In chapter 2 of Lewis Carroll’s Alice’s Adventures in Wonderland Alice tries to talk to a Mouse, but gets no answer: “‘Perhaps it doesn’t understand English,’ thought Alice. ‘I dare say it’s a French mouse, come over with William the Conqueror.’”. Accordingly, Alice addresses the Mouse in French: “Où est ma chatte?”. In this short section of the text there are at least four elements that may be analysed within a framework of domestication vs. foreignization: 1) the name of the language that the Mouse does not seem to understand (which also is the language that Alice normally speaks); 2) the (foreign) nationality of the Mouse; 3) the reason why the (assumed foreign) Mouse is in the same location as Alice; 4) the linguistic form of Alice’s words to the Mouse. Russian translators of the text have solved these translation problems in different ways—for example, in Vladimir Nabokov’s translation (1923), which often is considered as a typical example of a domesticated translation, the Mouse does not understand Russian, it is probably French, the reason why it is at the same place as Anya (Alice) might be that it has stayed behind (in Russia?) after the retreat of Napoleon (in the 1812 war between France and Russia), and Alice speaks to the Mouse in French (printed in Roman letters): “Ou est ma chatte?”. Other approaches are represented by the translations by A.A. Ščerbakov (1977): “«Наверное, она не понимает по-английски.— подумала Алиса.— Вдруг это французская мышь, которая приплыла сюда с Вильгельмом Завоевателем?»” [...] «У... э... ма шат?»”, and Andrej Kononenko (2000): “«Может она по-русски не понимает?» — подумала Алиса. — «Тогда, скорее всего, она англичанка, наверное приплыла вместе с Колумбом.» [...] «I am a cat!»”. On the basis of an analysis of these and other examples (from Russian, French, Italian, German, Finnish etc. translations) the present contribution will try to problematize the concepts domestication and foreignization (cf. Venuti 1995:19ff [for a recent, brief introduction see Yang 2010]), with particular emphasis on their application when analysing the translation of source text elements representing “the foreign”.


Translation Domestication Policies in Iran: Possibilities and Hang-ups

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Translation in Iran has not been a project of the State during the twentieth century, but has rather emerged generally as a proletariat phenomenon and has served as the main drive for “continued struggle between tradition and modernism” (Fazeli, 2008). An overview of relevant research on the possible role of translation in the formation of Iranian ideologies (Ayatollahie, 2009; Fakuhi, 2009; Marufi, 2009; Ebadian et al., 2008; Karimi-Hakak, 2001) shows that it has usually been the attitudes in society rather than reforms and/or orders from above that accounted for progress in translation and impetus towards the development of translation as a social institution. Along with classical Iranian philosophy and Islamic philosophy, western philosophical thoughts entered Iran during the twentieth century through translation. With an eye to Iranization and domestication of translation projects, many critiques, nevertheless, believed that such translation-focused philosophy was not innovative and could not solve various Iranian philosophical problems. This, apparently, gave rise to a paradoxical behavior on the part of Iranian educationists and policy makers with respect to the newly developed, translation-based ideas. The purpose behind this article is threefold: 1. to provide a detailed critique of the quality of the translated body of philosophical works and to look for the reasons behind the distinctively unattractive and unprepossessing appearance of the works translated, 2. to elaborate on the types of translation domestication policies formulated and implemented by the State and its affiliated bodies on the translation of texts in humanities in general and philosophical texts in particular and 3. to explore the prospects and possibilities of setting up such policies and serious impediments they might impose to translation projects in Iran.

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Деньги текут в окна и двери или Деньги текут рекой?
Параметр метафорической креативности как отражение переводческой стратегии
(на примере языковой пары финский – русский)

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В докладе предпринимается попытка усовершенствовать существующие подходы к количественному анализу степени метафоричности публицистических текстов, впервые использованные политологами и лингвистами для мониторинга политического дискурса (De Landtsheer 1998; Баранов 2003; Vertessen & De Landtsheer 2005), и применить новый подход для исследования оригинальных и переводных текстов в теоретическом контексте идей Л. Венути о двух типах перевода – форенизирующим и доместицирующим (Venuti 1995). Измерение степени метафоричности оригинала и перевода осуществляется с помощью системы весовых коэффициентов, присваиваемых метафорическим выражениям с помощью методики, которая оперирует набором проверяемых и объективно устанавливаемых признаков, обращается преимущественно к проверяемым источникам (словарям, корпусам) и в минимальной степени опирается на интуицию и субъективную языковую компетенцию исследователя.

Предполагается, что между соотношением уровня метафорической креативности и избранной переводчиком стратегией существует определенная зависимость. В частности, более высокий уровень метафоричности перевода по сравнению с оригиналом является индикатором форенизирующей стратегии, и наоборот, сохранение или снижение степени метафоричности в переводе сигнализирует о доместицирующем приспособлении метафорического строя оригинального текста к нормам принимающей культуры, о нейтрализации непривычных способов выражения, свойственных иной культуре.

На материале нескольких статей из финских газет и их переводов, размещенных на сайте ИноСМИ, который специализируется на переводе зарубежных публикаций о России, проводится апробация предложенной методики и делаются предварительные выводы о взаимосвязи описываемого параметра и избранной переводческой стратегии.

Fear of Foreignization: "Soviet School" in Russian Literary Translation

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“Foreignization” and “Domestication” are underused terms in Russian translation studies; the whole concept is perceived as foreign and somewhat suspicious. This suspicion was expressed very clearly by one of professors of Moscow Linguistic University: fancy word “foreignization” is just a disguise for “literalism” (“bukvalizm” as it is called in Russian).

1. Roots of the problem. The conflict between “literalism” and “socialist realism” in translation goes back to 1920-1930’s; the words “bukvalizm” and “bukvalisty” in this specific, pejorative use were associated with the “Academia” publishing house, with its elitist editing policy and strong views on translation. Their “method of technological accuracy” very soon became a target for some translators of more “loose”, “domesticating” inclinations. As every conflict of the Soviet era, this opposition quickly became political. Any foreignizing techniques were undesirable in the Soviet Union, where everything “strange” in a literary text was considered ideologically hostile and every book was aimed at the broadest possible audience of “workers and peasants”. It is equally understandable that demand for precision couldn’t be popular with the Soviet system of severe censorship. “Bukvalizm” has remained condemned and resented ever since.

