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ABSTRACT

Literature is artistic expression through the medium of language. It provides a lens into a particular place and time, and illuminates the values and practices of a certain culture. Its translations need to reconstruct the original accurately. Globalization, or essentially country interconnectedness and the spread of information around the globe, has been a factor in connecting people throughout history. Today's spread of information at the speed of fiberoptics globalizes, connecting cultures, and has resulted in an ever-increasing need for translations. Globalization relies upon translation to occur – in order for people to connect, they need to be able to communicate, and the primary mode of communication is a common language. Thus, translators are placed squarely in the middle of the globalization equation, and their translation decisions become acts of globalization, for better or for worse. As agents of globalization, they carry tremendous onus to contribute to globalization responsibly. This article presents translation's key elements and considerations in the field, looks at the role translation plays within globalization, and contemplates the translator's responsibility as an agent of globalization, arguing that foreignization techniques further healthy globalization while domestication choices promote ethnocentrism and warped constructions of source culture and writer.

KEYWORDS: globalization, literary translation, communication, domestication, foreignization.

1. Introduction

Globalization is essentially country interconnectedness and the spread of information around the globe and has been a factor in cultural development throughout history. However, the exponential pace of technological development in the 20th and 21st centuries has given globalization a new meaning and a new forum (Bielsa 2005a; Li 2020; Yazici 2008). The spread of information, connecting cultures, accelerates the globalization phenomenon and has resulted in an ever-increasing need for translations.

Globalization relies upon translation to occur – in order for people to connect, they need to be able to communicate, and the primary mode of communication is a common language. Translation is however not a straightforward process. The beauty of a translated literary text lies in the influence and creative design stemming from the source text's artistic features combined with the translator's knack in recreating that beauty in a different language. Translation is thus an art in some ways, as literature is artistry with language, and provides a lens into a particular place and time, and literary works reflect the values and ideology of a culture.

Theories of the translator's methods and duties are numerous and rigorously debated (Toury 1998; Nord 1991; Levý 2011), but most agree that a literary text should be translated to retain not only its original meaning, but also its impacts on the target audience. Thus, part of a translator's responsibility rests with introducing the text to the target culture in ways that represent the source text's linguistic features in every possible way while simultaneously retaining sensitivity to the target audience's anticipated response.

In this article, the challenges to translation brought on by a literary landscape in light of modern globalization will be analyzed. Even as translators merely translate a novel from one language to another, they become agents of globalization, their translation decisions furthering globalization either overtly, with accurate representations of source cultural elements in the translations, or subversively and more distorted through smoothed, culturally appropriate renditions of source cultural elements.

This article focuses on translation within the context of globalization and tries to address two important research questions, namely, what role does translation play within globalization?; and what is the translator's responsibility as an agent of globalization?

2. Literary Translation

2.1 The Role of Literary Translators

Before addressing the challenges of literary translation in the context of globalization, it is important to review the general role of literary translators.

In translation, the concept of "equivalence", which is an exact linguistic translation of the source language into the target language, retaining form and function, is considered essential Translators should select the nearest natural equivalents of words and phrases (Ranua 2009). The term is often used in association with the terms "fidelity" or "faithfulness" (Haque 2012; Lin 2015; Toury 1998).

Instant translation is needed to access the instantly free-flowing information around the globe. Technology leaders have not overlooked this demand and in most cases, these instant translations are performed by software that can translate text and messages in real time. Translation has now become instantaneous, which perhaps minimizes its visibility (Bielsa 2005a). The advent of translation technology in the early 1990s has produced an unanticipated aspect of the science-versus-art debate. Technology has increased the quality and speed of translation even as new translation difficulties arise that require innovation to solve (Doherty 2016). It should be noted, too, that such translations are equivalent, or as equivalent as is possible within the computing capabilities, but they are essentially "quick and dirty" translations. A computer might quickly translate a literary work word-for-word but would be unable to understand or communicate the beauty inherent in its words or its more deeply embedded esoteric concepts into another language.

Because technical linguistic equivalence often produces nonsense in translation, some researchers do not believe rigid faithfulness to the source

language text as essential as producing a target language text that similarly resonates with readers in the target language culture (Ranua 2009). Interpretation needs to comply with a sentence's intended function, not with its exact words, and therefore rigid linguistic equivalency loses some importance.

Translations occur at the Gestalt level (Jiang 2008). The translator must read the source material, mentally actualize it, then consider linguistic ways to reconstruct this actualization in the target language. The translator works on a case-by-case, line-by-line, idea-by-idea basis (Levý 2011), and indeed, the translator's voice often comes through in addition to the original author's (Hermans 1996).

