



Translation Between Domestication and Foreignization: The Perspective of the Canadian Novelist Anne Michaels

Ahmed Kerroum

University of Ibn zohr -Faculty of Arts & Humanities, Agadir - Morocco

a.kerroum@uiz.ac.ma

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Abstract

*This paper explores the interplay between domestication and foreignization in Anne Michaels' novel *Fugitive Pieces*, illustrating how translation functions as both a means of adaptation and a tool for preserving identity. Domestication, which involves aligning a translated text with the target culture, is depicted through the protagonist Jakob Beer's survival strategies. Escaping the Nazis and integrating into Greek and English-speaking societies, Jakob learns new languages, reflecting the necessity of cultural assimilation for survival. However, this process also distances him from his original identity, illustrating the cost of domestication. Conversely, foreignization, which retains the original cultural essence of a text, manifests in Jakob's persistent connection to his Jewish heritage and past traumas. Despite acquiring new languages, Jakob remains tied to his lost world, demonstrating how translation can serve as an act of remembrance rather than mere linguistic substitution. Michaels presents translation as a negotiation between freedom and constraint, where linguistic choices reflect deeper existential struggles. Through this analysis, *Fugitive Pieces* emerges as a meditation on the challenges of translation—both linguistic and existential—highlighting how survivors and translators alike navigate the delicate balance between adaptation and preservation.*

1. INTRODUCTION

Translation is not merely a linguistic act of transferring words and meanings between languages; it is a profound cultural endeavor that reflects the intricate relationship between language, identity, and history. It serves as a bridge linking diverse cultures while also shaping and transforming the texts it mediates. As a result, translation is never a neutral process—it requires careful negotiation between two primary strategies: **domestication**, which adapts a text to the target culture, and **foreignization**, which preserves the foreign elements of the original work. These strategies not only influence how a text is received but also raise ethical questions about cultural representation, identity, and memory.

Anne Michaels' novel *Fugitive Pieces* (1997) offers a unique perspective on this tension between domestication and foreignization. Through the novel's protagonist, Jakob Beer—a Holocaust survivor who navigates multiple languages and cultural identities—Michaels presents translation as a process of both adaptation and alienation. Jakob's journey reflects the deeper struggle of translation: whether to assimilate into a new culture at the cost of erasing the past or to preserve one's origins, even if it leads to isolation. This duality is further explored in the second part of the novel, which follows Ben, a Canadian professor of Jewish descent, as

he grapples with the legacy of his parents' survival and seeks to understand his own identity through Jakob's writings.

This study examines how Michaels' novel engages with the concepts of domestication and foreignization, situating her portrayal of translation within the broader theoretical framework of scholars such as Friedrich Schleiermacher, Lawrence Venuti, and Walter Benjamin. Schleiermacher's distinction between "bringing the reader to the text" (foreignization) and "bringing the text to the reader" (domestication) provides a foundational lens for analyzing Jakob's linguistic and cultural journey. Venuti's emphasis on the ethical implications of translation further illuminates the novel's exploration of identity and memory, while Benjamin's notion of translation as a transformative process underscores its role in shaping both the source and target cultures.

By doing so, this research contributes to existing discussions on translation as both an ethical and creative act—one that shapes identity, memory, and cultural survival. Additionally, this study explores how translation in *Fugitive Pieces* serves as a metaphor for self-reconstruction, demonstrating its role in negotiating trauma, exile, and the search for belonging. Through its rich narrative and thematic depth, Michaels' novel not only highlights the challenges of translation but also redefines it as a vital tool for understanding the complexities of human experience in a globalized world.

2. DOMESTICATION AND FOREIGNIZATION IN TRANSLATION

In the late 1990s, translation studies witnessed a surge in discussions that classified translations along the axis of domestication versus foreignization. The most frequently cited figure in this debate is Lawrence Venuti, the American translator and literary scholar. However, similar ideas had emerged around the same period—and even earlier—from Francophone researchers such as the French scholar Antoine Berman (Berman, 1992, p. 4).

These contributions had a profound impact on the field of translation studies, leading to a renewed focus on German Romanticism. This movement included scholars such as Goethe, Schleiermacher, and Humboldt, who articulated their perspectives on the optimal strategies for translation. They favored the approach of "bringing the reader to the writer" (foreignizing translation) over "bringing the writer to the reader" (domesticating translation) (Lefevere, 1977, p. 12; Snell-Hornby, 2006, p. 45).

Since then, translators have faced two primary choices when rendering texts: domestication, which makes the text familiar to readers in the target culture, or foreignization, which seeks to preserve the text's fidelity to its original culture (Schleiermacher, 1813/2012, p. 49).

This choice has been central to the translation process, shaping not only how the translated text is received but also its role in fostering cultural understanding and transmitting knowledge across societies. In this context, Walter Benjamin argues that translation is not merely a cultural intermediary but a transformative process that enriches both the source and target languages by expanding their expressive capacities and deepening their meanings (Benjamin, 1923/1968, p. 72).