2. Definitions. There are no satisfactory definitions of “realistic” or “literalist” translation. Normally, for the Soviet translation school “realistic” just means “good” and “literalist” means “bad”. Almost the only exception was the scholar and critic Mikhail Gasparov, who had first pronounced literalism to be “not a curse-word, but a scholarly method”. Gasparov made an attempt to move the whole dispute outside the paradigm of political fight into a purely academic domain.

3. New era. After the Perestroika, the situation changed dramatically: the number of titles went up, circulation numbers plummeted, target audiences became more varied, so did the approaches to translation. There is virtually no censorship in literature and translation. Paradoxically, all this diversity and freedom had no consequences for aesthetic expectations of the reading public and critics: standards of literary translation are frozen in the same shape as they had been in Soviet times. The gap between translation practice of the new time and Soviet universal standard is an issue that requires analysis and deeper understanding.
Domestication and Foreignization in the Translation of Advertising.
From English to Arabic: The Case of Cosmetics

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The purpose of my research is to investigate Venuti’s (2001) domestication and foreignization strategies in the transfer of verbal elements (brand names) non-verbal elements (images) in advertising from English into Arabic using semiotic tools. My study also aims at investigating the impact of domestication and foreignization strategies on the intended message of advertisements and, thus, provides useful tools based on semiotics to help translators provide an effective response that is similar to that of the source text to local advertising in the Arab world. By comparing 100 English printed adverts and their rendered version into Arabic, using qualitative and quantitative method of analysis, the study revealed that foreignization is significantly used in the transferred version of brand names and in their non-verbal elements. The study, then, concluded that advertising in the Arab world highly maintain the foreign identity of the products being advertised relying on their foreignness to attract the Arab consumers. However, only few instances of less known brand names are domesticated and adjusted to fit the cultural norms of the Arabs.
Venuti and Hong Kong Theatrical Translation

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Venuti (1995) advocates the foreignizing approach for translation in “aggressively monolingual” cultures with a view to “register[ing] the linguistic and cultural differences of the foreign text” and to challenging the hegemony of the dominant culture. He (1998) praises early republican Chinese translators’, Lu Xun’s and Zhou Zuoren’s, foreignizing strategies, which imported a lot of Europeanized lexical and syntactical features, for querying traditional Chinese culture and for leading to a new national language of China known as modern vernacular Chinese. The objective of this paper is to study the applicability of the theory to the Hong Kong (=HK) case, especially theatrical translation there. It is hypothesized that Venuti fails to consider the communicative effectiveness and aesthetics of over Europeanized Chinese; to distinguish between linguistic and cultural differences of the foreign.

Leo Chan (2000) briefly argues that modern vernacular Chinese is a colonizer’s language that is able to “devour” European linguistic features holistically. Contrastively, W.K. Chan (2008) argues with an enormous amount of evidence that the Communist Chinese language is a vulgarized language prescribed by the CCP to enslave and colonize the Chinese people, that HK is the only place in the world that has really inherited Han characters, Han pronunciations and Han culture.

Applying Even-Zohar’s (1995) polysystem theory, HK translations of Western plays during the sixties were foreignizing (e.g. K.F. Chung’s translation of Tennessee Williams’ plays) regarding both linguistics and content, as HK drama was weak and needed to accumulate capital from abroad. Since the mid-1980s, following the maturing of HK theatre and the emergence of Hong Kong identity, the translation has tended to be domesticating (e.g., Rupert Chan’s translation [2004] of Ayckbourn’s A Small Family Business; Chan Ping-chiu’s (1995) translation and direction of Kafka’s Metamorphosis) regarding language and more domesticating than foreignizing regarding cultural content. Postcolonial Hong Kong theatrical translation interrogates Communist China as Hong Kong’s second colonizer, through self-writing in a language combining Cantonese, classical Chinese, modern Chinese and broken English (Rey Chow 1993) (in line with Venuti’s idea of subversiveness of linguistic hybridity), and through appropriating Western culture (Chapman Chen 2011) (in contrast with Venuti’s idea of domestication).
A Trilingual Study on the Translation of Idioms in Miguel Torga’s ‘The Creation of the World’: Domestication or Foreignization?
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The work of Miguel Torga constitutes one of the biggest world-acknowledged Portuguese-language references. His humanist beliefs, elevated writing and story-telling mastery are mirrored in a literary legacy which continues to inspire young and the old readers, writers, the international academic community in general and students alike. His contribution to the Portuguese language and the popularization of the short-story genre are acknowledged by the myriad of studies that have been continuously produced in a variety of foreign languages. With my PhD project I aim at using a large corpus of idioms in three languages, Portuguese, English and Spanish and analyse how these were translated in *A Criação do Mundo* [The Creation of the World]. I began by dividing the corpus into categories of idioms, after which I comparatively looked at which translation strategies were used in both languages. From here I intend to draw conclusions as to which strategies are more recurrent in the two languages. Even though the study of idioms continues to inspire academics to delve into the study of a metaphorical realm, they have hardly ever been reflected upon through the perspective of translators. The study of idioms in translation, through cross lingual analysis still has been insufficiently explored by academics. This is a major gap I intend to fill, simultaneously giving continuity to the string of academic works on Torga, hopefully inspiring new academics to bring about new insights into his work.
Форенизация и доместикация в любительских оценках перевода: фрагмент словаря русского наивного переводоведения

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Естественные языки отражают доминирующие в сознании их носителей представления о разных областях реальности, которые могут значительно расходиться с научными представлениями о мире. В современной лексической семантике принято говорить о «наивной биологии», «наивной математике», «наивной этике» и других системах представлений, воплощенных в первую очередь в лексиконе и отражающих донаучную или вненаучную картину мира, так, книга (Язык о языке 2000) посвящена «наивной лингвистике», воплощенной в понятиях русского языка.

В русском языке имеется целый репертуар лексических средств, которые предназначены для описания характеристик переводных текстов и отражают совокупность «обывательских», «наивных» представлений носителей языка о переводе. Этот словарь «наивного переводоведения» включает такие лексические единицы, предназначенные для описания меры точности перевода, как свободный, вольный, дословный, буквальный, точный, подстрочный, правильный и некоторые другие. В докладе предпринимается попытка очерить словарь русского «наивного переводоведения», нацеленный на описание феноменов форенизации и доместикации, описать его на основе корпусных данных и с помощью методов лексической семантики и продемонстрировать возможные эффекты влияния «наивных» понятий на научные рассуждения о языке (Jackendoff 2003).