Translators act as conduits and should eliminate self-expression from their work. Using creativity and imagination, translators must also intentionally keep their opinions and beliefs out of their linguistic renderings. Translators also need a keen understanding of techniques used in literature and language to convey more meaning than inherent in the words alone. Irony, understatement, metaphor, symbolism, sarcasm, and implication need to be effectively recreated from source to target text (Haque 2012), demanding a sophisticated awareness of both cultures in order to achieve precision with that reproduction.

A translation should occupy the same status as any original work of art in the target culture since the translator is striving for 'an' original, a piece that garners a reception equivalent to the original in the new audience's culture and language (Gazaz 2016). Translation is not only constant and of vital importance to promote intercultural understanding, but also the driving force behind mediating how cultural differences are expressed, homogenized, or appreciated (Bielsa 2005b; Iteogu 2014).

In moving source material to a target language, translators face literary problems of which ordinary readers may be seldom aware. Idioms, metaphors, clichés, similes, puns, allusions, onomatopoeias, implications, sarcasm, jokes, rhymes, wordplay, dialects and accents, or purposeful mistakes are some, but not all, of the devices in literary works used to bolster the storyline and the pleasurable experience of reading the material – and translating such things from one language to another is a task of considerable difficulty. Even proper names are not always easily translated.

Translation is sentence-by-sentence in form and seeks beauty in substance because if translation is not beautiful, it will not be read, rendering the very point of its existence a failure (Zhang 2020). Fidelity of a translation does not require a natural copy of the source text, but the conveyance of all the source text's ideas, in whatever form is required, to result in the audience coming away with the same impression from the target text that they would have had in reading the source text (Levý 2011). In this view, fidelity and beauty are essentially one in the same.

2.2 Domestication versus Foreignization

It is known that globalization makes it easier than ever to access a foreign culture via its literary works. In this regard at least, it is a positive phenomenon. Domestication and foreignization are two strategies that offer both linguistic and cultural guidance and are important in globalization considerations of literary translation and they must be used wisely to enhance the benefits of globalization.

When translators confront a phenomenon in the source language/culture that does not commonly exist in the target language/culture, they have to decide how they will represent that phenomenon to the target culture. They use some combination of domestication or foreignization tactics. Domestication is "an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home," while foreignization is "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti 1995, 20). Hence, domestication means that the text is conformed to the norms of the target language and culture, removing it from its original cultural meaning and smoothing it with the new culture. This produces a seamless linguistic and cultural read, without explicit invasion of foreign concepts. On the other hand, foreignization means that source text is kept in its source conceptualization and explained, either directly or through context, to the target audience (Hosseini 2016). This permits the source language and by extension its culture to overtly influence the target language and culture with foreign concepts. Domestication and foreignization relate to the extent to which a translated text assimilates a

source language text to the target language and culture or explains source terms (Venuti 1998).

Foreignization techniques further healthy globalization. Because foreignization spreads foreign words and concepts directly into other languages and cultures, it is a key element of globalization (Iteogu 2014). In any work of literature, items of cultural and historical importance will not perfectly translate. Foreignization imports the cultural element into the target language and, if necessary, explains it. One example of a culture-specific phrase concerns the concept of "Valentine's Day". To move it from source text (English) to target text (Persian) requires that the day be named in Persian and then, perhaps by a footnote, explained. In this way, the knowledge of Valentine's Day as a phenomenon of the English-speaking culture thus becomes familiar and integrated into the Persian-speaking culture (Fallashahrak and Salmani 2013).

Does this new foreign knowledge influence the target culture? Does it change it? Translators should consider this "unknown" factor carefully, at the risk of allowing an already dominated culture to be further oppressed (Fallahshahrak and Salmani 2013). With the freedom of information instantly accessible 24/7 via the internet and machine translations, cultural globalization is occurring – people of all cultures are becoming increasingly familiar with cultural behaviors of many other cultures, particularly those of the West as that's what dominates cyberspace. Such familiarity reduces unknowns of foreignness, easing the discomfort with those unknowns and resulting in greater intercultural familiarity and acceptance. Because of these laxed cultural barriers, people are less put off by foreignness, in turn allowing translators today more freedom than ever before to incorporate foreignization (Iteogu 2014).