Modern translation theories, particularly Lawrence Venuti's approach, have examined domestication and foreignization as translation strategies with significant ethical and cultural implications. In *The Translator's Invisibility*, Venuti highlights how the choice between domestication and foreignization influences the visibility or invisibility of the translator in the translated text, stating:

"The terms 'domestication' and 'foreignization' do not establish a neat binary opposition that can simply be superimposed on 'fluent' or 'resistant' discursive strategies, nor can these two sets of terms be reduced to the true binaries that have proliferated in the history of translation commentary, such as 'literal' vs. 'free,' 'formal' vs. 'dynamic,' and 'semantic' vs. 'communicative' (Pym, 1995, p. 7; Tymoczko, 1999, p. 56). The terms 'domestication' and 'foreignization' indicate fundamentally ethical attitudes towards a foreign text and culture, ethical effects produced by the choice of a text for translation and by the strategy devised to translate it, whereas terms like 'fluency' and 'resistancy' indicate fundamentally discursive features of translation strategies in relation to the reader's cognitive processing." (Venuti, 2012, p. 19)

Venuti argues that "domestication" and "foreignization" do not form a strict oppositional binary that can be easily mapped onto translation strategies labeled as either "fluent" or "resistant." Nor can they be reduced to the conventional dichotomies that have long shaped translation theory, such as "literal vs. free," "formal vs. dynamic," or "semantic vs. communicative" (Pym, 1995, p. 7; Tymoczko, 1999, p. 56).

Instead, these terms reflect fundamental ethical stances toward a foreign text and its culture, as well as the ethical consequences of selecting a text for translation and adopting a specific translation strategy. In contrast, terms such as "fluency" and "resistance" describe the core discursive features of translation strategies, shaping how readers cognitively process the translated text.

According to Venuti's perspective, foreignizing translation aims to highlight the distinctiveness of the foreign text by deliberately disrupting familiar cultural codes in the target language. This approach seeks to preserve the original essence and identity of the source text:

"Foreignizing translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language." (Venuti, 1995, p. 15)

Conversely, domestication goes beyond conventional translation by adapting linguistic and cultural content to align seamlessly with the target audience's cultural environment. This strategy makes the translated text appear as though it were originally written in the target language.

Domestication has become essential in various fields such as marketing, video games, corporate training, and human resources. These domains require meticulous adjustments in style, terminology, and cultural concepts to ensure full adaptation to the target culture. The ultimate goal of domestication is to create a text that fully integrates into the local cultural context, leaving no trace of its translated nature.

Beyond its strategic function, the choice between domestication and foreignization carries ethical implications in translation. Both approaches rely on advanced techniques and specialized methods designed to produce a translated text that is clear, fluent, and engaging for the target audience. Striking a balance between these strategies has facilitated effective cross-cultural communication, deepening the understanding of the ethical and cultural expectations of the audience.

2.1. The Importance of Domestication in Translation

Domestication plays a crucial role in translation by adapting the translated content to better resonate with the target audience. This approach helps avoid unfamiliar expressions, replacing them with culturally appropriate alternatives that align with the prevailing values of the target language. The goal of domestication is to achieve "dynamic equivalence", ensuring that the

translated text is easily understood by the local reader while preserving the essence of the original message.

As an integral part of the translation process, domestication requires a deep understanding of both the target language and culture. As Venuti (1995) points out, domestication extends beyond mere word-for-word translation; it encompasses a broader cultural and social context, ensuring that the text feels natural to the target audience.

For a translation to be effective and impactful, it must align with local values and customs, fostering cultural understanding and ensuring message clarity. Thus, the translator must be well-versed in the vocabulary, expressions, and terminology specific to the target culture.

In this regard, Steiner (1998: 412) highlights the importance of understanding the customs, traditions, and cultural values that define the target society. This ensures that the translated text serves as a true bridge for cultural communication, rather than a mere linguistic conversion.

2.1.1. Challenges of Domestication in Translation

Cultural and linguistic compatibility is one of the most significant challenges translators face during the domestication process. Overcoming this challenge requires a comprehensive and in-depth understanding of both the source and target languages and cultures. As Venuti (1995: 18) highlights, the translator acts as a mediator, balancing fidelity to the original text with the needs of the target audience.

Often, a translated text may fail to convey certain cultural concepts specific to the target culture. This necessitates creative strategies to present these concepts in a way that is both understandable and culturally relevant. For instance, Steiner (1998: 437) asserts that translation is not merely a linguistic transfer but a reformulation that takes into account the cultural and social dimensions of each community.

One of the most prominent challenges in this context is the translation of idioms and proverbs, as they often carry unique cultural connotations that lack precise equivalents in the target language. Nida suggests that translators may adopt a "dynamic equivalence" approach, aiming to convey the cultural and emotional impact of the text rather than relying on literal translation. However, this approach can sometimes result in cultural gaps:

"The relationship between the receptor and the message should be substantially the same as that which existed between the original receptors and the message."
(Nida, 1964: 159)

To overcome these challenges, a translator must demonstrate flexibility and creativity, in addition to possessing a deep understanding of both linguistic and cultural contexts. As Benjamin (1923/1968) argues, translation is not merely a transfer of meanings but a transformative process that enriches texts and opens new pathways for cross-cultural understanding.

