

**A Corpus-Driven Investigation of Translator Style:
A Study of Humphrey Davies' Arabic-English
Translations of *Midaq Alley* and *The Yacoubian
Building***

Bader Abdulaziz S Altamimi

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Centre for Translation Studies

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Declaration

The candidate confirms that the work submitted is his own and that appropriate credit has been given where reference has been made to the work of others. This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

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Abstract

The aim of this study is to isolate the individual stylistic traits of one translator, Humphrey Davies, within the framework of descriptive translation studies. Davies' English translation of the Arabic novel *Midaq Alley* is compared, using a corpus-driven approach based on keyword lists, to another English translation of the same source text by another translator, Trevor Legassick. By making this initial corpus-driven comparison and subsequently generating a keyword list for Davies' *Midaq Alley*, the stylistic features regarded as indicative of the translator style and meriting further investigation declared themselves and, accordingly, hypotheses regarding Davies' translator style were constructed and then tested by carrying out a thorough corpus-based investigation.

A consistent pattern of choices was identified in the translation of four types of words: *culture-specific items*, including culture-specific common expressions and proper nouns; *terms of respect*; *reporting verbs* and *function words*, including the contraction 'd' and 'that' as complementizer, relativizer, demonstrative pronoun and demonstrative determiner. For lexical words, the results show that Davies' tends to transliterate foreign words and supplement them with extratextual gloss, reproduces the structures of proper nouns, preserves the terms of respect by literal translation and translates literally the reporting verbs. Regarding function words, Davies tends to make heavy use of contractions and all types of 'that'. Generally, the findings show that Davies stays close to the source text compared to Legassick who moves much further from the source text.

The identified stylistic features are investigated in Davies' English translation of another Arabic novel (*The Yacoubian Building*) to check whether these features are stable across one of his other translations. The findings show that most of the features revealed through the comparison of Davies to Legassick are stable across the Davies' two translations.

Despite limitations, it is anticipated that the approach developed in this study will be fruitfully adapted for further rigorous and replicable analysis of translator style.

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Abbreviations

CSCE	Culture-specific common expression
CSI	Culture-specific items
DD	Demonstrative determiner
DMA	Davies' <i>Midaq Alley</i>
DP	Demonstrative pronoun
DYB	Davies' <i>the Yacoubian Building</i>
FHKWs	First hundred keywords
Freq.	Frequency
FW	Function word
LMA	Legassick's <i>Midaq Alley</i>
N	Number
RV	Reporting verb
ST	Source text
TR	Term of respect
TT	Target text

Arabic Transcription System

This thesis has followed the Arabic-to-Latin transliteration system used by *The International Journal of Middle East Studies*. This system is adopted to transliterate the Arabic names of authors, translators and some Arabic words used in some examples throughout the thesis. It is worth mentioning here that the Arabic-to-Latin transliteration of some of the Arabic names of authors, characters, translators and translations are the same as in their original publications. The symbols adopted to transliterate Arabic letters are as follows:

Consonants:

Letter	Arabic	Transliteration
<i>alif</i>	ا	<i>ā</i>
<i>bā</i>	ب	<i>b</i>
<i>tā</i>	ت	<i>t</i>
<i>thā</i>	ث	<i>th</i>
<i>jīm</i>	ج	<i>j</i>
<i>hā</i>	ح	<i>ḥ</i>
<i>khā</i>	خ	<i>kh</i>
<i>dāl</i>	د	<i>d</i>
<i>dhāl</i>	ذ	<i>dh</i>
<i>rā</i>	ر	<i>r</i>
<i>zāy</i>	ز	<i>z</i>
<i>sīn</i>	س	<i>s</i>
<i>shīn</i>	ش	<i>sh</i>
<i>ṣād</i>	ص	<i>ṣ</i>
<i>ḍād</i>	ض	<i>ḍ</i>
<i>ṭā</i>	ط	<i>ṭ</i>
<i>ẓā</i>	ظ	<i>ẓ</i>
<i>‘ayn</i>	ع	<i>‘</i>
<i>ghayn</i>	غ	<i>gh</i>
<i>fā</i>	ف	<i>f</i>
<i>qāf</i>	ق	<i>q</i>
<i>kāf</i>	ك	<i>k</i>
<i>lām</i>	ل	<i>l</i>
<i>mīm</i>	م	<i>m</i>

<i>nūn</i>	ن	<i>n</i>
<i>hā</i>	هـ	<i>h</i>
<i>wāw</i>	و	<i>w</i>
<i>yā</i>	ي	<i>y</i>
<i>hamza</i>	ء	'
<i>alif maksura</i>	ى	<i>ā</i>
<i>ta marbūta</i>	ة	<i>-t</i>
<i>aal-</i>	ال	<i>al-</i>

Volwels:

Short vowels: *a, i, u*.

Doubled vowel: *īyy*.

Long vowels: *ā, ū, ī*

Diphthongs: *aw, ay*

Chapter 1

Introduction

Style has been for a long time considered as a central issue in translation and translation studies. It has been discussed in the earliest works of translation, like those of Cicero and Horace (Boase-Beier, 2006, p. 1), and was seen as an important factor which should be preserved in the process of translation (Per Qvale, 2003, p. 9). However, systematic stylistic approaches have not been applied in translation studies until relatively recently. Munday (2012, p. 30) points out that despite the frequent discussion of style in translation during the early period, up to around the middle of the twentieth century, it “was merely linked to the age-old debate on literal vs. free translation, and to the opposition of content and form or style”.

Still, however, even in modern translation studies (i.e. the period from the second half of the twentieth century), studying the nature and role of style in translation has been given limited consideration. Munday (2008b, p. 29), for example, points out that, despite the fact that there are many case studies regarding certain source text-target text pairs, there has not been adequate discussion of issues such as discursive ‘voice’ in translation. Rather, the discussion of the concept was given little and only occasional consideration. The limited consideration of the ‘discursive voice’ (Hermans, 1996a) or the translators’ individual ‘thumbprint’ (Leech and Short, 1981) might be referred to the views which associate style of translated texts with their respective source texts, so that the focus is on the source text style and the way that that style is reproduced in translation, which implies that the translator cannot have a style of his/her own (Baker, 2000, p. 244).

Style has effects on translation and those effects are divided, according to Boase-Beier (2006, p. 1), into three. First, how the style of the source text is viewed by the translator might affect his/her reading of it. Secondly, due to the influence of the translator’s choices on the process of recreation of the source text, the translator’s own style will contribute to the shaping of the target text (ibid.). Third, the understanding of what style means will

affect not only the translator's work but also the way that critics of translation interpret that work (ibid.). What is of particular interest in this thesis is the second effect, which is the translator's own style that becomes part of his/her translation.

The individuality or, to use Leech and Short's (1981, p. 12) term, 'thumbprint' of a writer (in our case the translator) has been given some attention in modern translation studies. However, uncovering this individuality is not an easy task in the case of non-translated texts, let alone translated ones. Baker (2000, p. 245) asks "how can we best distinguish stylistic elements which are attributable only to the translator from those which simply reflect the source author style, general source language preference, or the poetics and preferences of a particular subset of translators?". Therefore, this combination of linguistic features makes the analysis of style in translation more complicated, as we have to deal with 'a hybrid' of source text author style and target text author style.

However, in spite of all the challenges in the investigation of translator style, there are a number of ambitious attempts to study it. These attempts are informed by the belief that "the translator's voice generally mixes more subtly with that of the author ... generally passing unnoticed unless the target is compared to its source" (Munday, 2008b, p. 19; Hermans, 1996a). Baker (2000, p. 244) asserts that "it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one's fingerprints on it". This belief draws on the study by Hermans (1996a, p. 27) in which he argues that "the translator's voice" is always present in all translations. Hermans (ibid.) maintains that the translator's discursive voice "may remain entirely hidden behind that of the narrator, rendering it impossible to detect in the translated text".

Revealing the presence of the translator and his/her style, described as 'impossible' by Hermans (1996a) above, has become more possible thanks to the new approaches adapted from stylistics and developed by translation theorists and the advances in corpus methodology. In recent years, advances in investigating translator style have been made and different approaches to 'translational stylistics' have been developed. These approaches include those by Baker (2000), Bosseaux (2001; 2004a; 2004b; 2007), Malmkjær (2003; 2004), Winters (2004a; 2004b; 2005; 2007; 2009; 2013), Boase-Beier (2006), Munday (2008b) and Saldanha (2011a; 2011b) (see Chapter Two, Section 3.1.1).

1. Research questions

Building on the belief in the inevitable presence of the translator in his/her translation (Hermans, 1996a,) and the belief that this presence or style can be best traced and uncovered by focusing on the translator's consistent use of specific strategies, his/her "characteristic use of language, [and] his or her individual profile of linguistic habits, compared to other translators" (Baker, 2000, p. 245), this study seeks to isolate the individual stylistic traits of one translator, Humphrey Davies. This attempt is set within the framework of target-oriented descriptive translation studies, and draws on Burrows' (2007) authorship attribution 'Zeta' method. To isolate Davies' individual stylistic traits, his English translation of the Arabic novel *Midaq Alley* is compared, using a corpus-driven approach based on keyword lists, to another English translation of the same source text by another translator, Trevor Legassick. Then, the stylistic features revealed by this comparison are further investigated in Davies' English translation of another Arabic novel (*The Yacoubian Building*) to find out whether they are stable in one of his other translations. In particular, this research seeks to address the following research questions:

- 1- What features of Davies' translations can be attributed to his individual style as a translator?
- 2- Are the stylistic features revealed by comparing Davies' translation to another translation of the same source text (*Midaq Alley*) by a different translator (Legassick) stable across one of his other translations?
- 3- To what extent does using the corpus-driven methodology based on the use of keyword lists proposed in this research help isolate the translator's stylistic features in translation?

The first research question is addressed by conducting a four-phase analysis. The first phase involves comparing Davies' *Midaq Alley* (2011) to Legassick's *Midaq Alley* (1966). This approach is effective in investigating translator style because most of the variables (e.g. the source text, language of the source and target texts, etc.) are constant so that the differences between the translations can confidently be attributed to translator style. This comparison involves identifying Davies's first hundred keywords using the KeyWords tool provided by the WordSmith program (Scott, 2012) and using Legassick's translation as a 'reference'

corpus. These keywords were then categorized. By examining the first hundred keywords of Davies' *Midaq Alley*, it was found that they feature four types of words namely 'culture-specific items', 'terms of respect', 'reporting verbs' and 'function words'. Accordingly, all the words of these types, within the first hundred keywords, were chosen for further investigation. The exception was the function words, since only the first two function words (i.e. the contraction 'd' and 'that' as complementizer, relativizer, demonstrative pronoun and demonstrative determiner) were chosen for further investigation. In this particular phase of analysis, using a keyword list to identify features which merit further investigation, the researcher draws on Winters (2005).

The second phase of analysis involves identifying the source text equivalents of all the words under investigation in both translations. This process involves looking at every occurrence of the keyword in both translations and identifying their equivalents in the respective shared source text. This process allows the researcher to initially speculate why the keyword is key which, accordingly, is used as an indicator of translator style.

The third phase of analysis involves identifying the TT equivalents of every occurrence of the ST words which were chosen for further investigation in the second phase in both translations. This phase is crucial in the analysis since it tests the hypothesis formulated from the analysis in the second phase. In addition, the analysis in this phase reveals the translator's stylistic features which are then (in the fourth phase) investigated in Davies' another translation to see whether they are stable or not.

The second research question is addressed in the fourth phase of analysis, which involves investigating Davies' stylistic features in translation in one of his other Arabic>English translations namely Davies' *The Yacoubian Building*. To do that, the words investigated in the third phase are again investigated in Davies' *The Yacoubian Building*.

Doing this research, I hope to contribute, along with other work which has already been carried out in this area, to the development and refining of the corpus approach to translator's style. In addition, combining different approaches (i.e. corpus-driven and corpus-based approaches to translator style and the approach of comparing two different translators' translations of the same source text into the same target language and the consideration of more than one translation by one translator in order to investigate whether

the stylistic features of the translator are consistent across another of his/her translations) to investigate this Arabic-English translator's style, I hope that this research will pave the way for other similar research to study the style of other translators. To my knowledge, research using a corpus-driven methodology to investigate Arabic>English translator's style is relatively rare. Among these examples is Baker (2000). However, Baker (2000; see Chapter Two, Section 3.1.1) does not take the source Arabic texts into account, so in her analysis of the stylistic features, she focused only on the target text.

2. The source texts, their authors and translators

2.1. Midaq Alley

Midaq Alley (source text) is a 313 page Egyptian Arabic novel by the very well-known Egyptian writer and novelist Naguib Mahfouz. It was published in 1947 and was first translated into English in 1966 by the Arabic-English translator and academic Trevor Legassick. The second translation of this novel was by the famous Arabic-English translator Humphrey Davies in 2011. It was translated into a number of other languages including German and French and was made into an Arabic film in 1963 using the same name as the Novel *Zuqaq El-Midaq* and then into a Mexican-Spanish film in 1995 under the title *El Callejón de los Milagros*.

Midaq Alley gained great popularity over the twentieth century in the Middle East (Legassick, 1966). The main location of the story is an alley called *Midaq* which is located in the Khan Alkhalili neighbourhood in the capital city of Egypt Cairo. *Midaq Alley* describes in detail the Egyptian people's everyday lives in Cairo during the nineteen-forties as well as the impact of World War II on Egyptians. *Midaq Alley* is a small street located in Fatimid Cairo, an area which was built in the era of the Fatimid Caliphate and established by Almoez Le Deen Allah Alfatimi. This is one of Mahfouz's early works and is seen as one of his best novels.

The main character is the young woman called Hamida. Her mother died in childbirth and so Hamida was adopted by a friend of her mother. Mahfouz describes her as a woman of beautiful appearance but very ugly personality. Greedy and selfish, she is always looking

for money and power; there is no room for love in her heart. Her adoptive mother, for example, despite her love for Hamida, criticizes her for her selfishness and her bad behaviour, and, when she gets angry with her, calls Hamida “the Fifty-Day Storm” – the seasonal wind which for around fifty days during April comes from the Sahara carrying dust and sand. Hamida is heartless, a liar who show no mercy to El-Helw, who loves her so much. She pretends that she loves him just to make use of his love to gain money and to find a pretext to get out of the house. She ends her life as a prostitute with her greedy ambitions unfulfilled.

Mahfouz, the author of this novel, is the 1988 Nobel laureate in literature (Nobleprize.org, no date). He was born in Cairo in 1911 and began writing at the age of 17 (ibid.). Despite the little time that he had for writing, as he worked in various full time jobs in different government sectors, “he was to develop a dedication to literature that would later give him international prominence as his country's leading author” (Legassick, 1966, p. 149). He wrote more than thirty novels including *The Cairo Trilogy*, one of his best works (ibid., p. 148), which made him famous throughout the Arab world. The first novel he wrote was published in 1939 (Nobelprize.org, no date). Apart from *The Cairo Trilogy* he wrote a number of novels including *The Thief and the Dog* (1961), *Autumn Quail* (1962), *Small Talk on the Nile* (1966), *Miramar* (1967) and *Love in the Rain* (1973), among many others. So *Midaq Alley* belongs to his early works. In addition to the tens of novels he wrote, he is the author of more than one hundred short stories and more than two hundreds articles. More than half of his novels were made into films and his work has been translated into several languages including French and German (NobelPrize.org, no date).

In addition to the Nobel Prize, he received a number of national and international honorary degrees and prizes. He received honorary degrees from France, the Soviet Union and Denmark (Legassick, 1966, p. 149). He was awarded the Egypt Prestigious National Prize for Letters (1970) as well as the Collar of Republic (1972). In October 1994 he survived an assassination attempt. He died on August, 30, 2006.

2.2. The Yacoubian Building

The Yacoubian Building (Imarat Yacoubian) is a novel by the famous Egyptian novelist, politician, dentist and writer Alaa Al-aswany. It was first published in 2002 by Maktabat Madbouly and translated into English in 2004 by Davies as well as into sixteen other languages (Al-Aswany, 2011, p. 25). It was for five years the bestselling Arabic novel in the Arab world (ibid.). It was also on the bestselling lists in France and Italy (ibid.). In addition, the French *Lire* magazine ranked it as sixth out of the ten most important books which were published in France in 2006 (ibid.). In the same year, it was chosen by the American magazine *Newsday* as the most important translated novel (ibid.). It won a number of prizes in the Arab World and in the West including the Bashrahil Prize for the Arabic Novel, first prize for the novel at the festival at Toulon, France, the Grinzane Cavour prize for literature in translation (Turin, Italy), the Greek government's Cavafy Prize for Outstanding Literary Achievement, and the Bruno Kreisky Human Rights prize (Austria) (Al-Aswany, 2002; Davies translation, 2004, p. xxi).

The novel was set in 1990 during the Gulf War. It was made into a film and a TV series in 2006 and 2007 respectively. The original novel is 361 pages long. *The Yacoubian Building* gives a vivid picture of modern Egyptian society, the era after the revolution of 1952 following the coup d'état led by Jamal Abdul Nasser.

Al-Aswany faced many obstacles when publishing it before 2002, due to his frank criticism of the Egyptian regime at that time (Al-Aswany, 2011). In particular, it reveals the political corruption of the ruling regime, as well as sexual exploitation, repression, religious injustice and tyranny in Egypt; each of these aspects is represented by a character in the novel.

It mainly revolves around the inhabitants of a building called Imarat Yacoubian which exists under the same name in the real world, located in the centre of Cairo at Talat Harb Street where Al-Aswany had a dental clinic in one of its apartments. Buchan (2007) describes the novel as belonging “to a literary tradition that goes back to the 1840s, to Eugène Sue and Charles Dickens”. It belongs to the “novel of place” genre (Al-Aswany, 2002, Davies’ translation, 2006, p. xvi). The Yacoubian Building is used as a unifying place, the inhabitants of which come from different Egyptian classes. Most of the primary

characters of the story live in the building. The building was built in the high classical European style (which is different from the real Yacoubian Building which was built in the art deco style, in the nineteen-thirties for an Armenian millionaire) (Al-Aswany, 2011, p. 19). The inhabitants before the revolution were foreign businessmen, ministers and pashas, but after the revolution of 1952, the old inhabitants had to leave Egypt and were replaced by military officers along with their families most of whom came from rural areas. Some of them even brought their chickens and ducks and put them on the roof. After 1970, when the building and the surrounding area began decaying, the people who used to live in the building moved to better districts such as Al-Muhandiseen District. As a result, the building came to be occupied by people from different classes, with the middle and high class people living on the ten floors of the building and the poor, working class people living on the roof in rooms which were originally built as stores. The main characters of the novel represent a cross-section of Egyptian society after the 1970s.

Alaa Al-Aswany, the author of this novel, is a very famous Egyptian writer and novelist. He was born in 1957. He received his Bachelor's degree in dentistry from Cairo University and MA in the same field from the University of Illinois at Chicago. His father Abbas Al-Aswany is also a writer and lawyer. Besides writing, Alaa Al-Aswany works as dentist and is a founding member of the Kefaya Movement, a grassroots protest group. He has written three more novels including *Awrak Issam Abdel Aty*, ('*The Papers of Essam Abdel Aaty*') (1990), *Chicago* (2007) and the most recent one is *Nadi As-Sayarat* ('*Automobile Club*') (2013).

2.3. Humphrey Davies and Trevor Legassick

Humphrey Davies is one of the main contemporary translators of Arabic literary works into English. He was born in Britain and studied at Cambridge University and at the American University in Cairo (Davies, 2010). He has a PhD in Arabic from the University of California, Berkeley (ibid.). From 1983 to 1997 he worked for non-governmental organizations and funding institutions in a number of Arab countries including Egypt, Sudan, Palestine and Tunisia (ibid.). He started working as a translator in 1997 (ibid.). He describes this early stage of his career:

In 1997, I started translating as part of a larger project of mine – the preparation of a critical edition, translation and lexicon of an Egyptian work of the Ottoman period, Yusuf al-Shirbini's *Hazz al-Quhuf bi-Sharh Qasid Abi Shaduf (Brains Confounded by the Ode of Abu Shaduf Expounded)* (Vol 1: Arabic text, Leuven, Peeters, 2004; Vol. 2: Translation 2007; Vol. 3: Lexicon forthcoming). This undertaking proved both ambitious, confronting me with many tough translational issues, and addictive, and encouraged me to try my hand at making a living from translation and allied skills. (Davies, 2010)

His first translation of Egyptian Arabic literary work was in 2000 when he translated the short story *Rat* (2000) by his friend Sayed Ragab, which was later published in *Banipal*, a UK magazine of modern Arab literature (ibid.). He then was asked by the American University in Cairo Press to translate the novel by Naguib Mahfouz, *Thebes at War* (2003) (ibid.). He then translated a number of stories and novels most of which won prizes including:

1. *The Yacoubian Building*, a novel by Alaa Al-Aswany (2004)
2. *Friendly Fire*, a collection of short stories by Alaa Al-Aswany(2009),
3. *Being Abbas el Abd*, a novel by Ahmed Alaidy (2006)
4. *Pyramid Texts*, a novel by Gamal al-Ghitani (2007)
5. *Black Magic*, a novel by Hamdy el-Gazzar (2007)
6. *Tales of Dayrut*, collection of fourteen connected stories and a novella by Mohamed Mustagab (2008)
7. *Life Is More Beautiful Than Paradise*, An autobiographical account of a journey into extremism by Khaled al-Berry (2009)
8. *Yalo*, a novel by Elias Khoury (2009), (winner of the Banipal Prize)
9. *Sunset Oasis*, a novel by Bahaa Taher (2009) (joint runner-up for the Banipal Prize)
10. *As Though She Were Sleeping*, a novel by Elias Khoury (2011)
11. *Midaq Alley*, a novel by Naguib Mahfouz (2011)
12. *Leg Over Leg* (2014), semi-autobiographical account of Ahmad Faris al-Shidyaq, by Ahmad Faris Shidyaq (ibid.)
13. *I Was Born There I Was Born Here*, a book by Mourid Barghouti (2012) (ibid.).

His translation of the novel *Gate of the Sun* by Elias Khoury won the Inaugural Banipal Prize for Arabic Literary Translation in 2006 and won also the same prize in 2010 for his

translation of *Yalo* by Elias Khoury. He was also runner-up two times for the same prize in 2010 and 2012.

In a talk given after the winning of the Banipal Prize in 2010, Davies spoke about his journey of translation. He asserts the importance of contact with the author of the book the translator is translating: “such contact with the author is, I believe, extremely important; to date I have been fortunate enough to be able to consult almost all the living authors whose works I have translated (I have questions for the dead too, when I meet them)” (Davies, 2010). In his lecture on his experience of Arabic-English translation, given at the American University in Cairo's Centre for Translation Studies, he said that mastering a language is not enough to be a good translator but “one has to be a connoisseur of one’s language” (Davies, 2010). He also focuses on the importance of being in close contact with people of the language which one wants to translate from: “I can’t imagine keeping up with changes in the language or with developments in the field of literature, from a place outside the Arab World” (ibid.). He also sees translation as an act of interpretation and prefers what is known as the ‘deep meaning’ and function of the different forms of linguistic choices (ibid.). Focusing on the meaning of the source text message is also one of his interests in translation and, he explains, the question in his mind while translating is “what does the author really mean here and how would I say it if I were using English?” (ibid.). Being fluent in Arabic, as Davies says, is not enough for an Arabic-English translator; translators, he goes on, should study poetic meters, read a Quran commentary and learn traditional Arabic grammar (ibid.).

Trevor Legassick is a well-known scholar and translator in the field of Arabic literature. Since 1979, he has been working as a professor of Arabic literature at the University of Michigan, Department of Near East Studies. He obtained his B.A. in Arabic in 1958 from University of London, School of Classical Oriental and African Studies and his Ph.D. from the same school in Arabic studies in 1960.

Legassick has written three books and a number of articles on contemporary Arabic literature and culture. The books are:

1. *Major Themes in Modern Arabic Thoughts* (1979).
2. *The Defence Statement of Ahmad 'Urabi* (1982).

3. *Critical Perspectives on Naguib Mahfouz* (1990).

In addition to his translation of *Midaq Alley* (1966), he is the translator of a number of other Arabic novels including:

1. *Days of Dust*, by Halim Barakat (1974).
2. *Flipflop and His Master* by Yusuf Idris (1977).
3. *I Am Free and Other Stories*, by Ihsan Abd El Koddous (1978).
4. *The Secret Life of Saeed (A Palestinian Who Became a Citizen of Israel)*, by Emile Habiby, (Co-translator: Salma Khadra Jayyusi) (1982).
5. *The Thief and the Dogs* (1984), by Naguib Mahfouz, (Co-translator: MA Badawi).
6. *Wild Thorns*, by Sahar Khalifeh (1985).

In addition to his translations of Arabic novels he has also translated a number short stories and plays.

With his translation of *Midaq Alley* in 1966, Legassick was among the first translators to introduce Naguib Mahfouz to Western readers. When his translation of *Midaq Alley* was published, it achieved considerable success across the Western World, receiving a number of favourable reviews, including a notable review in Harold Bloom's book – *Western Canon: The Books and School of the Ages* in 1994 (Altoma, 2005, p. 27).

3. Organization of thesis

The thesis is organized as follows:

Chapter Two discusses the concept of style in writing and translation, stylistics and corpus-based translation studies. Various definitions of the concept of style in non-translated texts are firstly discussed. Then, the different approaches to style in non-translated texts, namely dualism, monism and pluralism are introduced. After that, stylistics is discussed and a number of definitions of it are given and discussed in order to show the different views on this discipline. In order to reveal the influence of other linguistic and non-linguistic disciplines on stylistics and to show how it has developed, a brief history of stylistics is

provided. Then, the concept of style in translation is reviewed. The role of style and stylistics in translation and translation studies is also discussed. The chapter then proceeds to discuss the concept of translator style and the different approaches to investigating it and a number of well-known previous studies of translator style are reviewed. After that, the model adopted in this study to investigate Davies' style in translation is outlined. The chapter concludes by briefly discussing corpus-based approaches to the study of language and its application in studying translated texts within the framework of descriptive translation studies.

Chapter Three details the methodology used to investigate Davies' style in translation. It first introduces the types of corpora used in the study, discusses the reasons behind using those corpora and revisits the model used for investigation. It then describes how those corpora were compiled and introduces the corpus-processing tools and other programs used in the study. The chapter concludes by describing in detail the four-phase analysis of the corpus data.

Chapter Four presents Davies' and Legassick's treatments of some culture-specific items in *Midaq Alley*. The chapter first discusses the concept of culture and briefly reviews the literature regarding culture-specific items in translation. Then, the results on the translators' treatments of culture-specific common expressions and of proper nouns are presented and discussed. Some challenges in rendering proper nouns are reviewed and the translation procedures for proper noun are briefly discussed. Then, the translators' treatments of proper nouns are analysed and the main differences between them are highlighted. Finally, the chapter ends by highlighting the major differences between the translators in dealing with the two types of culture-specific items (common expressions and proper nouns).

Chapter Five describes Davies' and Legassick's treatments of some of the source text's terms of respect as references and vocatives. Before discussing the translators' treatments of each type of these terms, definitions and classification of each are provided. The chapter concludes each section by highlighting the main differences between the translators in dealing with terms of respect as a whole.

Chapter Six discusses findings describing Davies' and Legassick's treatments of some reporting verbs. The definition and classification of reporting verbs according to their

functions by Thompson (1994) are first provided. Then, the literature regarding the treatments of reporting verbs in translation is briefly reviewed. After that, from the initial findings, the differences between the translators in their treatments of the reporting verbs are highlighted. In addition, before concluding this chapter and to understand better the differences between the translators in their treatments of the reporting verbs and to show the wider textual context of their treatments, a further analysis is done on a number of examples. In the conclusion of this chapter, the differences between the translators in their treatments of the reporting verbs are highlighted.

Chapter Seven investigates some 'function words' in both translations of *Midaq Alley*. In addition, the uses of other function words that have a similar grammatical class to the first two function words and are among Davies' first hundred keywords are briefly analysed to further identify how such grammatical classes of words are used in both translations. The chapter starts with an overview of the definition and classification of function words. The methods of analysis employed in analysing the function words are then explained. After that, findings obtained from the analysis are presented. The chapter ends with discussion of the stylistic features found in each translation with regard to this type of words.

Chapter Eight investigates the extent to which stylistic features of Davies' translations, as revealed by the comparison of Davies' *Midaq Alley* to Legassick's, are consistent across Davies' *The Yacoubian Building*. For most of the lexical words and all the types of 'that', the analysis focuses on the renderings of the most frequent source text equivalents of the keywords which are investigated in the previous chapters (i.e. culture-specific items, terms of respect, reporting verbs, 'd' contraction and all types of the word 'that'). The exceptions are the culture-specific items, and terms of respect, since culture-specific items and terms of respect other than the ones investigated in Davies' *Midaq Alley* are investigated in this chapter. This is because not all the proper nouns that are investigated in Davies' *Midaq Alley* are found in Davies' *The Yacoubian Building*'s source text. For the terms of respect, one of the terms is not used at all in the source text of Davies' *The Yacoubian Building* and the remaining terms are used but with an inadequate number of occurrences. Similarly, one of the culture-specific common expressions in Davies' *Midaq Alley* does not occur at all in Davies' *The Yacoubian Building* source text and another one occurs but with a relatively small number of occurrences. With each class of word, a comparison is made between the

two translations and, accordingly, reports the extent to which Davies' treatment as revealed in Davies' *Midaq Alley* is consistent with that in Davies' *The Yacoubian Building*.

Finally, Chapter Nine attempts to address the three research questions by presenting an overview of the findings revealed from the corpus-driven investigation. The chapter then discusses some of the limitations of the methodology adopted in this study and the limitations of the thesis in general and concludes by providing some suggestions for future research.

Chapter 2

Style, Stylistics, Translator Style and Corpus-based Translation Studies

1. Introduction

This chapter reviews the literature on the concept of style in writing and translation, on stylistics and on corpus-based translation studies. The chapter starts by discussing a number of different definitions of style and approaches to style in non-translated texts, namely dualism, monism and pluralism. Perspectives on these approaches to style are discussed and pluralism is the approach favoured in this research. Stylistics defined as the “the study of style” (Wales, 2011, p. 399) is also discussed and a number of definitions are given and discussed in order to show the different views on stylistics, each of which, in some way or another, focuses on different areas of language. In order to reveal the influences of other linguistic or non-linguistic branches on the discipline and to show how it has developed, a brief history of stylistics is provided.

Then, after defining style in non-translated texts, I discuss the concept of style in translation. The role of style and stylistics in translation and translation studies is also discussed. Building on the belief of the inevitable presence of the translator in his/her translation (Hermans, 1996a, p. 27), the concept of translator style and the different approaches to investigate it as well as a number of well-known previous studies of translator style are discussed. Then, an account of the approach adopted in this study to investigate Davies’ style in translation is provided. The chapter, then, concludes by briefly discussing corpus-based approaches to study language and its application in studying translated texts within the framework of descriptive translation studies.

2. Style in original writing

Style has been viewed and defined in widely varying ways by different stylisticians, reflecting the difficulties they face in understanding the nature of style. Leech and Short (1981, p. 43) note that one of the difficulties of a quantitative definition of style is that there

are no specific tests which can be regarded as an objective measure of a language (i.e. there are no standard norms which style can be based upon). In addition, as Fowler (1996, p. 74) points out, the concept of style is quite ambiguous and has no theoretical value to the extent that he refused this term and instead he suggested 'register', 'sociolect' and 'idiolect'. Similarly, Boase-Beier (2011, p. 73) states that "style is an almost mysterious element of a text, which lies at its very heart, but is hard to pin down". Despite the elusive nature of the concept of style, it has been defined many times but the definitions given have not been successful in providing a precise meaning (Leech and Short, 1981). Furthermore, in her *Dictionary of Stylistics*, Wales (2011, p. 397) argues that despite the fact that style is mentioned repeatedly in different literary and linguistic fields, it is still hard to define.

However, some linguists and stylisticians have attempted to provide definitions of the concept of style, each of which reflects a different conception of it. Some of these definitions are quite broad and others are narrower. For example, Leo Hickey's definition of style is "the result of choice - conscious or not" (1989, p. 4). In addition, style is described by Snell-Hornby (1988, p. 124) as the sum of linguistic choices made by an author and, in terms of translation, translator. These definitions are of a narrow sense, as they restrict style to only the results of linguistic choices, and neglect the context of the style and the markedness and uniqueness of style. In their seminal work, *Style in Fiction*, Leech and Short (1981, p. 10) define style as "the way in which language is used in a given context, by a given person, for a given purpose, and so on". They add that in the literary realm different emphases are placed on different senses of style (ibid.). For example, style is, sometimes, referred to as the "linguistic habits of a particular writer ('the style of Dickens, of Proust', etc.); at other times it has been applied to the way language is used in a particular genre, period, school of writing or some combination of these" (ibid., p. 11). They (ibid., p. 10) clarify this by using Saussure's differentiation (1959) between 'langue' and 'parole', with 'langue' referring to the common code of a language and 'parole' referring to the certain use of that code. For example, expressions such as 'Dear Sir/Madam' are typically used in some formal context (e.g. in a formal letter sent from unknown address), whereas in less formal contexts we might find expressions using the first name of the addressee, as in the context of writing a message or an e-mail to a close friend. So Leech and Short (1981, p. 11) conclude that style is compatible with 'parole'

which is “selection from a total linguistic repertoire that constitutes a style”. The definition given by Leech and Short (*ibid.*) explains style in a relatively broader sense than those of Leo Hickey and Snell-Hornby, as the context and purpose of using a certain style are included in it.

Still, this definition does not take into account the uniqueness or distinctive aspects which every style has; as they are important and appear in a number of later definitions of style. Leech and Short (1981, p. 11) themselves, for example, emphasize the strong link between style and an author’s personality, which indicates that there is a uniqueness of style which is derived from the uniqueness of each personality. They also add that an author’s identity can be explored by looking at small details which reflect his/her habitual expressions or thoughts and this gives every writer a specific ‘thumbprint’ (*ibid.*, p. 12). These elements (i.e. the ‘uniqueness’ or ‘thumbprint’ of style and viewing style as personal attribute) of style discussed by Leech and Short (*ibid.*) are further emphasized and included in the definition proposed by Short (1996, p. 327) (see below Short’s definition).

Some scholars consider, in their definitions of style, the distinctiveness of it, motivations beyond creating a particular style and the choices of linguistic elements used by the authors or translators when creating either the original or, in terms of translation, the target texts. Munday (2008b, p. 6), for example, defines style as “characteristic linguistic choices”. He (*ibid.*, p. 7) adds that style includes patterns of selections, whether motivated or unmotivated in the TT, and these, in turn, uncover the hidden ‘discursive presence’ (see also Hermans, 1996a) of the translator. However, Hatim and Mason (1990, p. 10) restrict their redefinition of style to only motivated choices, stating that it is “motivated choices made by text producers”. From the latter two definitions, it seems clear that they have one main point in common, which is the ‘motivations’ of the text producers in making certain choices to include specific linguistic features in writing their texts, whether they are source texts or target texts. However, Munday’s definition is broader, as he adds the unmotivated selections of patterns.

The uniqueness of style and its relation to its author is also emphasized by some scholars. Nida and Taber, for example, define style as

the patterning of choices made by a particular author within the resources and limitations of the language and of the literary genre in which he is working. It is the style which gives to a text its *uniqueness* and which relates the text personally to its author. (1969, p. 207, my italics)

More emphasis on the uniqueness of style is made by Popovic (1976, p. 17, my italics) in his definition of style as “a *unique* and standardised dynamic configuration of expressive features in the text represented by topical and linguistic means”. Ohmann (1962) also sees style as a feature of a particular author or translator. Furthermore, Wales (2011, p. 397) understands style as “the perceived distinctive manner of expression in writing or speaking”.

Another definition of style, which draws on authorship attribution, is given by Short (1996, p. 327). Short (ibid.) asserts that it is ‘authorial style’ that what people usually mean when they talk of style. He (ibid.) defines style as

a way of writing which recognizably belongs to a particular writer, say Jane Austen or Ernest Hemingway. This way of writing distinguishes one author’s writing from that of others, and is felt to be recognisable across a range of texts written by the same writer, even though those writings are bound to vary as a consequence of being about different topics, describing different things, having different purposes and so on.

This definition is followed in this study because it sheds light on the distinctiveness or the ‘thumbprint’ every author leaves on his/her text which, in turn, makes that text identifiable and attributable, irrespective of the topic the author writes about. In other words, author style, in this sense, remains consistent and identifiable across his/her texts even if these texts are about different topics. In addition, in her study of translator style, Saldanha (2011b, p. 28) rightly argues that this definition can be adjusted so that it can be used as a definition of translator style (see Section 3.1.1 below). Therefore, she (ibid.) adds, translator style, after adapting Short’s definition, can be defined as “a ‘way of translating’ which distinguishes one translator’s work from that of others, and is felt to be recognisable across a range of translations by the same translator”.

2.1. Dualism vs. Monism

‘Monism’ and ‘dualism’ are the most dominant approaches to style. Leech and Short (1981) discuss ‘monist’ and ‘dualist’ perspectives on style in fictional writing. Those who view the style and content of a text as inseparable are called ‘monists’ or ‘aesthetic monists’ (ibid., p. 15). In other words, ‘monists’ argue that form and content or manner and matter are one; like the ‘body’ and ‘its soul’ (ibid.). ‘Dualists’, on the other hand, are those who believe that content and the way in which it is written (i.e. ‘form’) are separable; and therefore, the same sense or content can be expressed in different ways (ibid.). Dualists claim that style is metaphorically the ‘dress’ or the ‘adornment’ of thought (ibid.). This metaphor implies that style is optional and not every text has style, i.e. it is additional to the text, so we can write without style (ibid., p. 16). This point of view is rejected by Leech and Short, who argue:

If we take these views literally, we arrive at the notion of style as an optional additive, and there is an obvious problem: how can we judge when the factor of style is absent? Surely every word or expression has *some* associations – emotive, moral, ideological – in addition to its brute sense. (ibid., p. 18, italics in original)

In addition, Malmkjær (2010, p. 518) argues for the idea held by monists that style is not an additional element and cannot be separated from its content:

Although no definite, all-encompassing answer can be given to this question, most contemporary views on this form/content debate support the idea of inseparability. Style, it would therefore seem, is not an optional extra in linguistic exchanges; rather it is part of the essence of communication itself.

Leech and Short (1981, p.18) go on to argue that every text has style. However, they believe that there are great differences between texts, in terms of the degree of markedness and transparency of texts (ibid., p. 19).

In addition, dualists see style as “manner of expression”; that is, style is the way in which the choice of expression is made by the writer (ibid.). Leech and Short (ibid.) draw a diagram to explain the differences between the schools of ‘dualism’ and ‘monism’ regarding the style and content of the message from the author’s point of view (see Figure 2.1 below).

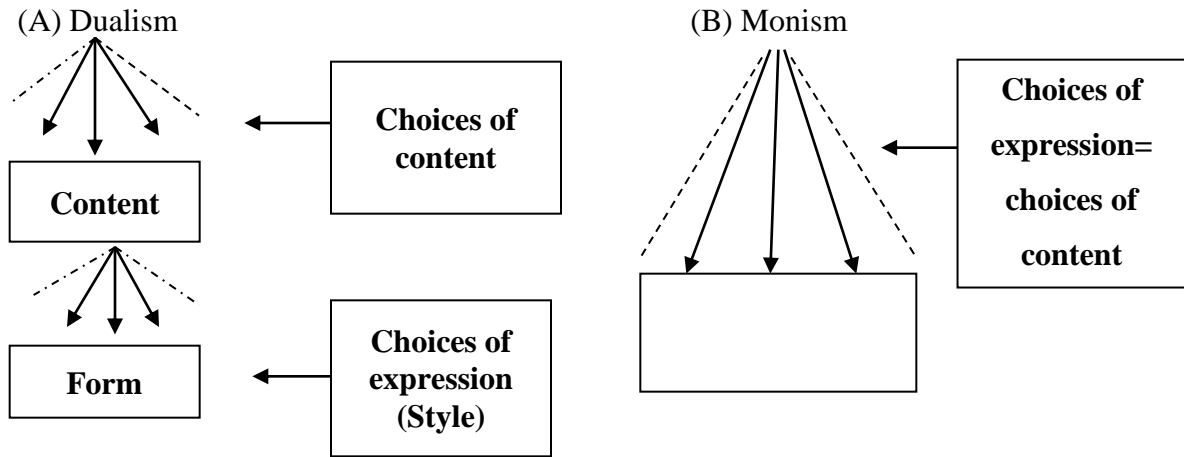


Figure 2.1: Dualism vs. Monism

Dualists insist that it is possible to render the same message content in different ways; which means that it is not necessary that the substance of the message changes as a result of changing its form, such as the word order (ibid., p. 20). In contrast, monists disagree with this view, arguing that changing the form of the message inevitably results in a change to the content or meaning (ibid., p. 20). Followers of the school of dualism, such as Richard Ohmann, clarify this argument by comparing writing to playing tennis or piano. That is, tennis players must follow some invariant rules (e.g. players of tennis must score four points to win a game), but, at the same time, there are many variant ways which a player can do in order to play the game (e.g. using either the left or right hand to score) (ibid., p. 20).

To prove the claim that it is possible to render the same content of a message in different ways, either by paraphrasing or synonymy, Ohmann (1972, p. 21, cited in Leech and Short, 1981, p. 21) gives the following paraphrases of “After dinner, the senator made a speech” which are as the following:

1. When dinner was over, the senator made a speech.
2. A speech was made by the senator after dinner.
3. The senator made a postprandial oration. (Ohmann, 1972, cited in Leech and Short, 1981, p. 21).

Looking at the examples above, it seems clear that the differences between 1, 2 and 3 are mainly in grammar through ‘forwarding’ and ‘backwarding’ the main and relative clauses except one change in lexis which is ‘postprandial’ in the third example. Ohmann (1972) uses the Transformational Grammar developed by Chomsky (1957), arguing that style is partly the choice of ‘optional transformational rules’ (e.g. addition, deletion, incorporation, transferring the active construction to passive or forwarding or backwarding of clauses, phrases or words) which leads to changes in the structure of the basic sentence or, as Chomsky calls it, “the deep structure sentence” without changing its lexis or lexical content. Ohmann (*ibid.*) sees that these transformations improve the quality of the text.

Although the basis of Ohmann’s idea is still valid, Leech and Short (1981) criticize Ohmann’s technique, arguing that the theory he used was old and was later modified. In addition, they (*ibid.*) argue that some transformation rules applied by Ohmann, such as the active-passive and deletion, result in a message with different content from that of the original.

Another area in which these two opposing approaches differ is the translatability of a work (particularly literary work) from one language into another. That is, for monists, it is impossible to translate a literary work because when a work is translated it always loses something of the original (*ibid.*). Leech and Short (*ibid.*, p. 22) reject this argument:

We can challenge the monist by simply asking ‘How is it possible to translate a novel?’ It is admittedly relatively easy for a monist to show (as Lodge does) that even the best translation of a prose work loses something of the original. But this is not sufficient: the monist must show how translation is possible at all. He must also show how it is possible to translate a novel into the visual medium, as a film.

On the other hand, dualists argue for the translatability of literary works.

However, the theory that the same content or sense of a text or sentence can be expressed in different ways, held by the dualism school, cannot easily be applied to poetic language, especially to poetry, as, in poetry, the form or style of the texts is considered to be as important as its content. Leech and Short argue that:

The dualist’s notion of paraphrase rests on the assumption that there is some basic sense that can be preserved in different renderings. This possibility is not likely to

be challenged in workaday uses of language. But in literature, particularly in poetry, paraphrase becomes problematic. (ibid., p. 24)

Monism's followers always use poetic language to support their argument. In addition to poetry, they argue that metaphor, which can be found in prose as well as sometimes in everyday speech, is impossible to paraphrase, owing to the fact that understanding its underlying meaning per se is difficult (ibid., p. 25). Monists such as David Lodge (1966) also argue that there are no differences between prose and poetry, since both of them use poetic language such as metaphors.

To sum up, monist and dualist perspectives have faults, as they both depend more on either poetry or prose as a point of departure for their arguments. For example, dualists depend more on prose and argue that it is possible to distinguish the content from the form by paraphrasing, while at the same time preserving the basic sense of the message. Although the principle of 'paraphrase' or producing different forms with the same meaning, is still taken for granted as a fact of language by many schools of linguistics, this assumption is applicable to only everyday use of language. They neglect the impossibility of paraphrasing poetry — a point monists usually stress, arguing that the form or style of poetic language is as important as its content. Monists basically use poetry as an example to prove the impossibility of paraphrasing and separating the form from content, while, on the other hand, turning a blind eye to the possibility of paraphrasing prose without changes in meaning or with only subtle changes in meaning. They also neglect the possibility of translating prose, such as novels, into film. However, dualists agree, to some extent, with monists that, in the case of paraphrasing, there will be some changes in the connotational value of the paraphrased words. In addition, Ohmann used the 'Transformational Grammar' (TG) model for his study which is regarded as an earlier version of the 'TG' that was modified later. For Leech and Short, neither dualists nor monists can adequately define the concept of style, so their approaches cannot be applied to most novels. There was, therefore, a need for a more satisfactory approach which could be applicable in terms of analysing style (ibid., p. 29). This approach is called 'pluralism'.

2.2. Pluralism

According to Wales (2011, p. 321), pluralism is a term which “can be applied to any discipline in which a variety of approaches or theories is applied, e.g. linguistics, stylistics and literary criticism¹”. In stylistics, it is the approach which analyses style or form in terms of functions and is called ‘stylistic pluralism’ (Leech and Short, 1981, p. 29). Pluralists such as Michael Halliday (2004) developed the ‘functional theory of language’ which argues that language plays specific roles in our lives and has three main functions: the ‘ideational’, the ‘interpersonal’ and the ‘the textual’. He (ibid.) adds that each part of language is a result of choices and is meaningful and that every chosen linguistic element plays a different functional role, which means that pluralists do not agree with dualists, who distinguish form from content.

A further difference between dualists and pluralists is that pluralists classify language functions into three categories: ‘referential function’ (e.g. medical or newspaper reports), ‘directive or persuasive function’ (e.g. advertising or preaching), and ‘emotive or a social function’ (e.g. casual conversation) (Leech and Short, 1981, p. 30). Pluralists add that an expression or utterance by itself may have more than one function and this argument differs from that of dualists, who stress that two different words may have one content or meaning (ibid.).

According to Leech and Short (ibid.) there is disagreement between pluralists on the questions of how many functions there are and what they are, as well as on their manifestation in literary language. For example, the German psychologist Karl Bühler (1965, pp. 25-33) notes that language has three main functions: a representational function (referring to facts and objects – ‘reference’ in the real world), a conative function (related to the addressee and influencing his/her behaviour) and an expressive function (which expresses the internal state of the speaker or addresser). In addition, the Russian-American linguist, Roman Jakobson (1960, pp. 350-377) developed a well-known model of the functions of language in which he distinguished six functions: referential, emotive,

¹ - Literary criticism is defined here as is “the overall term for studies concerned with defining, classifying, analysing, interpreting, and evaluating works of literature” (Abrams, 1999, pp. 49-50).

conative, phatic, metalingual or metalinguistic and poetic. Furthermore, Halliday (2003, p. 309) distinguishes seven functions: instrumental, personal, interactional, regulatory, representational (or as it was named later ‘informative’), heuristic and imaginative. All these functions are subheadings which fall under the main headings which Halliday (2003, pp. 312-316) calls macro-functions: ideational, interpersonal and textual functions. According to Halliday (2007, p. 183) the ideational function is the “content function of language”. It serves to render or represent situations, events, actions and personal experiences in the world. It is based on logic (ibid.). The interpersonal function is a “participatory function of language” (ibid., p. 184), allowing the expression of attitude, emotions and relations between the addressor and addressee. The textual function is that which structures language, using different cohesive devices to produce coherent and well organized language (ibid.).

According to Leech and Short (1981, pp. 32-33), although there are some approximate correspondences between the pluralism and dualism schools, there are disagreements between them in terms of specifying what is stylistic in the text and what is not. For pluralists like Halliday, style may occur in the ideational function of the text which means in the sense of the text which is regarded by dualists as an invariable factor of content and not regarded by them as style; as they assert that style occurs in paraphrases, i.e. in the ‘optional transformations’ which happen in the paraphrasing process (Leech and Short 1981, p. 33). However, pluralists agree with monists in the point that every linguistic choice has different meaning to other linguistic choices, and is stylistic (ibid.). Leech and Short, however, state that “what is good in the dualist position ... [is that] it captures the insight that two pieces of language can be seen as alternative ways of saying the same thing: that is, that there can be stylistic variants with different stylistic values.”

To conclude, pluralist, monist and dualist approaches are the most common approaches to style. Dualism is based on the idea of a dualism in language between form and meaning. It views style as “way of writing” or a “mode of expression”. On the other hand, monists view form and meaning as one inseparable entity “like body and soul”. Therefore, changing the form, according to monists, inevitably results in changing the meaning. Pluralists agree with monists on this point. However, they have a different view of style from both dualists and monists, since they argue that there are different kinds of ‘meaning’ which are

distinguished according to different functions. It is this approach which is favoured by Leech and Short and was considered by them to be an advance in the study of style. Nevertheless, as Leech and Short (1981, p. 38) conclude, in spite of the disagreements and conflicts between them, the views of style taken by monism, dualism and pluralism have significantly contributed to “a more comprehensive view of style”.

2.3. Stylistics

The variety of definitions and approaches discussed above mirrors the interdisciplinary nature of stylistics and the influences of other linguistic and non-linguistic branches on it. Stockwell (2006, p. 746), in his discussion of the status of stylistic analysis, observes that “one reason for the historical debates around stylistics has been the difficulty of defining ‘style’”, adding that the various sub-disciplines which stylistics depends on all tend to develop their own sense for the term. For instance, style is seen by variationist sociolinguists as a social variable which is correlated with gender or class (ibid.). In addition, Wales (2011, p. 399) argues that the differences within stylistics as an academic discipline are a result of the influence of other disciplines, such as linguistic and literary criticism. In this section, a number of definitions of stylistics will be given and discussed in order to show the different views of stylistics, each of which, in some way or another, focuses on different areas of language; and also in order to reveal the influences of other linguistic or non-linguistic branches on the discipline.

Wales (2011, p. 399) defines stylistics simply as “the study of style”. Other definitions are more specific as they relate stylistics to other relevant fields such as critical linguistics and literary criticism, like Malmkjær (2010, p. 517) who defines the discipline as “the analysis of texts using linguistic description”. In her discussion of the definition of stylistics, she (ibid.) justifies her emphasis on literary criticism, arguing that most of the texts analysed in stylistics have a literary nature which, in turn, means that stylistics as a discipline is often referred to as ‘literary stylistics’ or ‘literary linguistics’. This view is supported by Wales (2011, p. 400), who notes that stylistics is commonly related to literary criticism and practical criticism and most of the texts examined and analysed in stylistics are of a literary nature. Wales (ibid.) adds that it is sometimes called ‘literary linguistics’ because its models and tools are derived from linguistics. In addition, Simpson argues that “the

preferred object of study in stylistics is literature, whether that be institutionally sanctioned ‘Literature’ as high art or more popular ‘non-canonical’ forms of writing” (2004, p. 2, my italics). Malmkjær (2010, p. 517) goes on to say that the ‘analysis of texts’ emphasizes ‘literary critical content’ while ‘linguistic description’ emphasizes ‘the linguistic substance’. Similar to Malmkjær’s (ibid.) definition, stylistics is viewed by Barry (2002, p. 134) as “a critical approach which uses the methods and findings of the science of linguistics in the analysis of literary texts.” He (ibid.) clarifies ‘linguistics’ in his definition saying that it means “the scientific study of language and its structures, rather than the learning of individual languages”. However, he argues that stylistics is not only restricted to literary texts but that it is similarly applicable to other kinds of texts such as political texts and advertisements adding that literature, accordingly, is not ‘special case’, but it is studied with the aim of exploring the way the effects were created (ibid.). Other stylisticians define stylistics according to its role, like Simpson (2004, p. 2, italics in original), who defines it as “a method of textual interpretation in which primacy of place is assigned to *language*”.

In light of the definitions above, stylistics can be viewed as an interdisciplinary field of study, which uses a ‘rigorous’ analysis of language (whether spoken or written and literary or non-literary, though commonly related more to ‘literature’) as an important tool in the description of linguistic phenomena for specific purposes, such as interpretation of texts. This definition asserts the interdisciplinary nature of stylistics; as well as emphasizing that stylistics is based on a clear methodology of analysis.

Simpson (ibid., p. 4) argues that the practice of stylistics should follow three rules: it “should be rigorous ... , retrievable, [and] replicable”. He (ibid., p. 4) adds that ‘rigorous’ means that the analysis should be “based on an explicit framework of analysis” rather than impressionistic criticism; and ‘retrievable’ means that it is “organized through explicit terms and criteria”; and ‘replicable’ means that the methods of stylistic analysis should be clear enough, so that other stylistic analysts can apply them to other texts or test their applicability to the same text. The definition also considers that, in stylistics, although literary texts are the most studied, other types of non-literary texts, such as advertisements and political texts, are studied too. Furthermore, the main goal of stylistics is considered, according to the given definition, to be exploring and describing language for specific purposes (such as that of interpretation or pedagogy).

2.4. Stylistics: main aims and sub-disciplines

In general, stylistics is viewed as an approach which has the aims of connecting linguistics to literary criticism and exploring the creativeness of language. It is also concerned with systematic analysis and the reception of texts. 'Reception of the text' is a focus of those stylistic studies which investigate the effects of style on the receptors or readers or what is called reader-oriented approaches to stylistics. As stylistics focuses mainly on literary texts, it aims at a better understanding and appreciation of literature by analysing texts systematically. Wales points out that

the goal of most stylistic studies is to show how a text 'works': but not simply to describe the formal features of text for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects or themes to linguistic 'triggers' where these are felt to be relevant (Wales, 2011, p. 400).

So, for Wales, most stylistic studies share the goal of explaining how texts work, and describe the formal features of those texts with the aim of interpreting them.

Stylistics was primarily developed as an alternative to the method of literary criticism which is seen by stylisticians as subjective and not based on a systematic and 'rigorous' methodology. In other words, in literary criticism, statements about an author's style are usually based on close observation, which are prone to subjectivity (Leech and Short, 2007, p. 35). So, such statements cannot be said to have objective, empirical status (ibid.).

Despite famous criticism from Fish (1981), stylistics aims to rectify the methodology of impressionistic criticism of literary studies by providing clear, accurate and systematic approaches which criticize, describe and interpret language. The interpretation of a text can be done by analysing and describing the linguistic or stylistic aspects of the language of the text such as the grammatical structure and sentence length (Barry, 2002, p. 134). Barry (ibid.) adds that this stylistic analysis might be used either to support a current reading or intuition about a literary text or to establish a new one. Toolan (1990, pp. 42-46) adds that stylistics can be used as a tool in clarifying the literary responses by enabling us understand how different readings of a text are produced. Therefore, the different sub-disciplines of

stylistics have one thing in common; they all use the “analysis of linguistic structure of texts” (Thorne, 1981, p. 42). However, each subdiscipline has its own aims and ambitions.

Simpson (2004, p. 161) differentiates between literary stylistics and linguistic stylistics, saying that the former is related to literature in general and can be seen as a part of practical criticism whereas the latter “seeks the creation of linguistic models for the analysis of texts – including those conventionally thought ‘literary’ and ‘non-literary’.” Stockwell (2006, p. 748) clarifies the distinction between the two interrelated sub-disciplines saying that linguistic stylisticians are usually interested in investigating language through literature whereas literary stylisticians are interested in investigating literary texts via an examination of their language. As Fish (1981, p. 53) says, one of the stated goals of literary stylistics is that it can be used as a replacement for the traditional criticism of literature (i.e. literary criticism, see footnote 1). In addition, Lodge (1966, p. 52) adds that stylistics aims at creating “more precise, inclusive, and objective methods of describing style than the impressionistic generalisation of traditional criticism”. Literary stylistics also has the goal of explaining the links between the language and artistic function (Leech and Short, 1981, p. 13). Leech and Short (ibid.) add that one of the tasks of literary stylistics is “to relate the critic’s concern of aesthetic appreciation with the linguist’s concern of linguistic description” (ibid., p. 13). It “considers the style of writing of any given literary author and might be considered in terms of a single text, whether novel, sonnet or play” (Malmkjær, 2010, p. 450). Moreover, Leech and Short (1981, p. 11) add that in the literary realm, there are different emphases on different senses of style. For example, the term ‘style’, sometimes, refers to the style of a specific writer, such as the style of Dickens, or the style of a certain era, the style of a school of writing or the style of a certain genre (e.g. the genre of epic poetry). The style of a particular author might be studied in order to find the stylistic changes in his/her writing during a period of time. In this study, the focus is placed on the style of a specific translator, namely Humphrey Davies.

Another rapidly growing sub-discipline of stylistics, which derived its concepts from cognitive linguistics and is seen as a major evolution in stylistics, is ‘cognitive stylistics’ or as it is sometimes called ‘cognitive poetics’. It is defined by Semino and Culpeper (2002, p. ix) as “the way in which linguistic analysis is systematically based on theories that relate linguistic choices to cognitive structures and processes”. Therefore, it shares with other

sub-disciplines of stylistics, like literary stylistics, the usage of rigorous, transparent, replicable and detailed linguistic analysis of texts and description of style and other formal elements; but what is different in cognitive stylistics from other sub-disciplines is that the former combines that analysis with theories of cognitive process which form the basis for producing or receiving language (ibid., p. ix). It mainly focuses on explaining and describing the process of reading and interpreting language that takes place in the mind (ibid.). A variety of texts are studied in cognitive stylistics; but the focus is often on literary ones, thus the receiving and then the interpretation processes of literary texts are of main interest in the discipline (Malmkjær, 2010, p. 522). As Malmkjær (ibid., p. 522) puts it, “cognitive stylistics sets out to answer two main questions: ‘what does a person do when they read?’ and, ‘what happens to a reader when they read?’”. Apart from the major role that literary stylistics has played in cognitive stylistics, the latter has been influenced by other disciplines, some of which are outside the realm of linguistics, such as discourse psychology, cognitive psychology and cognitive linguistics (ibid., p. 522). It seems clear that cognitive stylistics has one thing in common with literary stylistics: both of them make use of rigorous stylistic analysis. The former, however, expands to take the cognitive and mental processes of reading and interpreting texts into consideration.

Another growing sub-field of stylistics based on rigorous statistical analysis of language, whether literary or non-literary, is called forensic stylistics or, as it is sometimes called, forensic linguistics. One of the seminal books in this field is by McMenamin (2002). McMenamin’s definition of forensic stylistics is “the application of the science of linguistic stylistics to forensic context” (McMenamin, 2002, p. 163). Apart from this, forensic stylistics applies ‘sociolinguistics techniques’, ‘discourse analysis’, ‘stylometry’ and ‘phonetic knowledge’ (Wales, 2011, p. 168). Its main goal is to solve authorship-related problems, both in spoken or written language, although the focus is on the written one (ibid., p. 163). For example, it attempts to identify doubtful attribution of works, such as in plagiarism and falsification (ibid.). This can be done by drawing on the rigorous stylistic analysis which is used in most of the sub-disciplines of stylistics. The analysis, according to McMenamin (2002, p. 163), can be done by focusing on some frequent linguistic features of the author such as the use of certain vocabulary, length of sentences or the use of specific

conjunctions, and this is based on the assumption that every writer's 'thumbprint' is likely to be revealed and this is beyond his/her artistic control (ibid.). He states:

The writing style is exhibited in underlying linguistic patterns internal to the habitual language used by the author. Results of this analysis may be 1) determination of resemblance of questioned writings to a common canon of known writings, 2) elimination or identification of one or more suspect authors, or 3) inconclusive with respect to data that support neither elimination nor identification. (ibid.)

Therefore, forensic stylistics can be used as evidence or as it is called 'witness' in criminal or legal cases.

Some studies in 'translational stylistics' — the study of style in translated texts — including this study, (see section 3.1.1 below) seem also to be informed, in one way or another, by forensic stylistics, since most of them seek to reveal the translator's linguistic habits or 'thumbprint' in his/her translation. Similarly, 'literary stylistics' in non-translated texts appear also to be informed by the techniques developed in forensic stylistics or authorship attribution studies (e.g. Leech and Short, 1981, Short, 1996).

From the three sub-disciplines of stylistics (literary, cognitive and forensic stylistics) discussed above, it seems evident that they all share the usage of a rigorous, systematic and transparent stylistic analysis, rather than the impressionistic or 'ad hoc' traditional literary criticism which is used by literary critics, and which stylistics, in the first place, was developed to replace. However, each one of the three sub-disciplines uses that analysis for specific goals and ambitions which are distinct from those of the other sub-disciplines. To discuss the developments of stylistics and its sub-disciplines and the influences of other fields of study that participated significantly in producing it and its different sub-disciplines, it seems necessary to provide a brief history of the discipline.

2.5. A brief history of stylistics

Many sources agree that 'stylistics' — particularly literary stylistics, as the literary style was the kind usually investigated — became a known and established discipline around the mid-twentieth century. According to Wales (2011, pp. 399-400) and Malmkjær (2010, p.

519), in Britain and the United States, stylistics began thriving in the 1960s and this was enhanced by developments in descriptive linguistics, especially in grammar. Barry (2002, p. 205) divides the history of stylistics into five historical stages: 1) rhetoric to 2) philology to 3) linguistics to 4) stylistics to 5) new stylistics.

Stylistics originally developed out of what was known in the past as ‘rhetoric’ (Malmkjær, 2010, p. 519; Stockwell, 2006, p. 743; Barry, 2002, p. 205); the discipline which is, according to Wales (2011, p. 368), “concerned with the practical skills of public speaking as a means of persuasion”. Therefore, one might find that this discipline provides an approach to learning how to produce or structure a text in a particular way, so that it has an effect on the target audience for a specific purpose, such as persuasion. Rhetoric was also concerned with how the form of the language was suitable to a particular context and was mainly applied to spoken language or discourse, but rhetoricians discussed written language too (Stockwell, 2006, p. 743). Therefore, there are some clear similarities between rhetoric and stylistics, such as the focus on style of language, whether spoken or written, in both of the disciplines. However, Malmkjær (2010, p. 519) points out a difference between ‘rhetoric’ and ‘stylistics’, saying that rhetoric is basically interested in structure and production whereas stylistics is primarily concerned with analysis and reception.

Then, during the nineteenth century rhetoric was incorporated into linguistics, which was known at that time as ‘philology’, the discipline in which the main interests were an exploration of the origins of languages, their evolutions and interrelations (Barry, 2002, p. 205). In the beginning of the twentieth century, this emphasis on the historical documentation of language was shifted to other areas of language, such as the studies of structures of languages and studies of meaning, which all fall under the umbrella of ‘linguistics’ (ibid., p. 205).

After that, in the 1960s, the subdiscipline known as ‘stylistics’ was born (Malmkjær, 2010, p. 519; Stockwell, 2006, p. 743; Barry, 2002, p. 205). Malmkjær (2010, p. 519) points out that the real advance in stylistics in the English-speaking world came in the early 1960s after the publication and translation of Jakobson’s work on language communication. From that time onwards, stylisticians or linguists entered into debates with literary critics, with linguists, such as Sebeok, claiming that linguistics studies literature in a more objective

way than that of literary criticism, which is described by stylisticians as ‘impressionistic’ or ‘ad hoc’ (Barry, 2002, p. 205). One of the famous debates was between Roger Fowler and F.W. Bateson (ibid.). In the 1980s onwards, stylistics started to be drowned out by other approaches to criticism, such as feminism, structuralism and post-structuralism, among others, which gave rise to what is called ‘new stylistics’ (ibid., p. 206).

Stylistics was not to be established as a discipline without drawing from a number of other fields of study, such as linguistics and literary criticism, by which it was strongly influenced. Fowler (1996, p. 11) argues that there are three influential areas of study which formed what is known now as ‘stylistics’: “Anglo-American literary criticism using verbal analysis; modern American and contemporary European linguistics; and French structuralism.” During the first half of the twentieth century, particularly in the 1920s and 1930s, the ‘close verbal analysis of texts’ continued to develop as a major activity in the realm of literary studies (ibid.). That analysis drew from theories and description of the analysis of literary language, and developed into the approach which became known as ‘practical criticism’ in the UK and ‘New Criticism’ in the US (ibid.). An example of a book dealing with the ‘New Criticism’ approach was *Understanding Poetry*, authored by Brook and Warren in 1938 (ibid., p. 12). Fowler (ibid.) argues that this book greatly influenced American students and teachers of poetry, in terms of analysing poems, as it contains approaches to the verbal analysis of poems. These ‘New Critics’ believed that texts should be treated in isolation from their contexts, such as those of social, psychological and historical factors, which Fowler (ibid.) criticized as “unrealistic ... prejudicial to a proper understanding of texts”. Despite this, Fowler (ibid.) argues that their approach played an important role in paving the way in producing ‘linguistic stylistics’ in 1960s.

The second influential area of study which played an important role in producing stylistics is, according to Fowler (ibid.), linguistics and its development. He (ibid.) notes that the developments in linguistics were in parallel with developments in stylistics. Fowler mentions three schools of linguistics that influenced the development of stylistics, and enriched it with more analytical approaches (ibid.). The first and earliest school was American structural or descriptive linguistics in the 1950s, in which linguists developed approaches to the analysis of the structures of sentences (ibid.). During the 1950s, stylistic description made use of the terminologies and techniques of linguistic analysis used by the

American structural or descriptive linguistics school and these, in turn, replaced the terms of classical grammar used in linguistic description (ibid.).

The second school of linguistics was American structuralism, which provided a new approach called ‘transformational-generative grammar’ developed by Noam Chomsky in his book *Syntactic Structure* (1957), in which he criticizes the predominant theory of language of that time, arguing that it lacked the right understanding of language (Fowler, 1996, p. 13). He (ibid.) proposed that the aim of a theory of language should be an explanation of the linguistic capability of speakers. Chomsky criticized the structural linguistics of that time as a means of analysis, arguing that it was limited, and claimed that sentences may have a number of levels of ‘transformational’ structures which are used by applying a set of rules of grammar such as deletion, addition and permutation. These in turn relate the resulting sentences to each other and to their basic or ‘deep structure’ (ibid.). This model of ‘transformation’, was, according to Fowler (ibid.), valuable for stylisticians as they were able to use it as a tool in stylistic analysis and were enabled by it to examine verbal structures more precisely than before.

Chomsky’s theory of transformational-generative grammar was, however, inadequate for stylistics because it did not take into consideration the functions of the different ‘transformed’ structures and did not relate these linguistic structures to their social contexts, this in turn, led stylistics to draw on approaches from the ‘functional’ and ‘sociolinguistic’ theories developed by M.A.K. Halliday (1971) which “strongly influenced stylistics” (Fowler, 1996, p. 13).

The third field of study which, along with the two fields mentioned above, contributed to the development of stylistics is ‘French structuralism’ (ibid., p. 14). This is, according to Fowler (ibid.), “a diffuse set of intellectual movements including French linguistics, literary theory, anthropology, the semiotics of language and culture”. This school of thought developed its theories mainly in reference to the work of the Swiss Ferdinand de Saussure, whose seminal book *Course in General Linguistics* (1959) developed a new discipline

called ‘semiology’². Fowler (ibid.) summarised the significance of French structuralism for literary studies, arguing that it gave three views on literary texts: the text can be regarded as 1) a series of sentences each of which can be analysed linguistically, 2) one coherent construction with a specific internal structure as well as specific patterns of sentences which are derived from the linguistic conventions, and 3) a unit which is seen in the context of other groups of relevant texts. This school, which is based on linguistics, enriched stylistics and literary studies with concepts which can be applied in stylistics (ibid., p. 14).

From 1981 up to the present time, stylistics has continued to grow and draw from other fields of thought and, when analysing style, has taken other dimensions of style into consideration, such as context of style, psychology and idiosyncrasy, and socio-cultural factors. Stockwell (2006, p. 746) points out that there is a common rejection in modern stylistics of the dichotomy of form and content, so style is viewed as inherent in texts and socio-cultural and psychological factors are seen as contributing to its production. He clarifies this:

The sorts of things stylisticians have been doing over the last twenty to thirty years have added more and more dimensions to the strictly ‘linguistic’ level, encompassing more of what language is while not losing sight of the necessity to ground descriptions in tangible evidence. Socio-cultural and psychological factors have become part of stylistic considerations. (ibid.)

In addition, stylistics applies the psychological cognitive approach to the analysis of reading responses; as well as using other models of analysis provided by other linguistic approaches, such as those of pragmatics and discourse analysis (ibid., p. 747). He (ibid.) adds that it also employs linguistic corpus and computer programs as tools in the process of analysis.

²- The term ‘semiology’ was originally coined by the Swiss Ferdinand de Saussure in his revolutionary book entitled *Course in General Linguistics* which was first published in 1916. According to Saussure (1916/1983, pp. 15–16) semiology is “a science which studies the role of signs as part of social life”. According to Malmkjær (2010, p. 477), at the present time, ‘semiotics’ is the term which is used as the general term under which ‘semiology’ falls, especially in English. Semiotics is defined as “the theory of signs” or “the study of signs” (Malmkjær, 2010, p. 477).

To sum up, stylistics, as discussed above, has its roots in the classic world as it developed out of the old discipline known as rhetoric; and has gone through a number of phases, out of which the discipline was developed, starting from rhetoric and ending with modern or new stylistics. It became an established discipline in the 1960s and a number of fields of study strongly influenced its appearance, such as those of literary criticism, linguistics and structuralism. Although criticized by some literary critics, stylistics has continued growing through the second half of the twentieth century up to the present by drawing from other areas of thought, which led the subdiscipline to become one of the most dynamic fields of study in linguistics. One of the developments in the domain during the second half of the twentieth century is that the study of style has included not only the study of style in non-translated texts or speaking but also in translated texts, the subdiscipline termed by Malmkjær (2003, p. 39; 2004, p. 15) ‘translational stylistics’.

3. Style in Translation

Style has been for a long time regarded as a central issue in translation and translation studies. It has been present in the earliest works of translation like those of Cicero and Horace³ (Boase-Beier, 2006, p. 1) and was seen as an important factor in translation which should be preserved in the process (Per Qvale, 2003, p. 9). Cicero, for example, described his method of translation (46 BCE/1960 CE) by stating that he did not translate ‘word-for-word’, but, instead, he “preserved the general style and force of the language” (Cicero 46 BCE/1960 CE, p. 364; cited in Munday, 2008a, p. 19).

Bassnett (2002, p. 56) notes that around the sixteenth century, there was an increasing interest in the form and style of translation. Also, in 1791, one of the three main principles of translation proposed by Alexander Fraser Tytler was that “the style and manner of writing should be of the same character with that of the original” (Bassnett, 2002, p. 69), so Tytler was concerned with the *reproduction* of the original style.

³ - Cicero and Horace (first century BCE) are, among others, of the translation theorists in the early history, whose works “were to exert an important influence up until the twentieth century” (Munday, 2012, p. 13).

However, stylistic approaches were not applied in translation studies until recently. Boase-Beier (2006, p. 7) argues that, before the 1960s, when stylistics was established as a discipline, notions of style might have influenced views of translation “but they could not justifiably be called ‘stylistic approaches’ if what we mean by this description is approaches based on or involving the discipline of stylistics”. Munday (2012, p. 30) agrees with Boase-Beier arguing that despite the frequent discussion of style in translation during the early period, up to around the middle of the twentieth century, style “was merely linked to the age-old debate on literal vs. free translation, and to the opposition of content and form or style”. Hence, it is around the middle of the twentieth century that modern translation theory started adopting views of style, such as dualist views (Munday, 2008b, p. 28). Munday (*ibid.*) gives the example of Nida and Taber (1969), as they place importance on reproducing both the meaning and the style of the source text for the target readers but say that they prioritize reproducing the meaning first and style second. Nida and Taber (1969, p. 13) go on to say: “though style is secondary to content, it is nevertheless important”.

Still, however, even in modern translation studies, studying the nature and role of style in translation has been given limited consideration. Munday (2008b, p. 29), for example, argues that, despite the fact that there are many case studies regarding certain source text-target text pairs, there has not been adequate discussion of issues such as ‘voice’ in translation. Rather, the discussion of the concept was given little and only occasional consideration. He states that “the generally random nature of the discussions on style in translation often amount to *interpolations* within volumes that approach translation theory in a broad sense (e.g., Kelly, 1979) or as part of a relatively marginalized movement ...” (*ibid.*, my italics). In addition, Snell-Hornby (1995, p. 119) notes that the role of style in translation has scarcely been studied systematically. She (*ibid.*) adds that, in the works which discuss style in translation such as those of Reiss (1971), Wilss (1977), Koller (1979) and Stolze (1982), the discussion of the concept is supported by specific examples and there was no attempt to develop a coherent theoretical approach to the investigation of style.

