Proceedings of the 5th International Conference on Interdisciplinary Humanities and Communication Studies
DOI: 10.54254/2753-7064/2026.39151

Domestication and Foreignization in Translating Consumer Culture-Loaded Terms: A Comparative Study of Two Chinese Translations of The Great Gatsby

Rusheng Geng

School of Foreign Languages, Shihezi University, Shihezi, China

20231012346@stu.shzu.edu.cn

Abstract. This paper focuses on consumer culture-loaded terms in *The Great Gatsby*, and explores two Chinese translations of the book. The research focuses on four kinds of words (clothing, automobile, housing, food and banquet), and compares one word each (mansion, Rolls-Royce, caterer, and cream-colored chiffon). The research demonstrates that both translators adopt domestication as the predominant translation strategy, but that domestication differs in terms of which target cultural context to which the renderings are anchored. For instance, Wu's renderings anchor the meanings of consumer culture-loaded words in an earlier historical period, whereas Deng's anchor them in contemporary Chinese consumer language. As a result, Wu's translation may dilute the urgency of the novel's criticism to contemporary readers, whereas Deng's translation will enable the criticism to be more readily grasped. This paper de-fines the former as historicized domestication, and the latter as contemporized domestication. The impact of domestication is relative, since it depends upon the distance between a translation target's cultural context and readers' current social experience. This paper's findings have implications for the translation of consumer culture-loaded words. It also suggests that translators pay attention to not only "domesticate or not", but "where to domesticate".

Keywords: consumer culture-loaded terms, domestication, foreignization, literary translation, *The Great Gatsby*

1. Introduction

The Great Gatsby is a novel by American author F. Scott Fitzgerald, published in 1925 [1]. Set in New York City and Long Island in the 1920s, it vividly depicts the Roaring Twenties and profoundly lays bare the moral decay of humanity and the disillusionment of idealism against the backdrop of Ameri-can consumer society. Since Wu's translation was first published in 1983 [2], dozens of Chinese translations of this work have been published in China. Among these veirsons, Wu's translation, the earliest published Chinese version, ranks among the most widely circulated and influential ones in mainland China [3]. By contrast, Deng's translation is a representative new translation in the twenty-first century [4]. Produced in different historical periods, these two translations reflect the varying translation norms and linguistic conventions faced by their respective translators, making them highly valuable for comparative study.

Comparative research on Chinese translations of *The Great Gatsby* has long attracted scholarly attention in Chinese translation studies, with analytical perspectives spanning functional equivalence, Bourdieusian sociology and domestication/foreignization theory. Li argued that Wu's translation is rigorous and closely follows the source text, while Deng's is fluent and more idiomatic in Chinese, but did not delve into lexical categories [5]. Zhang noted that Wu's translation is elegant while Deng's is modern [6], attributing this to the historical background, but did not demonstrate how the macro-context influences micro-level vocabulary; her assessment that Deng's translation exhibits a higher degree of domestication is in tension with Yu's view that

© 2026 The Authors. This is an open access article distributed under the terms of the Creative Commons Attribution License 4.0 (https://creativecommons.org/licenses/by/4.0/).

DOI: 10.54254/2753-7064/2026.39151

subsequent retranslations tend toward foreignization [7]. Zhang explained the causes of these differences through Bourdieu's concepts of field, habitus, and capital [8], but her assessment that Deng Ruoxu lacked sufficient translation experience is inconsistent with Li's judgment that Deng's translation is more precise at the lexical level [5]. From the perspective of domestication and foreignization, it is worth noting that Yu has already compared the translations by Wu and Yao, finding that Wu's translation leans toward foreignization while Yao's leans toward domestication; however, her comparison did not include Deng's translation, nor did it focus on consumer culture-loaded terms [7]. Although Chinese scholarship has reached a basic consensus that Wu's translation is elegant and rigorous, while Deng's is fluent and modern, the aforementioned divergences indicate that the academic community has not yet reached a fully consistent judgment regarding the specific manifestations and causes of the differences between the two translations. Furthermore, most domestic studies examine lexical items collectively instead of distinguishing across semantic categories, and few scholars have investigated this topic specifically from the dimension of consumer culture.

