

Translation Quality Assessment: Naguib Mahfouz's *Midaq Alley* as Case Study

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The candidate confirms that the work submitted is his/her own and that appropriate credit has been given where reference has been made to the work of others.

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Abstract

This thesis is a descriptive, evaluative and comparative study in the field of translation studies. One of the objectives for this thesis is to explore a valid criterion by which a literary translation can be evaluated efficiently and to assess the translation of the selected novel for this research. The aim of this study is to measure the shifts which occurred between TT1 and TT2 when compared to the ST.

The thesis also aims at highlighting the significance of culture and the way cultures are introduced to the Target readership through translation. It is thought that the strategy of Foreignization enriches target texts and introduces cultural elements to the target reader.

The corpus of the study is *Ziqāq Al Midaq* the well-known novel by Naguib Mahfouz, the Nobel Prize Laureate in Literature in 1988. This novel has been first translated by Trevor Le Gassick in 1966 and a revision of this translation was published in 1975. The main objective of this study is to explore the translation shifts which were applied in TT1 and TT2. The methodology of this thesis relies on the Nord Model (2005). It focuses on the translation problems introduced by Nord. The four aspects of translation problems Nord identifies are Pragmatic, linguistic, cultural and text-specific translation problems.

A final assessment of the quality of both versions of translation is discussed at the end of the study.

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Abbreviations

This study uses some abbreviations throughout the discussion. Below is an explanation of what these abbreviations stand for:

- DTS Descriptive Translation Studies
- SC Source Culture
- SL Source Language
- ST Source Text (the original Arabic Text *Ziqāq Al Midaq* (1947))
- TC Target Culture
- TL Target Language
- TT1 Target Text one (this refers to the first translation by Le Gassick published in 1966)
- TT2 Target text two (this refers to the second corrected translation by Le Gassick published in 1975)

Introduction

Literary Translation has always gained interest amongst scholars and researchers due to translation problems which face the translators whilst rendering or attempting to convey the intended meaning without distorting the ST. During this process a considerable amount of loss, omission and modification of the source text takes place.

Decisions taken in the process of translation can be subjective and can sometimes fail to reflect the image of the ST. This is mostly due to lack of knowledge of the source text especially when the translator is a “bi-lingual” and not a “bi-cultural” To be a “bi-cultural translator” according to Landers (2001:77) is: “to perceive in a unique way the signs, symbols and even taboos of both cultures, to pick up signals even at a subconscious level and to share in the collective unconscious.”

Cobham (2000) the English language translator of the Egyptian Nobel Prize winner Naguib Mahfouz’s *Al- Harafish* (1977) says that she was concerned about the quality of some Arabic- English translations which she scrutinised. She says that she teaches a course on Arabic novels in translation and that even undergraduate students mock the language of these translations. Cobham’s concern is essential to the aim of this research. It sheds light on the significance of assessing existing translations which have always passed as STs rather than TTs and without any kind of investigation into the quality.

This study sets out to examine translation shifts which occurred in TT1 and TT2 in comparison to the ST. It focuses on the pragmatic, linguistic, cultural and

stylistic shifts which occurred during the process of translation and how they were dealt with by the translator in both versions of the translation.

Munday discusses the term "translation shifts," used in Catford (1965). These are defined as "departures from formal correspondence in the process of going from SL to TL" in Catford (1965: 73). Munday (1998:543) in a paper on "A Computer Assisted Approach to the Analysis of Translation Shifts" explains that this definition which is from a linguistic perspective solely has been expanded in other studies done on "Translation shifts". For instance, Miko (1970) focuses on stylistic rather than syntactic or semantic changes. Popovic (1970: 85) on the other hand talks about the significance of the shift concept as a way of bringing to light "the general system of the translation" along the lines of Toury's later *norms* concept.

Arabic, the language of the ST, is deeply steeped in Islamic culture. Any translator who is not fully immersed in this culture could ultimately misread or misunderstand some of these concepts. An example is the following:

الرحمة, الرحمة يا آل البيت.

زقاق المدق (1973:287)

- Mercy... Mercy, oh people of the house!

Midaq Alley (1966:319)

The translation of this example is a literal translation which does not reflect an accurate understanding of the source culture. "People of the house" can refer to any group within the context of this novel which discusses the characters and their houses in the Alley. A literal translation here may well cause confusion for the

reader who is exploring a different culture. “People of the house” actually means relatives of Prophet Mohammed and is very commonly used in Arab Muslim countries. Failure to realize the cultural and pragmatic dimensions causes a problem in understanding the phrase by the readership.

0.1 The Aim of the study

The aim of this thesis is to contribute to the development of translation quality assessment. It aims at establishing a criterion to judge the quality of translations and possibly prevent translated literary works being accepted without further investigation of the quality of the translation.

0.2 The Significance of the Corpus of this Study

The corpus of this study is Naguib Mahfouz’s *Midaq Alley*. This text has been selected because of the significance of the author in Arabic literature as a Nobel Prize laureate (see chapter one).

Another reason is the status of the source text in the source culture. It was written in 1947, and it portrays old Cairo and the dark lives of its people. It has appeared in 30 different editions translated into 15 different languages and is considered to be the most translated work of Mahfouz. Importantly, *Midaq Alley* was the first novel by Mahfouz to be translated into a foreign language.

Midaq Alley was also Trevor Le Gassick’s first experience in literary translation. The novel was translated in 1966; however, another revised version of the translation was published in 1975 by the same translator. The existence of two different versions of the same translation is central to this study.

The reason why another version of this translation was done by the same translator is given by Allen (2000:891):

Pioneer status in the pre-Nobel phase of Mahfouz's translations into English belongs to Trevor Le Gassick. While the first version of this translation had omitted some of the more intrinsically Arabic aspects of the original text, particularly greetings and comments with an Islamic slant, a second edition in 1975 restored some of this material. Le Gassick's translation captures the qualities of Mahfouz's novelistic craft at this time... Even more than 30 years after its initial appearance, this translation remains one of the most accessible and representative of Mahfouz's works rendered into English.

Revision of an earlier translation by the same translator is a particularly interesting phenomenon. This study undertakes a comparison between the source text *Ziqāq Al Midaq*, the first translation *Midaq Alley* 1966 (TT1) and the second translation *Midaq Alley* 1975 (TT2). The study will explore shifts which occurred from TT1 to TT2 in comparison with ST. The examples will be classified in accordance with the translation problems identified by Nord (1991/2005). The study will try to shed light on general trends in the findings which are explained within the broader framework of culture.

0.3 Research Questions

The research questions are:

- 1- What translation quality criteria are appropriate for assessing the texts in this study?
- 2- How far does the cultural aspect dominate the translation problems in TT1?
- 3- How useful was the model selected in assessing the translation under investigation?
- 4- What types of quality differences are noted in TT2 compared to TT1? What might be motivating these differences?

0.4 The Structure of the Study

The structure of this study is as follows:

Chapter one discusses the significance of the author of the case study, Naguib Mahfouz. The chapter includes biographical details on Naguib Mahfouz, his major publications and impact, translations and translators of his works, the language and style of Mahfouz's writings, and the significance and a summary of *Ziqāq Al Midaq*, the case study of this research.

Chapter two, provides a literature review relating to problems of literary translation, and other works on Arabic - English translation as well as the problem of quality in Arabic -English Translation.

Chapter three is an overview of translation theory. It discusses the Descriptive Translation Studies (DTS) of Toury (1995). It also tackles the issue of culture and translation. This subheading includes a number of different opinions on the issue of culture and its significance in translation proposed by different theorists. The next part discusses the cultural turn of Bassnett and Lefevère. The issue of Arabic literature and

translation is discussed by authors such as Faiq (2004). The following parts discuss the theories such as foreignizing vs. domesticating of Venuti (1995/2008) and covert vs. overt translation of House (1997). Newmark's (1988) model of translation quality assessment is discussed as well. The final two parts in chapter three deal with Dickins et al. et al.'s (2002) model and translation criticism as discussed by Reiss (2000).

Chapter four deals with models of translation quality assessment. Three models, namely, Toury (1995), House (1977/1997), and Nord (1991/2005) are selected and discussed separately. After discussing each of the models, the strengths and weaknesses of each model are explained and Nord's (1991/2005) is selected. The last part of the chapter discusses types of translation problems identified by Nord.

Chapter five defines cultural translation problems and gives the results of the analysis of the ST and TTs. It lists the cultural shifts which have occurred between TT1 and TT2. Each of the examples is discussed and analysed and a sub-classification is proposed to highlight trends.

Chapter six discusses linguistic translation problems. These have been sub-classified according to a different criterion. Unlike other types of translation problems, linguistic translation problems are sub-classified in accordance with trends found in the examples and the shifts which took place between TT1 and TT2.

Chapter seven is about stylistic translation problems, which are less significant than other kinds of translation problems. The sub-classification is also distinct. Examples are cited in tables to highlight the differences, then these examples are analysed according to shifts from TT1 to TT2 as well as to trends.

Chapter eight deals with pragmatic translation problems which are considered to be the most serious kind of translation problems for they deal with the contrast between ST and TT and how this contrast can affect the intended message in the ST. However, the

number of the examples which fall within the pragmatic dimension is modest and in some cases no shifts have been created in TT2. Each example is analysed to stress the significance of the mistakes committed relative to this kind of translation problem.

Chapter nine sheds light on the frequency of each kind of translation problems and the frequency of the sub-classifications proposed in this study to highlight trends.

The Conclusion sums up by answering the research questions posed in the introduction of the study. It also looks at limitations and makes recommendations for future research.

0.5 Transliteration System

This study includes a number of Arabic words which have been anglicized. The transliteration system followed in this study is the Library of Congress Transliteration System, which is as follows:

1. Consonants:

Arabic	LC	Arabic	LC
ء	'	ض	d
ب	B	ط	t
ت	T	ظ	z
ث	Th	ع	'
ج	J	غ	Gh
ح	h	ف	F
خ	Kh	ق	Q
د	D	ك	K
ذ	Dh	ل	L
ر	R	م	M
ز	Z	ن	N
س	S	هـ	H
ش	Sh	و	W
ص	ṣ	ي	Y

2. Diphthongs

ي	Ay	ؤ	Aw
---	----	---	----

3. Vowels

Arabic (short vowels)	LC	Arabic (long vowels)	LC
◌َ	A	◌ِ	Ā
◌ُ	U	◌ِ	Ū
◌ِ	I	◌ِ	Ī

Table 0.1 Library of Congress Transliteration System

Chapter One

Naguib Mahfouz: the Author of the Case Study

1.1 Biographical details on Naguib Mahfouz (1911-2006)

Mahfouz was born on 11th December 1911 and spent most of his childhood in poor neighbourhoods of Cairo, which had, at a later stage, a very significant influence on the setting of most of his works. (Dar El-Shorouk 2007)

Mahfouz was the youngest child in a family of 13 children; he had eight brothers and four sisters. All of these were at least ten years older than he was which made him a lonely child. Though he had a good relationship with his parents, he did not have strong ties with his siblings and this had a strong influence on his works and led him to portray brotherhood in a lot of his writings. (Naqāsh 1998)

His father was a government employee who was interested in politics by political figures such as Sa'ad Zaglōl and Mustapha Kāmel Atātürk. This contributed to developing Naguib Mahfouz's interest in politics.

Mahfouz obtained his degree in Philosophy in 1934 at Fu'ād I University (currently known as the University of Cairo) and began his career at the Ministry of Culture in 1934 as a civil servant till retirement in 1971. He held different positions till he was appointed as a cinema advisor for the Minister of Culture.

The neighbourhood which formed the backdrop for the childhood of Mahfouz was *Al Gamālyya* by which he left when he was ten, but remained loyal to it, spending some summer nights with his friends at the *Ziqāq Al Midaq* coffee house, a place which figures in the novel under investigation in this study.

The neighbourhood where Mahfouz lived his childhood had a big influence on the portrayal of the old Cairo alleys. It is also the setting of a number of his works, such as *Ziqāq Al Midaq*. Mahfouz's description of the city has been compared to the London of Dickens. (El Batrik 1989:89)

In a biography of the author, Naqāsh (1998) Mahfouz says Mahfouz fell in love with Al Gamālia in Al-Husain, the neighbourhood where he was born and lived a part of his childhood. Even after moving to the new district of 'Abbāsiyya, Mahfouz went to visit Al Husain as well as Al Gamālyya every day as did his mother and father. As a matter of fact a close look at Mahfouz's biography by Naqāsh (1998) enables one to understand that most of the details mentioned and described in his novels are but real things in his own life.

1.2 Publications and Impacts

According to Allen (1993) the earliest book by Mahfouz was published in 1932. It was his translation from English of a popular book on ancient Egypt by James Baikie. Allen (1993:34) says that Mahfouz developed an interest in the "intellectual" since he was a student in the thirties. The translation of *Ancient Egypt* was republished in 1988.

Table 1.1 shows a list of all the book-length works of Mahfouz. A considerable number of these works have been translated into different languages; however, some not all have been rendered in translation.