One of the most well-known leaders of foreignization is Venuti (1995), who stated unequivocally that the goal of foreignization is the development of a particular translation theory and practice to counter the tendency of the target language's dominance and to emphasize the differences between the original and the version in terms of language and culture. Foreignization lays more emphasis on the linguistic and stylistic features of the original text, but the downsize is that the target text translated in these ways may not be very clear and coherent in

language and the content may not be easy to understand for the target readers, so they may feel a bit strange when reading the translation (Wang 2014).

Nida and Taber (1993), on the other hand, are leading proponents of domestication. They advanced the idea of "the most natural equivalent," and placed the target reader in the lead based on the perspective of society and culture. They believe that the rendition in the translation should be entirely natural and that the source language's behavioral mode should be integrated into the cultural context of the intended readers (Nida and Taber 1993). Such a translational idea also downplays the idea that the target audience must accept the source language's behavioral mode in order to comprehend the source message (Wang 2014). The upside is that domestication cares more about the target audience, but, because of the smooth sentences and the familiar expressions and cultural phenomena, sometimes the target readers may not be aware of the fact that they are actually reading a translated text from another culture (Ye 1991). Also, there is the danger that the reader would not get access to some foreign elements of the original text which might enhance the reading experience and the intercultural exchange.

There are examples of translations applying the two translation strategies (i.e., domestication and foreignization) of the same text, where both translations were successful. For example, the two English translations of the Chinese novel *Hong Lou Meng* (*A Dream of the Red Chamber*) by Cáo Xuěqín contain many cultural aspects. The first translation by Yang Xianyi and Gladys Yang used the foreignizing strategy in translating this classic Chinese novel in order to introduce Chinese culture to English readers as much as possible (Wang 2014). They translated the title as *A Dream of Red Mansions*, while another translator, David Hawkes, used the domesticating translation strategy in order to appeal to the likes of Western readers and give them a sense of delight through easy reading. According to Wang (2014), Hawkes translated the title of the novel as "The Story of the Stone" which is another name of Hong Lou Meng for the sake of avoiding "red" which is often associated with "blood and killing" in Western culture. Both translated versions were successful and there is no way of telling which one is better.

The modern trend of economic globalization has dramatically accelerated the interaction and blending of various nations and peoples. According to Wang (2014), the means of cultural contact between various groups of people are diversifying, and people are starting to observe and accept cultures from other countries with an open mind as opposed to a closed one. As a result, certain literary translations nowadays can fully foreignize topics that once required domestication, which is logical given how quickly culture is changing.

However, there are some sensitive issues when it comes to a blind use of foreignization. According to Iteogu (2014), while foreignization permits texts to retain credibility and teach something about cultural backgrounds, it is also typically done to the distinct advantage of Western ideals. For example, a scathing review of foreignization's negative influences can be found in an examination of the Arabic translation of Joanne K. Rowling's *Harry Potter* series, redolent with occult references (Hawel and Swayih 2018). Occult activities and magic are, worldwide, culturally condemned activities, particularly under religious guidelines. However, the extent of their taboo varies across cultures, rendering a book series glorifying magic and the occult extra challenging to translate in heavily religious cultures where that taboo is strong. Translations of this English book into Arabic simply foreignize the various spells, potions, and occult figures and practices into the target language – they are well explained as English concepts rather than smoothly incorporated into the Arabic translation to reflect Arabic values. This allows these concepts to retain their foreign-ness, and readers to learn about these concepts as foreign concepts from the foreign-written material. In turn, this knowledge and understanding creates a gateway for English cultural values and aspects to seep into and influence Arabic culture – even in ways that conflict with deeply held Arabic cultural values. On the other hand, these researchers argue that domestication of the occult aspects would have still allowed some of the positive aspects of the books (heroism, friendship) to be recognized, but would have eliminated the presence of perceived negative influences on the minds of Arabic readers and in turn, the Arabic culture (Hawel and Swayih 2018) – it would have kept the Arabic culture entirely safe and protected from the outside world within its bubble where magic is forbidden, despite what the remainder of the world is reading when it opens this cover.