2.1.2. Domestication Procedures in Translation

Domestication in translation involves a set of strategic procedures designed to adapt the source text to the linguistic and cultural norms of the target audience. These procedures ensure that the translated text is accessible, relatable, and meaningful to the target audience while preserving the integrity of the original message. Below, we explore the key procedures of domestication:

- **Naturalization**

Naturalization is the process of adapting foreign terms to fit the phonetic and grammatical rules of the target language, making them easier to pronounce and understand. For example, the French word "restaurant" is naturalized in English as "restaurant," retaining its original meaning while adapting to English phonetics. This procedure facilitates the integration of foreign concepts into the target culture without causing confusion or alienation. According to Newmark (1988), naturalization is a common strategy in translation, particularly for technical terms or concepts that lack direct equivalents in the target language. It allows the translator to "domesticate" the text while preserving its functionality (p. 82).

- **Cultural Equivalent**

Cultural equivalence involves replacing a source-language phrase or concept with a familiar and culturally appropriate expression in the target language. For instance, the English idiom "it's raining cats and dogs" might be translated into French as "il pleut des cordes" (it's raining ropes) to convey the same idea in a way that resonates with the target audience. This approach ensures better comprehension and cultural relevance. Vinay and Darbelnet (1995) emphasize the importance of cultural equivalents in translation, noting that they help bridge cultural gaps by replacing source-language expressions with target-language ones that evoke similar responses (p. 34).

- **Functional Equivalent**

Functional equivalence focuses on translating a term based on its function or usage in context rather than its literal meaning. For example, the English term "brunch" might be translated into French as "un repas entre le petit-déjeuner et le déjeuner" (a meal between breakfast and lunch) to reflect its role as a mid-morning meal. This procedure ensures that the translated term fulfills the same purpose in the target culture as it does in the source culture. Nida (1964) highlights the significance of functional equivalence, stating that the goal is to produce a target text that "provides a similar response in the target audience as the source text did in its original context" (p. 159).

- **Transposition**

Transposition involves changing the grammatical structure or word order in the translated text to align with the rules of the target language without altering the meaning. For example, in English, adjectives typically precede nouns (e.g., "blue sky"), whereas in French, they often follow nouns (e.g., "ciel bleu" – sky blue). Transposition ensures that the translated text reads naturally in the target language. Catford (1965) defines transposition as a shift in grammatical structure that occurs when the target language requires a different word order or syntactic arrangement to convey the same meaning (p. 73).

- **Modulation**

Modulation reframes an idea from a different perspective or angle to suit the cultural norms of the target language while maintaining the core message. For example, the English phrase "he broke my heart" might be translated into French as "il m'a brisé le cœur" (he shattered my heart) to convey the same emotional impact in a culturally appropriate way. This procedure allows the translator to adapt the text to the target audience's worldview without distorting the original meaning. Vinay and Darbelnet (1995) describe modulation as a technique that involves "changing the point of view or perspective to make the text more natural in the target language" (p. 89).

- **The Importance of Domestication Procedures**

These domestication procedures are essential for ensuring that the translated text resonates with the target audience while preserving the original message's essence. By adapting the text to the target culture's linguistic and cultural norms, translators can bridge the gap between different languages and cultures, fostering understanding and appreciation. However, it is crucial to strike a balance between domestication and foreignization to avoid erasing the source text's unique cultural identity. Venuti (1995) cautions that while domestication can make a text more accessible, it risks "flattening the cultural specificity of the source text" (p. 20). Therefore, translators must carefully consider the ethical implications of their choices to ensure that the translation respects both the source and target cultures.

2.2.Foreignization in Translation

Foreignization in translation refers to the process of transferring a text from one language to another while preserving its original character and cultural identity, even if it appears unfamiliar to the target audience. This approach aims to present the foreign text as it is, with its inherent cultural and intellectual elements, rather than excessively adapting it to fit the reader's culture.

As Venuti (1995, p. 20) states:

"Foreignizing translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism, and imperialism."

2.2.1. Challenges of Foreignization in Translation

The foreignization strategy requires deep proficiency in both the source and target languages, as well as a thorough understanding of their respective cultures. As Venuti (1995) explains, foreignization aims to preserve the "cultural and linguistic differences" of the source text, even if it results in a text that feels unfamiliar or challenging to the target audience (p. 20). Linguistically, foreignization may lead to a loss of some nuanced or contextual meanings, potentially affecting the clarity of the message. For instance, idiomatic expressions or culturally specific references may not translate directly, requiring the translator to find creative ways to retain their essence (Newmark, 1988, p. 46).

However, foreignization is sometimes necessary to convey the unique cultural dimensions of the original text. As Schleiermacher (1813/2012) argues, foreignization allows the translator to "bring the reader closer to the foreign culture," fostering a deeper appreciation for its distinctiveness (p. 49). The greatest challenge lies in striking a delicate balance between preserving the authenticity of the text and presenting it in a way that aligns with the reader's comprehension. This requires the translator to navigate the fine line between maintaining the text's foreignness and ensuring it remains accessible to the target audience.