Cultural and political contexts of translating into Finnish in Soviet/Russian Karelia

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Finnish has been a target language in translations since 1920’s in that part of North Western Soviet Union/Russia that has a common border with Finland and as a Soviet republic has carried Finnish or Karelian or both in its name. The vast majority of people living in Soviet/Russian Karelia speak Russian, but there has always been a minority speaking Finnish, or Karelian dialects. After the Finnish Civil War in 1918, thousands of Finns escaped to Socialist Karelia after the defeat of the “reds”. The Finnish speaking population increased, when Finns, who after having emigrated to USA in the beginning of 20th century, moved to Soviet Karelia “to build socialism” in the 1920’s.

The border between Soviet Union and Finland was tightly closed from 1920’s, and trespassed only when wars broke up between Finland and Soviet Union in 1939-1940 and 1941-1944. Promoting the use of Finnish language in Soviet/Russian Karelia was considered important, and translations of fiction and non-fiction from Russian and other languages into Finnish were undertaken in Soviet Karelia for local readers. However, they also served political needs: texts of Marxist classics, Lenin and Stalin were translated into Finnish in Soviet Karelia and were circled more or less illegally in Finland as well. In post Stalin era situation changed radically, as cultural contacts between Finland and Soviet Karelia developed rapidly. Translations from Russian, undertaken in Soviet Karelia, were sold and read in Finland, and Soviet publishers even ordered translations from Finnish translators. After the collapse of the Soviet Union tens of thousands of Karelians with Finnish roots were given the permission to immigrate to Finland, and the demand for translations into Finnish diminished dramatically.

In our paper we will present a historical overview of translating into Finnish in Soviet/Russian Karelia, analyze biographies of the translators, and comment on discussions and disputes on translation at different periods of times. As Lawrence Venuti (1998, 4/2: 143) states, minorities bring unpredictable variations to constants and standards of translating, and any effort to specify the minor situation requires that formal analysis of language and textuality need to be accompanied with the reconstruction of cultural and political contexts and a revision of universalizing theoretical concepts. Translating into Finnish in Soviet/Russian Karelia will be analyzed by applying the concepts of collective forms of utterance and political immediacy.
The Role of the Concepts Domestication and Foreignisation in Russian Translation Studies

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The so-called global translation strategies (Kearns 2008) have been discussed by translators and translation studies scholars for ages. Usually the strategies have been divided on the basis of dichotomous categorisations. One of the most used dichotomies during the last 15 years is the juxtaposition of domestication and foreignisation, introduced by Lawrence Venuti (1995).

This paper examines the concept of dichotomous translation strategies from a point of view that has not hitherto been taken: the role of the Venutian concepts in Russian translation studies. The starting point of the study comes from observations on the rare use of the terms domestication and foreignisation in Russian translation studies literature. The aim of the study is, first, to find out in an analysis of research literature whether there are any grounds for the claim that Venuti’s dichotomy has a marginal position in Russian translation studies. Secondly, the study aims at examining whether there are analogous binary oppositions used by Russian scholars instead of domestication and foreignisation. The material of the analysis consists of books on translation theory, textbooks targeted at the practice of translation, scholarly articles published as conference proceedings and articles in the journal of translators Mosty (Bridges).

The analysis shows that in Russia the publications on translation studies are characterised by an infrequent use of the concepts of domestication and foreignisation. Instead, Russian translation scholars discuss the question of translation strategies by using the dichotomy of free and literary translation. Despite the differences in the theoretical background, the Western and Russian discourse of translation studies share common features as well. In both research traditions, a foreignised (or literal) translation is considered as a demanding and an elitist text for the reader. A fluent free translation is more suitable for a wide readership. Traditionally Russian translation studies scholars have taken a critical attitude towards literal translation and they still do so. However, there are defenders of this strategy as well. The difference between the Western and Russian tradition lies mainly in the refereed scholars: in Russian texts Schleiermacher, Berman and Venuti are replaced by Russian “foreignisers”, such as Bryusov, Gasparov and Golyshev.
Linguistic and Cultural Asymmetry in Translation from and into Minor Languages

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The paper aims to further develop the concept of operational asymmetry in translation and relate the asymmetry hypothesis to the domestication/foreignization dichotomy in research of translation from and into minor languages. The minor language to be investigated is Hungarian which is opposed in this paper to Russian and English. The asymmetry hypothesis (Klaudy 2001) assumes that explicitation and implicitation are not symmetric strategies, as translators, if they have a choice, prefer to use the operations involving explicitation (specification, separation, addition, etc.) rather than operations involving implicitations (generalization, conjoining, omission, etc.).

The method of investigation of operational asymmetry is the bidirectional comparative analysis that is all operations are examined in both directions; in our case translations from Russian and English into Hungarian are investigated parallel with translations from Hungarian into Russian and English. Operational symmetry is realised when explicitation in one direction is accompanied by implicitation in the opposite direction. E.g.: the specification of personal pronouns in the Hungarian-Russian direction and the generalisation of personal pronouns in the Russian-Hungarian direction. Operational asymmetry is realised when explicitation in one direction is not accompanied by implicitation in the opposite direction. E.g.: the upgrading of phrases into clauses in the Russian-Hungarian direction is not paralleled by the downgrading of clauses into phrases in the Hungarian-Russian direction.

The research question is whether the explicitation/implicitation asymmetry has a connection with domestication/foreignization strategies, and how it is influenced by the minor or major character of languages. It can be assumed that domestication characterizes translation from less widely spoken languages into more widely spoken languages that is from Hungarian into Russian and English, and foreignization characterizes translations from more widely spoken languages into less widely spoken languages that is from Russian and English into Hungarian. If domestication in one direction (from minor into major) is accompanied by foreignization in other direction (from major into minor) the relationship can be regarded symmetric, if domestication in one direction (from minor into major) is not accompanied by foreignization in the other direction (from major into minor), the relationship can be regarded asymmetric. On the basis of our analysis of translations of contemporary literary texts from Russian and English into Hungarian and vice versa we can claim that translators prefer domestication in both direction independently of the less or more widely spoken character of the languages under investigation.
Стратегии доместикации и форенизации при переводе деловых текстов

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Автор ставит целью рассмотреть перевод деловых текстов в контексте предложенной Венути теории доместикации и форенизации.

