

Foreignising versus Domesticating Translations of Arabic Colour-related Expressions

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Abstract—The present study attempts to focus on the translation of colour-related idioms and binomials as culture-specific expressions and questions the validity of the notions of foreignisation and domestication brought to the fore of translation studies by Venuti (1995). However, it is not intended here to question the quality of Venuti's advocacy of foreignising translation, but rather to apply the notions of foreignisation and domestication, as well as paraphrase as one mode of domestication in translating colour-related expressions. More particularly, the study examines whether it is possible to observe any form of consistency in the strategies used for the translation of such culturally-bound expressions. This is attempted under the framework of the skopos theory and Berlin/Key studies on colours (1969). The paper describes already-existing translations in order to make generalizations about translation methods. Such generalization may be taken as guidelines for the translation of culture-bound expressions in general. The present study explores the translation of 84 Arabic colour-related expressions, and reaches the conclusion that “paraphrase” is a significant strategy for translating Arabic colour-related expressions into English due to the distant cultural backgrounds and the divergent historical affiliations of the two languages.

Index Terms—colour-related expressions, idioms, binomials, Skopos theory, foreignisation, Domestication

I. INTRODUCTION

Languages may differ from one another to a great degree, but this does not mean that translation is not possible. Translation does not only involve giving the equivalent meaning in the target language (TL), rather it involves considering the values of the (TL). Some translators prefer changing the source language (SL) values and bringing them ‘closer’ for the (TL) receivers. This translation strategy is termed *domestication*. Other translators, on the other hand, prefer preserving the values of the (SL) as well as exposing them to (TL) receivers. This translation strategy is termed *foreignisation* (Domestication and Foreignization in Translation, 2011).

Idioms are linguistic clichés which use frozen expressions. *Longman Idioms Dictionary* (1998) defines the term idiom as “a sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately” (p. vii). Lewis provides another concise dictionary-like definition: an idiom, he states, is “a multi-word lexical item where the meaning of the whole is not directly related to the meanings of the individual words” (1998, p. 217). Cowie and Mackin (1975) also emphasise the multi-word nature and semantic opacity of idiom (p. viii). An idiom, they write, “is a combination of two or more words which function as a unit of meaning”. With idioms, then, we cannot look at the individual words of the expression and describe the meaning that each makes to overall meaning. Idioms are considered one form of fixed expressions. We can, for example, say *الأبيض والأحمر* /ʔalʔbjad wal ʔhmar/ (i.e. money) but never **الأحمر والأبيض* /ʔlʔhmarwalʔbjad/. According to Crystal (1988) an idiom is “a sequence of words which is semantically and often syntactically restricted, so that they function as a single unit” (p. 189). From a semantic viewpoint, the meanings of the individual words cannot be summed to produce the meaning of the idiomatic expression as a whole.

Colours have received much attention in linguistics because of their apparently universal character. All humans with normal vision can see colours and names are given in order to make reference to them. But not all cultures name all colours, and colours realization differs from language to language, culture to culture (Philip, 2006). As such, despite recent developments in the field of translation theory, idioms, especially such culture-bound expressions as colour-related idioms, still cause problems that relate to two main areas: recognising and interpreting them properly and rendering the ‘intended’ meaning into the target language (Baker, 1992, p. 68). For such culturally-bound expressions, the study proposes the adoption of the foreignisation strategy of translation along with a paraphrase of the expression or domestication depending on the idiom transparency and the possibility of rendering it to an equivalent in the (TL).

II. LITERATURE REVIEW

This literature review explores the notions of foreignisation and domestication and their application to translations of Arabic colour-related expressions. “Paraphrase”, as a domestication-biased technique is explored as well to verify that it is a powerful strategy to be adopted in handling such culture-specific expressions.