Because no attempts were made to domesticate what is deeply offensive to the Arabic culture in translations of *Harry Potter*, these scholars deduce that the translators were likely following Westernized norms of translation without respect to or respect for the target culture and audience (Hawel and Swayih 2018). The implication here is that either these translators chose not to domesticate these elements since the entire premise of the book is magic, not friendship, and translating a book about magic while removing the magic would not be an actual translation at all but result in an entirely new work, or, in the viewpoint of these translators, this Western language, English, has a greater right to establish the norms of translation and ignore the values of other cultures in those translations. According to Hawel and Swayih (2018), under this latter view, foreignization is not merely a dismissal of a 'weaker' language but actually poses a threat to a culture. Conversely, the domestication strategy eliminates the source culture's chance at influence, at least in theory, because foreign concepts are changed and assuaged into accepted social systems in the target language, keeping those foreign influences at bay. For example, Persian literature forbids the mention of alcoholic beverages; therefore, an English text mentioning any alcoholic drinks is changed: "beer" becomes "soda" (Fallahshahrak and Salmani 2013). The symptoms of drunkenness resulting from drinking too much soda might pose issues for narrative fidelity, but such are the rules, and Persian readers are left to figure out what's actually happening on their own. Domestication is considered the solution for translation problems that go against the rules of the target language. Some scholars argue that domestication is a preferable solution when the transfer of a foreign concept is literally offensive or dangerous (Hawel and Swayih 2018), though, this begs the question of whether such books should be translated at all or left in their original for foreign readers to grapple with.

Foreignization leads to the mixing of not only languages but also cultures, since languages represent their cultures, and like most other facets of globalization, the issue of its value or threat is debated. Introducing foreign words into languages promotes tolerance and familiarity (Hosseini 2016), but foreignization can lead to language pollution, forcing languages to bend to the values of literary superpowers (Yazici 2008). Foreignization, the explanation of one culture to another, leads to more fluency and more successful translation, but

comes with a price. Notwithstanding, whether and the extent to which domestication furthers the imperialistic agenda of globalization or complicates globalization with cultural misinformation, perhaps through more subversive avenues, remains an empirical question.

3. Globalization

3.1 Background

Globalization is the sharing of information across cultures – a phenomenon which frequently requires translation. It is the merging of cultural knowledge. Globalization causes two major societal changes: it overcomes barriers, and centralizes knowledge and information (Bielsa 2005a). While these may seem like positive outcomes, the cost of such benefits is bemoaned by those who see globalization as an end to the importance, heritage, tradition, and dignity of separate cultures.

Some scholarship implies a Eurocentric view of globalization, recycling the massive cliché that world history began with the rise of the West. Conventional points in globalization's history, 1500 and 1800, reflect old-fashioned Eurocentric history. There are three major perspectives on when globalization began. The first includes a short timeframe, beginning in 1970 and characterized by production and transport technologies, marketing, and cultural flows. The second is a medium timeframe, which began either in the sixteenth century with modernity or in in the nineteenth century with the world market and modern capitalism. The third offers the long timeframe, positioning globalization as beginning in 3000 BCE with growing connectivity and forms of social cooperation. The short timeframe implies a Western phenomenon, and the medium reaffirms Eurocentrism and the modern globalization onset in Europe. Such views are more than Eurocentric; they are also centrist in asserting the existence of a single central world system (Nederveen-Pieterse 2012).

These Eurocentric views of globalization are not global, ignoring or minimizing non-Western globalization contributions; this does not match the

record and carries little logic in times when more meaningful readings of world history are multicentric (Nederveen-Pieterse 2012).

Indeed, the Islamic world offers a successful example of archaic globalization, providing an antecedent for modern globalization. International economic exchanges, migrations, and global ideologies within and without state structures are not the sole preserve of late twentieth or early twenty-first century. The Islamic world illustrated the subsistence, interaction and engagement of the local mixing with the universal in the political, economic, and cultural spheres many eons ago (Bennison 2002).

Another successful non-Eurocentric example is China, a world super power. China was for a very long time against globalization, but in the last decades it has grown in an extraordinary way, benefiting immensely from globalization which has increased gross domestic product, stimulated trade and investment, and supported China's steady and healthy economy growth (Liang 2007).

Thus, globalization is not a Eurocentric phenomenon, as there are other cultures in the world (e.g., the Islamic world, China) which are leading their own globalization, each in different ways and they must be taken into account along with Western globalization.

3.2 Theories of Globalization

Globalization is a double-edged sword: As the world becomes more connected and intercultural barriers disappear, globalization may also be criticized for creating uniformity and smothering unique cultural identities. These doom prophets are correct to an extent, but at the same time, the more streamlined the general culture becomes, the more humans crave and seek out authenticity and novelty. Furthermore, globalization gives rise to new, previously impossible subcultures formed by shared interests and goals rather than by traditional local identities (Dimova and Gillen 2017).