Перевод — это деятельность, которая заключается в вариативном перекодировании текста, порожденного на одном языке, в текст на другом языке. Эта деятельность осуществляется переводчиком, который творчески выбирает вариант в зависимости от вариативных ресурсов языка, вида перевода, задач перевода, типа текста и под воздействием собственной индивидуальности. (См. Алексеева 2004: 7)

Это определение содержит два ключевых момента, которые важны для понимания того, чем руководствуется переводчик при выборе переводческой стратегии. Во-первых, это вариативность, наличие в языке избыточных, запасных вариантов кодирования, что дает переводчику известную свободу выбора. Во-вторых, важны условия деятельности переводчика и его индивидуальность, с которыми тесно связана концепция доместикации и форенизации. По словам Н.К. Гарбовского «Свобода выбора в переводческой деятельности оказывается в центре важнейшей проблемы социологии перевода, а именно проблемы личности переводчика, признания или, напротив, отрицания творческого начала в его деятельности» (Гарбовский 2011: 50).

Известно, что цель влияет на выбор стратегии. Известно также, что к переводам часто предъявляют противоречивые требования: с одной стороны, перевод должен полностью соответствовать нормам переводящего языка и стать фактом культуры и литературы страны ПЯ. С другой стороны, он должен читаться, как перевод, и в этом смысле форенизация является способом открыть читателю новый, неведомый и странный мир, получить новые знания и впечатления. Деятельность переводчика осуществляется на границе двух языков и двух культур и требует от него определенной свободы, что в полной мере соответствует главному лозунгу постмодернизма: «Будь свободен!» И если ранее переводчики старались избегать чуждых русскому языку слов и выражений, то переводчики эпохи постмодернизма активно используют и сленг, и сниженную лексику. Венути призывает широко использовать форенизацию для того, чтобы сделать работу переводчика видимой. Сама по себе эта цель напоминает актуальные в настоящее время гендерные аспекты, но следует признать, что статус переводчика в российском обществе сегодня низок.

Если рассматривать концепцию доместикации и форенизации в отношении деловых текстов, то следует признать, что основной целью перевода по-прежнему является передача содержания с поправкой на узус и достижение семантико-структурной близости с оригиналом. Поскольку текст перевода не является универсальным заместителем текста оригинала, то более близкий к исходному тексту перевод (из других возможных вариантов) повышает степень универсальности переводного текста как коммуникативного заместителя исходного текста. При этом переводчик руководствуется общественным назначением перевода, а противоречия, возникающие как при решении данных задач, так и при определении приоритета содержания или узуса, разрешаются
Особенности функционирования заимствований в лексической группе «космос» в переводах с русского на финский

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Стремление человечества к освоению космического пространства уже давно стало реальностью. В языковой картине мира каждого этноса это стремление получило свое специфическое национальное выражение. В отношении русского и финского языков следует отметить традиционно проявляющуюся особенность: активность использования интернациональной лексики русским языком и сопротивление финского языка включению интернационализмов в общенациональный фонд.

В 60-е -70-е годы, в самом начале освоения космоса человеком, лексика семантического поля «космос» проникала в финский язык при переводе русскоязычных текстов, издаваемых в Советском Союзе, размещалась в двуязычных словарях, текстах СМИ, учебниках финского языка. Лексика, связанная с космосом, осваивалась финским языком на всех языковых уровнях: фонетическом, грамматическом, семантическом, приобретая соответствующее финской фонетике звучание и морфологическую структуру, сохраняя семантику. Позднее значительная часть заимствованной лексики, описывающей космические реалии, оказалась замещенной лексикой на собственно финской основе. В настоящее время на фоне общих процессов глобализации англоязычные заимствования в указанной отмечаются как в русском, так и в финском языках. Проблемой, рассматриваемой в исследовании, является выбор переводчиками при создании переводов текстов космической тематики одной из переводческих стратегий – доместикации или форенизации. Исследование проводится на базе текстов финноязычных СМИ, двуязычных словарей и учебников и учебных пособий, изданных в Карелии и России в 60–70-х годах XX в.
Domestication, Foreignization and the Modulation of Affect

Kaisa Koskinen, University of Eastern Finland

Following Venuti’s seminal work in the 1990s, the concepts of domestication and foreignization have become staple labels for particular translation strategies in Translation Studies. In my presentation I will, first, elaborate on these two concepts by returning to Venuti’s own usage. Second, I will argue that these two concepts are not only, or even primarily, properties of texts, and that they are to be seen from the perspective of readers’ responses and interpretations. Shifting the focus to the cognitive, psychological and even subconscious physiological reactions to textual stimuli brings forth the central role of affects and affectivity in modulating the degrees of familiarity in translation.

There is no direct causality linking domesticating and foreignizing strategies to domesticating and foreignizing effects. The situatedness of individual readers, and the limits of controlled modulation of affect will be demonstrated by taking examples from various contexts and text genres, from religious and literary texts to EU translations and multilingual public signs.
Foreignization and domestication as preliminary translation norms

Thomas Koza, University of South Africa

The concept of domestication has been known since the time of ancient Rome, while the first evidence of foreignization as translation strategy is a much more recent phenomenon, traced back in the 19th century Germany. It is associated with Schleiermacher, whose work has exercised a great influence on Lawrance Venuti, the modern-time leading proponent of foreignization. This post-structuralist has coined these two terminologies, in the wake of the cultural turn. The 70’s cultural turn refers to translation studies from the cultural angle, and it is also associated with culturalist scholars such as André Lefevere and Susan Bassnett. In particular, Lefevere’s theory of translation as a “rewriting” and his insight on the role of ideology and culture, in translation studies, have been instrumental in establishing the convergence between cultural studies and translation studies.

Conversely, domestication could be described as cultural protectionism of the target culture. Eugene Nida, relying on his dynamic equivalence or functional equivalence theory, which requires what he calls ‘naturalness’, implying transparency of a translation, is naturally a proponent of domestication. According to Wenfen Yang, a scholar at the School of Foreign Languages, Quingdao University of Science and Technology in China, literal and liberal translation approach is determined at linguistic level, while foreignization and domestication approach occurs at cultural level.