International academia has likewise shown sustained interest in the translation of *The Great Gatsby*. Using a corpus-based approach, Shi and Rahman compared the speech-act reporting verbs in the translations by Wu and Qiao, finding that Wu's translation tended to retain the original pattern while Qiao's more frequently employed addition and adaptation, though their focus was on speech-act verbs rather than cultural vocabulary [9]. Shao and Liu took Wu's translation as a case study and, starting from differences between Chinese and English thought patterns, examined how the translator converted objective, abstract English expressions into subjective, concrete Chinese expressions [10]. Dai examined Wu's translation through Lefevere's manipulation theory, finding that ideology and poetics shaped the choice of the foreignizing strategy, while patronage influenced the choice of translation material [11]; however, the study did not analyse how this strategy functioned across different lexical categories. Chouti used domestication and foreignization theory to compare 62 culture-specific items in two Arabic translations, finding that both were dominated by foreignization, thereby challenging the "retranslation hypothesis" [12]. This finding is in tension with the assumptions of some Chinese studies regarding the direction of translation evolution. Zeven and Dorst, examining two Dutch retranslations, investigated the impact of translation decisions on the characterization of Daisy Buchanan and found that both translations portrayed Daisy more negatively than the original, with the earlier translation doing so to a greater extent [13]; their retranslation comparison framework offers methodological insights for this study.

To sum up, current studies offered relatively comprehensive descriptions of the translations of *The Great Gatsby* from various perspectives. Nevertheless, most studies still focused on the description of the whole style at macro-level and very few of them have taken a starting point of the trans-mission effects of the terms loaded with consumer culture and systematically analysed the differences in translation strategies of specific lexical categories. The novel abounds with the terms related to clothing, cars, houses as well as food and feasts that are loaded with consumer culture, and such terms have several functions including denoting the characters' identities and symbolizing richness. As an integral part of the novel's thematic concerns, the translation of such terms deserve close attention from scholars. Not only is such inquiry necessary to understanding the ways in which consumer culture is mediated across languages and historical contexts, it also helps reveal the ideological implications of the lexical choice in translating literary works. Therefore, this study selects Wu's translation (2011) and Deng's translation (2015) as the objects of study, applies Venuti's theories of domestication and foreignization, and explores the difference in translation strategies of the two translations respectively as for the terms loaded with consumer culture in four categories, answers three core questions: (1) what kind of differences do the two

DOI: 10.54254/2753-7064/2026.39151

translations have as for the terms loaded with consumer culture in the four categories? (2) what tendency of domestication and foreignization the two translations exhibit respectively? What kind of historical and cultural contexts and translation norms do the tendencies reflect? (3) what impacts can the different strategies have on the transmission of the original work's criticism of consumer culture?

The study carries significance in two aspects. Theoretically, based on the terms loaded with consumer culture as the entry point, it helps bridge the gap between the analyses at the macro-level of translation strategy and at the micro-level of lexical translation in the study of domestication and foreignization. Practically, it provides a reference to the translation of the terms loaded with consumer culture in literary works. Through revealing how foreignization and domestication work at the lexical level, this study can also respond to the call in translation studies for more fine-grained, category-specific studies.

2. Theoretical framework

2.1. Domestication and oreignization

Venuti formally articulated the framework of domestication and foreignization [14]. Domestication means that translators conform the translated text to the target language culture, minimize the sense of exoticism, and produce smooth and natural target text. By contrast, foreignization means that translators retain the cultural feature of the original language, deliberately subvert the target language, and make readers experience the difference of cultures.

This study does not directly use the dichotomy of "domestication vs. Foreignization" as a labelling method. Instead, it draws on three core tenets of Venuti's theory as its analytical framework.

