constantly expand their cognitive baggage and modify it through the readings, which will allow them to access various 'exotic' aspects in the translated text.

5.1. *Einstein's Dreams* and the philosophical content of time

Dr. Ali Al-Qasimi's book *Translation and Its Tools: Studies in Theory and Practice* (الترجمة وأدواتها: دراسات في النظرية والتطبيق 2009) is a reference study for the translation theory in the Arab cultural space. The author asserts that translation helps us to know the other and also realize ourselves.

Translation sheds light on others so that we can get to know them, and our acquaintance with them helps us to know ourselves, because we cannot perceive the self unless we know the other. In the other, the ego is defined. He defines 'creativity' as "creating something new from pre-existing elements." Thus, the two essential characteristics of the concept of creativity are 'transcending reality' and 'imagining the new.' As for translation, he defines it as "the transfer of the meanings of a text from one language to another." It requires rewriting in the language transferred to it. This new writing requires a style that varies from person to person, according to their degree of creativity, intelligence, knowledge, temperament, and ability to ridicule. That is why the translator creates a new text from previously existing linguistic elements. Translation is also creativity.

The twelfth chapter of the book focuses on the problems of translating books with a scientific content, and he discusses the translation of *Einstein's Dreams* by Dr. Alan Lightman as a starting point for his demonstration. Dr. Lightman teaches cosmic physics at the Massachusetts Institute of Technology (MIT), and at the same time he teaches creative writing: he is a poet, a fiction writer, which is a unique occurrence in the history of this university. In his novel, Lightman seeks to simplify some of the axes of the theory relative to the reader by casting them into short stories sequenced to be a wonderful novel.

Here are a few examples from Alan Lightman's novel *Einstein's Dreams* (1994), translated into Arabic as أحلام أينشتاين by Osama Esber. It is interesting how the translator solved one of the difficulties of rendering the English text into Arabic, considering the Arab perception of the concept of 'time.' In English, *time* is a common term whose different meanings in Arabic correspond to three different words: زمان (*zamaan*), زمن (*zaman*), and وقت (*waqt*), which requires effort, focus and attention on the part of the translator in order not to spoil the intended meanings of the book. Thus, زمان (*zamaan*) is the movement of the universe, and this general term consists of past زمن (*zaman*), present زمن (*zaman*), and future زمن (*zaman*); زمن (*zaman*) is a period of زمان (*zamaan*), as in the Arabic saying زمن الصبا ولّى (*zaman alsabba wlla*, 'The time of boyhood is over'). To be more precise, زمان (*zamaan*) covers a longer period than زمن (*zaman*). Here are two relevant examples:

• 'In this world, there are *two times*. There is mechanical <u>time</u> and there is body *time*.' – ثمة زمنان في حذا العالم : الزمن الآلي والزمن الجسدي – *thmt* <u>zamnaan</u>

fi hadhdha alealam: <u>alzaman</u> alllali w <u>alzaman</u> aljasadiu ('There are two times in this world: mechanical time and physical time').

- 'At *some time* in the past, scientists discovered that *time* flows more slowly the farther from the center of earth.' – في وقت ما في الماضي اكتشف *fi <u>waqt</u> ma fi al-madi aiktathaf aleulama' 'ana <u>alzaman</u> yatadafaq bbt' akabar kulama aibtaead ean markaz al'ard.* – ('At some point in the past, scientists became aware that time flowed more slowly the further from the center of the earth').

All the above are the examples of foreignization, the translator doing his best to give local colour and clarity to the source language text and confer more weight to the text in which the word time is repeated 255 times!

Answering the question "Why do we retranslate previously translated literary works?," Al-Qasimi offers several possible answers: because the previous edition of the translation has run out and is no longer available in the market, and the language is constantly changing and developing; because translation increases the pleasure of reading for the translator, and the translation itself teaches the translator creative literary writing; and, finally, because the translator is like an actor, and the actors differ in performing the same role.