In my paper, I will compare and contrast them through a discussion of the contribution of a scholar proponent of each method, namely Eugene Nida for domestication and André Lefevere for foreignization. I will illustrate the discussion with practical examples of domesticated and foreignized literatures, namely “East Wind, West Wind” and “Pivoine” by the American author Pearl S. Buck, “Cry my beloved country” by the South African writer Alan Paton, and “Crime and Punishment” by the Russian writer F. M. Dostoevsky.

This approach will have a double merit of pointing out factors behind the choice of either method and will ultimately reveal advantages and disadvantages of both methods.


University of South Africa-tutorial letter VERPERR 103/2010. Pretoria Wenfen Yang. Google website on 22 November 2010. Brief Study on Domestication and Foreignization in Translation. E-mail: wfyoung@163.com
Domestication and foreignisation as markers of indexicality? Approaching certain translation shifts from a cognitive linguistic angle

Marjatta Lehtinen, University of Eastern Finland

In Translation Studies, certain translation shifts can be referred to as strategies of domestication and foreignization (e.g. Venuti 2000). Motivated by reasons relating to cross-cultural differences, they include intentional changes made by the translator. In particular, domesticating means adapting the translation to the target culture for the sake of ‘assimilation’, bringing the translation ‘closer’ to the target audience (cf. also the notion ‘acculturation’ used by Aaltonen 1996), while the notion foreignising is used for what could be called a ‘dissimilating’ function of adaptation, highlighting the foreign elements in the translation so as to ‘separate’ the text from the target audience. Both strategies fulfill the expressive, subjectifying, function of language. In this paper will approach them on the dimension of indexicality in translation (cf. Blommaert 2006). (The term - originating in semiotics - refers to the fact that a sentence is understood as conveying both propositional and indexical – contextual - information; the latter is realised by markers of modality, affect, dialect, socio-linguistic variables, etc., Lyons (1977); cf. also the Hallidayan ideational, interpersonal and textual functions in language use).

The adjustments are invoked by various ideological commitments by the translator, realised as marked choices on the lexical, structural, or discourse level (e.g., Aaltonen 1996). Accordingly, we are dealing with the relationship between language and culture: transferring knowledge from one language to another means crossing linguistic and cultural boundaries to varying degrees. Outside TS, the issue of translatability is tackled by certain anthropologically and functionally oriented linguists. They study matters of language, culture and cognition in terms of commensurability of linguistic and conceptual structures of different languages, emphasising either universality or relativity of linguistic and cognitive categories (e.g., Givón 1989, Lakoff 1987, Chafe 2000, Pederson 2007). I will present some English-Finnish-English translations showing systematic shifts in clause structure in verbalising a speech act participant, and discuss these shifts as possibly effected by domestication/foreignisation, utilising cognitive linguistic tools.
Метод статистической оценки «доместикации» и «форенизации» на примере русских переводов Бальзака

Александра Юрьевна Лешневская, Российский государственный гуманитарный университет (Москва)

В докладе будет рассмотрена проблема сравнения разных переводов одного и того же текста и определения доместицированного или форенизированного характера каждого перевода с применением метода статистической оценки.

Насколько удалось выяснить, первым и единственным ученным, предложившим количественный способ для оценки степени доместицированности или форенизированности перевода был Михаил Леонович Гаспаров (см. Гаспаров 2001). В его терминологии доместицированный характер перевода называется вольностью, а форенизированный – точностью. Метод Гаспарова позволяет, во-первых, объективно оценить точность и вольность каждого переводного текста по отношению к оригиналу по отдельности, во-вторых, сопоставлять между собой не только сами тексты, но и полученные в результате анализа данные. Таким образом, главное преимущество метода – в объективности выводов.

Результаты статистических измерений позволяют охарактеризовать примененную переводчиком исследуемого текста стратегию как доместицирующую (в случае высокого процента вольности и низкого - точности), форенизирующую (в случае высокого процента точности и низкого - вольности), либо стремящуюся к компромиссу между форенизацией и доместикацией (в случае, если показатели точности и вольности приближаются к средним значениям).

Изложение сути метода. Особенности применения метода для исследования поэтических и прозаических переводов. Модификация метода для исследования переводов романа Бальзака.

Примеры: а) оценка точности и вольности широко известных поэтических переводов с применением статистического метода по статьям Гаспарова (что позволило некоторым общие места и заранее сложившиеся репутации уточнить, а некоторые - опровергнуть); б) оценка точности и вольности сделанных в разное время трех переводов романа «Евгения Гранде» Бальзака (Ф. М. Достоевского, Ю. Н. Верховского, Й. Б. Мандельштама) с применением статистического метода.

Выводы: а) характеристика стратегии каждого переводчика как доместицирующей, форенизирующей или компромиссной; б) возможные причины выбора той или иной стратегии; в) преимущества и недостатки статистического метода оценки «доместикации» и «форенизации» перевода по Гаспарову.

Translating Anna Seghers during Salazar’s dictatorship - the reasons behind domestication

Ana Isabel Marques,

Ilse Losa is a well-known German-Portuguese writer and translator. She fled to Portugal in the 30s persecuted by the Gestapo, got married in Oporto and published her first works in the late 40s. Salazar’s and Caetano’s dictatorship implemented a strict control over cultural life in Portugal from 1929 to 1974. Intellectuals had to be extremely cautious, since censorship could have devastating consequences both in their professional and in their personal lives. As a writer Ilse Losa managed to get a comfortable status and a prestigious reputation. In the mid 50s and 60s she translated some writers whose works had been forbidden by the government (e.g. Bertolt Brecht, Anna Seghers). Translating these authors was a means of criticizing the policy of the regime in an indirect way. Some translated works became therefore important elements of political intervention, being part of the history of the political resistance. This was the case of the translation of Anna Seghers’ works, as she was a communist writer. Nevertheless, some of her most famous narratives were published in 1954 in an anthology translated and prefaced by Ilse Losa with the title Anna Seghers. The purpose of this paper is to analyse the Portuguese translation of Anna Seghers’ narrative “Der Ausflug der toten Mädchen” as an example of a domesticated text and to consider to what extent the translation shifts were necessary to elude censorship or can be ascribed to the fact that the translation was carried out by a translator who was also an author. In most cases this leads to a tendency towards domestication, which aims at enhancing the semantic and stylistic richness of the source text.
Domestication/Foreignization:
The Subtitling of African American Vernacular English into French