First, the extent of translator's "invisibility" and "visibility". Translation may help readers see the existence of translation. Different wording choices produce different extent of the translator's "invisibility" or "visibility" in the translation text, and further influences readers' reading experience. Based on this perspective, this study will explore the different reading experiences produced by two translations on the level of the languages.

Second, the cultural and political influence of translation strategies. A translation may distort, conceal or enhance the critical content in the original text. Different strategies can beget different cultural and political influences. Some translation strategies weaken the critical power of the original text, and some others enhance the irony of the original text. With this perspective, this study will find out whether two translations effectively transmit the original work's criticism toward consumer culture. Third, the historical mobility of domestication and foreignization effects. The same translation strategy can yield vastly different reception effects in different historical contexts. A rendering regarded as domestication in the early period may turn into foreignization in the eyes of contemporary readers as the linguistic environment evolves. Through this dimension, this study explains the underlying reasons why the same strategy produces different domestication or foreignization effects across different eras.

Based on the above three dimensions, this study counts the distribution of domestication and foreignization strategies in four categories of consumer culture-loaded terms, compares the overall tendencies and categorical differences between the two translated versions. It further explores the motivations behind translators' choices of domestication or foreignization, the

DOI: 10.54254/2753-7064/2026.39151

cultural context and translation norms reflected by such choices, as well as how different strategies influence readers' comprehension of character images and the critique of consumer culture.

2.2. Culture-loaded terms and consumer culture-loaded terms

Culture-loaded terms refer to terms embedded with specific cultural information and closely associated with material culture, social customs, religious beliefs, historical traditions, etc. [15]. More recent scholarship further defines them as lexical items tied to non-universal concepts and bearing distinctive socio-cultural, historical, and geographical meaning traits [16].

For the study, consumer culture-loaded terms are defined as expressions that carry the social characteristics of consumption in the Jazz Age and reflect the identity and wealth symbols of the characters. Combined with the consumption descriptions in *The Great Gatsby*, this study divides them into the following four categories (see Table1).

Table 1. Classification of consumer culture-loaded terms

Category	Scope of coverage	Source text examples
Residence/Architecture	House types, architectural styles	mansion, Georgian colonial, apartment
Automobiles/Transportation	Car brands, car models, means of transportation	Rolls-Royce, station-wagon, roadster
Catering / Banquets	Alcoholic drinks, catering services, forms of entertainment	champagne, cocktail, caterer, orchestra
Clothing/Apparel	Garments, accessories, fabrics	dress, chiffon, riding clothes

These four categories are selected owning to their recurrent presence in the novel and their central role in constructing character identities and representing social hierarchies. Fitzgerald used this to show the social hierarchy, material desire and moral emptiness in the jazz age. Therefore, the translation strategies of these words directly affect the readers' understanding of the character image and the novel consumer culture criticism.

2.3. Research procedures

This study proceeds in five main stages. First, it establishes the corpus, taking the English source text of *The Great Gatsby*, Wu's translation and Deng's translation as the research materials.

Second, this research identifies and classifies consumer culture-filled terms. According to the definition which this research stated earlier, the terms are classified into four groups: Apparel,

DOI: 10.54254/2753-7064/2026.39151

Automobile/Transport, Residence/Architecture, Catering / Banquet.

Third, it screens the cases which have different translations. Comparisons are made item-by-item to check how the terms in these four groups are translated in two translations. Only those terms which have significant translational differences will be selected for further analysis. The terms which have identical or nearly identical translation will be excluded. After the screening, four representative terms are picked: *mansion, Rolls-Royce, caterer and cream-colored chiffon*.

Fourth, this research makes deeper analysis to the core cases. Followed by the theory of domestication and foreignization, this research takes in three of the core concerns which Venuti proposed, i.e. translator's invisibility and visibility, cultural and political effects and historical fluidity, as the theoretical framework. Based on it, this research further discusses the translation strategies which are used in the four selected cases. And it makes an evaluation to their respective translational effects.