Work	Year of First Publication
Old Egypt (Translation of a book by James Baikie)	1932
Whisper of Madness	1938
Mockery of the Fates	1939
Khufu's Wisdom	1939
Rhadopis of Nubia	1943
The Struggle of Thebes	1944
Modern Cairo	1945
Khan El-Khalili	1945
Midaq Alley	1947
The Mirage	1948
The Beginning and the End	1950
Cairo Trilogy	1956-1957
• Palace Walk	• 1956
• Palace of Desire	• 1957
• Sugar Street	• 1957
Children of Gebelawi	1959
The Thief and the Dogs	1961
Quail and Autumn	1962
God's World	1962
Zaabalawi	1963
The Search	1964
The Beggar	1965
Adrift on the Nile	1966
The Pub of the Black Cat	1969
Miramar	1967
A story without a Beginning or an Ending	1971
The Honeymoon	1971
Mirrors	1972
Love under the Rain	1973
The Crime	1973
Al-Karnak	1974
Respected Sir	1975
The Harafish	1977
Love above the Pyramid Plateau	1979
The Devil Preaches	1979
Love and the Veil	1980
Arabian Nights and Days	1981
Wedding Song	1981
One Hour Remains	1982

The Journey of Ibn Fattouma	رحلة ابن فطومة	1983
Akhenaten, Dweller in Truth	العائش في الحقيقة	1985
The Day the Leader was Killed	يوم مقتل الزعيم	1985
The Hunger (Al-Go'a)	الجوع	1986
Speaking the Morning and Evening	حديث الصباح والمساء	1987
Fountain and Tomb	حكايات حارتنا	1988
Echoes of an Autobiography	أصداء السيرة الذاتية	1994
Dreams of the Recovery Period	أحلام فترة النقاهة	2004
The Seventh Heaven	الجنة السابعة	2005

Table 1.1 Booklength works of Naguib Mahfouz

Mahfouz's works were not restricted to writing novels and short stories. He contributed to around twenty five film screenplays from the late forties to the early eighties. In addition, more than thirty Egyptian films were based on Mahfouz's novels and short stories; nevertheless, he never became interested in converting any of his novels into a film scenario for the screen. This job was always undertaken by others.

According to El Batrik (1989) some of Mahfouz's works have been "dramatized" for the theatre such as *Ziqāq Al Midaq* "*Midaq Alley*" in 1958 in Cairo, *Bidāya wa Nihāya* "*The Beginning and the End*" in 1960, *Al-Liṣ wal Kilāb* "*The Thief and the Dogs*" in 1962, and *Mīramār* "*Miramar*" in 1969. A lot of Mahfouz's writings were converted into films such as: *Al Kāhira Al Gadīda* (*New Cairo*), *El Karnak* "*Karnak*", *El Shaḥāt* "*The Beggar*", *Kasr Al Shawk* "*Palace of Yearning*", *Ziqāq Al Midaq* "*Midaq Alley*", *Tharthara Fawq al Nīl* "*A Drift on the Nile*", *Al Harafīsh* (*Harafish*), etc.

Al-Toma (2005) says that the 1988 Nobel Prize which Mahfouz received represents a turning point in the American reception of Arabic literature. He explains how the circulation of Mahfouz as a representative of Arabic literature, resulted in eliminating some of the prejudice held by a number of scholars against the Arabic language and literature.

1.3 Mahfouz //Translations/Translators

The AUC Press (The American University in Cairo Press) signed an agreement with Mahfouz in the mid-1980s to become his primary English publisher and his worldwide agent. This contributed to a sharp rise in Mahfouz's

works being translated into world languages. Mahfouz reiterated through his Nobel Prize speech that the English translations published by the AUC were the reason other publishers became interested in his works and asked for more translations in different languages. This contributed to the fame of Mahfouz and eventually to the Nobel Prize in 1988. His works have appeared in at least five hundred editions in some forty different languages. (AUC Press 2010)

In addition Al-Toma (2005) signals Le Gassick as one of the pioneering translators for Mahfouz's works since 1966. He goes further to say that Mahfouz is an author who fascinated many not only as a writer but also as a political thinker. He also believes that Mahfouz was granted the Nobel Prize due to his stand towards the peace process between Egypt and Israel.

Kessler (1990) blames the Arabic language, or as he calls it, "the Romance language", which is hard to render into English, for being the cause behind the lack of translations of Arabic, works into English. He says that Mahfouz's simplified Arabic is an equivalent of Shakespearean language.

One of the pioneer translators who translated a number of works by Mahfouz, mainly short stories, is Dennis Johnson-Davies. Johnson-Davies has contributed to translating some short stories such as *The Time and the Place and Other Stories* 1991, *The Journey of Ibn Fattūma*, (1992) and *Arabian Nights and Days* (1994/1995).

Johnson-Davies wrote a very significant book entitled *Memories in Translation: A Life between the lines of Arabic Literature* whose forward was written by Naguib Mahfouz. Johnson-Davies says that when he was consulted on the Nobel Prize Winner of 1988 he suggested Mahfouz alongside others such as Youssef Idris, Adonis and Tayib Saleh.

Johnson Davies goes on to say that he never expected Mahfouz to become a Nobel Prize winner, and adds that a translator who is able to produce a good translation of any of Mahfouz's works should be one who has mastery of English and Arabic. Furthermore, he explains how he came to be the first person to translate Mahfouz by translating *Za'abalāwi*, a short story written in 1963. Johnson-Davies then goes on to talk about how he translated other works by Mahfouz like *Arabian Nights and Days* and *Hams Al Junūn*.

In an obituary of Mahfouz written by Denys Johnson-Davies in the Guardian 31 August 2006, Johnson-Davies says Mahfouz is one of a few authors whose life changed immensely after he won the Nobel Prize. He moved from being locally and regionally recognized to reaching global recognition and signing a contract with a prominent American university press. His works appeared in different world languages and became bestsellers.

Table 1.2 shows a list of the Translations of Mahfouz's works and how these proliferate from the 1980s onwards:

Work	Translator	Year of Publication
Midaq Alley	Trevor Le Gassick	1966, 1975
God's World	'Akef Abadir& Roger Allen	1973
Mirrors	Roger Allen	1977
Miramār	Fatma Mōussa-Mahmoud	1978, 1985
Children of Gilbāwi	Philip Stewart	1981
The Thief and the Dogs	Mustafa Badawī & Trevor Le Gassick	(1984) translated. revised by John Rodenbeck, (1990)
Autumn Quail	Roger Allen	(1985) translation, revised by John Rodenbeck (1990)
Respected Sir	Rashīd El-Enany	1986 , 1990
Three Egyptian Novels	Sa'ad El-Gabālawi, 'Al-Karnak'	1988
Fountain and Tomb	Soad Sobhīi with 'Essām Fattōuh and James Kenneson	1988
The Day the Leader Was Killed	Malak Hashem	1989
One-Act Plays	Nehad Selaiha	1989
The Beginning and the End	Ramsīs Awād	1990
The Beggar	Kristen Henry and Narriman Al-Warrāki	1990
The Palace Walk	William Hutchins and Olive Kenny	1990
Wedding Song	Olive Kenny	1990
Children of the Alley	Peter Theroux	1990
Palace of Desire	William Hutchins with Kenny M. Lorne	1991
The Time and the Place and Other Stories	Denys Johnson-Davies	1991
The Journey of Ibn Fattūma,	Denys Johnson-Davies	1992
Sugar Street	William Hutchins with Samaan Angele Boutros	1992
The Harafish	Catherine Cobham	1993
Adrift in the Nile,	Frances Liardet	1993
Arabian Nights and Days	Denys Johnson-Davies	1994, 1995
Echoes of an Autobiography	Denys Johnson-Davies	1997
Akhenaten , Dweller in Truth	Tagreid Abu- Hassabo	1998
Thebes at War	Davies Humphery	2003
Kufū's Wisdon,	Raymond Stock	2003
The Dreams	Raymond Stock	2004
The Seventh Heaven: Stories of the supernatural	Raymond Stock	2005

Table 1.2 Translated works of Naguib Mahfouz

Some of Mahfouz's translated works have been revised by translators such as *Arabian Night and Days*, and *Ziqāq Al Midaq* as well as *Miramār*. Other works have been re-translated by other translators, such as *Autumn Quail* translated by Allen (1985) revised by John Rodenbeck (1990).

Due to the number of revised translated works of Mahfouz, it is believed that the analysis of *Midaq Alley* could lead to shedding light in future studies on some other works which have been re-translated for certain reasons, whether revised by the same translator or by other translators.

1.4 Mahfouz's Works from the Perspective of Writers and Critics

According to Darwish (1988:66-67), many critics have described Mahfouz's style as Dickensian, one of the common themes between Mahfouz and Dickens is "Time". Mahfouz read a considerable number of books by Balzac, Tolstoy, Dostoevsky and Camus when he was doing his degree at university. He was influenced by their writing styles. This has contributed to Mahfouz's introducing a new genre into Arabic literature. Mahfouz's writings discussed a lot of themes such as religion, politics, drug addiction, prostitution, and poverty.

Somekh (1973) classifies the novels of Mahfouz to two kinds. The first is Historical novels such as *A' bath Al Aqdār*, *Kifāh Tība* , and *Rabudīs*. The themes in most if not all of these novels are "death, fate, social injustice, and patriotic passion" as Somekh indicates. These novels, says Somekh, are the least original in the works of Mahfouz. Darwish (1988:66) believes that the style of Mahfouz in the first historical novels was shaky. In Somekh's (1973:60, 61) view, the Pharaonic novels, although significant in the "contemporary history of Egypt", were not as good as Mahfouz's later works. The full list of Pharaonic novels is:

- *Whisper of Madness* (1938) همس الجنون
- *Mockery of the Fates* (1939) عبث الأقدار
- *Khufu's Wisdom* (1939) حكمة خوفو

- *Rhadopis of Nubia (1943)* رادوبيس
- *The Struggle of Thebes (1944)* كفاح طيبة

The second kind of Mahfouz's novels is the social novels. These novels are very different in terms of themes and style to the first kind. These novels as opposed to the historical novels of Mahfouz, portray the layman rather than noble people. Poor, simple and unsophisticated people are the heroes of this kind of novels. These novels according to Somekh (1973:65) are the group which was published between 1945 and 1951. They are:

- *Modern Cairo (1945)* القاهرة الجديدة
- *Khān 'El-Khalīlī (1945)* خان الخليلي
- *Midaq Alley (1947)* زقاق المدق
- *The Mirage (1948)* السراب
- *The Beginning and the End (1950)* بداية ونهاية

These five books all share a number of features such as having contemporary Cairo as their setting and revolving around simple poor people and their philosophy of life. Four of the five end in a tragic death.

Allen (1993:35) uses the term social realist novels and specifies that these works were concluded before the Egyptian revolution in 1952. He adds that this kind has established a new "phase in the development of the Arabic novel". In 1956 Mahfouz wrote *Cairo Trilogy* which earned him the State Encouragement Prize for Literature.

One of the most interesting things Allen says in his article is that Mahfouz has succeeded in developing and transforming the genre of the Arabic novel.

Mahfouz was a writer of influence; at a certain stage and because he used to discuss political themes in his writings, some of his novels got him into trouble with the authorities. He was accused of attacking the political regime in Egypt more than once and was saved on a lot of occasions by people he either knew or did not know who read his works from a different perspective and defended them. (Naqash 1998:132)

There are different examples where Mahfouz clashed with the regime such as *Awlād Hāritinā* (1959) which was translated as *Children of Ghelbāwi* by Philip Stewart (1981) and was re-translated as *Children of the Alley* by Peter Theroux in (1996). It appeared in a series in *Al Ahrām* daily newspaper before appearing as a book. This novel was very controversial when it was first published. It was banned in Egypt, but in 1967 it finally emerged as a book in Lebanon according to Mūsā (1994).

Mahfouz admits that the characters of *‘Awlād ḥāritinā* were equivalent to or can be understood to represent God and the prophets, which created a lot of uproar about it; he says this was not intentional. He adds that he wrote it in good will and did not mean any of the misunderstanding which occurred. (Naqāsh 1998:243)

Another example of novels which were controversial for Mahfouz is *Children of Gelbāwi* or *Children of the Alley*, which was indirectly the reason behind the assassination attempt on Mahfouz's life in 1994. Sheikh ‘Omar Abdul Raḥmān made a clear death threat to Mahfouz's life which led the state to provide him with police protection. Despite this, the 82 year- old was attacked in front of his house in

Cairo. His hand was injured causing him a permanent damage which prevented him from writing for long periods like he did before. Mahfouz passed away on 30 August 2006 after a fall which caused him a head injury. (Naqāsh 1998)

Another one of Mahfouz's controversial works is *Al Karnak* (1974) translated by Sa'ad El-Gabalāwi, as *Al-Karnak* in his book *Three Egyptian Novels*, (1988), which portrays the different kinds of torture used by the head of the jail in Egyptian jails at that time. It is considered to aim at President Jamāl 'Abdul Nāssir and to take sides with his opponents. Mahfouz defends his work by saying that he was only trying to discuss the issue of torture in Egyptian jails and did not mean to imply any politics, but was again misunderstood. (Naqāsh 1998:133)

Other novels or works include: *The Thief and the Dogs*, *Miramār*, and *The Beggar*. Mahfouz in Naqāsh (1998: 249) admits that he intended to discuss the political issues he implied in these novels and adds that he used to fear for himself after publishing each of these works.