This lack of detailed studies of style in translation or of translators, which this thesis focuses on, might be referred to the views which associate style of translated texts with their respective source texts (Baker, 2000, p. 244). Baker explains that:

This [lack of detailed studies of style in translation or of translators] is clearly because translation has traditionally been viewed as a *derivative* rather than creative activity. The implication is that a translator cannot have, indeed *should not* have, a style of his or her own, the translator's task being simply to *reproduce* as closely as possible the style of the original. (ibid., my bold italics)

Viewing style of translator or translation as reflecting or related to the source text style is still debated in translation studies and even in translational stylistics. For example, Boase-Beier asserts that “even in the case of apparently free translations, though, the style of the translation is defined by its relation to *the source text...*” (2006, p. 66, my italics). Malmkjær, like Boase-Beier, argues that “a translator, however creative, commits to a *willing suspension of freedom to invent*, so to speak, and to creating a text that stands to *its source text*” (2004, p. 15, my italics). Another reason for this lack of large-scale studies of style in translation (Baker, 2000, p. 248) is the elusive nature of style in non-translated texts in the first place, not to mention the translated ones (see Section 2 above).

3.1. Translator style

Style has effects on translation and those effects are divided, according to Boase-Beier (2006, p. 1), into three. First, how the style of the source text is viewed by the translator might affect his/her reading of it. Secondly, due to the influence of the translator's choices on the process of his/her recreation of the source text, the translator's own style will contribute to shaping the target text (ibid.). Third, the understanding of what style means will affect not only the translator's work but also the way by which critic of translation interprets that work (ibid.). What is of interest in this thesis is the second effect, which is the translator's own style that becomes part of his/her translation.

The concept of translator style has been discussed in translation studies with a variety of terms. Kelly (2009, p. 478) mentions that “the essential point made in both [Pliny the Younger (AD 61–112) and Quintilian (AD c.35–100)] is that one must imitate the author's virtues but still retain one's own individuality in translation”. This individuality or, to use

Leech and Short's (1981, p. 12) term, 'thumbprint' of a writer (which is in this case the translator) has been given some attention in modern translation studies. However, uncovering this individuality is not an easy task in the case of non-translated texts let alone the translated ones. In the case of translation, for example, if we attempt to apply the definition proposed by Leech and Short, "the linguistic habits of a particular writer" (1981, p. 11), to a translated text, to whom can we attribute 'the linguistic habits'? To the writer or to the translator (who is also considered to be a writer as well)? Or to both of them? Baker (2000, p. 245) asks "how can we best distinguish stylistic elements which are attributable only to the translator from those which simply reflect the source author style, general source language preference, or the poetics and preferences of a particular subset of translators?". Similarly, Saldanha (2011b, p. 26, my italics) explains:

The style we associate with a translated text is the 'combination' ... of linguistic features chosen by two (or more) individuals, the author(s) and translator(s), and possibly editor(s), and realized in the text in such a way that the responsibility for the choices becomes *indistinguishable* and the reader is under the illusion that there is a single source of motivation.

Therefore, this 'combination of linguistic features' makes the analysis of style in translation more complicated, as we have to deal with 'a hybrid' of source text author style and target text author style. In addition, this complexity of studying style in translation led Munday (2008b, p. 7) to admit that his book *Style and Ideology in Translation* raises more questions on style in translation more than it gives answers and he refers this to the "multiplicity of factors concerned in style, allied to the variables of the translation process". With regards to non-translated prose style, especially fiction style, which the present study mainly focuses on, it is quite a challenging task to study and analyse the stylistic features of a certain novel; as novelists use language in an artistic manner which, in turn, makes it quite difficult to explain the nature of that artistry (Leech and Short, 1981, p. 2). They (ibid.) add that studying fiction style is a more challenging task than studying that of poetry, owing to the stylistic effects of fiction in the language. In analysing style in translation, the task might be more difficult than that of analysing only the original text within the same language. Munday (2008b, p. 20) adds that what complicates the analysis of literary style is that the translator faces a high level of distinctiveness and individuality in the source text style. As a

result of these difficulties, Munday (ibid., p. 30) recognizes that “there is no standard approach to the analysis of stylistics in translation.”

However, despite all the difficulties stated above, there are number of valuable attempts to investigate style in translation. These attempts are supported by the belief that “the translator’s voice generally mixes more subtly with that of the author ... and generally passing unnoticed unless the target is compared to its source” (Munday, 2008b, p. 19; Hermans, 1996a). In addition, Baker (2000, p. 244) asserts that “it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one’s fingerprints on it”. This belief was built on the study by Hermans (1996a, p. 27) in which he argues that “the translator’s voice” is always present in all translations. Hermans (ibid.) maintains that the translator’s voice “may remain entirely hidden behind that of the narrator, rendering it impossible to detect in the translated text”.

3.1.1. Translator style: different approaches

Detecting the presence of the translator and his/her style, described as ‘impossible’ by Hermans (1996a) above, became more possible thanks to the new approaches adapted from stylistics and developed by translation theorists and the advances in corpus methodology. In recent years, some advances in investigating translator style have been made and different approaches to translational stylistics have been developed.

Most studies of translator style focus on the source text style first or use it as a point of departure from which their investigation of translator style begins, following the view that sees translator style as a recreation process of the source text style (i.e. source text-oriented approaches). Boase-Beier for instance, argues that “to some degree all studies of the style of translated texts will relate ... [the] visible presence of the translator to the style of the *original text*” (2006, p. 64, my italics). Therefore, such studies see the style of the translated texts as recreated choices made by translators and they fall under the subdiscipline of translational stylistics.

In her article ‘What happened to God and the angels: An Exercise in Translational Stylistics’, Malmkjær (2003) describes a set of Danish>English translations by Henry William Dulcken of children stories by Hans-Christian Andersen for the purpose of

explaining what she calls ‘translational stylistics’. Malmkjær (ibid., p. 38) sheds some light on the difference between ‘stylistic analysis’ with which she is concerned and ‘study of style’, arguing that the former is concerned with the semantics of text whereas the latter is concerned with “a consistent and statistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole”. She adds that study of style can be done without taking into consideration the semantics of the text.

Following her understanding of ‘stylistic analysis’, Malmkjær states that translational stylistics is “concerned to explain why, *given the source text*, the translation has been shaped in such a way that it comes to mean what it does” (ibid., p. 39; italics in original). From this definition, ‘why’ implies that Malmkjær is interested, as opposed to Baker (see below Baker’s definition of translator style), in the deliberate choices made by a translator in order to make the text mean what it does. So, Malmkjær is concerned with linking the stylistic features of the text (rather than of translator) revealed by the ‘stylistic analysis’ of translation to the reasons or motivations behind such stylistic features. To answer the question of ‘why’ in her definition of translational stylistics, Malmkjær refers to “extralinguistic constraints [which are] far beyond the relationships between the languages involved” such as ‘translation norms’, ‘*skopos* of the target text’ and ‘translator voice’ (ibid., p. 39).

Using close textual analysis and counting the word frequencies, Malmkjær revealed that Dulcken avoids translating Anderson’s religious words, such as those referring directly to God (ibid., p. 47). More specifically, she counted the occurrences of religious words that were translated and those which were not, and found that only 52 were translated out of a total of 101 religious words (ibid.). Eighteen occurrences of those fifty-two were substituted by using near-synonyms of God such as ‘One above’, ‘the Father’ or ‘Almighty’ (ibid.). In Malmkjær (2004, pp. 22-23), an article which is closely related to the article discussed above and which also discusses another children’s fairy tale by Andersen and its English translation by Dulcken, Malmkjær concluded by speculating that a possible motivation behind Dulcken’s translation strategy was the difference between Andersen’s audience (i.e. ‘Danish people’) and Dulcken’s (i.e. ‘people of Victorian Britain’), a difference of which Dulcken is well aware. In other words, Dulcken’s awareness of the

differences between the source text's audience, who are expected to accept "Andersen's mingling of spheres" and target text's audience, who Dulcken expected would not accept that 'mingling', led him to avoid rendering religious terminology (ibid., p. 23).

Although Malmkjær (2004) proposed a methodology for translational stylistics which linked the stylistic analyses of translated and non-translated texts, "her 'translational stylistics' is really far more a theoretical term than a methodology since the actual form of ST-TT analysis is scarcely discussed" (Munday, 2008b, p. 35). Malmkjær (2004) seems to be interested more in the style of the target text rather than that of the target text producer (i.e. translator style) and views translator style as merely responsive to that of the source text.

Another source text perspective on style of translation is adopted by Boase-Beier (2006), who explores the role of style in translation, focusing mainly on her German>English translations of modern lyric poetry and issues of ambiguity. She (ibid.) adopts approaches related to relevance theory (e.g. Gutt (2000)) and cognitive linguistics (e.g. Stockwell, 2002) to investigate style in translation and argues for a cognitive turn in translation studies suggesting that "as readers we see style as a reflection of mind, and attempt to grasp that mind in reading and to *recreate* it in translation" (Boase-Beier, 2006, p. 109, my italics). She focuses on three questions: "What exactly do we mean by style and how has this view changed over time? What is its place in translation theory? What is its place in the process of translation?" She sheds light on "the style of the *source text* as perceived by the translator and how it is conveyed or changed or to what extent it is or can be preserved in translation" (ibid., p. 5, my italics). So, it can be said that, although Boase-Beier (ibid.) attributes the style of the target text to the translator, she shares with Malmkjær (2003, 2004) the focus on the source text's style, how this style is reproduced in translation and the motivations behind the way in which it is reproduced. Malmkjær, for example, says that her methodology of translational stylistics "takes into consideration the relationship between the translated text and *its source text*" (2004, p. 16, my italics) while Boase-Beier (2006, p. 66) emphasises the relation of style of the translation to that of its source text.

However, there are some studies of translator style which mainly focus on the target text but scarcely deal with source text-target text comparison. One of these studies is that by

Baker who understands translator style as “a kind of thumb-print that is expressed in a range of linguistic — as well as non-linguistic — features” (2000, p. 245; see also Leech and Short, 1981, p. 167). These linguistic and non-linguistic features, according to Baker, include the translator’s selection of what to translate, his/her consistent employment of specific methods of translation (including the use of extratextual gloss, prefaces or afterwards, etc.) and his/her habitual and individual use of language compared to other translators. Baker (2000, p. 245) asserts that rather than simply focusing on “one-off instances of intervention”, the focus should be on the consistent and individual use(s) of linguistic features that are consistent across the translations by the same translator irrespective of the source text.

Baker’s study is concerned with the frequent or recurring and distinctive linguistic patterns which help us distinguish a translator style from that of others (ibid.). She (ibid.) is also interested in uncovering those “subtle, unobtrusive linguistic habits which are largely beyond the conscious control of the writer and which we, as receivers, register mostly subliminally”.

Using a corpus-based methodology, Baker (2000) made a comparison between two corpora, one consisting of five English translations by Peter Bush (one from Portuguese and four from Spanish) and the other one consisting of three English translations by Peter Clark (all from Arabic) (ibid.). The comparison between the translations focuses on the type/token ratio⁴, average sentence length and the frequency and patterning of the lemma ‘say’. Using a monolingual comparable corpus⁵, she also compares the results with the British National Corpus (BNC). The study reveals noticeable differences between Bush’s and Clarks’ translations in type/token ratio and average sentence length. She finds that Clark’s corpus shows lower overall type/token ratio which means that the types of words

⁴ - Type/token ratio is “a measure of the range and diversity of vocabulary used by a writer, or in a given corpus. It is the ratio of different words to the overall number of words in a text or collection of texts.” (Baker, 2000, p. 250). When the type/token ratio of a text is high, it means that the writer uses a wider range of vocabulary, and when it is low, it means that he/she uses less variety of vocabulary.

⁵ - Comparable corpora are defined by Baker (1995, p. 234) as “two separate collections of texts in the same language: one corpus consists of original texts in the language in question and the other consists of translations in that language from a given source language or languages. ... Both corpora should cover a similar domain, variety of language and time span, and be of comparable length”.

used in Clark's corpus are less varied than in Bush's, which shows higher type/token ratio. The findings also show that Clark's translations have less average sentence length than Bush's. Noticeable differences are also found between the translations in terms of using the lemma 'say'. Numerating the occurrences of the lemma 'say' in both corpora, Baker finds that Clark uses the verb more frequently than Bush as well as frequently uses the optional 'that' in reporting structures, particularly, after the past form of the lemma 'say' (i.e. 'said that'). On the other hand, Bush prefers to use the present form of the verb and uses it in indirect speech. However, she attributes the high number of occurrences of the verb in Clark's translation to the "overall tendency of writers in Arabic to make very heavy use (compared to English) of the 'equivalent' verb *qaal*" (ibid., pp. 251-252).

Baker (ibid.) offered a number of possible motivations for these revealed stylistic features. Due to Clark's frequent use of the optional 'that' after the lemma 'say', his use of less varied types of words and shorter sentences which made his translation appear less challenging linguistically, Baker suggested that Clark tends to explicitate his translation. Baker speculates that this explicitation in Clark's translation might be due to the fact that he has spent most of his life working as an English>Arabic translator in the Middle East which, in turn, has accustomed him to adapting his language to make it easier for his non-native speakers to comprehend. For Bush, Baker suggests that the culture of target readers of his translations (i.e. English-speaking readers) has more affinity with the source text's cultures (i.e. Brazilian and Spanish cultures) than is the case with Arab culture, which made his translation less explicitated than Clark's.

Baker paid very little attention to the source text, which in turn makes it "very difficult if not impossible to move beyond speculation when it comes to translator motivation" (Munday, 2008b, p. 36). This lack of source text-target text comparison also makes it difficult to demonstrate that the distinctive linguistic patterns revealed through corpus analysis are not merely a reflection of the ST's linguistic patterns (Saldanha, 2011b, p. 32). However, Baker's study is useful in bringing to the fore the many different variables involved in the investigation of translator style such as those related to attribution of style, i.e. the stylistic aspects belonging to the translator, source text, general source text language preferences and preferences and poetics of group of translators, etc. (Munday, 2008b, p. 36).

From the three approaches to style in translation (Boase-Beier, 2006; Malmkjær, 2003, 2004; Baker, 2002) it seems obvious from both Boase-Beier and Malmkjær on the one hand and Baker on the other that the former view style as “a way of *responding* to the source text” (i.e. source-text oriented) while the latter views style as “idiosyncrasies that remain consistent across several translations *despite* differences among their source texts” (Saldanha, 2011b, p. 27; emphasis in original). The difference between the two can be seen through the methodologies used by each of them; whereas Boase-Beier and Malmkjær analyse the source text as a preliminary step, Baker analyses the target text with very little consideration for the source (ibid.).

There is another approach to studying translator style which was first proposed by Baker (2000, p. 261) and later adopted by Bosseaux (2001; 2004a; 2004b; 2007), Winters (2004a; 2004b; 2007; 2009; 2013) and Munday (2008b). Baker (2000, p. 261) suggests that rather than the investigation of a translator’s different translations of different authors “should we perhaps be comparing different translations of the same source text into the same target language, by different translators, thus keeping the variables of author and source language constant?”

In his book *Style and Ideology in Translation*, Munday (2008b) adopts two different approaches to studying style in translation: investigation of several translations by one translator of different authors and several translations by different translators of the same source text. Munday investigates the ‘discursive presence’, ‘voice’ (Hermans, 1996a), and style in the English translations of twentieth century Latin American writing including fiction, political speeches and film translations. He investigates “why there is so much variation between translators working in related geographical, historical, and social settings” (ibid., p. 6). So, Munday, like Malmkjær, is interested in exploring the motivations behind the stylistic features of a text. In particular, as the title of the book indicates, one of his main interests is the link between the patterns identified through close examination of translators’ linguistic choices and “the macro-contexts of ideological and cultural production” which, he argues, has largely not been discussed in translation studies (ibid.). In this he attempts to identify the impact of the translator’s ideology, defined by him as “a system of beliefs that informs the individual’s world view that is then realized linguistically”, on his/her translations (ibid., p. 8). One of the three central questions around

which the study revolves, and which is also of interest in this study, is “what are the prominent characteristics of the style, or ‘linguistic fingerprint’, of a translator in comparison with the style of the ST author and of other translators?” (ibid., p. 7). In this, Munday, like Baker (2000) focuses on the translator’s individual stylistic traits. However, Munday, unlike Baker, compares the target texts to their respective source texts and compare two translations by different translators of one source text.

Using critical discourse analysis, stylistics, and comparable corpora, Munday (ibid.) investigates the style of specific translators through their translations. He (ibid.) investigates the style of one translator through his/her translations of a number of authors (e.g. the analysis of Gregory Rabassa’s translation style through his translations of different works by different authors including *Hopscotch* by Julio Cortazar and *One Hundred Years of Solitude* by Gabriel Garcia Marquez), as well as translations of one author by a number of different translators (e.g. the English translations of Garcia Marquez’s works by different translators). Munday’s study involves referring to the source texts and making comparison between source text and target text to “ascertain prominent and foregrounded choices made by the different translators” (ibid., p. 37). Relating style of translator to the ‘ideological context’, led him to focus more on the linguistic traits that can be seen as meaningful linguistic choices such as idiomatic collocation and syntactic calquing (Saldanha, 2011b, pp. 32-33). To identify these prominent linguistic features of a translator and his/her idiosyncratic uses, Munday adopts a critical discourse analysis and, to discover whether those patterns uncovered in the target text are prominent in the target language as a whole and whether their equivalent source text’s patterns are also prominent in the source language as a whole, he uses comparable corpora in English and Spanish namely British National Corpus (BNC) and Spanish Real Academia Corpus. Munday’s adoption of critical discourse analysis, according to Saldanha (2011b, p. 33), enables him to make a clear link between prominent patterns of linguistic choices of translators and their macro-contexts of ideological and cultural production, but she argues that “this is at the expense of offering the kind of systematic analysis of specific features across several translations”.

Another study of translator style, which adopt the alternative approach proposed by Baker (i.e. investigating two translations by two translators of one source text), is Bosseaux (2001). Bosseaux (2001) examines two English>French translations by Marguerite

Yourcenar and Cécile Wajsbrot of Virginia Woolf's *The Waves*. The study focuses on lexical diversity, average sentence length and the general translation strategies: naturalization and exoticisation. By measuring the lexical diversity using type/token ratio measures and measuring average sentence length in both translations, the results show that there are differences between the two translations in punctuation and lexical diversity. The analysis also shows that there are differences between the translations and the source text in terms of lexical diversity and average sentence length. What's more, by the analysis of the translators' treatments of some culture-specific items (particularly those related to food and types of buildings), proper nouns and other lexical items, Bosseaux (ibid., p. 73) reveals that the translators adopts two different approaches to translation: one tends to move the text to the target readers (i.e. French readers) whereas the other tends to move readers to the source text's culture.

In other related works, Bosseaux (2004a; 2004b; 2007), using the same methodology used in Bosseaux (2001), studies various French translations of Virginia Woolf's *The Waves* and *To the Lighthouse*. More specifically, the study is concerned with the influence of the linguistic choices made by the translators on the point of view of the source text. This is done through the investigation of the linguistic features that constitute point of view such as deixis, modality, transitivity and free indirect discourse. Doing so, Bosseaux reveals remarkable differences between the translators particularly in the rendering of modals and deixis. She also brings to fore the usefulness of using corpus-based tools in facilitating the analysis of such types of studies which typically involves dealing with texts containing a very large number of words.

Winters (2004a; 2004b; 2007; 2009; 2013), using a similar methodology to the one used by Bosseaux, makes a series of studies which compare two English>German translations by different translators (Renate Orth-Guttmann and Hans-Christian Oeser) of F. Scott Fitzgerald's novel *The Beautiful and Damned* for the purpose of uncovering the translators' style. Following the definition of translator style proposed by Baker (2000) discussed

above, Winters (2004a) compares the translators in terms of the use of modal particles⁶ which are considered indicators of translator style. The results reveal that despite the fact that both translators make use of modal particles, they tend not to occur in the same instances in both translations for the same source text segments. She (ibid.) concludes by suggesting that Oeser tends to stay much closer to the source text than Orth-Guttman.

Winters (2009), further examines the use of modal particles by the same translators (i.e. Orth-Guttman and Oeser) as features that potentially differentiate between the translators styles. She (ibid.) is particularly concerned with the influence of the microlevel linguistic choices made by the translators on the macrolevel of the novel. More specifically, the study is concerned with two aspects: describing the translators' styles with regard to their uses of modal particles and the effects of these microlevel linguistic choices on the macrolevel of the novel. The results show that while both translators use modal particles, remarkable differences are found between the translators in terms of their choices and use of specific modal particles. These differences in the microlevel linguistic choices between the translators, as the results show, affect the macrolevel of the novel. For instance, Orth-Guttman's use of the modal particle 'wohl' mostly gives rise to foregrounding of a thought act or leads to a shift of point of view. Orth-Guttman's individual use of the modal particle as well as her use of other linguistic features (e.g. deictics) and endnotes also made her translation more explicitated than Oeser's translation. On the other hand, on the occasions where Orth-Guttman uses, for instance, the modal particle 'wohl', Oeser tends to stay closer to the source text by using a literal translation of the epistemic element in the source text which is also found to be consistent with his other strategies such as using loan words, code switches (see Winters, 2004b) and repeating the reporting verbs they use (see Winters, 2007). As a result of these different ways of translation "Orth-Guttman moves the source text and the author's world closer to the reader, while Oeser expects the reader to move to the source culture/text" (Winters, 2009, p. 93). In a recent similar study, Winters (2013), in addition to describing Orth-Guttman's and Oeser's individual uses of modal particles and the effect of such uses on the macrolevel of the translated novel, she also

⁶ - Modal particles is a German word class which are defined as "invariant words used, amongst other things, to express the speaker's attitude to her/his utterance" (Winters, 2013, p. 428) such as 'aber' ('but') and 'vielleicht' ('perhaps') (See also Winters (2009, p. 76)).

discusses the usefulness of studying modal particles to explore translator's style. The study also shows the usefulness of the corpus-based methodologies in identifying and examining the use of modal particles (ibid.).

In another related study and using the same data and approach discussed above, Winters (2004b) describes the differences between the translators (i.e. Orth-Guttmann and Oeser) focusing on the use of foreign elements namely loan words⁷ and code switches⁸. Despite being “not totally consistent”, the results of the study show that Orth-Guttmann tends to ‘germanise’ (i.e. ‘translate’) words by using German words whereas Oeser tends to use loan words (i.e. ‘borrow’ foreign words) (ibid., p. 255). The approach to translation used by Orth-Guttmann is also found to be consistent with her other strategies such as the use of extratextual gloss in form of endnotes and use of conjunctive adjuncts (ibid., p. 257). These strategies make Orth-Guttmann’s translation appear to be more explicit, hence, moving the source text culture towards the target readers. On the other hand, Oeser’s frequent use of loan words makes the source text culture shine through, hence, moving the target readers to the source text culture (ibid.).

In addition, Winters (2007) investigates the same translators’ styles by examining the use of other linguistic feature namely speech-act report verbs⁹. The comparison reveals notable difference between the translators in terms of using speech-act report verbs: Oeser stays much closer to the source text by his frequent repetition of the source text’ speech-act report verbs and using a lesser variety of them in his translation whereas Orth-Guttmann avoids that repetition and uses a greater variety of the verbs (ibid., p. 424, see also Chapter Six for more discussion of Winters (2007)).

⁷ - Winters (2004b, p. 249) uses Görlach’s (2003) categorization of loan words who divides them into three types: 1) ‘internationalisms’ which are rendered to different languages and spelled and pronounced according to the national conventions of the target language so that these types of words do not appear as foreign words, 2) ‘Gallicisms’ and 3) ‘Anglicisms’ are words which are recognized in their forms as French and English respectively, but are included in the German lexicon.

⁸ - Code switches are “a superordinate category comprising words, proper names, phrases and quotations, all of which are in a foreign language but are nevertheless intended to be understood by the reader as if the reader were ‘bilingual’ even in the most limited sense” (Winters, 2004b, p. 249).

⁹ - The definition of speech-act report verbs followed by Winters is that by Ballmer and Brennenstuhl (1981, p. 16): “all verbs designating any kind of (aspect of) speech activity” (Winters, 2007, p. 414).

In recent articles, Saldanha (2011a; 2011b) examines previous approaches to the investigation of translator style, explains the difficulties in revealing the stylistic features of a translator and proposes a definition for the concept of translator style. Drawing on the definition of authorial style in original writing proposed by Short (1996, p. 327) (see section 2 above for Short's definition of authorial style) and Baker (2000, p. 245) discussed above, Saldanha (2011b, p. 30) offers a definition of translator style:

A 'way of translating' which is felt to be recognizable across a range of translations by the same translator, distinguishes the translator's work from that of others, constitutes a coherent pattern of choice, and is 'motivated', in the sense that it has a discernable function or functions.

To test this proposed definition, Saldanha (2011b) investigates the styles of two British translators (Margaret Jull Costa and Peter Bush), focusing on their uses of foreign words, emphatic italics, and the results of this investigation are supplemented by an analysis of the use of the connective 'that' in reporting structures after the lemmas 'say' and 'tell'. She (ibid.) builds two corpora, one including five English translations by Jull Costa (three translations from Spanish and two from Portuguese) and the other including five English translations by Bush (four translations from Spanish and one from Portuguese), in addition to their respective source texts. In order to establish which of the two translators' choices is more prominent in relation to a larger corpus of translated work, a reference corpus (see Chapter Two for the definition of 'reference corpus') called COMPARA is used. She adopted a corpus-driven approach to investigate the stylistic features of the translators, which means that there is no hypothesis related to the stylistic features she might find in the translators' translations.

The study reveals differences between the translators in their uses of emphatic italics. For example, the results show that Jull Costa adds emphatic italics (i.e. not carried over from the source text) 39 times, whereas there is no occurrence of their addition in Bush's translations and they are added relatively less frequently in the reference corpus. The addition of such italics in Jull Costa's corpus, Saldanha (ibid., p. 39) argues, gives rise to a more explicitated and less formal target text, mirroring the involvement on the part of the narrator/speaker and increasing the idiomaticity of the text. For the use of foreign words, the results show that Bush borrows the source text's words (i.e. foreign words) more

frequently than Jull Costa. In addition, when both the translators use the borrowed items they use them differently: Bush tends to use the foreign words without adding any information to clarify their meanings, whereas Jull Costa adds information which facilitates the target readers' understanding, such as the use of extratextual gloss or other contextual clues. These two different tendencies are in line with those of the use of emphatic italics, since Jull Costa's reluctance to use foreign words and adding information to explain these words when she uses them are all seen as aspects of explicitation. These observations inclined Saldanha to examine the use or omission of the optional 'that' in the reporting structure, particularly after the reporting verbs 'say' and 'tell', since the use of 'that' after these verbs is considered to be a method of explicitation in translation (Olohan and Baker, 2000). The investigation reveals that on the occasions where the connective 'that' after the lemmas 'say' and 'tell' is optional, Jull Costa opts to use it more often than Bush. Therefore, Saldanha (2011b, p. 45) concludes that the tendency to explicitate in Jull Costa's translations gives rise to "a high level of cohesion and (for many readers) a more coherent text" whereas Bush's translations appear to be less readable.

Saldanha's (2011a; 2011b) approach to investigate translator style is different from the approaches discussed early in this study in a number of respects. For example, it differs from Baker's in that it takes into consideration the source text which is seen by Saldanha (2011b, p. 32) as important to prove that the revealed stylistic features are not merely carried over from the source text. In addition, the approach differs from Munday's (2008b), Winters' (2004a; 2004b; 2007; 2009; 2013) and Bosseaux's (2001; 2004a; 2004b; 2007) in that it does not study two or more translations by two or more different translators of a single shared source text. Rather, Saldanha investigates the styles of two translators based on their translations of different source texts. In other words, in this methodology, the translations' source texts are not constant so that the stylistic features revealed cannot always be solely attributed to the translators but possibly to the source text author's style or to both of them (i.e. to the source text author's style and the translator). For example, Saldanha's study shows that the addition of emphatic italics is a common feature in Jull Costa's translations but not constant across all of them since one of her translations does not contain any occurrence of emphatic italics (Saldanha, 2011b, p. 37). The possible reason Saldanha suggested for this lack of any instance of emphatic italics is that the

narrative style of the *source text* (i.e. original novel) of this translation is different compared to the others. More specifically, this novel namely *Industrias y andanzas de Alfanhuí* by Sánchez Ferlosio is narrated in the third person and contain less dialogue whereas the other novels are either narrated in the first person or narrated in the third person but contains more dialogues in which emphatic italics are typically used. Therefore, the differences between the translators' styles translating different source texts cannot be quite safely attributed to the translator. This inclined Baker (2000, p. 261) to suggest a different and more effective strategy by which the researcher compares different translations of the same source text so that the variables of author and source text are stable.

As the discussion above show, this strategy (i.e. Baker's proposed strategy) is followed by Munday, Bosseaux and Winters. This is also the strategy which this study draws on. In particular, it draws more on the methodology proposed by Winters. This study follows that by Winters in a number of regards. First, it uses a corpus-driven methodology rather than a corpus-based one for the reasons that will be discussed in the following chapter (see Chapter Three).

Although Saldanha (2011a; 2011b) adopts a corpus-driven approach, the process of choosing the linguistic features to be investigated is not systematic. That is, the emphatic italics and foreign words that she investigated are unsystematically chosen (through manual observation), so that the choice of these features are guided, probably to a great extent, by intuition, which might be more subjective compared to other more statistically rigorous methods such as, for example, the use of a keyword tool¹⁰, which some text-processing programs (e.g. WordSmith Tools) provide. Saldanha (2011b, p. 35) explains her initial analysis of the corpora she investigated: "The detail that struck me while reading, scanning and converting the texts into electronic format was rather mundane: the considerable lack of correspondence between the use of italics in the source and target texts."

¹⁰ - 'Keyword' is a program used to identify 'key' words (Scott, 2011). Key words "are those whose frequency is unusually high in comparison with some norm" (ibid.). Key words are created through comparing a wordlist of a corpus (i.e. the corpus from which we seek to obtain its key words) against that of another corpus (see Chapter Three).

Based on this initial unsystematic observation, Saldanha focused on italics as indicator of translator style. Another alternative and more effective method for initial analysis is proposed by Winters. She (2009, p. 75) firstly creates keywords list and based on this list she decided to focus on modal particles: “Taking a corpus-driven approach based on the use of (key)word lists, eventually led to an interest in the two translators’ uses of modal particles”. Doing so, she was able to focus on the most important differences between the translators at the lexical level. Hence, this present study, like Winters’, uses this keyword-driven technique as an initial step to identify which stylistic aspects merit further investigation.

Winters and Bosseaux, however, do not include more than one translation by one translator. Therefore, Saldanha (2011b, p. 33) rightly argues:

Although they [i.e. Winters and Bosseaux] demonstrate that individual translators can adopt quite different approaches to the translation of the same source text, their results do not reveal whether the patterns they identify are indeed consistent stylistic traits in each translator’s work, rather than reflecting personal and circumstantial interpretations of a specific text.

In addition Winters (2013, pp. 441-442), herself suggests that it might be of value to extend the research to more than one translation by one translator:

The findings presented in this paper are based on a corpus consisting of one original English novel and its two German translations, therefore, they are more of a preliminary nature and it should be interesting to investigate whether these can be confirmed in a larger study, for example across different works of the same translator.

Therefore, this current study considers two translations (namely *Midaq Alley* and *The Yacoubian Building*) by one translator (i.e. Humphrey Davies) in order to ensure that the stylistic features revealed from the comparison of Davies’ translation with Legassick’s are consistent across one other translation (see Chapter Three). In addition, unlike the studies by Winters, which compare two translators with the purpose of revealing both translators’ styles, this study compares two translators (at the lexical level) mainly with the purpose of revealing only Davies’ style. So the other translation of *Midaq Alley*, by Legassick, is used as a reference.

3.1.2. Investigating translator style using authorship attribution methods

The decision to focus on one translator style (Davies' style) rather than the styles of all the translators' under investigation is informed by studies of style for the purpose of authorship attribution. Specifically it draws on the techniques 'Zeta' and 'Iota', developed by Burrows (2007) which are used as measures of textual differences between two authors for attribution purposes.

In authorship attribution investigation, these measures focus on a single author and aim at identifying his/her text within a number of disputed texts. They are designed to investigate words that are characteristic of an author or a text. Specifically, they focus on the moderately frequent or rare characteristic words, i.e. they, in general, focus on words which are below the level of the most frequent words. Both of the measures basically compare one author's complete word frequency list with others' word frequency lists.

Both Zeta and Iota begin with a complete word frequency list generated from texts by the target author (i.e. the author who is being investigated), to be compared with the word frequency lists of other authors (ibid.). Then, in order to ensure the consistency of the selected words, the analyst divides the text or the collection of texts into five equal sections. In this phase, the analyst counts how many of the sections contain each selected word. The words are then compared to other author's word lists.

Each of these measures is applied with specific stipulations which may vary slightly according to the purpose of their usage. For Zeta, Burrows (ibid.) keeps the words which are moderately frequent in the primary writer's (i.e. target author) text and rare in the other authors'. He (ibid.) retains only those words which occur in at least three of the five sections of the primary author's texts. In head-to-head comparison, he removes the words that appear in the other writer works more than twice. When the primary author is compared to a number of authors, he removes the words that occur in almost all the samples of the other's works. So, in general, the result is a word list that is moderately frequent in the primary author's works and moderately infrequent or rare in the other author'(s) works.

Iota words, on the other hand, are words which are rare in the primary author's texts (ibid.). Iota words' average occurrences in the whole of the primary author's texts range from one to four times which are typically found above ranking 1500 of the word list (Hoover, 2008, p. 214). In calculating the Iota scores, only words that occur in one or two of the five sections of the primary authors are retained (Burrows, 2007). In head-to-head tests, words that are found in the second author's corpus are typically removed (ibid.). In the case of comparing the primary author with more than one author, the words that are found in more than the half the other authors' samples are removed (ibid.). So, Zeta and Iota words are all the remaining words that are found after the stipulated adjustments to the word list have been made. When the scores of these measures are high, it is more likely that the texts in question are the work of the primary author (ibid.).

Zeta and Iota proved to be effective in attributing works to their original authors and in investigating their styles in a number of studies. In his study on authorship attribution, Burrows (2007) made a comparison between the poets Waller and Marvell using Zeta and Iota measures, and the results show that the measures are effective as they help identify important differences between the styles of the two authors. He (ibid.) also conducted a test comparing Marvell and Waller's poems against other authors' poems. For Iota, it works effectively when it is used for both Waller's and Marvell's poems, whereas Zeta works effectively when used for Waller's poems in comparison with others poems. However, when Zeta was used to test Marvell against many authors, it was not successful, which, as Burrows (2007, p. 43) suggests, indicates "the demands of subject and occasion [that] might be expected to prevail over the effects of authorial habit". He (ibid.) explains that this can be seen in the different test results of Marvell's dominant mode of pastoral nature poetry and his political satires (ibid., p. 43). However, Burrows (2007, p. 43) adds that he has "yet to encounter a case where the Zeta and Iota tests fail when they are used in a genuine one-on-one end game".

In addition to being effective in attributing works to their original authors, those measures have proved to be successful and effective methods in investigating style in monolingual texts. Hoover (2008, p. 213) argues that "although he [Burrows, 2007] presents these measures in the context of authorship attribution, their usefulness in identifying an author's characteristic words is potentially even more useful for *stylistic study*" (Hoover, 2008, p.

213, my italics). For example, they can be successfully applied to make sure that the stylistic features inferred have a sound basis (Hoover, 2007, p. 26). In his study of the style of Henry James, Hoover (2007, pp. 174-203) applies different stylometric and authorship attribution techniques in order to study the development in James's distinctive style. To examine the lexical aspects of James's style and to study the differences between James's early and late novels' style, Hoover (ibid.) built a corpus of James's works. In addition to the different stylometric methods and techniques he uses, such as Delta developed by Burrows (2002, pp. 267-287), Delta-Lz by Hoover (2004b, pp. 477-495) and Cluster Analysis (which proved to be effective in attributing James's works to him as well as identifying his style), he uses Zeta and Iota to study the development in James's style. For Zeta and Iota, the stylometric measures which are of interest here, Hoover (ibid.) reports that it is helpful in narrowing focus on the text as well as identifying frequent words that can easily be noticed by the readers. He (ibid.) adds that Zeta and Iota are successful in investigating and distinguishing James's early and late novels and their styles. For example, he (ibid.) notes that James's late novels are characterized by heavy use of contractions and colloquial language which often appear in dialogues whereas his early ones use more formal language.

Zeta and Iota are also applied by Hoover (2008, pp. 211-227) to investigate style of some important modern American poets. He (ibid.) uses the measures to study 25 important modern American poets' work and to test whether they can attribute the poems to their correct authors. He concludes that in one-to-one comparison test, Zeta and Iota give even better results than what Burrows (2007) achieves in testing Marvell against Waller¹¹. He argues that Zeta and Iota easily discriminate Steven vs. Frost and vice versa based on either author's word list. In his comparison of the styles of Frost and Stevens, for example, he reports that Frost's word list is characterized by the dominance of contractions, Anglo-Saxon vocabulary, heavy use of dialogue and slang, whereas Steven's word list is characterized by formal and Latinate words (ibid.). Furthermore, he finds that although the word lists are quite short they contain families of related words, such as

¹¹ - It is worth mentioning here that these results do not apply to one-to-one comparisons of all the 25 poets but only to Steven and Frost.

stranger/strangeness and image/imagination, and this, as he argues “provides further evidence that we are dealing with truly characteristic vocabulary” (ibid., p. 216).

These two measures use techniques similar to those used to identify key words (see Chapter Three, Section 2.1) and they all share the goal of investigating words that are characteristic of an author or a text (Hoover, 2008, p. 213). However, identifying the key words of a text is easier, since there are a number of programs (e.g. WordSmith by Scott (2012)) which automatically generate such words. On the other hand, Zeta and Iota words are generated manually, which makes the task more challenging. Therefore, Zeta and Iota measures are not used in this study to investigate Davies’ style in translation and, alternatively, the KeyWords tools provided in the WordSmith program are used to identify Davies’ key words.

Zeta and Iota measures are discussed above to show how the investigation of an author’s characteristic words (which KeyWords tools typically highlight) is useful in revealing an individual style, which might be distinguishable from other authors’ styles and to show that the use of key words to investigate translator style in this study draws on both authorship attribution measures (i.e. Zeta and Iota) and on Winters (2005).

4. Corpus linguistics and translation studies

Corpus linguistics has come to play a major role in the description of language either original or translated. The corpus-based approach has been adopted by a number of different disciplines, among which is translation studies. Corpus linguistics is simply defined as “the study of language based on examples of ‘real life’ language use” (McEnery and Wilson, 1996, p. 1). Corpora is defined as “a large collection of authentic texts that have been gathered in electronic form according to a specific set of criteria” (Bowker and Pearson, 2002, p. 9). Corpus linguistics is a methodology that can be used in many areas of linguistics and any such area is called corpus-based: corpus-based syntax, corpus-based semantics, corpus-based grammar and so on (McEnery and Wilson, 1996, p. 2).

With advances in technology which have enabled us to easily control a large number of texts, the corpus-based approach has increasingly been used in linguistic research

(Kennedy, 1998, p. 2) and in other disciplines such as translation studies. Mahlberg (2012, p. 1) argues that “the availability of corpora ... makes it possible to observe repeated patterns, and the patterns in turn serve as the basis for the description of repeatedly expressed meanings”. Corpora are used by linguists to address linguistic-related research questions and solve problems (Kennedy, 1998, p. 2). It is used as one of the main sources of evidence that improves the description of the use and structure of a language” (ibid., p. 1).

The combination of quantitative and qualitative analysis is regarded as important in corpus-based analysis. For example, Biber, Conrad and Reppen (1998, p. 4) point out that “corpus-based analysis must go beyond simple counts of linguistic features. That is, it is essential to include qualitative, functional interpretations of quantitative patterns.”

In addition, corpus linguistics should not be seen as a theory in itself, i.e. a theory that can compete with other linguistic theories or as a separate branch of linguistics; rather, it should be seen as a methodology that is combined with other approaches to help provide linguists with the evidence needed for testing a hypothesis or intuitions (Kennedy, 1998, pp. 7-11).

Corpora have been used in different fields of language studies including lexical studies, grammar, semantics, stylistics and pragmatics, among other fields. However, translation studies has increasingly adopted corpus-based approaches to address research questions, particularly within the framework of descriptive translation studies (DTS) within which this research fits (see Figure 3.1):

Corpus methodology clearly has some applicability within the broad theoretical framework of DTS, since it provides a method for the description of language use in translation, whether this concerns the target text only, or both source and target text in parallel. (Olohan, 2004, p. 17)

According to Hermans (1999, p. 7), DTS was elaborated in the early 1970s and was seen as a reaction to prescriptive translation studies, an approach in which the study of translation is “geared primarily to formulating rules, norms or guidelines for the practice or evaluation of translation or to developing didactic instruments for translator training”. Therefore, DTS is an approach that has “an interest in translation as it actually occurs, now and in the past, as part of cultural history. It seeks insights into the phenomena and the impact of translation

without immediately wanting to plough that insight back into some practical application to benefit translators, critics or teachers” (ibid.).

Hence, DTS aims to move from the traditional approach, which usually compares the translation to the original text for a number of purposes, among which are evaluating the translation in terms of equivalence or faithfulness. Rather, DTS is interested in studying translations on their own and not as derived or reproduced from the source text. In his seminal book *Descriptive Translation Studies and Beyond* (1995) Gideon Toury was the first to call for the development of a systematic branch of descriptive translation studies performed within the discipline of translation studies itself, rather than within other disciplines such as Contrastive Linguistics or Contrastive textology:

what is missing ... is not isolated attempts reflecting excellent intuitions and supplying fine insights (which many existing studies certainly do), but a systematic branch proceeding from clear assumptions and armed with a methodology and research techniques made as explicit as possible and justified within translation studies itself. Only a branch of this kind can ensure that the findings of individual studies will be intersubjectively testable and comparable, and the studies themselves replicable (Toury, 1995, p. 3).

Toury (ibid., p. 24), building on the polysystem theory¹² developed by Even-Zohar (2005), argues that the position that the translation occupies in the recipient culture should be regarded as playing a crucial role in determining the product, i.e. the translation in terms of linguistic representation or the strategies used by the translator. Toury (1995, p. 24) is convinced that the position of the target text and its function in the recipient culture and the process of producing that text are all connected. Therefore, he (ibid., italics in original) goes on, “we found *interdependencies* emerging as an obvious focus of interest, the main intention being to uncover the *regularities* which mark the relationships assumed to obtain between function, product and process”. He (ibid., pp. 36-39) proposed a methodology for systematic DTS which consist of three phases: these phases can be summarized as follows:

¹²- Polysystem Theory was developed by the Israeli scholar Itamar Even-Zohar in the 1970s (Munday, 2012, p. 165). Even-Zohar (2005, p. 3) defines it as “multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are independent.”

- 1- Study the text individually, in terms of its acceptability within the system of the target culture;
- 2- make a comparison between the ST segments and their counterparts in the TT by mapping the TT onto the ST, so that the relationship between the 'coupled pairs' can be identified; and
- 3- formulate generalizations about the patterns of linguistic choices used in the 'coupled pairs'.

One possible additional step is the replicating of these phases in other similar analyses (Munday, 2012, p. 170). This replicability, Munday (*ibid.*) goes on, allows for widening the corpus and constructing a descriptive profile of translations according to author, genre and period, etc. Doing so, it is possible to identify norms of each kind of translation (*ibid.*). Uncovering regularities involves uncovering recurrent patterns in translations and, thanks to advances in technology, this has become possible with the use of corpus tools.

Olohan (2004, p. 16) formulates a number of assumptions regarding the use of corpus methodology in translation studies which are of interest in this thesis, among which are “an interest in the descriptive study of translations as they exist [and] a combining of quantitative and qualitative corpus-based analysis in the description which can focus on a combination of lexis, syntax and discursual features”.

5. Conclusion

In this chapter, I have reviewed some different views of the concept of style and some approaches to studying it in original writing and translation. The chapter starts by reviewing some definitions of style in original writing. The definition followed in this study is that by Short (1996, p. 327) since the definition focuses on the distinctiveness or the ‘thumbprint’ every author leaves on his/her text and this ‘thumbprint’ is consistent across his/her writings irrespective of the topic the author writes about. This authorial definition can be adjusted to accommodate translator style (Saldanha, 2011b, p. 28). Then the chapter proceeds to discuss the different approaches to style namely monism, dualism and pluralism. Pluralism is the approach favoured by Leech and Short (1981) and followed in

this thesis. In the following subsections, definitions, the main sub-disciplines and the common aims of the discipline of stylistics are discussed. In order to show the influences of other linguistic or non-linguistic disciplines on stylistics and how the discipline has evolved, a brief account of the history of stylistics is provided.

After discussing the concept of style in original writing, style in translation is discussed. I have argued that the concept of style has been for a long time seen as a central issue in translation and translation studies. However, style in translation has been for a long time linked to the familiar distinction between literal and free translation and to the opposition of content and form or style (Munday, 2012, p. 30). Hence, it is only quite recently that modern translation theory has started developing views of style, such as dualist views (Munday, 2008b, p. 28; Boase-Beier, 2006, p. 7). Still, however, even in modern translation studies, studying the nature and role of style in translation has been given limited consideration (Munday, 2008b, p. 29). This limited consideration is a result of the traditional view of style in translation which considers it as merely a reflection of the source text style rather than a creative activity; so this implies that there is no style in translation per se (Baker, 2000, p. 244). However, during the 1990s and up to the present day, there have been a number of ambitious attempts to investigate translator style and to isolate the stylistic features that are not only believed to belong to the source text style, but also those features which belong to the translators' individual approach to translation or 'thumbprint'. These attempts are supported by the belief that "the translator's voice generally mixes more subtly with that of the author ... generally passing unnoticed unless the target is compared to its source" (Munday, 2008b, p. 19; Hermans, 1996a). They are also supported by the belief that every translator leaves his/her thumbprint on his/her translation, and this can be revealed through various methods of analysis.

Some of these attempts are source-text oriented, such as Malmkjær (2003; 2004) and Boase-Beier (2006), since they mainly see translator style as a process of recreation of the source text style and focus on the how and why of its recreation in the target text. Other studies of translator style are purely target-oriented and scarcely take the source text into consideration. One of these studies is the seminal Baker (2000). Other studies such as Bosseaux (2001; 2004a; 2004b; 2007), Winters (2004a; 2004b; 2007; 2009; 2013), Munday

(2008b) and Saldanha (2011a; 2011b) are target-text oriented but they take the source text into consideration.

However, these studies investigate translator style using quite different approaches. For instance, Saldanha investigates translator style by examining different translations of different source texts by different translators. Although she reveals notable differences between the translators' styles in translation, the approach she used cannot clearly demonstrate that the translators' different stylistic traits revealed by comparing two or more translations are not merely a reflection of their respective different source texts' styles or at least influenced by them. On the other hand, Munday, Bosseaux and Winters examines two translations of the same source text by two different translators so that most of the variables (the author of the source text, language of the source and target texts, the time of publication of the source text) are constant, enabling the differences between the translations to be attributed to the translator style with greater confidence. Therefore, this is the model which is followed in this study.

In addition, unlike Saldanha, whose choice of the stylistic features to be investigated is largely based on intuition, Winters systematically chooses the features (at the lexical level) to be further investigated based on the key words created by a corpus-based keyword program which enabled her to highlight the words that are frequently used by one translator as compared to the other. This technique of revealing words that can drive further investigation is also applied in this study. However, unlike Winters, who considers only two translations of one source text, this study investigates more than one translation by one translator in order to ensure that the stylistic features revealed in the comparison of the two translations are consistent across another translation. In addition, rather than comparing two translators for the purpose of revealing both translators styles, this study compares two translators mainly for the purpose of revealing only Davies' style, with the other translation being mainly used for the purpose of comparison (i.e. the other translation is used as a reference corpus). This method of investigation, which focuses on isolating the stylistic features of one author or translator, is informed by the methods typically adopted for the purpose of attributing a disputed work to its real author. In particular, it draws on the techniques developed by Burrows (2007), which proved effective in attributing works to their original authors and in examining style in original writing.

Finally, the chapter concludes by touching on corpus linguistics and its applications and role in studying translation within the framework of descriptive translation studies within which this research fits.

It is also worth mentioning here that this chapter provides a literature review focused mainly on the concept of style in writing, translation, stylistics and corpus linguistics. However, this is not the only literature review provided in this thesis, since every linguistic feature investigated as an indicator of style in this study is reviewed. In other words, the literature on culture-specific items (see Chapter Four), terms of respect (see Chapter Five), reporting verbs (see Chapter Six) and function words (see Chapter Seven) is reviewed at the beginning of each chapter where they are analysed. This makes referring to the definitions of the concepts discussed in each chapter and referring to the previous studies on each feature easier than if they are reviewed here.

Chapter 3

Methodology: A Corpus-driven Approach to Translator Style

1. Introduction

This chapter details the methodology used to investigate Davies' style in translation. It first discusses the types of corpora used in the study, discusses the reasons behind using those corpora and revisits the model used for investigation. It then describes how those corpora were compiled and introduces the corpus-processing tools and other programs used in the study. The chapter concludes by describing in detail the four-phase analysis of the corpus data.

2. Corpus building, design and analysis tools

Corpus-based methodologies have been increasingly used in different disciplines (e.g. stylistics, authorship attribution studies, etc.) among which is translation studies. A corpus is "a collection of texts, selected and compiled according to specific criteria" (Olohan, 2004, p. 1). In translation, the corpus is seen as a research tool which enables researchers to examine translations through a variety of methods (ibid.). These texts are typically held in electronic format enabling their investigation using various corpus-processing tools, such as WordSmith Tools (ibid.). In translation studies, there are different types of corpora: comparable and parallel corpora. A corpus which consists of "a set of texts in one language and their translations in another language" is referred to as 'parallel corpus' (ibid., p. 24), whereas comparable corpora are "two separate collections of texts in the same language: one corpus consists of original texts in the language in question and the other consists of translations in that language from a given source language or languages ... Both corpora should cover a similar domain, variety of language and time span, and be of comparable length" (Baker, 1995, p. 234, see also footnote 6 in Chapter Two). Parallel corpora can be either bilingual, containing source texts in a language and their translations in the other, or multilingual, containing source texts in a language and their translations in more than one

language (Olohan, 2004, p. 25). There is also another type of corpus, called a 'reference corpus'. A reference corpus is a set of texts which are typically used for comparative purposes, such as the British National Corpus (Scott, 2015).

The definition of corpus provided by Olohan (2004) stated above indicates that the compilation of a corpus is dependent on the purpose of the research for which it is made. The purpose of using a corpus in this study is to investigate translator style (see Chapter Two). As discussed in Chapter Two, Section 3.1.1, the model of investigation of translator style followed in this study requires compiling two translations of a shared single source text by two different translators. This method has the advantage of keeping most of the variables, namely the source text and its time of publication and author stable, so any difference in the target texts is the result of translator preference. Therefore, two translations of the same source text, Naguib Mahfouz's *Midaq Alley*, one by Humphrey Davies and the other by Trevor Legassick, were compiled.

Another reason for compiling this corpus has to do with its genre, namely the narrative fiction genre, since this type of writing typically provides the author and the translator with a wide range of stylistic choices; accordingly, this would allow us to more easily reveal the translators' preferences. It is assumed by a number of scholars (e.g. Snell-Hornby, 1988a, pp. 51-52; Venuti, 1995, p. 41; Kenny, 2001, p. 112; Boase-Beier, 2011, p. 72) that literary texts offer authors greater opportunity for creativity in language, as most other types of texts tend to have a more limited range of linguistic choices. In addition, literary texts are typically accessible and well documented (i.e. information on translator, author, publisher, etc. are easily available).

The translators, Davies and Legassick, were selected for a number of reasons. First, they have translated several Arabic literary works into English (see Chapter One, Section 2.3 for their translations) which, in turn, has made obtaining another translation by Davies quite easy. In addition, the translators are highly professional English>Arabic translators and have received a number of prestigious awards in translation, so the revealed differences in their styles of translation are unlikely to be a result of different degrees of competence in translation.

As for the source text, *Midaq Alley*, it was selected mainly because it has been translated separately by two professional translators which, as explained earlier in this study (see above and Chapter Two, Section 3.1.1), creates suitable conditions for investigating translator style. In addition, the author of the novel (Naguib Mahfouz) is a well-known writer and a winner of the Nobel Prize for Literature, so his works and their translations will likely continue to be much-studied and, possibly, these future studies might build on or their results be fruitfully compared with those of the present study.

A second translation by Davies, Alaa Al-Aswany's *The Yacoubian Building*, was chosen for investigation with the aim of checking whether the stylistic features revealed through the comparison of Davies to Legassick are stable across Davies' other translations. *The Yacoubian Building* and *Midaq Alley* were written by different authors and published at different times (see Table 3.1) and this ensures a diversity of source text style in Davies' two translations.

Finally, the choice of the languages (Arabic and English) was driven by the linguistic competence of the researcher. However, the choice of the direction of translation (i.e. from Arabic into English translations not the other way around) has to do mainly with the availability of corpus-processing tools (e.g. WordSmith Tools) which process English language more accurately than Arabic language (Alfaify, 2016).

As discussed in Chapter Two, the approach adopted in this study to investigate translator style is target-text oriented. However, it is not exclusively target-oriented, as in Baker (2000) (see Chapter Two, Section 3.1.1), since, before any conclusion is reached, the source text is always analysed to identify whether any linguistic choices in the translation are influenced by the equivalent words or phrases in the source text. In addition, comparison of target text to source text can reveal the translator's individual rendering methods. Therefore, the translation by Davies is compared with that by Legassick and both of the translations are compared with their shared source text (see Section 3.2 below). In adopting this approach we "avoid the typical shortcomings of studies based on parallel corpora only, namely the lack of reference data in the target language, and the shortcomings of analyses based solely on comparable corpora, namely the unavailability of the source text as a source of explanations" (Winters, 2009, pp. 79-80) .

However, unlike the studies of translator style mentioned above, which compare two or more translations for the purpose of revealing two or more translators' styles, this study compares two translations of the same source text by two translators for the purpose of isolating the stylistic features in translation of just one of these translators, namely Humphrey Davies. Therefore, stylistic features identified in one translation by Davies are further investigated in one of his other translations to find out how consistent these stylistic features are across both translations. In doing so, the shortcomings are avoided of studies that consider only one translation by the same translator, and so cannot show whether the stylistic features they reveal are consistent across the translators' other translations (Saldanha, 2011b, p. 33). In addition, focusing on the style of just one translator rather than on the styles of both the translators under investigation is informed by studies of style for the purpose of authorship attribution, such as those by Burrows (2007; see Chapter Two, Section 3.1.1).

Therefore, two corpora were built for this study. The first corpus is bilingual parallel since it consists of one novel in the original Arabic (*Midaq Alley* by Naguib Mahfouz) and its translations by Humphrey Davies and Trevor Legassick. The second, also bilingual parallel, contains one novel in the original Arabic (*The Yacoubian Building* by Alaa Al-Aswany) and its translation by Humphrey Davies (see Tables 3.1 and 3.2).

Table 3.1: Basic information on the original Arabic novels of the translations to be investigated

Title of novel	Original Author	Year of first Publication	Publisher	Word tokens
زقاق المدق <i>zuqāqu almidaq</i> (‘ <i>Midaq Alley</i> ’)	نجيب محفوظ Naguib Mahfouz	1947	دار مصر للطباعة House of Egypt for Publishing	65,150
عمارة يعقوبيان <i>Imarat Yaqubyan</i> (‘ <i>The Yacoubian Building</i> ’)	علاء الأسواني Alaa Al-Aswany	2002	مكتبة مدبولي Madbouly Library	57,192

Table 3.2: Basic information on the translations to be investigated

Title of Novel	Translator	Year of Publication	Publisher	Word Tokens
<i>Midaq Alley</i>	Davies	2011	The American University in Cairo Press	108,021
<i>Midaq Alley</i>	Legassick	1966	Anchor Books	92,898
<i>The Yacoubian Building</i>	Davies	2004	The American University in Cairo Press	86,257

After having decided which translations should be included in the corpora for investigating Davies’ style, the next consideration was the scope of each corpus. Winters (2005, p. 84) includes full texts rather than extracts for the investigation of the styles of the translators Hans-Christian Oeser and Renate Orth-Guttmann:

While the use of text extracts has its advantages, such as enabling easier statistical comparisons or allowing for greater linguistic variety to be represented ... full texts were used ... for the following reasons: (1) Full texts provide more options in searches for patterns in which style manifests itself. (2) Full texts facilitate investigations of linguistic features that indicate character development. (3) Full texts allow for analysis of the macrostructure of a novel.

She (ibid.) argues that if extracts rather than the full texts are included in the corpus, there would be a potential danger that these particular extracts misrepresent some features. For example, if a specific word (e.g. a culture-specific item) is used in a small number of occurrences or mostly occurs in a specific part of the translation, it is possible that the extract chosen for investigation will not contain it or contain only few occurrences of it;

accordingly, this would influence the investigation since the extract does not represent this word properly. Therefore, in this study, the researcher has included in the corpora the *full* translations of *Midaq Alley* by Davies and by Legassick and *The Yacoubian Building* by Davies.

The next step was to compile the corpora specified above, which were chosen for investigation, by converting them into an electronic format in order to be able to process them using a corpus-processing program. This is because, at the time of compilation of the corpora, none of the source texts and their translations specified above (see Tables 3.1 and 3.2 above) was held in an electronic format.

However, transferring a work into electronic format for an academic purpose requires copyright permission from its publishers: “copyright is infringed where either the whole or a ‘substantial part’ of a work is used without permission, unless the copying falls within the scope of one of the copyright exceptions” (*Copyright Licensing Agency*, cited in Olohan, 2004, p. 50). Therefore, the publishers of all the works included in the corpora have been contacted to obtain the permissions. Due to the bureaucratic nature of these publishing houses more than two months passed before permission to use these works was received. The American University in Cairo Press asked me to sign a form pledging to use the scanned copy only for an academic purpose. However, the remaining publishers did not require this and gave permission through e-mail.

After making decisions regarding the criteria for the corpus to be used, selecting texts and obtaining copyright permissions, the compilation of the corpus began. Corpus compilation can be a hard and time-consuming job, particularly if the texts to be included in the corpus are not available in an electronic format, as was the case in this study.

Starting with the English translations, in order to use an Optical Character Recognition (OCR) program, the English texts were first scanned. Scanning was done manually page by page, so it was a tedious process. Then, an optical character recognition (OCR) program called Abbyy FineReader 12 Professional (2013) was used to convert the texts into a readable format. After the texts were converted, a considerable number of errors were found which had to be corrected both electronically and manually. For example, the double and single inverted commas and full stop are frequently converted into the sign ‘x121’.

Then, the files were saved as Rich Text Format, PDF and Microsoft Word files in order to maintain the basic layout of the pages including the font type and pages breaks. There was also a considerable number of spelling mistakes, which were proofread manually and by using Word. Editing was done to correct page numbers, spaces and page breaks. Most of the errors mentioned above were due to the quality of paper or scanners.

For the Arabic original texts, the same process used with the English translations was used, but the output was totally different. At the stage of converting the scanned copies into computer-readable formats, there were many spelling errors which had to be corrected manually. It was estimated that the errors amounted to perhaps 50 %, which took a lot of time and effort to correct. Then, using the Notepad programme, all the source and target texts were converted into plain text format, as WordSmith Tools (2012) cannot process Microsoft Word or PDF files.

After holding the texts in an electronic format, all the source texts were manually aligned to their respective source texts. This is because such alignment facilitates the analysis of the translations which always requires referring to the source text. The alignment was done manually due to the lack of any efficient alignment program that can handle Arabic-English text alignment. The source and target texts were aligned in Word file format so that the texts would be searchable. In order to further facilitate the search for specific target text expressions and their equivalents in their source texts, the source texts and targets texts were aligned at paragraph level. The aligned source and target texts were saved as tables in Word so that the boundaries between paragraphs are clearly identified.

2.1. Analysis tools: WordSmith Tools

WordSmith Tools (Scott, 2012) is a software package which was developed by the linguist Mike Scott. It is “an integrated suite of programs for looking at how words behave in texts” (ibid.). In other words, it is used to investigate how words are used in any text (ibid.). It consists of three main programmes WordList, KeyWords, and Concord. In addition to these main tools, there are 11 utilities.

WordList is a program through which users can automatically generate word lists of one or more plain text files¹³. The generated word lists can be viewed based on alphabetical or frequency order. In addition, the WordList tool can generate a word index list, which is typically used to locate a word in a text file so that users can see which part of the text a word in the index comes from. Users of this program can use it to: 1) analyse the type of vocabulary used in a text since it provides some statistical information on the selected text such as type/token ratio, 2) explore common word clusters¹⁴, 3) find out how frequent a word is in different texts, 4) compare the frequencies of translation equivalents between various languages and 5) obtain a concordance¹⁵ of any word in the word list (ibid.). What is more important in this study is that creating a word list using the WordList program is a necessary step before being able to generate lists of keywords using the KeyWords program.

KeyWords is a program which is used to identify words “whose frequency is [statistically] unusually high (positive keywords) or low (negative keywords) [in one or more texts] in comparison with a reference corpus” (McEnery, Xiao and Tono, 2006, p. 308). A keyword analysis is typically carried out by comparing a pre-existing word list (which must be created using WordList program) of the text whose key words are under investigation with another word list which is referred to as the ‘reference corpus’. When the comparison is made, the result is a list of keywords from the text that the researcher is interested in, ordered according to their ‘keyness’. The reference corpus used for comparison is typically larger than the one under investigation. However, the reference corpus can be of the same or a similar size to the corpus being investigated. Users of the KeyWords program typically use it to reveal the words that characterize the texts they are concerned with.

Scott and Tribble (2006, p. 58) point out that the procedure for identifying keywords is based on repetition. They (ibid.) add that “The basic principle is that a word form which is repeated a lot within the text in question will be more likely to be key in it.” However, this

¹³ - All the tools in WordSmith program cannot process any file in Rich Text Format, PDF, etc. So the text/s to be analysed should be saved as plain text/s.

¹⁴ - Clusters are “words which are found repeatedly together in each others' company, in sequence.” (Scott, 2012).

¹⁵ - Concordance is a tool that enables users to see word/s in their original contexts.

repetition should be highly frequent compared to the reference corpus. For instance, the article, 'the' is typically used repeatedly in most texts, so 'the' will not seem outstanding even if it is frequent; hence, in such cases it gets filtered out, unless this repetition is statistically high compared to the reference corpus (ibid., p. 59). Therefore, a word is said to be key if:

- a) it occurs in the text at least as many times as the user has specified as a Minimum Frequency, b) its frequency in the text when compared with its frequency in a reference corpus is such that the statistical probability as computed by an appropriate procedure is smaller than or equal to a p value specified by the user. (Scott, 2012)

For more detailed information on KeyWords program and on how keywords are calculated in WordSmith Tools, see Scott and Tribble (2006) and *WordSmith Tools Manual* (2012).

3. Corpus analysis

3. 1. Corpus-driven approach

In her book *Corpus Linguistics at Work*, Tognini-Bonelli (2001) makes a distinction between two approaches to investigating corpus data: the 'corpus-based' and the 'corpus-driven' approaches. Using the corpus-driven method, which Tognini-Bonelli advocates, a researcher examines the corpus without preconceptions at all (ibid.). In other words, using this approach, the corpus alone provides the basis for the description of the language under investigation without referring to or using a pre-established theory for the purpose of confirming or refuting it. Therefore, the researcher starts the analysis by observing the naturally occurring instances and, based on the results of the analysis, s/he develops the theory. On the other hand, with the corpus-based method, researchers use the corpus as authentic data to validate or exemplify a pre-existing theory.

Tognini-Bonelli (ibid.) argues that one of the disadvantages of corpus-based studies is that such studies tend not to challenge the theories and descriptions of language that were developed before large corpora were built. In addition, they prioritize the pre-established theories and seek to insulate, standardise and reduce the variability of naturally occurring

language rather than developing and explaining it and building it into a new linguistic theory (ibid., p. 67). On the other hand, the corpus-driven method

builds up the theory step by step in the presence of the evidence. The observation of certain patterns leads to a hypothesis, which in turns leads to the generalisation in terms of rules of usage and finally finds unification in a theoretical statement. (ibid., p. 17)

Being totally driven by corpus data without intuition playing a role in the analysis, as Tognini-Bonelli calls for, is an approach questioned by Kenny (2001, p. 27; see also Firth, 1957, p. 144) who argues that “there is no such thing as theory-free observation; what is important is that linguists do not impose pre-conceived theoretical categories on the data they encounter”.

The present study adopts a corpus-driven approach to the investigation of Davies’ style in translation. However, following Kenny (ibid.), before conducting the analysis there were at least minimal theoretical presuppositions about the results that the research would reveal. For instance, following Baker (2000), it was anticipated that stylistic differences between the translators would be found, since it was assumed that every translator would leave his/her ‘thumbprint’ on his/her translation; hence, the first research question (see Chapter One) was suggested before any results from the analysis were obtained. However, as Winters (2005, p. 87) points out “there is a difference between being guided by intuition and restricted by a pre-fabricated hypothesis on the one hand, and being led by data observation and keeping a receptive attitude to “unexpected” findings on the other”.

While this study is fundamentally corpus-driven, the second, third and fourth phases of the analysis are corpus-based. These phases are those in which the analysis involves: identifying the source text’s equivalents of Davies’ *Midaq Alley*’s keywords in both translations (phase two); identifying the target text equivalents of every occurrence of the words which are chosen for further investigation in the second phase in both translations (phase three) and; checking whether Davies’ stylistic features revealed by comparing Davies’ *Midaq Alley* to Legassick’s *Midaq Alley* are consistent across one of Davies’ other translations (phase four) (see sections 3.2.2, 3.2.3 and 3.2.4 below for more information on these phases). This is because, in these phases, the researcher tests the pre-existing

hypotheses built from the initial corpus-driven analysis (phase one) (see section 3.2.1 below for further explanation of this phase).

3. 2. Data retrieval and method of analysis

The analysis in this study consists of four main phases: 1) comparing Davies' *Midaq Alley* (henceforth DMA) against the reference corpus (i.e. Legassick's *Midaq Alley*, henceforth LMA) and generating the keywords of DMA, 2) identifying the source text's (henceforth ST) equivalents of DMA's keywords in both translations and 3) identifying the target text (henceforth TT) equivalents of every occurrence of the words which are chosen for further investigation in the second phase in both translations and 4) investigating the stylistic features revealed in the first, second and third phase of the analysis in Davies' *The Yacoubian Building* (henceforth DYB).

3.2.1. Phase one: comparing DMA against the reference corpus (LMA)

Choices, in general, which the writer or translator tends to opt for are seen as a very important factor in studying style in translated or non-translated texts. Munday (2008b, p. 20) points out that the presence or style of a translator can be investigated through his/her repeated linguistic *choices* (See Chapter Two for more on style in original writing and translation). In translation, which is of interest here, style or choices may include the preferred lexical equivalents and the translation methods the translator frequently opts for in his/her translation of certain linguistic items in the source text and the individual linguistic choices which s/he might use, not only in translation, but probably in his/her original writings compared to other translation (Baker, 2000, p. 245; see also Chapter Two, Section 3.1). Therefore, frequency or repetition of a specific stylistic feature is seen as an indicator of the style of a writer or translator under investigation.

In his study of style in modern American poetry, Hoover (2008, p. 217) argues that "studying style is always a comparative undertaking: no feature can be striking or characteristic unless it differs from some norm or imagined alternative". Hence, studying style is necessarily comparative in nature. Therefore, a stylistic feature in translated or non-translated texts is deemed frequent or infrequent when compared to its frequency in another comparable or reference text or a group of texts or norms (Scott and Tribble, 2006, p. 58;

See Section 2.1 above). For example, if a certain linguistic item or structure is to be claimed as a distinctive linguistic feature of a specific writer or translator, its occurrences should be compared to those of other writers writing in the same genre.

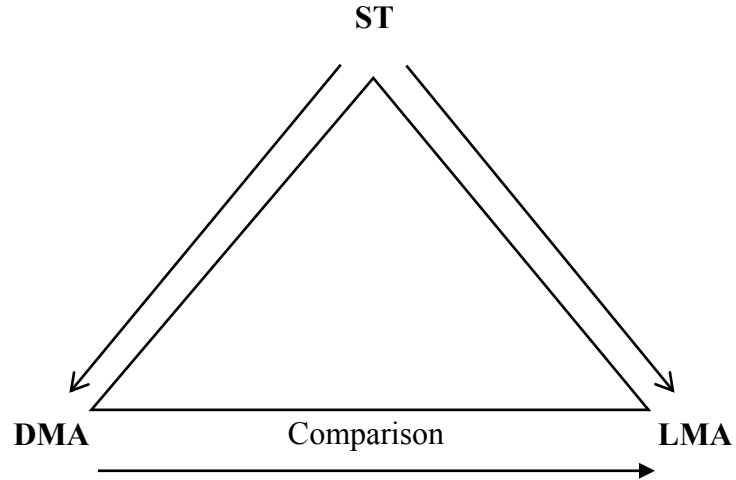


Figure 3.1: First phase of analysis

Therefore, the first phase of the analysis is the comparison of DMA against LMA (See Figure 3.1). Since the translations share the same ST, the source text remains stable, so any difference in the target texts is the result of translator preference. The stylistic aspects of the translator that are to be investigated in this research are Davies' preferred lexical equivalents, translation methods and the habitual use of certain linguistic items that are added to the TT (i.e. linguistic features which are not carried over from the ST such as some function words, e.g. 'contractions'). The first two aspects, namely the preferred lexical equivalents and translation methods, are mutually dependent on each other. In other words, by investigating the frequent preferred lexical equivalents used by Davies, we can infer his translation methods. On the other hand, some preferred lexical equivalents can be attributed to the translation method frequently opted for by the translator. For instance, if a translator uses foreign words, we would suggest that s/he tends to "borrow" foreign words rather than, for instance, translating them using target language close equivalents. On the other hand, if we find that a translator tends to borrow foreign words, we would suggest that s/he would frequently uses the source language words as equivalents for them. This, in turn, suggests that the ST should be taken into consideration and referred to as much as the

TT in order to reveal the ST equivalent/s (if any) and to find out whether a TT lexical or function word is influenced by the existence of its respective ST equivalent.

Comparing the two translations allows for the differences regarding the habitual use of certain linguistic items, preferred lexical equivalents and translating methods taken by the translators to be revealed easily as both of them share the same source text. I argue here that the differences between the two translations of the same source text will reflect different preferences or tendencies of the translators in terms of lexical equivalents used frequently for certain ST lexical items, distinctive linguistic items or certain structures used habitually in translation and translating methods that are frequently used to translate certain ST linguistic items. Therefore, revealing the translator's style is primarily based on a comparison between Davies's translation and Legassick's translation of *Midaq Alley*. In doing so, I follow the approach used by Bosseaux (2001; 2004a; 2004b; 2007), Winters (2004a; 2004b; 2007; 2009; 2013) and Munday (2008b) (see Chapter Two, Section 3.1).

In analysing the translator's stylistic features at the lexical level and focusing only on Davies' style in translation rather than the style of both translators, this study is informed by Burrows' (2007) study of authorial style in which he compares the poets Waller and Marvell using Zeta and Iota measures, (see Chapter Two, Section 3.1).

Since this study attempts to isolate Davies' stylistic features at the lexical level, the first step is to reveal words that are characteristic of DMA as compared to LMA. One way to do that is to focus on DMA's words list — words of statistically high frequency in comparison to LMA (i.e. DMA's keywords; see Section 2.1). In doing so, the researcher assumes that DMA's keywords can be taken to indicate something of the nature of the translators' individual ways of translating, bearing in mind that both translations have the same ST. For instance, if the reporting verb 'said' is found to be used far more frequently in corpus A than corpus B, despite the fact that both corpora are translations of the same ST, one would ask why the verb 'said' is a key word in corpus A. One possible answer is that the translators might have treated the ST equivalent of 'said' differently. Another possible reason could be that one translator adds 'said' to the TT (i.e. not carried over from the ST) for different reasons, such as explicitating the TT. Therefore, I suggest here that answering (by conducting a detailed analysis as this present study does) the question why a word or a

group of words are key in a translation which is compared to another translation of the same source text, would reveal some individual stylistic features of the translator under investigation.

Therefore, comparing DMA to LMA in this phase involves identifying DMA's keywords. As it would be difficult if the two translations were compared manually and to facilitate the analysis of the large amounts of text, the KeyWords program provided by WordSmith Tools is used here to generate keywords (see Section 2.1 above).