The expertise of a skilled translator becomes crucial in this process. As Nida (1964) emphasizes, the translator must act as a "cultural mediator," ensuring that the target audience can engage with the text meaningfully without losing sight of its original cultural context (p. 159). By carefully balancing foreignization with readability, the translator can create a text that respects the source culture while remaining engaging and comprehensible for the target audience.

2.2.2. Procedures of Foreignization in Translation

Foreignization in translation relies on several techniques that help maintain the cultural identity and authenticity of the original text. These procedures aim to preserve the "foreignness" of the source text, allowing the target audience to engage with its unique cultural and linguistic features. Below are the most prominent techniques used in foreignization:

- **Borrowing**

Borrowing involves incorporating words or terms from the source language directly into the target text. This technique is often used when the target language lacks an equivalent term or when the source term carries significant cultural or rhetorical weight. For example, the French word "déjà vu" is frequently borrowed in English to convey a sense of familiarity or repetition. Borrowing helps retain the cultural depth of the source text while introducing the target audience to new concepts. According to Newmark (1988), borrowing is particularly useful for preserving the "cultural specificity" of the source text, especially when dealing with terms that are deeply rooted in the source culture (p. 82).

- **Transliteration**

Transliteration involves converting words from the source language into the target language by representing their sounds using the target alphabet. This technique is often used for proper nouns, technical terms, or culturally specific concepts. For example, the Arabic word (Ramadan) is transliterated into English as "Ramadan," preserving its original pronunciation and cultural significance. Catford (1965) highlights transliteration as a key strategy for maintaining the "phonetic integrity" of source-language terms, particularly in cases where cultural or religious significance is attached to the original pronunciation (p. 73).

- **Through-Translation**

Through-translation involves the literal translation of compound terms or idiomatic expressions, adhering to their precise meaning and cultural connotations. This technique is often used for terms that have a direct equivalent in the target language but retain their cultural uniqueness. For example, the German term "Schadenfreude" might be translated literally as "joy in others' misfortune" to preserve its cultural and emotional resonance. Vinay and Darbelnet (1995) argue that through-translation allows the translator to "retain the cultural and semantic richness" of the source text, even when the target language lacks an exact equivalent (p. 34).

- **Faithful Translation**

Faithful translation focuses on accurately conveying the meaning of the source text while preserving its context and adhering to the grammatical structures of the target language. This technique ensures that the translated text remains as close as possible to the original in terms of meaning and tone. For example, a faithful translation of a French poem would strive to maintain its rhythm, imagery, and emotional impact in the target language. Nida (1964) emphasizes that faithful translation requires a deep understanding of both the source and target cultures, as well as a commitment to preserving the "spirit and intent" of the original text (p. 159).

- **Literal Translation**

Literal translation involves translating words and structures exactly as they appear in the original text, ensuring grammatical and semantic correctness in the target language. This technique is often used for texts where precision and fidelity to the source are paramount, such as legal or scientific documents. For example, the Latin phrase "carpe diem" is often translated literally as "seize the day" to preserve its philosophical weight. Newmark (1988) describes literal translation as a strategy that prioritizes "semantic accuracy" over stylistic adaptation, making it particularly suitable for texts that require a high degree of precision (p. 68).

- **The Role of Foreignization Procedures**

These procedures help bring the reader closer to the original text without sacrificing its cultural and intellectual uniqueness. By preserving the foreign elements of the source text, foreignization enhances the target audience's engagement with the text, fostering a deeper understanding of its cultural and linguistic context. As Venuti (1995) argues, foreignization challenges the reader to "confront the otherness of the foreign text," promoting a more conscious and informed engagement with the source culture (p. 20).

3. THE TRANSLATION EXPERIENCE IN MICHAELS' NOVEL

Anne Michaels reveals in her novel *Fugitive Pieces* that the experience of translation is an essential and vital part of literary work, shedding light on concepts such as domestication and foreignization. Through her narrative, Michaels explores how translation serves not only as a linguistic act but also as a profound cultural and existential endeavor. This experience, conveyed through Michaels' texts, serves as an entry point to understand her relationship with various cultural and textual boundaries, reflecting the challenges faced by translators in attempting to transfer meanings from one language to another. As Venuti (1995) argues, translation is inherently tied to questions of identity, memory, and cultural negotiation, making it a central theme in works that deal with displacement and survival (p. 20).

Michaels eloquently captures the complexities of translation in her statement: "You can choose your philosophy of translation just as you choose how to live: the free adaptation that sacrifices detail to meaning, the strict crib that sacrifices meaning to exactitude. The poet moves from life to language, the translator moves from language to life; both, like the immigrant, try to identify the invisible, what's between the lines, the mysterious implications." (A. Michaels, 1995, p. 59).

This quote encapsulates the dual nature of translation as both an art and a moral act. Michaels draws a parallel between the translator and the immigrant, both of whom navigate the tension between adaptation and fidelity. The translator, like the immigrant, must grapple with the "invisible" elements of language and culture—the unspoken nuances, emotions, and historical contexts that shape meaning. This perspective aligns with Schleiermacher's (1813/2012) view that translation is not merely a mechanical process but a creative act that requires the translator to "bring the reader closer to the foreign text" while preserving its unique cultural essence (p. 49).