According to Johnson (2006) Mahfouz did not gain much recognition for his short stories. This, believes Johnson, was due to outstanding novels which he produced. Mahfouz wrote more than one collection of short stories such as *Time and Place* (1992), the last which was *The Seventh Heaven* (2005).

Mahfouz passed away but his works have stayed alive. They have appeared in different languages, rendered by different translators. Some have appeared in more than one version in translation such as *Awlād Hāratnā* and *Ziqāq Al Midaq*

1.5 *Midaq Alley* – Summary and Significance

Ziqāq Al Midaq was written by Naguib Mahfouz in 1947. The significance of this novel is that it is the most translated work by Mahfouz, rendered into 30 different editions in 15 languages.

This novel has attracted the attention of critics and translators due to the fact that it portrays the real bitter social realism during the late forties in Cairo. Mahfouz gives a very descriptive narration which takes the reader to the Alley. The characters of this novel are quite different, which creates a kind of suspense, and there is no hero or heroine as no main character, is detected; therefore the consequences are unpredictable. It is probable that Mahfouz intended to keep the neighbourhood as the main character. Mahfouz takes you from one scene to another, from one theme to another and from one idea to another in a very skilful shift in scenes and an excellent combination of good and bad characters.

The interactions of the characters and the detailed description in Mahfouz's *Ziqāq Al Midaq* have contributed to the originality and the significance of the work. Deeb (1990) believes that this work shows the division between Modern Egypt and traditional Egypt. This is due to the fact that *Ziqāq Al Midaq* is set in an old alley in old Cairo, while, it shows how people of a better social status have all moved out of the alley and sheds light on the differences between traditional and modern Cairo.

The very first words of the novel succeed in attracting the reader's attention. Mahfouz gives an amazing description of the setting and the characters in the novel which makes one envisage being there watching the events rather than reading about them.

Mūsā (1994:89) says the events took place in 1944- 1945, yet the war is of little influence on the characters that despaired of the Alley and sought to work in the British army. Mūsā (1994:91) says there is no “formal plot” in *Ziqāq Al Midaq*.

The descriptions of the alley, says Deeb (1990) are significant. The very narrow exit to the outside world, the very few houses, the three walls, all of those show how the alley is quite isolated in its poverty and low social status from the modern outside world.

Although there is no main character, the reader feels very sympathetic towards Hamīda, a girl whose mother passed away at birth and was breastfed by Mrs. Kirsha. Hamīda, very poor, being brought up by Umm Hamīda, feels jealous of the Jewish girls who wear nice dresses and jewellery and enjoy more freedom than she does. She would like to get married and have a family but her suitors either do not suit her such as ‘Abbās Hilū or are too old for her like Salīm ‘Alwān.

Mahfouz paves the way throughout the novel for the downfall of Hamīda. Hamīda found herself surrounded by her bad circumstances and not able to fulfil her dreams until she became a prostitute. Farāj Ibrahīm is the pimp who manages to talk Hamīda into becoming a prostitute and have her beauty appreciated as well as having all the material things she ever dreamed of. As Mūsā (1994:96) explains, Mahfouz was not trying to attribute Hamīda’s becoming a prostitute to sexual need but to her “desire to control others”. Mahfouz in the novel explains later that Hamīda’s weakness as a human being is what made her turn into a prostitute with Farāj Ibrahīm. ‘Abbās Hilū, her former fiancé comes back and finds out that she turned into a prostitute. He wants revenge and in a chance meeting with Hamīda, she tells him she was forced by Farāj Ibrahīm and was deceived. Abbās attempts to hurt

her whilst she is with British soldiers but she escapes. Meanwhile Abbās is killed by the British soldiers.

Although Hamīda's story is one of many in *Ziqāq Al Midaq*, it is the most interesting. At the end of the novel, Hamīda repents and returns to 'Umm Hamīda who takes her back because she has become richer.

After *Ziqāq Al Midaq* was first published in 1947, many expressed their admiration for this work.

Deeb (1990:34) says:

Midaq Alley is a novel depicting the peculiar world of *Midaq Alley*, and contrasting it with the world beyond". At the end he adds: "All events which *Midaq Alley* witnesses are, according to Mahfouz, bubbles which subside as the alley practices its virtue of oblivion and indifference.

Mahfouz's influence on Arabic literature and other writers is great. Mehrez (1994:9) explains that Mahfouz is "the Godfather of the Arabic novel" and that more than a generation are "heirs" of the valuable achievements he has left behind. His style of writing brought the Arabic novel into a new phase.

1.6 Conclusion

Chapter one has introduced the author of the case study, Naguib Mahfouz. It has also attempted to highlight his contribution to Arabic literature.

Mahfouz gained global fame due to the significance of his works and to the translations into forty world languages which were made by different translators. His works led to his being awarded the Nobel Prize for Literature in 1988.

The last part of the chapter discussed the significance of Midaq Alley, which is due to many reasons. The first is that *Ziqaq Al Midaq* has been the first work by Mahfouz to be translated to another language in 1966. The second is that it is the most translated work by Mahfouz; the third is that it is the first work in translation by Le Gassick.

Chapter one looked into the significance of the author of the case study, chapter two sheds light on studies which examine translated texts between Arabic and English.

Chapter Two

Literary Translation between Arabic and English

Chapter one discussed the author of this study and his contribution to Arabic literature .This chapter will now discuss theoretical works which have a common area with this study. The works will be divided thematically. These themes will be problems of literary translations, then works on Arabic > English translation and finally the problem of quality assessment in Arabic > English translation.

Some of these works discuss literary works by Mahfouz, the author of the case study for this research; others discuss translation quality assessment of literary works from Arabic by different authors.

These will be explained briefly in order to highlight the areas of difference between them and the study of this research.

2.1 Arabic Literature in Translation

Translation allowed intercultural communication and shifts across different cultures (Said Faiq 2004:3). Faiq adds that languages change over time in terms of morphology, syntax and phonology. The relationship between language and culture in translation studies has led theorists to deal with translation as a primarily cultural act. He goes further to define translation as a “cultural act and say that involves the knowledge of a certain culture and transferring this knowledge into another culture... As the Arabic language and culture, Faiq is obviously in favour of rendering the foreign as foreign. This is clear when he says that “Manipulation through translation

violates the Arabic originals” and also distorts or affects the views of the target reader.

It is generally said that Arabic only really witnessed an active movement of translations after Naguib Mahfouz received the Nobel Prize in 1988. But this is a subject of some debate. Some writers (e.g. Clark 2000) believe that interest in translations of Arabic literature has increased significantly after the 1988 Nobel Prize. Clark argues that not only has it received more attention but it has become the subject for more studies than ever in the West.

On the other hand, others believe that the interest is insufficient and that translations from Arabic into Western languages are linked to the geo-political differences between the Western world and the Arab world. Some 20 years ago, Edward Said pointed out:

... of all the major world literature, Arabic remains relatively unknown and unread in the West for reasons that are unique, and I think remarkable at a time when taste here [the United States] for the non-Western are more developed than before, even more compelling, contemporary Arabic literature is at a particular interesting juncture. Said (1990:372)

Whether or not Mahfouz’s award was the prime motivation for the increase in interest in Arabic literature, it was certainly helped by the systematic commercialization of Mahfouz’s works by his publishers, the AUC Press, as they explain:

In December 1985, the AUC Press signed a comprehensive publishing agreement with Naguib Mahfouz, thus becoming his primary English-

language publisher as well as his worldwide agent for all translation rights; prior to the award of the Nobel prize in 1988 the Press had already published nine Mahfouz novels in English and licensed numerous editions in other languages. As Mahfouz wrote after receiving the Nobel Prize, “it was through the translation of these novels into English . . . that other publishers became aware of them and requested their translation into other foreign languages, and I believe that these translations were among the foremost reasons for my being awarded the Nobel prize.” There are now some 500 editions in 40 languages of the works of Naguib Mahfouz published or licensed by the AUC Press. (AUC Press 2010)

The following section sheds light on works and studies which deal with literary translations from Arabic into English. Some of these studies assess the quality of the translations, others present translations. However, the criteria which were used to assess the existing translations are quite different from the one used in this study. Below is a discussion of the findings and the areas of difference from this study.

2.2 The Problem of Quality in Arabic > English Translations

In her study “The Significance of Transparency in Translation from Arabic” Salama Carr (2005) discusses the significance of transparency in translation taking as a case study *Malḥ'amat Al Harāfīsh* by Naguib Mahfouz (1977). The novel was first translated into French as *La Chanson des Gueux* (1989) by France Douvier Meyer. The other translation is the English *The Harafīsh* (1994) by Catherine Cobham.

Salama Carr says that just looking at the title makes one know that the English is a translation rather than an original. She discusses whether the translation should be transparent as to produce a text which does not “read” like a translation or should the source text , “shine through” the translation, to use Walter Benjamin’s famous expression (1969/2004).

A real translation is transparent; it does not cover the original, does not block its light but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. This may be achieved, above all, by a literal rendering of the syntax which proves words rather than sentences to be the primary element of the translator. (Benjamin 1969/2004:81)

Salama Carr also believes that acceptability (from Toury 1995) is strongly linked to Venuti’s (1995/2008) “invisibility” concept.

She then analyses a number of examples from the text and compares the English translation to the French translation to arguing that the English version is more transparent (in Benjamin’s sense of term). Central to this is the English preface explaining the historical meaning of the word *Harafish* as ‘rabble’ or ‘riffraff’ ; and that in the novel it means ‘the common people’. However, the French translation does not have any kind of translator’s note. Carr believes that the transliteration of the title as well as the translator’s foreword intentionally made to make it clear to the reader that this English novel is a translated rather than an original book.

With regards to the transliteration of the title, it is believed in this study that Salama Carr is justified to stress the transliterated book title. This would ensure that

the cultural dimension of the title is preserved and therefore would establish that the TT is not read as an ST (See translation quality assessment criteria in Chapter 4)

In the last part of the paper, Salama Carr (2005:107) looks into linguistic forms and cultural references. By cultural references she refers to “local dishes, religious and cultural events as well as seasons of the year”. In this part of the study the French translation proves to be more transparent. This is due to the use of footnoting, to the visibility of the translator and the transparency of the product because the source text shows clearly through the translation. On the other hand, the English text was not ‘transparent’ in this regards since it attempted to make the translator invisible through the use of domestication (see domestication vs. foreignization Chapter 3). Thus, in the example below (Salama Carr (2005:108), “naturalisation” and “generalisation” are used in the English translation to render ‘*antara*, a heroic Arabic figure, into *a hero*. However, the French translation retains the Arabic metaphor in order to render the significance of the pre-Islamic poet in Arabic culture. Yet, despite this, the translator draws an analogy with Romeo in a footnote.

Source Text: yaa `antara. (p.338) ¹

English TT: What a hero! (p.239)

French TT: Antar* ressuscité!

* Guerrier et poète arabe du VIe siècle, Roméo oriental célèbre pour ses amours avec Abl. (p.287)

*The French footnote above means ‘Arab warrior and poet of the 6th century, an Eastern Romeo famous for his love affair with ‘Abla.

¹ Transcription as found in source

Salama Carr explains as clear in the following example that the visible English translator and the invisible French translator could not sustain and that the “intervention” of the translator is obvious. The transparency of the French translator of the translator-facilitator of the non-transparency of the process”. (Salama Carr 2005). This is clear in the example below:

Source Text: Hatta masa katfuh suur al-takiya. (p.6)²

Target Text 1: His shoulder brushed the wall of the dervish monastery. (p.2)

Target Text 2: Son épaule vint heurter le mur de la tékiyya*.

*Ou dervicherie, lieu d’habitation et de rassemblement des
derviches. (p.10)

* Meaning: Or dervishery, the dwelling and assembly place of the dervishes’

This example shows the intervention of the French translator by transliterating an Arabic term: *tékiyya* and providing the reader with an explanation in a footnote.

Salama Carr (2005) concludes that the English is more transparent in terms of process, while, the French translation appears to be more transparent in terms of product.

The study of Salama Carr investigated two TTs of the same ST written by Naguib Mahfouz. It established a comparison between TT1 and TT2 against the ST. All of these are features shared with this study. On the other hand, the investigated features are quite different, Salama Carr focussing on cultural and linguistic features only. .

Salama Carr’s study is based on the issue of transparency in translation, but she did not use a clear theoretical framework as a basis for judgments. By contrast, the

current study will be looking at the form of revision of a text using a more rigorous model of quality assessment. Furthermore, although Salama Carr's study is located under product oriented DTS, and is considered useful for this study, it is brief and could be taken further by analyzing more examples and providing more subtle findings.

Shehab (2004) carried out an empirical study on the "Translatability of Terms of Address in *Ziqāq Al Midaq* into English". This paper aims at investigating the problem of 'terms of address; (social honorifics) used in Mahfouz's novel and how they were rendered in translation by twenty M.A. students of translation. Shehab compares these translations to the renditions of Le Gassick in (1975).