However, before generating keywords, spellings of some words (e.g. proper nouns) were semi-manually standardized across the translations. This is because such words can become key simply because each translator spells them differently. In addition, the contracted forms such as 'she'd' and 'they've' are semi-manually separated, appearing in the corpus as ('she 'd') and ('they 've') respectively, so that the program deals with them as two separate words rather than one word.

After generating DMA's keywords list and since the list comprises hundreds of words, the question that often arises and is quite hard to address with a clear-cut answer (particularly when investigation of style in translation is concerned) is how many words we should include for the analysis. In fact, some corpus linguists and translation scholars (e.g. Winters (2005)) focus on the top 50 keywords. However, in corpus linguistics, the vast majority of studies focus on the top 100 keywords (Gabrielatos and Marchi, 2012). For this reason and because the number of keywords needs to be carefully controlled in order to enable detailed analysis within the various constraints of this thesis, the focus in this study is on DMA's top 100 keywords (see Appendix A).

After generating DMA's keywords, these words are categorized. Words, according to their functions and grammatical behaviour, may be divided into three major categories, namely 'lexical words, function words and inserts' (Biber *et al.*, 1999, p. 55). According to Biber *et al.*, (1999, p. 56) inserts are relatively new category of words. They do not constitute an integral part of a syntactic structure and are freely inserted in the structure. Inserts are common in speaking and typically have emotional and interactional meanings. Examples of inserts are greetings, (e.g., 'hi') and response words (e.g. 'yes' and 'no').

Lexical words (known also as open-class words) are defined here as words which are “the main carriers of meaning in a text ... they are characteristically the words that remain in the information-dense language of telegrams, lecture notes, headlines, etc.” (Biber *et al.*, 1999, p. 55). Lexical words usually have internal complex structure and can be used as heads of phrases (*ibid.*). The main classes of lexical words are ‘nouns’, ‘verbs’, ‘adjectives’ and ‘adverbs’ (*ibid.*, p. 55).

Function words (also called closed-class words or grammatical words) are words which “provide the mortar which binds the text together” (*ibid.*, see Chapter Seven, Section 2). Biber *et al.* (*ibid.*) point out that function words have two main roles: “indicating relationships between lexical words or larger units, or indicating the way in which a lexical word or larger unit is to be interpreted.” They are typically short and have no internal structure (*ibid.*). In addition, they are characterized by their frequent occurrences in any text whereas lexical words are typically topic-bound so that their frequency of occurrence varies from one text to another (*ibid.*). Function words include articles, auxiliary verbs, conjunctions, determiners, intensifiers, prepositions and pronouns (*ibid.*, p. 56).

By examining the list of DMA’s first hundred keywords (henceforth FHKWs) (see Appendix A), it appears that it is characterized by four types of words, namely culture-specific items (see Chapter Four), terms of respect (see Chapter Five) and reporting verbs (see Chapter Six) (these three types are referred to as ‘lexical’ words) and, lastly, function words (see Chapter Seven). In other words, these types of words are very frequently used in DMA compared to LMA, which inclined the researcher to further analyse all the words of these types which occur within DMA’s FHKWs. The exception is the function words, of which the analysis only includes: 1) the contraction ‘’d’, which is found to represent the modal auxiliary ‘would’ and the primary auxiliary ‘had’, and 2) ‘that’, which is found to be frequently used as complementizer, relativizer, demonstrative pronoun and demonstrative determiner. In addition, there are other function words which are briefly analysed (as is the case for the three types of lexical words specified above) and such analysis is used only to confirm or refute the hypothesis made from the detailed analysis of either of the two function words (i.e. the contraction ‘’d’ and the four types of ‘that’ mentioned above). The reason why only the contraction ‘’d’ and ‘that’ are included in the analysis is that function words typically have a high number of occurrences in any text which, in turn, makes it

challenging for researcher to provide a detailed analysis of them within the various constraints of this thesis. Therefore, the analysis includes only the first two function words. Table 3.3 shows the DMA’s keywords which will be thoroughly analysed in this thesis.

Table 3.3: Categories of the DMA’s keywords to be investigated

Word Class		Key word	Freq. in DMA	Freq. in LMA	Keyness	
Function Words		'D ¹⁶	261	14	235.21	
		THAT	1504	895	79.13	
Lexical Words	Culture-specific items	Culture-specific common expression	MILAYA	30	0	37.25
			GALLABIYA	29	0	36.00
			BASBOUSA	16	0	19.86
		Proper nouns	HELW	139	4	142.30
			SANIYA	82	19	33.45
			BOXMAKERS	20	0	24.83
	FATIHA		8	0	9.93	
	Terms of respect	MASTER	249	0	309.38	
		BOSS	180	0	223.59	
		MISTRESS	107	2	116.01	
		DOCTOR	72	22	21.03	
	Reporting verbs	RESPONDED	35	1	35.86	
		SAID	543	320	29.72	
		RESUMED	13	0	16.14	
		CRIED	32	7	13.82	
		MURMURED	30	7	12.15	

It is worth mentioning here that there are other types of words within DMA’s FHKWs which warrant further investigation. One of these other types is ‘adverbs’ which co-occur with reporting verbs, for example ‘mockingly’ and ‘dismissively’. In addition, there are other types of words which could be grouped together such as those related to body parts (e.g. ‘breast’ and ‘heart’) and abstract nouns (e.g. ‘grief’ and ‘ardour’). However, due to the

¹⁶ - Contracted form of ‘had’ and ‘would’.

constraints of time and scope of thesis and to keep the study more focused, the research includes only the types of words specified in Table 3.3 above.

3.2.2. Phase two: identifying the source text's equivalents of DMA's keywords in both translations

Once DMA's FHKWs were identified and categorized and the keywords chosen, every keyword is analysed individually. Lexical words and function words are analysed differently.

The analysis starts with lexical words. In this phase, the ST equivalent/s of the lexical word under investigation in both translations are identified. This process involves looking at every occurrence of the keyword in both translations and identifying their equivalents in the respective shared source text. This phase of analysis is illustrated in Figure 3.2.

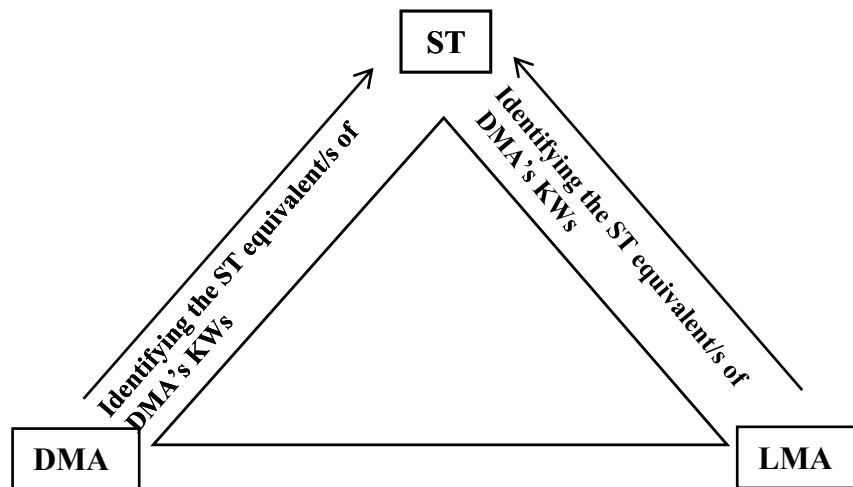


Figure 3.2: Second phase of analysis

Table 3.4 is an example of the analysis for every lexical word in DMA's FHKWs. The information to be identified and analysed includes, as shown in the table, the DMA keyword, its frequency and its ST equivalents in both translations.

Table 3.4: The information to be identified and analysed for every lexical word in DMA’s FHKWs

DMA’s key word	Freq. in DMA	ST equivalents of ‘cried’ in DMA & Freq.		Freq. in LMA	ST equivalents of ‘cried’ in LMA & Freq.	
		Arabic equivalent	Freq.		Arabic equivalent	Freq.
Cried	32	1- صاح (‘cried’)	20	7	1- قال (‘said’)	4
		2- هتف (‘exclaimed’)	6		2- هتف (‘exclaimed’)	2
		3- يصيح (‘cry/ies’)	3		3- نددت التآوهات (‘cried’)	1
		4- استعبر (‘cried’)	1			
		5- صرخ (‘shouted’)	1			
		6- قال (‘said’)	1			

Identifying all the ST equivalents of a specific lexical word, as in Table 3.4, allows the researcher to initially speculate why the keyword is key, which, as we have argued above, will be used as an indicator of translator style. For example, from Table 3.4, one can speculate that what made the verb ‘cried’ a keyword is the translators’ different treatment of its ST equivalents صاح (‘cried’) and هتف (‘exclaimed’). That is, according to the information presented in the table, one can speculate that Davies stays closer to the ST by translating literally the ST reporting verbs صاح (‘cried’) and هتف (‘exclaimed’) as compared to Legassick who uses ‘cried’ mostly as an equivalent to the ST neutral reporting verb قال (‘said’). Therefore, this indicates that Legassick avoids translating the reporting verbs literally, instead he interprets or explicitates the ST reporting verb قال (‘said’) by using the verb ‘cried’, which shows the manner of speaking, rather than using the neutral ‘said’, which is the typical English equivalent of the Arabic neutral reporting verb قال (‘said’). However, all these remain speculations or hypotheses which need to be further examined to either confirm them or refute them.

3.2.3. Phase three: identifying the TT equivalents of every occurrence of the words which are chosen for further investigation in the second phase in both translations

Since this study focuses on the translation of one translator (i.e. Davies), the way to test the hypothesis formulated after identifying the ST equivalent/s of the keyword as discussed in

the second phase above, is to further investigate the most frequent ST equivalent/s of the keywords, looking at every occurrence and identifying how each occurrence is rendered in both translations. For instance, back to Table 3.4, the most frequent ST equivalents of 'cried' in DMA are صاح ('cried') and هتف ('exclaimed'). However, at that phase, we do not know how other occurrences of these two verbs in the ST are rendered in DMA and LMA, i.e. we cannot confidently describe the way that Davies treats these two reporting verbs merely from the identification of the ST equivalents of the keyword 'cried'. Therefore, it is important that these two most frequent ST equivalents are further investigated to enable a detailed analysis of the verbs which, in turn, would provide a better description of the translators' treatments of these verbs. By conducting this additional investigation we reveal all the treatments of these ST equivalents which we cannot be revealed from the second phase discussed above.

The criteria set to choose the ST equivalents are based on the equivalent's frequency compared to other equivalents' frequencies. In other words, the ST equivalent/s to be further examined in this phase are those whose rendering made the keyword 'key' in DMA's keyword list. For example, by examining Table 3.4, one can quite easily deduce that what has made 'cried' a keyword are the different rendering of its first two ST equivalents, namely صاح ('cried') and هتف ('exclaimed'). Accordingly the decision was made to further examine them.

In this phase, the researcher identifies the TT equivalents of every occurrence of the words which are chosen for further investigation. For example, صاح ('cried') and هتف ('exclaimed') are examined in the parallel corpora of Davies and Legassick to identify the translators' treatments of every occurrence of these verbs in each corpus. The results are then presented in a table like the one shown below (see Table 3.5). The analysis in the second and third phase, as discussed above, is corpus-based in the sense that corpora are used to test the hypothesis formulated after generating DMA's keywords (e.g. one of the hypotheses is that Davies tends to borrow culture-specific words rather translating them by using English close equivalents).

In order to identify other translation choices for the words under investigation which are available to Davies, Legassick's treatments of those words are described. In addition,

examples of the different translation methods employed for these words by the two translators are provided in order to show the wider context of translation.

In addition, in cases where there is a need to investigate other DMA keywords (for both lexical and function words) from the same word class under investigation, other keywords (some within and some beyond the DMA's FHKWs) are discussed. This occurs, for example, when there is a need to present further evidence to confirm a hypothesis which was formulated about a specific individual trait in either of the translators' translations. For instance, the translation of culture-specific items beyond DMA's FHKWs are discussed in order to further confirm the hypothesis that, in comparison to Legassick, Davies favours borrowing such words, whereas Legassick tends to translate them using close English equivalents.

Table 3.5: Davies' and Legassick's treatments of the reporting verbs صَاح ('cried') and هَتَف ('exclaimed')

ST's reporting verb	Freq. in the ST	Equivalent/s of reporting verb in DMA	Freq. in DMA	Equivalent/s of reporting verb in LMA	Freq. in LMA	
صَاح (‘cried’)	55	1- Cried	17	1- Shouted	33	
				2- Exclaimed	3	
		2- Shouted	14	3- Yelled	3	
				4- Shouted out	2	
		3- Yelled	14	5- Shrieked	2	
		4- Cried out	6	6- Asked	1	
		5- Screamed	2		7- Bellowed	1
					8- Commented	1
					9- Cried out	1
		6- Exclaimed	1		10- Interrupted	1
					11- Roared	1
					12- Roared out	1
		7- Yelled out	1		13- Said	1
					14- Screamed	1
					15- Snarled	1
					16- Snorted	1
					17- Ø	1
هَتَف (‘exclaimed’)	26	1- Exclaimed	12	1- Shouted	6	
		2- Called out	3	2- Ø	5	
		3- Cried	3	3- Called out	2	
		4- Cried out	3		4- Cried	2
					5- Exclaimed	2
		5- Yelled	2	6- Yelled	2	
		6- Declaimed	1	7- Called	1	
		7- Screamed	1		8- Commented	1
					9- Gaspd out	1
					10- Recited loudly	1
					11- Shouted out	1
		8- Shouted	1		12- Wailed	1
					13- Bellowed	1

For function words, the analysis of contractions in phase two is different from that of the lexical words. For instance, there is no Arabic equivalents of contractions, so the contraction ‘d’ is unlikely to be carried over from the ST. Therefore, there is no need to identify the ST equivalents of such contractions. However, their ST’s textual contexts are sometimes referred to, for example, to check whether the contraction occurs when the ST uses informal language since contractions are typically linked to an informal register (see Olohan, 2003). However, this reference to the ST is occasional since the register can be checked from the TT too. Therefore, the analysis of contractions focuses mainly on the target text.

Function words typically have a high frequency in every text, which makes their analysis quite challenging. A corpus-based technique developed by Sinclair (1991, 2003) is adopted and then adapted to meet the needs of this study and to facilitate the analysis of the contractions. Sinclair’s technique involves retrieving about 30 lines from the whole corpus and based on this first selection, the patterns are highlighted for further investigation (*ibid.*, p. xv). After that, another selection of a similar number of lines is retrieved and the description adapted accordingly. This procedure is repeated until the investigator is satisfied that the major patterns have been obtained in adequate quantity and that the selection of extra lines would add little or nothing to the general picture obtained from the previous iterations of the procedure. By this point, Sinclair (2003, p. xiv) argues, it is unlikely that the researcher will have missed anything important and s/he can make a statement about the patterns found “with reasonable confidence”. The method of analysis of function words is explained in detail in Chapter Seven, Section 4.

This technique is used only for the analysis of contractions but not for the analysis of all types of the word ‘that’ and other relativizers. This is because, in analysing ‘that’ and relativizers, it is found that their use in both translations is influenced by the use of their corresponding equivalents in the ST. Therefore, to measure this influence in each translation, it is necessary to examine every occurrence of such words and their corresponding ST items. In other words, in investigating such words, they are examined using a method of analysis quite similar to that used in examining the lexical words as explained above. Phase three is illustrated in Figure 3.3.

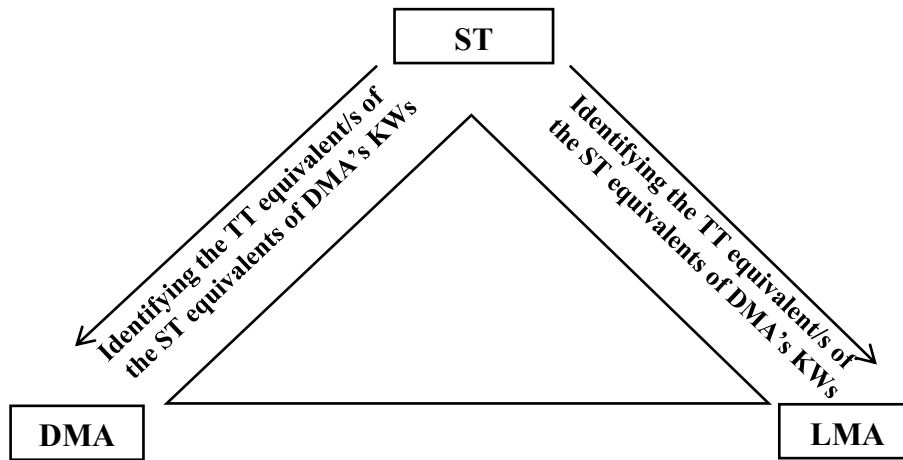


Figure 3.3: Third phase of analysis

3.2.4. Phase Four: investigating Davies' stylistic features in translation in one of his other translations

To find out whether Davies' stylistic features in translation, which are revealed in a comparison of DMA and LMA, are stable in one of his other translations, these features are investigated in Davies' translation of *The Yacoubian Building* (DYB). To do that, the same words investigated in the third phase discussed above are investigated in DYB. For instance, the same reporting verbs صاح ('cried') and هتف ('exclaimed'), which are the most frequent equivalents of the keyword 'cried', are investigated in DYB to see whether Davies frequently translates them literally, as he does in DMA (see Table 3.6).

Table 3.6: Davies' treatments of the reporting verbs صَاح ('cried') and هتَف ('exclaimed') in DYB

ST reporting verb	Freq. in the ST	Equivalent/s of reporting verb in DYB	Freq.
صَاح ('cried')	41	1- Shouted	27
		2- Cried out	6
		3- Cried	4
		4- Burst out	2
		5- Roared	1
		6- Said	1
هتَف ('exclaimed')	9	1- Exclaimed	5
		2- Shouted	2
		3- Chanted	1
		4- Cried out	1

Since measuring consistency of style is difficult, owing to its elusive nature, there is no clear-cut measure through which we can suggest that a specific feature uncovered in DMA is stable in another translation (i.e. in DYB). However, the decision taken regarding consistency is based on quantitative data such as those presented in Table 3.6.

4. Conclusion

In this chapter, I have described the methodology used to investigate Davies' style in translation in accordance with the model proposed in Chapter Two. The chapter starts by explaining the types of corpora used for investigation. Then, I discuss the reasons why I have chosen the literary genre, the translations, the translators, the whole novels rather than extracts and the languages involved in the study. After that, the chapter outlines the approach used to study Davies style and how it differs from other approaches used before including the focus on one translator and the consideration of more than one translation by one translator to find out whether the stylistic features of the translator are consistent across his/her other translations.

After that, I have described how the corpora for this study were built and introduced the programmes used for compiling them (e.g. Abbyy FineReader 12 Professional) and those used for processing them such as the WordSmith programme and its tools, including KeyWords and WordList.

Then the chapter describes in detail the corpus-driven approach to investigating translator style. I have stated that the approach used to analyse corpora in this study is corpus-driven (as opposed to corpus-based) in the sense that the initial analysis, through which some of Davies' stylistic features are revealed and chosen for further investigation using a corpus-based approach, is carried out using a corpus-driven approach. That is, before the analysis was conducted, there was no pre-existing hypothesis about Davies' style in translation, so the explanation of translator style was based on the corpora, with the hypotheses about the translator style gradually emerging from the data.

The analysis of the data progresses through four main phases. The first phase involves comparing Davies' *Midaq Alley* to Legassick's *Midaq Alley* and identifying DMA's first hundred keywords using the KeyWords tool provided by the WordSmith program. Then these words are categorized. By examining DMA's FHKWs, it was found that they feature four types of words, namely 'culture-specific items', 'terms of respect', 'reporting verb' and 'function words'. These types of words are also among the most frequent types in the keywords list. Accordingly, all the words of these types, within the first hundred keywords, were chosen for further investigation. The exception was the function words since only the first two function words (i.e. the contraction 'd' and 'that' as complementizer, relativizer, demonstrative pronoun and demonstrative determiner) were chosen for further investigation.

The second phase of analysis involves identifying the ST equivalents of all the words under investigation (except the contraction 'd') in both translations. This process involves looking at every occurrence of the keyword in both translations and identifying their equivalents in the respective shared source text. This process allows the researcher to initially speculate why the keyword is key which accordingly is used as an indicator of translator style. The contraction 'd' was excluded from this process because it is not carried over from the ST.

The third phase of analysis involves identifying the TT equivalents of every occurrence of the words which were chosen for further investigation in the second phase in both translations. This phase is crucial in the analysis since it tests the hypothesis formulated from the analysis in the second phase. In addition, the analysis in this phase reveals the translator stylistic features which are then (in the fourth phase) investigated in Davies' other translation to see whether they are stable or not.

The fourth and final phase of analysis involves investigating Davies' stylistic features in translation in one of his other translations, namely *The Yacoubian Building*. This allows the investigation of whether Davies' stylistic features in translation, which were revealed in the comparison of DMA and LMA in the first three phases of analysis, are stable across one of his other translations. To do that, the same words investigated in the third phase are investigated in DYB.

Chapter 4

Culture-Specific Items

1. Introduction

This chapter presents Davies' and Legassick's treatments of some culture-specific items in *Midaq Alley*. Culture-specific items (henceforth CSIs) are among the most frequent types of words used in DMA as compared to LMA; hence, a number of this type of word appear in DMA's FHKWs. The CSIs found in DMA's FHKWs are divided into two types: culture-specific common expressions (henceforth CSCEs) and proper nouns.

Rendering CSIs is regarded as one of the most challenging tasks for translators and has been widely discussed by different scholars in translation studies. 'Culture' is a core concept in discussing these challenges, since CSIs are basically a reflection of culture in languages. Therefore, before discussing the translators' treatments of CSIs, the chapter first touches on the concept of culture. The literature regarding CSIs in translation is then briefly reviewed. This includes the definitions and categories of CSI in translation, challenges in rendering them and translations methods adopted by translators to render them. The literature review finishes by touching on the factors which may influence the choice of one method over another.

Then the results of the analysis of translators' treatments of CSCEs are presented and discussed. The section concludes by summarising the major differences between the translators in their treatments of CSCEs.

After that, the second types of CSIs namely proper nouns are discussed. Before showing the results pertaining to the translators' treatments of proper nouns, some challenges in rendering proper nouns are reviewed. After that, the translation procedures for proper nouns are briefly discussed, the translators' treatments of proper nouns are analysed and the main differences between them are highlighted. Finally, the chapter ends by summarising the major differences between the translators in dealing with the two types of CSIs.

2. Culture and translation

Since understanding the concept of ‘culture’ is essential in the treatment of CSIs, it is widely discussed and seen as central in translation studies, particularly in the area of sociolinguistics (Nida, 1964, Katan, 2004, Newmark, 2010, p. 173). For example, Larson (1998, p. 470) defines culture as "a complex of beliefs, attitudes, values, and rules which a group of people share" and she links good translation to an understanding of the ST’s culture. Therefore, she (ibid.) points out that in order to understand the ST, translators need to understand those cultural aspects in order to render properly to the target readers who typically have different cultural values and beliefs. Eirlys Davies¹⁷ (2003, p. 68), in her study of the translation of culture-specific items, gives a similar definition to the concept: “the set of values, attitudes and behaviours shared by a group and passed on by learning.” Both of the definitions mention the beliefs and values shared by a community or group of people, which may be expressed in customs, foods, history, social traditions and religions and may have a great effect on daily life in these communities. Such expressions of belief and value are, in turn, reflected in language, particularly in literature. As this study is concerned with fiction, the texts under consideration are typically replete with culture-specific values and beliefs. This is the case in *Midaq Alley* where many cultural references including religious terms, food names, local customs, habits and proper nouns feature strongly.

Another definition of culture is given by Vermeer (1987, p. 28), who sees norms and conventions as the main aspects of cultures: “the entire setting of norms and conventions an individual as a member of his society must know in order to be ‘like everybody’ – or to be able to be different from everybody.”

Newmark (1988, p. 94) defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. He

¹⁷ - While it is standard practice to disambiguate references to two scholars with the same surname by using the initial letter of the first names of *each* scholar, Eirlys Davies is mainly discussed in this section only, so the convention of referring to Eirlys Davies as ‘E. Davies’, but Humphrey Davies simply as ‘Davies’ has been adopted, as this is sufficient to disambiguate the reference without the distracting and unnecessary use of ‘H.Davies’ throughout the whole thesis.

(2010, p. 173) refines this definition of the concept of culture, stating that he is “referring to culture only in the anthropological sense, i.e. the way of life and the environment peculiar to the native inhabitants of a particular geographical area, restricted by its language boundaries, as manifested through a single language.” In this definition, an emphasis is placed on the relation between language and culture being one in which language is the means through which a way of life is expressed. Newmark (2010, p. 173) admits that the concept of culture has become increasingly “blurred and slippery and fuzzy” due to various factors, among which are increasing immigration, international organizations and tourism, which may lead to a mixing of cultures’ values and beliefs. However, Newmark (ibid.) argues that, despite all these factors, “language is pervasively mainly a conservative factor”.

David Katan (2004, p. 25), in his extensive discussion of culture within the context of translation and interpreting, stresses the importance of defining culture because defining it “delimits how it is perceived and taught”. Katan sees culture as internal and collective; it is something *acquired* from a young age rather than *learned*, and he contrasts this notion of culture with others which tend to focus on the perceptible products of culture. He goes on to argue that *acquisition* of culture is natural since individuals learn language, values, beliefs and behaviour unconsciously through informal watching and hearing. However, *learning* is a conscious process and ‘culture’ in this sense is something that may be explicitly taught in schools. For Katan, people constantly absorb the essential elements of culture from their surrounding environment and this environment has an influence on their development in the human system. Katan proposes a definition of culture:

A shared mental model or map of the world. This includes Culture—though it is not the main focus. Instead, the main focus here lies in ‘what goes without being said’ and the ‘normal’. This ‘normal’ model of the world is a system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behaviour. Each aspect of culture is linked in a system to form a unifying context of culture, which then identifies a person and his or her culture. (Katan, 2004, p. 26)

This definition is broad enough to encompass most aspects of the notion of culture which the previous definitions focus on; hence, it is followed in this research.

Many scholars have commented on the difficulties of CSIs in translation. Baker (2011), for instance, sees CSIs (or as she calls them ‘culture-specific concepts’) as one of the most difficult and problematic issue in translation. She (ibid.) refers this difficulty to the lack of equivalents in the target language. According to Baker, culture-specific concepts can be abstract or concrete and may be related to a social custom, a religious belief or a type of food. An example of abstract culture-specific concept is the word ‘speaker’ (of the British House of Commons) which, according to Baker, is very difficult to translate into many other languages such as Russian and Arabic due to the lack of equivalents of this word in these languages. An example of a concrete concept Baker (ibid.) gives is the English-specific concept ‘airing cupboard’ which also has no equivalent in most languages.

Newmark (2010, pp. 172-173) views culture (see his definition of culture above) as “the greatest obstacle to translation, at least to the achievement of an accurate and decent translation”. Shaffner and Wieserman (2001, p. 33) describe how CSIs constitute translation problems, attributing this to the TT readers’ unfamiliarity with the ST’s culture. In addition, Larson (1998, p. 149) sees the differences between cultures as one of the most difficult problems in translating. She (ibid., p. 150) points out that different cultures focus on different things and “some societies are more technical and others less technical”. This difference can be seen in the repertoire of vocabulary available in two different cultures to talk about a specific topic (ibid.). She (ibid.) argues that when two cultures are close to each other, the translation between them is likely to be less difficult because the two cultures’ languages are likely to have terms that are relatively equivalent for different cultural phenomena. However, when these two cultures are “very different, it is often difficult to find equivalent lexical items” (ibid.). This is the case when translating between the Arab culture and English-speaking countries’ cultures. This suggests, accordingly, that literary translation of Arabic into English is likely to be challenging, as translators may come across a large number of different CSIs.

However, Newmark (2010, p. 173) argues that the extent to which culture is an obstacle in translation has been exaggerated. This means that rendering of cultural aspects between different cultures to enable mutual understanding and comprehension is possible.

This translation of culture or “cultural translation” is a challenging and sensitive task in the area of literary translation. Such sensitivity may appear in different forms which are either:

presenting TL recipients with a transparent text which informs them about elements of the source culture, or ... finding target items which may in some way be considered to be culturally “equivalent” to the ST items they are translating. (Shuttleworth and Cowie, 1997, p. 35)

Another perspective is given by E. Davies (2003, p. 68). She points out that translators face problems at two different levels: problems concerning rendering cultural aspects at text level and those concerning the lexical or semantic level. The former includes discourse structure, rhetorical devices and genre-specific norms and these areas are addressed within the fields of contrastive pragmatics, contrastive rhetoric and text linguistics. The latter includes culture-specific items found in the ST such as clothes, traditions, customs, food, or institutions, etc. (ibid.). These, she adds, are “discussed within the framework of taxonomies of cultural categories and lists of possible procedures for dealing with them.” (ibid.). The focus of this research will be on this second, lexical level, specifically culture-specific items.

3. Definitions of culture-specific items

Culture-specific items have been discussed in translation studies using different terms, some of which restrict culture-specific items to lexical words, while others are more general in the way they include cultural symbols and gestures. For instance, Nida (1945) calls culture-specific terms “cultural foreign words”, Newmark (1991, p. 63) refers to them as “cultural terms” and later (2010, p. 173) as “cultural words”. In these terms Nida and Newmark confine CSIs to lexical words. On the other hand, some scholars have a broader notion of CSIs, using terms such as Nord’s ‘cultureme’¹⁸ (1997, p. 34), Baker’s ‘culture-specific concepts’ (1992, p. 21), Gambier’s ‘culture-specific references’ (2004, p. 159), Robinson’s ‘realia’ and ‘culture-bound phenomena’ (1997, p. 35), Leppihalme’s ‘cultural bumps’ (1997, p. 3) and finally Aixelà’s ‘culture-specific items’ (1996, p. 56), which was

¹⁸ - ‘Culturemes’ has been used to refer to cultural features (Vermeer, 1983a, p. 8; cited in Nord, 1997, p. 34)

later used by E. Davies (2003, p. 68). Aixelà's 'culture-specific items' is the term adopted in this research because it is the one most widely used in the field of translation studies.

CSIs have not only been referred to using different terms, they have also been defined, and therefore identified, differently. Aixelà (1996, pp. 56-57) notes that one of the problems in studying cultural aspects in translation is how to establish a tool for analysing CSIs which enables adequate and reliable identification of CSIs. The aim of devising such a tool, he adds, is for us to be able to differentiate between cultural components and linguistic or pragmatic ones. The main difficulty in making this differentiation is "the fact that in a language *everything* is culturally produced, beginning with language itself" (ibid., p. 57; italics in original). Therefore, it is difficult to determine accurately what is culture-specific and what is not, as languages themselves are products of cultures.

Nord (1997, p. 34) understands a 'cultureme' or CSI as "a social phenomenon of a culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in a culture Y, is found to be specific to culture X". She stresses that a cultural phenomenon is one that is found in only one of two cultures being compared and seems peculiar to the other one; and it is not necessary that this phenomenon exists exclusively in one of those two cultures but can be shared or found in cultures other than those two. Schäffner and Wiesemann (2001, pp. 32-33) give a similar definition to that of Nord, but add that CSIs are usually specific to the source culture. They define culture-specific-items as:

phenomena (i.e. objects, situation, events, etc.) that exist only in one of the two cultures that are compared in the translation process (i.e. they may be exclusive to this one culture, but not necessarily so; what is important here is that they are specific to one of the two cultures, usually the source culture). (Schäffner and Wiesemann, 2001, pp. 32-33)

Newmark (1988, pp. 94-96, 2010, pp. 173-175) typically avoids giving a specific definition and rather gives some characteristics of what he calls 'cultural words' (1988, p. 95). For instance, he (ibid.) describes CSIs or 'cultural words' as those words which are easily detectable and are related to a specific language and translating them literally is not possible because "literal translation would distort the meaning and a translation may

include an appropriate descriptive-functional equivalent". He (2010, pp. 173-174) adds that CSIs seem to be "foreign words" and they are:

more or less independent of context; often they are seen by the translator as separate units, like items in a glossary, and if they are incorporated in the target or "away" language, they have standardized translations; being terms of art, they have to be distinguished from descriptive words. (Newmark, 2010, pp. 173-174)

From the detailed descriptions of 'cultural words' or CSIs given by Newmark (1988, 2010) above, CSIs are seen by Newmark, as opposed to Aixelà (1996, p. 57), as separate units and they are easily detectable.

Baker (1992, p. 21), like Newmark, avoids giving a definition but, rather, gives a more or less similar description of what she calls 'culture-specific concepts'. She (ibid.) understands 'culture-specific concepts' or CSIs as concepts which are "totally unknown in the target culture".

From all the definitions or characteristics of CSIs provided above, they all share the idea that, in translation, the CSIs are those which exist in one language's culture and are foreign to the other and this leads to difficulty in translation. This idea is also shared by Aixelà's definition of CSIs which is followed in this thesis.

Aixelà provides a definition of CSIs which is both broader and more detailed than those provided above. He defines CSIs as follows:

Those textually actualised items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text. (Aixelà, 1996, p. 58)

This definition is different from the previous ones in that it does not refer the difficulty of translating CSIs simply to their non-existence in target language but to the differences between the two cultures' systems in terms of the intertextual status of CSIs as well. Therefore, any item in the ST that poses a translation problem due to differences in values is regarded according to Aixelà (1996) as a CSI. To further clarify this, Aixelà (1996, pp. 57-58) gives an example of the Bible translation of 'lamb' from Hebrew into some other

cultures where 'lamb' is not known at all or known but does not have the connotative meaning of innocence and helplessness. Therefore, translating 'lamb' from Hebrew to other languages such as the language of Eskimos may constitute a translation problem because of the different status and values between the two cultures (ibid.). On other hand, if the same CSI is translated into close cultures, say French or English, 'lamb' would not be considered a CSI (ibid.). In other words, linguistic items are considered CSI depending not only on the item itself but on the item's function in the ST and TT and its perception by the target culture (ibid., p. 58).

4. Categories of culture-specific items

References or concepts that are restricted to a specific culture vary and may include different aspects of life. Hence, in order to facilitate the analysis of different treatments of CSIs in DMA and LMA, it is necessary to categorize them. CSIs have been categorized by different scholars in translation studies such as Newmark (1988, p. 95; 2010, p. 175), Aixelà (1996, p. 59) to name but a few. Newmark (1988, p. 95) proposes five cultural areas to which CSIs may belong:

1. "Ecology" (such as fauna and flora).
2. "Material culture" (this is subdivided into four subcategories: food, clothes, houses and towns and transport).
3. "Social culture" (like work and leisure).
4. "Organisations, customs, activities, procedures, concepts" (this is sub-categorized into three subcategories: political and administrative, religious and artistic).
5. "Gestures and habits" (such as spitting).

Newmark (2010, p. 175) refines his categories of CSIs, proposing six ones rather than five:

1. "Ecology" (such as the geological and the geographical environment).
2. "Public life" (encompassing politics, law and government).
3. "Social life" (like education, health, occupations, etc.).
4. "Personal life" (such as food, clothing and housing).
5. "Customs" (such as hand clapping) and "pursuits" (such as football or basketball).

6. “Private passions” (such as music and religion and the places associated with them such as churches and Arts Councils).

Aixelà (1996, p. 59) gives a broader and less detailed categorization of CSIs than that given by Newmark since he divides them into just two main categories: proper nouns and common expressions. Common expressions are those which do not belong to the category of proper nouns and include the objects, habits, institutions and opinions that are specific to a certain culture (ibid.). Drawing on Hermans (1988, pp. 11-13), Aixelà (1996, p. 59) further divides proper nouns into two main categories: conventional and loaded. Conventional proper nouns are seen as unmotivated and hence bear no meaning in themselves (ibid.) whereas loaded proper nouns are those which are meaningful and regarded as motivated. In translating conventional proper nouns, Aixelà (ibid., p. 60) points out that translators tend to ‘repeat’ (i.e. transfer or preserve) them via the procedure of transcription unless there is a traditional constant translation procedure that already exists for translating particular conventional proper nouns such as important geographical places or historical names. On the other hand, in translating loaded proper nouns, translators tend to opt for linguistic translation¹⁹ of their components. This categorization of proper nouns is criticized by E. Davies (2003, pp. 71-72), who argues that it is irrelevant to the discussion of CSIs. She (ibid., p. 71) argues that there are some proper nouns that cannot be regarded as CSIs as they belong to more than one culture and hence do not constitute a problematic issue for translators, while there are other proper nouns that belong only to a particular culture and are thus seen as CSIs. In addition, not all conventional proper nouns are meaningless, as some of them have culture-specific connotations that can be inferred by the readers who belong to the culture, such as gender of the person who bears the name (ibid.). Besides, some of the loaded proper nouns are relatively easy to translate, so they do not constitute problems for translation as Aixelà’s definition of CSIs suggests (see Aixelà’s definition of CSIs above); thus they are not considered CSIs. Therefore, in this study, only the two basic categories of CSIs proposed by Aixelà (1996, p. 59) are used, namely the

¹⁹ -According to Aixelà (1996, pp. 61-62) ‘linguistic translation’ means using “a denotatively very close reference to the original, but increases its comprehensibility by offering a target language version which can still be recognized as belonging the cultural system of the source text”. An example of this method given by Aixelà is the rendering of the US specific term ‘Grand Jury’ into Spanish as ‘gran jurado’ (‘big jury’).

proper nouns and common expressions; and, considering E. Davies' criticisms discussed above, his subdivisions of proper nouns are disregarded. In addition, as the common expressions category of CSIs provided by Aixelà above lacks subcategories that show some of the fields of culture by which common expressions can be categorized, the refined categories of CSIs proposed by Newmark (2010, p. 175) are used in this study and are shown in Figure 4.1 below.

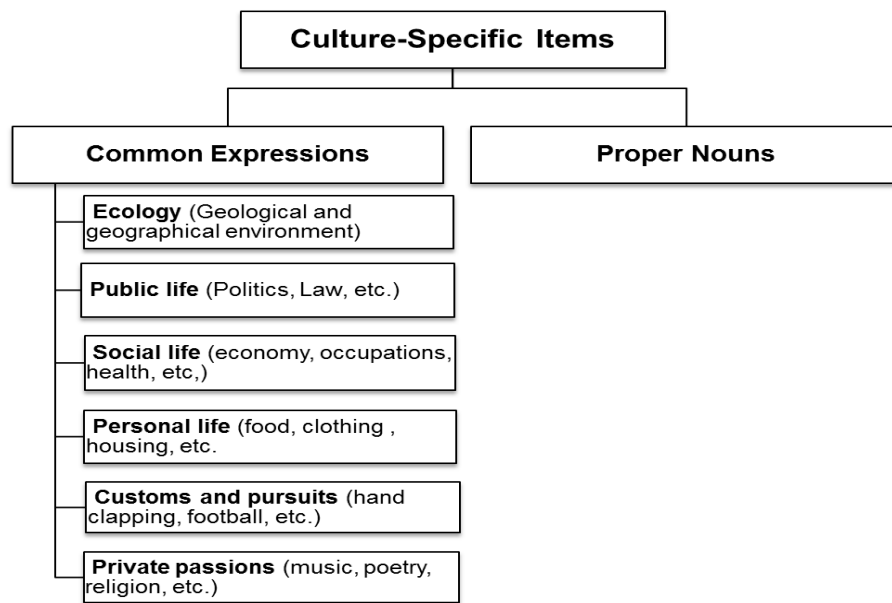


Figure 4.1: Categories of culture-specific items

5. Procedures in translating culture-specific items

When CSIs are identified and difficulties in translating them arise, translators may resort to various translation procedures. These procedures for translating CSIs can be grouped into two basic categories: ST oriented translation procedures (foreignization) and TT oriented translation procedures (domestication). E. Davies (2003, p. 69) argues:

Discussions of alternative treatments for CSIs often invoke the distinction between two basic goals of translation: that of preserving the characteristics of the source text as far as possible, even where this yields an exotic or strange effect, and that of

adapting it to produce a target text which seems normal, familiar and accessible to the target audience.

These two basic procedures represent two extreme ends of a scale and have been given various labels by scholars, such as Toury's (1980) distinction between 'adequacy' (ST oriented procedure) and 'acceptability' (TT oriented procedure), Venuti's (1995) 'foreignization' (ST oriented procedure) and 'domestication' (TT oriented procedure) (ibid.), Schleiermacher's (2004, p. 49) 'alienating' and 'naturalizing' and Harvey and Higgins' 'exoticism' and 'cultural transplantation'. In addition, Aixelà (1996, pp. 60-65) argues that translation procedures for CSIs can be located on a scale, the extreme ends of which are 'conservation' (ST oriented procedure) and 'substitution' (TT oriented procedure).

Between these two extremes, a number of procedures in treatment of CSIs have been proposed. Newmark (2010, pp. 176-177) proposes five basic translation procedures for CSIs:

1. The direct 'transference' of the CSIs which is, according to E. Davies (2003, p. 70), similar to Hervey and Higgins' 'cultural borrowing'.
2. 'Cultural equivalent' which, according to Newmark (2010, p. 176), is a "direct cultural transfer" and "more inaccurate than most kinds of translation ... [and] the most effective procedure for achieving explanatory success in an information text or to obtain functional (emotional) equivalence in a dramatic or a poetic text".
3. Non-cultural 'descriptive equivalent' by which the translator employs a generic, subordinate or hyperonymic term for the ST's CSIs (ibid., p. 177).
4. 'Componential analysis' which involves breaking the cultural term into "its core or generic component, which it shares with related terms ... and its essential distinctive components" (ibid.).
5. 'Tranonym' which involves translators converting (rather than translating) proper nouns (such as personal, geographical and literary names) from one language to another (ibid.).

Newmark (2010, p. 178) lists five other translation procedures, but he states that they are considered marginal as far as translation of cultural terms is concerned. The other

translation procedures are ‘literal translation’, ‘synonymy’, ‘modulation’, ‘paraphrase’ and ‘cultural footnotes’ (ibid.).

Aixelà (1996, pp. 60-65) makes a more detailed classification of treatments of CSIs, based on “the degree of intercultural manipulation”. In other words, the categories are ordered along a scale that starts from a lesser intercultural manipulation of the ST’s CSIs to a greater one. Aixelà’s classification consists of two major categories: ‘conservation’ at the lower end of the scale (source-text oriented strategy) and ‘substitution’ at the other end of the scale (target-text oriented strategy). These are subdivided into eleven translation procedures (Aixelà, 1996, pp. 60-65). The ‘conservation’ category consists of five sub-categories: ‘repetition’, ‘orthographic adaptation’, ‘linguistic (non-cultural) translation’, ‘extratextual gloss’ and ‘intratextual gloss’ (ibid., pp. 61-62). The ‘substitution’ category is subdivided into six sub-categories: ‘synonymy’, ‘limited universalization’, ‘absolute universalization’, ‘naturalization’, ‘deletion’ and ‘autonomous creation’ (ibid., pp. 63-65). Figure 4.2 shows Aixelà’s CSI translation procedures on a scale ranging from the least manipulation of ST to the greatest manipulation.

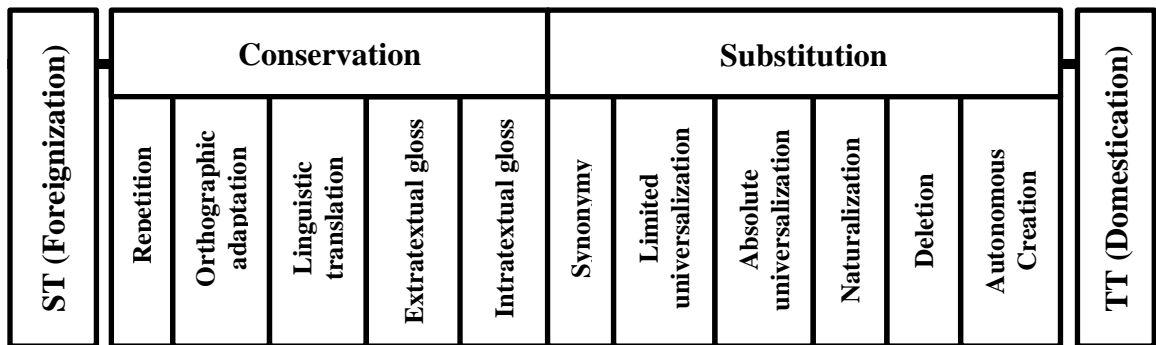


Figure 4.2: Aixelà’s continuum of translation procedures for culture-specific from foreignization to domestication

These subcategories are similar to the categories of CSI translation procedures identified by E. Davies (2003, pp. 72-89).

E. Davies (ibid., p. 70) argues that there are remarkable overlaps between the translation procedures identified by different authors. For example, from the procedures listed by

Newmark and Aixelà, E. Davies (ibid.) argues that Newmark's 'transference' procedure seems to correspond to Aixelà's 'repetition' procedure. In addition, she (ibid., p. 70) points out that although the procedures suggested by Aixelà seem "a helpful starting point", there are some questionable aspects to them. She (ibid., p. 71), for example, argues that the contrasts between the procedures of 'limited universalization' (when 'American football' becomes 'un balón de rugby' in Spanish) and 'absolute universalization' (when 'corned beef' is translated to Spanish as 'lonchas de jamón') are not sharp, as rugby cannot be regarded as an English-specific item and 'ham' may not be considered 'universal' as it may constitute an obscure item for some cultures. She (ibid.) also argues that the ordering of some Aixelà's procedures seems questionable. For example, she (ibid.) sees that 'extratextual gloss' procedure "constitutes a further move away from the source text than an unobtrusive intratextual one" and questions the order of deletion procedure being greater, in terms of intercultural manipulation, than naturalization.

Therefore, E. Davies (2003, pp. 72-89), by refining and drawing on Aixelà's eleven translation procedures for CSIs, proposes seven translation procedures of her own. She (ibid., p. 71) stresses that her procedures are not ordered on a scale that ranges from the most foreignized translation procedures to the most domesticated ones. She (ibid., pp. 72-97) studies treatments of CSIs on two levels: the microlevel approach which concerns the individual translation procedures in their immediate contexts and the macrolevel approach by which "individual cases are evaluated in terms of their contribution to the global effect of the whole text." What is of interest in this study is the micro-level translation procedures for CSIs which are divided into seven: 'preservation', 'addition', 'omission', 'globalization', 'localization', 'transformation' and 'creation'(ibid., pp. 72-89):

1. 'Preservation' is a procedure that involves maintaining the source text's cultural term in translation (ibid., pp. 72-73). E. Davies (ibid.) argues that translators usually resort to this procedure when a ST's cultural term has no close equivalent in the target culture. This procedure is identified by other translation scholars but labelled differently, for example Aixelà's (1996) 'repetition', Newmark's (1988) 'transference' and Hervey and Higgins' (1992) 'cultural borrowing' (ibid., p. 73). In addition, Chesterman (1997, p. 94) calls this procedure 'loan'. An example of this is when 'pub' is retained as 'pub' in French (E. Davies, 2003, p. 73). The

'preservation' CSI translation procedure includes maintaining either the form or the meaning of the ST's cultural term. Maintaining the form of the ST's term is the borrowing procedure discussed earlier, whereas the preservation of the meaning of CSIs is the procedure that involves translating the CSI literally without providing further explanation, such as rendering 'inch' from English to German as 'Zoll' or when a proper noun, that has a descriptive meaning such as Wormtail, becomes, through German literal translation of the proper noun's meaning, 'Wurmschwanz' (ibid., pp. 73-74).

2. 'Addition' by which the translator maintains the ST's cultural term and supplement it with the necessary information needed to keep the term less obscure for the target readership (ibid., pp. 77-79). The additional explanatory information may be either inserted within the text so that it becomes an indistinct part of the text, a procedure that is similar to what Aixelà (1996, p. 62) calls 'intratextual gloss', or made as a separate part of the text in different forms such as glossary, footnote, endnote, etc. (E. Davies, 2003, pp. 77-79).
3. The third translation procedure proposed by E. Davies (ibid., pp. 79-82) is 'omission', by which the translator omits a CSI so that it does not exist at all in the TT. E. Davies (ibid., p. 79) points out that translators exploit this procedure for various reasons. First, some CSIs have no equivalents in the TL that conveys adequately the ST's CSI. Second, some translators may think that rendering the problematic CSI by giving a paraphrase or equivalent would require a great amount of effort on either the translators' part in terms of finding an adequate equivalent or on the target audiences' part, in terms of comprehending that suggested equivalent or paraphrase (ibid., p. 80). Third, if the problematic CSI is explained or paraphrased, this may give it a greater emphasis in the TT than it has in the ST which may in turn change the emphasis of the original cultural term (ibid.). Fourth, translators may use this procedure in order to produce a text with an overall effect that is "harmonious and in keeping with the original tone" because maintaining the CSIs may lead to an effect that is inconsistent or confusing (ibid.).
4. 'Globalization' which is similar both to Aixelà's limited and absolute universalization (ibid., p. 82). The globalization procedure is the replacement of a CSI with another reference that is more neutral and general so that the term

becomes more accessible to the TT audiences from different and wider cultural backgrounds (ibid., p. 83). Examples of this procedure are the French translation of ‘mars bars’ to ‘barres de chocolat’ (‘chocolate bars’) and ‘gravy’ to ‘sauces onctueuses’ (‘rich sauces’) (ibid.). E. Davies (ibid.) argues that this procedure is appropriate as it helps maintain the essential components of the cultural term in translation and keeps the term familiar to a wider range of target audiences. However, adopting this procedure leads, in many cases, to a loss in some associative meaning (ibid.).

5. ‘Localization’, the opposite of ‘globalization’, is a process through which translators replace a cultural reference that is specific to the ST’s culture with a reference that is specific to the target culture. This is the same as Aixelà’s translation procedure of naturalization but E. Davies labels it ‘localization’ because it contrasts with her previous procedure ‘globalization’ (ibid., p. 84). Translators sometimes employ this strategy in order to make the TT sound as if it was originally written in the TT language (ibid.). An example of this is the French rendering of the English bread ‘crumpets’ as ‘petits pains’ (ibid.). This procedure is also exploited by translators in rendering some proper nouns in order to make those nouns “harmonize with target language norms” (ibid., p. 85). This procedure involves either slight modification of proper nouns such as the German rendering of the English proper noun ‘Hermione’ as ‘Hermine’, or a more drastic modification to the proper noun by replacing the foreign proper noun in the ST by one that originally belongs to the TT culture such as the Norwegian rendering of the English proper noun ‘Vernon’ as ‘Wictor’ (ibid., pp. 85-86).
6. When the translation modifies a CSI to the extent that it goes beyond the procedures of ‘localization’ and ‘globalization’ (so that the ST’s cultural term is over-localized or over-globalized) and to the extent that leads to alteration or distortion of the meaning or content of the ST’s cultural term, E. Davies (ibid., p. 86) calls this procedure ‘transformation’. Examples of this procedure are the intralingual translation of the title of the book *Harry Potter and the Philosopher’s Stone* to *Harry Potter and the Sorcerer’s Stone* and its French translation as *Harry Potter à l’Ecole des Sorciers* where ‘the philosopher’s stone’ is removed and replaced by titles which are different in meaning than the original one.

7. The seventh CSI translation procedure detailed by E. Davies (ibid., pp. 88-89) is 'creation'. Using the 'creation' procedure, the translator creates a cultural reference that does not exist in the ST (ibid., p. 88) such as the French translation of the name 'Mrs Norris' as 'Miss Teigne' and its Italian translation as 'Mrs Purr'. Aixelà (1996, p. 64) names this procedure 'autonomous creation' and argues that it rarely occurs (E. Davies, 2003, p. 88).

Although E. Davies (ibid., p. 71) maintains that her procedures are not ordered "in terms of degrees of closeness or distance from the source text, [or] placed on a scale ranging from exotic to domesticated", they seem to be arranged on a scale ranging from the most foreignized procedures to the most domesticated ones as Figure 4.3 below shows. This also corresponds to the continuum provided by Aixelà, shown in Figure 4.2 above.

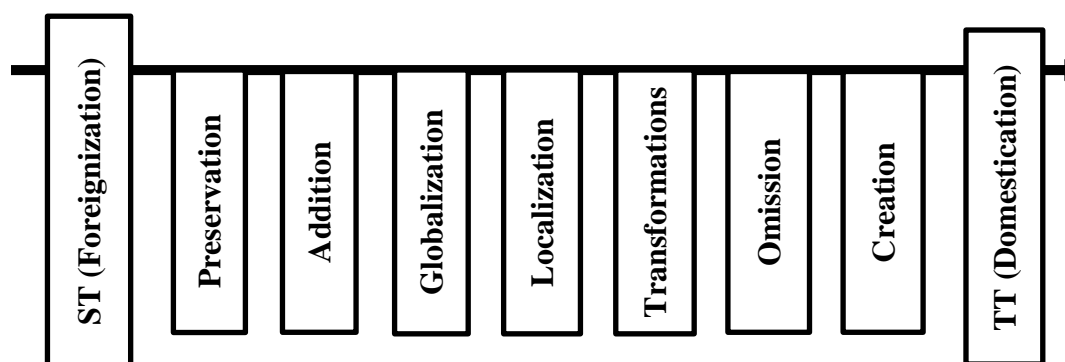


Figure 4.3: E. Davies' translation procedures for culture-specific items in a continuum between foreignization and domestication

The distinctions between some of E. Davies' CSI translation procedures are not clear-cut. For instance, it is not clear how extreme the modification to the ST's CSIs should be for the procedure to be called 'transformation'. In other words, it is somewhat difficult to draw a clear line between some drastic modifications of ST's cultural reference that is called 'localization' (such as when Vernon becomes Wictor in Norwegian) and the other drastic modifications that are regarded as 'transformations' such as the French translation of *The Philosopher's Stone* as *l'Ecole des Sorciers* or its intralingual translation of *The Philosopher's Stone* as *The Sorcerer's Stone*. However, E. Davies' categorizations of

procedures are still helpful in facilitating the analysis of the treatments of CSIs in Davies' translation; hence they are followed in this research.

6. Culture-specific items and their possible treatments factors

There are a number of reasons why translators choose one translation procedure rather than another in rendering a problematic CSI. These are divided into four main factors: 'supratextual', 'textual', 'the nature of the CSI' and 'intratextual' (Aixelà, 1996, pp. 65-70). Within the supratextual factor, Aixelà identifies four sub-factors (ibid., pp. 65-66):

1. Degree of linguistic prescriptivism. This is the influence of conventions and explicit guidelines which constrain the translator's choice of translating procedure for the TT (ibid.). For example, in Spain the language policy tends to be conservative and standardising due to the role of the Spanish Royal Academy of Language which has an influence on the written medium (ibid.). This may explain why, in Spain, translation for television, theatre and cinema tends to be closer to original writing than to translation (ibid., p. 66). Similarly, E. Davies (2003, p. 69) argues that one of the factors that plays a significant role in choosing a specific procedure is that there is a specific conventional approach that is widely followed in a certain culture or in a certain period of time in that culture. For example, faithful translation in China is emphasized as a part of Chinese translation traditions and this faithfulness might be at the expense of the readability of the TT (Chang, 1998a, 1998b; cited in E. Davies, 2003, p. 69).
2. Nature and presuppositions of the potential readers of the TT. When the TT audiences are identified, it is possible to deduce the reasons that motivate a translator to use a specific treatment of the ST's CSIs (Aixelà, 1996, p. 66; E. Davies, 2003, p. 69).
3. Nature and aims of the initiators. This factor has an effect on the kinds of treatments of CSIs because some editors or publishers impose certain translations norms or translation policies that override the translator's idiosyncrasies and force him/her to follow a certain approach (Aixelà, 1996, p. 66).
4. Different working conditions of the translator. Factors such as the period of time the translator is given to translate, kinds of translation training the translator has

received are believed to be factors that contribute to shaping the translation of CSIs (ibid., pp. 66-67).

The second main factor is ‘textual’, which is divided into three sub-factors (ibid., p. 67):

1. Material textual constraints. These include features of the text such as accompanying images which have “a decisive influence on the leeway allowed to a translator” (ibid.).
2. Previous Translations. When the same genre, author or source text was previously translated and this translation became recognized in the culture of the TT (ibid.).
3. Canonization. The constraints placed on the translator according to whether the ST is canonized or non-canonized (ibid.). When the ST is regarded as classic or good literature, more constraints are placed on the translator so that it “requires much more ‘respectful’ (source-oriented) retranslation” and, in contrast, when the ST has a non-canonized status, the CSIs are more commonly omitted or standardised (ibid.).

The third main factor is the nature of the CSI by which Aixelà (1996, p. 68) means “the type and breadth of the intercultural gap, before the concrete contextualization of the CSI takes place, given both intertextual traditions and possible linguistic coincidences”. The nature of the CSI influences its treatment and is divided into four sub-factors (ibid.):

1. Pre-established translations. Whether or not the CSI has a pre-established and socially accepted translation, since if there is a pre-established translation of the CSI, a concrete translation of any CSI will take place (ibid.).
2. Transparency of the CSI (ibid.). This is to say, the translator may opt for linguistic translation (see the definition of ‘linguistic translation’ in the footnote above) of the CSI as long as the CSI is clear and the linguistic translation of it is acceptable and readable for the TT audiences; and when the CSI is extremely non-transparent, translators may opt to use different translation procedures such as deletion or repetition because the translator may not understand the CSI (ibid., p. 69).
3. Ideological status. The differences pertaining to the ideological status of the CSI between the two cultures (ibid.). Aixelà (ibid.) argues that this factor is important in explaining the translators’ deletions and shifts of CSI as they use these procedures

to avoid redundancy and inconvenience that may not be tolerated by the TT audiences (ibid.).

4. References to third parties. Aixelà (ibid., p. 69) points out that when the CSI does not belong only to the ST or the TT culture but to other culture(s) (e.g. institutions which are shared by several countries), such transnational CSIs often already have very well-established translations.

The fourth main factor that influences the treatments of CSIs is ‘intratextual’ (ibid., p. 69). Aixelà (ibid.) argues that the textual function of a CSI in the ST and its situation within the source text play an important role in determining the treatment procedure of the CSI. Aixelà (ibid., p. 70) divides this parameter into four sub-factors:

1. Cultural consideration within the ST. Sometimes a CSI is seen as specific in the ST as well, such as technical or minority group references that are sometimes accompanied by intratextual glosses (ibid.).
2. Relevance. This means that some CSIs are important in comprehending the text or a specific part of the text and this motivates the translator to employ the conservation strategy in rendering these CSIs.
3. Recurrence. When a CSI in the ST often recurs, this will influence its treatment in translation, as translators tend to preserve high frequency CSIs in the TT (ibid.).
4. Coherence. When the translator uses a specific treatment for a CSI, this in itself will influence treatment of other occurrences, as it is expected that he/she will use the same treatment when it reoccurs in the text in order to keep the TT coherent.

Identifying factors that influence the treatment of CSIs, such as those provided by Aixelà above is helpful in identifying possible reasons for Davies’ and Legassick’s choices when rendering CSIs in *Midaq Alley*. Aixelà’s factors are also extensive, which allows for more possible interpretations to be suggested when considering a specific treatment of a CSI. The factors explained above will be used in this study to help understand and explain Davies’ preferred procedures in rendering CSIs in DMA.

The findings of the analysis of culture-specific FHKWs in DMA will start with common expressions which henceforth will be called culture-specific common expressions ‘CSCEs’. In her discussion of the uses of foreign words by two translators, Saldanha (2011b, p. 39)

notes that deciding whether a word is foreign or not is always problematic. Therefore, she (ibid.) proposed an ultimate criterion for a word to be considered a foreign word. The criterion is that a word is considered to be foreign when it is not included in a standard and comprehensive dictionary. Accordingly, in this study, common expressions are regarded as culture-specific in DMA when they are not included in a standard reference such as the *Longman Dictionary of Contemporary English* (LDOCE, 2009) and the *Oxford Dictionary of English* (ODE, 2011). It is not claimed here that such dictionaries accurately reflect all English usage, but rather it is assumed that the presence or absence of a word in such sources can be used as a reliable indicator of its foreignness in English at the time of publication.

7. Culture-specific common expressions

7.1. Treatments of culture-specific common expressions in DMA and LMA

This section will show how Davies deals with CSCEs in his translation of *Midaq Alley*. From DMA's FHKWs (see Appendix A), it appears that Davies, as compared to Legassick, frequently uses borrowed words. On the other hand, by looking at LMA's FHKWs (see Appendix B), it shows that Legassick, as compared to Davies, very rarely uses borrowed words. Therefore, it is primarily suggested here that the relatively frequent occurrence of borrowed CSCEs in DMA and the non-occurrence of them in LMA reflect the translators' different styles in their treatments of CSCEs. The treatments which are more likely to come to mind first are that Davies frequently employs 'preservation' translation procedure in his treatments of CSCEs while Legassick employs the 'globalization' translation procedure (see section 5 for the definitions of these translation procedures).

To confirm or refute these suggestions, the translators' treatments of the CSCEs appearing in DMA's FHKWs are investigated. Although the analysis is mainly restricted to CSCEs in Davies' FHKWs, the translators' treatments of CSCEs beyond the first hundred are briefly discussed in order to reinforce the results revealed from the FHKWs analysis. Table 4.1 below shows the CSCEs in DMA's FHKWs and some information about them.

Table 4.1: Culture-specific common expressions in DMA’s FHKWs

DMA’s CSCE	Freq. in DMA	Category of CSCE	Keyness	ST equivalent/s of CSCE in DMA & Freq.		Freq. in LMA
				ST equivalent	Freq.	
Milaya	30	Material culture	37.25	1- ملاءة (‘wrap’)	30	0
				2- جلباب (‘cloak’)	23	
Gallabiya	29	Material culture	36.00	2- تلايب (‘collar’)	5	0
				3- Pronoun	1	
				1- بسبوسة (‘sweet’)	16	
Basbousa	16	Material culture	19.86			0

The CSCEs in DMA’s FHKWs constitute 3 % of DMA’s FHKW types. According to Newmark’s categorization of CSIs (1988, p. 95; 2010, p. 175) (see section 4 above), all the CSCEs found in DMA’s FHKWs fall into the category of ‘material culture’; ‘milaya’ and ‘gallabiya’ are clothes and ‘basbousa’ is food (see Figures 4.4, 4.5 and 4.6).



Figure 4.4: Egyptian women wrap (milaya)



Figure 4.5: Egyptian men cloak (gallabiya)



Figure 4.6: Egyptian sweet (basbousa)

These items are considered culture-specific as they do not appear at all in the English dictionaries LDOCE and ODE.

ملاعة ('wrap') in contemporary Egyptian Arabic has more than one meaning; the first one is "a garment that consists of one piece of cloth and has two conjoined parts that is typically used by women" (Omar, 2008, p. 2117; my translation) (see Figure 4.4). It also means "bed cover sheet" (ibid.). In the ST, it is used to refer to the two senses mentioned above. 'Milaya' that refers to "a type of women dress" occurs 35 times while that which refers to 'bed sheet' occurs only once. In its sense that is related to women's dress, 'milaya' is an Arabic-specific common expression that has no equivalent in English.

'Gallabiya' is a translation of the ST's words جلباب ('cloak') and تلايب ('the top part of جلباب ('cloak') or 'collar') despite the fact that these two Arabic words are different in meaning. جلباب ('cloak') is "a loose dress typically worn by Egyptians"; it is also called جلابية (Omar, 2008, p. 381; my translation) (see Figure 4.5), whereas تلايب ('collar') is the front and top part of a cloak or a shirt. 'Basbousa' is "baked semolina soaked in syrup" (Davies, 2011, p. 277) (see Figure 4.6).

As Table 4.1 above shows, in DMA the CSCE 'milaya' is a rendering from the ST's ملاعة ('wrap'), 'Gallabiya' is a rendering from the ST's جلباب ('cloak') and تلايب ('collar') and 'Basbousa' is a rendering from the ST's بسبوسة ('sweet'). Therefore, each of these ST equivalents is further investigated to find out how each translator deals with all the occurrences of each of them. Table 4.2 below shows the translators' treatments of these CSCEs (i.e. ملاعة ('wrap'), جلباب ('cloak'), تلايب ('collar') and بسبوسة ('sweet')).

Table 4.2: Davies' and Legassick's treatments of some CSCEs

CSCE in DMA's ST	Freq.	CSCE's equivalent/s in DMA	Freq.	CSCE's equivalent/s in LMA	Freq.
ملاءة (‘wrap’)	35	1- Milaya	30	1- Cloak	32
		2- Wrap	4	2- Gown	2
		3- Garment	1	3- Ø	1
جلباب (‘cloak’)	23	1- Gallabiya	23	1- Cloak	7
				2- Gown	7
				3- Dress	3
				4- Robe	3
				5- Shirt	2
				6- Ø	1
بسبوسة (‘sweet’)	16	1- Basbousa	16	1- Sweat/s	12
				2- Sweetmeat	2
				3- Nut cake	1
				4- Sweet cake	1
تلايب (‘collar’)	7	1- Front of gallabiya	5	1- Ø	5
		2- Lapels	2	2- Collar	2

As the Table shows, in his treatment of CSCEs, Davies tends to use different translation procedures from Legassick. That is, Davies repeatedly opts for the ‘addition’ translation procedure in his treatment of CSCEs while Legassick tends to treat them using the ‘globalization’ translation procedure. An example is provided below to show the two different rendering procedures employed by the translators.

E.4.1. ST (Midaq Alley): “دكان عم كامل بائع البسبوسة” (‘Uncle Kamel’s shope, *the sweet’s* seller’ (p. 6)

DMA: “Uncle Kamel the *basbousa* seller” (p. 2)

LMA: “that of Uncle Kamil, the *sweets* seller,” (p. 2)

In the example, Davies preserves the form of the cultural term by transliterating it as ‘basbousa’ and supplementing it with what Aixelà (1996, p. 62) calls ‘extratextual gloss’ whereas Legassick globalizes it using a more general and neutral references such as ‘sweets’ and ‘sweetmeat’. These general English equivalents are hyperonyms of the more specific word بسبوسة (‘sweet’).

The same procedures are used by the translators in the rendering ملاءة (‘wrap’) and جلباب (‘cloak’) since Davies mostly renders them by borrowing the terms as ‘milaya’ and ‘gallabiya’ respectively and supplementing them with ‘extratextual gloss’ while Legassick chooses to render them using some general English equivalents such as ‘cloak’ and ‘gown’.

However, as the table shows, Davies shows some inconsistency in his treatment of some CSCEs since he rendered تلايب (‘collar’) literally as ‘the front of Gallabiya’ and ‘lapels’ rather than borrowing it. Besides, ملاءة (‘wrap’) is rendered in DMA through borrowing in most of its occurrences and through literal translation in the others.

In addition, both translators use a variety of equivalents in their treatments of the CSCEs, though to a far lesser degree in DMA than that in LMA. For instance, Legassick uses five different equivalents for جلباب (‘cloak’) whereas Davies uses only one. Both translators, however, use, in a similar degree, a variety of equivalents in their renderings of ملاءة (‘wrap’). Davies, for example, translates the term as ‘wrap’ four times although it has the same reference which is rendered by him on other occasions as ‘milaya’ (see examples, E.4.2 and E.4.3). In addition to ‘wrap’, Davies renders the term once as ‘garment’. Similarly, Legassick translates it as ‘cloak’ 32 times and only two times as ‘gown’ (see examples, E.4.2 and E.4.3).

E.4.2 ST: (Midaq Alley): “والتفت حميدة في ملاءتها،” (‘Hamida drew her *wrap* around her’) (p. 43)

DMA: “Hamida drew her black *wrap* around her” (p. 35)

LMA: “Hamida set out, wrapping her *cloak* around her” (p. 39)

E.4.3 ST: (Midaq Alley): “فأقبلت عليه في ملاءتها مبرقعة،” (‘And she came over to him, veiled in her *wrap*’) (p. 96)

DMA: “and she, swathed in her *milaya* and with face fully covered” (p. 84)

LMA: “She came over to him, veiled in her outer *gown*,” (p. 90)

Furthermore, the results above reveal two general trends in translation: Davies tends to stay much closer to the ST than Legassick who moves away from it. These two trends are reflected in Davies’ frequent preservations of the ST’s CSCEs as compared to Legassick who on two occasions opts for omitting two ST’s CSCEs.

Now, to find out whether this frequent uses of borrowed CSCEs is consistent throughout DMA, an investigation is carried out on DMA’s words that appear beyond the FHKWs. Table 4.3 below shows the CSCEs appearing beyond the FHKWs and some information about them.

Table 4.3: DMA's CSCEs which are found beyond DMA's FHKWs

N	DMA's CSCE	Freq.	Word's Ranking in DMA's KWs	Keyness	Freq. in LMA	Category of CSCE
1	Khawaga ²⁰	8	98	8.69	0	Concept
2	Goza ²¹	7	132	8.72	0	Material culture
3	rababa ²²	5	256	6.23	0	Material culture
4	taamiya ²³	2	1329	2.51	0	Material culture
5	tirmis ²⁴	2	1343	2.51	0	Material culture
6	bisara ²⁵	1	1926	1.25	0	Material culture
7	feddan ²⁶	1	2580	1.25	0	Concept
8	ful ²⁷	1	2665	1.25	0	Material culture
9	jubba ²⁸	1	2962	1.25	0	Material culture

As the Table shows, there are nine CSCEs in DMA found in the KWs' list beyond the FHKWs. As is the case with the CSCEs in DMA's FHKWs discussed above, most of the

²⁰ - 'Khawaga' خواجه is "a title that is used to refer to a western or foreign man" (Omar, 2008, p. 705; my translation).

²¹ - 'Goza' جوزة is a type of hookah.

²² - 'Rababa' is "a traditional musical instrument which has one string and looks like violin" (Omar, 2008, p. 842; my translation).

²³ - 'Taamiya' طعمية is "a type of food which is made from grinded fava beans or chickpeas and some vegetables. It is usually fried in oil" (Omar, 2008, p. 1401; my translation).

²⁴ - 'Tirmis' ترمس is "a type of plant of the fabaceae family. Its fruits have oblate shapes and bitter taste. It is eaten after being soaked for some time in water" (Omar, 2008, p. 291; my translation).

²⁵ - 'Bisara' بصارة is "a type of food that is made from grinded fava beans and some vegetables such as jew's mallow, mint, parsley, chillies, etc." (Omar, 2008, p. 212; my translation).

²⁶ - 'Feddan' فدان is "a unit of area" (Omar, 2008, p. 1681; my translation). It is used for measuring agricultural lands (ibid.). One feddan in Egypt equals 4200 square metres (ibid.).

²⁷ - 'Ful' is "Herbaceous plant of fabaceae family with feathery leaves. It is grown in autumn and harvested in spring. The word 'ful' فول is used to refer to the plant and its fruits" (Omar, 2008, pp. 1754-1755; my translation).

²⁸ - 'Jubba' جبة is "a men's dress with wide sleeves and a slit in its front. It is typically worn over another dress" (Omar, 2008, p. 340; my translation).

nine CSCEs in the table above fall into the category of ‘material culture’. The exceptions are ‘khawaga’ and ‘feddan’ which both fall into the category of ‘concept’.

It is also noticeable that, none of these expressions are preserved (i.e. borrowed) in LMA. This indicates that the expressions receive different treatments by Legassick. To investigate further how each translator deals with all the occurrences of these expressions in the ST, the treatments each occurrence of these terms receive in DMA and LMA are analysed. Table 4.4 below shows Davies’ and Legassick’s treatments of all the occurrences of these terms in the ST.

Table 4.4: Davies' and Legassick's treatments of the CSCEs beyond DMA's FHKWs

CSCE in DMA's ST	Freq.	CSCE's equivalent/s in DMA	Freq.	CSCE's equivalent/s in LMA	Freq.
خوارج ('foreign man')	9	1- Khawaga	8	1- Man	3
		2- Ø	1	2- Visitor	2
				3- Bartender	1
				4- Gentleman	1
				5- Mr.	1
				6- Ø	1
الجوز ('hookah')	7	1- Goza	7	1- Pipe	2
				2- Water pipe	2
				3- Ø	2
				4- Hookah	1
ربابة ('one stringed fiddle')	6	1- Rababa	5	1- Instrument	3
				2- Fiddle	1
		2- Instrument	1	3- The music	1
				4- Two-stringed fiddle	1
جبة ('Loose outer garment')	6	1- Mantle	2	1- Cloak	2
		2- Robe	2	2- Flowing robe	2
		3- Jubba	1	3- Clothes	1
		4- Outer robe	1	4- Ø	1
طعمية ('falafel')	2	1- Taamiya	2	1- Grocer	1
				2- Grocery shop	1
فول ('fava beans')	2	1- Beans	1	1- Food	1
		2- Ful	1	2- Ø	1
ترمس ('lupine')	2	1- Tirmis	2	1- Nuts	1
				2- Bitter nuts	1
بصارة ('grinded fava beans')	1	1- Bisara	1	1- Beans	1
فدان ('acre')	1	1- Feddan	1	1- Acre	1

As Table 4.4 shows, both translators treat the CSCEs using almost the same procedures they use with the CSCEs ملاءة ('wrap'), جلباب ('cloak') and بسبوسة ('sweet') and تلايب ('collar') discussed above. That is, Davies tends to preserve the form of the CSCEs and supplement this preservation with 'extratextual gloss' in the form of a glossary (i.e.