Translation of Culture-bound Expressions

Many studies have been conducted on cross-cultural differences and the translation of idioms as culture-specific expressions. Su-Ju (2006), for example, discusses how to apply the functional equivalence model to English and Chinese translation. Guntathong (2006) analyses English love-related idioms, and Hongxiang (2005) investigates the translation of idioms between English and Chinese. Moreover, Colin (2006) carries out a study in which English and Swedish animal idioms were contrasted and translated.

Most significantly, many studies have been carried out on the translation of English and Arabic idioms. For example, Mahmoud (2004) examines the interlingual transfer of idioms by Arab learners of English; while Homeidi (2007) deals mainly with some of the difficulties the translator might encounter when translating some culturally bound expressions. Awwad (1990) analyses the equivalence and translatability of English and Arabic idioms; while Abu-Ssaydeh (2004) focuses on the translation of English idioms into Arabic. Abdullah and Jackson (1998) investigate what types of Syrian Arabic idioms are most likely to be transferred while learning a second language. Zughoul and Hussein (2001) examine Arabic-speaking learners' ability to provide translations of idiomatic expressions and collocations. Moreover, Al-Hasnawi et al. (2007) investigates the 'untranslatability' of some Arabic metaphors into English and finds that most metaphors are shaped by the socio-cultural beliefs and attitudes of a specific culture.

In the light of the aforementioned review, culture-bound expressions and translation strategies can be conceptualised as follows: culture bound expressions are unique to a language and cannot be understood simply from the meaning of their individual words and they require an adequate cultural awareness of the (SL) and the (TL) (Badawi, 2008). In this study, cultural expressions are limited to Arabic colour-related idioms.

Colour-related Idioms

Because of its thorough scope, Berlin/Kay's (1969) survey of colour terms provides a platform for most linguistic and translation research involving colours. The aim of studying them is to identify the basic colour terms for each of the languages studied, and the order in which these come into use, with a view to identify a mechanism towards the acquisition of colour terms in languages as a whole (Berlin/Kay 1969, p. 5ff).

When dealing with colour-related idioms, the notion of literal meaning is very problematic, as the only true literal meaning of a colour-related expression is found in its popular capacity; the sun is *yellow*, the sky is *blue* or *grey*, blood is *red*. When used in this way, colour terms carry no meaning other than the representation of hue. Instead of *literal*, it is helpful to speak of colour as having *prototypical* meaning (Philip, 2006, p. 1). One way of identifying the range of shades to which the prototypical colour can be extended is to study structures in which a real-world object is compared to a colour. For example, the English idiomatic expression *whiter than white* شديداً النقاء /*adiidul-naqaaʔ* refers specifically to moral purity through the connotative values of 'white' in religion. Semi-opaque expressions require more effort in order to access the meaning: *whiter than an alpine meadow in December* أشد بيضاء من مروج جبال الألب الخضراء في ديسمبر /*adu-bajaḍan-min-murudʒi-dʒibalu-ʔiʔbi ʔlxadraʔ-fi disambir/* requires a degree of semantic elaboration before the oblique references to *snow* is identified, i.e. that a mountain region in mid-winter is assumed to be covered with snow and therefore white (Philip, 2006).

Colour-related Binomials

Binomials are defined as a term to refer to conjoined pairs that are unrestricted to certain word classes. However, they occur in fixed 'frozen' order as idiomatic expressions (Moon 1998 as cited in Malkiel 1959; Makkai 1972). In fact, some binomials are not irreversible but still demonstrate clear tendencies for preferred ordering. For example, in Arabic the binomial expression أسود وأبيض /*ʔbjaḍ-wa-ʔswad/* (i.e. white and black) is preferred to أسود وأبيض /*ʔswad wa-ʔbjaḍ/* (i.e. black and white), and vice versa in English.