He (2004:317) says there are two types of terms of address, relational and absolute. "Absolute terms are "forms reserved for authorized speakers and authorized recipients" So, in absolute usages, the addressee earns the right to receive one title of address over another." This means that "a term of address is issued in light of real present qualities assigned to the addressee (at the time of speaking)"

Shehab gives an illustrative example of absolute terms of address. The word in Arabic *دكتور* (doctor) is absolutely used to mean that the addressee either has a PhD or is a medical doctor.

On the other hand, Shehab explains that

Relational terms of address are not used to mark the real present qualities ascribed to the addressee; but rather, they are used merely for social purposes. More importantly, relational terms of address

² Transcription is as found in the source document.

have drifted from their denotational signification and acquired a new connotational signification, which is initiated for social purposes.

An example on the difference between relational and absolute terms of address is the following:

The term *أستاذ* in Arabic means a teacher, or a professor. Students use it to address their teachers and this use is absolute. On the other hand, when waiters or salesmen address customers using this term as a sign of respect, its use would be relational.

Shehab argues that the “relational terms of address” are much more difficult to render in translation than the “absolute ones”. This is due to the fact that the relational terms of address have acquired new social indications and dimensions from (1947) to present. During the study Shehab uses five social honorifics which are thought of as difficult in translation or pose difficulty to whoever wants to render them into English. These are taken from *Ziqāq Al Midaq* (1947).

Arabic Terms of Address	Modal Translation	Le Gassick's Translation (1975)
معلم	Boss	Mr.Kirsha
استاذ	Past Master	Reverend sir
أوسطة	Craftsman	Middle-class
أفندي	Gentleman	He must wear a
سي السيد	Reverend Lord	Mr.Hussainy

Table 2.1 The Five Honorifics and their Translations

Shehab (2004) compares the students and the translator's choices and criticizes Le Gassick's renditions. Le Gassick was not aware of (or sensitive enough to) the

pragmatic function and impact of the terms of address. This caused the problematic translations he presented. Shehab (2004) concludes his study stressing the need for translators to distinguish between relational terms of address and absolute ones. He also emphasizes that the absolute are denotational, and do not change over time but the relational may acquire new connotational meanings.

An example from Shehab's study alongside its analysis is cited to illustrate this. The term معلم is used in a straightforward by a speaker to address an owner of a café house (called Kirsha) in order to show the "respect and superiority of the addressee". Shehab (2004) explains that "The term معلم in Egyptian Arabic is usually used to address a foreman, a driver, a work supervisor, a chief of workers, etc". The term أستاذ on the other hand, "can be used in Arabic to address a person who is superior to the speaker". "Therefore, using either term would, "conventionally imply the superiority of the addressee and the relative inferiority of the speaker". Furthermore, they are both used "to show respect and/or politeness toward the addressee".

The term معلم occurs a considerable number of times throughout the novel. Shehab (2004:321) explains that Le Gassick adopts three "strategies" in translating the title into English and he renders the term "café owner", an explicative phrase, into Mr, a word which can be used to address any person regardless of his status or job. The inconsistency for the same term of address in Le Gassick's translation motivates the current study to investigate the context the term is used in. Shehab believes that rendering the term differently the same context could be due to stylistic reasons.

Le Gassick, by using the word, mūallim معلم resorts to the second strategy which means that he rendered it into a formal and conventional title of address (Mr.

Kirsha). This way, Le Gassick “does not reflect the intimate relationship that holds between the speaker and addressee” .Using the term “Mr.” plus a proper name “marks a formal and distant relationship in English and barely indicates a personal relation holding between the speaker and the addressee.” Shehab (2004:321)

Shehab’s study compares the translations of selected honorifics (terms of address) between the ST, the revised *Midaq Alley* (1975) and the translations of the students. The study investigates the translations of the honorifics against theoretical considerations. It concludes by providing the reader with the percentage of students who rendered the terms of address inappropriately. At the end of his study Shehab presents a representative translation sample which aims to alert translators to the fact that “relational terms of address underwent drastic changes in terms of their semantic import” in *Midaq Alley* (1975).

The translation of other Arabic cultural markers into English is a common subject of study. For instance, Aldhibyān(2008) investigates six different Arabic contemporary novels by well-known authors translated into English. ³

Aldhibyān looks into the strategies which led the translators to render the cultural Arabic markers into English. He also looks into how faithful the translations

³ These novels are:

- *Mawsim 'Al Hijra 'ila Al Shamāl* (1967) by Tayeb Salih translated into *The Season of Migration to the North* by Denys Johnson Davies
- *Sittat 'Ayyām* (1961) translated into *Six days* by Bassam Frangieh and Scott Mcgee
- *'Al Baḥth 'an Wālid Masūd* (1978) by Jabra I. Jabra, translated into *In Search of Walid Masoud* by Roger Allen and Adnan Haydar.
- *Taqāsīm Al Layl wa-l- Nahār* (1989) by Abdurrahman Munīf translated into *Variations on Night and Day* by Peter Theroux.
- *Rihlat Ghāndī 'al-Saghīr* (1989) by Elias Khoury translated into *the Journey of Little Ghandi* by Paula Haydar
- *Fawḍa al- Hawās* (1997) by Ahalam Mostaghanmi translated into *Chaos of the Senses* by Baria Ahmar.

were to the source texts and the influence of effects of foreignization or domestication. He looks greater in depth into the cultural markers (of Newmark 1988) as he analyzes the examples from the six different novels.

Aldhibyān(2008:99) defines cultural markers as “a set of characteristics, concepts and elements specific to a given culture.” Aldhibyānuses Newmark’s classification of cultural markers.

Newmark (1988:31) defines cultural markers more precisely as all labels which cover “specific objects” and “which can be defined as words and combinations of words denoting objects and concepts, characteristics of the way of life, the culture, the social and historical development of one nation ad alien to another.”

Newmark (1988:95) divides these cultural markers into:

- 1-Ecology (Flora, Fauna, plains, hills, etc)
- 2-Material Culture (Artefacts) these include:
 - A- Food
 - B-Clothes
 - C-Houses and towns
 - D-Transport
- 3-Social culture (work and leisure)
- 4-Organisations, customs, activities, procedures, concepts
 - A-Political and administrative
 - B-Religious
 - C-Artistic
- 5-Gestures and habits

Aldhibyān(2008: v) explains that cultural markers are “deeply rooted” in their cultures, and that “their power of signification and referential value stem from their intrinsic position” in their original cultures. In most cases, they fail to have

equivalents in, other target languages and cultures. This is the reason they are considered problematic for translators in many cases.

Aldhibyān(2008) divides his analysis into five parts. Part one discussing proverbs, folkloric terms and names, and part two relations and modes of address. Part three looks into animals, plants, food and clothes; while part four is on medicine and magic, and finally part five is on religious terms and expressions.

Two examples Aldhibyān(2008:104) uses to illustrate are cited for clarification:

Example 1:

ST: Al-qittah lahā sab' arwāḥ⁴

TT: The cat has nine lives

Example 2:

ST: 'Asfūr bi-l-yad khayr min 'ashra 'alā al-shajarah

TT: A bird in the hand is worth two in the bush

Aldhibyān explains in the first example the meaning of the literal translation of ST is: “The cat has seven souls”, while the literal translation of example two is: “a bird in the hand is worth ten on the tree”. Moreover, example one uses the word “souls” for “lives” and example two uses the phrase “on the tree” for “in the bush” In both examples the shift lies in the use of numbers and in the word selection between ST and TT. However, he does not underestimate the difference and explains it could relate to cultural, religious, folkloric, or even mythical significance.

⁴ Transcription as found in source

Aldhibyān discusses appropriate translation procedures. Proverbs are fixed forms and therefore should be rendered functionally. However for the examples quoted he suggests a literal rendering in order to retain the cultural dimension intended in the ST proverbs, and to enrich the knowledge of the TT reader of different uses of cultural items.

The study of Aldhibyān (2008) shares some features with this study in that both studies are descriptive, evaluative and comparative. Both studies are concerned with the rendering of cultural markers from Arabic into English. However, the areas of difference between the two studies lie in the theoretical framework used. Aldhibyān uses Newmark's cultural markers and divides the examples accordingly. The current study uses a different theoretical framework and sorts the examples accordingly. Aldhibyān looks in his study at cultural markers solely, while the current study attempts a more comprehensive investigation of the translations.

Linguistic and cultural issues in literary translation are studied by Albakry (2004), focusing on the translation process. The case study is a short story entitled: *A Night in Casablanca* by the late author Mohammed Zifzāf. The reconstruction of the translation of Zifzāf conducted by Albakry includes two sets of issues, linguistic and cultural. Linguistic issues cover the narrative style of the translation. Albakry (2004) believes that the translator failed in rendering the narrative style of Zifzāf who tends to be rather experimental. Albakry (2004) also says that this kind of literary style attempted by Zifzāf requires paying particular attention to certain linguistic issues such as semantic prosody, syntax and punctuation and the problem of rendering grammatical gender.

The translation method chosen was to highlight the connotation by the use of italics, as in the words 'naked childhood' in the following example, which is translated quite literally:

- Always, he sits there in the same place smoking, drinking, and trying to remember many things that might take him back to the *naked childhood*.

The other aspect Albakry speaks of is "allusions (cf. Leppihalme 1997)". He says that Zifzāf used a lot of Islamic allusions which are foreign to the English reader; however, they have to be rendered in a way which preserves the original culture (Arabic). He adds that such allusions should be dealt with by giving the closest approximation to the source language, or even by glossing them and using footnotes to illustrate their meanings and references.

An example is quoted for clarification:

- How many strange things the human body carries without our being aware of them! There are two angels for example, one on the right shoulder recording the good deeds and the other on the left recording the bad deeds. The human body may also be inhabited by devils, and in this body there is also a spirit whose essence we cannot know since it is from a command of the Lord.

The example shows the obvious allusions in the reference to demons "possessing" the human body. Albakry explains that this belief is shared amongst a number of cultures. However, the Islamic allusion of the two angels as well as the spirit quite clearly refers to the Islamic culture and the reader (ST) should be aware

of what they stand for. The following Qur'ānic verse explains the Islamic allusions for it. "When the twin keepers [angels] receive him, the one seated on his right, the one on his left, each word he utters shall be noted down by a vigilant guardian" (Surah 50, verse 17) And "They ask you about the spirit, say: "The spirit is from a command of my Lord and I have only given you [people] a small amount of the knowledge" (Surah 17 verse 85); (Qu'ran (trans) Dawood 2000). These allusions are familiar for the Arab audience but not for a non-Arab audience. Therefore, glossing or explanatory footnoting is required in such examples to ensure the meaning is understood and the Islamic allusions are explained.

In his analysis Albakry (2004) favours foreignization to domestication of the translated text in order to preserve the cultural aspects in the target text. (cf. Venuti 1995/2008, see our chapter 3)

Albakry (2004) explains that, dealing with allusions can be challenging. The translator needs to be aware of the "linguistic difficulties" in dealing with the Arabic language as well as references and allusions of it as a foreign language and culture. He adds that the text of this story *A Night in Casablanca* is "interspersed with diverse references: Qur'ānic, historical and cultural" which should be considered in the process of translation.

In his study Albakry (2004) does not present a clear-cut method for solving difficulties posed by differences in cultural concepts. The present study believes the view that cultural concepts should be rendered by giving the closest approximation (Nida's formal equivalence) (Nida 1964) in a culture which knows very little about Islam and has no equivalents for most Islamic cultural concepts, is insufficient. Moreover, Albakry chooses to present the examples under investigation without any

reference to the source text. The analysis of the examples is far from being comparative, and therefore does not provide any sort of insight into the source culture. Finally, although Albakry divides the areas of investigation according to linguistic difficulties and cultural difficulties and sub-divides them in a reasonable manner, the discussion and illustrative examples for each sub-division are insufficient.

Arabic literature has been insufficiently translated into Western languages. The next section discusses Arabic literature and translation.

2.3 Arabic Literature and Translation

Translation allowed intercultural communication and shifts across different cultures, (Faiq 2004:3). Faiq adds that languages change twice in terms of morphology, syntax and phonology, but cultures stay the same. This study believes that this is true. The development of societies has little influence on the identity of these societies, which is culture in this case.

The relationship between language and culture in translation studies has led theorists to deal with translation as a primarily cultural act. Faiq goes further to define translation as a “cultural act and that it is the knowledge in a certain culture and transferring this knowledge into another culture” Faiq (2004:3). In the case of Arabic language and culture, Faiq is obviously in favour of rendering the foreign as foreign. This is clear when he says that “Manipulation through translation violates the Arabic originals” and also distorts or affects the views of the target reader. Faiq is referring to negative manipulation which could include domesticating the text in translation.

Arabic language, culture and literature have been marginalized for a long time, (Faiq 2004). Faiq adds that most translators of Arabic shift their texts into what he calls the mainstream of European languages and cultures of world culture and literature, Faiq(2004:4). An example is Burton's translation of the *Arabian Nights*, (Farewell 1963/1990: 366) as cited in (Carbonnel: 1966)

The great charm of Burton's translation, viewed as literature, lies in the veil of romance and exoticism he cast over the entire work. He tried hard to retain the flavour of oriental quaintness and naiveté of the medieval Arab by writing as the Arab would have written in English.