'addition' translation procedure) whereas Legassick tends to render them using more general English equivalents (i.e. 'globalization' translation procedure). For instance, the musical instrument ربابه ('one stringed fiddle') is mostly preserved in DMA by transliterating it into English as 'rababa' whereas in LMA it is rendered using more general English equivalents such as 'instrument' and 'fiddle'.

In addition, as is the case with the previous CSCEs, Davies shows some inconsistency in his treatment of some CSCEs including ربابه ('one stringed fiddle'), جبة ('loose outer garment') and فول ('fava beans') as he renders them by borrowing in most of their occurrences and by using close English equivalents in the others. In addition, as with the previous CSCEs, Legassick tends to use more variety of English equivalents than Davies. For example, he uses five different English equivalents for خواجه ('foreign man') whereas Davies uses only one. In addition, Legassick uses three different equivalents for الجوز ('hookah') compared to only one in DMA.

As for the general translation trends previously revealed from the analysis of the CSCEs in DMA's FHKWs, the results of this analysis are consistent with the previous ones. In other words, the results above show that Davies tends to stay much closer to the ST than Legassick, who tends to move away from it. This can be seen from the number of omissions in each translation. Legassick opts for the omission of some of the terms on five occasions whereas Davies opts for this choice on only one occasion.

To conclude, analysing the FHKWs of DMA reveals that Davies, compared to Legassick, tends to use the 'addition' translation procedure in his treatment of CSCEs whereas Legassick tends to use the 'globalization' translation procedure. In particular, Davies tends to maintain the forms of the ST's CSCEs and supplement them with 'extratextual gloss' in the form of a glossary while Legassick tends to translate them using more general and 'globalized' English equivalents. Furthermore, in their treatments of the CSCEs found in DMA's keywords list beyond the first hundred, the translators are found to use the same procedures (i.e. 'addition' translation procedure in DMA and 'globalisation' translation procedure in LMA). This, in turn, indicates that these two ways of translating are consistent and not merely a result of one-off intervention. What's more, with regard to the type of treatments of some CSCEs, it appears that Davies shows some inconsistency. For instance,

he renders some CSCEs using the ‘addition translation procedure’ in some occurrences and translating them literally in the other. In contrast, Legassick never uses foreign words, which indicates that he is more consistent in his treatments of CSCEs. In addition, it is found that Legassick uses a greater variety of English equivalents for the CSCEs than Davies.

These two distinct approaches applied by the translators (i.e. ‘addition’ translation procedure in DMA and ‘globalisation’ translation procedure in LMA) may give rise to two English texts that are different in terms of readability for their target readers. For the use of the ‘addition’ translation procedure employed by Davies in DMA, this may be seen by some people as ‘uncongenial’ and the tolerance that TT readers may have for the procedure will likely depend on whether they are accustomed to it or not (E. Davies, 2003, p. 78). In other words, if the target audience of DMA are accustomed to this procedure and are willing to pause reading the novel and look up the meaning of the unfathomable borrowed CSCE in the glossary, this procedure might be acceptable to them. However, if the TT readers are unused to this procedure and see it as distracting, this might be unacceptable to them. On the other hand, Legassick’s frequent uses of the ‘globalisation’ translation procedure may lead to a text that is accessible to a wider range of TT readers, while successfully rendering the most important features of the ST’s referents and avoiding the strangeness to which the presence of CSCEs in the TT might lead (ibid., p. 83).

8. Proper nouns

From DMA’s FHKWs (see Appendix A), it appears that Davies, as compared to Legassick, frequently uses proper nouns that are used in the ST to refer to characters, a street or a Surah in the Quran. Before showing the results on the translators’ treatments of these proper nouns, it seems important to first touch on some challenges identified in rendering proper nouns in general and the identified procedures translators use to render them.

8.1. Some challenges in rendering proper nouns

Proper nouns according to Aixelà (1996, p. 59), E. Davies (2003) and Nord (2003), are considered CSIs which constitute a challenge for translators. Lack of translation rules for

proper nouns and their different functions are some factors that make their rendering a challenging task.

Lack of translation rules for proper nouns may lead translators to hesitate when choosing among the available procedures for rendering some proper nouns (Nord, 2003, p. 184). For example, translators typically render geographical names using the target culture exonyms²⁹, but in some countries, as is the case in some Arabic-speaking countries, it is also acceptable if a translator opts to render these names using the source culture name (ibid.). An example of this is the name of the capital city of China which is rendered in Arabic either using the Arabic typical exonym as بكين (bikkeen) or using the source-culture name بيجين (bayjeen). It seems there are no translation rules in the Arabic-speaking countries that dictate which name should translators use, the Arabic typical exonym or the source-culture name. Therefore, translators may find this somewhat challenging.

The different functions of proper nouns may also contribute to the challenge in translating them. Nord (2003, p. 183) maintains that proper nouns are “mono-referential, but they are by no means mono-functional” and their primary function is to refer to an individual, i.e. ‘referential function’. She (ibid.) argues that all proper nouns have informative function in that they can tell us about some aspects of their referents such as the referent’s age (e.g. some people in some Arabic-speaking countries use the diminutive form of a person name to indicate, for example, that the person referred to is a child), gender (e.g. in English-speaking countries John refers to a man whereas Sarah refers to a women) or geographical origin (e.g. the family name ‘Al-Qahtani’ in the Arab world is likely to be originally from one of the Arab states of the Gulf region). They may also have a descriptive function. Descriptive proper nouns are defined by Nord (ibid., p. 184) as those which “explicitly describe the referent in question” such as the use of ‘White Rabbit’ as a proper name in the novel *Alice in Wonderland*. In addition, proper nouns may serve as culture markers by which “they implicitly indicate to which culture the character belongs” (ibid.). Therefore, assuming that every proper noun is informative as Nord (ibid.) maintains, and this

²⁹ - ‘Exonym’ is the name of a specific geographical area used by another language and different from the name used by the local people who live in that area (Nord, 2003, p. 184). For example, ‘Egypt’ and ‘Cairo’ are the English exonyms of the Arabic names ‘masr’ and ‘alqaahirah’ respectively.

information is explicit as in descriptive nouns such as ‘White Rabbit’, the translator may opt to translate it (i.e. rendering its content rather than its form) but, at the same time, in doing so the translation “may interfere with the function of culture marker” that most proper nouns typically have (ibid., p. 185). On the other hand, if a proper noun has implicit information or its function as culture marker is prioritized over its informative one and then transcribed or transliterated in the TT, the informative aspect of it will be lost.

Similarly, Hermans (1988, p. 12) argues that the main problematic issue related to proper nouns is their “potential to acquire a semantic load which takes it beyond the ‘singular’ mode of signification of the proper name proper and into the more ‘general’ sphere of the common noun”. This, in turn, leads to the difficulty in drawing a clear line between common generic nouns and proper nouns. Therefore, translators may find some proper nouns challenging as they may have to determine first whether the nouns are to be rendered as generic or proper, i.e. whether they should be rendered as having a descriptive function or referential function or both functions together. E. Davies (2003, p. 76), in her study of the translation of culture-specific items, argues that choosing one of the procedures rather than the other, namely formal preservation or semantic preservation (see section 5 above for the definitions of these terms) of the proper noun “may be influenced by the differing translation conventions of the different target cultures and differences in audience expectations”. In other words, using one translation procedure rather than the other depends on how the TT producer wants his/her TT to appear to the target audiences, either as ‘exotic’ or ‘familiar’ (Nord, 2003, p. 185).

The semantic load of proper nouns in literary texts is seen to be greater than those in non-literary ones. Hermans (1988, p. 13; italics in original) points out that there is a “tendency of the literary text to activate the semantic potential of *all* its constituent elements, on all levels”. He (ibid.) adds that there are more consciously ‘loaded’ or ‘motivated’ names in literary texts than in non-literary ones. Nord (2003, p. 183) adds that in fiction every name is chosen with “some kind of auctorial intention behind it” and this intention can be noticed more clearly in one place than in another. This is the case in the novel *Midaq Alley* where some proper nouns have an explicit descriptive element, such as the character’s name ‘El-Helw’, which literally means “the good-looking” or “the sweet”.

8.2. Rendering procedures for proper nouns

There is a common assumption that, in translation, proper nouns are typically not translated, so they are simply transferred to the target language either by transcription or transliteration (Hermans, 1988, p. 15). However, in fact, translators treat proper nouns using different rendering procedures such as non-translation (i.e. omission), transcription or transliteration, morphological adaptation, cultural adaptation, substitution, and so on (Nord, 2003, pp. 182-183).

Similar to the translation procedures for proper nouns identified by E. Davies (2003), Aixelà (1996) (see section five above), and Nord (2003), Hermans (1988, pp. 13-14) distinguishes eight rendering procedures. He (ibid.) observes that in the translation of proper nouns translators may:

- 1) copy them by transferring them exactly as they appear in the ST;
- 2) transcribe or transliterate them ;
- 3) substitute them by any other name in the ST (e.g. Arabic ‘Omar’ for ‘John’);
- 4) translate them (i.e. rendering the content of the name rather than form);
- 5) omit them (‘non-translation’);
- 6) replace them by a common noun;
- 7) add a proper noun in the TT which has no counterpart in the ST;
- 8) replace a common noun in the ST by a proper noun in the TT.

All these procedures can be categorized within four main rendering procedures identified by E. Davies (2003) as shown in Figure 4.7:

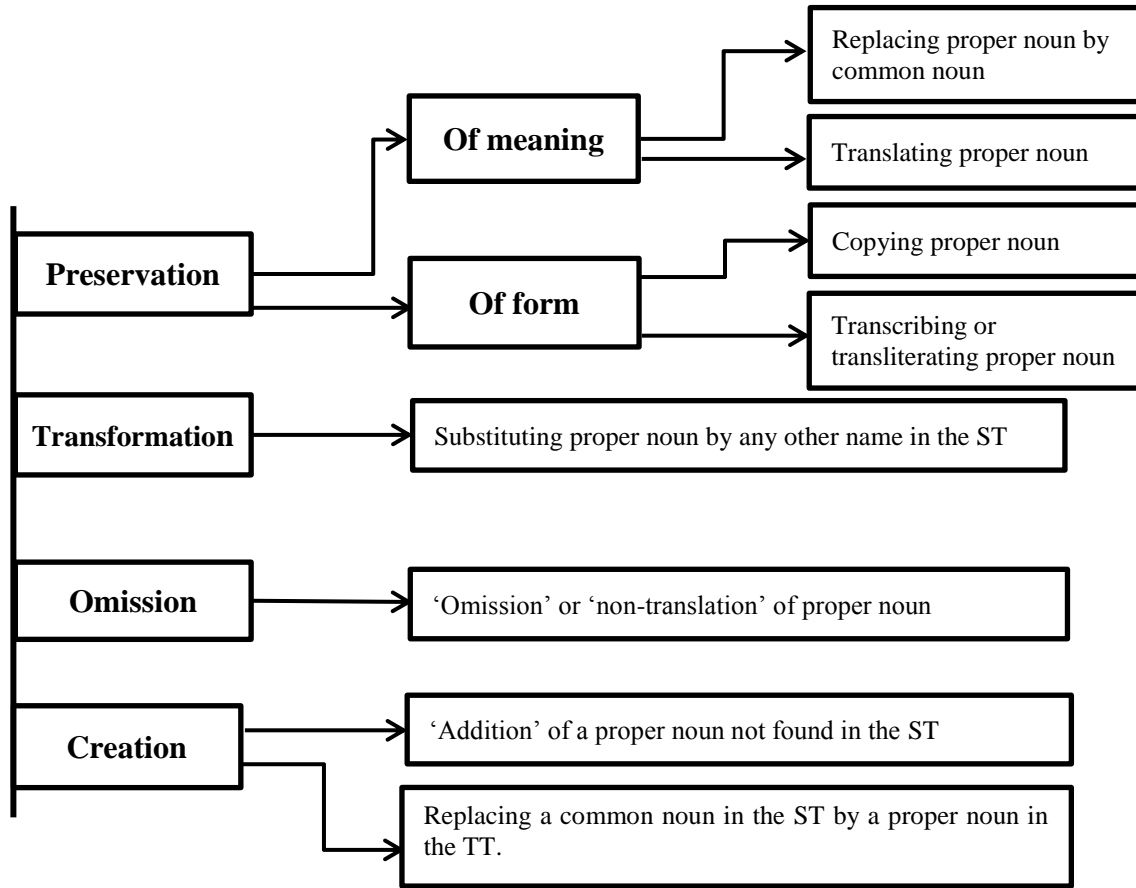


Figure 4.7: The integration of Hermans' (1988) rendering procedures for proper noun into those distinguished by E. Davies's (2003)

It seems clear that the translation procedures distinguished by E. Davies (2003) are comprehensive in that they contain a large number of rendering procedures for proper nouns³⁰. As for this study of Davies' style in the translation of proper nouns, E. Davies's procedures above also cover all the translation procedures identified in this study. For these reasons, E. Davies's translation procedures which have already been used in this research for describing Davies' treatments of CSIs are also used in this study for describing his treatments of proper nouns.

³⁰ - See section 5 for more details on E. Davies' rendering procedures for CSIs including their definitions, examples, etc.

Two main tendencies in rendering proper nouns are observed by scholars such as Aixelà (1996) and E. Davies (2003). These two main tendencies are preservation of form (i.e. transcription or transliteration) and preservation of meaning (i.e. translation proper). Aixelà (1996, pp. 59-60) observes that translators tend to transcribe or transliterate conventional names³¹ whereas in the case of loaded names³² they tend to translate them, i.e. convey their meaning through literal translation, and this treatment is more likely to occur when the expressivity of proper nouns increases. Similarly, E. Davies (2003, p. 75) observes that “where a name contains clearly recognizable descriptive elements, translators often opt to preserve the descriptive meaning of a name rather than its form, and use a literal translation”. However, she (ibid.) maintains that there is no general agreement about identifying which names should receive literal translation and which should receive transcription or transliteration, i.e. a specific proper noun may receive two different treatments by two different translators.

Studying a translator’s treatments of proper nouns is seen as a useful phase in investigating norms in translation. Hermans (1988, p. 14) states that “the translational norms underlying a target text as a whole can in essence be inferred from an examination of the proper names in that text”. Hence, in this section, proper nouns that appear in Davies’ FHKWs will, by building on the results obtained through an analysis of his other keywords, be scrutinized in order to reveal his style in translation.

The process of transliterating or transcribing foreign nouns to English may give rise to variations in spelling. For example, in transliteration of Arabic proper nouns to English, translators may use different standard transliteration systems or use an ad hoc approach (Dickins, 2002, p. 35). By comparing DMA and LMA, it is found that most Arabic proper nouns that receive transliteration from both translators are transliterated differently in their translations. For example, the Arabic proper nouns كرشه (‘Kersha’) is transliterated in DMA as ‘Kersha’ and in LMA as ‘Kirsha’ and الدراسة ‘addarraasa’ is transliterated in DMA as ‘Darrasa’ and as ‘Darasa’ in LMA. These variations in transliteration make most proper nouns in DMA appear as key words. Analysing such variations is unlikely to help reveal

³¹ - See section 4 for definition of ‘conventional names’.

³² - See section 4 for definition of ‘loaded names’.

Davies' style in translation because transliterations of Arabic proper nouns into English can be carried out using a certain amount of approximation which, in turn, leads to unsystematic and inconsistent variations in transliteration between two translators or even within the same translation which makes it rather difficult to trace the translator's style in this regard.

Therefore, all proper nouns in both DMA and LMA are normalized, i.e. proper nouns with spelling variations are grouped together so that they appear as having the same spelling in both translations. In doing so, the proper nouns that appear in DMA's FHKWs become key because they receive different treatments from both translators rather than different transliterations.

In this section, proper nouns that appear in DMA's FHKWs are examined in order to find out why they are key, and, in so doing, Davies' style in dealing with proper nouns in his translation is revealed.

8.3. Proper nouns in DMA's FHKWs

From DMA's FHKWs, there are four proper nouns which receive different treatments by the translators. Table 4.5 below shows these proper nouns and some essential information about them.

Table 4.5: List of the proper nouns in DMA's FHKWs and some basic information about them in the TTs and ST

DMA's Proper Noun	Freq. in DMA	Freq. in LMA	Keyness	ST equivalent of proper noun		Type of proper noun
				Proper Noun	Freq.	
Helw	139	4	142.30	حلو ('Helw')	134	Character's Name
Saniya	82	19	33.45	سنبيه ('Saniya')	53	Character's Name
Boxmakers	20	0	24.83	الصناديقية ('Sanadiqiya')	21	Street name
Fatiha	8	0	9.93	الفاحة ('Fatiha')	9	Surah's name in the Quran

As Table 4.5 shows, both the first and the second proper nouns are characters' names, the third is street's name and the fourth is surah's name³³. Three proper nouns namely, Helw, Saniya and Fatiha are transferred through transliterations of the Arabic ST's الحلو ('El-Helw'), سنيه ('Saniya') and الفاتحة ('Fatiha') respectively whereas 'boxmakers' is a literal translation of the street name الصنادقية ('Sanadiqiya'). The analysis starts with the proper noun الحلو ('El-Helw').

عباس الحلو ('El-Helw') is an Arabic surname that refers to a main character in the novel عباس الحلو ('Abbas El-Helw'). In DMA, 'Helw' is always prefixed with the definite article to become as 'El-Helw' (see example E.4.4). In LMA, however, it appears without the definite article as 'El-Helw'.

The character 'Abbas El-Helw' is referred to in the ST differently. That is to say, he is sometimes referred to by his full name as عباس الحلو ('Abbas El-Helw') (52 occurrences), first name عباس ('Abbas') (45 occurrences), last name الحلو ('El-Helw') (80 occurrences), الحلاق ('the barber') (his profession) (5 occurrences), his full name followed by his profession اعباس الحلو الحلاق ('Abbas El-Helw, the barber') (2 occurrences) or with a pronoun that refers to him (26 occurrences). These variant names are rendered differently by the translators. Table 4.6 below shows the rendering procedures used by the two translators in dealing with these various names of El-Helw in the ST.

³³ - A section or chapter of the holy Koran is called surah.

Table 4.6: Davies’ and Legassick’s treatments of the variant names referring to the character ‘Abbas El-Helw’

ST’s reference/s to El-Helw	Freq. in ST	Reference’s equivalent in DMA	Freq. in DMA	Reference’s equivalent in LMA	Freq. in LMA
عباس الحلو (‘Abbas El-Helw’)	52	1- Abbas El-Helw	52	1- Abbas	42
				2- Abbas, the barber	6
				3- Abbas Helw	4
عباس الحلو الحلاق (‘Abbas El-Helw, the barber’)	2	1- Abbas El-Helw, the barber	2	1- Abbas, the barber	2
عباس (‘Abbas’)	45	1- Abbas	45	1- Abbas	38
				2- Ø	5
				3- Pronoun	1
				4- The barber	1
الحلو (‘El-Helw’)	80	1- El-Helw	75	1- Abbas	55
		2- Abbas El-Helw	2	2- The barber	14
		3- Abbas	1	3- Pronoun	6
		4- The barber	1	4- The barbershop	2
		5- Pronoun	1	5- Ø	2
				6- Abbas, the barber	1
الحلاق (‘the barber’)	5	1- The barber	5	1- Abbas	2
				2- The barber	2
				3- Ø	1

As the table shows, Davies prefers most of the time to reproduce the ST’s structure of the proper noun. That is, Davies renders the ST’s name forms عباس الحلو (‘Abbas El-Helw’), عباس (‘Abbas’), الحلاق (‘the barber’) and عباس الحلو الحلاق (‘Abbas El-Helw, the barber’) using exactly the same forms in the TT (see example E.4.5). The only exception is when the character is referred to using his last name ‘El-Helw’ since the translator renders this form using five different forms in the TT. However, Davies mostly renders this form using the same ST’s one (i.e. 75 out of 80 occurrences of ‘El-Helw’ in the ST are rendered using the same structure in DMA) (see Table 4.6 and examples E.4.4 and E.4.6).

In contrast, Legassick frequently renders references to the character ‘El-Helw’ using his first name ‘Abbas’. For example, when the author refers to the character using his first and last name ‘Abbas El-Helw’ or his first and last name followed by his profession ‘Abbas El-Helw, the barber’, Legassick predominantly renders it using only his first name ‘Abbas’ and most of the rest of the occurrences are rendered using forms different to those in the ST. In addition, when the author refers to the character using the last name ‘El-Helw’, Legassick mostly renders it using the character’s first name ‘Abbas’. The rest of the other occurrences are rendered using forms different from those in the ST (see Table 4.6 and examples E.4.4, E. 4.5 and E.4.6).

E.4.4 ST (Midaq Alley): “وصالون الحلو على يساره” (‘And *El-Helw*’s barbershop to its left’) (p. 6)

DMA: “and *El-Helw*’s barbershop to the left” (p. 2)

LMA: “and *the barbershop* on the left” (p. 2)

E.4.5 ST (Midaq Alley): “جاء عم كامل وعباس الحلو” (‘Uncle Kamel and *Abbas El-Helw* arrived’) (p. 9)

DMA: “Uncle Kamel arrived with *Abbas El-Helw*,” (p. 9)

LMA: “Kamil and *Abbas* arrived,” (p. 9)

E.4.6 ST (Midaq Alley): “ظهر الحلو أولاً،.” (‘*El-Helw* came first’) (p. 13)

DMA: “*El-Helw* appeared first.” (p. 9)

LMA: “*Abbas* came first;” (p. 9)

In the examples E.4.4, E.4.5 and E.4.6 above, Davies stays closer to the ST than Legassick by using the same ST's form of the character's name whereas Legassick either omits the character's name as in E.4.4 or renders it using forms which differ from the ST E.4.5 and E.4.6.

In addition to 'El-Helw', 'Saniya' is a transliterated proper noun that refers to a character in *Midaq Alley* called سنيه عفيفي ('Saniya Afifi'). As is the case with 'El-Helw', the original author uses different name structures to refer to 'Saniya Afifi'. In 31 occurrences out of 53, the author refers to her using her first name سنيه ('Saniya') preceded by her title ست ('mistress'). He also uses her first and last name (21 occurrences out of 53), only her title ست ('mistress') (25 occurrences), only her first name (1 occurrence out of 53) or of course, by pronouns that refer to her. Table 4.7 below shows, in detail, the translators' renderings of these various forms of the ST's proper noun 'Saniya'.

Table 4.7: Davies' and Legassick's treatments of the variant names that refer to the character 'Saniya Afifi'

ST's reference to Saniya	Freq. in the ST	Reference's equivalent/s in DMA	Freq. in DMA	Reference's equivalent/s in LMA	Freq. in LMA
ست سنيه عفيفي ('mistress Saniya Afifi')	21	1- Mistress Saniya Afifi	20	1- Mrs. Saniya Afify	18
		2- Ø	1	2- Mrs. Afify	3
ست سنيه ('mistress. Saniya')	31	1- Mistress Saniya	31	1- Mrs. Afify	26
				2- The widow	3
				3- Pronoun	1
				4- Ø	1
الست ('mistress')	25	1- Mistress Saniya	17	1- Mrs. Afify	7
				2- The lady	4
				3- Pronoun	4
				4- Ø	4
		2- Woman	3	5- Widow	3
		3- Mistress	2	6- The visitor	1
		4- Lady	2	7- Person	1
5- Dear	1	8- Woman	1		
سنیه ('Saniya')	1	1- Mistress Saniya	1	1- Mrs. Afify	1

As Table 4.7 above shows, when the author uses only the first name of the character preceded by the title ‘mistress’, Davies always adheres to the ST’s structure, rendering it as ‘mistress Saniya’ (see example E.4.7). In addition, when the author uses a pronoun that refers to the character, he sometimes uses the same method (see example E.4.8). In contrast, when the author uses only the first name of the character preceded by ‘mistress’, Legassick tends to use the character’s last name ‘Afify’ preceded by ‘Mrs’ to become ‘Mrs. Afify’ (see example E.4.7). He also does the same when the ST uses a pronoun that refers to the character (see example E.4.8).

E.4.7 ST (Midaq Alley): “وكيف الحال يا *ست سنية*؟” (‘And how are you *mistress Saniya*’) (p. 20)

DMA: “And how are you, *Mistress Saniya*?” (p. 16)

LMA: “And how are you, *Mrs. Afify*?” (p. 17)

E.4.8 ST (Midaq Alley): “وتضايقت من "أكبر منك" وقال(ت) بصوت منخفض” (‘*She* was annoyed at the phrase “older than you” and said in a low voice’) (p. 23)

DMA: “Annoyed by the talk of “older women,” *Mistress Saniya* said in a low voice” (p. 19)

LMA: “*Mrs. Afify* was annoyed at this phrase “older than yourself” and she said quietly,” (p. 20)

Furthermore, it is remarkable that when the ST uses ‘mistress’, pronoun, or ‘mistress Saniya’, Legassick, in a number of cases, renders them using words that describe ‘Saniya’ such as ‘the widow’ (20 occurrences), ‘the visitor’ (6 occurrences), ‘the lady’ (3 occurrences) or ‘the hostess’ (one occurrence), etc. (see examples E.4.9 and E.4.10). In contrast, Davies tends to adhere closely to the ST’s usage (see example E.4.9).

E.4.9 ST (Midaq Alley): “فقالت الست سنييه بدهشة يخالطها سرور لا يصدق” (*Mistress Saniya* Said with amazement mixing with an indescribable joy’) (p. 127)

DMA: “said *Mistress Saniya*, amazement mixing with an indescribable joy” (p. 110)

LMA: “exclaimed *the widow*, her surprise mixed with unbelievable delight.” (p. 121)

E.4.10 ST (Midaq Alley): “فتشجعت الست وقالت” (*The mistress* was encouraged and said’) (p. 127)

DMA: “Encouraged, *Mistress Saniya* said” (p. 110)

LMA: “Now thoroughly encouraged, *the visitor* agreed” (p. 121)

It is also noticeable that the number of occurrences of ‘Saniya’ in DMA is greater than that in the ST (see Table 4.5). This is because, in DMA, the translator tends to render the ST’s various references to the character, including pronouns (either prominent (2 occurrences) or latent (8 occurrences)), the title الست (‘mistress’) (25 occurrences) and المرأة (‘the woman’), as ‘mistress Saniya’ (see example E.4.10). For example, in DMA, the pronouns or different referents referring to ‘Saniya’ which are rendered as ‘mistress Saniya’, have 11 occurrences and those which are rendered from the title ‘mistress’ as ‘mistress Saniya’ have 17 occurrences. Therefore, if these occurrences are excluded from the overall number of occurrences of ‘Saniya’ in DMA, the resulting number of occurrences would be 54 which is almost the same number of occurrences of ‘Saniya’ in the ST.

In contrast, Legassick either renders the pronouns and الست (‘mistress’) using pronouns, ‘Mrs Afify’ or using words that describe ‘Saniya’ like ‘the widow’, ‘the visitor’, ‘the lady’, ‘person’, ‘woman’ or omits it (see example E.4.10 and Table 4.7).

The third proper noun appearing in Table 4.5 above is ‘boxmaker’. As the table shows, ‘boxmakers’ is a translation of a name of a street in the ST which is called الصنادقية (‘Sanadiqiya’). According to Fatima Ismael (2011) this street was called ‘aṣṣanādiqiyya’ because it used to have shops that were known for making and selling boxes for brides. Table 4.8 below shows the translators’ treatments of this proper noun.

Table 4.8: Davies’ and Legassick’s treatments of the street’s name الصنادقية (‘Sanadiqiya’)

ST’s reference to ‘aṣṣanādiqiyya’	Freq. in the ST	Reference’s equivalent/s in DMA	Freq. in DMA	Reference’s equivalent/s in LMA	Freq. in LMA
الصنادقية (‘Sanadiqiya’)	21	1- Boxmakers	20	1- Sanadiqiya	20
		2- Pronoun	1	2- Ø	1

In dealing with this name of street, each translator opts for a different translation method. Davies, for example, opts mostly for literal translation of the name of the street (i.e. preservation of content rather than form) to become ‘boxmakers’. In contrast, Legassick opts most of the time for transliterating the name of the street (i.e. preservation of form rather than content) to become ‘Sanadiqiya’ and omits it in one occurrence. Therefore, the different rendering procedures applied by the translators results in a difference in the number of occurrences of ‘boxmakers’, making ‘boxmakers’ a key word in DMA (see example E.4.11).

E.4.11 ST (Midaq Alley): “ينحدر مباشرة إلى الصنادقية” (‘leading directly to *Sandiqiya*’) (p. 5)

DMA: “leads straight down into *Boxmakers* Street” (p. 1)

LMA: “leading directly to the historic *Sanadiqiya* Street.” (p. 1)

The last proper noun in Davies’ FHKWs is ‘Fatiha’. ‘Fatiha’ is the transliterated name of the first surah of the Holy Koran الفاتحة (‘Fatiha’). It is useful to know that in some Arabic-

speaking countries such as Egypt, reading ‘Fatiha’ is a common practice at the time of engagement. When the groom asks for his bride’s hand from her family and the brides’ family agrees to this request, the two families read ‘Fatiha’ as a confirmation of the engagement. Table 4.9 below shows the way this proper noun is rendered in DMA and LMA.

Table 4.9: Davies’ and Legassick’s treatments of the surah’s name الفاتحة (‘Fatiha’)

ST’s reference to ‘Fatiha’	Freq. in the ST	Reference’s equivalent/s in DMA	Freq. in DMA	Reference’s equivalent/s in LMA	Freq. in LMA
الفاتحة (‘Fatiha’)	9	1- The Fatiha	8	1- The Qur’an	7
		2- The opening chapter of the Qur’an	1	2- The opening verses of the Qur’an	1
				3- Ø	1

As Table 4.9 shows, in rendering this name into English, each translator uses different rendering procedures. Davies, for instance, tends to transfer the proper noun through preservation of form. In eight occurrences out of nine, he opts for transliteration (see example E.4.12) and in only one occurrence he translates it literally as ‘the opening chapter of the Qur’an’. This literal translation is for the first occurrence of ‘Fatiha’ in the ST.

In contrast, Legassick opts most of the time to render it through translating the meaning. For example, he predominantly (in seven occurrences out of 9) opts for rendering the proper noun using another proper noun in the ST as ‘the Quran’ which is more general and accessible than ‘Fatiha’ (i.e. ‘globalization’). In one occurrence, he opts for literal translation ‘the opening verses of the Qur’an’ and in another occurrence, he omits the proper noun and compensates for this omission by rendering the intended meaning of the noun (see example E.4.12 below). In the example, the translator avoids adhering to the ST’s proper noun (i.e. ‘the Fatiha’) and replaces it by what reading it means which is in this case ‘the confirmation of engagement’.

E.4.12 ST (Midaq Alley): “وسافر بعد أن قرأنا الفاتحة..” (‘and he left after we had read *the Fatiha*’) (p. 147)

DMA: “and he left as soon as we'd read *the Fatiha*” (p. 127)

LMA: “He left after we **confirmed the engagement.**” (p. 139)

In LMA, it is also remarkable that in four occurrences, where ‘Fatiha’ is rendered as ‘the Qur’an’, Legassick adds some information which makes the TT proper noun more explicit. These additions come after or before ‘the Qur’an’ in the form of phrases such as ‘to confirm it’, ‘to seal the engagement’, ‘to confirm the engagement’ (see example E.4.13).

E.4.13 ST (Midaq Alley): “ثم قرأنا الفاتحة..” (‘and then we read *the Fatiha*’) (p. 148)

DMA: “and we read *the Fatiha.*” (p. 127)

LMA: “and then we recited *the Qur'an to seal the engagement.*” (p. 139)

From the results discussed above, it seems clear that both translators show some inconsistency in dealing with proper nouns. For Legassick, this inconsistency occurs both in rendering the structure of characters’ names (i.e. when the ST’s author uses a character’s first name, the translator renders the character’s first name in one occurrence and last name in another occurrence) and in rendering other proper nouns (e.g. translating on one occasion and transliterating on another). As for Davies, the inconsistency occurs only in his rendering procedures for some proper nouns. That is, he preserves the form of one proper noun (i.e. the proper noun الفاتحة (‘Fatiha’)) by transliterating it and opts to translate another one (i.e. the street’s name الصناديقية (‘Sanadiqiya’)) literally. However, Davies frequently reproduces the structure of characters’ names.

Different treatments of characters’ names with regard to their structure is an interesting subject not touched on in the studies of treatments of proper nouns provided above, namely those by Hermans (1988), E. Davies (2003) and Nord (2003). From the results shown above, what makes the characters’ names, ‘El-Helw’ and ‘Saniya’ key words in DMA’s

FHKWs is not the different rendering procedures for proper nouns (e.g. literal translation, transliteration, modification, etc.) as both translators opt for transliteration of both names, but is rather due to the different methods used by the translators in rendering the structure of the characters' names. For example, in DMA the translator mostly opts for reproducing the ST's name structure (179 occurrences out of 184 of different references to the character 'El-Helw' are rendered using the ST's name structure and 69 occurrences out of 78 of different references to the character 'Saniya' are rendered using the ST's name structure (see tables 4.6 and 4.7) whereas Legassick avoids reproducing the ST's name structure and shows inconsistency in this regard. For instance, in dealing with 'El-Helw' Legassick opts most of the time to render it using his first name 'Abbas' (184 occurrences of different name structures that refer to the character 'El-Helw' are rendered using only his first name 'Abbas') which reflects his neglect of the ST's structure of the name (see Table 4.6). Legassick's inconsistency is also clear in his renderings of these characters' names where he renders 'Abbas El-Helw' mostly using his first name while using most of the time the last name in rendering 'Saniya Afify' (37 out of the 78 references to the character 'Saniya Afify' are rendered using her last name) (see Table 4.6 and Table 4.7).

Davies' tendency to reproduce the ST's structure can be also traced through an examination of other character's names which do not appear in DMA's FHKWs due to their low frequency in DMA compared with their high frequency in LMA. The characters' names which are examined include only those which consist of more than one name because they are likely to be vulnerable to different treatments by the translators. An example of this kind is the character *رضوان الحسيني* 'Radwan el-Husseini' to whom the author refers using different name structures such as the following:

- 1) only his first name *رضوان* 'Radwan' (61 occurrences),
- 2) first and last name *رضوان الحسيني* 'Raswan el-Husseini' (29 occurrences),
- 3) only his last name 'el-Husseini' (2 occurrences)
- 4) only his title 'master' and prominent or latent pronouns (22 occurrences).

Table 4.10 below shows Davies' and Legassick's treatments of these variant forms of the character's name.

Table 4.10: Davies’ and Legassick’s treatments of the character’s name ‘Radwan el-Husseini’

ST’s reference to ‘Radwan’	Freq. in the ST	Reference’s equivalent/s in DMA	Freq. in DMA	Reference’s equivalent/s in LMA	Freq. in LMA
رضوان ‘Radwan’	61	1- Radwan	61	1- Radwan Husseini	39
				2- Husseini	22
رضوان الحسيني ‘Radwan el-Husseini’	29	1- Radwan el-Husseini	29	1- Radwan Husseini	29
العسيني ‘el-Husseini’	2	1- ‘el-Husseini’	2	1- ‘Husseini’	1
				2- Radwan Husseini	1

As Table 4.10 shows, Davies tends to reproduce all the forms of the ST’s name. In contrast, Legassick predominantly alters the ST’s structure of the character’s name. For instance, in LMA the character’s first name ‘Radwan’ is never reproduced using the same name structure. In addition, the last name ‘el-Husseini’ is rendered differently. However, all the occurrences of the full name of the character ‘Radwan el-Husseini’ are rendered using the same structure. So, these results are consistent with those shown earlier in that Davies tends to reproduce the ST’ names forms whereas Legassick tends to change them.

The inconsistency in dealing with proper nouns are also clear in the translators’ rendering procedures for the other two proper nouns, namely the street name الصنادقية (‘Sanadiqiya’) and the surah’s name الفاتحة (‘Fatiha’) (see Table 4.8 and Table 4.9). Both the proper nouns explicitly describe their referents so that literal translation of both of them is possible. Therefore, on one occasion each, ‘Fatiha’ is rendered through literal translation in DMA and LMA and ‘boxmakers’ is a literal translation of the ST’s ‘Sanadiqiya’ in DMA.

Although Davies tends to preserve the forms of CSIs in general through transliteration (see section 5 above), he shows some inconsistency in rendering descriptive proper nouns. Therefore, while he opts for literal translation (i.e. preservation of meaning) of ‘Sanadiqiya’, he opts for transliteration of ‘Fatiha’. The results even show Davies’

inconsistency within the proper noun itself since he opts for literal translation of 'Fatiha' in its first occurrence and transliteration of the rest of its other occurrences (see Table 4.9).

However, despite Davies' evident inconsistency in dealing with descriptive proper nouns shown above, it can be said that Davies' overall tendency is to preserve the form of proper nouns rather than their meaning. A further evidence of this tendency is his transliteration of 'El-Helw'. Davies believes that the proper noun has transparent descriptive features that can be interpreted and rendered through literal translation. In DMA's translator's note, he points out that "readers may also find it useful to know that the last name of Abbas El-Helw *means, literally*, "the Good-looking' or 'the Sweet', or simply 'the Nice'." (Davies, 2011, p. v; my italics). Despite his awareness of the explicit descriptive function of 'El-Helw', Davies chooses to render it through transliteration not literal translation.

On the other hand, Legassick's inconsistency resides both in the translation procedures used to render the proper nouns 'Fatiha' and 'Sanadiqiya', since the former is translated literally and the latter is transliterated, and in the different literal translation within 'Fatiha' itself since it is translated in one occurrence as 'the opening verses of the Qur'an' and in other occurrences as 'the Qur'an' (see Table 4.9). However, Legassick's transliteration of 'Sanadiqiya' does not necessarily mean that he wants to preserve the form of the proper noun rather than the meaning. Rather, he may not regard 'Sandiqiya' as explicitly having descriptive elements as Davies does, so he resorts to transliterating it. Therefore, building on the results obtained from the analysis of proper nouns above and culture-specific common expressions (see section 7 above), the overall tendency of Legassick's rendering procedures for proper nouns is to preserve the meaning rather than the form of the proper nouns; hence, literal translation rather than transliteration frequently occurs in LMA.

To sum up, analysing the proper nouns that appear in DMA's FHKWs proved to be useful, as Hermans (1988, p. 14) argues, to infer the basic orientation of a translator's translation. Therefore, building on the results shown above and on other results obtained from the analysis of CSCEs in DMA's FHKWs, Davies tends to adhere closely to the ST's structure since he frequently imitates the structure of characters' names that are referred to in the ST differently, whereas Legassick tends to avoid that imitation.

These two contrasting orientations are also reflected in the translators' treatments of descriptive proper nouns, where Davies seems to prefer preserving their forms over their meanings by transliterating them whereas Legassick seems to prefer preserving their meanings over their forms by translating them literally. However, these tendencies are still relative as both translations show some inconsistency.

With regard to the accessibility and fluency of both the TTs, the results shown above support the results obtained from the analysis of culture-specific common expressions from which LMA seems to be more fluent and accessible than DMA due to Legassick's frequent preservations of the meanings rather than the forms of those expressions, compared with Davies' frequent preservations of their forms rather than their meanings. Similar results are obtained from the analysis of treatments of proper nouns in DMA and LMA which also show that LMA seems to be more fluent and accessible than DMA. In LMA, English-speaking readers may not be forced to pause reading to find out, for example, what 'Fatiha' means and why Egyptian people read it, because Legassick frequently adds some information that explicate the proper noun such as 'to confirm it', 'to seal the engagement', 'to confirm the engagement'. On the other hand, readers of DMA may find 'Fatiha' unfathomable term which, in turn, may influence the fluency of the TT.

9. Conclusion

In this chapter I have shown findings describing the treatments of culture-specific items in DMA and LMA. Culture-specific items found in DMA's FHKWs are divided into two types: culture-specific common expressions and proper nouns. In general, the findings for both types suggest that Davies stays closer to the ST than Legassick. This can be seen, for instance, through Davies' frequent reproductions of the ST's various forms of proper nouns, preservations of both forms and content of CSIs compared to Legassick's frequent omissions of CSIs and alterations of their forms.

With regard to the treatments of CSCEs, the results reveal that Davies, compared to Legassick, tends to use the 'addition' translation procedure whereas Legassick tends to use 'globalisation' translation procedure. That is, Davies tends to maintain the forms of the ST's CSCEs through transliterating or transcribing them and supplement them with

‘extratextual gloss’ in the form of a glossary while Legassick tends to translate them using more general and ‘globalized’ English equivalents. To reinforce these results, Davies’ treatments of CSCEs beyond the first hundred are briefly discussed. The results appear to be consistent with those for DMA’s FHKWs (i.e. ‘addition’ translation procedure in DMA and ‘globalisation’ translation procedure in LMA). Accordingly, this suggests that these two ways of translating are consistent and not merely a result of one-off intervention. Also, from the analysis, it appears that there is some inconsistency in Davies’ translation with regard to his treatments of CSCEs since he mostly renders them by borrowing and occasionally by using close English equivalents.

It is argued that the two distinct approaches applied by the translators (i.e. ‘addition’ translation procedure in DMA and ‘globalisation’ translation procedure in LMA) may give rise to two different English texts in terms of readability for their target readers. The ‘addition’ approach may be found ‘uncongenial’, with the willingness of TT readers to consult a glossary, and thereby interrupt the ‘flow’ of reading, depending on previous experience of this type of translation (E. Davies, 2003, p. 78). However, if the TT readers are unused to such a procedure and see it as distracting, this might be unacceptable to them. On the other hand, Legassick’s frequent uses of the ‘localization’ procedure may lead to a text that is accessible to a wider range of TT readers, while successfully rendering the most important features of the ST’s referents and avoiding the strangeness to which the presence of CSCEs in the TT might lead (ibid., p. 83).

As for the translators’ treatments of proper nouns, the results show that Davies tends to adhere closely to the structure of the ST’s proper nouns, since he frequently reproduces the structure of the characters’ names given in various ways in the ST. On the other hand, Legassick frequently avoids that reproduction. As for descriptive proper nouns, both translators show some inconsistency in dealing with this type of noun, since both of them render one of the two descriptive proper nouns using literal translation and render the other through transliteration. In his translator’s note preface, Davies indicates that he prefers the preservation of forms of these nouns over their meanings. As for Legassick, the results obtained from the analysis of CSCEs, clearly indicate a preference for preservation of the meaning over that of the form of descriptive nouns.

Chapter 5

Translation of Terms of Respect as References and Vocatives

1. Introduction

This chapter discusses Davies' and Legassick's treatments of some of the ST's terms of respect (henceforth TR) which are used as references and vocatives. Before discussing the translators' treatments of such terms, I provide definitions and classification of each type. I then provide information about the terms of respect and vocatives that appear in DMA's FHKWs including the ST equivalent/s of such terms in each translation and the frequencies of each of these equivalents. Then, these ST equivalents are further investigated in each translation to identify more thoroughly how each translator treats them. If the term of respect or vocative has more than one ST equivalent, I focus on the most frequent one/s. I conclude each section by highlighting the main differences between the translators in dealing with the TRs as a whole.

2. Definitions and classifications of terms of respect

Translation of terms of respect or, as some scholars (e.g. Friederike Braun (1988)) call them, 'titles' has received little attention in translation studies particularly in translation between Arabic and English, although terms of respect are given considerable attention in the domain of linguistics. For example, Braun (1988) discusses 'titles' and their different uses in different languages. In addition, in Arabic, particularly in Egyptian Arabic, which is of interest in this study, Parkinson (1985) exhaustively discusses terms of respect and defines them as forms of address used in a speech event to designate collocutors.

However, there is disagreement as to the classification of the phenomena. Braun (1988, p. 10) maintains that "there is no unanimity as to what should be classified as a "title"... [and] in English the term title is used without distinction for all nominal variants except names". For example, Braun (ibid.) distinguishes Mr/Mrs forms, which are classified by him as 'general forms of address', from titles, arguing that they may differ in their formal, social,

or combinatory characteristics from other titles. Hence, he (ibid.) defines titles as those “which are bestowed, achieved by appointment (such as *doctor, major*), or are inherited (such as *Count, Duke*)”. This definition, however, seems narrow and neglects those titles which individuals gain according to their gender, age, social, or marital status. *Oxford Dictionary of English* (2005) gives a definition which seems broader than that given by Braun above: “a word such as *Mrs* or *Dr* that is used before someone’s name to indicate their profession or marital status”. This definition also excludes other titles that indicate individuals’ ages or social status such as the title حج ‘hagg’ (‘pilgrim’), which is used by Egyptians to address or refer only to old people (Parkinson, 1985, p. 149) and هانم ‘hanim’ (‘Mrs’), which is used by Egyptians to address or refer to “a woman of high social standing” (Davies, 2011, p. 278). Therefore, adopting Parkinson’s categorization of terms of respect (1985, p. 119), these terms are defined as words or phrases that are used before someone’s name or appear on their own to designate an individual’s or people’s status including profession, age, gender and marital, religious or social status.

‘Term of respect’ is used here rather than ‘title’ as the former seems to have a broader sense than the latter. Parkinson (1985, p. 119) divides terms of respect into eight categories (see Table 5.1). These categories are established for Egyptian Arabic and cover all categories of terms of respect found in this study. For these reasons, Parkinson’s categorization is followed in this study.

Table 5.1: Parkinson's classification of terms of respect

Category of TR	Examples of the category	literal translation
1- Work-related terms: upper and middle class occupations	1- دكتور	('doctor')
	2- بشمهندس	('engineer')
2- Work-related terms: working class occupations	1- معلم	('boss')
	2- ريس	('boss')
3- Age-related terms	1- حج	('pilgrim'),
	2- كبتن	('captain')
4- General terms of respect	1- سيد	('master' or 'Lord')
	2- ست	('mistress')
5- Pre-revolutionary terms	1- باشا	('pasha')
	2- بيه	('count')
6- Terms for foreigners	1- خواجه	('foreigner')
	2- مستر	('Mr.')
7- Terms for the audiences of formal speeches	1- السيدات والسادة	('ladies and gentlemen')
	2- الإخوة والأخوات	('brothers and sisters')
8- Terms for Muslims	1- المؤمنین	('believers')
	2- عباد الله	('worshippers of God')

2.1. Terms of respect in DMA's FHKWs

TRs revealed in DMA (see Table 5.2 below), are used in the ST either as forms of address (i.e. in second person form or as vocatives) or as references (i.e. in third person form). For example, سيد ('master') in "يا سيد رضوان، أنت الخير والبركة" (MA, p. 97) ('*Master* Radwan, you are our only hope, and our alley's man of virtue') (DMA, p. 85) is used as a form of address that addresses the character Radwan. The same term is also used simply as a reference in third person form, but as part of a larger compound, as in "حتى السيد رضوان الحسيني ذاقها" (MA, p. 74) ('Even *Master* Radwan el-Husseini tasted it') (DMA, p. 64). However, the vast majority of the occurrences of TRs found in DMA are used as forms of reference rather than of address. Table 5.2 below shows the terms of respect found in DMA's FHKWs.

Table 5.2: List of the TRs in DMA's FHKWs and some basic information about them in the TTs and ST

N	DMA's TR	Freq. in DMA	Freq. in LMA	Keyness	ST equivalent of TRs		Type of TR
					TR	Freq.	
1	Master	240	0	298.19	1- سيد ('master')	237	General terms of respect
2	Boss	180	0	223.59	1- معلم ('boss')	186	Work-related terms: working class occupations
3	Mistress	107	2	116.01	1- ست ('mistress')	109	General terms of respect
4	Doctor	72	22	21.03	1- دكتور ('doctor')	61	Work-related terms: upper and middle class occupations
					2- Ø	5	
					3- طبيب ('doctor')	4	
					4- Pronoun	2	

As Table 5.2 above shows, two of the TRs namely سيد ('master') and ست ('mistress') are classified as general terms and the other two ones namely معلم ('boss') and دكتور ('doctor') as work-related terms.

سيد ('master'), throughout the Arab world, is used as a TR that is typically used to refer to men either in the third person form or as a term of address. In *Midaq Alley*, when it is used

as a form of address, it is preceded by the vocative particle يا ('O'). In Egyptian Arabic, it originally means 'Lord', but its meaning has changed to mean 'Mr.' (Parkinson, 1985, p. 157). It is a general term of respect that is used with or without a proper name (ibid.). According to Parkinson (ibid.) the TR is more commonly used with the proper name added in third person form than as a form of address.

معلم ('boss') is a work-related TR that is typically used in Egyptian Arabic and has no accurate gloss in English (Parkinson, 1985, p. 139). It originally means "teacher, master (in the sense of boss, workmaster)" (ibid.). Nowadays, it is used to refer to an "uneducated man who is the owner of some enterprise", including coffee house owner, a butcher, a vegetable or fruit stand operator, a construction foreman, a milkman, a laundry owner or restaurant owner or any person who runs a small business (ibid.). In *Midaq Alley*, معلم ('boss') is used as a TR to refer to two main characters: to Kersha who is a café owner and to Husniya who runs a bakery shop.

As for 'mistress', it is in DMA a translation of the Arabic ST's TR ست ('mistress'), which means 'mistress' or 'Mrs' in English (Parkinson, 1985, p. 162). It is used in Egyptian Arabic to refer to adult women from any social class (ibid.).

Finally, دكتور ('doctor') is a borrowed word which has two Arabic equivalents طبيب ('doctor') and حكيم ('doctor') and these equivalents are related to medicine (Parkinson, 1985, p. 162). In Arabic, this term is used to refer to or address any type of medical doctor or anyone who has obtained any type of doctorate degree (ibid.). In *Midaq Alley*, it is used to refer to the character Bushi who works as a dentist but has no medical certificate.

2.2. Davies' and Legassick's treatments of TRs as references

2.2.1. Term of respect 'master'

As Table 5.2 above indicates, Davies and Legassick seem to treat four of the ST's TRs differently. One of these TRs is سيد ('master'). Table 5.3 below shows how each translator treats this TR.

Table 5.3: Davies' and Legassick's treatments of the variant forms of the TR السيد ('master')

ST's form of the TR سيد ('master')	Freq.	Equivalent/s of TR form in DMA	Freq.	Equivalent/s of TR form in LMA	Freq.
سيد+اسم ('master+name')	112	1- Master+name	112	1- Name	95
				2- Mr.+name	15
				3- Pronouns	2
سيد ('master')	104	1- Master+name	88	1- Name	70
				2- Pronoun	12
		2- The Master	10	3- Mr.+name	12
		3- Pronoun	3	4- Ø	8
		4- Ø	3	5- Sir	2
يا+سي+السيد ('O+Master')	21	1- Master	18	1- Mr.+name	12
		2- Ø	2	2- Ø	5
		3- Master+name	1	3- Sir	4

The TR 'master' occurs 273 in DMA. Two of these occurrences are verbs and so need to be filtered out because what makes 'master' a key word in DMA is its occurrences as a noun not as a verb. In addition, out of these 271 occurrences of 'master' as nouns, 'master' that is used as a TR has 240 occurrences. Therefore, to keep this study focused and to avoid investigating irrelevant areas of study, analysis focuses only on 'master' as TR (see Table 5.3).

As Table 5.2 shows, 'master' occurs 240 times in DMA, which is extremely high in comparison with no occurrences at all in LMA. These occurrences come in three different forms:

1. سيد ('master') plus proper names, either first or last name. All the occurrences of this kind appear in third person form. These proper names refer to the characters called Salim Alwan, Radwan el-Husseinin and Ibrahim Farahat. All these characters in the novel share the characteristics of being old and having a respected social status in their communities and so the TR might be used to indicate these characteristics.
2. سيد ('master') on its own, to refer to the characters specified above.

3. سيد ('master') preceded by the vocative phrase يا سي ('O'). In this form, the TR is used as a form of address in only 21 occurrences (see Table 5.3).

In dealing with these different TRs' forms shown above, Davies tends to keep the TR in his translation whereas Legassick tends to omit it (see Table 5.3). For example, in his rendering of the first form above namely (سيد ('master') + proper names), Davies opts, in all the occurrences for maintaining the same ST's form. In other words, he translates the TR سيد ('master') literally as 'master' and keeps the proper name coming after it (see example E.5.1). In contrast, Legassick predominantly omits the TR and keeps only the proper name coming after it (see example E.5.1). Only on 15 occasions does Legassick opt to render the TR using the abbreviated form of 'master' as 'Mr.' (see Table 5.3).

E.5.1 ST (Midaq Alley): “وكان آخر من غادرها السيد سليم علوان،” ('The last one to leave being Master Salim Alwan') (p. 7)

DMA: “the last to depart being the owner, *Master* Salim Elwan” (p. 3)

LMA: “The last to leave is its owner, Ø Salim Alwan.” (p. 3)

Similarly, almost the same procedures that are used in dealing with the first form of the TR (i.e. 'master' + proper names) are used by the translators in rendering the second form of the TR (i.e. the TR without a proper name attached to it) (see Table 5.3). In DMA, Davies mostly keeps the TR and adds the proper name that the TR refers to. Only on ten occasions does Davies keep only the TR without a proper name attached to it. In addition, Davies rarely omits the TR and the proper noun all together or uses a pronoun that refers to that TR. In contrast, Legassick predominantly omits the TR and renders only the proper name that the TR refers to (see example E.5.2). There are, however, a few exceptions where Legassick renders the TR as well as the proper noun coming after it.

E.5.2 ST (Midaq Alley): “ولكن السيد بادره بوضع راحته على منكبه وهو يقول:” (‘However, *the master* pre-empted him by placing his hand on his shoulder and saying’) (p. 192)

DMA: “*Master Radwan* pre-empted him by placing his hand on his shoulder and saying,” (p. 138)

LMA: “but *Ø Radwan* placed a hand on his shoulder and said,” (p. 180)

In addition, the translators treat the third form of the TR (سيد (‘master’) preceded by the vocative phrase يا سي (‘O’)) differently. Davies in the majority of the occurrences opts for rendering only the TR. Legassick, in contrast, opts, in the majority of occurrences, for keeping the TR and adding the proper names to which the TR refers (see example E.3. 25 and Table 5.3).

E.5.3 ST (Midaq Alley): “فتساءل بصوت ينم عن الهزيمة: ”أي شاب يا سي السيد؟“” (‘he asked in a voice that betrayed defeat, “what youth, master”’) (p. 101)

DMA: “asking in a voice that betrayed defeat, “What youth, *master*?”” (p. 89)

LMA: “asked in a voice which almost acknowledged his defeat, “What youth is that, *Mr. Hussainy*?”” (p. 95)

2.2.2. Term of respect ‘boss’

As Table 5.2 above shows, the second ST’s TR, which is rendered in DMA and LMA differently, is معلم (‘boss’). Table 5.4 below shows how each translator deals with this TR.

Table 5.4: Davies' and Legassick's treatments of the variant forms of the TR معلم ('boss')

N	ST's form of TR معلم ('boss')	Freq. in ST	Equivalent/s of TR form in DMA	Freq.	Equivalent/s of TR form in LMA	Freq.
1	معلم ('boss')	73	1- Boss+Kersha	61	1- Kersha	55
			2- The boss	3	2- The café owner	7
			3- The proprietor	3	3- Pronoun	6
			4- The café owner	2	4- Ø	3
			5- Kersha	2	5- Mr.+Kersha	2
			6- Ponoun	2		
2	معلم+كرشه ('boss+Kersha')	67	1- Boss+ Kersha	65	1- Kersha	52
			2- Kersha	1	2- Mr.+Kersha	6
			3- Ø	1	3- Kersha+the café owner	3
					4- The café owner	3
					5- The café owner+Kersha	2
					6- Pronoun	1
3	يا+معلم ('O+boss')	15	1- Boss+Kersha	9	1- Ø	9
					2- Mr.+Kersha	4
			2- Boss	3	3- O+Kersha	1
			3- Kersha	2	4- Sir	1
4- Ø	1					
4	يا+معلم+كرشه ('O+boss+Kersha')	4	1- Boss+Kersha	4	1- Mr.+Kersha	3
					2- Kersha	1
5	معلمه+حسنيه ('boss+Husniya')	9	1- Boss+ Husniya	5	1- Husniya	8
			2- Husniya	4	2- Pronoun	1
6	معلمه ('boss')	9	1- Boss+ Husniya	8	1- Husniya	6
					2- Pronoun	2
7	يا معلمه ('O boss')	5	1- Boss+ Husniya	4	1- Ø	3
					2- Ø	1
8	معلمين ('bosses')	4	1- Café owners	2	1- Café owners	2
			2- Bosses	1		
			3- Ø	1	2- Ø	2

معلم ('boss') mostly appears in the ST as a TR and in only two occurrences does it appear as a word that means 'instructor' or 'teacher'. Therefore, its occurrences as a TR make the word key in DMA (see examples E.5.4 and E.5.5).

As Table 5.4 above shows, معلم ('boss') occurs in the ST 186 times and these occurrences come in eight different forms:

1. Masculine form of معلم ('boss') without the proper name Kersha as معلم ('boss').
2. Masculine form of معلم ('boss') with the proper name Kersha attached to it as معلم كرشه ('boss Kersha').
3. Masculine form of معلم ('boss') without the proper name Kersha and preceded by the vocative particle يا ('O') as يا معلم ('O boss').
4. Masculine form of معلم ('boss') with the proper name Kersha attached to it and preceded by the vocative particle يا ('O') as يا معلم كرشه ('O boss Kersha').
5. Feminine form of معلم ('boss') with the proper name Husniya attached to it as معلمه حسنيه ('boss Husniya').
6. Feminine form of معلم ('boss') without the proper name Husniya as معلمه ('boss').
7. Feminine form of معلم ('boss') without the proper name Husniya and preceded by the vocative particle يا ('O') as يا معلمه ('O boss').
8. Plural form of معلم ('boss') without proper name or vocative particle attached to it as معلمين ('bosses').

In dealing with these different forms, Davies and Legassick generally use almost the same procedures they use in their treatments of the different forms of the previous TR سيد ('master'). For example, when the TR معلم ('boss') is used with third person reference (i.e. in its non-vocative forms), Davies tends to render the TR as 'boss' whereas Legassick tends to omit it (see Table 5.4 and examples E.5.4 and E.5.5). When the TR is used in its vocative forms, Davies also uses the same treatment that he uses with the TR سيد ('master'). That is, he renders the TR معلم ('boss') as 'boss'. However, Legassick's treatment of the TR معلم ('boss') in its vocative form is slightly different from that of the TR سيد ('master'). That is, he, in the majority of the occurrences of معلم ('boss') (16 out of 24 occurrences), opts for omitting the TR compared to only nine omissions out of 21 occurrences in his treatments of سيد ('master') (see Tables 5.3 and 5.4).

Apart from the major trends revealed in Davies' and Legassick's treatments of TRs (i.e. Davies' recurrent preservations of TRs in DMA and Legassick's recurrent omissions of them in LMA), as described above, there are some remarkably different treatments observed in dealing with the TR معلم ('boss') in both translations. For example, in DMA and LMA, the translators render the TR using words or phrases that indicate the characters' professions or positions such as 'the café owner', 'the proprietor' and 'the bakeress'. However, uses of such phrases are much more frequent in LMA than in DMA (see Table 5.4 and example E.5.4).

E.5.4 ST (Midaq Alley): “فقال المعلم كرشة وهو يتخذ مجلسه المعتاد وراء صندوق الماركات”
(‘Taking his usual place behind the box of tokens, *boss* Kersha said’) (p. 10)

DMA: “Taking his usual place behind the box of tokens, *Boss* Kersha answered” (p. 6)

LMA “The *Ø cafe owner* took his usual seat behind the till and replied,” (p. 6)

E.5.5 ST (Midaq Alley): “فضرب المعلم كرشة على صندوق المراكات بقوة وصاح به:”
(‘*Boss* kersha brought his hand down hard on the box of tokens and shouted at him’) (p. 11)

DMA: “*Boss* Kersha shouted at him, bringing his hand down hard on the box of tokens.” (p. 6)

LMA: “*Ø* Kirsha brought his hand down hard on the till and shouted,” (p. 6)

Although both translations show some inconsistency in dealing with the TR معلم ('boss'), Davies' treatment of the TR is more consistent than that of Legassick. For instance, in dealing with the first and second form of the TR, Davies renders them using the TR 'boss' and the proper name as 'boss Kersha' in 126 occurrences out of 140 whereas Legassick

omits the TR in 107 occurrences out of 140. This characteristic is also observable in their renderings of most of the forms of the TR including the fourth, sixth and seventh form (see Table 5.4).

2.2.3. Term of respect ‘mistress’

The third term of respect found in DMA’s FHKWs is ‘mistress’. As Table 5.2 above shows, in DMA, this TR is a translation of the ST’s TR ست (‘mistress’). It mostly comes before some of the female characters’ names including Saniya Afifi (83 occurrences), Umm Hamida (10 occurrences) and other female characters (16 occurrences). Table 5.5 below shows Davies’ and Legassick’s treatments of the variant forms of the TR ست (‘mistress’).

Table 5.5: Davies' and Legassick's treatments of the variant forms of the TR ست ('mistress')

N	ST's form of TR ست ('mistress')	Freq. in ST	Equivalent/s of TR form in DMA	Freq.	Equivalent/s of TR form in LMA	Freq.
1	ست+اسم ('mistress+name')	48	1- Mistress+name	47	1- Mrs.+name	43
			2- Ø	1	2- The widow	3
					3- Name	1
					4- Pronoun	1
2	ست ('mistress')	22	1- Mistress+Name	16	1- The lady	6
			2- Woman	4	2- Mrs.+name	5
			3- Mistress	2	3- The widow	3
					4- Pronoun	2
					5- Ø	2
					6- Person	1
					7- Woman	1
					8- Madam	1
					9- The visitor	1
3	يا+ست+اسم ('O+mistress+name')	22	1- Mistress+Name	18	1- Mrs.+name	13
			2- Name		2	2- Name
			3- My dear+name	2	3- Ø	2
4	يا+ست ('O+mistress')	17	1- Mistress	8	1- Madam	7
			2- O+mistress	2	2- Mrs.+name	2
			3- My dear	2	3- Oh+lady	2
			4- Lady	2	4- Woman	2
			5- My dear lady	1	5- Ø	2
			6- Pronoun	1	6- My lady	1
			7- Woman	1	7- Lovely friend	1

As is the case with the previous TRs examined above سید ('master') and معلم ('boss'), the occurrences of ست ('mistress') have different forms in the ST:

1. ست ('mistress') plus proper names, either first or last name. All the occurrences of this kind appear in third person form. All the female characters in the novel whose names are preceded by the TR ست ('mistress') share the characteristic of being adult women,
2. ست ('mistress') without a proper noun attached to it, to refer to the characters specified above.
3. ست ('mistress') preceded by the vocative particle يا ('O') with a proper name attached to it. In this form, the TR is used in vocative form.
4. ست ('mistress') preceded by the vocative particle يا ('O') without a proper name attached to it. In this form the TR is used in vocative form as well.

In dealing with these different forms in which the TR ست ('mistress') appears, Davies uses almost the same procedures that he uses in the previous TRs namely سید ('master') and معلم ('boss'). For instance, in the majority of occurrences, he renders the TR using the long form of the TR 'Mrs.' as 'mistress' (93 out of 109 occurrences of ست ('mistress') in the ST are rendered as 'mistress' in DMA) (see Table 5.5 and examples E.5.6 and E.5.7). However, in LMA, ست ('mistress') receives different treatments from those the previous TRs receive. For example, in dealing with سید ('master') and معلم ('boss'), Legassick, in the majority of cases, omits the TRs (in only 39 out of 237 occurrences of the TR سید ('master') does he render it as 'Mr.' and in only 15 out of 186 occurrences of the TR معلم ('boss') does he renders it as 'Mr.'). However, in his treatment of the TR ست ('mistress'), Legassick, in 63 out of 109 occurrences, renders the TR using the short form of 'mistress' as 'Mrs.', which indicates some inconsistency in his rendering of TRs (see Table 5.5 and examples E.5.6 and E.5.7). This inconsistency can also be seen in his treatment of the TR ست ('mistress') itself. For example, the TR precedes the character's name 'Umm Hamida' in ten occurrences but none of them is rendered as 'Mrs.' as Legassick does with most of the occurrences of ست ('mistress') when it precedes other female character's names, such as 'Saniya Afify' and 'Umm Hussein'. This could derive from the way that Legassick views the character 'Umm

Hamida'. This is to say that Legassick may not view 'Umm Hamida' as an old woman, like other female characters, such as 'Saniya Afify' and 'Umm Hussein'.

It is important to point out here that the two occurrences of 'mistress' in LMA (see Table 5.2) are equivalents for سيدة ('mistress'), which is semantically, according to its context in the ST, different from ست ('mistress'). In that context, 'mistress' means 'employer' or 'boss' (see example E.5.7).

E.5.6 ST (Midaq Alley): “هذه هي الست سنية عفيفي” (‘This is *Mistress* Saniya Afifi’) (p. 18)

DMA: “It was *Mistress* Saniya Afifi,” (p. 14)

LMA: “This lady was *Mrs.* Saniya Afify” (p. 15)

E.5.7 ST (Midaq Alley): “حين جاءته خادمة الست سنية عفيفي تدعوه لمقابلة سيديتها” (‘when *mistress* Saniya Afifi's servant came and asked him to meet her boss’) (p. 180)

DMA: “when *Mistress Saniya Afifi's* servant came and asked him to see *her*.” (p. 157)

LMA: “when *Mrs. Afify's* maid arrived and asked him to come and see her *mistress*” (p. 169)

Now we move to the last TR دكتور (‘doctor’).

2.2.4. Term of respect ‘doctor’

The fourth term of respect in DMA’s FHKWs is ‘doctor’. In DMA the TR ‘doctor’ is predominantly a rendering of the TR دكتور (‘doctor’). In addition to دكتور (‘doctor’), it also occurs as a translation of the Arabic synonym of دكتور (‘doctor’) namely طبيب (‘doctor’ or

‘physician’). Furthermore, it is a rendering of a pronoun that refers either to دكتور (‘doctor’) or طبيب (‘doctor’).

As is the case with the previous TRs, دكتور (‘doctor’) appears in the ST in variant forms. Table 5.6 below shows these variant forms of دكتور (‘doctor’) and Davies’ and Legassick’s treatments of them and of طبيب (‘doctor’).

Table 5.6: Davies’ and Legassick’s treatments of the variant forms of the TR دكتور and طبيب (‘doctor’)

ST’s form of TR دكتور (‘doctor’)	Freq.	Equivalent/s of TR form in DMA	Freq.	Equivalent/s of TR form in LMA	Freq.
دكتور+اسم (‘doctor+name’)	35	1- Doctor+name	35	1- Dr.+name	35
دكتور (‘doctor’)	25	1- Doctor+Name	12	1- Dr.+name	13
		2- Doctor	10	2- Doctor	11
		3- Physician	2	3- Ø	1
		4- Pronoun	1		
يا+دكتور (‘O+doctor’)	2	1- Doctor	2	1- Doctor	2
يا+دكتور+اسم (‘O+doctor+ name’)	1	1- Doctor+name	1	1- Dr.+name	1
طبيب (‘doctor’)	10	1- Doctor	7	1- Doctor	8
		2- Physician	2	2- Dentist	1
		3- Pronoun	1	3- Pronoun	1

In the ST دكتور (‘doctor’) is mostly (34 occurrences out of 62) used before the character’s name ‘Bushi’ as دكتور بوشي (‘doctor Bushi’) and once before the character’s name ‘Hassan Salim’.

As Table 5.6 above shows, دكتور (‘doctor’) and طبيب (‘doctor’) have different forms in the ST:

1. دكتور ('doctor') plus proper name, either first or/and last name. All the occurrences of this kind appear in third person form. All the male characters in the novel whose names are preceded by the TR دكتور ('doctor') share the characteristic of being either doctor, physician or dentist,
2. دكتور ('doctor') on its own, to refer to the characters specified above.
3. دكتور ('doctor') preceded by the vocative particle يا ('O') without a proper name attached to it. In this form, the TR is used as a vocative.
4. دكتور ('doctor') preceded by the vocative particle يا ('O') with a proper name attached to it. In this form the TR is used as a form of address as well.
5. طبيب ('doctor') on its own.

As is the case with the translators' treatments of the previous TR ست ('mistress'), the main difference is that Davies renders the TRs دكتور ('doctor') and طبيب ('doctor') using 'doctor', the long form of the TR, whereas Legassick renders them using 'Dr.', the abbreviated form of 'doctor' (see Table 5.6 and example E.5.8). Legassick uses the long form 'doctor' only when 'doctor' appears on its own, as the short form of this TR cannot stand alone and is usually attached to the proper name that it refers to (see Table 5.6 and example E.5.9).

E.5.8 ST (Midaq Alley): “وضحك الدكتور بوشي” ('Doctor Bushi laughed') (p. 14)

DMA: “Laughing, *Doctor* Bushi” (p. 9)

LMA: “*Dr.* Booshy laughed” (p. 10)

E.5.9 ST (Midaq Alley): “كما أمر الدكتور” ('as the doctor had ordered') (p. 9)

DMA: “as *the doctor* had ordered” (p. 4)

LMA: “as the "*doctor*" requested.” (p. 5)

It is also noticeable in DMA that the translator uses a variety of equivalents for the second and fourth forms of the TRs دكتور ('doctor') and طبيب ('doctor'), rendering them as 'physician' in four occurrences, although its ST's counterparts have the same meaning as those which are also rendered by him as 'doctor' (see Table 5.6 and example E.5.10)

E.5.10 ST (Midaq Alley): “شكرا لله يا دكتور بوشي" فسلم /الدكتور " وقال بلهجة لم تخل من أسي " (‘and said in a somewhat distressed voice, "Thanks be to God, **Doctor** Bushi!" Then, *the doctor* greeted him’) (p. 8)

DMA: “and said in a somewhat distressed voice, "Thank you, **Doctor** Bushi!" *The physician* greeted him” (p. 4)

LMA: “and said somewhat sadly, "Thanks be to God, **Dr.** Booshi." The "**doctor**" greeted him” (p. 4)

In the example above Davies uses ‘doctor’ and ‘the physician’ for the ST’s دكتور ('doctor') that refers to the same character and has the same meaning in both positions. However, Legassick uses one equivalent namely ‘doctor’; but he uses the abbreviated form in the first place and the long form in the second.

There are two other equivalents for ST ‘doctor’: ‘pronouns’ that refers to دكتور ('doctor') and طبيب ('doctor'). However, there is only a minor difference in the number of occurrences between the two translations (see Table 5.6).

In conclusion, the main trends revealed in rendering some TRs in DMA and LMA are summarized as follows:

1. As Figure 5.1 below shows, in DMA, Davies generally tends to maintain the TRs whereas Legassick tends to omit them. For example, out of 605 occurrences of the TRs in the ST, Davies maintains 552 of them, which constitutes about 91% of the total occurrences of the TRs in the ST compared to 204 preservations in LMA, which constitutes only 33 % of the total occurrences of the TRs in the ST. This may

be because Davies considers the ST's TRs necessary for DMA's readers to know about the characters' social, marital or professional status as the TRs indicate some of this information. In addition, by doing this Davies may want to render to the intended readers the Egyptian TRs' so that they have knowledge about the SL's system of TRs, i.e. to render the source language specific items into the TT, allowing the ST's linguistic features to shine through in his translation. On the other hand, Legassick's avoidance of rendering the ST's TRs may be because he wants to make the TT more readable. However, Legassick's translation shows some inconsistency with regard to his translation of Arabic TRs. For instance, Kamel (a main character in Midaq Alley) is always preceded in the ST by the TR عم ('uncle'). In this case, Legassick renders this TR as 'uncle' (see example E.5.11).