Like idioms, translating binomials could be problematic. The Arabic binomial الموت الأحمر /*lmawtu-ʔiʔḥmar/* is usually used to refer to patience in confronting life's hardships. Instead of translating it into *Red death*, paraphrase could be adopted to get, for example, the English rendering '*patience in hardships*'. Actually, the choice of this translation is due to the fact that *Red death* is differently used in the English culture. In English, *Red death* comes from "The Masque of the Red Death", originally published as "The Mask of the Red Death" (1842), a short story by Edgar Allan Poe. In this story, *Red death* is used as a symbol of the inevitability of death. However, it is not the meaning intended in the Arabic expression الموت الأحمر /*lmawtu-ʔiʔḥmar/*.

The Relationship between Translation and Culture

Languages do not operate in isolation; they are linguistic reorientations of cultures. Hence, translation adopts a significant role in bringing cultures closer through the appropriate rendering of (SL) into the (TL). In essence, translation has often been thought of as a source of cultural renaissance. This view is explained by Delille:

I have always thought of translation as a way to enrich a language. If you write an original work in a particular language you are likely to exhaust that language's own resources, if I may say so. If you translate, you import the riches contained in foreign languages into your own, by means of felicitous commerce (as cited in Lefevere, 1992, p. 37).

Such kinds of views support the idea that translation has the potential to promote intercultural communication. Translating into a (TL) in a meaningful sense requires understanding the cultural context of that target language. According to Nida (1964), "differences between cultures may cause more serious problems for the translator than do differences in language structure" (p. 130). As such, both language and culture should be highly considered in the act of translation especially in the process of translating culturally-bound expressions.

Translation of culture-bound expressions

According to Newmark (1988), multi-word expressions as idioms are some of the most challenging translation difficulties (p. 104). Translating idioms is difficult, since idioms are frozen chunks of words whose overall meaning differ from the meanings of the words involved. Cultural expressions are a crucial translation problem, especially when translating between two distinct languages that are spoken by two distant nations (Balfaqeeh, 2009).

Reviewing literature pertinent to translation reveals that the difficulty of translating cultural aspects has led to ‘culture marginalisation’ during the 1960s and 1970s. It has been long taken for granted that translation deals only with linguistic aspects. However, cultural elements have never been brought into discussion. For Nida and Taber (1969) the process of translation consists of reproducing the closest equivalent of the (SL).

Foreignisation versus Domestication

One of the main notions on which the present study is based is Venuti’s notion of the translator’s invisibility. The terms ‘foreignisation’ and ‘domestication’ have been coined by Venuti (1995) as a means of providing a classification of translation strategies. Venuti (1995) indicates that translation strategies “involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it” (p. 240). He employs the concepts of domesticating and foreignising to refer to translation strategies (1998, p. 67). To Venuti, domestication, or translator invisibility, consists in translating in a clear and intelligible way which erases the foreignness of the source text in order to meet the needs and values of the target culture (Ramiere, 2006). Similarly, paraphrase, as a domestication-biased technique tends to restate the meaning in a clearer form in order to smoothly transfer the embedded message from the (SL) to the (TL). By adopting ‘paraphrase’, a translator is free from abiding by the grammatical structures of the (SL). As such, a translator can produce more accurate renderings owing to the freedom given to him/ her from being committed to certain idiomatic structures.

The Skopos Theory

In the process of translation, an appropriate strategy should be mainly determined by *the skopos*, or purpose of the translation. If a translation is intended to widen the target addressees’ visions and to introduce the source culture to the target audience, the translator may choose to adopt the foreignisation strategy in rendering the equivalent meaning. On the other hand, if the skopos is to provide a clear-cut translation for common readers, the domesticating method may be adopted (Zhao, 2008). In other words, the end justifies the means.

It follows that a gap in the literature that this paper is intended to fill is how to translate such culturally-bound expressions as colour-related idioms and binomials.

III. METHODOLOGY

The study relies on Venuti’s (1995) distinction between foreignisation (SL-oriented translation) and domestication (TL-oriented translation) towards translating colour-related expressions. The former is a parallel word-for-word translation that aims at rendering the form of the (SL) into the (TL) and the latter is a ‘facilitated’ translation that aims at conveying the meaning of the (SL) rather than the form. “Paraphrase” is presented as a powerful tool that is used in translating such culturally-bound expressions to the effect of creating a liberal, approximate translation of the (SL).