Michaels' portrayal of translation also highlights the ethical dilemmas inherent in the process. The choice between "free adaptation" and "strict crib" reflects the broader debate between domestication and foreignization. Domestication, as Venuti (1995) explains, involves adapting the text to the target culture, often at the risk of erasing its foreignness, while foreignization seeks to preserve the source text's cultural and linguistic distinctiveness, even if it challenges the reader (p. 20). Michaels' characters, particularly Jakob Beer, embody this tension as they navigate multiple languages and cultures, striving to preserve their identities while adapting to new environments.

Through her exploration of translation, Michaels underscores its role as a metaphor for survival and self-discovery. For her characters, translation becomes a means of reconstructing fragmented identities and reclaiming lost histories. As Nida (1964) observes, translation is not just about transferring words but about "creating a new reality" that resonates with the target audience while honoring the source text's cultural and emotional depth (p. 159). In *Fugitive*

Pieces, this process mirrors the characters' journeys of healing and reconciliation, making translation a central theme that bridges the personal and the universal.

This idea reflects Michaels' philosophy of translation, which she considers a flexible and subjective process that shifts between meaning and accuracy. For Michaels, translation is not merely a mechanical act of transferring words but a creative endeavor that allows the translator to explore what lies beyond the literal text and convey the original message in ways that transcend linguistic and cultural boundaries. This perspective aligns with Benjamin's (1923/1968) view that translation is a transformative process that "releases the pure language" trapped in the source text, enabling it to resonate in new cultural contexts (p. 80).

In the context of the novel, the protagonist Jacob undergoes a deeply personal experience with translation. Throughout his journey, translation serves as a means of transcending political and cultural borders, providing him with both personal insight and emotional solace. Michaels captures this experience by stating:

"Eventually I was enrolled in the university, taking courses in literature, history, and geography, and was earning some money as a lab demonstrator in the geography department. Kostas asked a friend of his in London to send me the work of poets banned in Greece. This was my introduction to translating. And translating of one sort or another has supported me ever since. For this intuition, I will always be grateful to Kostas. 'Reading a poem in translation,' wrote Bialik, 'is like kissing a woman through a veil;' and reading Greek poems, with a mixture of *katharevousa* and the *demotic*, is like kissing two women. Translation is a kind of transubstantiation; one poem becomes another." (Anne Michaels, 1997, p. 59).

This passage illustrates how translation is not merely about transferring words but is a transformative process in which texts evolve and take on new meanings. For Jacob, translation becomes a lifeline—a way to connect with forbidden voices and reclaim his cultural heritage. Through translation, he discovers a means of personal and cultural discovery, reflecting Venuti's (1995) assertion that translation can serve as an act of resistance against cultural erasure and political oppression (p. 20).

Michaels describes translation as a "kind of transubstantiation," where a poem transforms from one entity to another while maintaining its deep essence. This metaphor highlights the spiritual and cultural dimensions of translation, suggesting that it is not just a linguistic act but a process of renewal and rebirth. As Nida (1964) explains, effective translation requires the translator to capture the "spirit and intent" of the original text, ensuring that its emotional and cultural resonance is preserved in the target language (p. 159). Jacob's view of translation as a creative process that blends fidelity to the original identity of texts with adaptation to new contexts reflects this balance between preservation and transformation.

The reference to reading Greek poems that mix *katharevousa* (formal Greek) with *demotic* Greek highlights the richness and linguistic diversity of the texts. This duality gives the reader a sense of openness and variety, adding a new dimension to the translation experience. As Jakobson (1959) notes, the interplay between different linguistic registers can create a "polyphonic texture" in the text, enriching its cultural and emotional depth (p. 236). In Jacob's case, this linguistic duality mirrors his own experience of navigating multiple cultural identities, making translation a powerful tool for self-discovery and cultural reconciliation.

3.1.Domestication and Foreignization in Michaels' Novel

Jacob's translation experience clearly illustrates the concepts of domestication and foreignization as envisioned by Michaels, as he balances between these two approaches when handling texts:

Foreignization: This is evident in Jacob's commitment to transferring foreign texts with their deep cultural weight intact, preserving their authenticity and original identity. He did not aim to fully adapt the texts to fit the target culture but rather sought to highlight cultural and linguistic differences, providing the reader with a unique window into the culture of the original text.

Domestication: This is reflected in his efforts to make the texts more accessible to the target reader by simplifying ideas or rephrasing meanings to align with the reader's context. This approach shows his dedication to conveying the general meaning of the texts, while maintaining a balance between preserving the spirit of the original text and facilitating cultural communication.

Through this dual approach, Jacob successfully presents a translation that combines loyalty to the original text with openness to the reader's culture, making translation a powerful tool for enhancing cultural understanding.

In this passage, Michaels uses her concept of translation as a tool to enhance cultural understanding, carrying profound symbolic dimensions that reflect the interplay between language and time, body and emotion. She describes the painting above Jacob's bed, which contains the three translations (Greek, English, and Hebrew) of the poem "What Have You Done to Time." This clearly highlights the idea of linguistic and cultural multiplicity. Greek, depicted as a shadow, symbolizes depth and rootedness in the past, while Hebrew, as an emanation, represents the spiritual dimension.