This shifting involves Westernizing Arabic texts so that they become uniform with cultures around the world.

It is believed that Faiq (2004) speaks from a broad perspective about what has taken place in translating Arabic literature. The translators, he says, are being dragged to what is expected by the TT readership in order for their books to be published and circulated. This affects the image of the Arabic language, identity and culture in other parts of the world where culture is dissimilar. An example is the use of the words *fatwa*, or *jihad* which, Faiq explains, are unfortunately pretext images to different concepts related to Muslims for many Westerns such as terrorism, violence and fundamentalism, however, this is not necessarily the case of all translations which take place from Arabic into English, but it is probably true of most cases especially when it comes to works of literature.

In the case study of this research, the findings stress Faiq's view point in the sense that the translator sometimes feels tempted to produce a safe rendering which

would be familiar to target readers, rather than attempt an interpretation of an unfamiliar expression or use footnoting.

The example below shows how the translator tended to domesticate his translation after attempting a literal translation in TT1:

"- يا رب يا معين . يا رزاق يا كريم. حسن الختام يا رب. كل شيء بأمره. "

زقاق المدق (5: 1973)

“Oh Master, Oh helper”, “Oh provider, Oh generous one”. “May the ending be sweet”. “All things are at His command.”

Midaq Alley (1966:2)

This sentence is omitted in the translation revision of 1975

Midaq Alley (1975:1)

The example above shows that the translator has introduced a literal translation for a whole sentence which is probably not familiar for the target readership, yet he decides to domesticate the translation in TT2 and completely omits it. This supports the point introduced by Faiq of that translators are “dragged into” the expectations of the readership.

Leeuwen (2004: 14) explains that “translating Arabic literature is a politicized activity which touches historical, political and cultural relations but go broader to include the cultural identification and self-representation”

This study attempts modestly to add to Leeuwen’s explanation, given that the activity of translating Arabic literature could directly touch upon religious representation as well. A translator should probably be aware of the religious aspect of the Arabic culture in terms of concepts, expressions, idioms and linguistic items.

On the other hand Faiq (2004:12) adds that the literature or novels which are translated will not be read in the society which created them but in another receiving society and will be used in accordance with that society's needs. He stresses that translations are not supposed to give all the cultural features of the source culture, but introduce some cultural images to the target culture and society. He also says that "the relationship between the Arab World and Europe has added to the two systems of representations but they were elements of different kinds, adapted to what the other possessed that could accommodate one's needs.

Leeuwen goes further to say that what used to be an unfamiliar concept in one culture sometimes becomes a familiar cultural commodity, due to the fact that the receptors of "cultural commodities" have become acquainted with concepts of different cultures.

This means that a concept in Arab culture such as *Burka* the face veil used by some Muslim women, was for a long time restricted to Islamic culture but due to a number of factors it became familiar for the West and for people of the English culture . The word *Burka* can be found nowadays in the western media. So it is a concept, "a cultural commodity", which became familiar for the target culture and language.

Leeuwen criticizes the unified way of rendering texts into a Western culture which causes a restriction on the dissemination of different cultures. The current study believes that this domestication in translation is due to reasons beyond globalization and is probably a result of the modest number of translators who are sufficiently qualified to render the cultural dimension.

Leeuwen (2004:24) says there are a small number of westernized intellectuals in the Arab World associated with Modern Arabic literature. This means that few native speakers, who would be able to render the cultural elements, are eligible to do translations.

He adds that translators are accused of not giving a balanced image of Arabs and their culture, and that they tend to “feed the prejudices of the Europeans” by fitting their translated works into what is appropriate in the target culture. Unfortunately as a result of Arabic literature being marginalized through “Orientalism” (of Edward Said) texts are translated “only to be appropriated by the dominant culture” (Leeuwen 2004:25)

Leeuwen and Faiq above discuss the relationship of Arabic and English in terms of cultural commodities in translation, which is the essence of the case study in this dissertation. Leeuwen generalises when he says that cultural commodities are mutually received between the two cultures (Arab and Western) and that a kind of familiarity has emerged. This might be true when we speak of translation from English into Arabic but not the other way round. The west is still relatively unknowledgeable about cultural concepts in Arabic culture and language. This is due to the Westernization of translation mentioned above and because the translators are mostly adapting their works into the target (European and American) cultures in order to get their works published.

2.4 Conclusion

Chapter two has looked at different issues including Arabic literature in translation, including whether the movement of translating Arabic literature increased after 1988 (the Nobel Prize win for Naguib Mahfouz) or not. Studies

which investigate existing translations of works in Arabic Literature into English have looked at different features. For instance Salama Carr (2005) looks into the transparency in translation for Mahfouz's *Al ḥarāfīsh*. On the other hand Shehab investigates the terms of address rendered in the translation of *Ziqāq Al Midaq*. Aldhibyān (2008) applies the "cultural marker" classification of Newmark (1988) to his case study. He looks at the translation of different cultural elements such as religious-related concepts and, folkloric terms and names, magic, dress, food and other cultural elements. Albakry (2004) looks into the translation of linguistic and cultural features into English. He also studies the literary style of the ST author and how this style was approached in the TT under investigation.

The last part of the chapter sheds light on Arabic literature and translation from the perspective of Faiq, among others. It looks at the relation between culture and translation with regards to Arabic literature.

Chapter Three

Overview of Translation Theory

Chapter two tackled works which relate to the current study . This chapter, on the other hand will move on to translation theory, and its development. It will define the key concepts in translation theory in order to provide a broader field in which to contextualize this study.

Terminology differs between scholars but they are essentially speaking about similar phenomenon.

3.1 Descriptive Translation Studies (DTS)

Prior defining and discussing the key concepts in translation, it is important to explain that this study is located within the framework of Descriptive Translation Studies (DTS), in the sense that it provides an analysis of a ST-TT pair, but also within Applied Translation Studies, since it evaluates the quality of the published TTs. Holmes's map of translation studies (Toury 1995:10, see Figure 3.1) classifies translation studies into two branches, pure and applied. Holmes (1988b/2004) explains that pure areas of research aim at:

- (1) The description of the phenomena of translation (Descriptive translation theory)
- (2) The establishment of general principles to explain and predict such phenomena (translation theory)

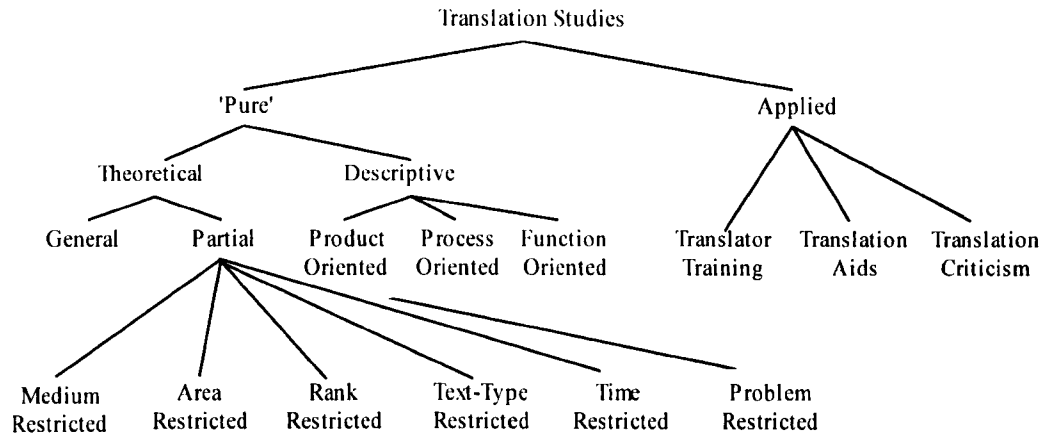


Figure 3.1 Holmes's Map of Translation Studies. Toury (1995:10)

Descriptive translation studies in the view point of Holmes are the focus of process, product and function. Munday (2008) explains that by product oriented DTS as that which analyzes existing translations. This can either be on a “single pair of ST and TT or a comparative analysis of several TTs of the same ST, which is the case of this study. On the other hand function oriented refers to the function of the translation “in the recipient socio-cultural situation” therefore it focuses on contexts rather than texts. (Holmes 1988b/2004)

Process oriented descriptive translation studies refer mainly to “psychology of translation” or what happens “in the mind of the translator”. The theoretical part on the other hand, Holmes divides them into general and partial. General has to do with writings that seek to create a generalization for any type of translation to suit translation as a whole. Partial, according to Holmes in Munday (2008:10) are limited to the “parameters” shown in figure (see figure 3.1)

Applied translation studies, in Holmes's scheme, focuses on translator training (curriculum design, as well teaching and testing methods), translation aids (dictionaries, grammars as well as information technology) and translation criticism (quality assessment), of particular importance for us

A very crucial point for the current research is discussed by Toury. He says that there is nothing wrong with regarding the position of the ST and its function alongside the position and function of the TT in terms of considerations which originated in the target culture or the culture which hosts them. Toury goes further to stress that the position of the translation and its function are mostly taken equal to that of the original in own culture and setting. Therefore according to Toury many translations especially of fiction are regarded or seen as good as the source text, nevertheless when some texts are translated into different languages, they undergo a lot of editing.

This thesis believes in this regards that this is not quite accurate, for the status of some translations does not attain to the status of the original, and therefore the relationship to the source text is of less importance to the reader of the TT.

I believe this is the core reason why some of the translations of Arabic literature, particularly Mahfouz's works, passed and were considered to be as good as the originals without any further inspection of the quality. Moreover, if a translated text is regarded as an original composition it generally enjoys more authority with the readership. However; it can jeopardize or sacrifice some elements intended by the original author or meant to exist for the readership for a reason. This is very true in terms of cultural terms and concepts.

The current study is partly DTS product-oriented, because it undertakes a comparative study between ST and TT1, TT2 but also partly centered on translation criticism for it seeks to evaluate a published translation of *Midaq Alley*.

3.2 Culture & Translation

The cultural distance between the *Midaq Alley* ST and TT is a major problem for the translator. Due to its significance and influence on the process of translation culture has been tackled by a range of translation theorists. From the tradition of skopos theory, Vermeer (1987a:28) defines culture as a relation between the individual and the collective:

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.

A similar definition, from within DTS, is given by Toury (2003:402):

A structured repertoire of options which (a) organizes social interaction and (b) lends each move within a social group whatever significance it is regarded to have.

Importantly, Toury (1995:26) speaks of translations as “cultural facts” in the sense that once a text is translated then it is feature of the target culture. For this reason there is a general tendency towards domestication and so many translations of fiction “pass as genuine” especially when they are assessed solely from TTs.

While Toury is centred in the role of the TT in the target culture, our interest is in the way that source culture elements have been rendered in the TT and the image this gives of the source culture. Thus, this study is interested in assessing the TT in

relation to its ST. A particular focus is on the way the source culture of 1940s Egypt is rendered in the translation into 1960s English. Language and culture are closely related. In her seminal work *Translation Studies*, Susan Bassnett adopts the Sapir-Whorf hypothesis that language depends largely on its being deeply steeped in culture. They go further to say that this culture has at its heart the structure of its specific language. Although such linguistic determinism is rejected by other language theorists such as Pinker (1994), this study believes that what Sapir and Whorf propose is true at least with regards to Arabic Culture. This is most visible in the large number of religious references which are reflected in the use of language.

When it comes to translation, the translator cannot be free to treat a text out apart from its cultural context nor to remove it of its cultural content.

Indeed, introducing one culture to another through the means of language should be accurate and faithful to the original or source culture as is possible. The translator has a complex task in his/her relation to both the ST author and culture and the TT reader and culture. The significance of rendering the cultural dimension is illustrated in the following example:

يا له من رجل مقننر, يقول أنه أنفق في حب السيدة زينب مائة ألف, فهل يبخل بعشرة آلاف؟ (1973: 30)

-What a strong man he must have been! He says he spent a hundred thousand pounds on his love for our lady Zainab. Do you think he would have given me ten thousand? (1966:32)

- What a powerful man he must have been! He says he has spent a hundred thousand of his love for our lady Zainab. Do you think he would have been too mean to give me ten thousand? (1992:28, 29)

In this example, the source text mentions clearly السيدة زينب or what Le Gassick renders as “our lady Zainab”. For any regular reader of the target text, there is barely any indication that Lady Zainab is the granddaughter of Prophet Mohammed who is believed to have visited Egypt after the battle of Karbala’ and died there. She was buried in Cairo, and a mosque was built on her tomb. The shrine has a great significance for Egyptians and is considered the second most important and most visited shrine after Al-Hussain’s, Zainab’s brother.

Full equivalence between ST and TT is deemed to be impossible by some (e.g Jakobson 1993). because parallelism between the source language and target language can never be achieved. However, examination of ST and TT according to structure and individuality would lead to an improvement in translation method and would also minimise the inadequacies during the process. Bassnett (1988) follows Anne Cluysennar’s work on literary stylistics, noting that word order and sentences are small units within a system of language, which is in turn embodied within a larger system of the human culture. This sometimes leads the translator to focus on certain linguistic aspects at the expense of other potentially more significant cultural factors.