Pierre-Alexis Mével, University of Nottingham

As the notions of domestication and foreignization have become one of the dominant shibboleths of a growing tribe of translation specialists, it is perhaps surprising that audiovisual translation, and specifically interlingual subtitling, has seldom been discussed in the light of these two concepts brought to the fore of Translation Studies by Lawrence Venuti. Subtitled films are semiotically very rich objects. Viewers are permanently reminded of their foreignness, visually and auditorily, by the text unfolding at the bottom of the screen by the foreign dialogue. The polysemiotic nature of subtitled films, whereby textual information (the subtitles) is combined with other audiovisual cues (the pictures and the soundtrack of the film) makes them very vulnerable as a form of translation, as well as a peculiar one: a consequence of the process of subtitling is that both the original (or source text) and the translation (target text) are presented simultaneously to viewers. The possibility of clashes between source and target texts is therefore very great, and incoherencies produced by the juxtaposition of visual referents from the source-language cultural sphere alongside textual referents originating from the target-language are often commented upon by translation specialists. This was the case, for instance, when the French film La Haine, which portrays speakers of ‘street’ French, was subtitled using features of African American Vernacular English (AAVE). Besides making an argument in favour of an extremely cautious use of cultural substitutions – that is when a cultural reference in the ST is replaced by another one in the TL – in subtitles, this also makes the point that adopting a coherent approach throughout the film is absolutely paramount in order to maintain viewers’ suspension of disbelief. In this paper, I examine the subtitling into French of a corpus of films portraying speakers of AAVE. In some of the films, the translators have used features of street French such as verlan (which is a morphological process consisting roughly in inverting the syllables of a word to create a new one with a cryptic element). Two cultures attached to specific social and geographical environments come into contact in the films, and I investigate to what extent Venuti’s concepts constitute a valid paradigm for the study of the subtitling of non-standard varieties in films.
Meta-theoretical analysis of the empirical use of the concepts foreignization/domestication

Jukka Mäkisalo, University of Eastern Finland, Joensuu

Amidst the several aspects in the structure of the concepts foreignization and domestication, one is of utmost importance for the sake of research interest, and that is the fact that the concepts as Schleiermacher defined them are actually literary metaphors.

Entweder der Übersezer läßt den Schriftsteller möglichst in Ruhe, und bewegt den Leser ihm entgegen; oder er läßt den Leser möglichst in Ruhe und bewegt den Schriftsteller ihm entgegen. (Schleiermacher 1813 [1838].)

As metaphors, they do not easily bend to the needs of empirical research. The problem of operationalization appears to take place at least at two levels. At theoretical level, one is supposed to find the proper theoretical concepts that define foreignization and domestication empirically, that is in texts (that are translations). At the empirical level, one is supposed to find methods to recognize foreignness and, possibly even, measure the amount of it in translated texts. Of the two, the problem at the theoretical level is more acute, since the actual foreign and domestic features of translations appear to vary vastly in the research literature, and since, before measuring anything, it has to be known what to measure.

This is the reason, why one central case study of the project From Russia to Finnish and vice versa has been to do a qualitative meta-analysis of the concepts 'foreign' (or native/preserved) and 'domestic' (or familiar/adapted) used in translation studies: what kind of features researchers have been attaching to these concepts, and hence, how have they operationalized the concepts theoretically?

Nearly 40 empirical articles in English studying F/D or the phenomenon (without necessarily using the words F/D) has been analysed. The empirical domains of the concept operationalisation vary from rhythm in a poem and from syntactic structures to cultural references and to values of translated texts. A compilation of examples will be presented.

Furthermore, and meta-theoretically, nearly all researchers seem to think that the concepts D/F form a spectrum, or they implicitly assume that, with few exceptions. A systematisation of the two concepts will be suggested, in respect to the theoretical frameview of translation as communication.

http://www.bible-researcher.com/schleiermacher.html
In his introduction to Ezra Pound's *Selected Poems* (1928), T.S. Eliot's calls Pound "the inventor of Chinese poetry for our time." The term “inventor” used by Eliot raises numerous important issues as regards the nature of literary translation, e.g.: the unstable relation of the translation to the original, the relativity of translation adequacy, and the (im)possibility of a definitive translation.

The current paper discusses Ezra Pound’s translation strategies in the context of his modernist esthetic. Pound’s translation, which utilizes both domestication and foreignization techniques, is analyzed in the paper as an integral part of his “kulchur” synthesis program. The paper considers Pound’s use of translation in his early Cantos (*A Draft of XVI Cantos*, 1925), particularly the Hades episode of the *Odyssey* (translated from Andreas Divus’ Latin version of the epic) in Canto I and fragments of M.G. Pauthier’s translation from Confucius rendered into English by Pound in Canto XIII. The paper focuses on the manner in which Pound treats the original and on the ways in which he incorporates the translation into his own text.

“It is possible”, writes Pound baring the device “that this century will find a new Greece in China”. If Eliot was right in his appreciation of Pound’s inventing Chinese poetry for his generation, then Pound’s metaphor not only clarifies Pound’s own translation techniques, but also characterizes the cultural expectations of his readership.
Domestication and Foreignization in Translation of Children’s literature over time

Katayoun Pakatchi

This article presents my thesis which I’ve done in 2008 for my Masters at Allameh Tabataba’i University in Tehran, Iran. It is a descriptive study in which intends to show the relationship between the period of time in which translations were done and the tendency to domesticate or foreignize or a combination of both in the works which were specifically translated for children and juvenile. Fantasies were selected as the focus of this study due to the fact that presumably since such stories deal with imagination they are not that culture-bound as other genres in literature. Alice in Wonderland, Through the Looking Glass, Wizard of Oz and Mary Poppins were compared with their two Persian translations from cultural elements point of view; once translated in 1950s and 1960s for the first time ever into Persian, and the other translated in 1995 onwards. These stories were selected since they were the first English and American fantasies in English which were translated into Persian for the first time ever during 1950s and led to the creation of fantasy in Iran as well. This research in this scale was done for the first time in Iran. The corpus of this study contained approximately 360,000 words. Four original English stories were compared with their two Persian translations, as a result a total of 12 books were examined. The unit of analysis in this study is sentence. Every sentence of the source text was compared with the target text. The whole length of the books are examined for changes in cultural elements, therefore it was not possible to use any computer software. The purpose of comparison was to find the different strategies (deletion, simplification, naturalization or standardization, etc) used for translating cultural terms (names of characters, foods, places, pictures and illustrations, etc), which tell whether a translation was more domesticated or more foreignized. Tables provide the cultural terms of different categories along with their Persian translations and consequently the strategies used for translating them. This information is also provided quantitatively to show the frequency of the strategies used for different categories in different times and accordingly the number of their occurrence for foreignization and domestication. Venuti’s theory of domesticating or foreignizing translation functioned as the framework of this study.
Domestication and foreignization in idiom translation