To address the gap in the literature (i.e. how to translate such culturally-bound expressions as colour-related idioms and binomials), the present paper employs the two modes of translation distinguished by Venuti (1995); foreignisation and domestication. Moreover, paraphrase is explored as a successful TL-biased technique. To this effect, the theoretical framework makes use of the skopos theory, which incorporates strategies ranging from the most literal (i.e. foreignising) to the freest (i.e. domesticating and particularly paraphrasing).

Employing the Skopos Theory

According to the functional approaches to translation, there are three vital rules in the skopos theory, namely, the *skopos rule*, *coherence rule* and *loyalty rule*. In the functionalist theory of translation, the best rule for any translation is the “skopos rule”, which says that a translational action is determined by its Skopos. Skopos rule is to translate in a way which helps the translation to function in an appropriate way for the people who will use it (Reiss & Vermeer, 1984). The translator is the one who will determine as for which particular skopos (i.e. purpose) should be the one to carry out in a translation process.

The *coherence rule* implies that the translated text should make sense in the communicative situation in which it is delivered (Reiss & Vermeer, 1984, p. 113). Therefore, the translator should consider the target culture and apply any needed changes in order to make the translation comprehensible.

The third principle of the skopos theory is *loyalty principle*. It refers to the responsibility the translator has toward the source text, target audience and other agents in the translational environment. This principle demands the translator to be loyal to the source text writer and the target readers, but this does not mean that the translator has always to follow (TL) receivers’ expectations (Nord, 2001, p. 125).

Under the framework of skopos theory, foreignisation and domestication may not contradict with each other. Since any translation generally involves various purposes, different strategies have to be taken in order to achieve each of them. The two strategies can be combined by adopting *paraphrase*; a domestication-biased technique. It is to render the meaning of the expression clearly and intelligibly in the target language.

The corpus data consists of a list of 84 Arabic colour-related expressions collected mainly from *Almawrid English Dictionary*, *Hans Wehr’s, A Dictionary of Modern Written Arabic*, and the Arabic lexicon *Almujam Alwaseet*.

Foreignisation (SL-oriented translation):

The term foreignisation (*SL-oriented translation*) can be translated into (إضفاء الطابع الأجنبي). This strategy, which translates an idiom by the nearest equivalent idiom in the target language, works in two modes: a mode in which there happens to be a (TL) replica of a (SL) idiom and a mode in which the (SL) idiom is translated literally without being unintelligible. Occasionally, one might encounter an Arabic idiom that is a replica of an English idiom. Arabic and English have the idiom *white lie* أكذوبة بيضاء /ʔuk ʔubah-bajīdaaʔ/ (lit. a lie told to be polite or to stop someone from being upset by telling him the truth). The effect of this strategy, when applicable, is to preserve the impact of the (SL) idiom since the translation maintains the lexical constituents, the semantic content and most importantly the effect of the source text (Abu-Ssaydeh, 2004) (See Table 1.1)

TABLE 1.1
COLOUR-RELATED IDIOMS OF ARABIC ORIGIN THAT ARE FOREIGNISED:

1. أكذوبة بيضاء /ʔuk ʔubah-bajīdaaʔ/ is translated into <i>white lie</i> .
2. الصليب الأحمر /ʔsʔalīb-ʔlʔhmar/ is translated into <i>the Red Cross</i> .
3. الحمراء /ʔlʔhamraaʔ/ is translated into <i>Alhambra</i> (the Citadel of Granada).
4. الحمى الصفراوية /ʔlʔhummah-ʔsʔafrawijjah/ is translated into <i>yellow fever</i> .
5. أسود فاحم /ʔswad-fahim/ is translated into <i>coal-black, jet black</i> .
6. شاب أخضر /ʔab-ʔxɔdar/ is translated into <i>green</i> (informal: inexperienced)
7. الأصفران /ʔlʔsfaraan/ is used to refer to (الذهب والزعفران) and is translated into ' <i>the two yellow ones</i> ': <i>Gold and Saffron</i> .
8. الأحمران /ʔlʔhmaraan/ <i>the two red ones</i> is translated into ' <i>gold and saffron</i> ', ' <i>meat and wine</i> ', or ' <i>bread and meat</i> '.
9. اصفر الزرع /ʔiʔfara-ʔzzarʔu/ is used to refer to the withering process of plants, and is translated into <i>turned into yellow</i> .
10. ارتدى البياض /ʔirtadah-ʔlbjaad/ translated into <i>to dress in white</i> .
11. البيض /ʔlbjiid/ is translated into <i>the white race</i> .
12. الأبيضان /ʔlʔbjaadaan/ is used to refer to اللبن والماء and so that it is translated into ' <i>the two white ones: milk and water</i> '.
13. الأسودان /ʔlʔswadaan/ is translated into ' <i>the two black ones</i> ' to refer to <i>date and water, water and milk, or the serpent and the scorpion</i> '.

Domestication (TL-oriented translation):

Although idioms are thought of as being bound to cultures, many idioms have equivalents across many different languages. However, cultural differences and the various historical backgrounds make the number of Arabic idioms that are of complete equivalence to English idioms very limited. In many cases, the semantic content is the same but the linguistic realization is totally different. In such types of idiomatic expressions, domestication can provide an appropriate translation (Abu-Ssaydeh, 2004).

The term domestication (*TL-oriented translation*) can be translated into (التوطين (إضفاء الطابع المحلي). Like foreignisation, the domestication strategy works in two modes: a mode in which there is an equivalent idiom in the TL and a mode which provides a paraphrase of the expression. For example, when the English idiom *Purple Heart* (i.e. American medal given to soldiers who have been injured in war) is translated into Arabic using the foreignisation strategy it will produce القلب الأرجواني /ʔlqalbu-ʔlʔurdzuwanii/, which will be unintelligible to the Arabic-speaking receiver. In its first model, the domestication strategy will, however, produce وسام جرحى الحرب /wisam-dʒarha-ʔlʔharb/, which is more appropriate. In such cases an English idiom can be translated by applying the domestication strategy, i.e. finding an idiom in the (TL) which is semantically equivalent to the English idiom (Abu-Ssaydeh, 2004) (See Table 1.2)

TABLE. 1.2
COLOUR-RELATED IDIOMS OF ARABIC ORIGIN THAT ARE DOMESTICATED:

1. سود وجهه /sawwada-wadʒhahu/ is translated into <i>to disgrace</i> .
2. سواد العراق /sawad-ʔlʕiraq/ is translated into <i>the rural area of Iraq</i> .
3. سواد العين /sawad-ʔlʕjin/ is translated into <i>eyeball</i> .
4. سواد المدينة /sawad-ʔlmadiinah/ is translated into <i>suburb or outskirts of the city</i> .
5. بيض الله وجهه /bajjaada-ʔallahu-wadʒhahu/ is translated into <i>May God make him happy</i> .
6. بياض النهار /bajaaḍ-ʔnahaar/ is translated into <i>during day time</i> .
7. بياض اليوم وسواد ليله بياض /jawmuhuu-wasawadu-lajlihi-bajaaḍh/ is translated into <i>by day and by night</i> .
8. بياض الوجه /bajaaḍul-wadʒh/ is translated into <i>good reputation</i> .
9. أرض بيضاء /ʔrd-bajidaaʔ/ is translated into <i>barren, uncultivated land</i> .
10. الذهب الأبيض /lḡahabul-ʔbjaḍ/ is translated into <i>platinum</i> .
11. بالسلاح الأبيض /bissilahi-ʔlʔbjaḍ/ is translated into <i>with cold steel</i> .
12. بياض البشرة /bajaaḍul-baʕrah/ is translated into <i>fair complexion</i> .
13. الليالي البيضاء /llajali-ʔlbjiiḍ/ is translated into <i>moonlight nights</i> .
14. زرقت عينه نحو /zaruqat-ʕajnuhu-nahwa/ is translated into <i>to stare at</i> .
15. أتى على الأخضر واليابس /ʔta-ʕala-ʔlʔxḍar-wal-jabis/ is translated into <i>(wreak havoc), to destroy everything</i> .
16. الخضراء /lḡaḍraaʔ/ is translated into <i>'the Verdant'; the sky</i> .
17. الخضراء /lḡuḍraaʔ/ is translated into <i>Paradise</i> .
18. مخضرة /muxḍarraḥ/ is translated into <i>verdant land</i> .
19. حميرة /ḡumajrah/ is translated into <i>Red star</i> .
20. الأسود والأحمر /ʔlʔswad-wal-ʔhmar/ is translated into <i>all mankind</i> .
21. اصفر وجهه /ʔiʕfarah-wadʒhahu/ is translated into <i>to become pale or turned white</i> .
21. صفرة /ʕufrah/ is translated into <i>paleness (of the face)</i> .
22. ضحكة صفراء /ḍaḡikah-ʕafraaʔ/ is translated into <i>forced laugh</i> .
23. نحاس أصفر /niḡas-ʔʕfar/ is translated into <i>brass</i> .
24. صفراء /ʕafraaʔ/ is translated into <i>bile</i> .
25. ضحكة صفراوية /ḍaḡikah-ʕafrawijjah/ is translated into <i>bitter laugh</i> .
26. الحبة السوداء /lḡabbah-ʔlʕawdaaʔ/ which is used to describe حبة البركة /ḡabatul-barakah/ is translated into <i>black cumin</i> .
27. فلان أخضر /fulan-ʔxḍar/ (كثير الخير) is translated into <i>beneficent person</i> .
28. خضاره /xuḍarraḥ/ is used to refer to the 'greenness of sea water', thus it is translated into <i>the sea</i> .
29. الذهب الأصفر /ḡḡahabu-ʔlʔʕfar/ is translated into <i>Gold</i> .
30. بنو الأصفر /banul-ʔʕfar/ is used to refer to <i>the East Asian race</i> and it could be translated into <i>yellow race</i> .

Paraphrase (domestication-biased strategy)

The second mode of domestication, “paraphrase”, is defined by Baker (1992) as “expressing the meaning of an item in other words because no match can be found in the (TL) or because of differences in stylistic preferences of the (SL) and (TL)” (p. 71-78). This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and the target languages (Baker, 1992, p. 74-75).

Among the advantages of this method is producing more accurate renderings due to the freedom allowed to the translator from being committed to idiomatic structures. Thus, whenever the two cultures and the languages in question are very different, paraphrasing tends to be the most acceptable strategy (Abu-Ssaydeh, 2004, p. 6) (See Table 1.3).

TABLE 1.3

COLOUR-RELATED IDIOMS OF ARABIC ORIGIN THAT ARE TRANSLATED INTO ENGLISH USING THE PARAPHRASE STRATEGY:

1. سواد الليل /sawadu-ʔilajil/ is translated into <i>long dark night</i> .
2. شتائم سوداء /ʃataaʔim-sawdaaʔ/ is translated into <i>severest reproaches</i> .
3. سويداء القلب /suwajdaaʔu-ʔlqalbi/ is translated into <i>the deepest folds of the heart</i> .
4. سوداوي /sawdawii/ is translated into <i>depressed or melancholic</i> .
5. بيض وجهه /bajjaḍa-waḍḡahuu/ is translated into <i>to honour</i> .
6. لا يبيض من صحيفته /la-jubaḡid-min-ṣahifatahu/ is translated into <i>this doesn't show him in a favourable light</i> .
7. بياض العين /bajaaḍu-ʔilʔajin/ is translated into <i>the white of the eye</i> .
8. على بياض /ʔala-bajaaḍ/ is translated into <i>blank or free from writing</i> .
9. ثورة بيضاء /ṯawrah-bajḡaaʔ/ is translated into <i>peaceful, bloodless revolution</i> .
10. الخيط الأبيض /ʔlxajtu-ʔlabjaaḍ/ is translated into <i>first light of dawn</i> .
11. صحيفته بيضاء /ṣahifatahu-bajḡaaʔ/ is translated into <i>of good reputation</i> .
12. صحف بيضاء /ṣuḡuf-bajḡaaʔ/ is translated into <i>glorious deeds</i> .
13. ليلة بيضاء /lajlah-bajḡaaʔ/ is translated into <i>a sleepless night</i> .
14. يد بيضاء /jadun-bajḡaaʔ/ is translated into <i>beneficent hand</i> .
15. بيض البلد /bajḡ-ʔlbalad/ is translated into <i>the main part</i> .
16. بيض الحضر /bajḡ-ʔlxiḍr/ is translated into <i>a chaste, respectable woman</i> .
17. بيض الديك /bajḡ-ʔldiik/ is translated into <i>an impossible extraordinary thing</i> .
18. بيض الإسلام /bajḡ-ʔlʔislam/ is translated into <i>the territory of Islam</i> .
19. بيض الصيف /bajḡ-ʔlṣajf/ is translated into <i>the hottest part of the summer</i> .
20. في بيض النهار /fi-bajḡ-ʔlnahaar/ is translated into <i>in broad daylight</i> .
21. الأيام البيضاء /ʔlʔjaam-ʔlbajḡaaʔ/ is translated into <i>happy days</i> .
22. الموت الأبيض /ʔlmawtu-ʔlʔbjaaḍ/ is translated into <i>natural death</i> .
23. الموت الأزرق /ʔlmawtu-ʔlʔzraqh/ is translated into <i>sudden death</i> .
24. الموت الأحمر /ʔlmawtu-ʔlʔhmar/ is translated into <i>violent death</i> .
25. خضر الأرض /xadḡara-ʔlʔrd/ is translated into <i>to sow the land</i> .
26. الزرقاء /ʔlzarqaaʔ/ is translated into <i>the blue sky</i> .
27. أسود الكيد /ʔswad-ʔlkabid/ is translated into <i>real enemy</i> .
28. عدو أزرق /ʔadwwun-ʔzraqh/ is translated into <i>real enemy</i> .
29. سواد من القلب /sawadun-mina-ʔlqalb/ is translated into <i>the inner most of the heart</i> .
30. سواد من العين /sawadun-mina-ʔlʔajn/ is translated into <i>'the iris': the pupil of the eye</i> .
31. سواد من البطن /sawadun-mina-ʔlbatn/ is translated into <i>the liver</i> .
32. سواد من النخل والشجر والنبات /sawadun-mina-ʔlnaxli-walʔadḡari-walnabat/ is translated into <i>a cluster of trees, palm trees or plants</i> by adopting paraphrase. It is so called in Arabic because the deep green colour of plants is near to black.
33. لا يفارق سوادي سواده /lah-jufariq-sawadji-sawaduh/ and لا يزال سوادي بياضك /lah-juzajil-sawadji-bajaaḍuk/ are both used to describe a strong relationship and are paraphrased into <i>deeply attached to each other</i> .
34. السواد /ʔlswad/ could be used to refer to اللباس الرسمي /ʔllibas-ʔlrasmi/. For example, يُقال جاء الوزير وعليه سواده. This is translated into <i>formally dressed</i> .
35. ابضت العين /ʔibjḡat-ʔlʔajn/ means فقدت الإبصار /faḡdat-ʔlʔibṣar/ and is translated into <i>loss of eyesight</i> .
36. الأبيض /ʔlʔbjaaḍ/ (المتصف بالبياض والفضة والسياف) is translated into <i>of fair complexion, silver or the sword</i> according to the context.
37. الحجّة البيضاء /ʔlhudḡah-ʔlbajḡaaʔ/ is translated into <i>clear evidence</i> .
38. ما رأيته مذ ابضان /ma-raʔtahu-mu ḡ-ʔbjaaḍaan/ (مذ يومان أو شهران) is translated into <i>I have not seen him for two days or two months</i> .
39. ماء أزرق /maaʔun-ʔazraq/ and ماء أخضر /maaʔun-ʔxadḡar/ means شديد الصفاء /ʔadiidul-ṣfaaaʔ/ and is paraphrased into <i>pure water</i> .
40. الأمر بيننا أخضر /ʔlmru-bajnanah-ʔxadḡar/ (جديد) /dḡadiid/ is translated into <i>in a new relationship</i> .
41. الغنم سود البطون /ʔlʔanam-swuuḍu-ʔlbuṯwuun/ is translated into <i>weak and skinny sheep</i> .