Bassnett (2002) stresses that in case the translator of the literary text translates sentences solely in isolation of their cultural context then he will end up with a translated version which lacks the dimension of the literary text. The meaning of a literary text extends beyond its literal meaning.

Bassnett's recommendation is for the translator to change in the source text in order to make the translated text conform to the idiomatic language of the target culture. Moreover, she explains that the translator should look at sections rather than at words or sentences or even paragraphs. The literary translator can easily fall in the trap of dividing into smaller units to make things easier, but this can result in losing the whole. Making sense in rendering the overall meaning is of more priority to the translator than selecting an equivalent word or expression. For Bassnett, each sentence and structure in a literary work performs a function for the whole work. Comprehending these functions and then seeking an equivalent function in the target language system can then help the translator achieve a more acceptable translation. Indeed, one can also add in this regard that the whole should involve the cultural framework within which the source text is located.

Nevertheless; Schaeffner (in Snell Hornby 1995) speaks of what she calls the "hybrid text", defined as one which results from a translation process. It shows that some features from the source cultures enter into the target cultures. These features may seem strange, unusual or even out of place for the receiving culture, but they may be rendered intentionally by the translator to deliver the strangeness of the source text culture.

Jacobson (1993) explains that a "hybrid text" is not only one which conveys the strangeness in terms of cultural terms but also in terms of the textual features like the vocabulary, syntax as well as style. She also says that once a text is accepted into the target culture it stops being a hybrid. She also argues that some cultures are more adaptive when it comes to hybrid texts than others, because they want to enrich their own culture with foreign elements. Schaeffner explains further by saying that culture is not supposed to be understood in the narrower sense of that it is man's intellectual

development, it should be viewed in the broader sense of man's anthropological aspect of socially conditioned sides of a certain cultural society. The difficulty for the translator lies in deciding which cultural norms take priority and which do not. Hybrid texts are those which are a compromise between the source culture oriented translations and target culture oriented translations. They simply conform to the general conventions of the target language, but render some strange or alien features from the source language. This kind results from an intercultural negotiation between the source culture and the target culture through translation. Schaffner also says a number of writers have assured that a hybrid text would make it clear to the target reader that it is a translation and so would protect the writer from being misinterpreted.

Another crucial concept is discussed by Snell Hornby (2006) she says that the extent to which we can judge the "text's translatability" depends largely on the extent of this source text being steeped in its own specific culture in addition to the distance that exists between the source text and the target audience in terms of place and time. Literary texts are far less easily translated than texts dealing with modern Sciences.

For Vermeer (1986), the translator does not only need to be bilingual in order to carry out the translation process but bicultural as well.

This will not only result in a better translation into the target language but also a better reading and understanding of the source text. Vermeer claims that the lack of biculturalism often results in a literal trivial production particularly when the original author uses some expressions or terms that are deeply steeped in his own culture. It forms a major problem when the translator does not read the meaning which lies beyond the lexical meanings of these terms and expressions.

So, language is very much a part of culture and translation depends on cultural orientation rather than purely linguistic transfer (Reiss and Vermeer 1984, Vermeer 1986, Dickins 2002). 8). for the functionalists, translation is an act of communication and not a process of trans-coding, oriented towards the function of the target text which is an integral part of the world and not a specimen of language in isolation.

According to Snell Hornby, a translator of literary texts faces many problems; one of these main problems is to decide how the creative features of the source text can be rendered into the target language without breaching the rules of linguistic acceptability in the target language. Snell Hornby (1995) goes further to distinguish two complementary concepts, Dimension and perspective in their relation to the text. Dimension on the one hand refers to the linguistic orientation, syntactic structures in addition to stylistic devices. She goes further to say that it constitutes a problem in translation when what is called multidimensionality in the linguistic expression is involved in the translation process. This does not only include syntax, semantics and pragmatics, it also involves the shifting focus in the use of metaphors as well as that in any word play. Perspective, according to Snell Hornby, on the other hand means the viewpoint of the original author speaker or even the reader when it comes to culture, attitude, time and place. This of course can shift in the process of translation. The translator's mission therefore is not an easy one. It involves combining dimension with perspective to produce an acceptable translation.

'Acceptable' has many meanings. For Toury, it is 'target-culture oriented', whereas 'adequate' is 'source-culture oriented' (C.f. Hermans 1999). Of course, such concepts are inherently subjective and dependent on socio-historical norms. For the current research into a culturally very specific text, "acceptable" is taken to mean

not adapting the cultural code but introducing the exotic element in an interesting and appealing way to the reader.

3.3 The Cultural Turn

Culture became central in translation studies with the so-called “Cultural turn” (Bassnett and Lefévere 1990). It refers to the phenomenon of considering and moving beyond the linguistic aspect and the relation between Translation studies and cultural studies. Bassnett and Lefévere (1990:8) justifiably state that culture is the most important unit in translation. It is more significant than words or texts.

Bassnett & Lefévere (1990) importantly state that translation is a “rewriting of the original”. This way the translation can reflect certain ideologies and introduce new concepts, genres, or even devices to the target language and culture. Bassnett & Lefévere (1990:7) argue that issues which are related to beliefs of a certain culture are supposed to be literally translated, yet they give a “leeway” for translators who deal with literary texts and which include a little on beliefs of a culture. Nevertheless, this “leeway” does not necessarily mean omission or ignoring the significance of rendering these parts to the source culture as well as to the target culture. Lefévere (1992:8) gives the example of Edward Fitzgerald, the translator or the rewriter who rendered the Persian poet Omar Al Khayyam. Fitzgerald saw the Persian culture “inferior” to the Western culture and felt it was necessary to domesticate the translation to suit the target Western audience.

Lefévere (1992:9) pursues the idea of translation as rewriting as follows:

Translation is the most obviously recognizable type of rewriting and... it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin.

Lefévere (1992) explains that there are crucial factors which govern the way the target audience receives, and thus accepts or rejects, a literary text: power, manipulation, ideology and institution.

3.4 Foreignizing or Domesticating:

A crucial pair of translation strategies is explained by the American theorist Lawrence Venuti (1995/2008). Venuti was influenced by the work of Antoine Berman (1984) who, in his work on the translation of German literature, speaks of the concept of naturalization, which is what Venuti (1995/2008) has called domestication. Domestication, explains Venuti, is the replacement of the features of the source language which are unknown or strange for the target culture with others that they are familiar with. This, says Venuti, broadens the gap between both cultures and creates a kind of disjunction between them. Venuti is very much in favour of the foreignization process.

Venuti (1995/2008) explains that the more fluent the translation is the more invisible the translator is and the more visible the writer of the original and transparent the meaning of the source text becomes. The concept of Foreignization therefore usefully contributes to broadening the knowledge of the reader to know more about different cultures. This in my opinion creates a kind of excitement in exploring some strange and unfamiliar concepts for the target reader.

The abovementioned example on the elimination of the Islamic slant of Le Gassick is what Venuti (1995/2008) would call domestication and while the retention or restoration of this Islamic Slant would be an example of Foreignization. Venuti in his book speaks of Foreignization, that is: translating a foreign text while excluding most target cultural elements in it; this means keeping the text as foreign as it is using the violent action of translation by which the readership is moved violently to the source language culture. In other words it is the preferred method which Schleiermacher (1813/1992) speaks of: leaving the author in peace and moving the reader towards the author. This is the concept of Foreignization. It is “estranging” the Target Text to the reader by moving him/her towards the original writer.

This process involves the resistance of the Source Text to any dominance of the Target Language in terms of culture. Foreignization is the visibility of the translator where a translation reads as a translation rather than an original or a fluent text, and approach which the present researcher favours it is useful to provide an illustrative example of both Foreignization and domestication in the two translations of the case study of the current research

Dissimilar languages in terms of structure and culture, Arabic and English. Fluent or domesticated translations do not contain the foreignness of the original. They became a part of another culture because they were adapted into what is familiar for the reader. It is predictable and does not have any new or strange (foreign) elements contributing to the source culture.

To use the words of Schleiermacher (1813/1992), domestication is the act of reducing of the foreign text to the cultural values which receive it “by bringing the author back home. “ This is the type of translation favoured by Nida (1964, 2003)

for its use of “the naturalness of expression”. He says that a good translator would be able to rid his translation of all linguistic and cultural differences so that the reader can see clearly the original message.

Nida and Ward (1984: 14) say that a translation should be produced in relevance to the target culture. It should render the features of the source culture into those which are familiar for the target reader’s culture. The point which Nida stresses in this regard is that the translator who naturalizes his work should be able to produce “in the ultimate receptors a response similar to that of the original receptors.”

Nida was involved in Bible translation, where the aim was to provoke an equivalent response to the religious text even between disparate languages and cultures. However, the belief of the current study is that this creates a block between different languages and cultures where each keeps itself enclosed in the box of its culture. I believe that the best way of communication between them is introducing them to what is in the others’ culture by Foreignizing the translation.

This study agrees with Venuti’s argument, as works of art should be rendered the way they are. Applying the concept of Foreignization in this regard would lead to achieving a translated text which is more faithful to the culture and language of the original text.

Venuti says that unfortunately, some literary translators listen to their ears during the process of translation. However; this leads to a translation which is adapted to the target language and culture.

The translator allows his subjective view of the text to interfere with producing the target text at the expense of loyalty to the source text. It creates a domesticated text which is not as loyal to the source language and culture.

Writing on the translation of Arabic, the domesticating method is termed 'familiarization' by Carbonell (2004:26). He defines familiarizing a translation as that which reduces the foreign elements in a way that the target text becomes a part of the target culture. He adds that Acceptability is often decided by the reader of the translation in addition to the coherent sense of the text. Carbonell sets a triangle which includes the author, the reader and the translator and insists that the reader response is an essential part in the process of translation. The translator in this regard selects the linguistic items in transferring from the author to the reader.

Carbonell goes further to say that cultural concepts or customs can be restricted to a certain culture, and thus are clarified, explained or even preserved. Carbonell also says that translation is a space where linguistic systems and social ones intermix, and meet and this is the exact reason why translation has enjoyed attention by cultural studies.

This study agrees with Carbonell in that some concepts or customs cannot be transferred to another language or culture easily. These concepts or customs which are restricted to one culture are sometimes called culture bound. In such a case some translators choose to omit these terms, others to translate them literally both solutions occurred in the case study of this research.

Dickins (forthcoming) details the boundaries between foreignization and domestication. He explains that the "boundaries" between foreignization and culture-neutral and between culture-neutral and domestication are "fuzzy". He goes

further to say that it is sometimes difficult to decide whether an element in translation can be defined as foreignizing or culture-neutral or culture –neutral or even domestication. Dickins defines culture-neutral as that which is neither foreignized nor domesticated.

3.5 Covert & Overt Translation

House (1977/1997:66) discusses a different set of binary concepts, which are nevertheless related. She speaks of two kinds of translation: “Overt Translation” and “Covert translation”. “Overt” translation is the kind of translation in which the addressees of the translation are not being directly addressed, for instance in literary texts where the text was originally directed to a different audience. There are two types of “Overt” translation: overt historically linked such as a political speech or a sermon and the other kind is timeless source texts like works of art. House asserts that both kinds possess a kind of cultural specificity due to that the writer is a product of his own time and culture.

According to House overt translation is not meant to be a second original. It is deeply steeped and tied to the source language and culture. An “Overt” translation renders the source text as intact as possible taking the necessary measures to transfer it into the target language. This, according to House, proves to be extremely difficult in the case of socio-cultural contexts which require major changes in order to topicalize it into the target culture. Further difficulties would be the relationship between preserving the original and altering it. ”Overt translation” bears close resemblance to the Foreignization proposed by Venuti. Both concepts consider the literary text to be deeply steeped in the source culture and that it is important to retain the cultural flavour. Literary works are steeped in their own culture and

dragging them out of it by domesticating them into the target culture would in the present researcher's view steal their identity and flavour. Literary texts are often retranslated, such as the case study of this research *Ziqāq Al Midaq* or *the Thief and the Dogs* and many others. The reason is probably domesticating the translated texts to the extent that they become one with the target culture and a modified translation is called for by people from the source culture and language. This, for instance, took place after the translation of *Ziqāq Al Midaq* (Midaq Alley) (1966) when critics criticized the translation presented by Le Gassick claiming he had eliminated the Islamic Slant expressions in the ST from the TT1. This means that he had domesticated the text and eliminated the foreign in the Target culture and language. The criticism Le Gassick received, urged him into attempting another translation in (1975).

House (1977/1997:69) recommends abstaining from finding equivalents for culture-specific, geographical, temporal or social texts. For her, it is essential to provide the readership of the target culture with explanatory notes depending on the audience in the target culture and language. She goes further to say that, although source texts have already been addressed to a specific source community and culture, some overt translations have established their own worth or status in the source text community as well as in other communities like Al-Tayib Saleh's: *Season of Migration to the North*.

This is an important point. Culture-specific terms and concepts do not have equivalents unless they are adaptations into the target culture which results in them having different connotations or even denotations in the target culture. For example, the word *Bayt Sha'ar* بيت شعر in Arabic culture is "the house of Bedouins which can be folded and moved from one place to another in the desert seeking water and

food. It is made of wool manually by Bedouins themselves”. Usually, a translator would seek an equivalent in the English language like the word “tent”. However, this would mean that the cultural element has been erased or ignored by this adaptation.