Esa Penttilä & Pirkko Muikku-Werner, University of Eastern Finland

Idioms are generally thought to be intralinguistic peculiarities that are part and parcel of each particular language. They reflect the structural properties of the language they belong to as well as the cultural reality of the speakers of that language. Languages, however, are in constant contact with each other, and this means that idioms get translated from one language to another (see e.g. Parkkinen 2005). Texts that spread widely across cultures, such as the Bible, Aesop’s fables or Moliere’s plays, are natural sources for such idiom translation, but also other sources, e.g. proverbs and popular media, offer new material to the formation of idioms in various languages.

When idioms are translated from one language to another, they do not always retain their source language form and content but may be adapted to the cultural reality of the target language. For example, geese do not have a similar status in the Finnish culture as they do in the English-speaking culture, and therefore the idiom have goose bumps has been domesticated in Finnish by replacing goose with an animal that is more familiar in the Finnish culture resulting in the idiom olla kananlihalla (lit. ‘have chicken’s bumps’).

There are various strategies that can be used when translating idioms, some of which are discussed by Leppihalme (1995) and Pedersen (2005). In this presentation we will concentrate on these translation strategies as they are used in idiom translation with an aim to enrich the discussion on the notions of domestication and foreignization. Our data consists of Finnish and English idioms collected from various dictionaries including Muikku-Werner et al. (2008), Wirén (2007) and Collins Cobuild Idioms Dictionary (2005).


А. Берман и Г. Аполлинер: теория непрозрачности переводных текстов

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Отталкиваясь от предложенных Берманом координат – гипертекстуальности, этноцентричности и платоновской философии – предлагается рассмотреть, как традиционные гипертекстуальный, этноцентрический и платонический переводы исключают возможность дословного перевода и одновременно с этим разрушают внутреннюю логику текста.

Цель доклада заключается в том, чтобы на примере рассказов их сборников «Ересиарх и К°» (1910), «Убиенный поэт» (1916), а также романов «Сидящая женщина» (1920), «Три Дон Жуана» (1915) и других сочинений в прозе показать, как художественные приемы Аполлинера (монтажный тип повествования, смены интонаций, перевернутые логические связи, эротические аллюзии и грамматические «ошибки») детерминируют выбор стратегии переводчика, например жестко препятствует использованию доместицирующих приемов перевода.
Domesticating and Foreignizing Strategies in Translations of Finnish Poetry

Ildikó Pusztai-Varga, University of Szeged

In my lecture I will discuss how source and target culture affects the translation strategies of culturally bound expressions in case of poetry translation.

Translation studies research has already revealed that the relation between source and target language, as well as that of source and target culture influences translators’ strategies while translating culturally bound expressions (also called as realia) in any text-type. In my lecture I will analyse the transfer operations applied when translating culturally bound expressions in English and Hungarian translations of Finnish poems. My research is based on the preliminary assumption that translators more frequently use foreignizing strategies while translating poems from Finnish into Hungarian (i.e. from one less frequently used language to another), since source and target culture have had a lively relation for more than a century. Readers of target texts are thus supposed to have a good knowledge of or at least an interest in Finnish culture. In case of translating poetry from Finnish into English (i.e. from a less frequently used language to a world language), however, translators tend to use more domesticating strategies, this way making explicit all the implicitly given message for the target reader, who does not know the source culture thoroughly enough.

In my research I analyse 80 Finnish source poems published after 1950, and their 80-80 English and Hungarian translations. In course of the analysis culturally bound expressions are marked in the source texts (decision made by the researcher), then both the English and the Hungarian translation solutions are listed. Transfer operations used by the translators are then grouped into categories of being domesticating or foreignizing in nature.

Finally, drawing upon both the results of text analysis and the analysis of deep-interviews made with translators of Finnish poetry into English and Hungarian, I will reveal how the relation between source and target culture contribute to the translation strategies translators choose while translating Finnish poetry into English and Hungarian.
“...thou, my Rose,...” Problems of Translating the Vocative into Russian

Elena Rassokhina, Umeå University

In the couplet of Shakespeare’s sonnet 109 the poet addresses his beloved Friend as thou, my Rose:

For nothing this wide universe I call, Save thou, my Rose; in it thou art my all.

The couplet has challenged Russian translators in different ways, which can be analyzed in the light of the dichotomy domestication/foreignization: 1) grammatical gender of the noun rose in Russian vs. English; 2) the more general problem of conveying the sex of the sonnet’s addressee because of grammatical gender (it is generally accepted that the first 126 of Shakespeare’s sonnets are addressed to a young nobleman). This particular sonnet has been translated into Russian more than 10 times. The main problem encountered in the couplet is posed by the vocative my Rose that corresponds to Russian моя роза. Thus, the literal translation of thou, my Rose into Russian would be ты, моя роза. However, this straightforward translation, surprisingly, turns out to be problematic. The noun rose has a feminine grammatical gender in Russian language (роза), while English nouns do not have grammatical gender. Difficulties thus arise for a Russian translator as to how to present the source language’s male addressee using the target language’s feminine form of address.

Translators of the sonnet have had to choose one of the two basic strategies (domestication or foreignization) in their approach to solving the problem. A. Finkel, for example, replaces the word роза with the noun phrase розы цвет (rose’s bloom) where the head noun цвет is masculine. B. Kushner uses the noun цветок (flower) which is also masculine in Russian. S. Marshak presents a rather radical solution of the problem, omitting роза totally, and, furthermore, readdressing the sonnet to a woman. Other translators retain a foreignizing strategy, where the strangeness of the foreign text is preserved. For example, many translators used the phrase ты роза (в тебе, о роза / о, роза etc) in their versions, but without any indications of the addressee’s sex in the sonnet. S. Stepanov, however, made it clear, who is The Rose of the sonnet: без милой розы, без тебя, мой друг... (without the sweet rose, without you, my friend...), where мой друг is grammatically masculine.