5.2. Ernest Hemingway and the difficulties of naturalization

What interests us is the author's introduction to his translation of Ernest Hemingway's novel *A Moveable Feast*, which had reached eleven editions in various Arab capitals. The author explains his reluctance to translate the book which includes Hemingway's memories of Paris, and the writer's hobbies that he used to pursue in Paris, such as betting in horse races, motorcycle games, drinking wine and alcoholic beverages, while the translator did not know Paris and had no experience with the American writer's pastimes. Considering the necessity of the translator's honesty to the translated text, Al-Qasimi was afraid that he would have to experience all these in order to be truthful to the original text. After having studied in the United States and France, his concept of 'honesty' changed. He is convinced that it is not necessary for the translator to actually exercise the experiences of the original author in order for his translation to be true. Truthfulness is true: real truthfulness and artistic veracity. Even the original author may talk about things that are imagined and not realistic, and he depicts events that did not happen, and experiences he did not tell, and yet

he achieves success if he has a creative imagination and has artistic sincerity. Fidelity no longer means the complete match between the original text and the translated text because there is absolutely no perfect match between two languages, regardless of the degree of kinship between them, and whatever the similarity between their structures and methods. Therefore, a complete translation is totally absent; every translation is deficient, and the success of any translation is relative.

As if to prove his theory, Al-Qasimi decided to translate a book that had several previous translations, so he chose *The Old Man and the Sea*, whose Arabic translations exceed thirty different versions, then he compared his translation with two previous translations, one by Sheikh Munir Baalbaki, and the other by Dr. Ziad Zakaria, and he through many examples proved that the two previous translations did not consider Hemingway's style, which is characterized by ease, economy in language, non-exaggeration, simple language, non-direct, and the reader's involvement in the creative process. He claims that the translation function should not be limited to conveying meanings, but also methods, and psychology in the original culture. And it deals with many issues, such as the arrangement of adjectives and adverbs in Arabic sentence, the conditions for permissible additions to the translator, and the extent of his ability to change the linguistic formulas, such as changing the past tense to the present tense, or changing indirect speech to direct speech, or changing the interrogative form to the informative form, and so on.

Ali Al-Qasimi favours the idea that translation leads to cross-fertilization of cultures, as it affects the culture to which it is transmitted and its language, by providing it with the concepts, sciences, and techniques of the culture from which it is transmitted, and enriching its language with new words, structures, and methods. On the other hand, it serves the culture from which it is transmitted by providing new life to the original text.

In 2015, Al-Qasimi published his new translation of *The Old Man and the Sea*, to which he added a justifying foreword – "The status of *The Old Man and the Sea* in world literature" in which he points out that what the strategy of 'naturalization' – a different way of referring to domestication – is less important: "the important thing in the literary work is not its naturalization, but rather its effect on the reader, and the values that he [the translator] wants to convey to him" [Al-Qasimi 2015: 8, transl. M.N. Hassoon].

Moreover, Al-Qasimi's new translation, was accompanied by a fifty-pages study entitled *On the re-translation of previously translated literary*

works published in several Arabic periodicals. The study was successful, and it became a reference text for the translation studies in Arab countries. This translation added to other translations done by Ali, Abdul Mahmoud Husni, Hamid Zahid, Elie Mehanna, Saleh Jawdat, and Gabriel Wahba, among others, which testify to the huge popularity of Hemingway's book in the Arab world. One notable difference that strikes the eye is the title of the novel which in Arabic appears in two versions: al-Qasimi, for example, preferred الشيخ والبحر – *al shaykh wa al bahr* (*The* Sheikh *and the Sea*) – in which *sheikh* means 'elder, tribal leader, noble,' while other translators preferred العجوز والبحر – *al ajuz wa al bahar*, (*The* Old Man *and the Sea*) – in which *ajuz* means 'old, elderly, grey-haired.' Of the 14 different translations of *The Old Man and the Sea* published between 1954 and 2019, seven translators used *al shaykh* ('the sheikh'), and the other seven preferred *al ajuz* ('the old man').

5.3. Mark Twain – Lost and found in translation

Translation and culture have a strong and inherent relationship. The latter is one of the most important factors involved in the translation process. This has led to the emergence of many theories and approaches. The translation process is limited to linguistic transmission and the transformation of structures and levels in isolation from every social and cultural background. Each translation is characterized by domestication or foreignization, so that all theories and translation approaches often involve a specific procedural classification that can easily be included in one direction.

One example of domestication is Mark Twain's novel *The Adventures of Huckleberry Finn*, translated into Arabic by Maher Naseem, as مغامرات هاكلبيري فين (1958). Let us consider the last two paragraphs of the novel:

Text 1

SL

Doan' you 'member de house dat was float'n down de river, en dey wuz a man in dah, kivered up, en I went in en unkivered him and didn' let you come in? Well, den, you kin git yo' money when you wants it, kase dat wuz him [Twain 1885: 338].