The other kind of translation of which House speaks is “Covert translation”, defined by House (1977/1997: 69), as a “A covert translation is a translation which enjoys the status of an original source text in the target culture” .It is equally as important as the original and is not addressed to the source text audience nor tied to the source text. Examples are a tourist brochure or a product manual, which serves as an original rather than a translation in the TT culture. A translator would resort to covert translation when it is important to maintain the function of the source text equivalent in the translated text. to achieve this, the translator has to take cultural presuppositions into consideration. He has to adapt the cultural setting into that of the target language in order to meet the target audience expectations and needs, among which are Nida’s “naturalness of expression” (see 2.5)

The translation process is often complicated by the crucial inter-cultural differences. Major differences usually emerge from the translations between languages of different origins such as the two languages involved in this research, Arabic and English. To overcome this, House (1977/1997:71) says that the translator must always use a “cultural filter” by viewing his translation through the glasses of the target culture audience.

House’s model was designed for evaluating existing translations and will be discussed in detail in chapter three. (See 3.1). Importantly, she identified the human factor as critical in translation: the translator whose personal knowledge, decisions and interpretations of the original can lead to producing a good translation. This is a critical point in translation quality assessment. Translation is not a private matter. It

involves three parties; the author, the reader and the text. What, therefore, is the role of the translator? Stolze (1992), says that a good translator is the one who identifies himself with the text he is working on. Bush (1997) details the task of the literary translator as a reader, researcher and a writer in a network of social and cultural practices.

Such discussions recognize the significance of culture in translation. They all focus on how the translator should be knowledgeable culturally or involved with the text to be able to undertake the process of transferring ideas and culture through the medium of language.

3.6 Conclusion

This chapter has discussed some key concepts in translation theory which relate in a way or another to culture and explained how significant culture is to translation. The first part of the chapter discussed briefly Descriptive Translation studies and how this study is placed within the framework of DTS and, because of its focus on quality assessment, within Applied Translation Studies. The chapter then discusses the crucial issue of culture and translation. It tackles the definition of culture by different theorists and how significant culture is to the process of translation and to literature in particular. The chapter has also detailed how theorists have discussed the specificity of the Arabic culture and literature in translation. Different translation methods for cultural items have been discussed, notably Foreignization and domestication and how these relate to other viewpoints introduced by different theorists. House's overt and covert translation are discussed and the relationship of these two to the issue of the previous section is highlighted.

In the next chapter, different models of translation quality, including House's, are assessed in an attempt to provide a detailed criterion against which a comparative evaluative study may be conducted.

Chapter Four

Models for Translation Quality Assessment

Chapter three discussed key concepts in translation theory which are related to culture. The main point it discussed is the issue of culture in translation from the view point of many theorists. It also highlighted Arabic literature and translation, and tackled Newmark's model for translation quality assessment. A brief discussion of Reiss's translation Criticism was introduced towards the end of the chapter.

This chapter, on the other hand, discusses a number of models for translation quality assessment, namely Toury (1995), Newmark (1988), Dickins et.al (2002), Reiss (2000), House (1977/1997) , as well as Nord (1991/2005). Their weaknesses and strengths and the reasons of choosing one over the other will be explained throughout the chapter. The last part of the chapter will apply Nord's models on the case study of this research.

Mossop (2001:150) argues that translation quality assessment:

“should not be a lengthy process in which a complex system criterion is used. Errors may be divided into types but it is important to avoid a system in which one is frequently wasting time wandering whether a particular mistake is type X or type Y.”

Mossop's discussion stresses the need for a simple yet effective translation quality assessment criterion. This will be the foundation to seek the most appropriate translation quality assessment amongst the three selected models.

4.1 Toury's Discovery & Justification Framework

Descriptive translation studies can be divided according to Toury (1995), to three elements which govern the process of translating function, product and process are (see Descriptive Translation Studies 3.1). Toury (1995:26) explains that all translations as Toury views them: “facts of the cultures which host them, with the concomitant assumption that whatever their function and identity, these are constituted within that same culture and reflect its own constellation.”

What Toury states here is that once the ST has been translated or has become a TT it becomes a fact of the target culture implies that this TT has a slight connection if any exists with the source culture and the ST. By contrast, the present study adopts the position that a TT is a reflection of the ST and although it has to conform to the language structure of the TL yet it has to transfer the cultural background in order to create a translated text and not an original.

A very crucial point for the current research is discussed by Toury. He says that there is nothing wrong with regarding the position of the ST and its function alongside the position and function of the TT in terms of considerations which originated in the target culture or the culture which hosts them. Toury goes further to stress that the position of the translation and its function are mostly taken equal to that of the original in own culture and setting. Therefore according to Toury many translations especially of fiction are regarded or seen as good as the source text, nevertheless when some texts are translated into different languages, they undergo a lot of editing.

Toury (1995:26-27) goes on to stress that a translation is a unique work which does not follow “the systemic space” of the original text. It also does not

“bear on the source culture again”. The translated text, he explains, a good translation would bear an influence on the target audience. Toury goes further to say that the translation now has the function of the source language and culture governed by the regulations of the target language and culture. Gaps in translations, explains Toury, make translators resort to precise translation.

According to Toury (1995:27), translations are not likely to occupy the same position as that which the original text did in the source culture.

This thesis believes that this may prove true in some instances such as the translations of the bible which sought to generate a similar effect. (Nida 1964).

Toury (1995:28) explains that although translations are supposed to take into considerations the “needs of the target culture” yet they will have to deviate from the “sanctioned patterns” and the translation often ends up “distinct” from the “non-translational patterns”. This, according to Toury, is preferable in some cases “to complete normality” in terms of all levels at the same time. Toury justifies that these deviations do not necessarily “disturb persons in the culture”. This means that they, to an extent, conform to the expectations of the target audience.

Toury looks at the cultural dimension but has been criticized for seeming to overlook the ST’s position in its own socio-cultural context.

By Systemic position Toury (1995:30) means the position of the translation in process. This position is what governed its production decisions. This, Toury explains, can be realized by assessing the status of the TT in the process of translation and how it represents the ST.

Toury explains that this is considered as an “explanatory hypothesis” rather than a fact. The positions of these translations in the target cultures can change over time because they are dependent on social and historical preferences.

This is true in the case of the translations of Arabic literature. Translations of certain literary works acquired positive or negative response and this changed over the span of time.

An example on the change of the position of translation over time is the preferences for ‘beautiful but unfaithful’ translations in 17-18th century France (*The famous ‘Belles Infidels’*). Another example is the shift in translation of the Russian classics from the ‘purple prose’ of Constance Garnett in the late 19th century to the more formally accurate and closer translation of Pevear and Volokhonsky in the 1990s/2000s.

An instance from Arabic into English translation is, according to Allen (2000) the translation of *Midaq Alley* by Le Gassick was highly criticised when it first emerged in 1966 for eliminating the Islamic slant words. Although this criticism was not built upon any scientific research, Le Gassick published a modified translation of the same novel in (1975), which acquired recognition as one of the best translations of Mahfouz’s works via book reviews. An instance is a book review by Proyect (2003) who praises the 1992 book as one of the greatest by Mahfouz disregarding the fact that it is a translation. Also, Siskin (1989) says about a (1981) edition of the translated *Midaq Alley* that it is probably the best known novel by Mahfouz. These book reviews, of course, were based on subjective views and no research or comparison between ST and TT to assess the quality of the translation took place

which is a common practice in translations (C.f. Venuti 2008). However, they, among others, managed to promote the translation as an original.

One such instance is a translation which created a better response in the target culture than it did in its original culture. It is the “Season of Migration to the North” a postcolonial Sudanese novel by Tayeb Saleh it appeared in Arabic in 1966 and was translated into English by Denys Johnson-Davies in 1969. As a matter of fact this translation gained more fame or attracted attention to the original work. This was clear in book reviews which were done on the translation such as what Harss (2007) says:

A first reading of Tayeb Salih's *Season of Migration to the North* can be a bewildering experience. The episodic manner in which the story is laid out means that important information about the characters and their past is left out, thus giving the reader a sense of being lost in a strange country where he has lost his bearings. In fact, the novel should probably be read in light of the ever-shifting political and cultural landscape of Sudan since 1899, the year in which the British took control.

The status of the target text as a “translational replacement” would be determined during the process of comparing it to what it is supposed to have replaced and in relation to what exists in the source text. All of this should be done through highlighting problems arising from presenting or rendering certain parts of the source text in a certain way. These problems, if we may call them, certainly came into being through the process of transfer between both texts. Toury explains further here that what he is trying to highlight if there could be “shifts” or

“misrepresentations of some notions”. These can form an additional object of study according to Toury, by considering the way they were rendered, justified, appropriate or interesting. After these segments have been established, the relationship with the translation could be referred to as the concept of translation “underlying the text as a whole”. Here, according to Toury, comes the role of Translation Equivalence. This emerges due to studying the relationship between the source text and the target text. These concepts, insists Toury, should not undergo any kind of control because they follow exhaustive discovery procedures.

Toury continues by saying that after establishing the concept of translation for a target text, it is possible to commence “speculation of models and norms of source text and target text as well as systems which called for individual replacement of segments as well as the relationship between them”

Toury’s model (Figure 4.1) uses what he calls ‘Discovery procedures’ and ‘Justification procedures’.

However Toury believes that Justification procedures are nothing but a reflection of the discovery procedures. Justification procedures do not occur unless after exhausting the discovery procedures as mentioned above.

In the discussion above, Toury explains that a detailed analysis of the TT is conducted which then allows greater explanation of what kind of translation it is.

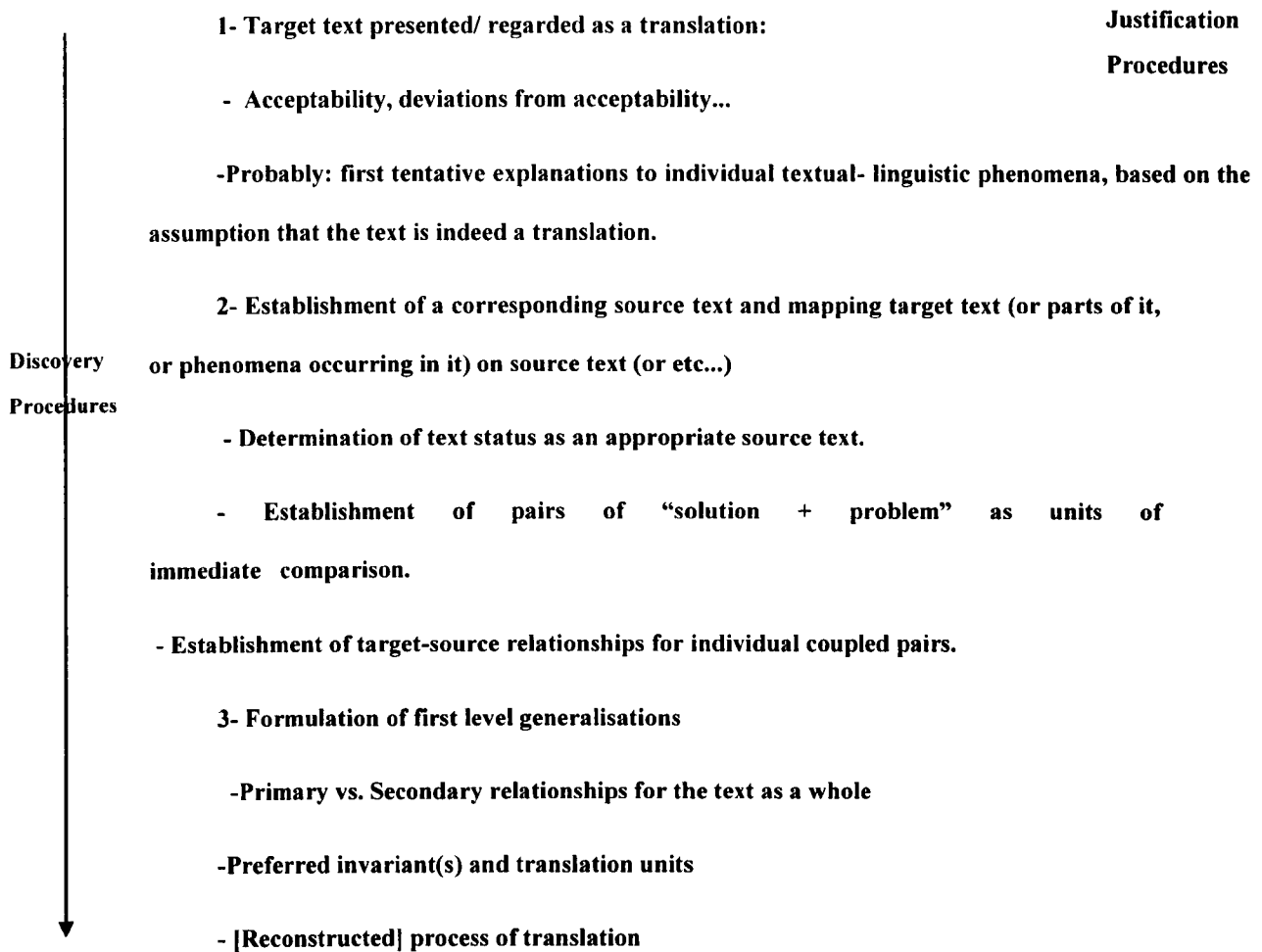


Figure 4.1 Discovery and Justification Procedures for one pair of texts.