E.5.11 ST (Midaq Alley): “اصح يا عم كامل وأغلق الدكان” (‘Wake up, *Uncle* Kamil, and close the shop’) (p. 6)

LMA: “Wake up, *Uncle* Kamil, and close your shop!” (p. 2)

DMA: “Wake up, *Uncle* Kamel, and close the shop!” (p. 2)

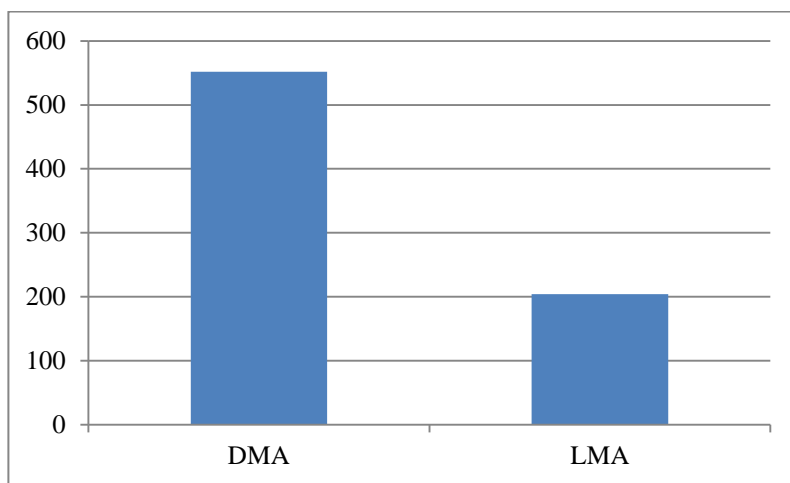


Figure 5.1: Number of preservations of some of the ST's TRs in DMA and LMA

2. Legassick tends to render the TRs when they are used in the ST as vocatives. For example, out of 87 occurrences of the ST's TRs that are used as vocatives, 50 of them (i.e. about 57 %) are maintained. However, in rendering the TRs that are used in non-vocative form, he maintains the TRs in only 154 occurrences out of 518, which constitute only 29.7 %.
3. Davies tends to treat all the types of the TRs similarly, mostly by maintaining them, whereas Legassick treats them differently. For example, in rendering the TR معلم ('boss'), Legassick maintains the term in only 17 out of 186 occurrences (about 9 %). However, in rendering the ST's TR دكتور ('doctor'), he mostly maintains the term in 71 occurrences out of 73 (about 97 %). This may be because Legassick considers maintaining this term in particular important for his target readers to have an idea about the character Bushi's profession as the TR indicates the character's profession, which seems important in understanding the story.
4. Davies tends to retain the ST's structures of the TRs whereas Legassick tends to change them. For instance, Legassick retains the ST's structure in only 155 occurrences out of 605 constituting about 25 % whereas Davies retains them in 357 occurrences constituting about 59%. This may be partly due to Legassick's recurrent preference for the short forms of the TRs, which may lead him to avoid rendering the TR alone in cases where, in the ST, a TR occurs in isolation. For example, in the ST سيد ('master') sometimes occurs on its own and, in this case, Legassick cannot render it using only 'Mr.', as this is not typical of the English language, so he has to render it along with the proper noun to which it refers, leading in turn to changes in the structure of the ST's TR. In addition, this may be because Legassick wants to make his TT more coherent, so he sometimes explicates through adding the character's name, job or profession to the ST's structure of TRs. However, it could simply be a result of Legassick's inconsistency.

3. Vocatives

Vocatives and terms or forms of address are topics which are closely related (Leech, 1999, p. 107). A term of address is a device that is used to refer to "the addressee (s) of an utterance" whereas a vocative is "a particular kind of address term: a nominal constituent

loosely integrated with the rest of the utterance” (ibid.). Quirk and Crystal (1985, p. 773) define a vocative as “an optional element, usually a noun phrase, denoting the one or more persons to whom the sentence is addressed.”

Leech (1999, p. 107) gives broader definitions as he defines vocatives formally, functionally, pragmatically and semantically. Formally, vocatives are nominal elements that typically consist of a noun phrase such as ‘O God’ or a single noun such as the use of the first name or last name of a person to call or draw his/her attention. Functionally, vocatives can be loosely attached to the clause structure and act as peripheral adverbials such as interjections or discourse markers. Vocatives typically occur in spoken language and may appear at the beginning, middle or end of a sentence. Semantically and pragmatically, vocatives have the feature of referring to the speaker/’s addressee/s (Leech, 1999, pp. 107-108). Leech (ibid., p. 108) lists three different pragmatic functions for the vocatives:

- i. to summon the attention of the person/s being addressed,
- ii. to identify the person being addressed in order to distinguish him/her from others when the intended addressee is with other people, so that other audiences do not think they are addressed too, or
- iii. to begin or maintain a social relationship between the collocutors.

The definition given by Leech above is followed here. This is because it gives an in-depth definition of vocatives as he defines them formally, functionally, semantically and pragmatically.

Leech (ibid., pp. 109-111) divides vocatives into eight categories, which are arranged in a continuum starting from the most intimate or familiar relationship and ending with the most respectful or distant one, as in Figure 5.2 below.

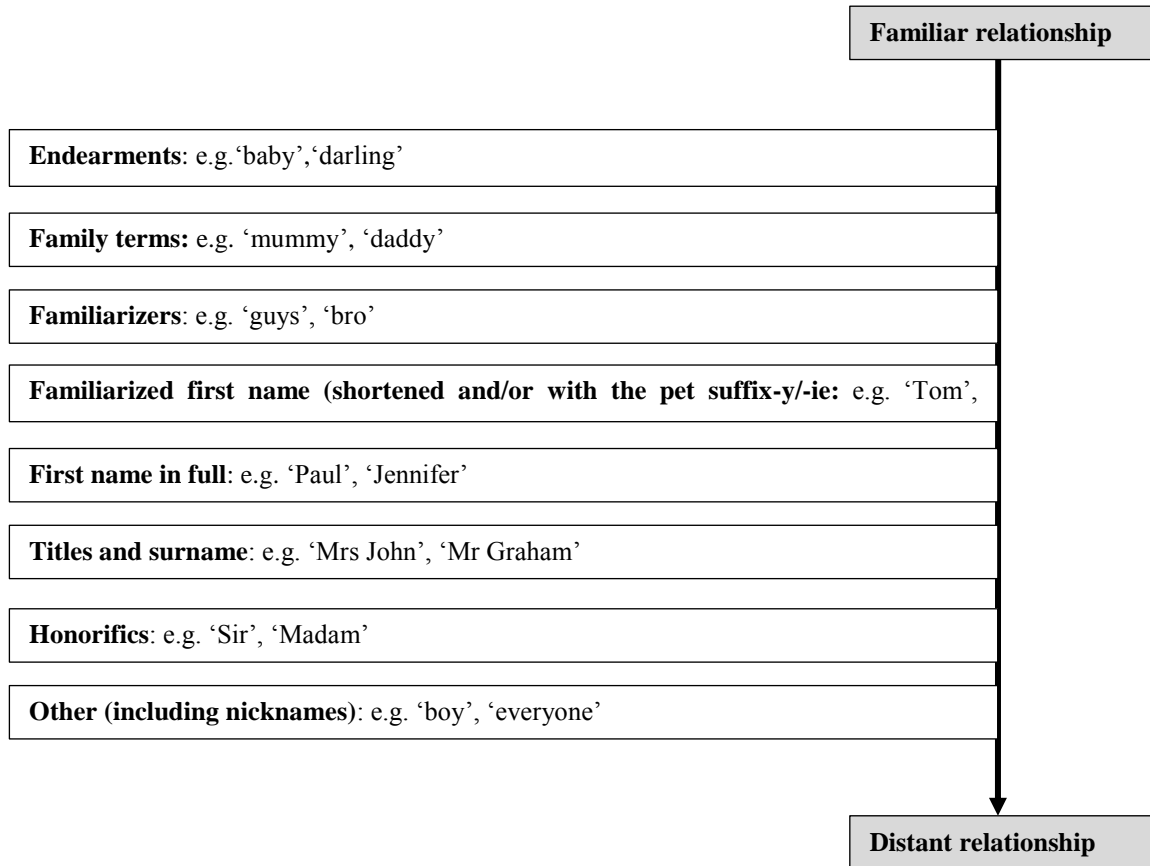


Figure 5.2: Leech’s categories of vocatives

3.1. Vocatives in DMA’s first hundred keywords

In DMA’s FHKWs, there are two keywords ‘dear’ and ‘dearest’, which, in the majority of their occurrences, are used as a part of vocative clauses or phrases. The result of the analysis related to the keyword ‘dear’ will be given first.

3.1.1. Vocative ‘dear’

As Table 5.7 below shows, the ST equivalents of ‘dear’ in DMA are mostly vocative words or phrases such as رَبَّاهُ (‘O God’), رَبِّي (‘O God’), واحسرتاه (‘woe is me!’) and اللهم (‘O God’).

Table 5.7: Basic information about ‘Dear’ in the TTs and ST

DMA’s vocative	Freq.	Freq. in LMA	Keyness	ST equivalents of vocative in DMA		
				Arabic Equivalent	Type of Equivalent	Freq.
Dear	35	8	14.47	1- رَبَّاهُ (‘O God’)	Vocative (other)	14
				2- حَبِيبَةٌ (‘dear’)	Vocative (endearment)	5
				3- سَت (‘mistress’)	Vocative (term of respect/ title)	5
				4- اللَّهُمُّ (‘O God’)	Vocative (other)	4
				5- واحسرتاه (‘woe is me!’)	Vocative (other)	2
				6- يُعَجِّب (‘admire’)	Verb (non-vocative)	2
				7- ربي (‘dear God’)	Vocative (other)	1
				8- غَالٍ (‘precious’)	Adj. (non-vocative)	1
				9- مُحِبَّةٌ (‘fond’)	Adj. (non-vocative)	1
				Dearest	16	2
2- محبوبتي (‘my beloved’)	Vocative/ endearment	1				

In addition, the keyword’s ST equivalents include titles/terms of respect such as ست (‘mistress’), which are used as a part of vocative phrase too and terms of endearment such as حبيبة (‘darling’). The rest of the ST equivalents of ‘dear’ in DMA are not vocatives and are mostly used in DMA as a part of phrasal verb such as ‘hold dear’, which is a rendering of the Arabic verb يُعَجِّب and the adjective ‘dear’, which is a rendering of the ST’s adjective مُحِبَّة (‘fond’). The analysis includes only ST equivalents of ‘dear’ which are vocative or part of a vocative phrase. Table 5.8 below shows Davies’ and Legassick’s treatments of the various forms of the vocatives (including only the vocatives which are the ST equivalents of the keyword ‘dear’).

Table 5.8: Davies' and Legassick's treatments of the variant forms of the vocatives (including only the vocatives which are the ST equivalents of the keyword 'dear')

ST's vocative	Freq. in the ST	Equivalent/s of vocative in DMA	Freq.	Equivalent/s of vocative in LMA	Freq.
يا ست+اسم ('O mistress+name')	22	1- Mistress+Name	18	1- Mrs.+name	13
		2- Name	2	2- Name	6
		3- My dear+name	2	3- Ø	2
				4- Oh+name	1
يا ست ('O mistress')	17	1- Mistress	8	1- Madam	7
		2- O+mistress	2	2- Mrs.+name	2
		3- My dear	2	3- Oh+lady	2
		4- Lady	2	4- Woman	2
		5- My dear lady	1	5- Ø	2
		6- Pronoun	1	6- My lady	1
		7- Woman	1	7- Lovely friend	1
رباه ('oh God')/ lamentation	6	1- Dear God	4	1- Good heavens	2
		2- Ah God	1	2- Oh God	2
		3- Ø	1	3- My goodness	1
				4- Oh God no	1
رباه ('oh God')/ surprise	15	1- Dear God	10	1- Ø	6
		2- Oh Lord	2	2- Oh God	5
		3- Heavens	1	3- My God	2
		4- Oh my God	1	4- My goodness	1
		5- Lord	1	5- Good gracious	1
اللهم ('O God')/ call for help from God	11	1- Dear God	3	1- O God	8
		2- God	3	2- May God	2
		3- O Lord	1	3- I hope God	1
		4- Dear Lord	1		
		5- May God	1		
		6- O God	1		
		7- Ø	1		
يا حبيبي (' O my darling')/ term of endearments	7	1- My dear	4	1- My dear	4
		2- My beloved	2	2- My lady	1
		3- Darling	1	3- My love	1
				4- Darling	1
يارب/ي ('O God'/O my God')/ seeking help from God	2	1- O Lord	2	1- Ø	2

يا رب/ي God')/ praising God	1	1- Lord	1	1- O Lord	1
يا رب/ي God')/ complaining to God	1	1- Dear God	1	1- O God	1
واحسرتاه ('woe is me!')/ lamentation	1	1- Dear, oh dear!	1	1- What a pity!	1

In rendering the ST's different equivalents of 'dear' shown in Table 5.8, Davies uses different treatments from those used by Legassick. It is important to mention here that some ST's vocatives of 'dear' have different rhetorical purposes in the ST. For example, ربه ('O God') in the ST has different functions in its different occurrences. For example, it is used to express lamentation in six occurrences as is the case in example E.5.12 and E.5.13 below and to express surprise in fifteen occurrences as in examples E.5.14 and E.5.15.

In rendering these different uses, both translators use a variety of English equivalents, even when the term is used in the ST for the same purpose (see examples E.5.13, E.5.14 and E.5.15 and Table 5.8). Both the occurrences of ربه ('O God') in examples E.5.14 and E.5.15 are used for the purpose of surprise but Davies renders them differently as 'Oh Lord' for example E.5.14 and 'dear God' for example E.5.15. However, Davies uses fewer equivalents in his treatments of ربه as he mostly renders it as 'dear God' (14 out of 21 occurrences).

E.5.12 ST (Midaq Alley): "متى يرحمها النوم؟" ('*Dear God*, when will sleep take pity on her') (p. 216)

DMA: "*Dear God*, when would sleep take pity on her?" (p. 189)

LMA: "*Oh God*, when would sleep have pity on her?" (p. 202)

E.5.13 ST (Midaq Alley): "لم يعد للحلو مكان في نفسها." ('*Dear God*, there was no longer a place left in her heart for El-Helw!') (p. 214)

DMA: “*Dear God*, there was no room left in her heart for el-Helw!” (p. 186)

LMA: “*Oh God, no!* There was no longer any place for him in her life.” (p. 200)

E.5.14 ST (Midaq Alley): “*رباه* لقد قرأنا الفاتحة!” (‘*O Lord*, we have read the Fatiha’) (p. 147)

DMA: “*Oh Lord*, we read the Fatiha” (p. 127)

LMA: “*Ø* And we even recited the Qur'an to confirm it.” (p. 138)

E.5.15 ST (Midaq Alley): “*رباه* كيف أعقل هذا” (‘*Dear God*, how can I make sense of this’) (p. 256)

DMA: “How, *dear God*, am I to make sense of it?” (p. 127)

LMA: “*Oh God!* How can I believe it?” (p. 237)

It is also evident from Table 5.8 that the rendering to non-vocative phrase or word is more frequent in LMA than in DMA. For instance, in five occurrences, Legassick renders the vocative using phrases like ‘Good heavens’, ‘my goodness’ and ‘good gracious’, which are non-vocative phrases, whereas Davies uses the non-vocative word ‘heavens’ in only one occurrence.

With regard to the vocative *يا ست* (‘O mistress’), it is also noticeable that Davies sticks more to the ST’s form than Legassick. That is to say, Davies, in 26 occurrences out of 39, renders the same form of the ST’s vocative (excluding the vocative particle *يا* (‘O’)) as compared to 20 in LMA. Although both translators render the second form (i.e. *يا ست* (‘O mistress’)) using a number of different equivalents, Davies uses fewer equivalents than Legassick.

As for the ST’s vocative equivalent of ‘dear’ namely *اللهم* (‘O God’), which in all its occurrences is used for the purpose of asking for help from the addressee (the addressee

here is الله ('God')), it is remarkable that Legassick uses far fewer equivalents than Davies, as in the majority of occurrences (8 out of 11 occurrences) he renders it as 'O God', whereas Davies uses six different equivalents. It is also noticeable that both translators use the vocative phrases 'may God' and 'O God'. It is also remarkable that both translators render the ST's vocative phrase to non-vocative phrases or clauses. However, this treatment is more frequent in LMA than in DMA. For example, Davies uses the non-vocative phrase 'may God' in only one occurrence, whereas Legassick uses it in two occurrences. In addition, Legassick in one occurrence uses the non-vocative clause 'I hope God' (see Table 5.8).

As for the fifth vocative form, يا رب/ي ('O God'/O my God'), this vocative is used in the ST for different purposes: two occurrences of the vocative are used for the purpose of asking for help from the addressee (the addressee here is الله ('God')), one occurrence for complaining to God and the other for praising God. In rendering the different uses of this vocative, both translators use different English equivalents (see Table 5.8). In rendering this vocative, however, both the translators in all occurrences render it using vocative comparable to their treatments of the vocatives ربه ('O God') and اللهم ('O God') where in a number of occurrences they both (although mostly Legassick) render them using non-vocative phrases or words.

With respect to the ST's vocative يا حبيبي ('O my darling'), which is used for endearment, both translators render it, in most of its occurrences (4 out of 7), using the term of endearment 'my dear'. Both of them also employ a variety of equivalents as they render it in other occurrence using different terms of endearment such as 'darling', 'my beloved', 'my lady' and 'my love' (see Table 5.8).

For the vocative واحسرتاه ('woe is me!'), which is used in the ST for lamentation, it is rendered using different English phrases in both translations. However, both the English equivalents used by the translators, namely Davies' 'dear, oh dear' and Legassick's 'what a pity', are close equivalents of the ST's واحسرتاه ('woe is me!') as they both express disappointment and lamentation.

Finally, it is evident that both the translators in rendering all the forms of vocative in Table 5.8 mostly omit the ST's vocative particle يا ('O'). However, Legassick maintains this

particle in a greater number of occurrences than Davies, since in LMA the particle is preserved in 21 out of 83 occurrences compared to only 11 in DMA.

As Table 5.7 above shows, ‘dearest’ in DMA is a rendering of the ST’s terms of endearments *عزیزتی* (‘my darling’) and *محبوبتی* (‘my darling’), which are both used as vocatives and prefixed with the vocative particle *یا* (‘O’). Hence, what follows is a result that shows how each translator treats these two vocatives and excludes the other occurrences of *عزیزتی* (‘my darling’) and *محبوبتی* (‘my darling’), which are used in third person form.

Table 5.9: Davies’ and Legassick’s treatments of the vocatives *یا عزیزتی* (‘O my darling’) and *یا محبوبتی* (‘O my darling’) (including only the vocatives which are the ST equivalents of the keyword ‘dearest’)

ST’s vocative	Freq.	Equivalent/s of vocative in DMA	Freq.	Equivalent/s of vocative in LMA	Freq.
<i>یا عزیزتی</i> (‘O my darling’)/ Endearment	15	1- Dearest	8	1- My darling	13
		2- My dearest	7	2- Darling	1
				3- Ø	1
<i>یا محبوبتی</i> (‘O my darling’)/ Endearment	6	1- My darling	4	1- My darling	4
		2- My dearest	1	2- My beloved	1
		3- Baby	1	3- My love	1

First of all, it is worth mentioning that the Arabic terms of endearment *یا عزیزتی* (‘O my darling’), *یا محبوبتی* (‘O my darling’) and *یا حبیبتی* (‘O my darling’) (see Tables 5.8 and 5.9) are near-synonyms and used in the ST to express the affection of the character (called Ibrahim Faraj) for his beloved girlfriend (called Hamida). In rendering these vocatives, both translators maintain the terms of endearment in their translations by using English terms of endearment such as ‘my darling’, and ‘dearest’. In addition, both of them predominantly maintain the possessive pronoun ‘my’, particularly Legassick. However, they differ in the English equivalents they use for the ST’s vocative *یا عزیزتی* (‘O my darling’) since Davies renders it using ‘dearest’ and ‘my dearest’, whereas Legassick in the majority of

occurrences renders it using 'my darling'. However, they both opt to render يا محبوبتي ('O my darling') mostly as 'my darling' (see Table 5.9).

Regarding the number of different equivalents used in rendering these vocatives, both the translators use, to a similar extent, a variety of English equivalents. To conclude this section, the findings explained above are summarized as follows:

- 1- Davies tends to use the terms 'dear' and 'dearest' along with other word/s to render some of the ST's vocatives. For example, he frequently uses 'dear God' to render the ST's vocatives ربه ('oh God'), اللهم ('O God') and يا رب/ي ('O God'/O my God'), whereas Legassick tend to render these vocatives using different equivalents, such as 'O God' and 'Oh God'.
- 2- However, both of them tend to use 'my dear' to render the ST's terms of endearment حبيبي ('my dear').
- 3- Although the terms of endearment يا عزيزتي ('O my darling'), يا محبوبتي ('O my darling') and يا حبيبي ('O my darling') are near-synonyms, both Legassick and Davies render the ST's terms of endearment يا عزيزتي ('O my darling'), يا محبوبتي ('O my darling') differently from يا حبيبي ('O my darling'), as they both opt to render يا محبوبتي ('O my darling') mostly as 'my darling' and Davies renders يا عزيزتي ('O my darling') as 'dearest' and 'my dearest' and Legassick as 'my darling'.
- 4- Both of them render the ST's vocatives to non-vocatives; however, this is more frequent in LMA than in DMA.
- 5- The complete omission of some ST's vocatives is far more frequent in LMA than in DMA.
- 6- However, in rendering the ST's vocative particle يا ('O'), the number of omissions of the particle in DMA is greater than that in LMA.

- 7- In some occurrences both translators use the same English equivalents as is the case in their treatment of the ST's term of endearment يا حبيبي ('O my darling') since both of them mostly use the term of endearment 'my dear'.

4. Conclusion

In this chapter I have shown findings describing the translators' treatments of some terms of respect and vocatives. In general, in dealing with the ST's TRs and vocatives, the findings show that Davies stays much closer to the ST than Legassick. This overall aspect of translation corresponds to that identified in the previous chapter.

For the TRs, the findings show that Davies frequently retains the TRs as compared to Legassick who frequently omits them. It has been proposed that these two different behaviours might be referred to different translation approaches that each translator may follow. For instance, Davies may consider retention of the ST's TRs important for DMA's readers to be aware of the characters' social, marital or professional status as the TRs indicate some of this information. Furthermore, by doing this Davies may seek to render to the intended readers the Egyptian TRs' so that the ST's linguistic features shine through in his translation. On the other hand, Legassick's frequent omissions of the ST's TRs may be because he aims to make the TT more readable as such terms may disturb the fluency of the TT.

One other aspect revealed in this regard is that Legassick tends to preserve the ST's TRs in his translation when the TRs are used in the ST as vocatives, whereas Davies preserves them when they are used in both vocative and non-vocative form. In addition to Davies' recurrent preservation of the ST's TRs themselves, he tends also to maintain the ST structure of those TRs as compared to Legassick who frequently changes the structure.

As for vocatives, the findings show that the major difference between the two translators' treatments is in their choices of equivalents for the ST's vocatives. For instance, Davies tends to use the terms 'dear' and 'dearest' along with other word/s to render some of the ST's vocatives whereas Legassick tends to render these vocatives using different equivalents, such as 'O' and 'Oh'. However, for the terms of endearment, both of them tend

to use 'my dear' to render the ST's terms of endearment حبيبي ('my dear'). Furthermore, both of them render the ST's vocatives to non-vocatives; however, this is more frequent in LMA than in DMA.

As is the case with terms of respect, the complete omission of some ST's vocatives is far more frequent in LMA than in DMA. However, surprisingly, in rendering the ST's vocative particle يا ('O'), the number of omissions of the particle in DMA is greater than that in LMA. This is inconsistent with the major aspects of translation identified in the current and previous chapters, since Davies tends to stick to the ST's lexis and structure, as compared to Legassick who tends to move much further from the ST.

Chapter 6

Reporting Verbs

1. Introduction

This chapter discusses Davies' and Legassick's treatments of some reporting verbs. Before showing the results pertaining to the translators' treatments of these verbs, the definition and classification of reporting verbs according to their functions by Thompson (1994) are provided. Then, the literature regarding treatments of reporting verbs in translation is briefly reviewed. After that, from the initial findings, the differences between the translators in their treatments of the reporting verbs are highlighted. In order to understand better the differences between the translators in their treatments of the reporting verbs and to show the wider textual context of their treatments, a further analysis is conducted on a number of examples. The examples investigated in this phase are taken from one whole chapter. The overall findings from the analysis of reporting verbs reveals three main differences between the translators in their treatments of these verbs, relating to the variety of reporting verbs used, the number of omissions and the types of reporting verbs used for the corresponding ST verbs.

2. Definition and classification of reporting verbs

In fiction, there are five different modes for the presentation of characters' speech: 1) direct speech, 2) indirect speech, 3) free direct speech, 4) the narrative report of speech acts and 5) free indirect speech (Leech and Short, 2007; 1981). This study is concerned only with the verbs that occur in the first, second and third modes because the verbs analysed in this study occurs only in these modes. 'Direct speech' mode is used when an author chooses to report exactly what someone has said, hence, the reported speech is put between two quotation marks, while 'indirect speech' mode is used when the author chooses to report, using his/her own words, what someone has said, thus requiring no quotation marks (*ibid.*). 'Free direct speech' is the freer form of 'direct speech'. In this mode, the characters talk to

us in a more immediate way than in ‘direct speech’ without mediator, thus either reporting clause or quotation marks or both of them are removed. The reporting verb is a key component in ‘direct speech’ and ‘indirect speech’ modes. However, in ‘free indirect speech’ mode, the reporting verbs are key components only when the author keeps them in the speech presentation.

Reporting what other people have said or written is very common in both fiction and news journalism (Biber *et al.*, 1999, p. 923; Thompson, 1994, p. 169). For example, in fiction, reporting clauses have over 5000 occurrences per million words (Biber *et al.*, 1999, p. 923). Reporting verbs, which are key elements in any reporting clause, therefore, also have high frequencies in fiction. This may, in part, explain the appearance of such verbs in DMA’s FHKWs, as it is unlikely that two translators treat such high-frequency verbs using exactly the same procedures in all occurrences. Therefore, studying reporting verbs that appear in the FHKWs seems a useful way to investigate and reveal features of Davies’ style in translation.

Munday (2015, p. 410) points out that apart from the studies of reporting verbs by Ardekani (2002) and Winters’ (2007), reporting verbs in translation studies “have often been overlooked” while “they are the key element in research into academic and other writing”. For example, in applied linguistics, Thompson (1994, pp. 33-60) thoroughly classifies reporting verbs, or as he calls them “reporting signals”, into 11 categories according to their functions. He notes that a reporter can choose a reporting verb in order to:

- 1) Show that he/she is reporting what someone else has said or written without adding any extra information (e.g., ‘said’, ‘told’). These verbs are called ‘neutral reporting verbs’ and are subdivided as follows:
 - a) The lemma ‘say’ is the most common reporting verb of this kind and used to report any act of speaking or writing such as questions, statements, commands, suggestions and so on. It can also be used in both direct and indirect modes of speech presentation.
 - b) Reporting verbs used for reporting questions such as ‘ask’.

- c) Reporting verbs used for reporting written language events³⁴ such as ‘write’.
 - d) Reporting verbs that are used in order to mention the hearer such as ‘tell’.
 - e) Reporting verbs used for giving summary of a message³⁵ in a prepositional phrase such as ‘spoke’.
- 2) Show the speaker’s³⁶ purpose (e.g., ‘complained’, ‘explained’). These kinds of reporting verbs are not neutral in the way that ‘say’ for example is, as they typically indicate the speaker’s purpose. That is, when the author uses a reporting verb such as ‘complain’, the audiences can infer from the verb that the reported speech is about complaining. However, if the verb is replaced by ‘said’, the hearer or reader is unlikely to infer what the reported speech is about unless the context clearly discloses it. Most of these verbs can be exploited in both ‘direct report structure’ and ‘indirect report structure’. These kinds of reporting are subdivided as follows:
- a) Reporting verbs used for reporting that a speaker did not say directly what they exactly meant, like ‘imply’, ‘hint’ and ‘insinuate’.
 - b) Reporting verbs employed to show that a speaker did not actually intend to say what they said. An example of this is the reporting phrase ‘let slip’.
 - c) Reporting verbs that are used to show the speaker’s purpose but are typically followed by a reporting ‘to’ infinitive clause (e.g. ‘beseech’, ‘implore’).
 - d) Reporting verbs that are used to show the speaker’s purpose but are typically used with a reported ‘wh’- clause (e.g. ‘inquire’, ‘question’).
 - e) Reporting verbs which are used to show the speaker’s purpose and can be followed by a prepositional phrase that summarizes the message (e.g. ‘admit (to)’, ‘joke (about)’).

Thompson points out that it is the author’s or narrator’s interpretation of the purpose of the speaker that determines the reporting verb to be used accordingly in the reporting

³⁴ - ‘Language event’ is used by Thompson (1994, p. vii) to refer to “the original act of speaking or writing by the speaker or writer”.

³⁵ - ‘Message’ is a term used by Thompson (1994, p. vii) to refer to “the part of the report which represents what was said or written in the language event”, i.e. ‘reported speech’.

³⁶ - ‘Speaker’ is used by Thompson (ibid., p. vi) to refer to “the person who said or wrote what is being reported”.

clause. He adds that in some cases, the author chooses a verb that shows a different purpose from the speaker's real purpose. This choice, he continues, may be intentional and used by the reporter in order to impose his/her own interpretation of the language event. The example Thompson (ibid., p. 39) gives is the replacement of the reporting verb 'admit' with the neutral reporting verb 'said' in:

*Dr Ali Bacher **admitted** he had been 'leant on by a third party.*

*Dr Bacher **said** the two groups met after 'an influential third party' had prevailed upon them to try to reach an accord.*

'Admitted' in the first example indicates that the speaker 'Dr Bacher' does not want to say what he has said and has been forced to say it. By contrast, the negative implications of 'admit' are absent in the second example. This procedure is also used in translation. For instance, as will be shown in this study, Davies and Legassick sometimes do render the neutral 'said' using reporting verbs with different functions (see section 3 below).

- 3) Show the manner of speaking (e.g., 'cried', 'shouted'). In other words, these reporting verbs are used to show *how* the speaker said something. Thompson notes that these verbs are only used to report spoken language events. He adds that although many of these verbs are used in an indirect report structure followed by a 'that'-clause, they are mostly used in a direct report structure. Fiction and newspaper reports are typically replete with this kind of reporting verbs. Thompson points out that these verbs vary in the amount and kind of information they give about the manner of speaking. For instance, the reporting verb 'storm' is used not only to show that the speaker spoke very loudly but also spoke with anger. This kind of reporting verb is subdivided as follows:
 - a) Reporting verbs that are employed to show how quietly or loudly the speaker spoke (e.g. 'declaim', 'scream').
 - b) Reporting verbs that show how rapid the speaking is (e.g. 'snap', 'stutter')
 - c) Verbs that are exploited to show the general behaviour that the speakers display while speaking, particularly behaviours that can be read in the speaker's facial expression or in the other noises they make (e.g. 'wail', 'sigh').

- d) Verbs that describe noises which animals make and which are used metaphorically to describe the noises made by human beings (e.g. 'roar', 'snarl').
 - e) Other reporting verbs that do not easily fit into any of the categories of verb specified above (e.g. 'intone', 'pipe').
- 4) Show what was said through the reporting verb (e.g., 'criticize', 'praise'). These reporting verbs reveal information about what was said or written. For example, when a writer uses the verb 'criticize', the hearer or reader knows that what was said about the person or thing being spoken or written about is a bad thing. Thompson points out that these types of reporting verb also show the purpose of the speaker, like the verbs discussed in the second group of reporting verbs above. However, these verbs differ from the previous group in that they are not used with quoted speech. He adds that the reported speech or the 'message' as he calls it, in this kind of reporting verb, is not expressed in a separate clause but rather in the reporting verb itself. Therefore, the reporting verb functions as both reporting verb and 'message' simultaneously. These verbs are subdivided as follows:
- a) Verbs used to say something bad about the person or thing being spoken or written about (e.g., 'bewail', 'abuse').
 - b) Verbs employed to say something good about the person or thing being spoken or written about (e.g., 'praise', 'endorse').
 - c) Verbs that have similar features to the two groups listed above but differ from them in that what was said is directed toward the hearer who must be stated in the report (e.g., 'jeer', 'shush').
- 5) Indicate how the message fits in, i.e., "show how what is being reported fits in with the rest of the language event" (e.g., 'replied', 'added') (ibid., p. 46). For instance, when a reporter uses the reporting verb 'replied' it indicates that the reporting clause where the verb occurs has been preceded by a question. These verbs are subdivided as follows:
- a) Reporting verbs that indicate that what is being reported is a response to what has already been said (e.g., 'replied', 'answer').
 - b) Reporting verbs that show that what is being reported has already been said by someone else ('repeat', 'reiterate').
 - c) Reporting verbs that point to the progress of the conversation (e.g., 'continue', 'interrupt').

- d) Reporting verbs that are used to show how what is said fits with the rest of what has already been said ('add', 'elaborate').
- 6) Draw attention to the speaker's or writer's words (e.g., 'branded', 'called').
- 7) Show his/her attitude towards what they report. Verbs of this kind are subdivided into two groups:
 - a) Verbs the reporter uses to indicate that he/she believes that what is being reported is true (e.g., 'disclose', 'reveal').
 - b) Verbs that the reporter uses to indicate that what is being reported is untrue or at least doubtful (e.g., 'allege', 'claim').
- 8) Reporting verbs used to show the effect of what is said on someone else rather than the real words that the person being reported uses (e.g., 'convinced', 'persuaded').
- 9) Reporting verbs used to show whether a report is of speech or of writing (e.g., 'recite', 'type').
- 10) Reporting verbs used to show that the reporter does not accept responsibility (e.g., 'what he said was', 'what they claimed to be').

Thompson lists a number of the major verbs used in each category specified above. These categories are extensive and include most of the reporting verbs identified in this study. There are only five reporting verbs that are not included in the lists namely 'nodded', 'related', 'shrugged', 'wished' and 'put it'. Hence, the study is concerned only with the ten types shown above and they are used here to facilitate the analysis of the reporting verbs. The last type of reporting verb listed by Thompson and excluded in this study is:

- 11) Reporting verbs used to show the reporter's attitude through reporting adjuncts (e.g., 'according to Mr Thomas', 'apparently').

With regard to translation, among the few studies of reporting verbs are those by Munday (2015) and Winters (2007). Employing the appraisal theory developed by Martin and White (2005), Munday investigates the translation of reporting verbs for the purpose of revealing the "translator's/interpreter's degree of 'investment' in a proposition and control over the text receiver's response" (2015, p. 406).

In terms of investigating translator's style which is of interest in this study, Winters (2007) studies the translation of reporting verbs, or 'speech-act reports' as she terms them, for the

purpose of revealing features of translator's style. Using corpus-based analysis, the study compares two German translations of the English novel *The Beautiful and Damned*. Winters (ibid., p. 412) considers the reporting verbs to be "potential elements of the individual styles of the translators" Orth-Guttmann and Hans-Christian Oeser. The results of the study show significant differences between the two translators in terms of their rendering of reporting verbs. For instance, it shows that Oeser tends to stay closer to the source text than Orth-Guttmann. In addition, Oeser frequently opts to repeat the reporting verbs he chooses as translations of specific reporting verbs to a greater extent than Orth-Guttmann. Furthermore, Orth-Guttmann uses a greater variety of reporting verbs than Oeser. It is also found that Orth-Guttmann frequently explicates. The author gives possible interpretations for these differences saying that "Orth-Guttmann may be motivated by a desire to avoid what is seen by some commentators as bad style" (ibid., p. 423).

The analysis in this study of reporting verbs in DMA's FHKWs is similar to the analysis in Winters' study described above in that it investigates the frequency of different translations of some Arabic reporting verbs such as قال ('said'), استدرک ('resumed') and صاح ('cried'). This allows a comparison of Davies' and Legassick's translation of Arabic reporting verbs in terms of their choice of English reporting verb, the type of verb chosen and the degree of consistency in their choice of verb.

As is the case with previous areas investigated in this thesis, the analysis starts with Davies' keywords under investigation (i.e. reporting verbs) and then identifying the ST equivalents of each keyword. The equivalent/s with high frequency are, then, further investigated in both translations in order to identify how each translator treats them.

3. Reporting verbs in DMA's FHKWs: analysis and results

DMA's FHKWs are characterized by the presence of a variety of reporting verbs. Table 6.1 below shows these reporting verbs, their frequencies, their types and how key they are compared to other DMA's FHKWs.

Table 6.1: Reporting verbs in DMA's FHKWs

N	DMA's RV³⁷	Freq. in DMA	Freq. in LMA	Keyness	Type of RV
1	Responded	35	1	35.86	Reporting verb to show how the message fits in
2	Said	543	320	29.72	Neutral reporting verb
3	Resumed	13	0	16.14	Reporting verb to show how the message fits in
4	Cried	32	7	13.82	Reporting verb to show the manner of speaking
5	Murmured	30	7	12.15	Reporting verb to show the manner of speaking

Davies uses the reporting verbs listed in the table more often than Legassick. These reporting verbs are basically used for three different functions: to show how the message fits in, e.g., 'responded', 'resumed', to show the manner of speaking e.g., 'cried', 'murmured' and to simply report what some has said without adding any information about the speaker's or writer's purpose or manner, e.g., 'said'.

The analysis starts with the first reporting verb in DMA's FHKWs, 'responded'. Table 6.2 below shows the ST equivalents of this reporting verb in both translations.

³⁷ - 'RV' in tables hereafter stands for 'reporting verb'.

Table 6.2: Basic information about ‘responded’ in the TTs and ST

DMA’s keyword	Freq. in DMA	ST equivalents of ‘responded’ in DMA & Freq.		Freq. in LMA	ST equivalent of ‘responded’ in LMA & Freq.	
		Arabic equivalent	Freq.		Arabic equivalent	Freq.
Responded	35	1- قال (‘said’)	25	1	1- ردّ (‘responded’)	1
		2- Ø	3			
		3- يقول (‘say/s’)	2			
		4- يجيب (‘answer’)	2			
		5- أجاب (‘answered’)	1			
		6- ردّ (‘replied’)	1			
		7- قائلاً (‘saying’) (adverb)	1			

As the table displays, ‘responded’ in DMA is mostly a translation of the Arabic reporting verb قال (‘said’)³⁸ (25 occurrences out of 35). It is also occasionally a translation of other reporting verbs such as رد (‘replied’), يقول (‘say/s’), يجيب (‘answer’ or ‘reply’), the Arabic adverb قائلاً (‘saying’). In addition, it is added to the TT (3 instances).

In contrast, Legassick renders the ST’s counterparts of DMA’s ‘responded’ differently. He mostly (14 times) renders them as ‘replied’. In addition to ‘replied’ he occasionally omits them (5 times) or uses different reporting verbs including ‘answered’ (4 times), ‘said’ (3 times) and ‘asked’ (twice). The other reporting verbs include ‘snapped’, ‘went on’, ‘intoned’, ‘burst out’, ‘uttered’ and ‘agreed’, each of which has one occurrence.

From the data above, it is also noticeable that most of the ST equivalents of ‘responded’ in DMA including قال (‘said’), يقول (‘say/s’) and قائلاً (‘saying’) have different functions from ‘responded’. Consider example E.6.1 below.

³⁸ -Hereafter, قال *qāla* (‘said’) includes all of the other past forms of this verb like قالت *qālat* (‘she said’), قالوا *qālū* (‘they said’), قلنا *qulnā* (‘we said’) and so on. So, for the purpose of illustration, all of the other forms are referred to as قال *qāla* (‘said’).

E.6.1 ST (Midaq Alley): “فَقَالَتِ الست سنية وهي تعيد قدح القهوة!”: (“then mistress Saniya *said* while returning the coffee cup”) (p. 23)

DMA: “Returning the coffee cup to the tray with thanks, Mistress Saniya *responded*” (p. 19)

LMA: “Replacing her coffee cup on the tray and thanking her hostess, Mrs. Afify *replied*” (p. 19)

In the example above, Davies and Legassick render the neutral reporting verb قال (‘said’) using reporting verbs with a different function. As discussed above (see section 2) Davies’ ‘responded’ and Legassick’s ‘replied’ are typically used to show how the reported speech fits in and indicate that the reported speech is a response to what has already been said whereas قال (‘said’) is neutral. This shows that both translators use verbs that have different functions from their ST equivalent. This, in turn, prompts the question of to what extent each translator uses reporting verbs with different functions. In addition, it is also found that the reporting verb قال (‘said’) occurs 675 times in the ST which indicates that the verb is rendered in DMA using various reporting verbs in English. Among these alternative reporting verbs are ‘replied’, ‘said’, ‘told’, ‘answered’ and ‘asked’ (see Table 6.4 below). This also raises the question of how varied the reporting verbs used by each translator for قال (‘said’) are. To answer these two questions, treatments of قال (‘said’), which is the most frequent ST equivalent of the reporting verb ‘responded’, are investigated in both translations (see below the analysis of the treatments of قال (‘said’) within the analysis of the reporting verb ‘said’). In other words, the reporting verb ‘responded’ will be analysed within the analysis of the reporting verb ‘said’, since the ST’s most frequent equivalent of both of them is قال (‘said’). Now we move to the second reporting verb in DMA’s FHKWs namely ‘said’. Table 6.3 below shows the ST equivalents of this verb in both translations and the frequency of each of them.

Table 6.3: Basic information about ‘said’ in the TTs and ST

DMA’s keyword	Freq. in DMA	ST equivalents of ‘said’ in DMA & Freq.		Freq. in LMA	ST equivalent of ‘said’ in LMA & Freq.	
		Arabic equivalent	Freq.		Arabic equivalent	Freq.
Said	543	1- قال (‘said’)	415	320	1- قال (‘said’)	205
		2- يقول (‘say/s’)	55		2- يقول (‘say/s’)	39
		3- قائلا (‘saying’) (adverb)	26		3- Ø	23
		4- Ø	25		4- قول (‘speech’)	15
		5- سأل (‘asked’)	4		5- قائلا (‘saying’) (adverb)	11
		6- قول (‘speech’)	4		6- دعى (‘called’)	4
		7- ينسب (‘utter’)	3		7- ينسب (‘utter’)	3
		8- خاطب (‘talked to’)	2		8- تَمَتَّم (‘muttered’)	2
		9- كلام (‘talk’) (noun)	2		9- رمى (‘accused’)	2
		10- تسائل (‘questioned’)	1		10- قيل (‘it was said’)	2
		11- تكلم (‘spoke’)	1		11- أَكَّد (‘confirmed’)	1
		12- ذكر (‘pointed out’)	1		12- تسائل (‘question’)	1
		13- قَصَّ (‘told’ or ‘narrated’)	1		13- خاطب (‘talked to’)	1
		14- قيل (‘it was said’)	1		14- ذكر (‘pointed out’)	1
		15- مخاطبة (‘by talking to’) (adverb)	1		15- سأل (‘asked’)	1
		16- نَطَّقَ (‘pronounced’)	1		16- صاح (‘cried’)	1
					17- غمغم (‘murmured’)	1
					18- قَصَّ (‘narrated’ or ‘told’)	1
					19- مخاطبة (‘by talking to’) (adverb)	1
					20- نَطَّقَ (‘pronounced’)	1
					21- يخاطب (‘talk to’)	1
					22- يصيح (‘cry/s’)	1
					23- يعتقد (‘believe’)	1
					24- يُقَال (‘it is said’)	1

Table 6.3 clearly shows that the occurrences of ‘said’ in DMA are far more frequent than those in LMA. It also shows that ‘said’ in DMA and LMA is mostly a translation of its typical Arabic equivalent قال (‘said’) and its other derivatives including يقول (‘say/s’), قائلا

(‘saying’), قول (‘speech’) and قيل (‘it was said’). For example, the number of occurrences of قال (‘said’) forms 76.42 % and 64.06 % out of the total number of occurrences of all the equivalents of ‘said’ in DMA and LMA respectively. Hence, most of the occurrences of ‘said’ that appear in DMA and LMA are carried over from the ST’s reporting verb قال (‘said’).

These findings are consistent with the observations of Baker (2000, pp. 241-266). Baker compares the use of lemma ‘say’ in the translation of two translators, one translating from Arabic into English, the other from Spanish and Portuguese into English. She notes that the verb ‘say’, particularly its past form ‘said’, occurs far more frequently in the Arabic to English translations (905 times) than in the Spanish/Portuguese to English translations (201 times) (ibid., p. 252). Baker speculates that this difference between the two translators may be due to the tendency in Arabic to use the verb قال (‘said’). To confirm this claim, Baker calls for a large-scale analysis which compares the translation-based stylistic patterns with their counterparts in the correspondent source texts.

However, the analysis detailed in this current research shows that, while the use of ‘said’ for قال (‘said’) is frequent in both DMA and LMA, it is far more common in DMA. This indicates that Davies and Legassick treat قال (‘said’) differently. In order to see how each translator treats this high-frequency Arabic reporting verb, the treatments of قال (‘said’) in both translations are further analysed. Table 6.4 below shows the equivalents of قال (‘said’) in DMA and LMA and their frequencies in each translation.

Table 6.4: Davies' and Legassick's treatments of the reporting verb قال ('said')

ST's RV	Freq. in ST	Equivalent/s of RV in DMA & Freq.	Equivalent/s of RV in LMA & Freq.		
قال ('said')	675	1- Said (440)	1- Said (218)	37- Called out (1)	
		2- Replied (55)	2- Ø (92)	38- Cautioned (1)	
		3- Told (48)	3- Replied (78)	39- Chuckled (1)	
		4- Asked (26)	4- Answered (38)	40- Commanded (1)	
		5- Responded (26)	5- Asked (35)	41- Commenced (1)	
		6- Ø (15)	6- Spoke (34)	42- Cried out (1)	
		7- Exclaimed (12)	7- Commented (33)	43- Demanded (1)	
		8- Answered (8)	8- Told (20)	44- Echoed (1)	
		9- Continued (7)	9- Went on (15)	45- Gaspd (1)	
		10- Declared (6)	10- Shouted (10)	46- Gossip (1)	
		11- Remarked (4)	11- Exclaimed (7)	47- Greeted (1)	
		12- Muttered (3)	12- Continued (6)	48- Grumbled (1)	
		13- Thought (3)	13- Agreed (4)	49- Instructed (1)	
		14- Went on (3)	14- Addressed (4)	50- Let out (1)	
		15- Cautioned (2)	15- Announced (4)	51- Moaned (1)	
		16- Protested (2)	16- Insisted (4)	52- Murmured (1)	
		17- Added (1)	17- Pointed out (4)	53- Nodded (1)	
		18- Apologized (1)	18- Snapped (4)	54- Objected (1)	
		19- Believed (1)	19- Cried (3)	55- Ordered (1)	
		20- Beseached (1)	20- Muttered (3)	56- Piped (1)	
		21- Claimed (1)	21- Protested (3)	57- Reiterated (1)	
		22- Complained (1)	22- Sighed (3)	58- Related (1)	
		23- Cried (1)	23- Burst out (2)	59- Remarked (1)	
		24- Implored (1)	24- Declared (2)	60- Roared (1)	
		25- Insisted (1)	25- Explained (2)	61- Shrugged (1)	
		26- Jeered (1)	26- Pleaded (2)	62- Stuttered (1)	
		27- Laughed (1)	27- Quoted (2)	63- Wished (1)	
				28- Objected (1)	
				29- Out loud (1)	
				30- Proceeded (1)	
				31- Put it (1)	
				32- Talking (2)	
				33- Thought (2)	
		34- Whispered (2)			
		35- Advised (1)			
		36- Began (1)			

As tables 6.4 above and 6.5 below clearly show, Legassick uses a wider variety of reporting verbs than Davies for the ST's قال ('said'). The number of equivalents³⁹ used in LMA is more than double that in DMA. It is also noticeable that the number of omissions of قال ('said') in LMA is more than that in DMA. Beside the frequent use of 'said' in both translations, both translators often use reporting verbs such as 'replied', 'asked' 'answered' and 'exclaimed', yet with different frequencies. For example, the lemma 'tell' is used 48 times in DMA but only 20 times in LMA. In contrast, 'answered' is used 38 times in LMA but only 8 times in DMA.

Table 6.5: A summary of Davies' and Legassick's treatments of the reporting verb قال ('said') already discussed in detail in Table 6.4

N	ST's RV	Freq. in the ST	Number of different RVs used for their ST equivalent		Number of omissions of RV		Freq. of reporting verbs having different function from ST equivalent	
			DMA	LMA	DMA	LMA	DMA	LMA
1	قال ('said')	675	30	62	15	92	146	310

Although both translators use reporting verbs which have different functions from the neutral ST's قال ('said'), this is more frequent in LMA than in DMA (see Table 6.5 above). For instance, reporting verbs that are typically used to show the manner of speaking, such as 'cried', 'exclaimed' or 'shouted' are used more frequently in LMA than in DMA. In particular, the total occurrences of these reporting verbs form 7.7 % of the total occurrences of all قال's ('said') equivalents in LMA. In contrast, this kind of reporting verb constitutes only 2.7 % of قال's ('said') equivalents in DMA. In addition, Legassick uses reporting verbs that reporters typically use to show the speaker's purpose more than Davies. Verbs of this kind form 10.9 % and 3 % in LMA and DMA respectively. What is also remarkable is that Legassick employs reporting verbs that are typically used to show how what is being

³⁹ - In this section, the number of equivalents is counted based on the lemma of the equivalent, i.e. all the other forms of the equivalent or word are excluded from counting. Thus, the word and all its other forms are counted as one equivalent.

reported fits in with the rest of the conversation more often than Davies. In particular, 25% of all قال's ('said') equivalents in LMA are rendered using this kind of reporting verbs compared to 15.3 % in DMA. On the other hand, rendering the neutral قال ('said') to neutral reporting verbs is more often in DMA than LMA. For instance, 78 % of قال's ('said') equivalents in DMA are rendered using neutral reporting verbs such as 'said', 'told' and 'asked' compared to 53 % in LMA.

The third reporting verb in DMA's FHKWs is 'resumed'. Table 6.6 below shows the ST equivalents of this reporting verb in both translations.

Table 6.6: Basic information about 'resumed' in the TTs and ST

DMA's keyword	Freq. in DMA	ST equivalents of 'resumed' in DMA & Freq.		Freq. in LMA
Resumed	13	Arabic equivalents	Freq.	0
		1- إستدرک ('resumed')	4	
		2- إستطرد ('continued')	3	
		3- واصل ('continued')	2	
		4- عاد ('went back')	1	
		5- عاود ('do again')	1	
		6- مستدرکا ('resuming') (adverb)	1	
		7- مواصلا ('continuing') (adverb)	1	

'Resumed' occurs in DMA 13 times but has no occurrence at all in LMA. It often occurs within reporting clauses (9 occurrences of 'resumed' out of 13 occurrences appear within reporting clauses). In the remaining four occurrences, 'resumed' is not used as a reporting verb but as ordinary verb as in "until finally he had *resumed* his original immobile state and sunk once more into his stupor." (DMA, p. 7). In rendering the ST's counterparts of 'resumed' in LMA, Legassick opts to use different equivalents. For example, إستدرک ('resumed') is translated in LMA using 'went on', 'began again', 'began' or 'broke in again'. For instance, in example E.6.2 below, both translators render إستدرک ('resumed') using equivalents that have the same function that إستدرک ('resumed') has in the ST. However, each translator chooses different equivalents from the other. Davies uses the

equivalent 'resumed' whereas Legassick uses 'began' followed by 'again'. It appears that Legassick uses the adverb 'again' in order to compensate for the semantic component of continuation of chanting after a brief pause.

E.6.2 ST (Midaq Alley): “فاستدرك منشداً:” (‘then he *continued* chanting’) (p. 9)

DMA: “he *resumed* his chanting:” (p. 5)

LMA: “he *began* reciting *again*,” (p. 5)

In addition, in rendering other ST equivalents of 'resumed' such as استطرده ('continued'), Legassick uses various reporting verbs such as 'continued', 'turn to' and 'return'.

From the findings above, it is evident that Legassick tends to use various reporting verbs for the reporting verbs استدرك ('resumed') and استطرده ('continued'). This prompts the question of whether Davies also uses a variety of reporting verbs for these verbs; and if so, how varied they are in comparison with Legassick. This can be investigated through an analysis of Davies' and Legassick's translations of the most frequent equivalents of 'resumed' namely استدرك ('resumed') and استطرده ('continued'). Table 6.7 below shows the equivalents of these reporting verbs in DMA and LMA and their frequencies in each translation.

Table 6.7: Davies' and Legassick's treatments of the reporting verbs استدرک ('resumed') and استطرّد ('continued')

ST's RV	Freq. in the ST	Equivalent/s of RV in DMA	Freq. in DMA	Equivalent/s of RV in LMA	Freq. in LMA
استدرک ('resumed')	33	1- Went on	18	1- Continued	12
		2- Continued	8	2- Went on	12
		3- Resumed	5	3- Ø	4
		4- Added	1	4- Began	1
		5- Ø	1	5- Began again	1
				6- Broke in again	1
				7- Expanded	1
				8- Talk on	1
استطرّد ('continued')	10	1- Continued	4	1- Continued	4
		2- Resumed	3	2- Went on	2
		3- Went on	2	3- Ø	2
		4- Pressed on	1	4- Added	1
				5- Tried again	1

The table above shows that 'resumed' is not the only option for rendering استدرک ('resumed') and استطرّد ('continued') in DMA but, rather, a variety of reporting verbs are used. Still, Legassick, as is the case with the reporting verb قال ('said'), uses a wider variety of reporting verbs than Davies for استدرک ('resumed') and استطرّد ('continued'). For example, Legassick uses 9 different equivalents for both the verbs. In contrast, Davies uses only five different equivalents. There are also a remarkably greater number of omissions in LMA than in DMA. Specifically, there are six omissions of the verbs in LMA compared to only one omission in DMA.

Unlike the treatments of the reporting verb قال ('said'), all the reporting verbs used for استدرک ('resumed') and استطرّد ('continued') in both translations have the same function as those of the ST. That is, these verbs and their equivalents in both translations can be categorized as reporting verbs that refer to the progress of the conversation (see section 2 above).

The fourth reporting verb in DMA's FHKWs is 'cried'. Table 6.8 below shows the ST equivalents of the keyword 'cried' in both translations and frequencies of each equivalent.

Table 6.8: Basic information about 'cried' in the TTs and ST

DMA's keyword	Freq. in DMA	ST equivalents of 'cried' in DMA & Freq.		Freq. in LMA	ST equivalents of 'cried' in LMA & Freq.	
		Arabic equivalent	Freq.		Arabic equivalent	Freq.
Cried	32	1- صاح ('cried')	20	7	1- قال ('said')	4
		2- هتف ('exclaimed')	6		2- هتف ('exclaimed')	2
		3- يصيح ('cry/ies')	3		3- نددت التآوهات ('cried')	1
		4- استعبر ('cried')	1			
		5- صرخ ('shouted')	1			
		6- قال ('said')	1			

In DMA, 30 out of 32 occurrences of 'cried' appear as reporting verbs. 'Cried' as reporting verb either appears in isolation (20 occurrences) or within the phrasal verb 'cried out' (10 occurrences). In DMA, it is mainly a rendering of the ST's reporting verbs صاح ('cried') and هتف ('exclaimed'). However in LMA 'cried' is mainly a translation of the neutral reporting verb قال ('said'). The reporting verbs صاح ('cried') and هتف ('exclaimed') (the most frequent equivalents for 'cried' in DMA) are investigated in both translations in order to see how each translator treats them. Table 6.9 below shows Davies' and Legassick's treatments of these reporting verbs.

Table 6.9: Davies' and Legassick's treatments of the reporting verbs صَاح ('cried') and هَتَف ('exclaimed')

ST's reporting verb	Freq. in the ST	Equivalent/s of reporting verb in DMA	Freq. in DMA	Equivalent/s of reporting verb in LMA	Freq. in LMA	
صَاح (‘cried’)	55	1- Cried	17	1- Shouted	33	
				2- Exclaimed	3	
		2- Shouted	14	3- Yelled	3	
				4- Shouted out	2	
		3- Yelled	14	5- Shrieked	2	
		4- Cried out	6	6- Asked	1	
		5- Screamed	2		7- Bellowed	1
					8- Commented	1
					9- Cried out	1
		6- Exclaimed	1		10- Interrupted	1
					11- Roared	1
					12- Roared out	1
		7- Yelled out	1		13- Said	1
					14- Screamed	1
					15- Snarled	1
					16- Snorted	1
					17- Ø	1
هَتَف (‘exclaimed’)	26	1- Exclaimed	12	1- Shouted	6	
		2- Called out	3	2- Ø	5	
		3- Cried	3	3- Called out	2	
		4- Cried out	3		4- Cried	2
					5- Exclaimed	2
		5- Yelled	2	6- Yelled	2	
		6- Declaimed	1	7- Called	1	
		7- Screamed	1		8- Commented	1
					9- Gaspd out	1
					10- Recited loudly	1
					11- Shouted out	1
		8- Shouted	1		12- Wailed	1
					13- Bellowed	1

As is the case with the ST's reporting verbs discussed above, Table 6.9 clearly shows that Davies uses fewer reporting verbs for صاح ('cried') and هتف ('exclaimed') than Legassick. In particular, Davies chooses to translate these reporting verbs with fewer than half as many different reporting verbs as Legassick. Furthermore, Legassick omits the reporting verb هتف ('exclaimed') in six occurrences while there are no omissions by Davies.

As for the types of reporting verbs, صاح ('cried') and هتف ('exclaimed') have the function of showing the manner of speaking. In all occurrences, Davies chooses reporting verbs that have the same function as those of the ST. On the other hand, Legassick opts, in six occurrences, to use reporting verbs that have different functions from those of the ST. These verbs include 'asked', 'commented', 'said', 'interrupted' and 'recited' (see example E.6.3). In the example below, Davies uses 'cried', which has the function of showing the manner of speaking as does صاح ('cried') in the ST. In contrast, Legassick chooses to translate صاح ('cried') using a neutral reporting verb 'asked' which misses the semantic meaning of saying something loudly. It seems that Legassick uses 'asked' for explication, i.e. to indicate that the reported speech is a question. On the other hand, Davies maintains the meaning of saying something loudly and leaves the reader to deduce from the context the question in the reported speech.

E.6.3 ST (Midaq Alley): "سامحك الله يا ست أم حميدة، مالي": "فضحكت الست ضحكة عصبية وصاحت" ("The Mistress laughed nervously and *shouted*: "May Allah forgive you Mistress Umm Hamida, what have I to do with children!")" (p. 128)

DMA: "Mistress Saniya laughed nervously and *cried*, "God forgive you, Mistress Umm Hamida, what have I to do with children?" (p. 111)

LMA: "The widow gave a slightly nervous laugh and *asked*, "My goodness, Umm Hamida, what have I got to do with children!" (p. 122)

The last reporting verb in DMA's FHKWs is 'murmured'. Table 6.10 below shows the keyword 'murmured' and its ST equivalents in DMA and LMA.

Table 6.10: Basic information about ‘murmured’ in the TTs and ST

DMA’s keyword	Freq. in DMA	ST equivalents of ‘murmured’ in DMA & Freq.		Freq. in LMA	ST equivalents of ‘murmured’ in LMA & Freq.	
		Arabic equivalent	Freq.		Arabic equivalent	Freq.
Murmured	30	1- غمغم (‘murmured’)	25	7	1- قال (‘said’)	3
		2- تمتم (‘muttered’)	5		2- تمتم (‘muttered’)	2
					3- غمغم (‘murmured’)	2

As table 6.10 above shows, ‘murmured’ is mainly a translation of the ST’s reporting verbs غمغم (‘murmured’) and تمتم (‘muttered’). As for Legassick, ‘murmured’ is not only a rendering of غمغم (‘murmured’) and تمتم (‘muttered’) but also of the neutral reporting verb قال (‘said’). As Table 6.11 below displays, غمغم (‘murmured’) and تمتم (‘muttered’) are further investigated to show how Davies and Legassick treat each occurrence of these verbs.

Table 6.11: Davies’ and Legassick’s treatments of the reporting verbs غمغم (‘murmured’) and تمتم (‘muttered’)

ST’s RV	Freq. in the ST	Equivalent/s of RV in DMA	Freq. in DMA	Equivalent/s of RV in LMA	Freq. in LMA
غمغم (‘murmured’)	31	1- Murmured	26	1- Muttered	17
		2- Muttered	3	2- Said	4
		3- Mumbled	2	3- Mumbled	3
				4- Whispered	3
				5- Murmured	2
				6- Replied	1
				7- Ø	1
تمتم (‘muttered’)	15	1- Muttered	7	1- Muttered	8
		2- Murmured	5	2- Murmured	3
		3- Mumbled	3	3- Said	2
				4- Asked	1
				5- Ø	1

Table 6.11 shows that غمغم ('murmured') and تمتم ('muttered') receive almost the same treatment as the previous reporting verbs. This is to say, Legassick uses a wider variety of reporting verbs for غمغم ('murmured') and تمتم ('muttered') than Davies. Specifically, Davies uses only three different reporting verbs for both the ST's verbs while Legassick uses seven different reporting verbs. In addition, Legassick opts to omit the reporting verbs in two occurrences while there are no omissions of them at all in DMA.

What's more, in all occurrences Davies uses reporting verbs which have the same function as that of their ST counterparts (غمغم ('murmured') and تمتم ('muttered') have the function of showing the manner of speaking). On the other hand, Legassick, in eight occurrences, chooses to render the reporting verbs with ones that have different functions, such as the neutral reporting verbs 'said' and 'asked' and a reporting verb, 'replied', used to show that what is being reported is a response to what has already been said.

Table 6.12: Davies' and Legassick's treatments of the most frequent equivalents of reporting verbs in DMA's FHKWs

N	ST's RV	Freq. in the ST	Number of different RVs used for their ST equivalent		Number of omissions of RV		Freq. of reporting verbs having different function from ST equivalent	
			DMA	LMA	DMA	LMA	DMA	LMA
1	قال ('said')	675	30	62	15	92	146	310
2	استدرك ('resumed')	33	4	6	1	4	0	0
3	استطرد ('continued')	10	4	4	0	2	0	0
4	صاح ('cried')	55	7	16	0	1	0	4
5	هتف ('exclaimed')	26	8	12	0	5	0	2
6	غمغم ('murmured')	31	3	6	0	1	0	5
7	تمتم ('muttered')	15	3	4	0	1	0	3
Total		845	59	110	16	106	146	324

From the treatment of all reporting verbs by each translator, as summarised in the table, it is clear that Davies differs from Legassick in three main aspects:

1. the fewer reporting verb types used for each ST's reporting verb;
2. the fewer omissions of reporting verbs;
3. the fewer occurrences of reporting verbs that have different functions from the ST's ones.

For the first aspect, Davies uses fewer reporting verbs than Legassick for all the ST's reporting verbs except one. The exception is the ST's reporting verb *إستطرد* ('continued') where both translators use four different reporting verbs. The huge gap between the two translators in the number of different reporting verbs used is also remarkable. For instance, for the reporting verbs *قال* ('said'), *صاح* ('cried') and *غمغم* ('murmured'), Legassick renders them using twice as many different reporting verbs as Davies. This difference is reflected in the total number of reporting verbs used in each translation, with Davies' translation containing about half as many different reporting verbs as Legassick.

This, in turn, indicates that there is more repetition of verbs in DMA than in LMA. In contrast, Legassick frequently avoids this repetition in his translation by using a wide variety of reporting verbs, most of which he uses only once. For example, in LMA 29 different reporting verbs are used only once to render *قال* ('said') compared to 16 in DMA (see Table 6.4). This finding, that Davies uses fewer reporting verbs than Legassick, suggests that Davies also stays closer to the ST and translates more literally than Legassick.

As for the second aspect, there is a huge difference in the number of omissions each translator opts for. The most striking example is the treatment of the reporting verb *قال* ('said'), which Legassick omits 92 times compared to only 15 omissions by Davies. The verbs treated by Legassick with the fewest omissions are *صاح* ('cried'), *تمتم* ('muttered') and *غمغم* ('murmured'). Legassick omits at least once in his treatment of each reporting verb, while Davies omits only in his renderings of *قال* ('said') and *إستطرد* ('continued'). In total, Legassick translates reporting verbs with more than six times as many omissions as Davies. This again supports the hypothesis above that Davies stays closer to the ST than Legassick. It also suggests that Legassick translates more freely than Davies.

Finally, the table clearly shows that Davies mostly chooses to translate using reporting verbs that have the same function as those of their ST equivalents, whereas Legassick frequently opts to use reporting verbs that have different functions. In particular, in DMA all the reporting verbs but one are rendered using verbs which have the same function. The exception is the reporting verb قال ('said') which is rendered using reporting verbs with different functions in 146 occurrences. However, this number of occurrences could be regarded as relatively small when compared with 310 occurrences of such uses of these reporting verbs in LMA. In LMA, five out of the seven reporting verbs are rendered using verbs that have different functions from those of their ST equivalents. In sum, the number of occurrences of such reporting verbs in DMA is less than half as many as in LMA. This once more supports the hypothesis mentioned above that Davies stays closer to the ST while Legassick deviates more from it.

To support this conclusion and understand better the differences, further analysis is done on some examples. This allows us to see the wider textual context of the treatments of the translators. That is, it helps us investigate whether there are influences from the ST on the translators' treatments of reporting verbs. What's more, doing so enables us to see whether the translators add to the ST in order to compensate for the loss of meaning when they use reporting verbs with different functions.

Therefore, all the instances of the reporting verb قال ('said') in a whole chapter of *Midaq Alley* and their equivalents in DMA and LMA are investigated. Appendix C shows all the excerpts containing those instances and their corresponding ones in DMA and LMA (see also Table 6.13 below for a summary of the translators' treatments of all instances of the reporting verb قال ('said') in Chapter Fifteen of *Midaq Alley*).

Table 6.13: Davies’ and Legassick’s treatments of all the instances of the reporting verb قال (‘said’) in Chapter Fifteen of *Midaq Alley*

ST’s RV	Freq. in the ST	Equivalent/s of RV in DMA	Freq. in DMA	Equivalent/s of RV in LMA	Freq. in LMA
قال (‘said’)	17	1- Said	12	1- Said	8
		2- Asked	1	2- Pointed out	2
		3- Continued	1	3- Ø	2
		4- Declared	1	4- Asked	1
		5- Protested	1	5- Exclaimed	1
				6- Protested	1
		6- Replied	1	7- Reiterated	
				8- Replied	1

As Appendix C and Table 6.13 show, Davies chooses to render the neutral قال (‘said’) using the neutral ‘said’ in 12 instances, whereas Legassick uses ‘said’ in 8 occurrences. By closely looking at these instances in which Davies renders قال (‘said’) as ‘said’ and their counterparts in LMA, it is found that Legassick in 4 instances either omits it, as in example 15, or translates it using other reporting verbs, as in examples 1, 7 and 8. In particular, in example 1, Legassick uses ‘replied’, which indicates that what is being reported is a response to what has already been said, hence, this can be regarded as explicating or interpreting what is implicit in the ST. In example 7, Legassick uses ‘pointed out’, which is not neutral in the way that ‘said’ is. For example 8, Legassick chooses to translate قال (‘said’) as ‘exclaimed’, which shows the manner of speaking. That is, rather than retaining the neutral قال (‘said’) and leaving the target readers themselves to deduce from the context the manner that the reported speech “So he is effendi” is said, as Davies does, he explicates it by indicating that manner. In example 15, Legassick omits the reporting clause “but she said calmly in a slightly lowered voice” and replaces it with the sentence “She ignored the question and substituted her own instead”, which has a different semantic meaning from its corresponding ST reporting clause. In other words, he replaces the ST’s reporting clause with what can be seen as interpretation of the reporting clause. That is, by reading Legassick’s translation the reader may in advance know that the reported speech is a question compared to the neutral ‘said’, which leaves the reader to understand that by reading the reported clause itself. The omission of a reporting verb also occurs in example

13, where the reported clause is represented without a reporting verb as in the ST. In this instance, the reporting clause is not compensated for as is the case in example 15. In contrast, there are no instances of omissions in DMA. Davies, however, in five occurrences (see examples 3, 4, 6, 10 and 13) renders قال ('said') using different reporting verbs other than 'said', four of which with different functions. Interestingly, the same instances of قال ('said') in LMA are either omitted or treated in a manner similar to that of DMA. Davies even uses the same reporting verbs used by Legassick, as in examples 4 and 6. Davies employs 'asked' in example 6 and 'said' in example 15 although both of them are used to report questions. This, in turn, evokes the question of whether Davies' reading of Legassick's translation had an effect on his own translation.

The 17 examples of treatments of قال ('said') in both translations discussed above show that Davies stays closer to the ST than Legassick by sticking to the reporting verb 'said', whereas Legassick deviates from the ST by omitting the reporting verbs and using a greater variety of reporting verbs than Davies. In addition, the examination shows that Legassick tends to explicitate and interpret more in his translation by using reporting verbs that interpret their ST equivalents. In contrast, Davies mostly uses reporting verbs that maintain the functions of the ST's reporting verbs.

4. Conclusion

In this chapter I have shown findings describing Davies' and Legassick's treatments of some of the ST's reporting verbs. The findings show significant differences between the translators. That is, Davies tends to use far fewer reporting verbs than Legassick to render the seven reporting verbs under investigation. Legassick, however, uses a wider variety of reporting verbs. This, in turn, supports the hypothesis suggested earlier in this thesis (see Chapter Four) that, while Davies stays closer to the ST, Legassick deviates more from it. Legassick's use of a wide variety of reporting verbs may also be motivated by his desire to avoid what some translation critics regard as bad style (Winters, 2007, p. 423). On the other hand, Davies' adherence to the ST could be motivated by an aim to make the ST's linguistic and stylistic features shine through in his translation. In addition, the analysis shows that Legassick frequently omits the reporting verbs while Davies rarely omits them. In addition to these two tendencies, Legassick tends to use reporting verbs that have

different functions from those of the ST, compared to Davies, who uses such reporting verbs far less often. These last two revealed tendencies further reinforce the hypothesis stated above.

The findings presented in this chapter and Chapter Four and Five are concerned with Davies' style in translation, which is based on translation choices that are likely to be deliberate. In other words, Davies' frequent choice to borrow foreign words in translation rather than translating them as Legassick does, his frequent choice to reproduce the form of proper nouns rather than using only the first or last name as Legassick often does, the choice to preserve the form of terms of respect rather than omitting them as Legassick does and his frequent choice to maintain the ST's reporting verbs rather than using more expressive and interpretive ones as Legassick does are all likely to be a result of conscious decisions. However, in the next chapter, I investigate linguistic features of Davies' translation that seem (with the exception of all types of 'that') more likely to be produced unconsciously (i.e. contractions). In particular, the next chapter investigates some function words that appear in DMA's FHKWs.

Chapter 7

Function Words

1. Introduction

In addition to the lexical words studied in chapter 4 and 5 and 6 namely ‘culture-specific items’, ‘terms of respect’ and ‘reporting verbs’, this chapter investigates some ‘function words’ found in the first hundred keywords in both translations of *Midaq Alley*. The focus of this chapter will be on the first two function words that appear in Davies’ FHKWs as they are the most frequent ones in DMA compared to LMA. The first keyword is the contraction ‘d’, which is found to be used in both translations as contracted forms of two function words: the modal auxiliary ‘would’ and the primary auxiliary ‘had’. The second keyword is ‘that’, which is found to be used in both translations as complementizer, relativizer, demonstrative pronoun, demonstrative determiner, and as an optional element in the subordinator ‘so that’. It is also found only in DMA on two occasions as an adverb as in “he didn't really know *that* much about her” (DMA, p. 34). In addition, the uses of other function words that have a similar grammatical class to the first two function words and are among Davies’ FHKWs are briefly analysed. That is, contractions other than the contraction ‘d’ and relativizers other than the relativizer ‘that’ are investigated in order to identify further how such grammatical classes of words are used in both translations.

In analysing function words (particularly contractions), I seek to explore linguistic habits that Davies might use unconsciously and unintentionally, as distinct from lexical words discussed earlier in this study which, as the findings obtained from their analysis suggest, are likely to be deliberately used. This is done by comparing the DMA function words with their equivalents in LMA to see how Davies uses them. As most function words are typically very frequent, a corpus-based technique developed by John Sinclair (1991; 2003) is used in analysing some of the function words to overcome this challenge.

The chapter starts with an overview of the definition and classification of function words. The methods of analysis employed in analysing the function words are then explained.

After that, findings obtained from the analysis are presented. The chapter ends with discussion of the stylistic features found in each translation with regard to function words.

2. Function words: definition and classifications

Function words (also called grammatical words) “provide the mortar which binds the text together” (Biber *et al.*, 1999, p. 55). Biber *et al.* point out that function words typically carry a wide range of meaning and have two main roles: “indicating relationships between lexical words or larger units, or indicating the way in which a lexical word or larger unit is to be interpreted.”

They are typically short and have no internal structure. In addition, unlike lexical words that are typically topic-bound so that their frequency of occurrence varies from one text to another, function words are characterized by their frequent occurrences in any text. They include “determiners, pronouns, auxiliary verbs, prepositions, adverbial particles, coordinators and subordinators” (Biber, Conrad and Leech, 2002, p. 26).