Fifth, this research sums up the findings of the research. It makes a comparison to the strategic differences between these two translated versions in the four groups of core cases. And concludes the respective characteristics of their strategy of domestication and foreignization. Then combines with the historical context, the prevailing translation norms and target reader groups of the two translators, this paper tries to explain the underlaying causes of these translational differences. It also discusses how the different strategies of translations would affect readers' comprehension of character images, wealth symbols and the novel' s critical reflections on consumer culture, in order to answer the third core research question of this study.

3. Analysis and discussion

3.1. Analysis of automobiles/transportation: Rolls-Royce

In Chapter One of the novel, Nick rents a house in West Egg before he meets Gatsby. He uses the term mansion to describe Gatsby's residence, hinting at its ostentatious and flamboyant nature. This mansion, modelled after a Norman town hall, features towers, a marble swimming pool and extensive lawns. It is a man-made construction deliberately imitating European aristocratic styles, symbolizing Gatsby's conspicuous consumer identity as representative of "new money".

As a cultural construct, the mansion in the novel signifies more than a mere house; it is a condensed metaphor for Gatsby's "new money" persona—a gaudy and showy mansion, a product of fabrication, an example of conspicuous consumption.

These two renderings both take the strategy of cultural domestication (see Table 2), but the cultural spatiotemporal context they evoke is quite different. *Gongguan*, the mansion in Wu's rendition, has the meaning of a stately residence, an impressive mansion that is reminiscent of the traditional pre-modern official Chinese residences and of Chinese big families, and is therefore historically connected with the old-style official mansions and the gentry. The use of *gongguan* brings the house that is a consumer symbol for Gatsby in the novel to a pre-modern Chinese context of discourse on power, which undercuts the ironic effect of the original text in a modern context in its critique of the noveau rich.

Source Text: Gatsby's mansion.

Table 2. Translation of mansion in the two Chinese versions

DOI: 10.54254/2753-7064/2026.39151

Version	Rendering
Wu's translation	gongguan (a stately residence evocative of pre-modern Chinese official or elite households)
Deng's translation	haozhai (a luxury residence associated with contemporary consumer culture and conspicuous consumption)

Haozhai, the mansion in Deng's rendition, means a luxurious residence, which is more relevant to the context of consumer culture and of conspicuous consumption in contemporary China. The high-frequency use of *haozhai* in Chinese newspapers and magazines concerned with real estate, consumer culture, and conspicuous consumption has left the contemporary Chinese reader no doubt about it in its conjuration of a materialistic world of high prices, high costs and high consumption built up by capital. The latter version manages to call out the inherent critique of conspicuous consumption in the novel text.

These two different renderings are thus two different cultural projections that emerge from two different domesticating strategies based in two different anchor historical time space contexts, with some things gained and somethings lost in the ironic effect of text. Despite the two versions both having taken the strategy of cultural domestication, due to their marked differences in their respective anchored target cultural spatiotemporal contexts, the two versions attain quite different degrees of equivalence in their conveyance of the critical spirit of the original text

3.2. Analysis of automobiles/transportation: Rolls-Royce

At the beginning of Chapter 3, Nick describes Gatsby's weekend parties and mentions Rolls-Royce. In 1920s Jazz Age America, Rolls-Royce was a luxury car brand that stood for top-level wealth. In the novel, this private luxury car is used as a public bus to pick up and drop off guests, serving party-goers all night long. It is a material tool Gatsby uses to show off his wealth and keep his social scene running.