Translation thus becomes a space where linguistic description intertwines with scenes from everyday life, such as having meals in the night air after physical or emotional exertion (swimming, climbing, or love). This reflects the recurring concept of hunger that is satisfied but returns, becoming a natural rhythm of life. This hunger transcends its literal meaning to carry symbolic dimensions, representing the pursuit of completion and psychological or spiritual fulfillment.

The phrase "the circular language of Michaela's arms" evokes a sense of perpetual motion and embrace, where the arms form a circle that absorbs emotions and human relationships. Overall, the text balances between personal intimacy and cultural symbolism, shedding light on the deep interaction between languages and recurring human experiences.

3.2. The Conflict Between Domestication and Foreignization in Michaels' Novel

The conflict between translation through domestication and foreignization represents one of the fundamental challenges in the field of translation, often leading to a cultural gap that may be difficult for the target reader to bridge. This conflict is particularly evident in literary and intellectual translations, which require preserving the cultural depth of the original texts, while simultaneously dealing with various linguistic barriers.

While some argue that domestication facilitates the accessibility of texts to the reader, others believe that foreignization enhances the deep understanding of the original culture and helps build bridges between different cultures. Thus, a delicate balance must be struck between domestication and foreignization, ensuring that a precise and appropriate translation is achieved—one that respects the cultural specificity of the text while also allowing the reader an opportunity to gain a holistic understanding of the original culture.

Michaels conveys images of the conflict between domestication and foreignization in translation, stating:

"English was a sonar, a microscope, through which I listened and observed, waiting to capture elusive meanings buried in facts. I wanted a line in a poem to be the hollow ney of the dervish orchestra whose plaintive wail is a call to God. But all I achieved was awkward shrieking. Not even the pure shriek of a reed in the rain" (Anne Michaels, 1997:60).

The text clearly reflects the conflict between the concepts of domestication and foreignization in the translation experience:

Foreignization: This is evident in the author's view of the English language as a tool for uncovering hidden meanings, like a sonar or microscope that allows him to penetrate deeper layers of texts. His attempt to make the translation reflect the spiritual and cultural depth of the original texts, such as the sound of the ney in the Sufi orchestra, which symbolizes a longing for God, demonstrates his commitment to conveying the essence of the texts without adapting them to the point of losing their original identity.

Domestication: This is shown in the failed attempt to make the translated texts resonate with the target reader as powerfully as the original texts. His failure is described as "awkward shrieking," a reference to the challenge translators face in adapting texts to be understood and impactful in the target culture without losing their original spirit.

The text expresses the conflict between domestication and foreignization, as the writer strives to strike a balance between preserving the deep cultural spirit of the original texts and making them understandable and relevant to the new reader. The failure to achieve the "pure sound of the ney" reflects the inherent challenges of translation, where the translator must reconcile accurate transmission of texts with their reformulation to enable cultural interaction.

The phrase "Not even the pure shriek of a reed in the rain" carries a metaphorical meaning. The reed is symbolized as a living being that emits a pure sound when the wind blows or rain falls on it. This signifies the author's inability to achieve pure expression in English, even at a simple level like the natural, honest cry of a reed in the rain.

In another text, Michaels embodies another struggle between foreignization and domestication, where the self engages in attempts to adopt a new culture without relinquishing its original roots. She says:

"Slowly my tongue learned its sad new powers. I longed to cleanse my mouth of memory. I longed for my mouth to feel my own when speaking his beautiful and awkward Greek, its thick consonants, its many syllables difficult and graceful as water rushing around rock. I ate Greek food, drank from Zakynthos's wells until I too could distinguish the different springs on the island." (Anne Michaels, 1997:16)

This passage illustrates the tension between adapting to a new culture (domestication) and preserving one's original identity (foreignization). The narrator's gradual acquisition of Greek language and culture symbolizes the process of domestication, while the longing to retain a sense of self and cleanse the mouth of memory reflects the struggle to maintain a connection to one's roots. The act of distinguishing between the different springs on the island represents the nuanced understanding and integration of the new culture, while still acknowledging the complexity of the original identity.

The text embodies a nuanced internal struggle between foreignization and domestication. Foreignization is evident in the character's sense of linguistic and cultural estrangement, as they

describe the Greek language as "beautiful and awkward," and Jacob faces difficulty in grasping its thick consonants and complex syllables, reflecting the resistance of the foreign nature of this culture to rapid assimilation. This sense of linguistic alienation highlights the challenges of embracing a new identity while preserving the authenticity of the self.

On the other hand, domestication is manifested in the character's relentless pursuit to absorb this new culture and integrate it into their personal identity. This pursuit is embodied in the desire to "cleanse the mouth of memory" from the influences of the past and to seek harmony with the Greek language until it becomes part of their identity. Domestication is also evident in the deep sensory immersion in the components of the new culture, such as eating Greek food and tasting the waters from Zakynthos's wells to the point of being able to distinguish between their different sources.