Determiners are a group of words such as ‘my’, ‘some’ that are used to “specify the reference of a noun” (Biber *et al.*, 1999, p. 258). Biber, Conrad and Leech (2002, p. 26) divide them into five categories: 1) ‘definite article’ (e.g. ‘the’), 2) ‘indefinite articles’ (e.g. ‘an’), 3) ‘demonstrative determiners’ that specify the number of the referent and whether the referent is near or distant from the speaker’s immediate context (e.g. ‘this’), 4) ‘possessive determiners’ that indicate to whom someone or something belongs (e.g. ‘my’) and 5) ‘quantifiers’ that specify quantity (e.g. ‘all’).

Pronouns are words that are employed to replace a noun or a noun phrase (Biber, Conrad and Leech, 2002, p. 26). The pronoun’s referent is usually known from the context. They are divided into eight major classes:

1. ‘Personal pronouns’ (e.g. ‘you’, ‘it’).
2. ‘Demonstrative pronouns’ (e.g. ‘this’, ‘that’).
3. ‘Reflexive pronouns’ (e.g. ‘myself’).

4. 'Reciprocal pronouns' (e.g. 'each other').
5. 'Possessive pronouns' (e.g. 'my').
6. 'Indefinite pronouns' (e.g. 'everything').
7. 'Relative pronouns' (also called 'relativizers') (e.g. 'who', 'that').
8. 'Interrogative pronouns' (e.g. 'what' in 'what did you say?').

Auxiliary verbs are a set of verbs that are divided into: 1) 'primary auxiliaries' such as 'be', 'have' and 'do' and their different inflections when they precede main verbs as subordinates to form, for example, negatives, tenses, questions and 2) 'modal auxiliaries' (ibid.). Modal auxiliaries are used to express 'modality' including possibility, prediction, necessity and volition. There are nine modals: 'will', 'can', 'shall', 'may', 'must', 'would', 'could', 'should', 'might'.

Prepositions are links that begin prepositional phrases (e.g. 'of', 'to', 'onto'). They are typically short and have no inflections (ibid.). Because the prepositional complement that follows a preposition is typically a noun phrase, they can also be regarded as devices that link noun phrases to other structures. Prepositions can be preceded by different verbs and this is referred to as 'prepositional phrase' (e.g. 'rely on', 'confide in'). There are also multi-word sequences that act semantically and syntactically as prepositions, i.e. their meaning cannot be obtained from either of the parts (e.g. 'such as', 'apart from'). This type of prepositions is called 'complex prepositions'.

Adverbial particles "are a small group of words with a core meaning of motion" (e.g. 'about', 'down') (ibid., p. 29). Most of these words can also be called prepositions. They are closely connected to verbs, so that they are employed to create phrasal verbs such as 'come on' and 'break down'. They typically follow verbs and their meanings are bound to them.

Coordinators or 'coordinating conjunctions' are used to link between words, phrases or sentences that have the same syntactic role (e.g., 'but', 'and', 'or') (ibid., p. 30). That is, if a coordinator is preceded by a singular noun, the element following the coordinator is also a

singular noun and if it is an adjective, the element following the coordinator is also an adjective and so on.

Subordinators or ‘subordinating conjunctions’ are linking words that begin subordinate clauses or ‘dependant clauses’. (e.g., ‘although’, ‘when’) (ibid., p. 31). They indicate the meaning relationship between the main clause and the dependant clause. There are three major subclasses of subordinators:

1. Subordinators that introduce ‘adverbial clauses’ (e.g. ‘after’, ‘because’).
2. Subordinators that introduce ‘degree clauses’. There are only three of them namely, ‘as’, ‘than’, ‘that’. This subclass indicates the meaning relationship between the main clause and the dependant clause in terms of time, reason, condition, and comparison.
3. Subordinators that begin ‘complement clauses’. There are only three of them, namely ‘if’, ‘that’, ‘whether’. These subordinators are called ‘subordinating conjunctions’ or ‘complementizers’ as they introduce complement clauses. As is the case with prepositions, subordinators may consist of multi-word units most of which end with ‘as’ or ‘that’ (e.g. ‘as long as’, ‘even though’). Such subordinators are called ‘complex subordinators’.

Some function words are members of different word classes. For instance, ‘that’ can be a relativizer as in ‘The man *that* I met yesterday is a teacher’, complementizer as in ‘She said *that* she would go back home soon’, demonstrative pronoun as in ‘*That* is correct’ or demonstrative determiner as in ‘*That* book is useful’. Therefore, if a function word in DMA’s FHKWs is a member of different word classes, the frequency of its uses in each grammatical class is shown.

3. Using function words in revealing author’s style

Function words are seen by some linguists as useful linguistic elements for investigating author’s style. In authorship attribution studies, for instance, some well-known studies such as Mosteller and Wallace (1964), Burrows (1987) and Holmes, Robertson and Paez (2001)

use them to reveal authors' style or distinguish between two or more different authors for the purpose of attributing disputed works to their original authors. Mosteller and Wallace (1964) select function words, such as articles and pronouns, to clarify the disputed authorship between Alexander Hamilton and James Madison of a collection of essays and articles entitled *Federalist Papers*. They argue that some of the most frequent words in a language (i.e. 'function words') can serve as useful indicators of authorial style. The seminal work by John F. Burrows (1987) on the novels of Jane Austen demonstrates the usefulness of function words in attributing excerpts to different authors, novels, or individual characters. Holmes, Robertson and Paez (2001) use 50 common function words to differentiate between two authors on disputed works that consist of seventeen journal articles. They argue that function words can be successfully used to discriminate between authors.

Function words can be used to reveal author's style because their use remains relatively constant across a number of different works by one author, unlike lexical words, which vary in occurrence according to the document's topic. In his investigation of the effectiveness of an authorship attribution technique called 'cluster analysis', which analyses word frequency, Hoover (2001, p. 422) states that "because of their high frequencies in the English language and their low semantic load, the most frequent function words have long been assumed to lie outside the conscious control of authors". At the same time, these highly frequent words vary greatly in their occurrence across authors as is the case in DMA and LMA. Hence, the incidences of function words are a result of authorial style rather than the document's topic. Therefore, studying function words in DMA's FHKWs seems useful in revealing Davies' 'fingerprint' in translation.

4. Method of analysis

As discussed above, function words, compared to lexical words, have typically high frequency in any text which, in turn, makes the process of investigating each occurrence quite challenging. Therefore, a technique developed by John Sinclair (1991; 2003) is used to facilitate the analysis of function words investigated in this study. The technique is slightly adapted for the investigation of function words in translation rather than in original writing, for which the technique was originally developed. It is also used only for the

analysis of contractions, not for the analysis of all types of the word ‘that’ and other relativizers. This is because, in analysing ‘that’ and relativizers, it is found that their use in both translations is influenced by the use of their equivalents in the ST. Therefore, to measure this influence in each translation, it is necessary to examine every occurrence of such words and their corresponding ST items. In other words, in investigating such words, they are examined using almost the same method of analysis used in examining the lexical words investigated in the previous chapters (i.e. Chapters Four, five and six). That is, all the ST equivalent/s of the words are first investigated in each translation. Then, to see how the other translator deals with each of these ST occurrences, their renderings in other TT are also investigated. The ST equivalent/s of the TT occurrences of these words which are found to be rendered differently by the two translators are then more closely investigated to further compare each translator’s treatment. On the other hand, with contractions, the occurrences are investigated without referring to their ST’s counterparts. This is because the choice between using the contraction of ‘’d’ or using the long form of it in translation from Arabic to English is not likely to be motivated by the ST, but more likely stems from the translator’s conscious or unconscious choices.

Sinclair (1991) uses a corpus-based technique in order to describe very common words in English such as the function word ‘of’. He (2003, p. xiii) describes this technique as “a basic strategy for retrieving information from a corpus and evaluating it”. As he (ibid.) argues, the technique helps the investigator control the investigation and provide insightful explanations of the word or expression under study. With the accumulation of evidence, an explanation can be cyclically tested and either refined or abandoned. The steps of this process do not vary much when used with different topics in lexicology and can be used in a flexible way (ibid.). The technique is very briefly discussed in Sinclair (1991) and in Sinclair (2003), he gives a detailed description of it. This study adopts the latter detailed technique.

The technique uses a KWIC (Key Word In Context) format concordance tool. A concordance shows the instances of a word or phrase under investigation (the NODE) in a layout that aligns these instances vertically (Sinclair, 2003, p. xiii). It allows the investigator to look at the vicinity of the node quite easily.

The methodology starts with an unbiased retrieval of about 30 lines from the whole corpus (ibid., p. xv). Then, based on this selection, the patterns can be highlighted for investigation. In this procedure, the investigator focuses on the frequency of various patterns and on their variation for the purpose of classifying and circumscribing them. Then another selection of a similar number of lines is retrieved and the description adapted accordingly. This procedure is repeated until the investigator is satisfied that the major patterns have been obtained in adequate quantity and that the selection of extra lines would add little or nothing to the general picture obtained from the previous iterations of the procedure. By this point, Sinclair (ibid., p. xiv) argues, it is unlikely that the investigator will have missed anything important and s/he can make a statement about the patterns found “with reasonable confidence”. Sinclair points out that investigator are advised to pursue patterns obtained from the corpus and be sceptical about general descriptions of language reported in, for example, books of grammar and dictionaries, as a corpus may provide a more precise or alternative description of the word or phrase under investigation.

Sinclair (ibid., pp. xvi-xvii) outlines seven procedural steps that he argues “should uncover the mysteries of most concordances”. The steps are as follows:

Step 1 is ‘initiating’. This step involves looking at the words that occurs immediately to the right and to the left of the node and then choosing the strongest pattern. Sinclair points out that specifying the strongest pattern is dependent on the circumstances. So a word form is considered dominant when its occurrences in the same position constitute more than half of the total instances. If there is no word that occurs frequently either to the left or to the right of the node, but a specific grammatical class appears frequently in either of these positions, it is advised to start there. In case there is no apparent pattern on either side, it is recommended to count which side contains the largest number of frequent words and it is advised to start there. When strong patterns are found on both sides of the node, it is possible to start from either side.

Step 2 is ‘interpreting’, which involves looking at the frequent words in the vicinity of the node and forming a hypothesis that may connect all of them or most of them. That is, all or most the words in the surroundings of the node may have the same grammatical class or similar meanings.

Step 3 is 'consolidating'. When the investigator succeeds in Step 2 by forming a hypothesis, s/he should look for other evidence that can reinforce that hypothesis such as an instance that can be included in the same grammatical class observed in the previous step. In addition, Sinclair calls for looking beyond the position the investigator begins with, as some patterns can be split by variations. Therefore, investigators are advised to look at the distant vicinity or the other side of the node. Sinclair gives an example of the pattern 'his N' that can be paraphrased as 'bill's N' or as 'the N of the village' or developed into 'his own N' or 'his funny old N'.

Step 4 is 'reporting'. This step involves writing pattern/s that have been observed and the revised, strong hypothesis that was formed in Step 3.

Step 5 is 'recycling'. This step involves looking at the next strongest pattern in either side of the node. The same steps used for the strongest pattern are then applied to this pattern. After that, the investigator looks for the next most important pattern and applies the same steps and so on till s/he does not find any repeated pattern. The remaining instances are then investigated to see whether they are unusual or whether the current selection of lines may not adequately bring out underlying patterns that might be found with additional selection; in this case the investigator is advised to make a tentative note of it.

Step 6 is 'writing result'. In this step, the investigator lists the final hypotheses s/he has formed.

The seventh and final step is 'repeating', which involves retrieving another selection of lines from the corpus and applying the report (Step 4) to the new findings. The same steps are applied and, in doing so, the hypotheses formed from the first selection are confirmed, revised or extended.

Sinclair (*ibid.*, p. xvii) points out that the investigator can stop selecting new instances when s/he realizes that the hypotheses formed from the previous selections stand and the new selections are merely additions to the lists of words and phrases already identified in the previous selections. He adds that "It is unwise, though understandable, to try to examine each and every instance when the numbers are more than a hundred or two". Therefore, in this study, contractions with more than 100 occurrences in the corpus are investigated using

Sinclair's technique summarised above with some adjustments discussed below. However, every instance of contractions is investigated when their occurrences are less than a hundred.

Some adjustments to the technique discussed above are applied in this study in order to meet the needs of the research. That is, the maximum number of occurrences to be investigated is a hundred rather than retrieving thirty lines and then another thirty lines and so on. This is because, at least in this study, it is observed that the analysis of a hundred occurrences adequately reveals the function words' patterns of use.

5. Function words in DMA's FHKWs

About one third of DMA's first hundred keywords are function words. Table 7.1 below shows the function words to be investigated in DMA's FHKWs and their types according to the classification of Biber, Conrad and Leech (2002) discussed above.

Table 7.1: Some Function words in DMA's FHKWs

N	FW ⁴⁰	Keyness	Class of FW in DMA	Freq.	Class of FW in LMA	Freq.
1	'd	235.21	1- 'd = 'Had' (Primary auxiliary)	190	1- 'd = 'would'	11
			2- 'd = 'would' (Modal auxiliary)	69	2- 'd = 'had'	1
2	That	79.13	1- Complementizer	558	1- Complementizer	477
			2- Relativizer	466	2- Relativizer	93
			3- Demonstrative pronoun	237	3- Demonstrative pronoun	184
			4- Demonstrative determiner	200	4- Demonstrative determiner	115
			5- As part of the subordinator 'so that'	41	5- As part of the subordinator 'so that'	26
			6- Adverb	2	6- Adverb	0

⁴⁰ - 'FW' in tables hereafter stands for 'function word'.

‘That’ in the subordinator ‘so that’ and as adverb are excluded from the analysis because they have a relatively small number of occurrences in both translations, which makes the evidence on their patterns of use in both translations less conclusive.

5.1. The Reduced form of ‘had’ and ‘would’ in DMA and LMA

The contraction ‘’d’ is ambiguous as it may represent either the primary auxiliary ‘had’ or the modal auxiliary ‘would’ or sometimes ‘did’ (Biber, Conrad and Leech, 2002, pp. 240-241). In order to automatically discriminate between these different forms, a part-of-speech-tagging software called ‘CLAWS’ version 4⁴¹ was tried. However, on some occasions, the software does the discrimination inaccurately. For instance, the contraction ‘’d’ in the sentence “He puffs and blows as though he’d just run a race” (DMA, p. 2) is classified by CLAWS as representing ‘would’ rather than ‘had’. Hence, the discrimination is done manually.

Biber, Conrad and Leech note that this contraction usually occurs when it is preceded by a pronoun (e.g. ‘I’, ‘he’, ‘she’). However, the contraction can be preceded by other forms that normally precede other verbs including full nouns, ‘there’ and ‘wh’-words’ (ibid.). In DMA, the contraction ‘’d’ representing the primary auxiliary ‘had’ has 190 occurrences and that representing the modal auxiliary ‘would’ has 69 occurrences; almost all these contractions (252 out of 259 occurrences) are preceded by pronouns and the remaining occurrences (only 7 out of 259 occurrences) are preceded by ‘who’. In LMA, however, the contraction is mostly used as a reduced form of ‘would’ (11 occurrences out of 12) and very rarely as a reduced form of the modal auxiliary ‘had’ (one occurrence) and all these contractions are preceded by pronouns.

Biber *et al.*, (1999, p. 1062) find that the contraction ‘’d’ representing either ‘had’ or ‘would’ is the least common among all other contractions such as ‘’s’, ‘’re’, ‘’m’ and

⁴¹ - Since the early 1980s CLAWS4 has been developed by UCREL at Lancaster University (Garside, 1996). CLAWS4 has consistently achieved a 95-96 accuracy rate in annotating each tokens’ part of speech (ibid.). For more information on the part-of-speech tagger CLAWS, see CLAWS’s website at <http://ucrel.lancs.ac.uk/claws/> and Garside (1987), Leech, Garside and Bryant (1994), Garside (1996) and Garside and Smith (1997).

occurs around 1000 times per million words. This suggests that the use of this contraction in DMA is highly frequent compared to LMA and to the findings discovered by Biber *et al.* Therefore, investigating this contraction in DMA seems useful in revealing Davies' style. The analysis of 'd' starts with 'd' as a short form of 'had'.

5.1.1. The reduced form of 'had'

It is more likely that 'had' is contracted when it is used as primary auxiliary (i.e. when it is used to form the past perfect aspect as in 'When they arrived she **had** already gone back home') than when it is used as a main verb or 'lexical verb' (e.g. 'She **had** her breakfast at 7 am.') and 'semi-modal' (e.g. 'Before departing they **had to** wait for two more hours') (Biber, Conrad and Leech, 2002, p. 241). In DMA and LMA, 'had' and its reduced form 'd' are used as primary auxiliary. In addition, 'had' is used as a 'lexical verb' and 'semi-modal' in both translations but in these two cases it is not used in its reduced form. Table 7.2 below shows the frequencies of each of these grammatical classes in DMA and LMA.

Table 7.2: Frequencies of the grammatical classes of 'had' and its reduced form in DMA and LMA

N	Grammatical class of 'had'	Freq. in DMA	Freq. in LMA
1	Primary Auxiliary	Full form 'had' (950)	Full form 'had' (454)
		Reduced form 'd' (190)	Reduced form 'd' (1)
2	Lexical verb	135	60
3	Semi-modal (had to)	13	7
Total Frequency		1288	522

As Table 7.2 above shows, generally, 'had' is used far more frequently in DMA than in LMA. In other words, the total frequency of 'had' in DMA (1288 occurrences) is more than double than that in LMA (522 occurrences). Since most of the occurrences of 'had' in DMA and LMA is primary auxiliary and that all the occurrences of its contracted form in both translations is used in this grammatical class, the focus in this study is on 'had' and its reduced form as primary auxiliary.

The most striking difference between the two translations is in the frequency of the reduced form of ‘had’; in DMA there are 190 occurrences, but it occurs only once in LMA. Even the full form ‘had’ is used far more frequently in DMA than in LMA.

This frequent use of the primary auxiliary ‘had’ and its contraction, in turn, indicates that Davies uses the past perfect tense more frequently than Legassick as ‘had’ is a marker of the past perfect tense (Biber, Conrad and Leech, 2002, p. 136). In addition, the frequent use of the reduced form of ‘had’ in DMA suggests that Davies tends to use the reduced form of this function word compared to Legassick.

However, Davies’ use of this contraction appears to be unsystematic. For instance, ‘had’ as primary auxiliary in the pattern ‘she had been’ is reduced as ‘she’d been’ in 12 occurrences and used in its full form in 16 occurrences. In addition, the pattern ‘he had been’ is reduced as ‘he’d been’ on 10 occasions and used in its full form on 18 occasions.

However, the analysis shows that there are specific classes of word that co-occur with the contracted ‘had’ (to the second left of the reduced form) in DMA as in examples E.7.1, E.7.2, and E.7.3. For instance, in 49 occurrences out of 100, the contraction co-occurs with a number of different subordinators such as ‘that’ (16 occurrences), ‘if’ (8 occurrences), ‘as though’ (7 occurrences), ‘after’ (3 occurrences) and so on. Examples of these co-occurrences are as follows:

E.7.1 DMA: “and she was just glad *that she'd* been able to make him let go of her hand” (p. 173)

E.7.2 DMA: “*If she'd been* from a good family, he wouldn't have hesitated an instant before asking for her hand” (p. 66)

E.7.3 DMA: “Then she suddenly stopped, *as though she'd* just thought of something,” (p. 192)

It also co-occurs in the same position (to the second left of the contraction) with some coordinators such as ‘but’ (2 occurrences) and ‘for’ (an occurrence).

Furthermore, the reduced form frequently occurs (11 occurrences out of 100) in dependent clauses which can be preceded by the optional ‘that’ or ‘which’ (see example E.7.4 below).

E.7.4 DMA: “a couple of names [that] *he'd* learned by heart without understanding what they stood for” (p. 136)

However, this appears to be unsystematic too, as the contraction occurs in the main (independent) clause in 36 occurrences out of 100 (see example E.7.5).

E.7.5 DMA: “*He'd* often asked himself the question but he couldn't believe it.” (p. 120)

It appears, however, that the contraction tends to co-occur with a word that does not occur at all with the full form of ‘had’. For instance, in five occurrences, the contraction is followed by the comparative general adverb ‘better’ to form the pattern ‘’d better’ (see example E.7.6). This word never co-occurs with the full form of the contraction. In contrast, in two out of three occurrences in LMA, the translator uses the long form of ‘had’ with that word and in one occurrence he uses the reduced form.

E.7.6 DMA: “Soon the warehouse will close its doors, so *you'd better* find yourself a new way of earning your living,” (p. 167)

To recap, the reduced and full forms of the primary auxiliary ‘had’ occur far more frequently in DMA than in LMA, which, in turn, reflects the tendency in DMA to exploit the past perfect tense. This ‘had’ is contracted in DMA 190 times, which is very frequent compared to LMA in which no contracted ‘had’ occurs. However, use of this contraction appears to be unsystematic as it is mostly not entirely associated with a particular register, structure or pattern. Nevertheless, the analysis reveals that the use of contraction shows a tendency to co-occur with certain word classes such as subordinators and coordinators as well as with dependant clauses. In addition, the contraction always co-occurs with the comparative general adverb ‘better’.

5.1.2. The reduced form of ‘would’

Unlike the full form of the primary auxiliary ‘had’ discussed above, the full form of the modal auxiliary ‘would’ has a similar number of occurrences in DMA (398 instances) and in LMA (388 instances). Where the two translators differ regarding this modal auxiliary is the use of its contracted form. Table 7.3 below shows the frequencies of the full form and the reduced form of this word in both translations.

Table 7.3: Frequencies of the full form and reduced form of ‘would’ in DMA and LMA

N	The form of ‘would’	Freq. in DMA	Freq. in LMA
1	The full form of ‘would’	398	388
2	The reduced form of ‘would’	69	11
Total Frequency		467	399

According to Biber, Conrad and Leech (2002, p. 241) ‘would’ is rarely reduced. However, as Table 7.3 above shows, Davies frequently contracts ‘would’ compared to Legassick. This, in addition to Davies’ recurrent uses of the reduced form of ‘had’, in turn, suggests that he frequently makes use of contractions compared to Legassick who rarely exploits them.

Although less so than in his use of ‘had’ and its contracted form, Davies’ use of ‘would’ and its contraction are also inconsistent. For example, the pattern ‘he would’ is used in

DMA 74 times and its reduced form ‘he’d’ is used 21 times. Furthermore, the pattern ‘they would’ has 10 occurrences and its reduced form ‘they’d’ has 7 occurrences.

However, by analysing all the occurrences of the contraction, it appears that it frequently co-occurs with some words that do not occur at all with the full form of ‘would’ or occur with it in fewer instances than with the reduced form. Table 7.4 below shows that in DMA the contraction of ‘would’ is mostly opted for when it follows the first and second person singular and plural pronouns ‘I’, ‘we’ and ‘you’. On the other hand, when the third person singular pronouns ‘he’, ‘she’ and ‘it’ precede ‘would’ the translator tends to maintain the full form of it. In addition, Davies shows some inconsistency when the modal is preceded by the pronoun ‘they’, since he keeps the full form of ‘would’ in almost half of the instances and contracts it in the other half. Table 7.4 shows the frequencies of each of these patterns.

Table 7.4: Frequencies of some patterns related to the modal auxiliary ‘would’ and its contracted form in DMA

N	Pronoun	Freq. of the pronoun with ‘would’ in its ‘full form’	Freq. of the pronoun with ‘would’ in its ‘reduced form’	Preferred choice
1	I	5	14	Contraction of ‘would’
2	We	0	2	
3	You	6	14	
4	He	74	21	Keeping the full form of ‘would’
5	She	60	9	
6	It	23	2	
7	They	10	7	No clear preference of either choice

Personal pronouns like ‘I’, ‘we’ and ‘you’ that refer directly to the addressee/s and speaker/s and with which ‘would’ is mostly contracted are, according to Biber, Conrad and Leech (2002, p. 430) mostly common in conversation. These findings prompt another question regarding whether the contraction of ‘would’ tends to occur more frequently in direct (quoted) reported speech than in other kinds of reported speech like indirect reported speech, as direct reported speech typically contains conversation. Therefore, all the instances of the contracted ‘would’ are investigated to see to what extent it takes place in

direct reported speech and in indirect reported speech. The investigation shows that the number of occurrences of this contraction in direct reported speech (36 occurrences out of 69) is similar to those in indirect reported speech (33 occurrences out of 69). This, however, indicates that the occurrences of this contraction are somewhat more common in direct reported speech than in the indirect one. In LMA, however, all the twelve occurrences of this contraction occur only in quoted reported speech.

To conclude, from the analysis of the contracted form of 'would', it is evident that Davies contracts this word far more frequently than Legassick. A closer look at all the instances of the contracted forms of 'would' shows that Davies is more inconsistent in his use of the contraction. However, the analysis also shows that the contraction of 'would' mostly occurs when it follows the first and second person singular and plural pronouns 'I', 'we' and 'you'. However, when the third person singular pronouns 'he', 'she' and 'it' precede 'would', the translator tends to maintain the full form. Finally, DMA shows no clear preference when the modal is preceded by the pronoun 'they'.

5.2. Other contractions in DMA's FHKWs

The use of contraction in DMA is not only confined to 'would' and 'had' since there are a number of other contractions that Davies frequently uses compared to Legassick. Table 7.5 below shows these contractions as well as their frequencies in each translation. The contractions are only those which are among DMA's FHKWs.

Both the table below and the findings on the contraction 'd' show that Davies tends to use contractions. In addition, the table shows clearly that, within LMA, Legassick tends to use the long forms more frequently than the reduced forms. However, in DMA, Davies, uses the long forms of two words more frequently than the contracted forms; and with two other words, he uses the contracted forms more frequently than the long forms. Specifically, he uses the long forms of 'are' and 'have' more often than their reduced forms 're' and 've' respectively, and uses the reduced forms of 'not' and 'am' more often than their long forms. However, this does not mean that Davies *always* uses the long forms of 'are' and 'have' more frequently than their reduced forms. As is the case with the contraction of 'would' and 'had' discussed above, 'have' and 'are' are typically reduced when they are

preceded by pronouns (Biber, Conrad and Leech, 2002, p. 241). Therefore, on the occasions where ‘have’ and ‘are’ are preceded by pronouns, they are mostly reduced in DMA and mostly used in their long forms in LMA. Table 7.6 below shows the number of occurrences of these words in their reduced and long forms in both translations.

Table 7.5: Contractions in DMA's FHKWs other than the contraction ‘d’

Contraction	Long form	Freq. of the contraction in DMA	Freq. of the contraction in LMA	Keyness	Freq. of the long form in DMA	Freq. of the long form in LMA
're	are	126	50	23.50	198	294
n't	not	540	352	16.74	419	467
've	have	100	43	15.60	360	358
'm	am	111	59	9.31	51	93

From the table, on the occasions where contraction is possible, Davies, predominantly, chooses to contract ‘have’ and ‘are’. The exceptions are the patterns ‘you have’ and ‘who have’ since their long forms occur more often than their reduced forms. Moreover, the frequency of the pattern ‘we have’ in its reduced form are the same as that of its long form. In LMA, however, Legassick uses the long form of all the patterns far more frequently than their contracted forms.

Therefore, from all the findings on contractions, it seems clear that, on the whole, Davies prefers to contract some function words on the occasions where contraction is possible compared to Legassick who prefers to use the long forms of those words. According to Biber, Conrad and Leech (2002, p. 241), contractions occur far more frequently in conversation and fiction than in other registers such as academic and news registers. Hence, Davies seems to be closer to the norm in using contractions in fiction than Legassick. However, findings in Biber *et al* (1999, p. 1129) indicate that the recurrent use of contractions in fiction are related to the frequent use of the direct reporting of spoken discourse in this register. The findings in this study are inconsistent with those by Biber *et al* since in DMA, the frequency of the ‘d’ contraction in indirect speech modes is higher than that in direct modes (87 out of 100 occurrences of ‘d’ contraction in DMA occur in indirect modes compared to only 13 in direct modes). Thus, Davies’ frequent contraction

appears to be deviating from the norm that is revealed by Biber *et al.* The findings also show that, Davies' uses of contraction are not only confined to the function words 'would' and 'had' but to other function words such as 'are', 'not', 'have' and 'am'.

Table 7.6: Frequencies of the contracted forms (other than the contraction 'd') in DMA's FHKWs and their reduced forms in DMA and LMA

Pattern	Name Of Translation	Freq. of the long form	Freq. of the reduced form	Total Freq.
You are	DMA	36	93	129
	LMA	101	42	143
They are	DMA	2	16	18
	LMA	16	4	20
We are	DMA	11	16	27
	LMA	20	4	24
They have	DMA	5	6	11
	LMA	9	1	10
We have	DMA	11	11	22
	LMA	7	4	11
You have	DMA	40	29	69
	LMA	48	11	59
I have	DMA	38	51	89
	LMA	58	27	85
Who have	DMA	5	3	8
	LMA	3	0	3

Now we discuss the function word 'that'.

5.3. Function word 'that'

As Table 7.7 below shows, all the types of the function word 'that' have much higher occurrences in DMA than in LMA.

Table 7.7: Frequencies of ‘that’ in its different grammatical classes in DMA and LMA

N	Grammatical function of ‘that’	Freq. in DMA	Freq. in LMA
1	Complementizer	558	477
2	Relativizer	466	93
3	Demonstrative pronoun	237	184
4	Demonstrative determiner	200	115

The most striking difference between the two translators is Davies’ frequent use of ‘that’ as a relativizer. Similarly, Davies uses ‘that’ as demonstrative determiner far more frequently than Legassick.

The analysis of the two translations shows how ‘that’, both as relativizer and as complementizer, is used as an optional as well as an obligatory element. Before showing the findings on the optional ‘that’ used in both translations, it is important to first shed light on the factors that influence the retention and omission of ‘that’ as relativizer and as complementizer in original English writing. In addition, the existing literature on the use of optional ‘that’ as complementizer in translation is briefly reviewed. Now we start with ‘that’ as complementizer.

5.3.1. ‘That’ as complementizer

5.3.1.1. Retention v. omission of ‘that’ complementizer in original English writing

There are strong discourse factors related to the retention and omission of the ‘that’ complementizer (Biber *et al.*, 1999, p. 680). The first discourse factors are register factors. That is, it is the norm that the ‘that’ is omitted in conversation and the retention of it is exceptional⁴². However, in academic writing, retention of the ‘that’ is the norm and its

⁴² - Biber *et al.* based their description of written and spoken English on the Longman Spoken and Written English Corpus (the LSWE Corpus), which at that time consisted of more than 40 million words. They argue that this provides “a sound basis for reliable analysis of grammatical patterns” (Biber *et al.*, 1999, p. 24). The

omission is exceptional. In fiction, which is of interest in this study and which also typically contains conversation, the findings by Biber *et al.* shows that the ‘that’ is mostly omitted (more than 3000 omissions of the ‘that’ out of about 5500 occurrences of both retention and omission) (Biber *et al.*, 1999, p. 680). These preferences of omitting the ‘that’ in conversation and fiction and retaining it in academic writing follow the general patterns found in these registers (*ibid.*). That is, in the register of conversation, the reduction or omission of constituents that are not necessary is often favoured (*ibid.*). With ‘that’, for instance, it is usually easy for the hearer/readers to identify the existence of the ‘that’-clause without explicitly labelling it. On the other hand, in academic writing, which is typically carefully produced, the retention of optional constituents that are sometimes used for elaboration is favoured (*ibid.*).

Second, there are three grammatical factors that are connected to the omission of the ‘that’ complementizer:

1. The use of the reporting verbs ‘say’ or ‘think’ in the main clause verb,
2. The occurrence of co-referential subjects in both the main clause and the ‘that’-clause (i.e. subordinate clause) and
3. The use of a personal pronoun (as different from a noun-headed phrase) as a subject of the ‘that’ clause (*ibid.*, p. 681).

The following are examples of these three characteristics, which when they co-occur, the omission of ‘that’ is favoured:

E.7.7 He said (that) he would return next week.

E.7.8 I think (that) I’ll have to tell her about what happened yesterday.

In these examples, the verbs ‘say’ and ‘think’ occur as the main clause verbs. In addition, each example has co-referential subjects in the main clause and in the ‘that’ clause

(‘he’...’he’ in E.7.7, and ‘I’...‘I’ in E.7.8). Finally both ‘that’ clauses in the examples above contain personal pronouns (‘he’ and ‘I’ respectively) that occur as subjects of the ‘that’ clauses.

Third, there are discourse factors that favour the retention of the ‘that’ complementizer (ibid., p. 682). There are three grammatical characteristics which, when any of them occurs, make the retention of the ‘that’ more likely to occur:

1. When the passive voice is used in the main clause as in ‘The patient *was convinced* that the medicine had caused his symptoms’.
2. The use of the ‘that’ in a coordinated ‘that’-clause as in ‘The truth *was that* the player had been suspended for performance-enhancing drugs’.
3. If the ‘that’ clause is separated from the verb of the main clause by an intervening noun phrase as in ‘They told *him* that he would be in danger if he travelled on his own’. The intervening noun in this sentence is the pronoun ‘him’.

In the examples above, it would be rather difficult to identify the beginning of the ‘that’ clauses if the ‘that’ is not used, thus the retention of the complementizer is favoured (ibid.).

5.3.1.2. Use of the optional ‘that’ complementizer in reporting structure in translation

In translation studies, the inclusion and omission of the optional ‘that’ complementizer has been investigated in a number of studies. In the studies by Olohan and Baker (2000) and Olohan (2001), for instance, it was found that the optional syntactic constituents such as the optional ‘that’ complementizer, which comes after the lemmas ‘say’ and ‘tell’, are used more frequently in narrative English-translated texts than in the English original narrative texts⁴³. This is, as Olohan and Baker suggest, a possible manifestation of explicitation⁴⁴,

⁴³ - The corpus used to analyse the translated texts in the study by Olohan and Baker (2000) is the Translational English Corpus (TEC), which then consisted of approximately 3.5 million words (Olohan and Baker, p. 151). TEC consists of contemporary written translations from a range of different source texts and languages into English. The corpus used to gain evidence on the use of the optional ‘that’ complementizer in original writing is a subset of the British National Corpus that is said to be comparable with the TEC corpus (ibid.).

which is an inherent feature of translation (Olohan and Baker, 2000; Olohan, 2001). In other words, Olohan and Baker (2000) argue that the use of the ‘that’ complementizer in the sentence ‘He said *that* Sara was sick yesterday’ shows a higher explicitness than if a zero⁴⁵ complementizer is used as in ‘He said \emptyset Sara was sick yesterday’. A study by Olohan⁴⁶ (2001, p. 424) shows additional evidence to test her hypothesis that if explicitation is an intrinsic characteristic of translation, optional syntactic elements might be used more frequently in translated texts than in original writing in the same language. In addition to the study of the ‘that’ complementizer, Olohan investigates other optional syntactic features based on the omission conventions for English by Dixon (1991). The other optional syntactic elements studied in Olohan’s study are the relative pronoun ‘wh-/that’, ‘to be’ in complement clause, modal ‘should’ in a ‘that’ complement, complementizer ‘to’, ‘after/while’ in (after) ‘having + participle’ and (while) ‘-ing’. The findings of the study are consistent with Olohan and Baker’s (2000) study. It shows that, with almost all the optional syntactic features studied, the omissions of those optional syntactic elements are more frequent in British National Corpus (BNC) than in Translational English Corpus (TEC). The only exception is the modal ‘should’ that follows the verbs ‘suggest’ and ‘order’ where its omission is favoured in TEC.

Another study of the ‘that’ complementizer in reporting structures is by Kenny (2005). Using a German-English Parallel Corpus of Literary Texts (Gepcolt⁴⁷), Kenny’s investigation aims to find out whether the patterns of inclusion or omission of the ‘that’

⁴⁴ - Explicitation here refers to “the spelling out in target text of information which is only implicit in a source text.” (Olohan, 2001, p. 424).

⁴⁵ - Hereafter, zero complementizer or relativizer is used when ‘that’ as complementizer or relativizer or any of other relativizers, such as ‘which’, ‘who’ and ‘whom’ is omitted, so the beginning of the complement or relative clause is not marked.

⁴⁶ - The corpora used to provide evidence on translated and non-translated English texts in Olohan’s study are the same corpora used in Olohan and Baker (2000), which is the Translational English Corpus for translated English texts and the British National Corpus for the non-translated English texts. However, the size of the TEC is different from that used by Olohan and Baker (2000). The corpus used by Olohan (2001) consisted of over 6.4 million words, whereas the one used by Olohan and Baker (2000) consisted then of approximately 3.5 million words.

⁴⁷ - Gepcolt is a corpus which, at the time writing, consisted of 17 original works of narrative prose in German (Kenny, 2005, p. 156). Those works are aligned with their translations by twelve translators into English, which together amount to about one million tokens in each language.

optional complementizer in reporting structures is associated with their respective equivalents in the ST. In other words, her study aims to answer the question of whether the occurrences of the optional ‘that’ in translated English are influenced by the occurrences of their equivalents in their German source texts. The findings of the study are consistent with those by Olohan and Baker (2000) in that the inclusion of the optional ‘that’ complementizer in reporting structure after the lemma ‘say’ is more frequent in translated English texts than in non-translated English texts. By using the parallel corpus, Kenny finds that the inclusion of the optional ‘that’ in English texts is not influenced by the inclusion of its equivalent ‘dass’ in their original German texts. That is, the frequent uses of the optional ‘that’ in translated English texts are not a reflection of the uses of its ST’s counterparts. These findings will be tested in this study.

However, unlike the studies discussed above, which are confined to the investigation of optional ‘that’ as complementizer and only in reporting structure, this study investigates most types of ‘that’ and in all of its different structures (i.e. reported structure or other structures). The study starts with the uses of ‘that’ as complementizer in DMA and LMA.

5.3.1.3. Use of ‘that’ complementizer in DMA and LMA

In DMA and LMA, ‘that’ complementizer is used differently (see example E.7.9 below). For example, from Table 7.7 above, the word forms 37.10 % of the total number of occurrences of all types of ‘that’ in DMA compared to 53.29 % in LMA. Example E.7.9 below shows how each translator deals with the complement clause.

E.7.9 ST: “ظننت يوماً *أنها* نسيت الزواج.” (‘At one time, she thought *that* she had forgotten marriage’) (p. 23)

DMA: “At one time she had believed herself *to* have forgotten all about marriage” (p. 18)

LMA: “She had once thought *that* she had forgotten marriage” (p. 19)

In example E.7.9 above, Davies chooses to introduce the complement clause ('have forgotten all about marriage') using a very formal construction, namely 'to' infinitive marker so that there is no need for the use of the 'that' complementizer. On the other hand, in LMA, the translator chooses to mark the beginning of the complement clause ('she had forgotten marriage') with the 'that' complementizer, which is less formal. This is despite the presence of the grammatical features that mostly favour the omission of the 'that' in this case. That is, the main verb in the main clause is 'thought'; there is a co-referential subject in the main clause and in 'that'-clause ('she'-'she') and the 'that'-clause subject is a personal pronoun ('she').

However, from the analysis of all the occurrences of the 'that' in both translations, it was found that, in the instances in which the 'that' complementizer is typically omitted due to the co-occurrence of the grammatical factors mentioned by Biber *et al.*, (1999, p. 681) (see section 5.3.1.1), both translators tend to follow the norm by omitting the 'that'. In particular, in LMA, out of 18 instances in which omitting the 'that' is favoured, Legassick omits it 15 times and adds it in three instances. Davies omits the 'that' in 12 instances out of 13 and adds it in one occurrence. Therefore, both the translators appear to follow the norm.

Still, the occurrences of 'that' as complementizer in DMA is more frequent than that in LMA, which indicates that there are other factors that give rise to this difference in the frequency of this word in the two translations. By analysing all the occurrences of the 'that' in each translation and their counterparts in the ST (see Table 7.8 below), it appears that the difference between the translations in the frequency of the complementizer seems to be motivated by the different renderings of the Arabic complementizer *إِنَّ* 'inna' and *أَنَّ* 'anna' ('that') which, in turn, seems to have an impact on the number of occurrences of the 'that' complementizer in each translation.

إِنَّ and *أَنَّ* ('that') are Arabic complementizers that introduce the complement clause (Ryding, 2014, p. 134). The use of either of them is dependent on the controlling verb in the main clause (*ibid.*). For instance, the *إِنَّ* ('that') complementizer is used when the controlling verb in the main clause is the lemma *قال* ('to say') and the *أَنَّ* ('that')

complementizer is used when the controlling verb is the lemma أدرك ('to realize'). For the sake of convenience, both إِنَّ and أَنَّ are referred to here as أَنَّ ('that').

Table 7.8 below shows the ST equivalents of the 'that' complementizer in each translation and the renderings of them in the other translation.

Table 7.8: The ST equivalents of 'that' complementizer in DMA and LMA and their renderings in other translation

ST equivalents of 'that' complementizer in DMA	Freq.	Equivalents in LMA	Freq.	ST equivalents of 'that' complementizer in LMA	Freq.	Equivalents in DMA	Freq.
أَنَّ 'anna ('that')	317	1- That	180	أَنَّ 'anna ('that')	241	1- That	184
		2- Ø	137			2- Ø	57
Added to the TT or equivalents other than أَنَّ ('that')	241	1- Not added	182	Added to the TT or equivalents other than 'anna' ('that')	236	1- Not added	191
		2- That	59			2- That	45
Total occurrences			558	Total occurrences			477

As the table above shows, the most frequent ST equivalent of the 'that' in both translations is the Arabic complementizer أَنَّ ('that'). This complementizer is rendered differently in each translation. For instance, from the 317 occurrences of 'that' rendered from أَنَّ ('that') in DMA, 180 are rendered as 'that' in LMA and 137 are omitted. On the other hand, from the 241 occurrences in LMA, Davies renders 184 of them as 'that' and omits 57. These primary results suggest that each translator deals with أَنَّ ('that') differently which, in turn, gives rise to different frequencies of the 'that' complementizer in each translation. Therefore, in order to investigate further how each translator deals with أَنَّ ('that'), all the occurrences of this Arabic complementizer and its renderings are investigated in this study.

It is worth mentioning here that, in Arabic, there are a number of complementizers including أَنَّ 'inna' ('that') and her 'sisters'⁴⁸ as well as أَنَّ ('that') 'an' plus-subjunctive clauses (Ryding, 2014, p. 134). However, the analysis includes only the Arabic

⁴⁸ - Her sisters are إِنَّ ('that'), لَكِنَّ ('but'), لِأَنَّ ('because'), كَأَنَّ ('as if') and لَعَلَّ ('perhaps').

complementizers **أَنَّ** and **إِنَّ** ('that') as they are typically rendered into English, at least in DMA and LMA, as the 'that' complementizer.

In the ST, **أَنَّ** ('that') follows controlling verbs (i.e. the main verbs of the main clause that precede the subordinate clause which is introduced by **أَنَّ** ('that')) such as 'say' and 'think'. It also follows nouns such as 'the truth' or adjectives like 'wonderful'.

Table 7.9 below shows the frequency of **أَنَّ** ('that') in the ST and its treatments in both translations.

Table 7.9: Frequencies of **أَنَّ** ('that') in Arabic and its renderings in DMA and LMA

ST's complementizer	Freq. in the ST	Ways of rendering أَنَّ ('that')	Freq. in DMA	Freq. in LMA
أَنَّ ('that')	487	1- أَنَّ ('that') is rendered as 'that'	317	241
		2- The main clause and complement clause are rendered the same as that of the ST but the complementizer أَنَّ ('that') is omitted (optional omission)	90	120
		3- The structure of the ST's sentence is changed so that no need for the 'that' complementizer or the 'that' complementizer is replaced by a different complementizer	80	107
		4- The whole sentence/clause containing أَنَّ ('that') is omitted in the TT	0	19

It is evident from Table 7.9 that there are differences between the translators with regard to their treatments of **أَنَّ** ('that'). For instance, in percentage terms, about 65 % of all the occurrences of **أَنَّ** ('that') are rendered as 'that' in DMA compared to about 49 % in LMA. Rather, Legassick mostly uses different treatments, such as omission of only the **أَنَّ** ('that'), changing the structure of the sentence or omission of the whole sentence/clause containing the **أَنَّ** ('that').

In 120 occurrences, Legassick omits only the **أَنَّ** ('that') complementizer while retaining the structure of the ST, whereas Davies does this in only 90 occurrences, as in example E.7.10 below.

E.7.10 ST: “ومع ذلك فقد صارحته **بأنك** في الأربعين” (‘However, I frankly told him *that* you were forty’) (p. 129)

DMA: “Plus, I told him \emptyset you were forty” (p. 112)

LMA: “Anyhow, I told him \emptyset you were in your forties” (p. 122)

In the example above, both translators maintain the ST’s structure by keeping the main clause ‘I told him’ and the subordinate clause ‘you were forty’ in the same order as that of the ST. However, neither of them retains the ST’s complementizer **أَنَّ** ('that'). However, this kind of omission is more frequent in LMA than in DMA. This suggests that DMA is more formal than LMA.

A manipulation of the ST’s complementizer more extreme than merely omitting it is to change the ST sentence containing the **أَنَّ** ('that') to the extent that the 'that' does not fit in the TT sentence or to render the **أَنَّ** ('that') to different complementizers such as 'of+-ing' or 'to' infinitive marker rather than the 'that' complementizer (see examples E.7.11, E.7.12 and E.7.13).

E.7.11 ST: “يقول الفتى **إنه** سيعود بثروة، وإنه سيفتح صالونا في الموسكي” (‘The boy had said *that* he would return with wealth and open a barbershop on Mouski Street’) (p. 153)

DMA: “The boy had said *that* he'd return rich and open a shop on Mouski Street” (p. 132)

LMA: “Abbas promised *to* return and open a shop in Mousky Street” (p. 144)

E.7.12 ST: “ستقول زوجته إنه خطف ابنة ماشطة من صالون حلاق بالمدق!”. (‘His wife would say *that* he had kidnapped the daughter of a girl hairdresser from a barbershop in the Alley’) (p. 148)

DMA: “His wife would say \emptyset he'd kidnapped the daughter of a brides' tirewoman from a barbershop in the alley” (p. 128)

LMA: “while his wife accused him *of* trying to abduct a girl hairdresser from a barbershop in Midaq Alley.” (p. 140)

E.7.13 ST: “والحق أن ما فقد الرجل من صحته لم يكن سوى شيء يسير.” (‘The truth was *that* what the man had lost from his health was only trivial’) (p. 190)

DMA: “In truth, though, \emptyset the damage the man had sustained to his health was almost nothing” (p. 166)

LMA: “The truth was *that* his bodily damage was trivial” (p. 178)

In example E.7.11, Legassick opts to introduce the complement clause “return and open a shop in Mousky Street”, which is introduced in the ST using *أَنَّ* (‘that’) and in DMA using ‘that’, by using the ‘to’ infinitive marker rather than the ‘that’ complementizer. In addition, in example E.7.12, the complement clause “he had kidnapped the daughter of a girl hairdresser from a barbershop in the Alley”, which is introduced in the ST by *أَنَّ* (‘that’) and omitted in DMA, is introduced in LMA using ‘of’ complementizer rather than ‘that’, which is the typical English equivalent of *أَنَّ* (‘that’) complementizer. Finally, in example E.7.13, Davies changes the structure of the sentence to the extent that ‘that’ does not fit in the sentence, whereas Legassick retains the structure of the ST so that the ‘that’ is necessary to mark the beginning of the complement clause “his bodily damage was trivial”. As Table 7.9 above shows, these changes occur less often in DMA than in LMA.

The final and most extreme version of manipulation of the *أَنَّ* ('that') complementizer is the omission of the whole sentence, clause or even, occasionally, the whole passage in which the complementizer occurs. This type of omission occurs 19 times in LMA but has no occurrences at all in DMA.

These findings suggest that the difference between the two translations in the frequency of the 'that' complementizer is highly influenced by the different translators' treatments of its ST equivalent *أَنَّ* ('that'). In other words, the high frequency of *أَنَّ* ('that') in the ST correlates with the high frequency of 'that' complementizer in both translations. However, the frequency of 'that' in DMA is much more influenced by *أَنَّ* ('that') than in LMA. This is reflected in Davies' greater tendency to translate the *أَنَّ* ('that') in his translation (317 occurrences out of 487 of *أَنَّ* ('that') are retained in DMA) compared to Legassick who has a greater tendency to omit *أَنَّ* ('that') than Davies (246 occurrences out of 487 of *أَنَّ* ('that') are omitted in LMA).

In addition, the results of this study appears to challenge the generalizability of the results of the study by Kenny (2005), which suggests that the frequent uses of the optional complementizer 'that' in German>English translated texts is not motivated by the use of its ST equivalent (which is in this case the optional connective 'dass' in German) (see section 5.3.1.2 above for more detail on Kenny (2005)). Therefore, the results of this study suggest that, in Arabic>English translation, the frequent uses of the 'that' complementizer is highly motivated by the frequent uses of *أَنَّ* ('that') complementizer as is the case in DMA. However, the strength of this influence might vary from one translation to another, as shown in the comparison of LMA and DMA. In other words, the frequent uses of the 'that' in translation can either be referred to the translator's own habit of his treatment of the ST equivalent of 'that' (e.g. *أَنَّ* ('that') in Arabic) as is the case in this study, particularly in DMA, where the *أَنَّ* ('that') is mostly retained; or, as Baker (2000) argues, to the translator's linguistic habit in that s/he may use the 'that' more often than other translators even in his original writing as is the case in LMA whose translation is less influenced by the ST's *أَنَّ* ('that') as less than half of the occurrences of it are rendered as 'that'.

Furthermore, Davies' frequent retention of the *أَنَّ* ('that') runs counter to the trend found by Biber *et al.*, (1999, p. 680) (see section 5.3.1.1 above) in non-translated English, that, in fiction, the omission of the 'that' complementizer is mostly favoured.

Finally, these findings are coherent with other findings found in the analysis of other DMA keywords (particularly lexical words) in that Davies tends to stay closer to the ST's structure through his frequent retention of the Arabic complementizer *أَنَّ* ('that') compared to Legassick, who tends to move much further from the ST through his frequent omissions of the *أَنَّ* ('that'), changes to the structure of the sentences or even omissions of whole sentences which contain *أَنَّ* ('that').

5.3.2. 'That' as relativizer

5.3.2.1. 'That' as relativizer in non-translated English writing

In addition to its function as 'complementizer' (i.e. introducing complement clause), 'that' is used as relative pronoun (i.e. relativizer) to introduce a relative clause (Biber *et al.*, 1999). It is used to refer back to the head of the noun phrase which is known as the 'antecedent' (ibid., p. 195). In some cases, 'that' relativizer can be replaced by other relativizers such as zero (i.e. omission of relativizer), 'which', or 'who', among others (ibid.). This means that, in some cases, the 'that' is an optional syntactic element. However, the use of one particular relativizer rather than another is influenced by a variety of factors. These include: register, grammatical factors, restrictive⁴⁹ v. non-restrictive function and human v. non-human antecedents.

According to Biber *et al.* (1999, p. 609), 'that', 'which' and 'who' are the most common relativizers in all registers (i.e. in conversation, academic prose, fiction and news). Zero relativizer, however, is found to be moderately common (ibid.). In addition, it is found that some relativizers are more common in certain registers than other (ibid.). For instance, in fiction, 'that' is the most frequent relativizer (ibid., p. 610). In particular, 'that' occurs with

⁴⁹ - Restrictive relative clauses are used to "establish the reference of the antecedent" and non-restrictive relative clauses are used to "give additional information which is not required for identification" (Biber *et al.* 1999, p. 195).

relatively high frequency at about 4000 times per million words, followed by ‘which’, which occurs about 2500 times and then come the relativizers ‘who’ and zero, which both occur about 2000 times per million words (ibid., p. 611). Compared to its frequency in other registers, the zero relativizer is most frequent in fiction.

In addition, the type of relative clause that the relativizer introduces influences the choice of relativizer. For example, ‘that’ and zero are used almost exclusively with restrictive relative clauses, whereas ‘which’ and ‘who’ are used with both restrictive and non-restrictive clauses but more commonly with non-restrictive clauses (ibid., pp. 610-611).

Moreover, the choice to use any of these relativizers is, to some extent, determined by some structural factors like the position of the relativizer in the relative clause (i.e. whether the relativizer occurs in the subject position or the non-subject position of the relative clause) (ibid.). For instance, ‘that’, ‘which’ and ‘who’ are mostly used in the position of subject in the relative clause (i.e. with subject gap) as in ‘Did you recognize the car *that* passed over the bridge?’ (ibid.). These relativizers can also be used in other positions of the relative clause including direct object position as in ‘The person *that* I met yesterday is one of our classmates’, adverbial position as in ‘This is the only way *that* can be used to solve the problem’ or as an object of a proposition as in ‘There are three libraries from *which* you can get the books you need’ (ibid., p. 612). Other relativizers, however, are restricted to certain gap positions. For example, ‘whom’ and zero are restricted to non-subject position; ‘whose’ to possessive/ genitive positions; ‘where’, ‘when’ and ‘why’ to adverbial positions (ibid.). Zero relativizer is also the most common choice with non-subject gaps that refer to human antecedents (ibid.).

Furthermore, choosing one relativizer over another is sometimes associated with the type of antecedent which the relativizer refers back to. For example, ‘who’ is restricted to human antecedents, whereas ‘that’ and zero relativizers are more flexible as they can also co-occur with non-human antecedents (ibid.). On the other hand, ‘which’ is mostly used with non-human antecedents and rarely used with human antecedents.

Another factor that can, to some extent, determine the use of a specific relativizer is the stylistic association that the use of some of them reflects. For instance, the relativizers that start with ‘wh’ (e.g. ‘which’, ‘where’) are regarded as more literate than other relativizers

so that they are appropriate for texts that are carefully produced, as in academic prose (ibid.). However, the 'that' and zero relativizers are considered to have a colloquial flavour, thus they are preferred in conversation and fiction (ibid.). For instance, in conversation, about half of the occurrences of the relativizer are omitted in the relative clauses that allow this choice (ibid.). In addition, in colloquial discourse, 'that' is more frequently used than 'who' as an alternative to 'whom' and this choice is frequently opted for in order to avoid the formal overtones that 'whom' reflects and to avoid choosing between 'who' and 'whom' (ibid., p. 615).

Finally, it is worth mentioning here that the discussion of the relativizers above was restricted to 'who', 'which' and zero, despite the fact that there are relativizers other than these that can replace 'that' such as 'whom' and 'where'. This is because these relativizers (i.e. 'which', 'who' and zero) along with 'that' are found to be the most common relativizers that can replace 'that'. In addition, they are the most common relativizers in all registers (ibid., p. 609). Table 7.10 below shows a summary of the common distribution of these relativizers according to Biber *et al.* (1999, pp. 608-621).

5.3.2.2. Relativizers in Arabic

Before showing the results on the patterns of use of 'that' relativizer in DMA and LMA, it is important to shed some light on relativizers and relative clauses in Arabic since the treatments of them in both translations are discussed. As is the case with 'that' complementizer I seek to find out whether the use of the 'that' relativizer in either of the translations is motivated by the use of its equivalents in the ST.

In modern standard Arabic (MSA), there are two types of relative clauses: definite relative clauses, the beginnings of which are marked with relativizers and indefinite relative clauses, the beginnings of which are not marked with relativizers (i.e. have zero relativizer) (Ryding, 2005, p. 322). Definite relative clauses are those which modify or refer back to definite antecedents, whereas indefinite relative clauses modify indefinite antecedents. In definite relative clauses, there are a number of different relativizers, the choice of which can be based on the case, gender and number of the antecedent to which it refers. For instance, the relativizer الذي ('that') is typically used to refer back to singular masculine antecedents which occur in the genitive, accusative or nominative case, whereas اللّتين

(‘that’) is typically used to refer back to dual feminine antecedents in genitive or accusative cases. Table 7.11 below shows the distribution of all definite relativizers in Arabic.

Table 7.10: A summary of the common distribution of the most frequent relativizers in original English

	That	Which	Who	Zero
Restrictive v. Non-restrictive clauses	Used almost only with restrictive clauses and very rare in non-restrictive	Commonly used with non-restrictive clauses and occasionally used with restrictive clauses	Used more often with non-restrictive clauses than restrictive clauses	Used almost only with restrictive clauses
Human antecedents v. Non-human antecedents	Flexibly used with both human and non-human antecedents	Used commonly with non-human antecedents and rare with human antecedents	Used almost exclusively with human antecedents	Flexibly used with both human and non-human antecedents
Formal v. informal	Usually regarded as less formal	Usually regarded as more formal	Used in both formal and informal registers	Considered less formal
Frequency of use in fiction	The most frequent relativizer in fiction	The second most frequent relativizer in fiction	The third most frequent relativizer in fiction	The fourth most frequent relativizer in fiction (similar to ‘who’ in its frequency in fiction)
Subject v. non-subject gap position	Occurs with either subject or non-subject gaps but the most common use is with subject gaps	Occurs with either subject or non-subject gaps but the most common use is with subject gaps	Commonly used with subject gaps and less commonly used with non-subject gaps	Occurs only with non-subject gaps

There are also indefinite or non-specific relativizers (ibid., p. 325). These relativizers refer back to non-specified entities. They include من (‘whoever’; s/he who; one who’) and ما or ماذا (‘whatever; what; that which’). An example of this is in E.7.14 below where the relativizer من (‘who’) refers back to non-specified entity هناك (‘those’).

Table 7.11: The use of definite relativizers in Arabic

Gender	Number	Case	Relativizer
Masculine	Singular	Nominative/Genitive/Accusative	الذي ‘allaḏī’ (‘that’)
	Dual	Nominative	الذان ‘allaḏān’ (‘that’)
		Genitive/Accusative	الذَيْن ‘allaḏayn’ (‘that’)
	Plural	Nominative/Genitive/Accusative	الذِينَ ‘allaḏīn’ (‘that’)
Feminine	Singular	Nominative/Genitive/Accusative	التي ‘allatī’ (‘that’)
	Dual	Nominative	اللتان ‘allatān’ (‘that’)
		Genitive/Accusative	اللتَيْن ‘allatayn’ (‘that’)
	Plural	Nominative/Genitive/Accusative	اللواتي ~ اللاتي ‘allawātī’ ~ ‘allātī’ (‘that’)

E.7.14: “هناك من لا يصدق بأن هناك تغير في المناخ” (‘There are *those who* do not believe that there is climate change’)

5.3.2.3. Use of ‘that’ relativizer in DMA and LMA

As Table 7.7 above shows, among all the types of ‘that’, the most significant difference between the two translations is in the use of the ‘that’ relativizer, which has much higher occurrences in DMA (466 times) than in LMA (93 times). By analysing all the occurrences of ‘that’ in DMA and their counterparts in LMA, it appears that the difference between the two translations is largely influenced by the way that each translator treats the ST’s relative clauses, in general, as well as the ST’s relativizers (see Table 7.12 and the examples from E.7.15-E.7.24 below). That is, the Arabic relative clauses and their relativizers that are frequently used in the ST are rendered differently by each translator; hence, the frequency of the ‘that’ relativizer is significantly different from one translation to another.

Table 7.12: The ST equivalents of ‘that’ relativizer in DMA and LMA and their renderings in other translation

ST equivalents of ‘that’ relativizer in DMA	Freq.	Equivalents in LMA	Freq.	ST equivalents of ‘that’ relativizer in LMA	Freq.	Equivalents in DMA	Freq.
Added to the TT	335	1- Not added	178	Added to the TT	64	1- Not added	26
		2- Other types of modification	80			2- That	21
		3- Relativizers other than ‘that’	51			3- Relativizers other than ‘that’	10
		4- That	26			4- Other types of modification	7
ST relativizer	131	1- Ø	47	ST relativizer	29	1- That	17
		2- Relativizers other than ‘that’	46			2- Relativizers other than ‘that’	7
		3- Other types of modification	29			3- Ø	4
		4- That	9			4- Other types of modification	1
Total occurrences			466	Total occurrences			93

To confirm this observation, a further investigation is done on all the instances of the ST’s definite relative clauses and their treatments in the translations. The investigation includes only the ST’s definite relative clauses (see section 5.3.2.2. above) as this type of clauses, unlike the indefinite relative clauses, are marked with relativizers; thus, identifying the relative clauses and their translations in the corpus is more possible and accurate than if both types of relative clauses are included. In addition, due to the emphasis made by the relativizers in this type of clause, translators are more likely to be aware of their presence

than if they are not marked by any relativizer and, in turn, the translators' treatments found in their translations are more likely to be deliberate.

From this investigation, all the definite relative clauses found in the ST are marked by five different relativizers: 1) the masculine singular relativizer الذي (212 occurrences), 2) the feminine singular relativizer التي (164 occurrences), 3) the masculine plural relativizer الذين (18 occurrences), 4) the feminine plural relativizer اللاتي (4 occurrences), and 5) the feminine dual relativizer اللتين (one occurrence). In general, all these relativizers can be rendered in English as 'that'. The analysis shows significant differences between the two translators in their treatments of these relativizers as well as the relative clauses that the relativizers introduce. Table 7.13 below shows these different treatments of relative clauses.

Davies' treatments of relative clauses generally differ from Legassick's in four main aspects:

1. Davies prefers to keep the same ST structure of relative clause, whereas Legassick does not,
2. Legassick treats the ST's relative clauses using other types of modifying clauses more often than Davies,
3. Legassick opts for omission of the relative clauses or any part of it far more frequently than Davies,
4. Legassick modifies the ST's relative clauses more frequently than Davies.

In DMA, 297 out of 399 occurrences of the ST's relative clauses, including their relativizers, are maintained and rendered as relative clauses in the TT compared to only 157 occurrences of this type of treatment in LMA. In other words, about 74% of the ST's relative clauses and their relativizers are retained in DMA compared to only about 39% in LMA.

From these relative clauses preserved in both translations, the translators also differ largely in their choices of relativizers. Table 7.14 below shows the frequencies of each relativizer that is used as equivalent for a ST's relativizer. As the table shows, 'that' is the most used relativizer in DMA ('that' relativizer is used in DMA 115 times out of 297), whereas

‘which’ is the most used relativizer in LMA (‘which’ relativizer is used 52 times out of 157).

Table 7.13: Davies’ and Legassick’s treatments of the ST’s definite relative clauses

ST’s relativizers	Freq. in ST	Ways of rendering relativizer		Freq. in DMA	Freq. in LMA	
1- الذي ‘alladī’/ 2- الذين ‘alladīna’ 3- التي ‘allatī’/ 4- اللتين ‘allatayn’/ 5- اللاتي ‘allatī’ (‘that’)	399	The relativizer is rendered using the same structure as the ST		297	157	
		The main clause and relative clause are rendered using the same structure as that of the ST but the relativizer is omitted		26	52	
		The head noun in the main clause is modified using other types of modification	Non-finite postmodifying clauses ⁵⁰	‘ed’ clause	14	8
				‘ing’ clause	7	15
				‘to’ clause	7	4
			Postmodifying prepositional phrase		7	13
			Postmodifying adjective phrase		9	7
			Premodifying adjective		10	18
		The ST’s whole relative clause is omitted		8	38	
		The ST’s main and relative clause is omitted		0	32	
		The structure of the ST’s sentence is changed so that no need for the use of a relativizer	Relative clause rendered as main clause		7	32
			Other changes		7	23

The table also shows that the translators significantly differ in rendering ST relativizers referring back to non-human antecedents. This type of relativizer is mostly rendered as ‘that’ in DMA and as ‘which’ in LMA. However, ‘who’ is the most used relativizer for the ST’s relativizers with human antecedents in both translations. Therefore, Legassick’s

⁵⁰ - According to Biber et al., (1999, p. 630), there are three major types of non-finite postmodifying clauses: ‘-ing’ and ‘-ed’ clauses (these two types are also termed ‘participle clauses’) and infinitive or to –infinitive relative clause. The first two types can often be closely paraphrased with relative clauses and always have subject gap position, whereas ‘to-’ infinitive relative clauses can have either subject or non-subject gap positions.

preference for using ‘which’ over ‘that’ and Davies’ preference for using ‘that’ over ‘which’ explain the significant difference between the two translators in their use of the ‘that’ relativizer.

Table 7.14: Relativizers used in DMA and LMA as equivalents for the ST’s relativizers

ST’s relativizers’ type of antecedent	Freq.	Equivalent relativizers in DMA	Freq.	Equivalent relativizers in LMA	Freq.
Non-human	280	1- That	114	1- Which	51
		2- Which	62	2- That	23
		3- Where	10	3- What	9
		4- Whose	7	4- Where	7
		5- What	7	5- When	3
		6- Whom	2	6- Whom	2
		7- When	1	7- Whose	1
		8- Why	1	8- Why	1
				9- Wherever	1
Total frequency		204		98	
Human	119	1- Who	71	1- Who	46
		2- Whom	15	2- Whom	10
		3- Whose	6	3- That	2
		4- That	1	4- Which	1
Total frequency		93		59	

As discussed above (see section 5.3.2.1), ‘which’ has more academic and conservative association; thus it is considered to be more formal than ‘that’, which has a colloquial and informal associations (Biber *et al.*, 1999, pp. 615-616). Therefore, ‘which’ is used more commonly in academic prose, whereas ‘that’ is used more commonly in conversation and fiction. Accordingly, Davies’ translation appears to follow the norm, whereas Legassick’s deviates from that norm. In addition, DMA tends to be less formal compared to LMA.

In addition, as Table 7.13 shows, there is a considerable difference between the translators in terms of using the zero relativizer. Legassick opts for this choice in 52 occurrences, whereas Davies uses it in only 26 occurrences. As in example E.7.15 below, both the translators keep the same structure of the ST (i.e. both render the ST's relative clause by using a relative clause in their TTs), but Davies opts for rendering the relativizer الذي using 'that', whereas Legassick chooses to omit it.

E.7.15 ST: “أعني البيت الذي سنختاره معاً،” (‘I mean the house *that* we will choose together’) (p. 94)

DMA: “I'm talking about the house *that* we're going to choose together” (p. 82)

LMA: “I mean the house \emptyset we will choose together” (p. 87)

Like 'that', zero relativizer has colloquial and informal associations and thus frequently occurs in both conversation and fiction. Therefore, unlike his frequent use of 'which' over 'that', which is seen as deviating from the norm, Legassick appears to follow the norm found in non-translated fiction texts, whereas Davies deviates from that norm. In addition, Davies' frequent retaining of the ST's relativizers and Legassick's frequent omission of them partially contributes to the difference between the two translators in their use of the 'that' relativizer. This is because, from the 52 occurrences in which Legassick omits the relativizers, Davies uses different relativizers. Among these relativizers, 'that' is used 16 times. The analysis also shows that Davies adds (far more frequently than Legassick) the relativizer 'that' to his translation on the occasions where 'that' is an optional syntactic element (i.e. on the occasions where 'that' can be either not used or relativizers other than 'that' can be used) which indicates that DMA shows more explicitation than LMA.

In addition to Legassick's frequent omissions of the relativizer alone, he also tends to omit all the relative clause containing the relativizer as well as the sentence containing the relative clause itself. Legassick, on some occasions, compensates for his omission of relative clauses by using other types of clauses as in example E.7.16.

E.7.16 ST: “ولم تقنع بالدور السلبي الذي يلذ بنات جنسها” (‘She was not convinced of the passive role *that other girls of her type enjoy*’) (p. 200)

DMA: “she didn't care for the passive role *that girls of her type enjoy so much*” (pp. 174-175)

LMA: “*unlike some girls*, she was not satisfied with a merely negative role.” (p. 187)

In example E.7.16 above, Davies opts to maintain the ST's structure by rendering the relative clause of the ST using a relative clause in the TT, whereas Legassick opts for omitting the relative clause and compensating for it by the prepositional clause ‘unlike some girls’. However, this is not always the case with the relative clauses omitted in LMA, as they are mostly omitted without compensation as shown in example E.7.17 below.

E.7.17 ST: “اعف عن غضبي الذي أهاجته كلماتك العادلة،” (‘Forgive my anger *that your just words evoked*’) (p. 289)

DMA: “I am ashamed of the anger *that your just words aroused in me*” (p. 254)

LMA: “Forgive my temper \emptyset ” (p. 266)

While omission of relative clauses occurs in DMA, although far less frequent than in LMA, the omission of the whole sentence never occurs in DMA. These two types of omission (i.e. the omission of either relative clauses or the whole sentence containing the relative clause) again have an influence on the great difference between the two translations in the frequency of ‘that’ relativizer. This is also coherent with the overall tendencies of Davies and Legassick observed in this study; Davies tends to adhere to the ST's lexis and structure, whereas Legassick tends to restructure more.

Another difference between the two translators is that Legassick tends to change the structure of the ST's relative clauses to the extent that the use of a relativizer is impossible. This is done by transferring the relative clause, which is used as postmodification for a head noun phrase, to main clause as in example E.7.18 below.

E.7.18 ST: “فما أيسر أن تشد الرحال إلى الإسكندرية التي حدثها عنها إبراهيم فرج كثيرا،” (‘It would be very easy for her to travel to Alexandria, *of which Farag Ibrahim had spoken to her often*’) (p. 292)

DMA: “there could be nothing easier for her than to up stakes and go to Alexandria, *of which Farag Ibrahim had spoken to her often*” (p. 256)

LMA: “It would be so easy to go to Alexandria; *Ibrahim had often talked about the city.*” (pp. 267-268)

In example, E.7.18, the relative clause “of which Farag Ibrahim had spoken to her often” is used in the ST as a subordinating relative clause that refers back to the proper noun ‘Alexandria’. This clause is rendered as relative clause in DMA. In contrast, Legassick simplified the structure by breaking down the sentence by a semicolon and transferring the relative clause to an independent main clause. These two features also have an effect on the number of relativizers used in each translation, particularly the relativizer ‘that’.

Finally, both Legassick and Davies quite frequently use other types of modification to render the ST's relative clauses. However, they differ in their use of each type of modification. For instance, Davies favours rendering the ST's relative clause using the non-finite ‘-ed’, postmodifying ‘to’-clauses and postmodifying adjective phrases, whereas Legassick favours using the non-finite ‘-ing’ postmodifying clause, postmodifying prepositional phrase and premodifying adjective phrase (see examples E.7.19-E.7.24 below that explain these forms of modification).

E.7.19 ST: “وروائح قوية من طب الزمان القديم الذي صار مع كرور الزمن عطارة اليوم والغد...” (‘and strong smells from the medicine of old times *which, with the passage of time, have become the folk cures of today and tomorrow*’) (p. 5)

DMA: “and the pungent smells of an ancient medical tradition, *transmuted by the passage of time into the apothecaries' wares of today, and tomorrow, that waft from it.*” (p. 1)

LMA: “strong odours from the medicines of olden times, smells *which have now become the spices and folk cures of today and tomorrow . . .*” (p. 1)

In example E.7.19 Davies renders the relative clause using non-finite ‘-ed’ clause as a postmodification for the noun phrase “an ancient medical tradition”, whereas Legassick (against the general trend) sticks to the ST’s structure by rendering the relative clause as “which have now become the spices and folk cures of today and tomorrow”.

E.7.20 ST: “ولم تكن المراجعة بالشيء الوحيد الذي يتابعه بأفكاره ،” (‘The audit was not the only thing *that his thought follows*’) (p. 187)

DMA: “The audit wasn't the only thing *to occupy his thoughts:*” (pp. 163-164)

LMA: “The audit was not the only thing *his thoughts were following.*” (p. 175)

In example E.7.20, Davies opts to render the relative clause “that his thought follows” as non-finite infinitive clause “to occupy his thoughts”, whereas Legassick opts to use a relative clause with zero relativizer “his thoughts were following”.

E.7.21 ST: “يفرض سطوته على المخلوق الوحيد الذي يدعى لإرادته، ألا وهو زوجته!” (‘he imposes his authority on the only one *who would submit to his will* and that would be his wife’) (p. 58)

DMA: “and therefore imposed his authority on the one creature *subject to his will*, and who would that be but his wife?” (p. 49)

LMA: “Hussainy imposed his influence on the only person *who would submit to his will--his wife*” (p. 52)

From example E.7.21, Davies chooses to postmodify the head noun phrase “the one creature” using the adjective phrase “subject to his will” rather than using relative clause as in the ST, while Legassick chooses to imitate the ST by postmodifying the head noun phrase “the only person” using relative clause “who would submit to his will”.

E.7.22 ST: “يرفل في جيبته وقفطانه، فاتجه صوب الحانطور الذي ينتظره على باب الزقاق،” (‘He struts off in his jubba and caftan and goes to the carriage *that awaits him at the entrance of the alley*’) (p. 7)

DMA: “who struts off in his jubba and caftan in the direction of the carriage *that awaits him at the entrance to the alley*” (p. 3)

LMA: “He struts off, dressed in his flowing robe and cloak, and goes to the carriage *waiting for him at the street's entrance.*” (p. 3)

In the above example, Davies chooses to postmodify the noun phrase “the carriage” using a relative clause as in the ST, whereas Legassick opts for a non-finite postmodifying ‘-ing’ clause.