TL (Arabic)

<div dir="rtl">

–هل تتذكر ذلك المنزل العائم الذي به رجل مقتول ؟... هل تتذكر انني دخلت الغرفة التي كان القتيل ملقى فيها على الارض , وغطيت وجهه بغطاء الفراش ؟.. هل تتذكر انني لم اسمح لك بدخول الغرفة ؟.. ان هذا القتيل لم يكن سوى ابيك.. ان ثروتك لاتزال في انتظارك !!.. (٢٥٣)¹

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Mark Twain's text may be challenging for any translator: it is written in vernacular English, rich in regionalisms and 'Black English.' Considering the large variety of Arabic local dialects the Egyptian translator could have chosen from, he preferred to be on the safe side and wrote his translation in standard Arabic.

What the Arabic translator does is to make Jim's words as intelligible as possible to his readers, sometimes clarifying the meaning and making it more acceptable: he renders Jim's 'kivered up, en I went in en unkivered him' with غطيت وجهه بغطاء الفراش (*ghutiat wajhah bighita' alfarash* – 'I covered his face with a mattress'), and for 'you kin git yo' money when you wants it,' the translator is very concise – ان ثروتك لاتزال في انتظارك) ('*iina tharwatuk liaitizal fi aintizarik* – 'your wealth / fortune is still waiting for you').

Text 2

SL

Tom's most well now, and got his bullet around his neck on a watch-guard for a watch, and is always seeing what time it is, and so there ain't nothing more to write about, and I am rotten glad of it, because if I'd a knowed what a trouble it was to make a book I wouldn't a tackled it, and ain't a-going to no more. But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me, and I can't stand it. I been there before [Twain 1885: 352].

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¹   "Do you remember that floating house where a murdered man was? Do you remember that I entered the room where the dead man was lying on the ground, and covered his face with a mattress? Do you remember that I did not allow you to enter the room? That this dead man was none other than your father … your wealth is still waiting for you!" [transl. Mohammed Naser Hassoon].

TL

وأخيرا استرد «توم» صحته .. وربط «الرصاصة» التي اخرجها الطبيب من «كعب» قدمه في سلسلة الساعة التي كان يلفها حول عنقه .. وكان يرى «الرصاصة» كلما اخرج الساعة .. وانني سعيد لان مغامرتنا انتهت نهاية حسنة .. ونحن جميعا نأمل ان يغتفر لنا ذوونا ما بدر منا

والآن لا يوجد ما يستحق ان اكتب عنه .. ولو انني كنت اعلم ما في كتابة القصص من عناء ومشقة لما اقدمت على تأليف هذه القصة .. واعدكم بألا اكتب قصة اخرى .. والسلام²

Regarding this concluding paragraph, the Arabic translator splits it in two, following Huck's reasoning; the translator is very original and feels the need to contribute to the text by adding details the reader should re-member, such as an episode when Tom gets shot 'in the calf of his leg' [Twain 1885: 316] and a doctor extracts the bullet from the wound. How-ever, the translator is more explicit when, instead of an equivalent to 'got his bullet around his neck on a watch-guard for a watch,' he prefers, ربط «الرصاصة» التي اخرجها الطبيب من كعب قدمه (*rabt "alrasasa" alty akhrajha altabib min kaeib qidmatan* – 'tied the bullet that the doctor had taken from the heel of his foot'), which actually explains what Huck meant.

Another addition is ونحن جميعا نأمل ان يغتفر لنا ذوونا ما بدر منا (*wanahn jamieaan namal 'an yaghtafir lana dhawuna ma badr minaa* – 'We all hope that our relatives will forgive us for what we have done'). There is no mention of Huck's intention to run away 'to the Territory,' and nothing about Aunt Sally's intention to adopt and 'sivilize' Huck, and the reasons for his refusal – 'I can't stand it. I been there before' – is completely lost in translation. The final words, والسلام (*walsalam*, 'and peace') could mean both that the protagonist had finally found his peace in his decision to run away, and the translator's Arabic greeting to all his readers. In this case, the translator has an active, creative contribution to the American writer's work.