Both translations use transliteration, but their approaches differ (see Table 3). Wu's translation adopts a full-syllable transliteration, *Luoersi-Luoyisijiaoche*, adding the generic classifier *jiaoche* ("sedan/car"). For the linguistic and consumer situation in the early 1980s, such transliteration is in fact a kind of relatively domesticating translational choice, as it accommodated the foreign brand names to the Chinese linguistic system and could be easily recognized. Later on, however, since Chinese consumer culture shifted, the simplified transliteration *Laosilaisi* was deeply embedded in daily Chinese and even became the normal brand name. *Luoersi-Luoyisi*, as Wu translated it in his version, thus requires more efforts for the reader and feels anachronous and foreign to the contemporary reader. Such translation shifts from domestication to foreignization effects therefore as history progress—this is the "historical fluidity" of domestication and foreignization effects which Venuti speaks about.

Source Text: Rolls-Royce

Table 3. Translation of Rolls-Royce in the two Chinese versions

DOI: 10.54254/2753-7064/2026.39151

Version	Rendering
Wu's translation	*Luoersi-Luoyisijiaoche* (a full-syllable transliteration of "Rolls-Royce" plus the generic classifier jiaoche, meaning "sedan/car")
Deng's translation	*Laosilaisi* (a simplified transliteration that has become the established Chinese brand name for "Rolls-Royce")

Deng, by comparison, translated the brand name as *Laosilaisi* in its simplified and now normal form. It is a strong form of domestication that lessens the reader's effort to almost zero and is, in fact, a typical example of the effects of such domestication. This brand name immediately evokes the connotation of luxury car and top-grade commodities to Chinese readers, and the anti-American Jazz Age consumer culture which is being criticized by the novel suddenly becomes directly felt and understood by the contemporary readers in China. It is clear, then, that the choice of domestication and foreignization is not an intrinsic quality of specific translation form. The effects of the two categories of translation are conditioned by an everchanging linguistic and consumer situation of the target culture, and thus historically contingent.

3.3. Analysis of food/banquets: caterer

Chapter 3 describes the preparations for Gatsby's parties. A large group of caterers comes regularly to handle everything from setting up the venue to supplying food and drink. The word caterer reflects the professional services of the Jazz Age consumer society—Gatsby's extravagance is not just personal spending, but the result of a specialized industry. The party becomes a social performance that can be bought with money, showing how the newly rich tried to gain social acceptance through consumption.

This term is translated by Wu as*baobanyanxi de ren* as Table 4 demonstrated. *Baobanyanxi de ren* was a typical phrase that spread in China during the Republican era (1912-1949) to the initial time of the establishment of People' s Republic of China. It makes the caterer a traditional Chinese discourse. It is easily understandable and has distinct linguistic characteristic of that era. For the modern reader, this antiquated phrase provides language memory of some past era and gives some space sense during the process of reading. The term is translated by Deng as *chengbanyanxi de ren*. *Chengbanyanxi de ren* is a typical phrase that is widely used in catering field in China currently. It enables the modern reader to access to the life-like social experience of banquet high-end catering workers in real life and realize the domestication of language form and reading experience.

Source Text: *caterers*

Table 4. Translation of caterer in the two Chinese versions

Version	Rendering

DOI: 10.54254/2753-7064/2026.39151

Wu's translation	baoban yanxi de ren (a person who arranges banquets, using an old-fashioned expression from the Republican period, 1912-1949, to the early years of the People's Republic of China)
Deng's translation	chengban yanxi de ren (a person who caters banquets, using a contemporary term common in today's catering industry)

According to Venuti's view of the translator's "invisibility", Wu's translation is characterized by the selected old-fashioned terminology, whose obvious historical context in the translation, thus the translator's "visibility" is evoked. Deng's translation is characterized by the current industry terminology, whose translation trace is faded, thus the translator's "invisibility". Though they are both domesticizing strategies, in the translation, the translator is visual through the old-fashioned expression, whereas the translator is invisible through the current industry terms. From that point of view, it can be said that domestication does not mean that the translator will be invisible necessarily; it depends on which kind of target language resources the translator uses that the translator will be visible or invisible in the translation.