In another example, Michaels clearly reveals the tension between foreignization and domestication through the complex relationship between the character and the learning of multiple languages and cultures:

"Gradually Athos and I learned each other's languages. A little of my Yiddish, with smatterings of mutual Polish. His Greek and English. We took new words into our mouths like foreign foods; suspicious, acquired tastes. Athos didn't want me to forget. He made me review my Hebrew alphabet. He said the same thing every day: 'It is your future you are remembering.' He taught me the ornate Greek script, like a twisting twin of Hebrew. Both Hebrew and Greek, Athos liked to say, contain the ancient loneliness of ruins, 'like a flute heard distantly down a hillside of olives, or a voice calling to a boat from a shore.'" (Anne Michaels, 1997:16)

This passage illustrates the delicate balance between foreignization and domestication. The process of learning each other's languages symbolizes the gradual integration of foreign elements (foreignization) into one's identity, while the insistence on preserving and reviewing the Hebrew alphabet reflects the commitment to maintaining one's original cultural roots (domestication). The comparison of Hebrew and Greek scripts to "a twisting twin" highlights the interconnectedness of cultures, while the imagery of ancient loneliness evokes the enduring presence of cultural heritage. The act of learning and remembering becomes a bridge between the past and the future, embodying the tension and harmony between foreignization and domestication.

The text embodies the conflict between foreignization and domestication on the level of Jacob's learning of new languages and integration into different cultures, while simultaneously striving to maintain a connection to his original identity.

Foreignization is evident in Jacob's interaction with foreign languages like Yiddish and Polish, where he feels a sense of estrangement toward these languages, which seem "foreign" and difficult, like food that cannot be easily consumed at first. Although these languages offer new flavors, they evoke feelings of suspicion and doubt within him, reflecting a linguistic foreignization that requires time for adaptation.

On the other hand, domestication is evident in Jacob's relationship with Hebrew and Greek, where the emphasis is placed on the necessity of "remembering" and holding onto cultural roots. His learning of Hebrew and Greek letters reflects his desire for linguistic domestication and the natural integration of these languages into his identity. The statement, "It is your future you are remembering," reinforces the idea of clinging to cultural memory, which represents the foundation upon which he builds his new identity.

Additionally, the comparison between Greek and Hebrew as an "ancient loneliness of ruins" strengthens the idea of tension between preserving one's original cultural identity and adopting a new culture. This metaphor highlights the conflict between foreignization and domestication, pointing to the challenges individuals face in negotiating between cultures and maintaining a balance between them.

The text illustrates the delicate interplay between embracing new cultural elements (foreignization) and preserving one's original identity (domestication). Jacob's journey reflects the ongoing negotiation between these two forces, as he navigates the complexities of cultural integration while striving to retain a sense of self rooted in his heritage. The imagery of ancient ruins and distant calls evokes the enduring presence of cultural memory, underscoring the tension and harmony between foreignization and domestication in the process of identity formation.

In another example of the conflict between domestication and foreignization, Michaels presents a painful embodiment of the struggle between different cultural and religious identities. She writes:

"So hungry. I screamed into the silence the only phrase I knew in more than one language, I screamed it in Polish and German and Yiddish, thumping my fists on my own chest: dirty Jew, dirty Jew, dirty Jew." (Anne Michaels, 1997:13)

The text expresses a moment of bitter internal conflict, where the confusion and linguistic turmoil of screaming the same phrase in multiple languages (Polish, German, and Yiddish) points to the entanglement of identity and experience. The repeated use of these phrases reflects internalized oppression and a sense of guilt or contamination that an individual might feel as a result of succumbing to prejudiced or unjust cultural stereotypes.

The text highlights the acute tension between foreignization and domestication, as different languages are used as tools to express pain and isolation. In this context, the internal conflict in using multiple languages reflects a shift from attempting to adapt to new cultural identities to a sense of internal disintegration, manifested through self-condemnation.

3.3. Domestication, Foreignization, and the Question of Ethics in Michaels' Novel

Michaels' conception of domestication and foreignization in translation intersects with Friedrich Schleiermacher's views, who argues that translation obliges the reader to "alienate" themselves from their original culture in order to bring the translated texts closer to the spirit of the source culture (Schleiermacher, 1813/2012). This approach sheds light on the ongoing debate about translation: Should it be "beautiful" and appealing to the target audience, or "faithful" and true to the spirit of the original text? Italo Calvino (1982) adds an ethical dimension to this discussion, considering translation the ideal way to read texts, as it combines the processes of reading and writing, making it both a creative and ethical act.

Michaels' work, through its exploration of linguistic and cultural tensions, raises profound questions about the ethics of translation and identity. The struggle between foreignization and domestication is not merely a technical or aesthetic issue but also an ethical one, as it involves the negotiation of cultural memory, identity, and the responsibility of representing the "other" faithfully. The act of translation, in this sense, becomes a moral endeavor that bridges cultures while preserving their unique voices and histories.

Although Michaels tends toward foreignization in translation, she does not see it merely as a means of transferring meaning between languages. Instead, she views it as an ethical act that highlights the deep relationship between language and memory. Translation, according to her

perspective, contributes to understanding collective and individual history and raises central ethical questions about the extent to which texts remain faithful to their original cultural heritage versus their adaptability to new contexts (Michaels, 1997). In this context, Lawrence Venuti (1995) sheds light on the role of the translator as a cultural mediator who seeks to balance original texts, which may carry semantic ambiguity, with target texts that require greater clarity. This raises the issue of balancing aesthetic fidelity with cultural commitment.