2　"Finally, Tom recovered his health … and tied the bullet that the doctor had taken from the heel of his foot in the chain of a watch that he had wrapped around his neck … and he saw the bullet whenever he took out the watch … and I am happy that our adventure has a good end. We all hope that our relatives will forgive us for what we have done. Now there is nothing worth writing about … If I knew the trouble and hardship of writing stories, I would not have compiled this story … and I promise not to write another story … And peace" [Twain 1885: 352, transl. Mohammed Naser Hassoon].

6. Conclusion: Translation as a bridge between cultures

The linguistic and cultural analysis of the translated texts, together with the philological analysis of their content-semantic side, can provide a methodology for the study of domestication and foreignization. Thus, the number of foreign borrowings in the text can serve as a measure of the strategy towards which the translator was inclined. No less significant indicators are the transformation of the syntactic structures of the original, its morphological forms, stylistic features, etc. According to Venuti, domestication and foreignization are heuristic concepts. Their poles during translation change depending on the time and status of the countries of the source and translation texts. However, the fact remains unchanged that the accentuation or ignorance of the cultural characteristics of a particular foreign language text is due to the dominance / subordination of its culture in the world at the moment.

Translation is a bridge that links cultures, and it has an important role in the emergence and prosperity of civilizations, and we hardly know a civilization that did not translate into its language the knowledge of the civilizations that preceded it. They can have knowledge and arts. Translation, then, is no longer a mere search for the linguistic equivalent, but rather has become an examination of the cultural context of the original text and the cultural context of the translation reader. A good translator is no longer bilingual. Rather, he must understand both cultures – that of the author and that of the reader of the translation.

To sum up, the translator must be familiar with the two cultures and not be satisfied with mastering two languages. And he must – before dealing with the elements of cultural load – to choose between two main directions: foreignization (or, westernization), which is for the translator to preserve the culture of the original work and give the reader a more accurate picture of the culture from which they are translating, thus making the reader see the work in its original cultural context, creating convergence and acquaintance between different cultures. As for domestication, i.e., localizing the translated work, so the translator moves away from cultural references and brings the text closer to the reader's culture, so that the reader does not feel that they are reading a translated work, which brings them familiarity and integration with the text, but this trend does not highlight the cultural identity of the society that produced the text.

If in the quest for meaning, the translator, constrained by two linguistic and cultural systems, first proceeds by filtering at the level of information and connotation, translation remains above all a connection which inevitably generates a certain interbreeding, resulting from the interpenetration of the two languages-cultures in question and it is therefore openness, dialogue and a bridge between the two cultures.

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ABSTRACT

Our article deals with the complexities of the process of reception of American fiction in the Arab world, viewed as cultural transfer, closely related with the circulation of knowledge between the Arab countries and the Western world, in which the Arabic rendering mediates between cultures

by a process of interpretation and paraphrasing of the text in the source-language. We carefully consider the process of Arabization, and the strategies of domestication and foreignization as defined by Lawrence Venuti. Ample space is devoted to the contributions of two emblematic translators from English into Arabic: dr. Ali Al-Qasimi and his theory of translation as naturalization, and Ihsan Abbas. The practical examples have been chosen from the Arabic renderings of Alan Lightman's *Einstein's Dreams*, Ernest Hemingway's *The Old Man and the Sea*, Mark Twain's *The Adventures of Huckleberry Finn*.

Abstrakt
Amerykańska fikcja i transfer kulturowy. Alan Lightman, Ernest Hemingway i Mark Twain z arabskiej perspektywy
Artykuł dotyczy złożoności procesu recepcji amerykańskiej literatury pięknej w świecie arabskim, postrzeganej jako transfer kulturowy, ściśle związany z obiegiem wiedzy pomiędzy krajami arabskimi a światem zachodnim, w którym arabskie tłumaczenie pośredniczy pomiędzy kulturami poprzez proces interpretacji i parafrazowania tekstu w języku źródłowym. Omówione zostały proces arabizacji oraz strategie udomowienia i egzotyzacji zdefiniowane przez Lawrence'a Venutiego.

Dużo miejsca poświęcono dwóm znakomitym tłumaczom z angielskiego na arabski: dr. Alemu Al-Qasimiemu i jego teorii tłumaczenia jako naturalizacji oraz Ihsanowi Abbasie. Podane przykłady wybrano z arabskich tłumaczeń *Snów Einsteina* Alana Lightmana, *Starego człowieka i morza* Ernesta Hemingwaya oraz *Przygód Hucka Finna* Marka Twaina.