3.4. Analysis of clothing: cream-colored chiffon

In Chapter 2, Mrs. Wilson changes into a high-class outfit, and her whole manner and personality seem to change with it. Fitzgerald uses this detail to reveal the inner logic of consumerism: material consumption can construct and even reshape a person's identity and character. Simply by putting on a fancy dress, the wife of a garage owner begins to act proud and pretentious.

The two translations differ little in their color terms (see Table 5). Cream-colored and milky white are close in meaning in Chinese, both referring to a beige or off-white shade. Color, therefore, is not a real difference. The real difference lies in the type of garment: Wu's translation uses *lianyiqun*, an everyday Chinese word for "dress," which does not highlight the social occasion or class marker of the clothing and to some extent weakens the original's critical point that "clothing reshapes the person." Deng's translation, by contrast, uses *xiaolifu*, a status-marked Chinese term for "semi-formal dress" that points to a specific social occasion. It easily brings to mind upper-class consumer scenes such as banquets and parties. Mrs. Wilson's change in manner is directly tied to her clothing, and the two translations produce different reading effects. The reason is that *xiaolifu* carries a stronger sense of status symbolism than *lianyiqun*. This case shows that even when both translations use domestication, the translator's choice between a general term and a more specific, status-marked term can directly affect how strongly the consumer symbol conveys its sense of conspicuous display.

Source Text: cream-colored chiffon

Table 5. Translation of cream-colored chiffon in the two Chinese versions

Version	Rendering

DOI: 10.54254/2753-7064/2026.39151

Wu's translation	naiyou se xuefangchou de lianyiqun (cream-colored chiffon; lianyiqun is an everyday Chinese word for "dress")
Deng's translation	rubai se xuefangchou xiaolifu (cream-colored chiffon; xiao lifu is a status-marked Chinese term for "semi-formal dress" suggesting a social occasion)

The analysis of the four cases above shows that both translations rely mainly on domestication in handling consumer culture-loaded terms, but the paths and effects of domestication differ in systematic ways.

4. Conclusion

This study compares Wu's and Deng's translations of four categories of consumer culture-loaded terms in *The Great Gatsby*. The findings reveal that both translations predominantly adopt domesticating strategies, yet their domesticating pathways and effects differ systematically. Across the four cases, the same pattern appears: Wu's renderings tend to anchor meaning in an earlier historical context, while Deng's renderings tend to anchor meaning in contemporary consumer culture.

Wu's translation was shaped by the conventional expressions of Chinese literary translation in the early 1980s. Terms such as *gongguan, baobanyanxi*, and*Luoersi-Luoyisijiaoche*were common at the time, but now carry a strong historical flavor. This historical distance may reduce the immediacy of the novel's critique of consumerism for contemporary readers; these words may feel old-fashioned and remote, so readers may need more effort to connect with the original satire on wealth and status. Deng's translation, by contrast, is rooted in the linguistic reality of China's consumer society in the 2010s. Expressions such as *haozhai, chengbanyanxi de ren*, and *Laosilaisi*convey the critique in a more direct way and may feel more familiar to today's readers, allowing them to sense the critique of conspicuous consumption more readily.

In summary, this study conceptualizes Wu's path as historicized domestication and Deng's as contemporized domestication. The effect of domestication is not fixed; it depends on the distance between the target cultural spatiotemporal context and readers' current social experience. Historicized domestication creates a greater distance, whereas contemporized domestication creates a smaller one. These findings offer insights for translating consumer culture-loaded terms in literary works and suggest that translators should consider not only whether to domesticate or foreignize, but also which historical or contemporary cultural context they anchor their translation to.

This study has several limitations. It focuses on only two Chinese translations and four categories of consumer culture-loaded terms, with four representative cases. Other translations and lexical categories remain unexplored. The analysis relies mainly on textual comparison rather than empirical reader response data. Future research could expand the corpus, include more translators and terms, and adopt corpus-based or experimental methods to test how different domestication strategies actually affect readers' understanding. Comparative studies of other literary works and cultures would also help test the generalizability of the "historicized" and "contemporized" domestication patterns proposed here.