3.2.1 Three Theories of Globalization

Globalization is generally thought of in three different, though sometimes overlapping, theories: the Hyperglobalist Approach, the Skeptical Approach, and the Transformational Approach (Munar 2007; Parjanadze 2009; Călinică and Ioan 2015). The Hyperglobalist Approach posits that globalization is the next linear step in social change. It will eventually encompass the world to the extent that geography becomes obsolete, and national governments will have no power. After a time, the world would be one hybridized culture. While this one-world scenario offers possible benefits to developing and lesser-known countries, because globalization emanates from the West, it also thrusts the consumerism of Western society onto them and can lead to exploitation of those less-powerful parts of the world (Munar 2007; Parjanadze 2009).

The Skeptical Approach would say that globalization is an illusion. Despite technology, progress, and ease of movement, nothing has truly changed. In terms of literature, for example, an African nation's publication infrastructure cannot possibly be compared to that of the United States, and beyond that, its population may not have widespread literacy or even the money to buy books if they wished to (Grabovszki 1999). There is no globalization in that situation, for once more, the underdeveloped country remains separate.

Finally, the Transformational Approach proposes not a compromise between these two viewpoints but rather, a request for refraining from extremes. Globalization will not come to dominate the world, but it certainly exists and is causing change (Munar 2007). Globalization links new areas of the world; it is encompassing the world, but not conquering the world. Globalization is a concept full of contradiction. Transformational theory is a call for nation-states to become more active on a global level, taking advantage of the opportunities presented for increased interaction at the risk of being left behind if they fail to do so (Călinică and Ioan 2015). Such "transformation" is only a slightly more positive way to look at the Skeptical Approach, that inequality is the norm and transformation has yet to occur (Martell 2007).

3.2.2 Potentials for Literary Translation with Globalization

Languages allow communication across cultures, and knowing foreign languages allows us to expand our thoughts and share information globally. Without sharing language, globalization is practically impossible. Literature is the text-based artistic expression of a culture, and literary translation, as old as literature itself, is considered one of the first ways in which globalization occurred (Li 2020; Yazici 2008). Literature published on the internet could be said to immediately be "world literature" because it is not confined to a nation (Grabovszki 1999), and the technological ability to publish online continues to spread. Thus, the volume of texts and their availability is greater than ever before.

Through today's globalization, new cultures arise and hybrid cultures are formed. The more one learns of other cultures, the more one values their own. Most importantly, though, is the idea that globalization is an ongoing process that will never be finished. Therefore, (i) dilemmas created by globalization can also be solved by globalization, i.e., they are learning experiences, and can be corrected; (ii) successes between cultures can be imitated and inspiring; and (iii) any efforts toward intercultural understanding are steps in the right direction (Parjanadze 2009). Translation studies should not seek to resist globalization but should instead try to influence it in the best direction, because it is through translation, even when it is invisible, that real communication can be achieved and negativity avoided (Harutyunyan 2015). It is also through poor translation that promotes misunderstandings that global problems ensue.

Even scholars who lament the damage that globalization is causing to literature resolve that there is real positive potential in globalization if integration rather than assimilation is achieved (Yazici 2008). On a local level, people are hungry for knowledge about other cultures. They want to be moved to the source and perceive the dimensions of the world. Toward that end, translated poetry from underdeveloped nations will promote unity through its diversity (Yazici 2008). This would seem to be yet another invitation for translation studies and activities to be encouraged in those lesser-developed areas.

The sharing of literature across cultures via translation or any other means can be viewed as similarly transformational. Literature will continue to change

and evolve, and the theories of translation will evolve along with it, as they always have. Similarly, globalized translations may lead to greater understanding of other cultures while increasing appreciation for one's own.

3.3 English as Lingua Franca

Ever since people of different cultures and languages began mixing, they required a common language. A lingua franca is a language used for communication by non-native speakers (Meierkord and Knapp 2002), its classification lying with its function alone (Samarin 1987). Any language can be used as a lingua franca. It is not selected by its number of speakers, manner of use, nor comprehension quality (Samarin 1987). Through time, the world's choice of its primary lingua franca has shifted, with English emerging in this role in modern times. As lingua francas remain in use only while they are perceived as beneficial and useful and then discarded, English is not predicted to remain the world's primary lingua franca (Ostler 2010).

Of the world's approximate 7.8 billion inhabitants, about 1.35 billion speak English (Szmigiera 2021). English was an official language of 55 sovereign states and 27 non-sovereign entities in 2019 and is often declared the official language for politics and commerce the world around. English is spoken in 146 countries, and UNESCO (2020) reports English is the most-spoken language in the world. Over half of English native speakers live in the United States. English has so many non-native speakers as opposed to native speakers (four to one and rising) that its diversification is increasing, and its native speakers are losing their influence over their mother tongue (House 2010). As of 2015, internet usage has only increased the dominance of English. While internet users are 28% English-speaking, the available content on the Internet is 56% English – no other language even approaches that percentage, with German and Russian tying in second place at a mere 6% content each (IWS 2015; Gvelesiani 2012).