E.7.23 ST: “ولكن لم تبعثها إلى الرضا هذه النظرة الودیعة الطیبة التي تلوح دواما في عيني الحلو،”
(‘but El-Helw’s kindly modest look *that usually appears in his eyes gave her no satisfaction*’) (p. 88)

DMA: “but the kindly, modest look *that habitually dwelt in el-Helw's* gave her no satisfaction.” (p. 77)

LMA: “but this look of simple humility *in Abbas' eyes* left her emotionless” (p. 82)

Davies, in the above example, opts for preserving the ST’s relative clause in his translation, whereas Legassick opts to use a postmodifying prepositional phrase.

E.7.24 ST: “فهو یعلم حق العلم أن التجارة التي تدر المال بلا حساب ...” (‘He knows well that a business *that brings a lot of money...*’) (p. 70)

DMA: “He knew well that a trade *that brought in extravagant amounts of money...*” (p. 60)

LMA: “He was well aware that *his profitable business...*” (p. 64)

Finally, Davies in example E.7.24, chooses to imitate the ST structure by postmodifying the head noun phrase “a trade” using a relative clause, whereas Legassick chooses to premodify it using the adjective phrase “his profitable”.

In total, Legassick opts for using these different ways slightly more often than Davies (54 occurrences in DMA and 65 occurrences in LMA). This, therefore, has a marginal influence on the total number of occurrences of ‘that’ relativizer in both translation, but the observation is consistent with the overall tendencies observed in the two translations where Davies stays closer to the ST than Legassick.

To sum up, among all types of ‘that’, it appears that the greatest difference between DMA and LMA is in the use of ‘that’ as relativizer. The analysis shows that:

1. Davies tends to preserve the ST’s relative clauses as well as their relativizers far more often than Legassick.
2. On the occasions where both translators preserve the relative clauses, Legassick opts to omit the relativizers far more often than Davies.
3. DMA and LMA greatly differ in the frequency of the omitted relative clauses and omitted sentences containing relative clauses. The occurrences of these treatments are far more frequent in LMA than in DMA.
4. The occurrence of relative clauses being modified to the extent that relativizers do not fit is significantly higher in LMA than in DMA.
5. On the occasions where a translator opts for a form of modification other than using a relative clause, each translator appears to favour certain treatments over others. For Davies, he favours using the non-finite postmodifying ‘-ed’ and infinitive ‘to’-clauses and postmodifying adjective phrases. In contrast, Legassick favour using the non-finite postmodifying ‘-ing’ clause, postmodifying prepositional phrases and premodifying adjective phrases.

The differences between the translations shown in 1, 2, 3 and 4 above have the greatest impact on the huge gap between the two translations in terms of the frequency of ‘that’ relativizer. These findings are also consistent with other findings observed in this thesis in that Davies tends to stay closer to the ST’s lexis and structure, whereas Legassick moves further away from the ST. The last difference stated above (i.e. number 5) has, however, far less impact on the overall result than the other differences.

5.3.2.4. Other relativizers in DMA’s FHKWs

In addition to the relativizer ‘that’, Davies’ FHKWs are characterized by the presence of other two relativizers, namely ‘whose’ and ‘which’. These two relativizers have higher occurrences in DMA than in LMA. Table 7.15 below shows the frequency of each of these relativizers in DMA and LMA.

Table 7.15: Frequency of other relativizers in DMA’s FHKWs

Relativizer	Freq. in DMA	Freq. in LMA	Keyness
Whose	70	8	47.67
Which	279	171	24.82

From Table 7.15 and from the findings on the ‘that’ relativizer discussed above, it seems obvious that Davies, in general, uses relativizers far more frequently than Legassick. By looking at all the occurrences of ‘whose’ and ‘which’, it is found that the ST equivalents of these relativizers (including relativizers and relative clauses containing those relativizers) in DMA receive treatments in LMA similar to those of the ‘that’ relativizer. That is, the ST’s relative clauses containing these relativizers are mostly rendered differently in LMA. For instance, Legassick frequently turns the relative clause containing the relativizer ‘whose’ to a main clause as in example E.7.25 below.

E.7.25 ST: “فَعَكَسَتْ الْمِرَاةُ وَجْهًا نَحِيلاً مُسْتَطِيلاً فَعَلِ الزَّوَاقُ بِخَدَيْهِ وَحَاجِبِيهِ وَعَيْنِيهِ وَشَفْتَيْهِ” “*الأعاجيب*.” (‘The mirror reflected a thin oval face on *whose cheeks, eyebrows, eyes, and lips, art had wrought wonders*’) (p. 18)

DMA: “the mirror returning the reflection of a slender oval face on *whose cheeks, eyebrows, eyes, and lips, art had wrought wonders.*” (p. 14)

LMA: “The mirror reflected a long, thin face; *cosmetics had indeed done wonders with her eyelashes, eyebrows, eyes, and lips.*” (p. 15)

As for the relativizer ‘which’, Davies tends to use it more frequently than Legassick. For example, from Table 7.14 above (see section 5.3.2.3), it appears that Davies uses the relativizer ‘which’ for some ST’s relativizers more frequently than Legassick. Accordingly, these findings on relativizers other than ‘that’ reinforce the suggestions made in the analysis of the ‘that’ relativizer (see section 5.3.2.3) that Davies retains the ST’s relativizers and the relative clauses containing relativizers far more often than Legassick, who

frequently omits them or renders them differently to the extent that a relativizer is not needed. This, in turn, is consistent with the general trends observed in this study in that Davies stays much closer to the ST than Legassick.

Now we move to ‘that’ as demonstrative pronoun.

5.3.3. ‘That’ as demonstrative pronoun in DMA and LMA

As shown in Table 7.7 above, ‘that’ as demonstrative pronoun (DP) occurs more often in DMA than in LMA (237 times in DMA and 184 in LMA). By analysing all the occurrences of ‘that’ DP in both translations (see Table 7.16 below), it is found that the difference between the translators in the frequency of ‘that’ does not derive as strongly from the translators’ treatments of the ST’s DPs as it does from their different treatments of ‘that’ as relativizer and complementizer analysed above.

As Table 7.16 below shows, both the translators use ‘that’ for a ST’s DP almost as frequently as each other. In addition, the number of occurrences of the ‘that’ added to the TT is almost the same in both translations. However, it appears that Davies adds the ‘that’ to the TT slightly more often than Legassick (see example E.7.26 below).

Table 7.16: Use of ‘that’ DP in DMA and LMA

ST equivalents of ‘that’ DP in DMA	Freq.	Equivalents in LMA	Freq.	ST equivalents of ‘that’ DP in LMA	Freq.	Equivalents in DMA	Freq.
ST’s DP	128	1- That	75	ST’s DP	103	1- That	59
		2- Other pronoun	30			2- Ø	33
		3- Ø	19			3- Other pronoun	11
		4- Whole sentence /clause omitted	4				
Added to the TT	109	1- Not added	47	Added to the TT	81	1- Not added	35
		2- Other pronoun	41			2- Other pronoun	26
		3- That	21			3- That	20
Total occurrences			237	Total occurrences			184

E.7.26 ST: “ومع ذلك فقد صارحته بأنك في الأربعين ووافق مسروراً. أرضي حقاً؟!” (‘Anyhow, I told him you were forty and he was delighted to agree. Was he really happy Ø’) (p. 129)

DMA: “Plus, I told him you were forty and he was delighted to agree.” “Was he really happy with *that*?” (p. 112)

LMA: “Anyhow, I told him you were in your forties and he was delighted to agree.” “He was, really?” (p. 122)

In the example above, the ST’s question “Was he really happy?” does not use a demonstrative pronoun that refers anaphorically to the state in the preceding sentence (i.e. to the man being happy to be told that the woman is in her forties). In DMA, however,

Davies adds ‘that’ DP as a cohesive device that refers back to the preceding sentence. On the other hand, Legassick does not use any demonstrative pronoun.

However, on some occasions, Legassick uses a pronoun other than ‘that’ DP as in example E.7.27 below.

E.7.27 ST: “فقال زيطة بارتياح: *بهذا* القلب تستطيع أن تواجه الدنيا حقا..” (‘With satisfaction, Zeita said, “With *that* heart, you can really face the world”’) (p. 67)

DMA: “With satisfaction, Zeita said, “With a heart like *that*, you can really face the world.” (p. 57)

LMA: “Zaita was pleased and commented, “With a heart like *yours* you can really face up to the world.”” (p. 60)

In the example, Davies uses ‘that’ DP that refers back to the preceding noun phrase “a heart” while Legassick uses the pronoun ‘yours’ that also refers back to the noun phrase.

In addition, the table shows that on the occasions when Davies uses ‘that’ DP for a ST’s DP, Legassick, on 30 occasions, renders it using pronouns other than ‘that’, whereas Davies does so in only 11 occurrences. To know more about how each of these ST’s pronouns is rendered in both translations and, hence, to see whether these treatments have an influence on the frequency of ‘that’ DP in each translation, a further analysis is done on the most frequent ST’s DPs of ‘that’ DP. These pronouns as well as their treatments in both translations are shown in Table 7.17 below.

From the table, ‘that’, in general, is used in DMA more often than in LMA. That is, ‘that’ DP is used in DMA as equivalents for all the ST’s pronoun in the table 41 times compared to 29 times in LMA. In addition, the most frequent demonstrative pronoun used in DMA is ‘that’, whereas ‘this’ is the most used one in LMA. For example, in rendering ذلك (‘that’), ذاك (‘that’) and تلك (‘that’), Davies mostly renders them using ‘that’, whereas Davies mostly uses ‘this’. This is also reflected in the use of all types of ‘this’, which occur far more

frequently in LMA than in DMA. All types of ‘this’ occur 494 times in LMA and 369 times in DMA. See example E.7.28 below.

E.7.28 ST: “ وربما قطع وقت فراغه الطويل في تخيل صنوف التعذيب التي يتمناها للناس واجدا في *ذلك* “ (‘He might pass the long hours of his free time imagining the sorts of torture that he hopes that people suffer, finding in *that* an exceptional pleasure’) (p. 62)

DMA: “Often he passed the long hours of his spare time imagining the different sorts of torture he would like people to suffer, finding in *that* an unequalled pleasure.” (p. 53)

LMA: “No doubt he spent much time imagining tortures he could inflict on people and found a most satisfying pleasure in doing just *this*.” (p. 56)

Table 7.17: Treatments of the most frequent ST's demonstrative pronouns in DMA and LMA

ST's DP	Freq. in ST	Equivalent/s of DP in DMA	Freq.	Equivalent/s of DP in LMA	Freq.
ذلك ('that') ذاك ('that') تلك ('that')	112	1- That	32	1- Ø	43
		2- Ø	28	2- This	26
		3- This	23	3- That	22
		4- Pronoun	21	4- Pronoun	15
		5- The	6	5- The	4
		6- Those	1	6- There	1
		7- There	1	7- These	1
هذه ('this')	43	1- This	11	1- This	22
		2- Pronoun	10	2- Ø	10
		3- That	9	3- That	7
		4- Ø	7	4- The	1
		5- The	4	5- These	1
		6- There	2	6- Pronoun	2

In the example above, Davies opts to maintain the distant referent ST DP ذلك ('that'), whereas Legassick uses 'this', which is typically used with near referents. This preservation of the ST's DP is more frequent in DMA than in LMA. On the other hand, in LMA, the only ST DP that is preserved in the same way is هذه ('this'). However, this is not always the case in DMA and LMA, as the opposite occasionally occurs, as shown in example E.7.29 below where Davies uses 'that' for هذا ('this'), whereas Legassick maintains 'this'. However, as the table above shows, Davies preserves the ST's DPs more often than Legassick.

E.7.29 ST: “إنك تفكرين كثيراً في الدقائق أما أنا فأفكر في العمر كله، في حياتنا جميعاً، *هنا* هو شغلي” (‘You think a lot about minutes, but, for me, I think about a whole lifetime, about our life together. *This* is only what’s on my mind’). (p. 89)

DMA: “You're always thinking about minutes, but I'm thinking about a whole lifetime, about our life together. *That's* what's on my mind.” (p. 78)

LMA: “You think a lot about a few minutes, whereas I think about the whole of life, about our life together. *This* is what I'm concerned about.” (p. 83)

From the table, it is also noticeable that omission of the ST DPs is more frequent in Legassick’s translation than in Davies’. In other words, of the 155 instances of the ST DPs, Legassick omits 53, whereas Davies omits only 35.

The two observations above, namely Davies’ frequent preservation of the ST DPs and Legassick’s frequent alterations and omissions of them are consistent with the observations regarding the other types of ‘that’, as well as with those regarding other DMA keywords analysed earlier in this study in that Davies tends to stay much closer to the ST than Legassick.

Therefore, it can be concluded here that the difference between the two translators in terms of the frequency of ‘that’ as demonstrative pronoun can be referred to two main causes:

1. Davies tends to add ‘that’ DP more frequently than Legassick.
2. On the occasions where the ST uses a demonstrative pronoun, Legassick tends to use ‘this’ for most of the ST’s pronouns or omits them, whereas Davies tends to use ‘that’ for the ST’s pronouns that are typically used with distant referents and ‘this’ for those which are typically used with near referents such as *هذه* (‘this’).

In other words, it can be said that the difference between the translators in their uses of ‘that’ DP is due both to their different treatment of the ST’s demonstrative pronouns and to the different uses of ‘that’ which are added to the TT. To put it another way, the use of ‘that’ is a mixture of both the ST influence and the translators’ idiosyncrasies.

This finding, however, compared to those on ‘that’ as relativizer and complementizer, shows that Davies moves further from the ST; despite the fact that he stays closer to ST than Legassick. This might be because the ST’s DP can be easily compensated for using other words such as pronouns. As a result, it has less influence on the overall number of all types of ‘that’ than that of ‘that’ as complementizer, relativizer and demonstrative determiner.

5.3.4. ‘That’ as demonstrative determiner in DMA and LMA

As shown in Table 7.7 above, the translators differ greatly in the use of ‘that’ as demonstrative determiner (DD); it occurs 200 times in DMA compared to only 115 times in LMA. By analysing all the occurrences of ‘that’ DD in each translation and their counterparts in the other translation, it shows that the translators differ greatly in a number of aspects (see Table 7.18 below).

The first difference Table 7.18 shows is that, in general, Davies uses ‘that’ DD more frequently than Legassick. That is, 54 out of the 115 occurrences of the ST equivalents of ‘that’ in LMA are rendered as ‘that’ in DMA compared to 68 out of 200 in LMA. This is more apparent in the translation of the ST’s DDs, since Davies tends to render them using ‘that’ more frequently than Legassick. Table 7.19 below shows the ST’s DDs which are rendered as ‘that’ DD in both translations.

From the table, it appears that the translators differ more in rendering certain ST’s DDs, namely هذه (‘this’), ذلك (‘that’), ذاك (‘that’) and تلك (‘that’), since these DDs are rendered as ‘that’ more frequently in DMA than in LMA. These observations are consistent with those from the analysis of ‘that’ as demonstrative pronoun (see section 5.3.3 above).

From Table 7.18, it is also clear that the occurrences of omission are more frequent in LMA than in DMA. That is, Legassick opts for omission of the ST’s DD 65 times, whereas Davies opts for this 13 times. Furthermore, in general, Davies uses ‘the’ far more frequently than Legassick since Davies uses it 26 times compared to 16 times by Legassick. In particular, this is more evident in Davies’ rendering of the ST’s DDs and the ST’s definite article ال (‘the’). See example E.7.30 below.

Table 7.18: Use of ‘that’ DD in DMA and LMA

ST equivalents of ‘that’ DD in DMA	Freq.	Equivalents in LMA	Freq.	ST equivalents of ‘that’ DD in LMA	Freq.	Equivalents in DMA	Freq.
ST’s DD	119	1- That	56	ST’s DD	64	1- That	42
		2- Ø	29			2- The	10
		3- Other DD	18			3- Pronoun	6
		4- Pronoun	8			4- Other DD	4
		5- The	4			5- Ø	2
		6- Noun Phrase	4				
ST’s definite article ٱ (‘the’)	48	1- Whole sentence/ clause omitted	11	ST’s definite article ٱ (‘the’)	29	1- The	13
		2- That	10			2- That	9
		3- The	10			3- Pronoun	6
		4- Pronoun	7			4- Other DD	1
		5- Ø	6				
		6- Noun phrase	2				
		7- Other DD	2				
Added to the TT	17	1- Ø	11	Added to the TT	16	1- Ø	11
		2- pronoun	4			2- That	2
		3- The	2			3- The	1
						4- Noun phrase	1
						5- Pronoun	1
ST’s pronoun	16	1- Ø	8	ST’s pronoun	6	1- Pronoun	3
		2- Pronoun	6			2- The	2
		3- That	2			3- That	1
Total occurrences			200	Total occurrences			115

E.7.30 ST: “ثم استحضرت ذاكرتها صورة الـعمارة الهائلة.” (‘Then her memory summoned up the image of *the* amazing building ’) (p. 216)

DMA: “Next, her memory summoned up the image of *the* amazing building.” (p. 189)

LMA: “Her mind produced a picture of *that* apartment building.” (p. 202)

In the example above, Davies chooses to preserve the ST’s definite article الـ (‘the’) by rendering it as ‘the’, whereas Legassick chooses to render it as ‘that’. This is more frequent in Davies than in LMA. This adherence to the ST by Davies is also reflected in the addition of ‘that’ to the TT, which is less frequent in DMA than in LMA (about 8 % of the total occurrences of ‘that’ DD in DMA is added to the TT compared to about 14 % in LMA).

Table 7.19: ST's DDs which are rendered as 'that' DD in DMA and LMA and their treatments in the other translation

ST equivalents of 'that' DD in DMA		Freq.	Equivalent in LMA	Freq.	ST equivalents of 'that' DD in LMA		Freq.	Equivalents in DMA	Freq.	
ST's DD	هذا ('this')	45	1- That	26	ST's DD	هذا ('this')	27	1- That	17	
			2- Pronoun	6				2- The	4	
			3- This	6				3- Pronoun	3	
			4- Ø	3				4- This	2	
			5- Those	2				5- Ø	1	
			6- Noun phrase	2						
	هذه ('this')	30	1- That	10		هذه ('this')	14	14	1- That	8
			2- This	8					2- The	4
			3- Ø	6					3- Pronoun	1
			4- Whole sentence/clause omitted	4					4- Ø	1
			5- The	2						
	ذلك ('that')	20	1- That	9		ذلك ('that')	9	9	1- That	5
			2- Ø	6					2- The	2
			3- This	3					3- This	2
			4- Pronoun	2						
	ذاك ('that')	12	1- That	7		ذاك ('that')	9	9	1- That	5
			2- This	3					2- The	2
			3- Noun phrase	2					3- This	2
	تلك ('that')	10	1- That	4		تلك ('that')	8	8	1- That	6
			2- Those	2					2- The	2
			3- The	2						
			4- Ø	2						
	ذا ('this')	2	1- Ø	2		ذاك ('that')	6	6	1- That	6

As Table 7.18 shows, the frequency of 'that' DD in both translations seems to be highly influenced by the different treatments of the ST's DDs, since more than half of all the occurrences of the ST equivalents of 'that' DD in both translations are demonstrative

determiners. Therefore, all the occurrences of four ST's DDs and their translations in DMA and LMA are examined to investigate further how each translator deals with these ST DDs and to confirm the observations obtained from the analysis shown above. The four ST's demonstratives are هذه ('this'), ذلك ('that'), تلك ('that') and ذاك ('that'). These demonstratives are selected because they, as Table 7.19 shows, are treated more differently than the other ones such as هنا ('this'), which seems to be dealt with similarly by both translators. Table 7.20 below shows the occurrences of each of these demonstratives as well as their treatments in each translation.

Table 7.20: Davies' and Legassick's treatments of the ST's demonstrative determiners

ST's DD	Freq. in ST	Equivalent/s of DD in DMA	Freq.	Equivalent/s of DD in LMA	Freq.
هذه ('this')	174	1- This	74	1- This	77
		2- That	33	2- Ø	54
		3- The	30	3- The	15
		4- Ø	25	4- Pronoun	15
		5- Pronoun	11	5- That	10
		6- These	1	6- These	2
				7- Those	1
ذلك ('that')	81	1- That	40	1- Ø	38
		2- The	19	2- That	18
		3- Ø	7	3- The	10
		4- This	7	4- This	9
		5- Pronoun	6	5- Pronoun	5
		6- These	1	6- Those	1

In the table above, it is clear that Davies opts for using ‘that’ DD for the ST’s DDs far more often than Legassick. That is, ‘that’ DD is used 73 times in DMA compared to only 28 times in LMA. Legassick chooses most of the time to omit the DD; this is opted for 92 times in LMA, far more frequently than in DMA, where this choice is made only 32 times. Sometimes, this omission is a result not only of the demonstrative determiner, but of the change of a phrase, clause or sentence containing that determiner, as in example E.7.31 below where the phrase “at that moment” is maintained in DMA and changed to ‘suddenly’ in LMA.

E.7.31 ST: “فغمغمت قائلة، وكانت تجد نحوه في تلك اللحظة ودا عميقاً:” (‘She murmured, feeling, at *that* moment, a deep affection for him’) (p. 113)

DMA: “she murmured, feeling, at *that* moment, a deep affection for him.” (p. 98)

LMA: “Suddenly feeling \emptyset a deep tenderness for him, she whispered,” (p. 107)

In addition, many of the omissions of the ‘that’ in LMA are a result of manipulations of the ST’s structure or meaning to the extent that the ‘that’ DD does not fit in the TT (see example E.7.32 below).

E.7.32 ST: “ولكنه يعلم دون الناس جميعاً أنه لولا *لذاك* الشخص المحبوب ما استطاع شيء أن ينزعه من “قناعته الوديعه المستسلمة” (‘But he is the only one in this world who knew that nothing but *that* beloved person could have wrenched him from his submissive, unassuming contentment.’) (p. 42)

DMA: “but he knew something that no one else in this world did, which was that nothing but *that* beloved person could have wrenched him from his submissive, unassuming contentment.” (p. 34)

LMA: “He realized that were it not for *Hamida*, nothing could stir him from this life.” (p. 37)

In the example above, Davies sticks to the ST by maintaining the ST’s phrase *ذاك الشخص المحبوب* (‘that beloved person’) using the same phrase of the ST, whereas Legassick explicates the phrase by rendering the implicit ‘that’ to what it refers to, namely ‘Hamida’; hence, there is no need to use ‘that’ DD.

These results are consistent with the observations obtained from the analysis of the occurrences of ‘that’ DD in both translations, in that Davies tends to maintain certain ST DDs, particularly those which are typically used with distant referents, whereas Legassick tends to omit them or omit the phrase, clause or sentence containing them. As a result of these two different trends, ‘that’ as demonstrative determiner has much higher occurrences in DMA than in LMA.

In addition, these results are consistent with those obtained from the analysis of ‘that’ relativizer and complementizer in that they show that the frequencies of ‘that’ DD in both translations are highly influenced by the different treatments of the DDs. However, this is different from the case with ‘that’ as demonstrative pronoun, the frequencies of which in the translations are less influenced by the different treatments of the ST’s demonstrative pronouns, as ‘that’ DP is frequently added to the TT in both translations.

Furthermore, the results above are consistent with those obtained from the analysis of the other DMA keywords in that Davies tends to stay much closer to the ST than Legassick. This is reflected in Davies’ frequent preservation of the ST DDs compared to Legassick’s frequent omission or manipulation of them.

6. Conclusion

In this chapter I have provided findings on the use of some function words that appear in DMA’s FHKWs. The focus was on the first two keywords, namely the contraction ‘’d’ and ‘that’. The contraction ‘’d’ is found to be representing the reduced forms of ‘would’ and

'had' in both translations, and each of these function words is analysed separately. In addition, 'that' is found to be used in DMA and LMA mostly as complementizer, relativizer, demonstrative pronoun and demonstrative determiner and also each of these grammatical classes is investigated independently. The other function words found in DMA's FHKWs which belong to the same grammatical class as the function words under investigation, i.e. the other contractions and relativizers, are then briefly discussed.

As the function words typically have a large number of occurrences in any text, a corpus-based technique developed by Sinclair (1991, 2003) is adopted and then adapted to meet the needs of this study. The technique is used only for the investigating of contracted function words. It proved useful in revealing some patterns of use of contractions.

As for the contraction 'd', it is found that Davies makes heavy use of this contraction compared to Legassick who prefers the long forms over the reduced forms. For instance, the primary auxiliary 'had' is contracted many times in DMA, whereas Legassick contracts it only once in LMA. The analysis of this contraction also shows that Davies exploits the past perfect tense much more often than Legassick since the long and reduced form of the primary auxiliary 'had' is used more frequently in DMA than LMA. Similarly, the contraction 'd' representing the modal auxiliary 'would' is used far more frequently in DMA than in LMA. It is also observed that, in DMA, these two contractions tend to co-occur with a group of words having the same grammatical class. For instance, the contracted form of 'had' tends to co-occur with different subordinators, such as 'that', 'if', 'as though' and 'after' and the contracted form of 'would' co-occurs with the first and second person singular and plural pronouns 'I', 'we' and 'you'.

In order to provide additional evidence for the hypothesis that Davies tends to contract in his translation, a brief analysis was carried out on four other contractions found in DMA's FHKWs. The findings on these contractions seem to be consistent with those on the contracted forms of both 'had' and 'would' in that Davies tends to use contraction more often than Legassick. In addition, on the occasions where contraction is possible, Davies prefers contraction of these function words over using their long forms, whereas Legassick prefers using the long forms of these words over using their reduced forms. Taking the findings by Biber, Conrad and Leech (2002, p. 241) into consideration, this recurrent use of

contraction in DMA can be said to be close to the norm in fiction, in which contraction is common, whereas Legassick appears to be deviating from that norm.

For the keyword 'that', the analysis shows that, generally, Davies uses all types of 'that' far more frequently than Legassick. In addition, unlike the different contractions, the frequent uses of which in DMA are not influenced by their ST equivalents, the frequent uses of all types of 'that' are found to be influenced by the frequent uses of their equivalents in the ST. However, this influence is greater with certain types of 'that' than with others and is also greater in DMA than in LMA. For instance, the frequent uses of 'that' as complementizer, relativizer and demonstrative determiner in DMA are highly influenced by the use of their ST equivalents such as the ST's complementizer *إن* ('that'), the relativizer *الذي* ('that') and the demonstrative determiner *ذلك* ('that'). However, the frequent use of 'that' as demonstrative pronoun in DMA is less influenced by the frequency of its ST equivalents so that Davies' use of this word seems to be a mixture of the ST influence and the translator idiosyncrasy.

These findings, namely those on 'that' as complementizer, are not consistent with Kenny (2005), who suggests that the frequent uses of the 'that' complementizer in translated English is not influenced by the use of its ST equivalent 'dass'. Therefore, it is suggested here that this influence might be weaker in one translation than in another. In LMA, for example, the use of all types of 'that' is less influenced by its ST equivalents; thus, this can be considered an indicator of translator style. In other words, the frequent uses of 'that' in translation can be either referred, to a large extent, to the translator's own habitual treatment of the ST equivalent of the 'that' (e.g. *أَنَّ* ('that') in Arabic) as is the case in DMA, where the *أَنَّ* ('that') is mostly retained; or, as Baker (2000) argues, to the translator's linguistic habit in that s/he may use 'that' more often than other translators even in his or her original writing, as is the case in LMA, whose translation is less influenced by the ST's *أَنَّ* ('that'), as less than half of the occurrences of it are rendered as 'that'. To put it another way, Davies use of the 'that' is mostly carried over from the ST complementizer, whereas Legassick's use of this word is, to a larger extent than Davies, added (i.e. not carried over from the ST) to the TT. The analysis also shows that Davies's frequent uses of the optional 'that' as complementizer can be said to be deviating from the norm in fiction, in which using the zero complementizer is favoured as Biber *et al.* (1999) suggests.

As for the 'that' as relativizer, the analysis shows that among all types of 'that', the most striking difference between the two translations is in the use of this type of 'that'. The findings suggest that the huge difference in the frequencies of the 'that' relativizer between the two translations is mainly due to the translators' different treatments of the ST's relativizers as well as relative clauses. That is, Davies tends to preserve the ST's relative clauses as well as their relativizers far more frequently than Legassick, who frequently omits these relativizers or omits or modifies the relative clauses or sentences containing these relativizers to the extent that the relativizers cannot be used. In addition, on those occasions when both the translators maintain ST relativizers which refer back to non-human antecedents, Davies tends to use 'that', whereas Legassick tends to use 'which'. Accordingly, Davies seems to be closer to the norm in fiction than Legassick, as 'which' is used more commonly in academic prose, whereas 'that' is used more commonly in conversation and fiction (Biber *et al.*, 1999, pp. 615-616).

These findings are enhanced by those on relativizers other than 'that' (i.e., 'which' and 'whose'). These are found to be more frequently used in DMA than in LMA. As is the case with the relativizer 'that', it is found that the difference in the frequency of each of them in each translation is also mainly due to the different treatments of their ST's relativizers or relative clauses.

Similar to the findings on the 'that' as relativizer and complementizer, the analysis shows that in DMA, Davies uses 'that' as demonstrative pronoun and demonstrative determiner more frequently than Legassick. For 'that' as demonstrative pronoun, however, the frequent use of it in DMA is less influenced by the use of its ST equivalent, as is the case with all types of 'that'. This is because Davies frequently adds it, perhaps for cohesive purposes. On the other hand, the frequency of 'that' as demonstrative determiner in DMA seems to be highly influenced by its ST equivalents, as Davies repeatedly preserves the ST's demonstrative determiners, particularly those typically used for distant referents, whereas Legassick tends to omit them or renders them using demonstrative determiners that are typically used for near references.

According to the argument by Olohan (2001) that the frequent use of the optional syntactic element in translation is a manifestation of the explicitation that is an inherent feature of it,

the findings on ‘that’ as relativizer, where ‘that’ is added to the TT (as opposed to those carried over from the ST) and considered as an optional element, show that Davies explicitates in his translation more often than Legassick; since the ‘that’ as an optional element occurs more frequently in DMA than in LMA. In her later study of the use of contractions in translated English texts and original English writing, Olohan (2003) argues that using a longer surface form of language in preference to a short one, which makes the text less ambiguous, such as adding the optional syntactic elements (e.g. ‘that’ relativizer), or using the long form of some function words rather than their contracted forms, also represents a type of explicitation. Therefore, she observed that there is a clear correlation between the use of contraction and the omission of ‘that’ complementizer. In particular, she observed that in translated English, there is a tendency to use the long form rather than the reduced forms and to add the optional ‘that’, whereas in original English writing, there is a tendency to contract words and exclude the optional ‘that’. The results in this study, however, challenge these results by Olohan (ibid.) since the results show that such a correlation does not exist, at least in DMA, since Davies frequently uses contraction and at the same time uses the optional syntactic elements such as ‘that’ as relativizer. Therefore, following the argument by Olohan (ibid.) Davies tends to explicitate by his frequent use of the optional ‘that’ and implicitates through his frequent uses of contractions.

These findings, particularly those on all types of ‘that’, are consistent with the findings on other keywords discussed earlier in this research in that Davies tends to stay much closer to the ST than Legassick. This is reflected in Davies’ recurrent retention of the ST equivalents of all types of ‘that’ compared to Legassick’s frequent omissions of them and manipulation of the clauses containing them.

Taking all the findings above into consideration, it can be argued here that analysing some of the function words in DMA’s FHKWs proved useful in revealing some of Davies’ stylistic features in translation. However, in order to prove that these features, as well as the features revealed by analysing the lexical words discussed in the previous chapters, are consistent across several translations by the same translator, another translation by Davies, namely Davies’ *The Yacoubian Building* (DYB) is investigated in the next chapter.

Chapter 8

Davies' Stylistic Features in his Translation of *The Yacoubian Building*

1. Introduction

Since consistency is often seen as a key element in describing a writer's or translator's style (see for example Leech and Short, 1981; Short, 1996; Baker, 2000; Malmkjær, 2003; Munday, 2008b; Winters, 2009; Saldanha, 2011), this chapter investigates the extent to which stylistic features of Davies' translations, as revealed by the comparison of DMA with LMA, are consistent. To do so, Davies' translation of another work of fiction, *The Yacoubian Building* (DYB), is investigated.

For most of the lexical words and all the types of 'that', the analysis focuses on the renderings of the most frequent ST equivalents of the keywords which are investigated in the previous chapters (i.e. culture-specific items (CSIs), terms of respect, reporting verbs, 'd' contraction and all types of the word 'that'). The exceptions are the CSIs, and terms of respect, since CSIs and terms of respect other than the ones investigated in DMA are investigated in this chapter. This is because not all the proper nouns that are investigated in DMA are found in DYB's ST. With regard to terms of respect, other terms are included in this chapter because one of the terms is not used at all in the ST of DYB and the remaining terms are used but with an inadequate number of occurrences. Similarly, one of DMA's culture-specific common expressions (CSCEs) does not occur at all in DYB ST and another one occurs but rarely. With each class of word, a comparison is made between the two translations and, accordingly, reports the extent to which Davies' treatment as revealed in DMA is consistent with that in DYB.

2. Lexical words

2.1. Culture-specific items

From DMA's FHKWs, it is revealed that while Davies frequently uses culture-specific items, Legassick, *never* uses them (see Chapter Four). These CSIs are divided into two types: culture-specific common expressions (e.g. 'basbousa') and proper nouns (e.g. 'Helw'). From the investigation of both types of CSIs, it is generally concluded that Davies stays much closer to the ST than Legassick. This is reflected in Davies' frequent retentions of the CSIs in general and his frequent reproduction of the structures of proper nouns. On the other hand Legassick, as compared to Davies, occasionally omits the CSIs in general and frequently alters the structure of ST proper nouns.

As for the treatments of CSCEs, the results reveal that Davies tends to use the 'addition' translation approach whereas Legassick tends to use the 'globalisation' translation approach. That is, Davies tends to maintain the forms of the ST CSCEs through transliterating or transcribing them and supplementing them with extratextual gloss in the form of a glossary while Legassick tends to translate them using more general and 'globalised' English equivalents. For example, in DMA the CSCE بسبوسة ('sweet') is rendered as 'basbousa' and the translator supplements it with extratextual gloss in the form of a glossary while in LMA, Legassick translates it using close English equivalents such as 'sweet' or 'sweetmeat'. It is also observed that Davies' treatments of CSCEs beyond DMA FHKWs are consistent with those of the FHKWs.

With regard to the translators' treatments of proper nouns such as some characters' names which are referred to in the ST using variant name forms, the results show that Davies frequently reproduces these variant forms in DMA. On the other hand, Legassick repeatedly avoids that reproduction. As for the descriptive proper nouns (i.e. proper nouns which "explicitly describe the referent in question" (Nord, 2003, p. 184) such as 'White Rabbit'), the results show that both translators show some inconsistency in dealing with such nouns since each translator transliterates one of them and translates literally the other. However, by looking at the translator's note in DMA and building on the results obtained by the analysis of other CSIs, it seems that Davies tends to preserve the forms of

descriptive proper nouns rather than their meanings by transliterating them whereas Legassick seems to translate them literally.

In this chapter, an investigation of DYB's word list is carried out to discover whether Davies' treatments of CSCEs summarized above are consistent across one of his other translations (i.e. whether he deals with the CSCEs in DYB's ST using the same treatments he uses in DMA). In those cases where the word list indicates that he frequently preserves CSCEs, a further investigation is done on Davies' treatments of all the ST occurrences of these CSCEs to find out how each of these occurrences is treated. As for the proper nouns, the treatments of four characters' names are investigated in DYB to see whether they receive the same treatments as the characters' names in DMA. The four characters' names used for the investigation are referred to in DYB's ST using variant name forms and are the most frequent characters' names. A further investigation of DYB's word list is also conducted to see whether any proper noun receives a literal translation. The analysis begins with the CSCEs.

2.1.1. CSCEs in DYB and Davies' treatments of them

As is the case in DMA, the word list of DYB is also characterized by the frequent use of borrowed CSCEs. Table 8.1 below shows these preserved CSCEs and some information about them.

Table 8.1: CSCEs in DYB and their frequency, category and meaning

N	DYB CSCEs	Freq.	Category of CSCE	ST equivalent
1	gallabiya	28	Material culture	⁵¹ جلباب ('cloak')
2	barghal	4	Concept	برغل ('active homosexual man')
3	kudyana	3	Concept	كوديانا ('passive homosexual man')
4	basbusa	1	Material culture	⁵² بسبوسة ('sweet')
5	feddan	1	Concept	⁵³ فدان ('acre')
6	goza	1	Material culture	الجوزة ('hookah')
7	mizmar	1	Material culture	⁵⁴ المزمار ('shawm')
8	mulukhiya	1	Material culture	ملوخيه ('jew's mallow')
9	siwak	1	Material culture	⁵⁵ سواك ('teeth cleaning twig')

As the table above shows, Davies preserves the form of 13 CSCEs in DYB. Interestingly, four of these 13 terms are also preserved (i.e. borrowed) in DMA namely 'gallabiya', 'basbusa', 'feddan' and 'goza'. Such frequent preservations primarily suggest that Davies recurrently preserves the ST CSCEs in DYB. To confirm this hypothesis, a further investigation is carried out on all the occurrences of the ST equivalents of these CSCEs to further find out how Davies deals with them and how consistent he is in his treatment of them. Table 8.2 below shows Davies' treatments of these ST equivalents in DYB.

⁵¹ - جلباب ('cloak') is "a loose dress typically worn by Egyptians"; it is also called جلابية (Omar, 2008, p. 381; my translation).

⁵² - 'Basbousa' is "baked semolina soaked in syrup" (Humphrey Davies, 2011, p. 277).

⁵³ - 'Feddan' فدان is "a unit of area" (Omar, 2008, p. 1681; my translation). It is used for measuring agricultural lands (ibid.). One feddan in Egypt equals 4200 square metres (ibid.).

⁵⁴ - مزمار ('shawm') is "a musical instrument which is played by blowing" (Aljurr, 1973, p. 1106; my translation).

⁵⁵ - سواك ('teeth cleaning twig') is "a twig taken from the *Salvadora persica* tree" (Omar, 2008, p. 1139; my translation).

Table 8.2: Davies' treatments of the CSCEs in DYB

CSCE in DYB's ST	Freq.	CSCE's equivalent/s in DYB	Freq.
جلباب ('cloak')	27	1- Gallabiya	27
برغل ('active homosexual man')	6	1- Barghal	4
		2- Active homosexual	1
		3- Active partner	1
كوديانا ('passive homosexual man')	4	1- Kudyana	3
		2- Passive homosexual	1
الجوزه ('hookah')	2	1- Goza	1
		2- Waterpipe	1
فدان ('acre')	2	1- Feddan	1
		2- Acre	1
بسبوسة ('sweet')	1	1- Basbusa	1
مزمار ('shawm')	1	1- Mizmar	1
ملوخية ('jew's mallow')	1	1- Mulukhiya	1
سواك ('teeth cleaning twig')	1	1- Siwak	1

As the table above shows, Davies, in general, tends to stay close to the ST by frequently preserving either the form or content of the CSCEs. A closer look at the table also shows that the translator predominantly preserves the form rather than the content of these terms. Specifically, in 40 out of the 45 instances of all the CSCEs in the ST, the CSCEs are used as they are in DYB (i.e. borrowed) while only in 5 instances are they literally translated. In addition, it is also found that Davies supplements these borrowed CSCEs with extratextual gloss in the form of a glossary, a procedure which Eirlys Davies (2003, pp. 77-79) calls the 'addition' translation procedure (see Chapter Four). These results are consistent with those on Davies' treatments of the CSCEs in DMA.

Furthermore, it is also evident that Davies occasionally shows some inconsistency in his rendering of some CSCEs. For instance, the ST CSCE برغل ('active homosexual man') is borrowed in four instances out of 6 while literally translated as 'active homosexual' and 'active partner' in one instance each, despite the fact that the term has the same sense in all of its occurrences in the ST. The similar treatment occurs in dealing with some other

CSCEs namely كوديانا ('passive homosexual man'), الجوزه ('hookah') and فدان ('acre') since they are borrowed and translated literally. These results are also consistent with those for Davies' treatments of the CSCEs in DMA. That is, Davies in both translations shows some inconsistency in his treatments of CSCEs.

To conclude, the analysis of Davies' treatments of the ST CSCEs in DYB discussed above indicates that Davies' tendency to use the 'addition' translation procedure in dealing with the ST CSCEs in DMA is consistent in that it is not only used in one translation but it is a trait that goes beyond the single text. Therefore, it can be said here that the 'addition' translation procedure in dealing with CSCEs is the main procedure with which Davies' translation is marked.

2.1.2. Treatments of proper nouns in DYB

Four proper nouns referring to four main characters in the DYB's ST are chosen. These characters are referred to in the ST using names of various forms. For instance, the character زكي بك الدسوقي ('Zaki Bey el Dessouki') is referred to in the ST using 6 variant name forms:

1. First name as زكي ('Zaki').
2. First name followed by the term of respect 'Bey' as زكي بك ('Zaki Bey').
3. First and last name as زكي الدسوقي ('Zaki el Dessouki').
4. The term of respect preceded by the definite article الـ ('the') as البك ('the Bey').
5. First name followed by the term of respect 'Bey' and the last name as زكي بك الدسوقي ('Zaki Bey el Dessouki').
6. First name followed by the term of respect 'Bey' plus the father's name followed by the term of respect باشا ('pasha') plus the last name as زكي بك ابن عبد العال باشا الدسوقي ('Zaki Bey, son of Abd el Aal Basha el Dessouki').

Table 8.3 below shows Davies' treatments of all the occurrences of all the forms of the four characters' names.

Table 8.3: Treatments of four proper nouns in DYB

ST proper noun	Freq. in the ST	ST reference form/s of the proper noun	Freq. in the ST	Reference's equivalent/s in DYB	Freq. in DYB
طه الشاذلي ('Taha el Shazli')	204	1- طه ('Taha')	179	1- Taha	176
				2- My boy	1
				3- Pronoun	1
				4- Ø	1
		2- طه الشاذلي ('Taha el Shazli')	18	1- Taha el Shazli	16
				2- Taha	2
		3- طه محمد الشاذلي ('Taha Muhammad el Shazli')	6	1- Taha Muhammad el Shazli	6
4- شيخ طه ('Sheikh Taha')	1	1- Sheikh Taha	1		
زكي بك الدسوقي ('Zaki Bey el Dessouki')	178	1- زكي ('Zaki')	84	1- Zaki	80
				2- Zaki Bey	3
				3- Ø	1
		2- زكي بك ('Zaki Bey')	40	1- Zaki Bey	38
				2- Zaki	2
		3- زكي الدسوقي ('Zaki el Dessouki')	27	1- Zaki el Dessouki	24
				2- Zaki Bey el Dessouki	2
				3- Zaki Bey	1
4- البك ('the Bey')	22	1- The bey	22		
5- زكي بك الدسوقي ('Zaki Bey el Dessouki')	4	1- Zaki Bey el Dessouki	4		
6- زكي بك ابن عبد العال باشا الدسوقي ('Zaki Bey, son of Abd el Aal Basha el Dessouki')	1	1- Zaki Bey, son of Abd el Aal Basha el Dessouki	1		
الحاج محمد عزام ('pilgrim Muhammad Azzam')	161	1- الحاج عزام ('pilgrim Azzam')	66	1- Hagg Azzam	66
		2- عزام ('Azzam')	45	1- Azzam	41
				2- Hagg Azzam	3
				3- Ø	1
		3- الحاج ('the pilgrim')	29	1- The Hagg	25
				2- Hagg Azzam	4
4- حاج ('pilgrim')	18	1- Hagg	18		
5- الحاج محمد عزام ('pilgrim Muhammad Azzam')	2	1- Hagg Muhammad Azzam	2		

		6- محمد عزام ('Muhammad Azzam')	1	1- Muhammad Azzam	1
حاتم رشيد ('Hatim Rasheed')	141	1- حاتم ('Hatim')	122	1- Hatim	121
				2- Hatim Rasheed	1
		2- حاتم رشيد ('Hatim Rasheed')	13	1- Hatim Rasheed	13
		3- حاتم بك ('Hatim Bey')	6	1- Hatim Bey	6

As Table 8.3 above shows, Davies tends to reproduce the ST variant forms of the characters' names. In other words, Davies predominantly renders the various forms of the ST characters' names using exactly the same forms used in the ST. In number terms, in 661 occurrences out of 684, the total occurrences of all the ST characters' names in the table, Davies renders the characters' names using exactly the same forms used in the ST. In contrast, on only 23 occasions does he alter or omit these names' forms. It is also noticed that even when the ST author repeatedly refers to a character using different forms and these references occur very near to one another in the text, Davies tends to preserve these forms (see example E.8.1 below).

E.8.1

ST	Literal translation	DYB
وبعد تفكير واستشارات قانونية موسعة استقر ملاك على الخطة: عقد شركة وهمية يوقعه مع زكي الدسوقي ويسجله في الشهر العقاري ثم يخفيه حتى إذا مات زكي أظهر ملاك العقد، فلا يجوز حينئذ طرده من الشقة باعتباره شريكا تجارياً للمتوفى، ولكن كيف يوقع زكي على العقد؟! من هنا نشأ التفكير في بثينه السيد، زكي الدسوقي ضعيف أمام النسوان وتستطيع امرأة شاطره أن تغافله وتأخذ توقيعها بدون أن يشعر،	After thought and extensive legal consultations, Malak settled on the plan: a contract with a non-existent company that he would sign with <i>Zaki el Dessouki</i> and register it at The Office of Real Estate Proclamation. Then, he would hide it so that when <i>Zaki</i> is died, Malak would reveal the contract. At that time, it would impossible for him to be thrown out of the flat because he would be considered as a commercial partner of the deceased. But how <i>Zaki</i> would sign the contract? From this, he started thinking of Busayna el Sayed. <i>Zaki el Dessouki</i> was a helpless before women and a clever woman could deceive him and gets his signature without realizing. (pp. 234-238)	After much thought and extensive legal consultations, Malak settled on his plan a contract with a non-existent company that he would sign along with <i>Zaki el Dessouki</i> and register at the public notary's office. Then he would hide it away until <i>Zaki</i> died, when Malak would produce the contract. This would make it impossible for him to be thrown out of the apartment, given his status as a commercial partner of the deceased. But how to get <i>Zaki</i> to sign the contract? This was when he started to think of Busayna el Sayed. <i>Zaki el Dessouki</i> was helpless before a woman and a clever one could sucker him into signing the contract without realizing. (p. 158)

From the example above, the ST author refers to the character زكي الدسوقي ('Zaki el Dessouki') four times using two variant name forms: first and last name 'Zaki el Dessouki' (two times) and first name 'Zaki' (two times). Davies chooses to reproduce these variant forms in his translation bearing in mind the fact that they all refer to one character, occur very near one another in the text enabling readers to deduce whom they refer to and that there are other and probably more proper rendering choices. One of these possible choices is rendering them using only the character's first or last name in all the occurrences since there is no character in the ST having either the first or last name of this character, i.e. either 'Zaki' or 'el Dessouki'. In addition, maintaining the first and last name in the last occurrence might be seen as redundancy in English taking into consideration that the name is repeated in the near vicinity of it and readers are expected to easily infer to whom it refers without rendering both the first and last name.

The results also reveal that Davies very infrequently shows some inconsistency in dealing with some proper nouns. For instance, the proper noun's form زكي الدسوقي ('Zaki el Dessouki') is rendered using two variant name forms which are different from the ST one: Zaki Bey el Dessouki (two occurrences) and Zaki Bey (one occurrence). However, this inconsistency is marginal since the number of occurrences in which the forms of the proper nouns in the table are altered or omitted constitutes only 3.3% of the total occurrences of Davies' treatments of all the proper nouns in the table.

As for Davies' treatments of the descriptive proper nouns in DYB, it seems that Davies is in favour of preserving their form (as far as possible) rather than the content (i.e. transliteration rather than translation). An example is his frequent preservations of the name of the Islamist movement called 'Gamaa Islamiya' ('Islamic Group'). This proper noun has an explicit descriptive element so that literal translation of it is possible. For instance, in the European Council Decision (2005/930/EC) pertaining combating terrorist groups, the name of this movement is both literally translated as 'Islamic Group' and transliterated as 'Gama'a al-Islamiyya'. In DYB's ST, this name occurs 11 times and in all these occurrences Davies chooses to render it by transliteration as 'Gamaa Islamiya'.

The results discussed above correspond to those obtained from the analysis of proper nouns in DMA in that Davies tends to reproduce the form of the proper nouns which are used in the ST with different forms. The results regarding the descriptive proper nouns are also consistent with those obtained from DMA in that Davies appear to be in favour of maintaining the form rather than the content of descriptive proper nouns.

2.2. Terms of respect as references and vocatives

In DMA, it is concluded in Chapter Five that Davies, in his dealing with the ST terms of respect (TRs) both in its vocative and non-vocative forms, stays much closer to the ST than Legassick. For the TRs in their non-vocative form, the findings show that Davies recurrently retains the TRs as compared to Legassick who frequently omits them. Davies' frequent retentions of the ST TRs are through his recurrent literal translation. For example, the TRs سيد ('master'), معلم ('boss'), ست ('mistress') and دكتور ('doctor') are constantly translated literally. He also tends to use the long forms of the TRs rather than their short

forms. For instance, Davies uses the TR ‘doctor’, ‘master’ and ‘mistress’ rather than ‘Dr’, ‘Mr’ and ‘Mrs’ respectively as compared to Legassick who uses the short forms of these TRs when he chooses to retain them in his translation (see Chapter Five).

However, for the TRs in their vocative forms, the findings show that the major difference between the two translators is in their choices of equivalents for the ST vocatives (see Chapter Five).

2.2.1. Treatments of the TRs investigated in DMA in DYB

In this chapter, the same TRs investigated in DMA are investigated in DYB. However, the TR ست (‘mistress’) is excluded from this investigation since it is not used in the DYB’s ST. Therefore, the TRs to be investigated are سيد (‘master’), معلم (‘boss’) and دكتور (‘doctor’). In addition, due to an insufficient number of occurrences of some of these TRs, some other TRs used in the DYB’s ST are investigated instead. The analysis begins with the TR سيد (‘master’).

سيد (‘master’) is used in DYB’s ST as term of respect in vocative and non-vocative form. Table 8.4 below shows how Davies deals with this TR in both its vocative and non-vocative forms.

Table 8.4: Davies' treatments of the TR سيد ('master') in DYB

ST form of the TR سيد ('master')	Vocative/Non-vocative	Freq.	Equivalent/s of TR form in DYB	Freq.
يا سيدي ('O my master')	Vocative	8	1- Sir	3
			2- Man	1
			3- My dear fellow	1
			4- My friend	1
			5- My son	1
			6- Old chap	1
يا سيدنا الشيخ ('O our master Sheikh')	Vocative	1	1- Your Reverence	1
يا سيدي ('O my master') (addressing Jesus Christ)	Vocative	1	1- O Lord	1
سيدنا الشيخ ('our master Sheikh')	Non-vocative	3	1- Reverend Sheikh	3
السيد المسيح ('Lord Jesus Christ')	Non-vocative	2	1- The Lord Christ	1
			2- The Lord Jesus	1
السيد ('master')	Non-vocative	2	1- Esteemed	1
			2- Ø	1
Total		17		17

As Table 8.4 above shows, سيد ('master') is used in the ST in vocative and in non-vocative forms. In addition, سيد ('master') in *The Yacoubian Building* is used differently from that in *Midaq Alley*. That is, in *Midaq Alley*, it is mainly used to refer to or address certain characters in the novel namely, Salim Alwan, Radwan el-Husseinin and Ibrahim Farahat. On the other hand, in *The Yacoubian Building*, it is used to refer to a number of different characters. In addition to its reference to ordinary characters in the novel, it is also used to refer to or address religious people or figures such as Jesus.

In general, most of the occurrences of the TR are retained either in its vocative or non-vocative forms. However, Davies is more inconsistent in his rendering of the TR in DYB than in DMA since he renders it using a number of different equivalents. For the TR سيد ('master') as vocative, for instance, this form occurs 14 times in DMA's ST and used in two different situations: 1) when the TR is used to address a person who is highly respected by the addresser and, on some occasions, has a higher social or professional status than him/her, 2) when the TR is used to address a person who has more or less the same social or professional status as that of the addresser and is not as highly respected by the addresser as that in the first situation. Davies renders the form يا سيدي ('O my master') when it is used in the first situation in DMA using 'sir' (8 times out of 12) (see example E.8.2) and 'master' (4 times out of 12). However, when it is used in the second situation, Davies uses the term 'my friend' (2 times out of 2) (see example E.8.3).

E.8.2 ST (Midaq Alley): "فسر المعلم بإقبال الفتى على محادثته، واستبشر خيرا برقته وقال: رزقك الله" "Boss Kersha was delighted that the boy started to converse with him and sensed that his friendliness was an auspicious sign and said, "May God reward you for your hard work, my boy . . ." "Thank you, *my master*."") (pp. 53-54)

DMA: "Boss Kersha, delighted that the boy was consenting to talk to him and taking his pleasant demeanour as a good omen, said, "May God compensate you well for your hard work, my boy!" "Thank you kindly, *sir*."") (p. 45)

E.8.3 ST (Midaq Alley): "فقبض حسين على قدحه ويقول بسخرية: تخاف على نفسك؟! خلها تقتلك.. " "Hussein gripped his glass and said mockingly "Are you afraid that it will do harm to yourself?" "Let it kill you . . . In hell, *my master*, nothing would make any difference. Good health."") (p. 269)

DMA: "Hussein grasped his glass and said mockingly, "You're afraid what it'll do to you? Let it kill you. What does it matter, *my friend*? You won't be any better or worse off than you are now. Good health!" (p. 236)

In example E.8.2, the conversation takes place between an old man who owns a café called 'boss Kersah' and a boy who works as a shop assistant. The boy used the TR سيد ('master') to show respect to 'boss Kersha' who is older and has higher social status than him. For this reason, in such situations Davies probably chooses 'sir' rather than other terms such as 'my friend'. On the other hand, in example E.8.3 both the addressor (i.e. the character 'Hussein') who works for the British army and the addressee (i.e. the character 'Abbas' the barber) are friends with almost equal social status. Therefore, the addresser might use the term يا سيدي ('O my master') not for the purpose of showing respect to the extent as in the example E.8.2 but to show ordinary form of address between two close friends. Thus, Davies chooses to use the expression 'my friend' rather than 'sir' in this example. However, in rendering يا سيدي ('O my master') in DYB that is used in such cases, Davies uses a wider variety of equivalents than that used in DMA. That is, in addition to using 'my friend', he uses 'man' 'my dear fellow', 'my son' and 'old chap' (see Table 8.1).

In addition to the TR يا سيدي ('O my master'), in DYB Davies uses terms of respect for the TR سيدنا الشيخ ('our master Sheikh') which are different from those used in DMA. In DMA, he uses 'master Sheikh' for the TR سيدنا الشيخ ('our master Sheikh') in its non-vocative form (one occurrence) and 'master' (one occurrence) for the term in its vocative form. However, in DYB, he uses 'your reverence' for the term in its vocative form and 'reverend Sheikh' for the term in its non-vocative form (see the table above). The same treatment occurs with the TR سيد ('master') when it occurs in the ST in its non-vocative form. That is, in DMA this TR is mostly rendered as 'master' while in DYB it is either rendered as 'esteemed' (one time out of two) or omitted (one time out of two). As for the forms يا سيدي ('O my master') and السيد المسيح ('Lord Jesus') that are used to address Jesus Christ in the DYB's ST, Davies, as is the case in DMA, retains them in his translation (3 occurrences out of 3).

For the second TR معلم ('boss'), it is used in DMA's ST 186 times and rendered mostly as 'boss' (163 times out of 186). In DYB, however, this term has only one occurrence in the ST and in this occurrence it is rendered as 'Hagg', a TR which has a different meaning from that of معلم ('boss') (see below the meaning of 'Hagg'). Although this translation is not frequent enough to confirm that Davies is inconsistent in his treatment of this term, it can be suggested, by taking his treatment of this TR as well as the TR سيد ('master') discussed above into consideration, that Davies, in general, is quite inconsistent in his treatments of TRs in his translation. The consistency meant here is not that related to the way Davies renders the TRs, as the results so far shows that Davies, in general, tends to retain them. So, the inconsistency meant here is in the choice of equivalents which Davies uses for the ST TRs.

As for the TR دكتور ('doctor'), it occurs 63 times in DMA's ST and is used to address both the character 'Bushi', who works as a medical doctor (62 times out of 63) and to the character 'Hassan Salim', who has a doctorate degree (one time out of 63). This term is mostly rendered using the long form 'doctor' for both the characters (60 times). In DYB's ST, this term is also used to address or refer both to characters who have a doctorate degree and to a medical doctor. Table 8.5 below shows the forms of دكتور ('doctor') in DYB's ST and Davies' treatments of them.

Table 8.5: Davies' treatments of the forms of the TR دكتور ('doctor') in DYB

ST form of TR دكتور ('doctor')	Medical doctor/ non-medical doctor	Freq.	Equivalent/s of TR form in DYB	Freq.
دكتور+اسم ('doctor+name')	Non-medical doctor	17	1- Dr.+name	17
دكتور ('doctor')	Medical doctor	4	1- Doctor	4

As Table 8.5 shows, Davies' treatment of the TR دكتور ('doctor') in DMA is different from that in DYB. The main difference between the two treatments is that Davies uses the long form of the term in DMA and the abbreviated form of it in DYB. For the second form in the table (i.e. when the TR is used without a proper name added to it), Davies uses the long form of 'Dr' rather than the short form since the abbreviated form is not typically used on its own in English language. These results support the suggestion stated earlier that Davies

shows some inconsistency in his treatments of TRs since he mostly renders the TR دكتور ('doctor') in DYB using the abbreviated form rather than its long form as in DMA. However, the results show that, as is the case with سيد ('master') and معلم ('boss'), the TR دكتور ('doctor') is mostly retained in DYB.

2.2.2. Davies' treatments of other TRs in DYB's ST

There are other TRs in DYB's ST which Davies tends to treat quite differently from the TRs سيد ('master'), معلم ('boss') and دكتور ('doctor') discussed above. These TRs are حاج ('pilgrim'), باشا ('pasha'), بك ('count') and افندم ('sir'). These are not the only TRs in the ST since there are other ones such as مدام ('madam'). These terms are specifically chosen because they are frequently used in DYB's ST. In addition, they are among the most popular TRs in Egyptian Arabic (Parkinson, 1985, pp. 118-186). Table 8.6 below shows some information about these terms: their frequencies in DYB's ST, their uses in Egyptian Arabic following Parkinson (1985) and Davies's treatments of them in DYB.

Table 8.6: Some TRs in DYB's ST and Davies' treatments of them in DYB

TR in DYB	Category and uses of TR	Freq.	TR's form in DYB's ST	Freq.	Equivalent/s of TR form in DYB	Freq.
حاج ('pilgrim')	Age-related term. This term is used to address male people who are relatively old.	121	1- حاج+اسم ('pilgrim+name') (non-vocative)	70	1- Hagg+name	69
					2- Ø	1
			2- الحاج ('the pilgrim') (non-vocative)	28	1- The Hagg	24
					2- Hagg+name	4
			3- يا+حاج+اسم ('O+pilgrim+name') (vocative)	1	1- Hagg+name	1
			4- يا+حاج ('O+pilgrim') (vocative)	18	1- Hagg	18
5- الحاجه+اسم ('female pilgrim+name') (non-vocative)	3	1- Hagg+name	3			
6- الحاجه ('female pilgrim') (non-vocative)	1	1- Hagg+name	1			
باشا ('pasha')	Pre-revolutionary term. This term is used to address male people and has a wide usage and can be used sarcastically and politely to all types of male people.	19	1- الباشا ('the pasha') (non-vocative)	7	1- The pasha	7
			2- يا+باشا ('O+pasha') (vocative)	7	1- Sir	4
					2- My dear sir	3
			3- يا+سعاده+الباشا ('O+excellency+pasha') (vocative)	5	1- My dear sir	2
					2- Sir	2
		3- Your honour	1			
بك ('count')	Pre-revolutionary term. It is used to address upper and middle social class.	7	1- يا+سعاده+البيك ('O+excellency+ count') (vocative)	4	1- Excellency	1
					2- His lordship	1
					3- Your honour	1
					4- Ø	1
2- يا+بيك ('O+count') (vocative)	3	1- Sir	3			
افندم ('sir')	General term of respect. It is the most formal and general TR and used to address both males and females.	6	1- يا+افندم ('O+sir')	6	1- Sir	6

As Table 8.3 above shows, Davies, in general, tends to maintain the TRs. This maintenance is either through using the ST TR exactly as it is (i.e. borrowing the TR) or through using a close English equivalent. Excluding the TR حاج ('pilgrim'), Davies renders the TRs by borrowing when it is used as a third person noun as in his treatment of the TR باشا ('pilgrim'). However, when the TRs are used in their vocative modes, Davies mostly renders them by using a close English equivalent/s as is the case in his treatment of the TRs باشا ('pilgrim'), بك ('count') and افندم ('sir'). The exception is the TR حاج ('pilgrim') where Davies mostly renders it by borrowing when the TR is used either as a third person noun or in its vocative mode.

The table also clearly shows that, in the vocative mode, Davies uses a variety of English equivalents for the TRs باشا ('pilgrim') and بك ('count'). For example, Davies uses three different TRs for the ST TR form يا سعادة الباشا ('O excellency pasha') and three different TRs for the TR form يا سعادة البك ('O excellency count'). However, for the TRs حاج ('pilgrim') and افندم ('sir') the translator uses fewer equivalents in his treatment of them. For instance, he uses only one equivalent for the forms يا حاج ('O pilgrim') and يا افندم ('O sir') as 'Hagg' and 'sir' respectively.

To sum up, the findings on Davies' treatment of the DYB's TRs which are investigated in DMA and other TRs in the DYB show that Davies, on the whole, tends to stay close to the ST through his recurrent retentions of the ST TRs and his rare omissions of them. This, in turn, corresponds to the findings on Davies' treatments of the TRs in DMA. This frequent maintenance of the TRs occurs when the TR is used in both its vocative or non-vocative mode. With regard to the structure of the TRs (i.e. when the TRs are used in the ST with or without a proper name added to them), the findings are also consistent with those on DMA in that Davies frequently preserves the structure of the ST TRs. The frequent preservations of the TRs as well as their structures also correspond to Davies' general translation approach in dealing with other classes of word discussed in this thesis (i.e. culture-specific items, proper nouns, reporting verbs and function words) in that he tends to retain the ST lexical and some function words as well as the structure in which they occur.

However, the findings show some inconsistency in the choices of the English equivalents used for the ST TRs. That is, the English equivalents used for some of the ST TRs in DMA

are different from those used for the same TRs in DYB. For example, Davies frequently uses 'master' for سيد ('master') in DMA but this equivalent is not used at all in DYB; instead, Davies opts for a number of different equivalents such as 'Lord', 'reverence', 'esteemed', etc. In addition, the long form of the TR دكتور ('doctor') is used in DMA while the abbreviated form is used in DYB.

Davies' inconsistency is also reflected in the way in which Davies preserves the ST TR. That is, some of the TRs in DYB's ST (e.g. حاج ('pilgrim') and باشا ('pilgrim')) are preserved through borrowing while all the TRs investigated in DMA are preserved through literal translation. However, Davies' translation is consistent in dealing with the TRs in their vocative modes, since he frequently uses a variety of English equivalents for them in both DMA and DYB.

2.3. Reporting verbs

From his treatments of some reporting verbs in DMA (see Chapter Six), it is revealed that Davies uses far fewer reporting verbs than Legassick for most of the ST reporting verbs under investigation. That is, Davies tends to maintain the ST reporting verbs in his translation by using a smaller number of different equivalents than Legassick. In contrast, Legassick frequently avoids this method of maintenance in his translation by using a wide variety of reporting verbs, most of which he uses only once. It is also found that the number of omissions of the ST reporting verbs in DMA is far less than that in LMA. Furthermore, Davies mostly chooses to translate using reporting verbs that have the same function as those of their ST equivalents, whereas Legassick frequently opts for using reporting verbs that have different functions.

In this chapter, most of the ST reporting verbs examined in Chapter Six are again investigated. The exceptions are the reporting verbs استدرک ('resumed') and غمغم ('murmured'). These verbs are excluded because they do not occur at all in DYB's ST. Therefore, the reporting verbs that are analysed are قال ('said'), صاح ('cried'), استطرده ('continued'), تمنم ('muttered') and هتف ('exclaimed'). Table 8.7 below shows Davies' treatments of these reporting verbs in DYB.

Table 8.7: Davies' treatments of some reporting verbs in DYB

ST reporting verb	Freq. in the ST	Equivalent/s of reporting verb in DYB	Freq.
قال ('said')	257	1- Said	220
		2- Told	23
		3- Spoke	4
		4- Quoted	2
		5- Thought	2
		6 - Ø	2
		7- Asked	1
		8- Continued	1
		9- Resumed	1
		10- Whispered	1
صاح ('cried')	41	1- Shouted	27
		2- Cried out	6
		3- Cried	4
		4- Burst out	2
		5- Roared	1
		6- Said	1
استطرد ('continued')	17	1- Went on	12
		2- Continued	4
		3- Expatiated	1
تمتم ('muttered')	11	1- Muttered	6
		2- Mumbled	4
		3- Murmured	1
هتف ('exclaimed')	9	1- Exclaimed	5
		2- Shouted	2
		3- Chanted	1
		4- Cried out	1

From Table 8.7, it is evident that Davies stays close to the ST by frequently retaining the ST reporting verbs. For example, the reporting verb قال ('said'), is rendered mostly using the lemma 'say' 220 times out of 257 (about 86%). In addition, the verb استطرد ('continued') is rendered mostly using 'went on' 12 times out of 17 (about 71%). On the whole, Davies seems to use few different reporting verbs for the ST ones.

It is also noticeable that Davies very rarely opts for omission of the ST reporting verbs. For instance, out of the 335 occurrences of all the ST reporting verbs in the table, Davies opts for omission in only 2 occurrences.

As for the type of reporting verbs used in DYB, Davies mostly chooses to translate using reporting verbs that have the same functions as those of their ST equivalents. For instance, all the occurrences of the reporting verbs استطرد ('continued'), تتم ('muttered') and هتف ('exclaimed') are rendered using verbs which have the same functions. For the remaining two verbs namely قال ('said') and صاح ('cried'), they are predominantly rendered using verbs which have the same functions too.

To understand better how consistent Davies' treatments of reporting verbs in DMA and DYB are, a summary of his treatments of them in both translations, already discussed in detail above and in Chapter Six, is presented in Table 8.8 below.

Table 8.8: Summary of Davies' treatments of some reporting verbs in DMA and DYB

N	ST reporting verb	Freq. in DMA's ST	Freq. in DYB's ST	Number of different reporting verbs used for their ST equivalent		Number of omissions of reporting verb		Freq. of reporting verbs having different function from ST equivalent	
				DMA	DYB	DMA	DYB	DMA	DYB
1	قال ('said')	675	257	30	9	15	2	146	7
2	صاح ('cried')	55	41	7	5	0	0	0	1
3	استطرد ('continued')	10	17	4	3	0	0	0	0
4	تمتم ('muttered')	15	11	3	3	0	0	0	0
5	هتف ('exclaimed')	26	9	8	4	0	0	0	0
Total		781	335	52	24	15	2	146	8

Table 8.8 clearly shows that the frequency of all but one of the reporting verbs is higher in DMA's ST than in DYB's. The exception is the verb استطرد ('continued') since it occurs more frequently in DYB's ST than in DMA's. Taking this fact into consideration (i.e. the fact that most of the reporting verbs under investigation occur far more frequently in DMA than in DYB), the table indicates that Davies' treatment of the reporting verbs is similar in the two TTs. For example, in rendering four out of the five reporting verbs (i.e. the second, third, fourth and fifth reporting verbs in the table), the translator does not omit a single occurrence in either translation. In addition, three of these reporting verbs (i.e. the third, fourth and fifth reporting verbs in the table) are not rendered using verbs with different functions in either translation. The main exception is the first verb namely قال ('said') since the frequency of omissions of it and that of the uses of reporting verbs that have a different function from it are different from one translation to another. However, this can be referred to the huge difference in the frequency of قال ('said') from one translation's ST to another. In other words, the frequency of قال ('said') in DMA's ST is far higher than that in DYB's; hence, the number of omissions and the reporting verbs having different functions in DMA

is likely to be higher than that in DYB. As for the number of different reporting verbs used for each verb, they are also similar in both translations.

The findings discussed above support the hypothesis stated earlier in this thesis (see Chapter Six) in that Davies tends to render reporting verbs using a relatively small number of different equivalents (i.e. maintain to a great extent the ST reporting verbs) since the reporting verbs in DMA and DYB are treated similarly. The findings are also consistent with those in DMA in that Davies rarely omits the ST reporting verbs or uses verbs that have different functions from their ST equivalents. All in all, Davies' style in dealing with reporting verbs revealed by comparing DMA with LMA in Chapter Six is, to a large extent, stable in DYB.

3. Function words

3.1. Contracted form of 'had' and 'would'

A tendency revealed in DMA is that Davies, compared to Legassick, recurrently contracts some function words such as the primary auxiliary 'had' and the modal auxiliary 'would' (see Chapter Seven). In addition, it is revealed that these contractions tend to co-occur with a group of words having the same grammatical class. For instance, the contraction of 'had' repeatedly co-occur (to the second left of the contraction) with a number of subordinators such as 'that', 'if', 'as though' and 'after' (e.g. 'as though he'd') and with dependant clauses. The contraction also co-occurs with the comparative general adverb 'better' to form the pattern 'd better'. On the other hand, the contraction of 'would' also co-occurs with the first and second singular and plural pronouns 'I', 'we' and 'you'. In addition, the findings show that Davies frequently uses the reduced form of other function words such as 'are', 'not', 'have' and 'am'.

As Table 8.9 below shows, in DYB, the contraction 'd', as is the case in DMA, represents both the primary auxiliary 'had' and the modal auxiliary 'would'. However, it appears that the contraction of these two function words has a higher number of occurrences in DMA than in DYB. In percentage terms, about 16% of the total occurrences of 'had' are contracted in DMA compared to about 11% in DYB. Similarly, about 14% of the total

occurrences of ‘would’ are contracted in DMA compared to about 6% in DYB. This primary observation suggests that Davies’ use of contractions in DYB is, to some extent, inconsistent with those in DMA.

Table 8.9: The frequencies of the long and reduced forms of ‘had’ and ‘would’ in DMA and DYB

Grammatical class of word	Freq. in DMA		Total freq.	Freq. in DYB		Total freq.
	Full form	Reduced form		Full form	Reduced form	
Primary Auxiliary ‘had’	950	190	1140	542	68	610
Modal Auxiliary ‘would’	398	69	467	427	29	456

Since contractions mostly occur when preceded by pronouns (Biber, Conrad and Leech, 2002, p. 241) as is the case in DYB (all the contractions of ‘had’ and ‘would’ in DYB are preceded by subject pronouns), a further investigation was carried out on all the occurrences of the long and reduced forms of ‘had’ and ‘would’ which are preceded by pronouns and not followed by contracted negation, as it is impossible for these two contractions to co-exist (ibid., p. 242). This investigation is carried out in order to see to what extent Davies opts to contract these words when this choice is possible. Table 8.10 below shows the frequency of the reduced and long forms of ‘would’ and ‘had’ when preceded by the subject pronouns.

Table 8.10: Frequency of the reduced and long forms of ‘would’ and ‘had’ when preceded by the subject pronouns in DYB

Pronoun	Function word	Freq. of the pronoun with the function word in ‘full form’	Freq. of the pronoun with the function word in ‘contracted form’	Preferred choice
I	Had	0	2	Contraction
	Would	11	12	No clear preference
We	Had	0	0	No clear preference
	Would	1	1	No clear preference
You	Had	3	7	Contraction
	Would	7	6	No clear preference
He	Had	133	36	Keeping the full form
	Would	108	3	Keeping the full form
She	Had	74	17	Keeping the full form
	Would	49	6	Keeping the full form
It	Had	13	0	Keeping the full form
	Would	13	0	Keeping the full form
They	Had	39	6	Keeping the full form
	Would	28	0	Keeping the full form

From the table above, it is clear that, in general, Davies prefers to use the long forms of ‘would’ and ‘had’ over their reduced forms. However, this tendency is stronger when the function words are preceded by the third person singular and plural pronouns. With the first and second singular and plural pronouns, however, Davies, against the trend in DMA, shows some variability as regards use of the long and the reduced form. For ‘had’, it is mostly reduced when it co-occurs with these types of pronouns. However, with ‘would’, there is no clear preference for either choice, since the number of contractions of the

function words is quite similar to that of their long forms. On the other hand, on the occasions where the function words are preceded by third person singular and plural pronouns, the translator clearly prefers to use the long forms. For instance, the pronoun 'it' never co-occurs with the reduced forms of 'had' and 'would', and 'they' never co-occurs with the reduced form of 'would' and rarely co-occurs with that of 'had'. These findings, to a large extent, do not correspond to those obtained from the analysis of contractions in DMA summarized above.