DOI: 10.54254/2753-7064/2026.39151

References

[1] Fitzgerald, F. S. (1925). *The great Gatsby*. Charles Scribner's Sons.

[2] Fitzgerald, F. S. (2011). *The great Gatsby* (N. K. Wu, Trans.). Shanghai Translation Publishing House.

[3] Huang, J., & Guo, T. P. (2017). A comparative study on sentence translation of two Chinese versions of The Great Gatsby. *Journal of Literature and Art Studies, 7*(1), 23-28. https://doi.org/10.17265/2159-5836/2017.01.002

[4] Fitzgerald, F. S. (2015). *The great Gatsby* (R. X. Deng, Trans.). Beijing October Arts & Literature Publishing House.

[5] Li, S. (2025). A comparative study of Chinese translations of The Great Gatsby from the perspective of functional equivalence: A case study of Wu Ningkun's and Deng Ruoxu's translations. *Masterpieces Review, 35*, 68-70. https://doi.org/10.20273/j.cnki.mzxs.2025.35.003

[6] Zhang, Y. (2024). A comparative analysis of two translations of The Great Gatsby from the perspective of eco-translatology. *Yangtze River Fiction Appreciation, 36*, 47-50.

[7] Yu, K. (2017). Domestication and foreignization in cross-cultural translation: A case study of The Great Gatsby. *Short Story, 29*, 31-32.

[8] Zhang, L. (2023). A comparative study of multiple translations of literary works from the perspective of Bourdieu's sociology: A case study of The Great Gatsby. *Modern English, 8*, 80-83.

[9] Shi, Y., & Rahman, W. R. E. A. (2026). A corpus-assisted analysis of translator style: Speech-act report verbs in two Chinese translations of The Great Gatsby. *English Language and Literature Studies, 16*(2), 35. https://doi.org/10.5539/ells.v16n2p35

[10] Shao, X., & Liu, H. (2024). Application of Chinese thinking in English novel translation—A case study of Wu Ningkun's translation of The Great Gatsby. *English Language Teaching and Linguistics Studies, 6*(4), 171. https://doi.org/10.22158/eltls.v6n4p171

[11] Dai, X. (2022). A study on Wu Ningkun's translation of The Great Gatsby from the perspective of Lefevere's manipulation theory. *International Journal of Comparative Literature & Translation Studies, 10*, 10-15.

[12] Chouti, A. (2021). The Jazz Age through Arabic lenses: A comparative analysis of two Arabic translations of The Great Gatsby based on Venuti's domestication and foreignization theory of translation. *Al-Mutarjim, 21*(1), 317-339. https://doi.org/10.46314/1704-021-001-016

[13] Zeven, K., & Dorst, A. G. (2021). A beautiful little fool? Retranslating Daisy Buchanan in The Great Gatsby. *Perspectives, 29*(5), 661-675. https://doi.org/10.1080/0907676X.2020.1778047

[14] Venuti, L. (1995). *The translator's invisibility: A history of translation*. Routledge.

[15] Aixelá, J. F. (1996). Culture-specific items in translation. In R. Álvarez & M. C.-Á. Vidal (Eds.), *Translation, power, subversion* (pp. 52-78). Multilingual Matters.

DOI: 10.54254/2753-7064/2026.39151

[16] Giacomini, L., DiMuccio-Failla, P., & De Martin Pinter, P. (2022). The representation of culture-specific lexical items in monolingual learner's lexicography: The case of the electronic Phrase-Based Active Dictionaries. In A. Klosa-Kückelhaus, S. Engelberg, C. Möhrs, & P. Storjohann (Eds.), *Dictionaries and Society. Proceedings of the XX EURALEX International Congress* (pp. 99-112). IDS-Verlag. https://doi.org/10.14618/ids-pub-11170