Just as would occur with any lingua franca, global English is credited with creeping into other tongues as those speakers adopt the structure, expressions and grammatical rules of English (Cronin 2003) and incorporate them into their communication. Like any language, English comes not just with a lexicon but

with a culture attached to it, and the dominance of Western cultures over the rest of the world is already considered an alarming facet of globalization. The use of English as the primary lingua franca reinforces that dominance. Critics of Western dominance argue that literary translation is just another example of this trend. The majority of translations are from English into other languages; comparatively fewer translations are accepted into English publication (UNESCO 2020), and through the pervasive nature of English-culture literature, American culture in particular continues to be absorbed into other cultures, often at the expense of their own traditions. So, in this way, too, Western culture dominates other cultures.

Despite fears that English will take over the globe, reality does not support this as a legitimate threat. Speakers of English as a lingua franca are not giving up their native tongues or forced to use English at the expense of their own language. They use English as an advantage and mark a definite distinction between English as a lingua franca and their own native languages. The two languages do not compete, but rather supplement and enhance each other (House 2010). Thus, regarding lingua franca, the Transformational Approach might be more appropriate to be considered.

3.4 Modern Globalization as a Western Phenomenon

3.4.1 Western Dominance

According to Banerjee et al. (2009), few scholars question the naturalness or implied superiority of the West in their models of economic development and those links to globalization, nor have they much explored the imperial formations of globalization. Western thought in globalized arenas of science, popular culture, politics, and trade enjoy dominant, almost imperialistic positions as the West notably, often intentionally, and with a fair degree of success imposes its values on non-Western cultures. Imperial ideology is "Western" in its thinking. For a variety of reasons, Anglo-Saxonism retains cultural dominance in the global era (Parjanadze 2009).

Grabovszki (1999), for example, considered that written literature is, in itself, a Eurocentric idea. A prominent example of this is that throughout the world, corners exist where oral literature remains an extremely important tradition and literacy is not highly prioritized, but these cultures are not typically found in Central Europe. Partly because of who is writing it, literature tends toward a Western bias, based on the dominant ideology of individualism and free-market liberalism. Not much data or theory exists based on non-Western values where life opportunities are still very constrained by family background, family networks and values, broader structural influences such as religion or law, and structural inequalities in education and financial and social status (Edgar 2004). For the West, these are antiquated concepts intentionally abandoned in favor of more progressive Westernized values, perhaps partly explaining the West's comparatively lower interest in translated literature from more traditional cultures. Since the West is the bastion of literature, it stands to reason that Western ideals permeate most literature. Those books get translated into multiple languages, Western concepts receive foreignization treatment in those translations, and in this way, the West and its ideals and values permeate non-Western cultures.

3.4.2 Translation and West-Dominant Globalization

With both globalization and the bastion of literature centered in the West, the two phenomena work together iteratively, each reinforcing the other's Western dominance. Globalization means bringing people from disparate cultures together into a common understanding. Translation is a requirement to export/import that common understanding.

Globalization does not have to be an act of pure Western dominance; it can also present opportunities for less dominant cultures. In a milieu where Westernized viewpoints and translations dominate, less-translated languages have the opportunity to rectify this and should not assume that such boundaries are indefatigable (Aboul-Ela 2001). If a culture's publishing industry believes itself to be underrepresented, then translators of that language should collaborate toward the common goal of moving the world's awareness of their culture beyond

stereotype. Risks will lead to rewards (Kelley 2014) and the Transformational Approach is better to be considered when evaluating the globalization phenomenon.

Globalization needs a lingua franca and translation in order to occur. Translation, whether intentionally or unintentionally, is in itself an act of globalizing – it allows information to cross borders and become accessible to other cultures. It is logical that the two phenomena dominate from roughly the same global locale as they progress hand-in-hand, inextricably intertwined. Globalization requires translation; translation intrinsically globalizes (everything).