Michaels writes:

"History is amoral: events occurred. But memory is moral; what we consciously remember is what our conscience remembers. History is the Totenbuch, The Book of the Dead, kept by the administrators of the camps. Memory is the Memorbucher, the names of those to be mourned, read aloud in the synagogue." (A. Michaels, 1997: 72)

The text highlights the distinction between history and memory in terms of their moral nature and their connection to translation in contexts dealing with historical and human texts. To explain this idea according to the text's implications: history is "amoral" as it is a mere record of events ("Amoral History") because it recounts what happened without making moral judgments. History is like a record of events, documenting what occurred as it was, without considering the ethical or emotional dimensions. It resembles the "Book of the Dead" (Totenbuch), a cold bureaucratic document maintained by administrations (here referring to concentration camp administrations) to record events without any empathy or human feeling.

On the other hand, memory as a moral act "Moral Memory" is tied to ethics because it reflects what we consciously choose to remember and what our human conscience carries in terms of moral dimensions. It is akin to the "Memorbucher," a record of names read aloud in churches or synagogues to commemorate individuals who have passed away, keeping their memory alive in a human and emotional way.

These ideas highlight the difference between the cold documentation of events and the emotional, human understanding of them, which directly relates to translation in several aspects:

1. **When translating historical texts**, the translator must balance conveying the cold record of events (history) with capturing the human and ethical dimensions tied to memory. For example, when translating novels or testimonies from concentration camps, such as Holocaust narratives, the translator must convey not only the events but also the emotions associated with them, so that the text does not become a mere dry record.
2. **Translation is not just the transfer of words** but also the transfer of cultural memory. The translator may face the challenge of translating texts that carry deep meanings tied to collective memory (such as pain, injustice, or massacres) into another language without losing the text's moral spirit.
3. **The translator must be aware of the distinction** between history as a document and memory as a human experience, balancing the accurate transmission of information with the human sensibility embedded in the text.

Michaels attempts to differentiate between the cold, objective perspective (history) and the living, moral perspective (memory), placing the responsibility on the translator to choose what to convey and how to convey it. Translation in these contexts is not merely a linguistic activity but an ethical one that carries the burden of transferring human experience from one language to another while preserving its depth and value.

Thus, translation, according to these perspectives, is not a neutral activity; it is a dynamic process that reflects a conflict between languages and cultures. Translation often involves linguistic and cultural "violence" as texts are reshaped during their transfer from one context to another. As Bassnett and Lefevere (1990) have explained, translation is a form of rewriting, where elements of interpretation and adaptation intertwine, making it a tool for the development of literature and society. However, it can also be used as a means of oppression and distortion of original texts.

4. CONCLUSION

The debate surrounding domestication and foreignization in translation transcends being a mere technical discussion, reaching a profound philosophical horizon centered on ethics and cultural responsibility. Translation is not just the transfer of language; it is a means of understanding the other, a journey into exploring collective memory and diverse cultural identities. The central question that arises in Michaels' novel is: Can the translator balance fidelity to the original texts with the necessity of adapting them to the needs of the recipient? And can they free themselves from the influence of dominant discourses that may reshape texts to serve specific ideologies?

Answering these questions requires a deep awareness on the part of the translator of their role, which is not limited to being a linguistic intermediary but extends to being a cultural bridge connecting civilizations and a custodian of the cultural specificities of the languages and identities they work with. In this context, translation emerges as a delicate space of balance between openness to the other and self-preservation, playing a dual role as a means of communication and a tool that can be exploited to reshape texts according to alternative values.

Findings:

1. **Translation as an Ethical Approach:** Michaels' perspective emphasizes that translation is not merely a linguistic process but also an ethical approach to life, requiring a balance between aesthetic considerations in form and content and the ethical issues associated with interacting cultures and languages. Translation here becomes an ethical act, demanding that the translator be aware of their cultural and ethical responsibilities.
2. **Highlighting Cultural and Linguistic Differences:** Translation sheds light on cultural and linguistic differences, stressing the importance of respecting historical memory and avoiding its erasure or marginalization. The translator here is not just a conveyor of texts but a protector of the cultural and linguistic heritage they work with.
3. **Challenges of Cross-Cultural Communication:** Translation provides an opportunity to explore the challenges of communication between different cultures, allowing for the identification of ways to handle the legacy of the past in a manner that respects its specificities without distorting or erasing it. Translation becomes a tool for fostering understanding among peoples and civilizations while preserving diverse cultural identities.
4. **Translation as a Tool for Shaping Identity and Historical Memory:** The act of translation plays a crucial role in shaping both individual and collective identities, particularly in postcolonial and trauma literature. It not only preserves but also reconstructs narratives, thereby influencing the transmission of cultural memory across generations. Future research could further explore how translation functions as an act of remembrance, amplifying marginalized voices and enabling the reclamation of suppressed histories within literary discourse.

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