The present contribution will try to analyze these and several other examples of translation of the sonnet’s couplet into domestication/foreignization. the Russian language in the light of the dichotomy.
Mikhail L. Gasparov (1935 – 2005) was a Renaissance figure in the field of Russian humanities of the later 20th century: classicist, verse scholar, historian of literature, textual scholar, memoirist, popularizer. Translation, in both its practical and theoretical aspects, was one of the persistent themes of his creative career.

1. The Classics: several approaches.

Gasparov’s approaches to translating Greek and Latin classics, which formed the bulk of his translation output, ranged from measured exactness (as exemplified by Aesop’s fables, where he counted the number of ‘classical’ and dialect words and then opted for different ways to translate them) to ‘Russianized’ translations of Euripides and Greek myths. In certain cases, such as translating Aristotle’s cryptic treatises, Diogenes Laertius’ Lives of Philosophers or Ausonius’s Cento, certain extreme translation strategies were called for and successfully applied.

2. The Aeneid: the case of Valery Bryusov.

One of Gasparov’s major contributions to translation studies was an article “Brjusov i bukvalizm” (Bryusov and Literalism), mostly devoted to the analysis of Bryusov’s translation of The Aeneid. It was one of the first attempts of introducing literalism as a valid translation strategy, which did not amuse the literature establishment of the time.

3. The Marshak controversy.

Gasparov’s article (written jointly with N. Avtonomova) on classical Russian translations of Shakespeare’s sonnets by Samuil Marshak turned out to be so divisive as to cost the co-authors several career venues. It was not published until much later. Such was the status of ‘translation classics’ in Soviet reality: they could never be questioned or analyzed, even sympathetically.


One of Gasparov’s most voluminous achievements in translation was the Russian version of Ariosto’s Orlando Furioso, which he translated in free verse form. That was an innovative attempt, especially given Gasparov’s unyielding attention to verse structure in his other fields of work.

5. Experimental translations.

Gasparov produced a range of ‘experimental’ translations from classics and lesser known authors across a broad range of world poetry. His method was transforming their various idioms into free verse and stripping down the text to the bare minimum of content. Sadly, these experiments were either reviled or ignored.

It is hoped that Gasparov’s contribution to the humanities, including the practice and theory of translation, will be more broadly acknowledged both in Russia and elsewhere.
О специфике переводов в языковой паре русский-финский в Республике Карелия

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Специфика переводов определялась многими факторами: этнической неоднородностью переводчиков, особенными условиями бытования и развития финского языка в Карелии, политической ситуацией, идеологией и языковой политикой, не разработанностью теоретических вопросов именно в данной языковой паре и отсутствием профессиональной подготовки.

Наиболее обсуждаемыми переводчиками в публикациях, на семинарах, заседаниях секций переводчика Союза писателей и т.д. были проблемы сохранения национальной специфики произведений, способы перевода безэквивалентной лексики (диалекты, реалии, термины, ономастика, топонимия и пр.), определявшие выбор доместифицирующих или форенизирующих стратегий перевода.
Measuring Foreignization in Literary Translation. An attempt to operationalize the concept of foreignization

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Ever since the start of human translation activities the concepts of *domestication* and *foreignization* have been diametrically opposed, although this specific terminology came into use only in the 1990s, when Venuti (1995) introduced the two terms in *The Translator’s Invisibility*.

In different cultures and periods both translation strategies fought for the dominant position in translation activities and as a result of this ongoing struggle translation scholars have widely debated domesticating and foreignizing features in literary and other translations. Research made obvious that literary translations can very rarely be called purely domesticating or foreignizing. In most cases they inevitably contain a mix of different translation shifts that are more or less foreignizing.

Therefore most studies on foreignization are conducted on a qualitative basis, taking into account and discussing in detail some specific variables of the translator’s strategy. A more quantitative model for the categorization of translations on the foreignization-domestication scale is still lacking. In order to bring some structure in the present debate Judickaitė (2009) worked out a continuum of domesticating and foreignizing translation strategies, mainly based on the taxonomy of translation strategies of Pedersen (2005).

The question remains whether it is possible to “measure” foreignization by “counting” and comparing the level of foreignness of different translations, departing from a translation strategies continuum. Therefore an attempt will be made in this paper to further operationalize the concepts of foreignization and domestication, adding to the existing model other taxonomies of translation strategies that have been developed before (Grit 1997, Chesterman 1997, Baker 1992, Leuven-Zwart 1989 & 1990, Newmark 1988, Vlahov & Florin 1970/2006, Vinay & Darbelnet 1958/2000). As translation shifts include not only lexico-semantic, but also syntactic, pragmatic and stylistic variables (cf. Chesterman 1997) these text levels will also be taken into account in the enlarged model.

Finally, a practical case study of old and new translations of Fyodor Dostoevsky’s *Besy* into Dutch and English is added in order to check the possibilities of the model to establish the relative “foreignizing degree” of translations.


Theatre translation is one of the least studied areas in the discipline of translation. Yet it is also one of the most complex and dynamic that deserves more scholarly attention. Political and religious issues within a drama are often the subject of manipulation and re-writing in order to conform to the predominant ideology and socio-cultural conditions. In China, from late Qing period to contemporary Communist era, Christian references in Shakespearean works are often lost at the receiving end – readers of the text, or audiences of the production. The pragmatic function of drama to serve political interests has a long history – Hamlet was staged in the 1940s to represent a revolutionary spirit needed to resist the Japanese invasion. When religious material in an English play embedded in a Christian culture is translated on stage in an atheist culture, how is religiosity domesticated by the directors and translations? This paper presents a case study of the treatment of Christian references in a Shakespeare comedy – The Merchant of Venice staged in China. Using Andrew Chesterman’s causative model for translation studies, I explore the socio-cultural conditions, cognitive conditions and situational conditions that give rise to the present treatment of religiosity in translated play texts. Interviews with directors and translators show that drama translation players consistently suppress religiosity contrary to their theology. The role of translators and directors in subverting or transforming the religious material is discussed in this paper in relation to three versions of The Merchant of Venice in Hong Kong, China and Taiwan. Using an interdisciplinary approach, this article relates their translation strategies to their hermeneutical processes.