Naturally, books are written by authors all over the world, and some get translated into other languages, crossing cultural divides. Unfortunately, though, this translation opportunity is not equal to authors everywhere but privileges Western writing. UNESCO's (2020) cultural diversity study found that 75% of all books are translated from three languages, with 55% coming from English, and global translation is dominated by about twenty languages, mostly European. American publishing has the "three percent problem" (Post 2011), referring to the perception that only approximately 3% of the literary fiction and poetry books published in the United States are translations. It seems that Americans are quite provincial in their literary preferences. Conversely, Europeans are more broad-minded with their literature, with translations accounting for 30 to 60% of their published books (UNESCO 2020). Further illustrating the pervasiveness of Western dominance through literary translation, while almost 10,000 works have been translated from English to Persian, only about 2,800 texts have been translated from Persian to English (Modarresi et al. 2017). Even machine translations themselves reinforce Western dominance, as the very technology upon which machine translation relies is hegemonic in its construction and furthers hegemonic power relations (Olohan 2017).

Other scholars agree with the point of Westernized thought – basically, English – dominating the process of translation, but then go on to ask whether translation still helps dominated cultures (i.e., those on the receiving end of the majority of translations) gain exposure in the Westernized world (Fallahshahrak and Salmani 2013). So, Iran receives far more translations from English into Persian than vice versa, and Iran is therefore more likely to be influenced by the

translations that become a part of available literature in that country than English speakers are likely to be influenced by Persian culture. Notwithstanding, Persian culture is still making a showing in the English-speaking market. Thus, most importantly, nationalities and cultures coming closer to each other as a byproduct of translation is reason for optimism, despite unbalanced scales.

4. Discussion and Conclusion: Literary Theory and Globalization Theory

As the most effective communication tool, language is essential for globalization to occur. Because not everyone speaks the same lingua franca, globalization cannot occur without translation. Thus, translators occupy the position of primary agents and drivers of globalization, placing a tremendous responsibility on translators to re-present cultures accurately for readers in new cultures. This also gives translators tremendous power, as they alone decide how much of the source culture the target culture gets to see and experience, and how much of the source culture is washed away under domestication tactics, rendered invisible to foreign readers.

The domestication versus foreignization concept within literary translation may pose a more critical component of globalization than may appear at first glance. People are hungry for knowledge from other cultures and integration is prized over assimilation (Yazici 2008), yet domestication within translations assimilates (Venuti 1995), rendering that foreignness all but invisible, though domestication still enjoys great traction in translations. This technique lies at odds with the larger translation and cultural goals because domestication by its very nature represents and promotes assimilation since foreign concepts in a source text are assimilated to align with domestic concepts for the target audience.

At the same time, foreignization is blamed for "dismissing" "weaker" languages and posing a threat to the target culture by introducing foreign concepts from the source culture (Fallahshahrak and Salmani 2013). Such a harsh view of foreignization remains on the surface of translations' influences and ignores the critical role of foreignization in the larger picture of healthy and responsible globalization. Firstly, these authors assume that foreignization means

stronger languages simply dismiss and override the needs of weaker languages – a problematic view for a few reasons. They overlook the fact that translators are as free to translate from weaker languages into stronger languages as they are to translate from stronger into weaker languages. In this view of translational reciprocity rather than one-sidedness, it is not possible for stronger languages to be blamed for running over weaker languages. Rather, it is an opportunity for weaker languages to strengthen themselves on the world stage by showcasing their own cultural uniqueness through translating with the tool of foreignization, educating the rest of the world on their culture. These authors also contend that the too-foreign aspects of literary texts should be altered in translation to match the values of the target culture, and to do less is to disrespect the target culture through dismissing its values. It may be true that foreignization tactics do not have much concern for values of the target culture, but to inaccurately represent source concepts in other languages completely dismisses the author's voice and completely dismisses these elements of the source culture, pretending they do not exist at all. Foreignization may dismiss values of target culture, but domestication dismisses values of source culture and writers, a graver offense for a translated work. Foreignization also integrates while domestication assimilates, with integration more desirable to further healthy globalization (Yazici 2008).

Secondly, is not the very essence of globalization a threat to the uniqueness of all cultures involved in the globalization? Globalization means sharing understandings across cultural divides and along with that comes expanding of the mind, meaning loss of a bit of cultural uniqueness. In a globalized world, cultures borrow greatness from each other, and even the greatest world powers receive influence from weaker nations: consider India's practice of yoga and Brazil's jiu jitsu, now mainstream in most of the world, where 20 years ago they were well-kept national secrets. A critical component of globalization is expanding understandings of the variety of the world's cultures. In this way, global citizens develop understanding, compassion, and intercultural sensitivity for members of other cultures. How can culture B develop any level of understanding at all of culture A if all of culture A's idiosyncrasies are changed to not disagree with culture B's values, avoiding any risk of influence into culture B at all? Such a level of not understanding other cultures, because translators took it