IV. RESULTS AND DISCUSSION

The above analysis thus shows that such complex and culture-specific multi-word units as colour-related idioms and binomials can be translated through a variety of strategies, depending on the idiom itself, its cultural background and the relationship between the (SL) and the (TL). Long debates have been held to discuss when to paraphrase, when to use the nearest local equivalent by adopting domestication and when to translate literally by adopting foreignisation. However, the above analysis has shown that along with foreignisation and domestication, culture-bound expressions as colour-related idioms are smoothly translatable by adopting "Paraphrase". The translator is allowed to stand in a middle-position between foreignisation and domestication by applying paraphrase.

The results of this data analysis show that:

1. *Thirteen* Arabic colour-related expressions of the total corpus of *eighty four* expressions have been translated into English by using foreignisation as in the translation of أسود فاحم /ʔswad-faḡim/ into 'coal black' or 'jet black', and /ʔlhmaraan/ into 'gold and saffron', 'meat and wine', or 'bread and meat'. By applying this strategy, a (SL) idiom is replaced by a (TL) idiom or replica that serves the same purpose in the target language culture.

2. *Thirty* Arabic colour-related expressions have been translated by adopting the domestication strategy as in translating ضحكة صفراء /ḡahikah-ṣfaaaʔ/ into 'forced laugh' and أتى على الأخضر واليابس /ʔta-ʔala-ʔlʔxadḡar-wal-jabis/ into 'wreak havoc'.

3. *Forty one* Arabic colour-related expression have been translated by adopting the paraphrase approach as in translating الموت الأبيض /ʔlmawtu-ʔlʔbjaaḍ/ into 'natural death', and سويداء القلب /suwajdaaʔu-ʔlqalbi/ into 'the deepest fold of the heart'.

Based on the above findings, the field of translation studies should not be rent by dichotomies of the nature of domestication and foreignisation. Foreignisation and domestication along with paraphrase complement each other. However, these strategies of translation cannot always be used interchangeably.

V. CONCLUSION

The difficulty of translating culturally-bound expression as colour-related idioms and binomials lies in the fact that they can be quite different across cultures and languages. This study has explored the translation of a number of Arabic colour-related idioms within the overall context of Venuti's domestication and foreignisation dichotomy. It is a practical attempt to demonstrate that different modes of translation complement each other. "Paraphrase" as a mode of *domestication* is a powerful strategy in translating Arabic colour-related expressions that can be applied when no equivalent is found in the (TL) because of cultural divergences. Colours, as culture-bound terms were used to verify that different translation strategies should be adopted in the process of translating between two distinct cultures. It can be inferred from this study that domestication strategies, including paraphrasing and translation using equivalents, were more favourably practice than foreignisation which results sometimes in literal translation. Some of the foreignised translation choices of colour-related idioms in the corpus data were accompanied with explanations. In other words, if an expression does not have a replica in the (TL), or direct equivalents for idioms as cultural expressions are not available, paraphrasing would be sufficient and acceptable to the target audience.

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