To investigate whether the reduced form of 'had' frequently co-occurs with some subordinators such as 'that', 'if', 'as though' and 'after' and with some coordinators such as 'but' and 'for' and with dependant clauses as in DMA, an analysis is carried out on all the 68 occurrences of it.

As Table 8.11 below shows, Davies tends to contract 'had' when it is preceded (i.e. to the second left of the reduced form) by subordinators. Out of the 68 occurrences of the contraction, 42 of them co-occur with subordinators. As is the case in DMA, 'that' and 'if' are the most frequent subordinators that co-occur with the contraction. 'That' occurs 16 and 13 times and 'if' occurs 8 and 12 times in DMA and DYB respectively. Accordingly, these findings are consistent with those in DMA, which means that the contraction patterns revealed in DMA are consistent.

In addition, as in DMA, it is found that Davies tends to contract 'had' when it co-occurs (to the second left of the contraction) with the coordinator 'but' (4 occurrences). Therefore, this feature is also consistent in Davies' translation. Furthermore, the reduced form frequently occurs (8 occurrences) in dependent clauses which can be introduced by the optional 'that' or 'which' (see example E.7.4 in Chapter Seven). The contraction, also, as is the case in DMA, tends to co-occur with the comparative general adverb 'better' to form the pattern 'd better'. However, this tendency of co-occurrence is stronger in DMA than in DYB since 'had' is always contracted when it co-occurs with 'better' in DMA (five occurrences) whereas in DYB 'had' is contracted twice out of three occurrences.

Table 8.11: Subordinators which frequently co-occur with the reduced form of ‘had’ in DYB

Subordinator co-occurring with the reduced form of ‘had’ in DYB	Freq. in DYB	Freq. in DMA out of 100 occurrences
That	13	16
If	12	8
As though	4	7
What	4	2
Where	2	0
After	2	3
Because	1	1
Even though	1	0
Until	1	1
Since	1	1
Total Frequency	41	39

To conclude this section, it is observed from the analysis above that Davies’ tendency to contract ‘had’ and ‘would’ in DMA is stronger than that in DYB. First, this is reflected in the number of occurrences of the contraction of both ‘had’ and ‘would’, which is higher in DMA than in DYB. Second, this weaker tendency can also be noticed from the smaller proportion of contracted forms of the combined total occurrences of long and contracted forms in DYB compared to DMA. Third, it is revealed from the analysis of all the occurrences of ‘had’ and ‘would’ which are preceded by subject pronouns that Davies shows variability when choosing between contraction and the long form when the function words are preceded by first person singular and plural pronouns, unlike the overall pattern in DMA, in which Davies clearly favours contraction when the function word is preceded by such pronouns. On the other hand, for the contraction of ‘had’, the results are consistent with those obtained from DMA in that the contraction tends to co-occur with subordinators (e.g. ‘that’, ‘if’, etc.), coordinators (e.g. ‘but’), the comparative general adverb ‘better’ to form the pattern ‘d better’ and dependent clauses which can be introduced by the optional ‘that’ or ‘which’.

3.2. Function word ‘that’

All types of the function word ‘that’ (i.e. ‘that’ as complementizer, relativizer, demonstrative pronoun and demonstrative determiner) had a much higher frequency of occurrence in DMA than in LMA (see Chapter Seven). The results show that the occurrences of all these types are highly influenced by each translator’s treatment of their ST equivalents. However, this influence is stronger in DMA than in LMA, which therefore may be regarded as an indicator of translator style; Davies translates the ST equivalents of all the types of ‘that’ more often than Legassick, who frequently omits them or manipulates the clauses or sentences containing them to the extent that their use in the TT do not fit in. It is also noticed that the influence varies from one type of ‘that’ to another. For instance, in both translations the occurrences of ‘that’ as complementizer, relativizer and demonstrative determiner are more influenced by their ST equivalents than those of ‘that’ as demonstrative pronouns.

All the types of ‘that’ stated above are also used in DYB (see Table 8.12 below). In addition, the number of occurrences of all ‘that’ types in DYB is similar to that in DMA. In other words, the total occurrences of all the types constitutes about 1.39% of the total number of tokens in DMA and about 1.23% in DYB. This suggests that the frequent use of ‘that’ in DMA as compared to LMA is also consistent with that in DYB.

Table 8.12: Frequencies of ‘that’ in its different grammatical classes in DMA and DYB

N	Grammatical function of ‘that’	Freq. in DMA	Freq. in DYB
1	Complementizer	558	472
2	Relativizer	466	360
3	Demonstrative pronoun	237	113
4	Demonstrative determiner	200	102

The detailed analysis of each type of ‘that’ in this chapter starts with ‘that’ as complementizer.

3.2.1. ‘That’ as complementizer

In Chapter Seven, the results show that Davies tends to translate the ST complementizer whereas Legassick frequently opts to omit it or omit the clause or sentence containing it or restructuring so that the ‘that’ is not needed. Therefore, in this chapter all the occurrences of **أَنَّ** (‘that’) in DYB’s ST and their renderings are investigated to see how consistent Davies’ treatments of **أَنَّ** (‘that’) are and, accordingly, how the use of ‘that’ complementizer in DYB is influenced by the use of its ST equivalent **أَنَّ** (‘that’). Table 8.13 below shows Davies treatments of **أَنَّ** (‘that’) in both DMA and DYB.

As the table shows, **أَنَّ** (‘that’) has a higher number of occurrences in DMA’s ST than in DYB’s. In addition, the treatments of the complementizer in each translations are, on the whole, slightly different to each other. For instance, about 65% of the total occurrences of the ST complementizer **أَنَّ** (‘that’) in DMA are rendered as ‘that’ compared to about 74% in DYB.

Table 8.13: Davies’ treatments of the Arabic complementizer **أَنَّ** (‘that’) in DMA and DYB

ST complementizer	Freq. in DMA ST	Freq. in DYB ST	Ways of rendering أَنَّ (‘that’)	Freq. in DMA	Freq. in DYB
أَنَّ (‘that’)	487	422	1- أَنَّ (‘that’) is rendered as ‘that’	317	316
			2- The main clause and complement clause are rendered the same as that of the ST but the complementizer أَنَّ (‘that’) is omitted (optional omission)	90	43
			3- The structure of the ST sentence is changed so that no need for the ‘that’ complementizer or the ‘that’ complementizer is replaced by a different complementizer	80	62
			4- The whole sentence/clause containing أَنَّ (‘that’) is omitted in the TT	0	1

This frequent retention of the ST complementizer in DYB can be clearly seen in example E.8.4 below.

E.8.4. ST

ST	Literal translation	DYB
وأكد أنه يحتسب هذا المبلغ عند ربنا سبحانه وتعالى، ولا شك أن مشروع الحجاب قد قفز باسم أبو حميده إلى عالم الشهرة وجعله من نجوم المجتمع في مصر لكن الشائعات لم تلبث أن ترددت بقوة بأن أبو حميده من أكبر تجار الهيروين وأن مشروعه الإسلامي واجهه لغسيل الأموال كما أن الرشاوى التي يدفعها لكبار المسؤولين تمنع القبض عليه،	He asserted <i>that</i> he anticipated that God, Almighty and Glorious, would compensate him for this amount of money. There is no doubt <i>that</i> the hijab project catapulted Abu Himeida's name into the world of celebrity and made him one of the Egyptian society's prominent figures. But rumours constantly circulated <i>that</i> Abu Himeida was one of the biggest heroin dealers, and <i>that</i> his Islamic project was a money- laundering front, and <i>that</i> the bribes that he paid to top officials protected him from arrest. (p. 140)	asserting <i>that</i> he anticipated that God, Almighty and Glorious, would compensate him for the money; and there can be no doubt <i>that</i> the 'modest dress' project catapulted Abu Himeida's name into the world of celebrity and turned him into one of Egyptian society's leading figures. Despite this, rumors constantly circulated <i>that</i> Abu Himeida was one of Egypt's biggest heroin dealers, <i>that</i> the Islamic project was a money- laundering front, and <i>that</i> the bribes he paid to top officials protected him from arrest.(p. 87)

The extract above shows that Davies recurrently chooses to retain the ST complementizer ان ('that') by translating it as 'that' in DYB, given that there are other choices, such as omitting it, particularly in the last two occurrences.

The number of retentions of أن ('that') in DYB is greater than that in DMA (about 10% of the total occurrences of أن ('that') in DYB are omitted compared to about 18% in DMA) whereas the number of omissions while maintaining the complement clause is considerably higher in DMA than in DYB. However, the frequency of the أن ('that') being rendered using a complementizer other than 'that' or that of the manipulation of the ST structure containing the complementizer in DYB is quite similar to that in DMA (about 14% of the total occurrences of clauses or sentences containing أن ('that') are restructured or use a complementizer other than 'that' in DYB, compared to about 16% in DMA).

All in all, it can be said that Davies' treatment of the Arabic أن ('that') complementizer revealed in the analysis of it in DMA is, to a certain extent, consistent with that revealed in

DYB. Where the translations differ slightly is in the tendency in DYB to maintain the ST **أَنَّ** ('that') in translation as well as in omitting it. Accordingly, the frequency of the 'that' in DYB is rather more influenced by the frequency of its ST equivalents **أَنَّ** ('that') than in DMA.

3.2.2. 'That' as relativizer

From the analysis in Chapter Seven, it is revealed that the occurrence of 'that' as relativizer is significantly more frequent in DMA than in LMA. This significant difference in frequency is found to be largely influenced by the way each translator treats the ST relative clauses in general, as well as the ST relativizers. The analysis shows that Davies tends to preserve the ST relative clauses and their relativizers compared to Legassick who frequently omits such clauses or any part of them, uses modifying clauses other than relative clauses and manipulates the relative clauses so that the relativizer does not fit in the sentence. In addition, on the occasions where the translators preserve the ST relative clauses and its relativizer, Davies, prefers to use 'that' relativizer with non-human antecedents, whereas Legassick prefers to use 'which'. Furthermore, in the instances where a translator opts for a form of modification other than using a relative clause, Davies, favours using the non-finite postmodifying '-ed' and infinitive 'to'-clauses and postmodifying adjective phrases, whereas Legassick favours using the non-finite postmodifying '-ing' clause, postmodifying prepositional phrases and premodifying adjective phrases.

To see how these treatments are consistent in DYB, all the instances of DYB's ST definite relative clauses⁵⁶ and their treatments in the translation are examined.

As can be seen in Table 8.14 below, the frequency of definite relative clauses in the STs of both translations is similar. However, Davies' tendency to retain the ST relativizers in DYB is somewhat stronger than in DMA. In percentage terms, about 83% of the total occurrences of the ST relativizers are retained in DYB compared to about 74% in DMA. However, the number of occasions on which Davies omits only the relativizer while

⁵⁶ - See section 5.3.2.2 in Chapter Seven for the definition of definite relative clauses in Arabic.

maintaining the relative clause is similar in both translations. Similarly, Davies tends to use the non-finite postmodifying ‘-ed’ clause in both translations with a similar number of occurrences. In addition, in both translations there is no occurrence of the omission of a main and relative clause containing the relativizer.

Table 8.14: Davies’ treatments of Arabic definite relative clauses in DMA and DYB

Freq. of the relativizers in DMA’s ST	Freq. of the relativizers in DYB’s ST	Ways of rendering relativizer		Freq. in DMA	Freq. in DYB	
399	397	The relativizer is rendered using the same structure as the ST		297	333	
		The main clause and relative clause are rendered using the same structure as that of the ST but the relativizer is omitted		26	22	
		The head noun in the main clause is modified using other types of modification	Non-finite postmodifying clauses	‘ed’ clause	14	12
				‘ing’ clause	7	4
				‘to’ clause	7	0
			Postmodifying prepositional phrase	7	1	
			Postmodifying adjective phrase	9	2	
		Premodifying adjective	10	3		
		The ST whole relative clause is omitted		8	2	
		The ST main and relative clause is omitted		0	0	
The structure of the ST sentence is changed so that no need for the use of a relativizer	Relative clause rendered as main clause	7	14			
	Other changes	7	4			

However, as the table reveals, Davies shows some inconsistency in his treatment of the ST relative clauses. For example, on the occasions where Davies uses types of modification other than the relative clause (with the exception of the non-finite postmodifying ‘-ed’ clause), they are far less frequent in DYB than in DMA. For instance, in DMA Davies, as compared to Legassick, favours using the infinitive ‘to’-clauses whereas this type of clause is not used at all in DYB. Similarly, Davies’ uses of the non-finite postmodifying ‘-ing’

clause, postmodifying prepositional phrases and postmodifying and premodifying adjective phrases are also far less frequent in DYB than in DMA. On the other hand, the occurrences in which Davies renders a relative clause by a main clause in the TT are more frequent in DYB than in DMA.

As for the type of relativizers used in DYB, Table 8.15 below shows that Davies' tendency to use 'that' for non-human antecedents is also relatively stronger in DYB than in DMA. That is, in DYB, the occurrences of the relativizer 'that' constitute about 67% of the total occurrences of all the relativizers, which are used as equivalents for the ST relativizers referring to non-human antecedents, whereas in DMA, this constitutes about 55%. What is also remarkable is that Davies uses less variety of relativizers in DYB than in DMA (i.e. five different relativizers are used in DYB compared to eight in DMA).

Table 8.15: Relativizers used in DMA and DYB as equivalents for the ST relativizers

ST relativizers' type of antecedent	Freq. in DMA	Freq. in DYB	Equivalent relativizers in DMA	Freq. in DMA	Equivalent relativizers in DYB	Freq. in DYB
Non-human	204	190	1- That	114	1- That	128
			2- Which	62	2- Which	56
			3- Where	10	3- Whose	3
			4- Whose	7	4- Where	2
			5- What	7	5- What	1
			6- Whom	2		
			7- When	1		
			8- Why	1		
Human	93	143	1- Who	71	1- Who	114
			2- Whom	15	2- Whom	14
			3- Whose	6	3- Whose	11
			4- That	1	4- That	4

In addition, the occurrences of the relativizers other than ‘that’ in DYB are considerably less frequent than in DMA. For the ST relativizers referring to human antecedents, the results show that, on the whole, Davies’ treatment of such relativizers in DYB is consistent with that in DMA. The exception is the use of ‘that’, which, though very rare, is more frequent in DYB than in DMA.

With regard to the use of relativizers which start with ‘wh’ (e.g. ‘which’, ‘whose’, etc.), Table 8.15 shows that Davies uses such relativizers more frequently in DMA than in DYB. In percentage terms, in DMA, the occurrences of these relativizers form about 44% of the total occurrences of all the relativizers, which are used as equivalents for the ST relativizers referring to non-human antecedents, whereas in DYB, this forms about 32%. In addition, in DMA, the occurrences of these relativizers form about 98% of the total occurrences of all the relativizers, which are used as equivalents for the ST relativizers referring to human antecedents, whereas in DYB, this constitutes about 97%. This more frequent use of ‘that’ and less frequent use of such relativizers in DYB suggests, following Biber *et al.* (1999), that DYB is, to a certain extent, less formal than DMA. This is because ‘wh-’ relativizers are regarded as more literary than other relativizers so that they are appropriate for texts that are carefully produced, as in academic prose (*ibid.*, p. 612). On the other hand, the ‘that’ and zero relativizers are considered to have a colloquial flavour, thus they are preferred in conversation and fiction (*ibid.*).

3.2.3. ‘That’ as demonstrative pronoun

The results from the investigation of ‘that’ as demonstrative pronoun (DP) in DMA shows that Davies tends to add the ‘that’ to the TT more frequently than Legassick. In addition, in the instances where the ST uses a demonstrative pronoun, Legassick tends to use ‘this’ for most of the ST pronouns or omits them whereas Davies tends to use ‘that’ for the ST pronouns which are typically used with distant referents and ‘this’ for those which are typically used with near referents such as هـذہ (‘this’). Therefore, the difference between the translators in their uses of ‘that’ DP is due both to their different rendering methods of the ST demonstrative pronouns and to the different uses of ‘that’ added to the TT. In other words, the use of the ‘that’ is a mixture of both the ST influence and the translators’ idiosyncrasy.

As Table 8.16 below shows, Davies' use of 'that' in DYB is, to a certain extent, similar to that in DMA. That is, the use of 'that' in both translations is influenced both by the translation of its ST equivalents (i.e. the ST DPs like ذلك ('that') and تلك ('that')) and by the addition of it to the TT. In percentage terms, the occurrences of 'that' which are rendered from a ST DP form about 54% of the total occurrences of 'that' DP in DMA and about 59% in DYB and those added to the TT form about 46% in DMA and about 41% in DYB .

Table 8.16: Use of 'that' as demonstrative pronoun in DMA and DYB

ST equivalents of 'that' DP in DMA	Freq.	ST equivalents of 'that' DP in DYB	Freq.
ST DP	128	ST DP	67
Added to the TT	109	Added to the TT	46
Total occurrences	237	Total occurrences	113

Therefore, this suggests that the use of 'that' in DYB is quite consistent with its use in DMA. However, to find out how consistent Davies is in dealing with the ST DPs, all the occurrences of the ST DPs investigated in DMA (see Chapter Seven), are investigated here. As Table 8.17 below shows, Davies' treatment of the ST DPs in DYB is rather inconsistent with the treatment in DMA. For instance, the ST DPs that are typically used for distant referents (i.e. ذلك ('that'), ذاك ('that') and تلك ('that')) are mostly rendered as 'that' in DMA whereas in DYB they are mostly rendered as 'this'. About 20% of the total occurrences of these pronouns are rendered as 'this' in DMA compared to about 33% in DYB. These different tendencies are also reflected in the translator's use of the DP 'these', which is typically used for near referents, in DYB and his use of 'those' and 'there', which are typically used for distant referents, in DMA. In addition, omission of these pronouns in DYB is less frequent than in DMA (about 25% of the total occurrences of the ST pronouns are omitted in DMA compared to only about 16% in DYB). However, the frequency of 'that' which is used as an equivalent for the ST pronouns in both translations is almost the same (i.e. in both translations, 28% of the total occurrences of the ST pronouns are rendered as 'that').

Table 8.17: Treatments of the most frequent ST demonstrative pronouns in DMA and DYB

ST DP	Freq. in DMA's ST	Equivalent/s of DP in DMA	Freq.	Freq. in DYB's ST	Equivalent/s of DP in DYB	Freq.
ذلك ('that') ذاك ('that') تلك ('that')	112	1- That	32	101	1- This	34
		2- Ø	28		2- That	29
		3- This	23		3- Ø	17
		4- Pronoun	21		4- Pronoun	16
		5- The	6		5- These	3
		6- Those	1		6- The	2
		7- There	1			
هذه ('this')	43	1- This	11	25	1- This	10
		2- Pronoun	10		2- Pronoun	7
		3- That	9		3- Ø	4
		4- Ø	7		4- That	2
		5- The	4		5- These	1
		6- There	2		6- The	1

As for the ST DP هذه ('this'), which is typically used with near referents, Davies also shows some inconsistency in dealing with it. For instance, Davies' tendency to preserve this pronoun in DYB is significantly stronger than in DMA. That is, about 40% of the total occurrences of هذه ('this') are rendered as 'this' in DYB compared to only about 25% in DMA. On the other hand, the use of 'that' for هذه ('this') in DMA is far more frequent in DMA than in DYB (20% of the total occurrences of هذه ('this') are rendered as 'that' in DMA compared to only about 8% in DYB).

To sum up, Davies' tendency to preserve the ST DPs that are used for distant referents is stronger in DMA than in DYB. On the other hand, his tendency to preserve ST DPs used for near referents is stronger in DYB than in DMA. As a result of these different treatments, the use of 'this' both for near and distant referents is more frequent in DYB than in DMA

whereas the use of ‘that’ both for near and distant referents is more frequent in DMA than DYB. Accordingly, it can be said that Davies’ treatment of DPs in DYB is somewhat inconsistent with that in DMA.

3.2.4. ‘That’ as demonstrative determiner

As is the case with ‘that’ as relativizer and complementizer, the use of ‘that’ as demonstrative determiner (DD) in DMA is highly influenced by the use of its ST equivalents (i.e. ST DDs). The analysis (see Chapter Seven) shows that Davies recurrently preserves the ST DDs, in particular those typically used for distant referents, whereas Legassick tends to omit them or renders them using demonstrative determiners that are typically used for near references. To see how consistent this treatment is in DYB, all the ST DDs investigated in DMA are investigated here. Table 8.18 below shows the treatments of the ST DDs in DMA and DYB.

As can be seen in the table, Davies shows a greater tendency to maintain the ST DDs in DYB than in DMA. For example, about 69% of the total occurrences of هذه (‘this’) in the ST are rendered as ‘this’ in DYB compared to about 43% in DMA. In addition, about 19% of the total occurrences of هذه (‘this’) in the ST are rendered as ‘that’ in DMA compared to about 12% in DYB. Furthermore, about 55% of the overall occurrences of the ST DDs, which are typically used with distant referents (i.e. ذلك (‘that’), ذاك (‘that’) and تلك (‘that’)) are rendered as ‘that’ in DYB compared to about 49% in DMA. Moreover, the occurrences of omission of the ST DDs are less frequent in DYB than in DMA (about only 5% of the overall occurrences of all the ST DDs in the table are omitted in DYB compared to about 13% in DMA).

Table 8.18: Davies' treatments of the ST demonstrative determiners in DMA and DYB

ST DD	Freq. in DMA ST	Equivalent/s of DD in DMA	Freq.	Freq. in DYB ST	Equivalent/s of DD in DYB	Freq.
هذه ('this')	174	1- This	74	89	1- This	61
		2- That	33		2- That	11
		3- The	30		3- Ø	7
		4- Ø	25		4- The	6
		5- Pronoun	11		5- Pronoun	3
		6- These	1		6- These	1
ذلك ('that')	81	1- That	40	84	1- That	46
		2- The	19		2- The	23
		3- Ø	7		3- This	7
		4- This	7		4- Pronoun	5
		5- Pronoun	6		5- Ø	2
		6- These	1		6- Those	1
		7- Those	1			

4. Conclusion

In this chapter, I have carried out an investigation into another of Davies' translations, namely *The Yacoubian Building*, to find out the extent to which the stylistic features revealed in the analysis of Davies' *Midaq Alley* (described in Chapters Four, Five, Six and Seven) are consistent across one of his other translations. In general, the findings on most of the types of words investigated clearly show that both Davies' translations have one feature in common: Davies tends to stay close to the ST through his frequent preservation of the ST structure and content or form of lexis. However, the ways that he preserves the

ST structure and lexis are quite consistent in some types of words and quite inconsistent in others: for the lexical words, Davies' tendency to preserve the form of the culture-specific common expressions and supplement them with extratextual gloss (i.e. 'addition translation procedure') revealed in DMA is found to be rather consistent with DYB. The translator's treatment of the proper nouns in DMA is also found to be quite consistent with DYB. That is, Davies' tendencies in DMA to reproduce the structures of the proper nouns which are used in the ST with different structures and to maintain the form rather than the content of the descriptive proper nouns are, to a large extent, consistent with DYB. Furthermore, the tendency to retain reporting verbs, to use reporting verbs that have the same functions as those of their ST equivalents and to avoid omission of them is also consistent with DYB.

However, Davies' tendencies to translate literally the terms of respect and to use the long forms of some of them rather than their abbreviated ones are somewhat inconsistent across the two translations. Moreover, Davies shows some inconsistency in his choices of equivalents for some of the ST terms of respect like the use of 'master' for the ST TR سيد ('master') in DMA and the use of a number of different equivalents such as 'Lord', 'reverence', 'esteemed' in DYB. Yet, Davies' reproduction of the ST structure where the TRs occur (i.e. when the TRs are used in the ST with or without a proper name added to them) is found to be relatively consistent across DMA and DYB.

As for the function words, it is found that DYB, in general, exhibits lighter use of contracted forms of 'would' and 'had' than DMA. This can be clearly seen in the smaller proportion of contracted forms of the combined total occurrences of long and contracted forms in DYB than in DMA. In addition, Davies' tendency to contract the words after subject pronouns revealed in DMA is found to be much weaker in DYB than in DMA. Nevertheless, some of Davies' patterns of use of the contracted form of 'had' appear to be consistent across DMA and DYB. For instance, as is the case in DMA, in DYB, the contraction of 'had' tends to co-occur with some subordinators (e.g. 'that', 'if', etc.), coordinators (e.g. 'but'), the comparative general adverb 'better' to form the pattern 'd better' and dependent clauses which can be introduced by the optional 'that' or 'which'.

As for the word 'that', in general, the number of occurrences of all the types of 'that' appear to be somewhat similar in both translations since the total occurrences of all the types make

up about 1.39% of the total number of tokens in DMA and about 1.23% in DYB. Therefore, the analysis mostly focuses on the extent to which the use of any type of ‘that’ in DYB is influenced by the use of its ST equivalents. Hence, it is found that the translator’s tendency to maintain the ST equivalents or structures appears to be weaker in some types of ‘that’ and stronger in others. For instance, the translations appear to slightly differ in the tendency to retain the ST complementizer أَنْ (‘that’) in translation as well as in omitting it. The findings show that the frequency of ‘that’ in DYB is rather more influenced by the frequency of its ST equivalents أَنْ (‘that’) than in DMA.

As for ‘that’ as relativizer, the results show that Davies’ renderings of the ST relative clauses in DYB are quite consistent with those revealed in DMA in some aspects and rather inconsistent in the other. For example, Davies’ tendencies to retain the ST relative clauses and their relativizers and to use ‘that’ rather than other relativizers are relatively stronger in DYB than in DMA. In addition, apart from the use of the non-finite postmodifying ‘-ed’ clause which Davies uses relatively consistently in both translations, Davies shows some inconsistencies in his use of the types of modification other than relative clauses including the infinitive ‘to’-clauses, the non-finite postmodifying ‘-ing’ clause, postmodifying prepositional phrases and postmodifying and premodifying adjective phrases, since such types of clause are used more frequently in DMA than in DYB.

With regard to Davies’ use of ‘that’ as demonstrative pronoun, it is found that the translator, in both translations, recurrently adds the ‘that’ to his translations and uses it as a rendering of its ST equivalents (i.e. the ST demonstrative pronouns). Therefore, the use of ‘that’ DP in both translations is a mixture of the translator’s idiosyncrasy and the ST influence. However, the translator’s tendency to preserve the ST DPs which are typically used with distant referents is stronger in DMA than in DYB whereas his tendency to retain those used with near referents is stronger in DYB than in DMA.

The results also show that in both Davies’ translations, the use of ‘that’ as demonstrative determiner is greatly influenced by the use of its ST equivalents. Yet, the translator’s treatments of these ST equivalents in DMA are quite inconsistent with those in DYB. For example, Davies’ tendency to keep the ST DDs which are used with near referents is

stronger in DYB than in DMA. In addition, the translator's frequent preservation of the ST DDs that are used with distant referents is stronger in DYB than in DMA.

Finally, the investigation of a second translation by Davies, *The Yacoubian Building*, proved useful in further ascertaining the extent to which Davies' stylistic features in translation, which are revealed through the comparison of his translation of *Midaq Alley* with another translation of the same ST, are consistent. Accordingly, we can now confidently describe some aspects of Davies' style in translation in a more systematic way than if the second translation by Davies had not been included for investigation.

Chapter 9

Conclusion

1. Introduction

The main aim of this study, stated at the beginning of this thesis, is to trace and reveal the individual stylistic traits of one translator, Humphrey Davies, within the framework of descriptive translation studies. To achieve this aim, Davies' English translation of the Arabic novel *Midaq Alley* is compared, using a corpus-driven approach based on keyword lists, to another English translation of the same source text by another translator, Trevor Legassick. This initial corpus-driven comparison revealed the stylistic features that deserved further investigation and, accordingly, hypotheses regarding the translator's style were formulated. These hypotheses were tested by conducting a thorough investigation of the corpus, which, in turn, allowed the researcher to confirm these stylistic features or put forward new ones. These features were then investigated in one of Davies' English translations of another Arabic novel (*The Yacoubian Building*) to find out whether these features are stable across one of his other translations.

The originality of this study stems from its consideration of more than one translation by the same translator, thus addressing the gap in other corpus-based/driven studies of translator style, which have so far largely been confined to studying translator style through only one translation by one translator, or comparing different translators, but with translations of different source texts, limiting the value of comparison. The approach adopted in this research avoids many of the limitations of previous analyses of translator style, as it is able to demonstrate whether the stylistic features revealed by the comparison of two translations of the same source text are stable across the translator's other translations. Secondly, the corpus-driven approach using the keyword lists allowed the researcher to generate hypotheses in a more objective way than attempting to prove pre-existing theories, which risks other interesting features or translator style being missed. The subsequent corpus-based analysis also helped prove the hypotheses and build a larger and more in-depth description of Davies translation style.

This concluding chapter aims to discuss to what extent the aim stated above has been achieved. To address this question, the research questions that the thesis has sought to answer are first reviewed. In accordance with the order of the research questions, this chapter firstly discusses the main findings revealed from the corpus-driven analysis conducted in the previous chapters. After that, some reflections on the methodology and the study's limitations are discussed. The chapter then concludes by suggesting potential future research.

2. Research questions revisited

As stated in the introduction chapter, there are three research questions that this study has attempted to address:

- 1- What features of Davies' translations can be attributed to his individual style as a translator?
- 2- Are the stylistic features revealed by comparing Davies' translation to another translation of the same source text (*Midaq Alley*) by a different translator (Legassick) stable across one of his other translations?
- 3- To what extent does using the corpus-driven methodology based on the use of keyword lists proposed in this research help isolate the translator's stylistic features in translation?

Research Question (1) was addressed in Chapter Four, Five, Six and Seven. Through a comparison of Davies' English translation of the Arabic novel *Midaq Alley*, using a corpus-driven approach based on keyword lists, to another English translation of the same source text by another translator, Legassick, a number of stylistic features have been revealed in Davies' *Midaq Alley* and these features are related to four types of words:

- 1- Culture-specific items (CSIs) including culture-specific common expressions (CSCEs) and proper nouns (see Chapter Four).
- 2- Terms of respect (see Chapter Five).
- 3- Reporting verbs (see Chapter Six).
- 4- Function words (see Chapter Seven).

Before we discuss the main findings revealed in the previous chapters, it is worth remembering here that, following Baker (2000, p. 245), studying translator style may include the preferred lexical equivalents, the translation methods the translator frequently opts for in his/her translation of certain linguistic items and the individual linguistic choices which s/he might use, not only in translation, but probably in his/her original writings compared to other translation/s (see Chapter Two, Section 3.1 and Chapter Three, Section 3.2.1).

Therefore, with regard to the treatments of the CSCEs, the results reveal that Davies, as compared to Legassick, frequently uses the ‘addition’ translation procedure whereas Legassick tends to use the ‘globalisation’ translation procedure. In other words, Davies tends to retain the forms of the ST’s CSCEs through transliteration or transcription and supplements that with ‘extratextual gloss’ in the form of a glossary, whereas Legassick tends to translate them using more general and ‘globalized’ English equivalents. For instance, in example E.9.1 below, Davies chose to render the CSCE بسبوسة (‘sweet’) by transliterating it as ‘basbousa’ and adds information in the glossary explaining its meaning while Legassick opted to translate it using a more general English equivalent ‘sweets’.

E.9.1. ST (Midaq Alley): “دكان عم كامل بائع البسبوسة” (‘Uncle Kamel’s shop, *the babousa* seller’) (p. 6)

DMA: “Uncle Kamel the *basbousa* seller” (p. 2)

LMA: “that of Uncle Kamil, the *sweets* seller,” (p. 2)

Furthermore, results of Davies’ treatments of CSCEs beyond the first hundred keywords (FHKWs) are in line with those in DMA’s FHKWs (i.e. ‘addition’ translation procedure in DMA and ‘globalisation’ translation procedure in LMA).

As for the translators’ treatments of proper nouns, the results show that Davies repeatedly adheres closely to the structure of the ST’s proper nouns, since he most of the time chooses

to reproduce the structure of the characters' names, which are given in various ways in the ST. However, Legassick repeatedly avoids that reproduction. For example, in the instances where the ST uses the forename and family name, Davies mostly reproduces this structure, whereas Legassick frequently alters it (e.g. using only the last name). As for the descriptive proper nouns (i.e. proper nouns that "explicitly describe the referent in question", such as the use of 'White Rabbit' (Nord, 2003, p. 184)), the results show that Davies mostly preserves their forms rather than meaning by transliterating them, whereas Legassick often chooses to translate them literally. However, these tendencies are relative as both translations show some inconsistency. These distinct methods of translation of proper nouns are in line with those obtained from the analysis of the CSCEs, since Davies tends to preserve the form rather than the meaning of the cultural terms, whereas Legassick prioritizes the meaning of this type of term. In addition, retaining the structures of the proper nouns in DMA is consistent with his translation strategy of adhering closely to the ST.

The second type of word which Davies distinctively deals with is terms of respect (e.g. معلم ('boss')). Some of these terms are found to be used in the ST as references in the third person form and as vocatives (i.e. in the second person form) and some are found to be used only as vocatives (e.g. عزيزتي ('my dear')).

The main trend identified in rendering some terms of respect is that Davies frequently retains the terms when they are used in both vocative and non-vocative forms and uses the long forms of them rather than their abbreviated ones (i.e. Doctor rather than Dr.). However, Legassick retains them only on the occasions where they are used as vocatives, and on the occasions where he retains terms of respect he uses their abbreviated forms. In addition to his frequent retention of these terms, Davies also tends to keep their structures as compared to Legassick, who repeatedly alter their structures.

For the vocatives, the findings indicate that the differences between the translators revolve mainly around the use of equivalents for such terms, since each translator tends to use certain English equivalents. For example, in example E.9.2, Davies opted to render the vocative ربه using 'dear God' whereas Legassick chose to render it using 'Oh God'.

E.9.2 ST (Midaq Alley): “متى يرحمها النوم؟” (‘*Dear God*, when will sleep take pity on her’) (p. 216)

DMA: “*Dear God*, when would sleep take pity on her?” (p. 189)

LMA: “*Oh God*, when would sleep have pity on her?” (p. 202)

It was also found that Davies retains some ST vocatives far more often than Legassick. However, in rendering the ST’s vocative particle يا (‘O’), the number of omissions of the particle in DMA is greater than that in LMA. Such treatment is inconsistent with the major aspects of translation identified in all the chapters, since Davies mostly adheres to the ST’s lexis and structure, as compared to Legassick, who tends to move much further from the ST.

The third set of stylistic features revealed in DMA are related to Davies’ treatments of reporting verbs. From the analysis of seven reporting verbs namely قال (‘said’), استدرک (‘resumed’), استطرّد (‘continued’), صاح (‘cried’), هتف (‘exclaimed’), غمغم (‘murmured’) and تمتم (‘muttered’), it was found that Davies renders them using a far more restricted range of reporting verbs than Legassick. In other words, Davies tends to keep or translate literally the ST reporting verbs, whereas Legassick tends to use a variety of reporting verbs. For example, Davies rendered the reporting verb صاح (‘cried’) using 7 different reporting verbs, compared to Legassick who used 17 different reporting verbs.

In addition, the findings show that, on the occasions where the translators use different reporting verbs from the ST, Davies tends to use reporting verbs that have the same function as those of the ST whereas Legassick tends to use verbs that have different functions. For instance, Davies renders the reporting verbs غمغم (‘murmured’) which, following Thompson (1994, p. 40), is used to show the manner of speaking, using a variety of reporting verbs that are also used to show the manner of speaking, such as ‘murmured’, ‘muttered’, ‘mumbled’, etc. In contrast to Davies, Legassick uses verbs like ‘said’ or ‘replied’, which have a different function from the ST verbs (‘said’ is neutral and ‘replied’ is used to show “how what is being reported fits in with the rest of the language event”

(Thompson, 1994, p. 46)). Moreover, compared to Legassick, Davies rarely omits the ST's reporting verbs.

The analysis of function words focuses only on the top two function words, namely the contraction 'd' representing either the primary auxiliary 'had' or the modal auxiliary 'would' and 'that' as complementizer, relativizer, demonstrative pronoun and demonstrative determiner. The analysis of the contraction 'd', and four other contractions within DMA's FHKWs ('re', 'n't', 've' and 'm') reveals that Davies makes extensive use of these forms compared to Legassick, who prefers the long forms over the contracted ones. For instance, the primary auxiliary 'had' is contracted 190 times in DMA compared to Legassick who contracts it only once. Similarly, the contraction 'd' representing the modal auxiliary 'would' is exploited far more often in DMA than in LMA (69 times in DMA and 11 times in LMA). It is also found that the frequent contractions in DMA are not associated with the frequent use of the direct reporting of spoken discourse in fiction or with the informal register, as the findings by Biber *et al* (1999, p. 1129) suggest, since the frequency of the 'd' contraction in indirect speech modes is higher than that in direct modes (87 out of 100 occurrences of 'd' contraction in DMA occur in indirect modes compared to only 13 in direct modes).

It is also observed that, in DMA, these two contractions tend to co-occur with a group of words having the same grammatical class. For example, the contracted form of 'had' tends to co-occur with different subordinators, such as 'that', 'if', 'as though' and 'after' and the contracted form of 'would' co-occurs with the first and second person singular and plural pronouns 'I', 'we' and 'you'.

For the word 'that', the analysis reveals that, in general, Davies makes a heavy use of all types of 'that'. Furthermore, unlike the contractions which are not carried over from the ST, the frequent uses of all types of 'that' in DMA are found to be influenced by the frequent uses of their equivalents in the ST. However, this influence is greater with certain types of 'that' than with others and is also greater in DMA than in LMA, and this is taken to be an indicator of style. For example, the recurrent uses of 'that' as complementizer, relativizer and demonstrative determiner in DMA are largely influenced by the use of their ST equivalents. However, the frequent use of 'that' as demonstrative pronoun in DMA is less

influenced by the frequency of its ST equivalents, so Davies' use of this word seems to be a combination of ST influence and translator idiosyncrasy. The analysis also shows that Davies' frequent uses of the optional 'that' as complementizer can be said to deviate from the norm in fiction, in which using the zero complementizer is favoured, as Biber *et al.*, (1999) suggest.

As for the 'that' as relativizer, the findings show that Davies tends to preserve the ST's relative clauses along with their relativizers, whereas Legassick repeatedly drops these relativizers or omits or modifies the relative clauses or sentences containing these relativizers to the extent that the relativizers cannot be used. In addition, in those instances when both the translators retain ST relativizers which refer back to non-human antecedents, Davies tends to use 'that', while Legassick favours using 'which'. Accordingly, Davies is closer to the norm in fiction than Legassick, as 'which' is used more commonly in academic prose, whereas 'that' is employed more commonly in conversation and fiction (Biber *et al.*, 1999, pp. 615-616). The results of the analysis of relativizers other than 'that' (i.e., 'which' and 'whose') is in line with those of the relativizer 'that'.

In addition, in the instances where Davies uses a form of modification other than using a relative clause, he prefers using the non-finite postmodifying '-ed' and infinitive 'to'-clauses and postmodifying adjective phrases as compared to Legassick, who prefers using the non-finite postmodifying '-ing' clause, postmodifying prepositional phrases and premodifying adjective phrases.

Similar to the findings on 'that' as relativizer and complementizer, the analysis shows that Davies uses 'that' as demonstrative pronoun and demonstrative determiner more frequently than Legassick. For 'that' as demonstrative pronoun, however, the frequent use of it in DMA is less influenced by the use of its ST equivalent, as is the case with all types of 'that'. This is because Davies frequently adds it, perhaps for cohesive purposes. On the other hand, the frequency of 'that' as demonstrative determiner in DMA seems to be highly influenced by its ST equivalents, as Davies frequently maintains the ST's demonstrative determiners, particularly those typically used for distant referents, whereas Legassick tends to omit them or renders them using demonstrative determiners that are typically used for near references.

According to Olohan (2001), the frequent use of optional syntactic elements in translation is a manifestation of the explicitation that is an inherent feature of it. Similarly, Olohan (2003) argues that using a longer surface form of language in preference to a shorter one, which makes the text less ambiguous, such as using the long form of some function words rather than their contracted forms, is also a type of explicitation. Accordingly, the findings of this study show that Davies tends to explicitate by his frequent use of the optional 'that' as relativizer and implicitates through his frequent use of contractions.

These findings, particularly those on all types of 'that', correspond to the findings on other keywords in that Davies tends to stay much closer to the ST than Legassick. This can be seen in Davies' constant retention of the ST equivalents of all types of 'that' compared to Legassick's frequent omissions of them and alterations of the clauses or sentences containing them.

This fact of Davies' translation being much closer to ST than Legassick prompts the question of whether DMA being the second or 'new' translation and LMA being the first or 'old' translation is linked to DMA being more faithful to the ST than LMA, as the 'retranslation hypothesis' formulated by Antoine Berman (1995) suggests. According to Berman's hypothesis, retractions are normally more faithful (or more foreignized) to their respective STs than their first translations. In Berman's corpus, he found that the translators of earlier versions standardised the ST to a greater extent than the later translations. Therefore, the results discussed above obtained by comparing DMA (the later translation) and LMA (the earlier translation), also verify Berman's hypothesis. However, since this study considers another translation by Davies, the results obtained in the first, second and third phases of analysis are compared to the results obtained in the fourth analysis. Doing so, we are able to be more confident that the possible effect of Davies' retranslation on the results is minimal as the results of the analysis of Davies style discussed below are consistent across one of his other translations (i.e. DYB), which is the *first* translation of *The Yacoubian Building*.

Research Question (2) was addressed in Chapter Eight, in which all the stylistic features revealed in Chapters Four, Five, Six and Seven are investigated in Davies' *The Yacoubian Building* (DYB) to identify whether they are stable across Davies' other work. The findings

show that, in general, both Davies' translations have one feature in common: Davies tends to adhere closely to the ST through his constant preservation of the ST structure and content or forms of lexis. The ways that he retains the ST structure and lexis, however, are stable with some types of words and less stable in others: for the lexical words, Davies' tendency to maintain the form of the culture-specific common expressions and supplement them with extratextual gloss (i.e. 'addition' translation procedure) revealed in DMA is found to be consistent with DYB. The translator's treatment of the proper nouns in DMA is also found to be in line with DYB. That is, Davies' tendencies in DMA to reproduce the structures of the ST proper nouns and to keep the forms rather than the contents of the descriptive proper nouns are, to a large extent, consistent with DYB. Moreover, the tendency to translate literally reporting verbs, to use reporting verbs that have the same functions as those of their ST equivalents and to avoid their omission is also stable in DYB.

On the other hand, Davies' tendencies to translate literally the terms of respect and to use the long forms of some of them rather than their abbreviated ones are not stable across the two translations. In addition, Davies shows some inconsistency in his selection of equivalents for some of the ST terms of respect, such as the use of 'master' for the ST term of respect *سيّد* ('master') in DMA and the use of a variety of equivalents such as 'Lord', 'reverence', 'esteemed' in DYB. However, Davies' tendency to reproduce the ST structure in which the terms of respect occur (i.e. when the terms of respect are used in the ST with or without a proper name added to them) is found to be stable across DMA and DYB.

As for the contracted forms of 'would' and 'had', which Davies frequently uses in DMA, it is found that their use in DYB is notably less frequent than in DMA. This lighter use of contracted forms can be clearly observed from the smaller proportion of contracted forms in the combined total occurrences of long and contracted forms in DYB than in DMA. Furthermore, the tendency identified in DMA to contract the words after subject pronouns is found to be much weaker in DYB. However, the tendency to contract 'had' on the occasions where 'had' co-occurs with some subordinators (e.g. 'that', 'if', etc.), coordinators (e.g. 'but'), the comparative general adverb 'better' to form the pattern 'd better' and dependent clauses which can be introduced by the optional 'that' or 'which', is consistent across the two translations.

With respect to ‘that’ as complementizer, Davies shows some inconsistency in his treatment of its source text equivalent *ئال* (‘that’), since the frequency of the ‘that’ in DYB is more influenced by the frequency of its ST equivalent than in DMA.

As for ‘that’ as relativizer, the results show that Davies’ tendencies to retain the ST relative clauses and their relativizers and to use ‘that’ rather than other relativizers are stronger in DYB than in DMA. Furthermore, Davies shows some inconsistency in his use of the types of modification other than relative clauses including the infinitive ‘to’-clauses, the non-finite postmodifying ‘-ing’ clause, postmodifying prepositional phrases and postmodifying and premodifying adjective phrases, since such types of clause occur more frequently in DMA than in DYB. However, Davies shows consistency in the use of the non-finite postmodifying ‘-ed’ clause since this type of clause is similarly employed in both translations.

With regard to Davies’ use of ‘that’ as demonstrative pronoun, it is found that the translator, in both translations, recurrently uses ‘that’ as a translation of its ST equivalents (i.e. the ST demonstrative pronouns). Accordingly, the use of ‘that’ as demonstrative pronoun in both translations is a combination of the translator’s idiosyncrasy and the ST influence. Nevertheless, the translator’s tendency to retain the ST demonstrative pronouns which are typically used with distant referents is stronger in DMA than in DYB whereas his tendency to preserve those used with near referents is stronger in DYB than in DMA.

In addition, in both Davies’ translations, the use of ‘that’ as demonstrative determiner is largely influenced by the use of its ST equivalents. Yet, the translator’s treatments of these ST equivalents in DMA are not in line with those in DYB. For instance, Davies’ tendency to retain the ST demonstrative determiners which are used with near referents is stronger in DYB than in DMA. Furthermore, the translator’s frequent retention of the ST demonstrative determiners that are used with distant referents is stronger in DYB than in DMA.

Therefore, bringing all the results discussed above together (i.e. the findings obtained by comparing DMA against LMA in the first, second and third phases of analysis and those obtained by comparing DMA against DYB in the fourth phase of analysis), Davies’s style

in translation (based only on these two translations) as a result of all these parts of the analysis can be summarized as follows:

1. Davies, in general, prefers to stay as close as possible to the ST through his frequent retentions of the ST structure and content or form of lexis.
2. He favours preserving the form of culture-specific common expressions, rather than their content, through transliterating them and explaining their meaning in the form of glossary at the end of the translations (i.e. the 'addition' translation procedure).
3. He is fond of reproducing the structure of the characters' names given in various ways in the ST. For example, when the ST's author uses the first and last name, Davies retains this structure or when the author uses only the first name, he also maintains this structure and so on.
4. He tends to maintain the form of descriptive proper nouns rather than their contents by transliterating them rather than translating them literally.
5. He frequently keeps the ST terms of respect by either borrowing them or using close English equivalents for them. He also recurrently reproduces the varied structures in which these terms occur.
6. He tends to maintain (as opposite to omit) the ST reporting verbs and translate them literally. For instance, he frequently translates literally the neutral reporting verb قال ('said') as 'said' rather than using an interpretive verbs as Legassick does (e.g. rendering قال ('said') as 'replied', 'shouted', 'went on', etc.). In addition, on the rare occasions on which he uses different reporting verbs from the ST ones, he repeatedly uses reporting verbs that have the same functions as those of their ST equivalents.
7. He favours contracting words on the occasions where the contraction is possible.
8. He tends to retain the ST complementizer أَنْ ('that'), so the use of the 'that' complementizer in Davies' translation is highly influenced by the use of its ST equivalent أَنْ ('that').
9. He favours retaining the ST relativizers (e.g. الذي ('that'), التي ('that'), etc.) as well as relative clauses. In addition, when rendering the ST relativizers, he, on the occasions where the use of 'that' as relativizer is optional (i.e. the option of using relativizers other than 'that', such as 'which' or the option of omitting it are

possible), prefers using ‘that’ relativizer more than other relativizers. Therefore, the use of ‘that’ as relativizer in Davies’ translation is highly influenced by its ST equivalents. On the occasions where Davies renders the ST relative clause using types of modification other than the relative clause, he favours using the non-finite postmodifying ‘-ed’ clause.

10. He repeatedly adds ‘that’ as demonstrative pronoun to his translation and maintains its ST equivalents. On the occasions where he maintains the ST equivalents of ‘that’ as DP, he tends to use ‘that’ for the ST pronouns which are typically used with distant referents and ‘this’ for those which are typically used with near referents such as هذه (‘this’).
11. Finally Davies recurrently preserves the ST demonstrative determiners, in particular, those typically used for distant referents.

With reference to Question (3), it was addressed mainly in Chapter Three, but also in the subsequent chapters, namely Chapter Four, Five, Six, Seven and Eight. The corpus-driven methodology proposed in this thesis proved to be efficient in isolating some of the most important features in Davies’ translations in several respects. The first phase of the methodology, namely comparing DMA against the reference corpus (LMA) and generating DMA’s first hundred keywords, enabled the researcher to formulate some hypotheses on the stylistic features in Davies’ translation that were worth further investigation. This was done in a systematic and more objective way using a corpus-processing program (WordSmith’s KeyWords), so the role of intuition in choosing which linguistic features merited further investigation was minimized. Rather the features of potential interest were allowed to declare themselves.

The second phase of analysis, which involved identifying the source text’s equivalents of DMA’s keywords in both translations, enabled the researcher to initially speculate as to why the keyword is key, and this, in turn, paved the way for the third phase of analysis which involved identifying the TT equivalents of every occurrence of the words which were chosen for further investigation in the second phase. This phase was important in the analysis since it enabled the researcher to test the hypothesis formulated from the analysis in the first and second phase and to uncover the translator’s stylistic features, which were then (in the fourth phase) investigated in Davies’ other translation. The fourth phase of

analysis involved investigating the stylistic features in one of Davies' other translations in order to establish whether the stylistic features revealed by comparing DMA to LMA in the first three phases of analysis were consistent across one of his other translations.

In addition, using the methodology proved useful not only in identifying which of the translation's linguistic features were likely to be a result of *conscious* decisions (e.g. Davies' use of foreign words, his frequent choice to reproduce the form of proper nouns, the choice to preserve the form of terms of respect rather than omitting or translating them, his frequent choice to maintain the ST's reporting verbs rather than using more expressive and interpretive ones and his frequent choice to maintain the ST complementizers, relativizers, demonstrative determiners and demonstrative pronouns using 'that'), but also the linguistic features which were more likely to have been produced *unconsciously*, such as the use of contractions.

3. Limitations of thesis

There are a number of limitations of this thesis:

1. The aim of this thesis was to reveal Davies' stylistic features at the lexical level rather than, for instance, including stylistic features related to translator choice at *other* levels of the text, the *syntactic* level for example. This focus on the lexical level is mainly due to the time and scope constraints of the research.
2. The methodology adopted in this study requires a number of tedious and time-consuming procedures such as the semi-manual identification, categorization and counting of the equivalents some of which have a large number of occurrences. For instance, DMA's keyword 'that' occurs 1504 and 895 times in DMA and LMA respectively, and the methodology adopted in this thesis requires categorizing⁵⁷ each occurrence of this word in both translations (e.g. 'that' as 'relativizer', complementizer', etc.), identifying the ST equivalent of each occurrence (the

⁵⁷ - It should be pointed out here that the researcher tried using a part-of-speech-tagging software called 'CLAWS' version 4. However, in some instances, the software discriminates inaccurately. For example, the contraction 'd' in the sentence "He puffs and blows as though he'd just run a race" (DMA, p. 2) is classified by CLAWS as representing 'would' rather than 'had'. Hence, the discrimination was done semi-manually.

second phase of analysis) and identifying the TT equivalents of the ST equivalents chosen for further investigation (the third phase of analysis), as well as repeating the procedure in the phase three investigation of Davies' other translation. These procedural challenges, combined with the aim of conducting a *detailed* analysis, accordingly limited the number of words included in the analysis. In addition, this limitation influenced the scope of the thesis, which restricted to isolating linguistic features of Davies' translation. Therefore, this methodology can only be used with a limited number of words.

3. Since the methodology aims to simplify the filtering of variables, i.e. keeping the variables of author and source language stable so that any difference in the target texts is the result of translator preference, this study limited itself to a text that has been re-translated. This implies that this methodology is applicable only to texts which have been re-translated.
4. Since the researcher did not interview the translators to ask about their motivations in employing certain methods of translation, the discussion in the previous chapters of the possible motivations are merely suppositions.
5. It is beyond the scope of this study to interpret the results in terms of their effects on the translations or how these translations read as a consequence of the translators' different styles.

4. Suggestions for future research

As is the case with other corpus-based/driven translation studies, this study raised some issues which deserve further investigation:

1. Some patterns of word use revealed by the corpus-driven analysis were not investigated in this study, such as the frequent use of adverbs (e.g. 'mockingly', 'dismissively') in DMA compared to LMA. It would be interesting to investigate these adverbs to find out whether their frequent uses are consistent with the findings presented in this study or to investigate the effect of retaining such adverbs (if Legassick omits them) on the ST narrative point of view compared to Legassick.
2. It would also be interesting to compare the findings on the function words, which are more likely to be used unconsciously and not carried over from the ST (e.g.

‘onto’ which is used 31 times in DMA but only 4 times in LMA) to Davies’ original writing in English to find out whether his uses of them are stable there also. This could be done by building a monolingual corpus consisting of Davies’ writing in English regardless of the type of text since such words are typically not influenced by the topic of the text (Mosteller and Wallace, 1964; Burrows, 1987; Holmes, Robertson and Paez, 2001).

3. What would also be worth pursuing is a comparison of Davies’ stylistic features to a larger comparable corpus such as the Translational English Corpus (TEC) to find out how the stylistic features revealed by comparing DMA to LMA are salient when compared to a larger corpus. For example, ‘that’ as relativizer is very frequently used in DMA as compared to LMA, but we do not know whether it is frequent when this use is compared to a larger monolingual translational corpus. In addition, it would be interesting to compare the contractions in DMA to a larger monolingual reference corpus such the British National Corpus (BNC) to see how salient the uses of these contractions in DMA as compared to BNC are.
4. It would also be worthwhile interviewing Humphrey Davies to ask him whether there were conscious motivations for his use of certain methods in his translation (e.g. borrowing rather translating culture-specific terms). Another important question is whether his having read the earlier translation by Legassick had an influence on his own translation of the novel which, if so, may offer a possible explanation of some of the stylistic features identified in this study.
5. Comparing the findings of the analysis of DMA and DYB with an analysis of other translations by Davies would be worth pursuing as a way to investigate whether the stylistic features revealed in these two translations are stable across Davies’ other translations.
6. In addition, it would be interesting to compare the findings based on the analysis of LMA with Legassick’s other translations to see whether the revealed stylistic traits (revealed by comparing LMA with DMA) are also consistent across his other translations.
7. Finally, since DMA and LMA are published in two different years so that the variable of time of publication of the two translations is not constant, it would be

interesting to investigate the possible influence of Legassick's translation in the context of the variable of different time of publication.

The approach developed in this research avoids many of the limitations of previous analyses of translator style and offers the possibility, if refined through further research, of a genuine move towards a more rigorous and replicable investigation of translator style in future research.

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Appendices

Appendix A - List of raw, unlemmatized keywords of DMA using LMA as a reference corpus

N	Key word	Freq.	RC. Freq.	Keyness
1	MASTER	273	10	268.12
2	D	261	14	235.21
3	BOSS	180	0	223.59
4	EL	248	18	204.15
5	HELW	139	4	142.30
6	MISTRESS	107	2	116.01
7	THAT	1504	895	79.13
8	WAREHOUSE	53	0	65.81
9	THE	5255	3888	53.54
10	WHOSE	70	8	47.67
11	THOUGH	262	107	46.01
12	TO	3081	2234	39.16
13	MILAYA	30	0	37.25
14	GALLABIYA	29	0	36.00
15	RESPONDED	35	1	35.86
16	SHALL	43	3	35.83
17	STARTED	66	12	33.48
18	SANIYA	82	19	33.45
19	OF	2625	1913	31.38
20	SAID	543	320	29.72
21	SUCH	111	39	26.06
22	WOMAN	206	97	25.45
23	BOXMAKERS	20	0	24.83

N	Key word	Freq.	RC. Freq.	Keyness
24	WHICH	316	171	24.82
25	RE	126	50	23.50
26	OVER	194	94	22.06
27	SOUL	41	7	21.82
28	PROCEEDED	17	0	21.11
29	DOCTOR	72	22	21.03
30	BASBOUSA	16	0	19.86
31	ONTO	31	4	19.78
32	TONES	28	3	19.68
33	AND	4321	3370	18.99
34	DISTASTE	14	0	17.38
35	N'T	540	352	16.74
36	SO	410	256	16.57
37	RESUMED	13	0	16.14
38	MOCKINGLY	13	0	16.14
39	PATRONS	13	0	16.14
40	ITS	212	116	15.94
41	PLEASURE	57	18	15.87
42	ITSELF	45	12	15.71
43	VE	100	43	15.60
44	CAST	17	1	14.92
45	AGITATION	12	0	14.90
46	AGITATED	12	0	14.90
47	STORYTELLER	12	0	14.90
48	APARTMENT	33	7	14.67
49	CRAZY	23	3	14.58
50	DEAR	35	8	14.47

N	Key word	Freq.	RC. Freq.	Keyness
51	CRIED	32	7	13.82
52	PAN	11	0	13.66
53	BEHELD	11	0	13.66
54	ALBEIT	11	0	13.66
55	WILLING	22	3	13.59
56	BEEN	228	132	13.52
57	BREAST	33	8	12.84
58	RESOLVE	10	0	12.41
59	DISMISSIVELY	10	0	12.41
60	TENT	10	0	12.41
61	MURMURED	30	7	12.15
62	SWEAR	23	4	12.07
63	HEART	195	112	11.98
64	DEPTHS	20	3	11.65
65	SURRENDER	14	1	11.58
66	OTHER	150	82	11.32
67	HOLD	31	8	11.25
68	STARTING	9	0	11.17
69	PROMINENT	9	0	11.17
70	BEHOLD	9	0	11.17
71	WORKSHOP	9	0	11.17
72	SAME	91	43	11.12
73	OCCURRED	28	7	10.53
74	BY	404	270	10.50
75	FURTHER	16	2	10.39
76	DEAREST	16	2	10.39
77	MAKE	131	71	10.21

N	Key word	Freq.	RC. Freq.	Keyness
78	IMPACT	8	0	9.93
79	FATIHA	8	0	9.93
80	TRACED	8	0	9.93
81	AWOKEN	8	0	9.93
82	RUDDY	8	0	9.93
83	OR	295	190	9.87
84	GET	130	71	9.84
85	GAVE	82	39	9.84
86	GREW	25	6	9.83
87	ROAD	35	11	9.81
88	AN	296	191	9.79
89	SOUGHT	12	1	9.39
90	GRIEF	20	4	9.37
91	M	111	59	9.31
92	WITHOUT	131	73	9.15
93	WHATEVER	30	9	8.99
94	ON	770	562	8.90
95	ABACK	7	0	8.69
96	ARDOUR	7	0	8.69
97	DISMAY	7	0	8.69
98	REGARDED	7	0	8.69
99	KHAWAGA	7	0	8.69
100	TRANCE	7	0	8.69

Appendix B - List of raw, unlemmatized keywords of LMA using DMA as a reference corpus

N	Key word	Freq.	RC. Freq.	Keyness
1	MRS	118	0	182.10
2	ELWAN	156	30	113.62
3	DR	67	0	103.37
4	MR	59	2	75.90
5	NOW	328	178	70.76
6	OH	69	7	68.42
7	HUSSEINI	114	31	63.88
8	COMMENTED	37	0	57.08
9	ABBAS	230	118	55.62
10	HE	2201	2068	49.38
11	CLOAK	44	3	49.29
12	ALTHOUGH	37	1	49.07
13	THIS	494	369	42.05
14	AFIFI	74	20	41.68
15	QUITE	59	12	41.40
16	SHOUTED	64	16	38.53
17	ARE	306	208	36.56
18	MERELY	33	3	33.98
19	FLAT	33	3	33.98
20	SANADIQIYA	20	0	30.85
21	HAMIDA	318	231	30.13
22	ALWAYS	69	24	30.03
23	OFFICE	27	2	29.58
24	TAVERN	18	0	27.77
25	DELIGHT	36	7	26.02

N	Key word	Freq.	RC. Freq.	Keyness
26	FOSTER	16	0	24.68
27	BAKERESS	16	0	24.68
28	ONLY	217	150	24.51
29	YES	60	22	24.50
30	BOTH	59	22	23.58
31	YOU	1277	1224	23.55
32	VERY	75	34	22.61
33	NEAR	30	6	21.29
34	ALL	394	327	20.48
35	SPOKE	54	21	20.43
36	PLEASE	40	12	20.42
37	EMPLOYEES	13	0	20.05
38	WAS	1205	1167	19.99
39	AM	93	51	19.58
40	COMPLETELY	32	8	19.26
41	SHE	1489	1475	19.24
42	FINE	26	5	18.92
43	SCARCELY	40	13	18.79
44	BARBER	43	15	18.65
45	SAW	84	45	18.59
46	SCORN	12	0	18.51
47	PLEASED	38	12	18.41
48	WHY	170	119	18.39
49	KNEW	73	37	18.05
50	EVENTUALLY	27	6	17.81
51	REALLY	109	67	17.45
52	WILL	242	188	17.40

N	Key word	Freq.	RC. Freq.	Keyness
53	MIDAQ	43	16	17.23
54	SWEETS	11	0	16.97
55	HOSTILITY	11	0	16.97
56	FACTORY	11	0	16.97
57	FRIENDLY	11	0	16.97
58	DELIGHTED	33	10	16.68
59	COMPLETE	17	2	15.92
60	SUBSIDED	14	1	15.49
61	LAD	14	1	15.49
62	CIVIL	10	0	15.43
63	POET	10	0	15.43
64	SPITE	21	4	15.38
65	KERSHA	261	212	15.18
66	NOT	467	419	14.91
67	SUDDENLY	58	29	14.72
68	TOWARD	124	85	14.39
69	OLD	93	58	14.32
70	DARLING	22	5	14.27
71	PROBABLY	20	4	14.19
72	BOWL	13	1	14.09
73	GOWN	9	0	13.88
74	HEAVILY	9	0	13.88
75	PAVILION	9	0	13.88
76	PLANNED	9	0	13.88
77	ARMCHAIR	9	0	13.88
78	AL	9	0	13.88
79	ANSWERED	46	21	13.71

N	Key word	Freq.	RC. Freq.	Keyness
80	SAT	76	45	13.39
81	FELLOW	21	5	13.14
82	DRESSED	19	4	13.02
83	IS	455	415	12.84
84	REPLY	24	7	12.59
85	OBVIOUSLY	8	0	12.34
86	GOSSIPS	8	0	12.34
87	WIDOW	20	5	12.04
88	REVEALED	14	2	12.02
89	HOLY	14	2	12.02
90	SLOWLY	49	25	11.96
91	USUAL	34	14	11.88
92	STARED	34	14	11.88
93	REWARD	16	3	11.83
94	I	739	719	11.62
95	REALIZED	35	15	11.52
96	HIS	1966	2056	11.46
97	JUST	150	115	11.42
98	SEEMED	58	33	11.24
99	FILLED	66	40	10.96
100	FELT	100	70	10.81

Appendix C - All instances of reporting verb قال ('said') in Chapter Fifteen of *Midaq Alley* and its translations in DMA and LMA

No.	ST	DMA	LMA
1	<p>وابتسمت أم حميدة عند ذاك وقالت: الشيء بالشيء يذكر. اعلمي أنني حاضرة اليوم لأخطبك يا عروس!</p> <p>Um Hamida smiled at this and said, "Speaking of this, you should know that I have come here today to get you engaged, you bride!"</p>	<p>At this, Umm Hamida smiled and said, "That reminds me, I've come here today to get you engaged, so now you're a bride too!"</p>	<p>Umm Hamida smiled at this and replied, "First things first! I've come to see you today to tell you of your engagement, my bride!"</p>
2	<p>ولكنها تمالكت نفسها وقالت في حياء مصطنع: واخجلتاه!.. ماذا تقولين يا ست أم حميدة!</p> <p>However, she restrained herself and said with false modesty, "how too embarrassing!.. What are you saying, mistress Umm Hamida!"</p>	<p>However, she kept a hold on herself and said with false modesty, "How too embarrassing! Whatever are you saying, Umm Hamida?"</p>	<p>However, she managed to restrain herself and said in mock bashfulness, "What a shameful thing to say! What can you be thinking of, Umm Hamida!"</p>
3	<p>فقال المرأة وقد افتر ثغرها عن ابتسامه ظفر وارتياح: -أقول إني حاضرة لأخطبك يا ست الناس!</p> <p>The woman said, her lips parted in a smile of triumph and relief, "I'm saying that I am here to get you engaged, you mistress of people"</p>	<p>Lips parted in a smile of triumph and satisfaction, the woman replied, "I'm saying that I'm here today to get you engaged, my dear lady!"</p>	<p>"I told you, madam, that I have come to tell you of your engagement," her visitor reiterated, smiling in triumphant delight.</p>
4	<p>فجارتها أم حميدة في تمثيلها وقالت محنتة: حاشا لله أن تخجلي لغير ما عيب أو نقيصة،</p> <p>Umm Hamida joined her in the acting and said in a protest, "God forbid that you</p>	<p>Umm Hamida played along with her, protesting, "God forbid you should feel embarrassed over something so utterly blameless and proper!"</p>	<p>Umm Hamida joined in the acting and protested vigorously, "God forbid that you should feel ashamed about something in no way wrong or sinful.</p>

No.	ST	DMA	LMA
	feel embarrassed about something that is not wrong or sinful!"		
5	<p>أما أم حميدة فقد أخذت نفساً طويلاً من سيجارتها، وهزت رأسها هزة الثقة والاطمئنان وقالت: موظف..</p> <p>As for Umm Hamida, she took a long pull on her cigarette, nodded her head confidently and reassuringly and said, "An official!"</p>	<p>Umm Hamida took a long pull on her cigarette, nodded her head confidently and reassuringly and said, "An official!"</p>	<p>Umm Hamida took a deep puff from her cigarette, shook her head in confidence and satisfaction, and said, "A civil servant . . ."</p>
6	<p>فازداد عجب الست وقالت متسائلة: وماذا يوجد في القسم غير الضابط والعساكر؟! Then, mistress Saniya's amazement grew and she said asking: "What do they have at the police station except officers and policemen?"</p>	<p>Mistress Saniya's amazement grew and she asked, "What do they have at the police station except officers and policemen?"</p>	<p>"What sort of men are there in the department besides policemen and officers?" she now asked, even more surprised.</p>
7	<p>فرمقتها المرأة بنظرة عارف لجاهل وقالت: يوجد موظفون أيضا The woman gave her the look that looks like the look given by someone with knowledge to other with ignorance and said, "there are officials too"</p>	<p>The woman gave her the look one privy to the facts gives the uninformed and said, "They have officials too."</p>	<p>Umm Hamida looked at her with all the superiority of knowledge over ignorance and pointed out, "They have civil servants too".</p>
8	<p>فقال الست سنية بدهشة يخالطها سرور لا يصدق: هو أفندي إذا!! mistress Saniya said with amazement mixed with indescribable joy, "So he is</p>	<p>"So he's an effendi, then?" said Mistress Saniya, amazement mixing with an indescribable joy</p>	<p>"He must wear a suit, too!" exclaimed the widow, her surprise mixed with unbelievable delight.</p>

No.	ST	DMA	LMA
	an effendi!!”		
9	<p>فَقَالَتِ السَّتْ وَعَيْنَاهَا تَتَأَلَّفَانِ سُرُورًا: دمت من صديقة محبة عزيزة!</p> <p>The mistress <i>said</i>, her eyes shining with pleasure, “May you live for a long time my dear and precious friend”</p>	<p>"What a dear and precious friend you are!" <i>said</i> Mistress Saniya, eyes shining with pleasure.</p>	<p>"You really are a fine dear friend to me!" <i>said</i> Mrs Afify, her eyes shining with delight.</p>
10	<p>فَقَالَتِ الْمَرْأَةُ بَبْسَاطِهِ: هذا قليل من كثير، وما مرتب الموظف إلا بعض رزقه،</p> <p>The woman <i>said</i> simply, “this is a small part of what he has, and an official’s salary is only part of his earnings”</p>	<p>In a business-like manner, the other <i>continued</i>, "And that's just the beginning. An official's salary is only part of his earnings.</p>	<p>"Oh, that's only a small part of what he gets," Umm Hamida <i>pointed out</i> simply. "A civil servant's salary is not all he makes.</p>
11	<p>ولم يخف على المرأة أنها تناسبت عشرة أعوام من عمرها، ولكنها <i>قالت</i> في لهجة تنم عن العتاب: لا زلت شابة يا ست سنية! ..</p> <p>The woman was not unaware that she deliberately forgot ten years of her age, but she <i>said</i> in reproachful tones, “You are still a young woman, mistress Saniya”</p>	<p>While it hadn't escaped the other woman that Mistress Saniya had somehow managed to overlook ten of her years, Umm Hamida <i>said</i> in reproachful tones, "You're still a young woman, Mistress Saniya!</p>	<p>Umm Hamida was not unaware that the widow was deliberately forgetting ten years of her life, but she merely <i>said</i> in a somewhat reproachful tone, "You are still a young woman, Mrs. Afify!</p>
12	<p>فتورد الوجه النحيل، <i>وقالت</i> بإشفاق: والله ما صورت منذ أمد بعيد.</p> <p>The thin face flushed and she <i>said</i> anxiously “By God, I have not had my picture taken for a long time”.</p>	<p>Mistress Saniya's thin face flushed and she <i>said</i> anxiously, "The fact is I haven't had one taken for a long time."</p>	<p>The widow fidgeted and her face blushed as she <i>said</i>, "Why, I haven't had my picture taken in a long time."</p>
13	<p>فرددت المرأة بصرها بين الصورة والأصل، ثم <i>قالت</i> جازمة: طبق الأصل، كأنها صورت بالأمس</p>	<p>"A perfect likeness," <i>declared</i> the woman, her eyes moving back and forth between the picture and the original. "You'd</p>	<p>She looked at the picture then back at its subject. "A very good likeness. Why, it might have</p>

No.	ST	DMA	LMA
	<p>القريب. The woman moved her eyes back and forth between the picture and the original and then <i>said</i> firmly, "A perfect likeness as if it had been taken only yesterday"</p>	<p>think it had been taken only yesterday."</p>	<p>been taken only yesterday."</p>
14	<p>وأودعت جيبها الصورة بإطارها، وأشعلت سيجارة أخرى قدمت لها، ثم <i>قالت</i> بلهجة رزينة: ولقد تحدثنا طويلا فعرفت أمورا عما في مرجوه.</p> <p>She put the photo with its frame in her pocket and lit another cigarette that was offered to her and then <i>said</i> in a sedate tone, "We spoke for a long time and I knew about the things he wants"</p>	<p>Umm Hamida pocketed the photo, with its frame, lit another cigarette offered her by Mistress Saniya, and <i>said</i> sedately, "We spoke at length and I discovered that there are a number of things he wants. . ."</p>	<p>Umm Hamida put the photograph, with its frame, into her pocket and lit the cigarette offered her. "Well, we've had a nice long talk," she <i>said</i>, exhaling the smoke slowly. "You must certainly have an idea of what he expects."</p>
15	<p>واغتاضت المرأة قليلاً، بيد أنها <i>قالت</i> بهدوء وبصوت منخفض قليلاً: أظن ليس لديك مانع من إعداد جهازك بنفسك؟</p> <p>The woman became a little angry, but she <i>said</i> calmly in a slightly lowered voice, "I think you have no objection to preparing your own trousseau by yourself"</p>	<p>Umm Hamida became a little angry, but <i>said</i> calmly in a slightly lowered voice, "I imagine that you won't object to obtaining the necessary furnishings yourself?"</p>	<p>Umm Hamida was a little angry at the thought. She ignored the question and substituted her own instead. "I take it you have no objection to preparing your own trousseau?"</p>
16	<p><i>فقالت</i> بلهجة تنم عن التسليم: ربنا المعين.</p> <p>She <i>said</i> in a tone that indicates submission, "God is our helper".</p>	<p>"God is our helper," she <i>said</i> submissively.</p>	<p>"May God help us," she <i>said</i> in a tone of humble resignation.</p>
17	<p>فابتسمت أم حميدة <i>وقالت</i> :</p>	<p>"We ask God for success and happiness," <i>said</i> Umm Hamida,</p>	<p>Let us ask God for success and happiness," <i>said</i> Umm Hamida,</p>

No.	ST	DMA	LMA
	نسال الله التوفيق والسعادة. Umm Hamida smiled and <i>said</i> , “We ask God for success and happiness”	smiling.	smiling.