upon themselves to determine that culture B did not need the influence of culture A, thwarts healthy progress and indeed, healthy globalization itself. Globalization will continue – that is a fact. Do we not owe it to all who wish to participate in globalization to provide fully accurate translations, replete with idiosyncratic cultural views and references, even when they clash with target cultural values, in order to accurately represent cultures to readers from other places? The *Harry Potter* books turned into a global phenomenon with major theme park rides and blockbuster movies as well as book translations. Translating the *Harry Potter* series into Arabic with domestication values as some research has promoted (Hawel and Swayih 2018) would be very unjust to all who read the series in Arabic, as they would have no clue what the rest of the world is talking about with all that magic. In this way, domestication isolates, insulates, and excludes this Arabic culture (in ignorance) from the rest of the world rather than bringing the Arabic world into the global fold with common understandings of this global *Harry Potter* phenomenon. Even worse, word would have gotten out that the Arabic *Harry Potter* has no magic in it, helping construct a global perception of the Arabic world as intentionally isolated, insulated, and ignorant from global phenomena. Whether we like it or not, literature is a powerful globalization agent, and translators are the agents for at least this branch of globalization. Opting for domestication over foreignization is nothing but disservice to everyone involved.

Further, foreignization is often credited as an agent of globalization because it explicitly represents cultural values to other cultures. Domestication is considered a "safer" strategy for the target culture because it covers up foreignness in translated texts. However, domestication constructs an inaccurate view of the source culture since its idiosyncrasies are subsumed into the target culture, promoting ethnocentrism rather than expanding awareness. The deep disservice domestication does to the essence of an original text extends that deep disservice to both source and target cultures, as target cultures now have impressions of source cultures being much more similar to their own than they actually are, which can prove a dangerous presumption and does not lead to intercultural sensitivity but rather its opposite, nationalism, as people are led to believe that people in other parts of the world think as they do, reinforcing their

own national values and strengthening ethnocentrism. With domestication, we have inaccurate representations of source cultures embedded into target cultures through their literature, and ethnocentrism promoted through foreign literature representations. Domestication strategies "protect" target cultures from ideological invasion, but at the same time, such "protection" keeps the target culture ignorant of true foreign values and promotes distorted views of source cultures – both dangerous to healthy globalization and intercultural sensitivity.

Moreover, readers turn to a different culture's literature to be transported in time and place into a different land all together. In essence, the translator constructs the source culture for presentation to the target culture, and domestication strategies result in a warped construct of the source culture. Domestication strategies deprive foreign readers of the glimpse inside of a source culture that literature provides, in turn keeping the readers ignorant of foreign values and ways of thinking even as they are trying to expand their cultural knowledge through reading foreign literature. In domestication strategies, the translator holds the power to individually determine which aspects of the source culture the new audience gets to see and which it does not. The translator takes it upon themselves to decide how much foreign influence is enough or too much, and the extent to which foreign concepts are permitted to provoke target audiences. The rub here is that much literature intends to provoke, even in its home culture. Art is provocative. Through provocation, representing the unsettling and even disturbing, writers get through to their audiences and offer their cultural and societal statements. For some, this is the essence of literature and the entire purpose of writing it. Then to have some translator come along and self-determine that their foreign audience will not like the provocation, the disturbance, carries a deep disservice to the original work.

Transformational globalization theory asserts that globalization is a double-edged sword, which both promotes the integration of cultures while also increasing cultural stratification. Indeed, foreignization and domestication translation decisions may play a much larger role in such integration versus stratification than previously credited. Also, the best way to combat fears of the West taking over is for the non-West to translate more of their literature into Western languages, remaining visible on the global stage rather than spiraling into

the darkness of invisibility where they are easily trampled upon. Much of the world speaks English, so focusing on the USA market and its "3% problem" as a reason for not translating into English is misdirected. The world needs increased translations from minor languages into English and other major languages, allowing reciprocity in the globalization process rather than a staid march into stronger Western dominance. Smaller cultures will only become invisible if they do not shine light on themselves, and translating their literature for the global stage helps keep that light burning. Doing nothing while complaining the world is not fair is never a popular tactic.

Being transformational, globalization is able to use its stumbling blocks as lessons and views the process as merely steps along a process that may never be complete. Transformational theory allows us to accept that the process of globalized translation as imperfect, but reminds us it is better for mistakes to be made in efforts than for no efforts to be made at all.

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