Toury (1995:38)

Furthermore Toury (1995:39) suggests extending the corpus as shows in the following diagram:



- 1-Extending the corpus
- 2-Going through 2 for every additional text
- 3-Striving for higher-level generalization+ explanation for a certain translator, school or translators , period, culture..., depending on the principle(s) underlying the extended corpus.

**Figure 4.2 Discovery and Justification Procedures for an Extended
Corpus, Toury (1995:39)**

Toury explains that the Figure 4.2 above would be required to follow in case the culturally interdependencies of function, process or product are sought to be exposed not for this one translation only.

The whole point of doing DTS Toury-style is to enable replication of the study and comparison with previous and future studies. In that way, the case study of the current research becomes integrated into a wider corpus and allows more generalizations to be made.

Toury adds here that any aim at providing a justified illustration would involve extending the corpus and that this has to happen in accordance with certain principle, translator, school of translators ,period ,text type, text linguistic phenomenon or any other which could be justified. Toury also encourages the use of any previous or other studies to even extend this corpus further.

Toury set out to create a 'scientific' foundation for empirical studies. Toury's model has strengths which should be highlighted focuses on several major aspects

such as the comparison between the source text and the assumed translation when conducting an assessment. The other point, which was stressed earlier by Newmark (1988), is Justification. Toury stresses the need for justifying the choice made by the translator rather than criticizing each and every aspect. This shows that Toury tries to put himself in the position of the translator before making judgments on the output. He also tries to justify the use of this or that equivalent, the addition, omission or even modification of a certain part of the source text into the target language / culture. Newmark (1988) discusses the same idea of justifying the choice of the translator before attempting to criticize it. It is believed here that this would minimize the subjectivity of the person who is undertaking the translation quality assessment but not eliminate it completely. The difference between Toury (1995) and Newmark (1988) is that the former tended to be descriptive non – perspective in his model while the latter is very prescriptive.

Nevertheless, it has to be clarified in this regards that Toury is not in the business of quality assessment. What he does is to follow a non-prescriptive study, he describes patterns that give insights into the process but he doesn't make judgements.

It has also been found that the main weak point which exists in Toury (1995) model is the selection and analysis of the source text- target text segments - ad hoc. More weakness points about Toury's analysis model is that it is not very systematic in some parts; such as in the second point in the following:

- 1- Need to establish what kind of translation the TT is (indeed if it is a translation)

- 2- Look at the ST-TT segments in order to try to infer the process

3- Make generalizations and feed these units what we know from other studies.

The points above show that Toury's model is far too descriptive to apply to this study. Toury's analysis model has shed light on good points and established a big step towards other descriptive translation studies, yet it has some shortcomings which cannot be overlooked in this respect. The first point is that Toury insists on ignoring the significance of the ST in its own language and culture and prefers to view the translated text in the target language and culture. This contradicts with what has been discussed in (3.2) on the significance of culture in translation. The second point is looking at segments in the relationship between ST and TT. This means selecting parts to investigate rather than analyzing the whole. This study believes that a selective kind of assessment would probably be insufficient in assessing the quality of the TT as compared to the ST.

As for the third weakness point above on Toury's model of Making generalizations and feeding units from other studies Munday (2008:111) explains "that Toury attempted to generalize in "reconstructing the process of translation for ST- TT pair".

Toury lays very solid foundations for descriptive studies but the weak part of his DTS approach is the second stage, that of ST-TT analysis. There is a need for a solid and rigorous model of analysis of ST-TT shifts. And this model may be supplied by other models such as Newmark, House, Nord etc.

4.2 Newmark's Translation Quality Assessment

Newmark has contributed to the field of translation theories and although a lot of his views are seen as prescriptive or outdated, yet some other concepts have been relied on to develop further studies in the field of translation studies such as his semantic and communicative translation (1981).

The model of translation quality assessment introduced by Newmark is discussed here to contextualize this study in the broader field of translation studies and translation theory.

Newmark gives details on how to assess a translation according to its type in a constructive manner. He says that translation criticism should be an academic discipline. He recommends it to be a part of any professional translation course, literature, or even comparative literature. This, according to Newmark, is due to that it improves the competence of the translator.

Holmes in the descriptive translation studies map as explained by Toury (1995) includes translation criticism under applied descriptive translation studies. This indicates that what Newmark suggested in 1988 with regards to the significance of translation criticism, is realised to an extent.

However; Criticism here does not mean criticizing the translation. It rather means understanding and trying to know why the translator has undertaken a certain procedure over the other and what his intention in doing so was. Newmark recommends to whoever is criticising to know and distinguish between the incompetent translator and the translator whose taste is too academic or too idiomatic for the critic through the translations he/she undertakes.

Newmark states that all translations are under-translations. Newmark believes that no translation can equal the ST. The critic has always to look for what he calls de-culturalized or transferred to the target language culture. This takes place when the text is transferred into the target culture without any reference to the source culture. Nevertheless, Newmark (1988) made many statements in his book without much empirical proof.

What Newmark is introducing here is a way of criticizing the work of the translator rather than pre-judging the whole translation as good or not up to the level. It is believed here that Newmark's point is justifiable, However; this might not be applicable unless the decisions of the translator are minor misreading or mistranslations and do not offend the source culture.

The question a critic would want to pose is addressed by Newmark. How the translator solved particular problems such as the title, structure, paraphrasing, metaphors, cultural words, ambiguity, etc. The accuracy the translator should look at is of two levels, the referential level and the pragmatic level of accuracy.

For Newmark the change of form for the sake of content (meaning) ST is quite acceptable, and "the accommodation of meaning" is the most important element. By "accommodation of meaning" Newmark means rendering the meaning of the ST into the TT or accommodating the meaning of the ST into the TT.

He goes further to recommend that a critic should avoid criticizing the translator for ignoring translation principles which were not even established when the translation took place. The things to look at are the quality and the semantic deficit. This links to the socio-cultural and historical context of the translation, something which Toury centered on as well.

The critic should also decide whether the semantic deficit is inevitable or is the result of the translator's deficiencies.

It is believed in this study that inevitable semantic deficit takes place when the ST expression or concept does not have a corresponding equivalent in the TL and TC. Loss in translation here is inevitable although it can be made up by Para-textual explication such as footnoting or paraphrasing.

On the other hand Newmark says the deficit can be the result of the translator's deficiencies, or incompetence. This needs to be identified by the critic in order to judge the translation objectively.

For Newmark, the next step for the critic is look at the translation in isolation of the original text. This translation should read as natural, agreeable, objective, informative or even persuasive according to the type of the original text. This corresponds to Nida's natural translation. Venuti chose to call "natural translation" "domestication" (see Foreignization or domestication 3.4) .The translator should also be able to transfer the original into the target language capturing the idiolect of the source text whether it is clichéd, natural or innovative.

Newmark explicitly explains the translation of a novel and its importance before launching the criticism the critic must be aware of the importance of this novel in the source culture, the influence of it on the new milieu, and if it was worth translating. He also states that these questions must be addressed and answered in the preface of the translated novel.

Newmark's explanation is thought to be very prescriptive with regards to this point.

Newmark's argument of communicative vs. semantic translation is quite focal in his model. Newmark defines them as follows:

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

Newmark (1981:39)

Newmark identifies two approaches for assessing a translation, the first of which is the functional and the second is analytical. The first approach is usually unreliable. It is an overall assessment of the work. It looks at ideas and details which went missing in the translation, and attempting to discover where the translator went short. As mentioned above this is an unreliable method due to its subjectivity. As for the analytical approach, it tends to be more detailed but subjective. A text is looked at in sections so a bad translation would surface easier than a good one.

Newmark's model is consulted here to highlight the fact that the model is quite prescriptive than descriptive. It gives guidelines but is not really a reliable tool to assess an existing translation. However, Newmark make some useful contributions such as the significance of the novel and its value in the source culture. On the specifics of analysis, his recommendation is to read the translated work in isolation from the ST and to make an assessment that is both analytical and functional. This paves the way for discussing House (1977/1997) and Nord (1991/2005).

4.3 Dickins et al's Model

Dickins et al. (2002:22) explain, in a book on translation from Arabic, that translation is not a mere matter between languages; it is rather a matter of transfer between cultures. They also discuss what they refer to as "Cultural Transposition". This term means that the translator avoids literal translation when he transfers from one culture into another.

Literal translation is when the words and sentence structure of the ST are rendered as closely as possible into the TT. This kind of translation is required in certain genres and in certain situations such as translation of holy books such as the Bible or the Qur'ān. It should, however, be avoided in other genres.

Furthermore, Cultural transposition consists of not adapting the source text into the target culture and changing the features of the source text in order to make it familiar with the target reader's culture. This process involves getting rid of any foreignism stemming from the source culture and naturalizing the text.

What Dickins et.al speak of is more or less the Foreignization suggested by Venuti (1995/2008), (see 3.4) where the translation process involves rendering the foreign into foreign without manipulating the cultural features and converting them in favour of the target culture. The difference here is that Dickins et.al explain are degrees or levels for this Cultural Transposition is beneficial in deciding the level of Foreignization the translator chooses to commit to.

These degrees of Cultural Transposition range from Exoticism to Cultural Transplantation.

- Exoticism
- Calque

- Cultural Transplantation
- Cultural Borrowing
- Communicative Translation

Exoticism is rendering all foreign features of the text including grammatical and cultural features with minor changes into the Target language. This results in a foreign text. The result is featured then with Exoticism, where it is marked with most of its source cultural foreignness. This can actually attract the target reader because he can be exposed to a strangeness which source readers may overlook because they are familiar with the source culture. However, exoticism is intentionally used in translation in some cases in order to achieve the objective of attracting the reader to something he is not familiar with. Dickins (2002:30) cites examples of Exoticism in Arabic and how they have been translated into English..

e.g.:

- | | |
|---------------------------------|-------------------|
| - Standard Arabic: | السلام عليكم |
| - Colloquial Arabic (Egyptian): | سلام عليكم |
| - Literal Translation: | Peace be upon you |

Calque, from Vinay & Darbelnet (1958), is another degree of Cultural Transposition. It involves rendering the source text respecting the grammatical and syntactic features of the target language but is not idiomatically familiar in the target reader's culture. This lack of Idiomaticity says Dickins can be grammatical or even lexical. Dickins speaks of a good calque and a bad calque. The good one would

preserve the grammatical structure of the target language and the source language feature. On the other hand a bad calque would copy the feature of the source language in a way that leads to the ungrammaticality and unacceptability of the translation into the target language. Dickins adds that some calques have become standard equivalents in the target language. An example on calque is the following:

- What is past has died

اللي فات مات

The highest level of Cultural Transposition is what Dickins et al. call Cultural Transplantation. According to Hervey (1995:23) this degree of cultural transposition is barely considered a translation. They are more like adaptations, where texts are “reinvented “in the TL. An example is the cultural transplantation of the musical *Man of the Mancha* which is based on *Don Quixote* and Lou’s Stein’s *Salsa*. However, Hervey explains that it is not necessary a negative degree of Cultural Transposition since it succeeded in creating very successful texts. This means deleting a word in the source language and replacing it with another word from the target language. This according to the author cannot be called translation; it is rather adapting a feature from the source language to another equivalent feature which is familiar for the target language reader. This of course leads to a completely different result yet the aim of using this feature would have been maintained in the target language. This corresponds to functional equivalence or equivalent response, which involves adapting the TT to suit the communicative background of the TT reader.

Dickins et al. add that a cultural transplantation is more likely to be found in large scale translations. However, an example of cultural transplantation is the following:

The story of “قيس و ليلى” which is a love story between Qais , a poet, and Layla ليلي, his lover. According to Dickins et al. et al. “قيس و ليلى” have been rendered in (St. John 1999:30) as “Romeo and Juliet”. This corresponds to Vinay and Darbelnet adaptation.

The last degree of Cultural transposition is Cultural Borrowing. This process involves introducing a source language term preserving its foreignness to the target language. It is merely transliterating a source language term without any sort of adaptation or explanation such as transliterating the word *intifada*.

Cultural borrowing, adds Dickins, introduces a lot of “exotic elements” into the TT. These may become familiar for the TC by time. Dickins also suggests that a translator should add a paratext which explicates the exotic terms in the form of a glossary with all the “exotic terms” at the end of the translated work or by the use of footnoting in order to clarify these terms for is the reader.

It is believed in this study that cultural borrowing contributes to bridging the gaps between different cultures. However, in a literary work, a glossary can be impractical for the reader. In case the reader needs to refer constantly to a glossary to understand it is an understanding guided and potentially manipulated by translator/editor for there is a fine balance between different types of reading.

Dickins et al. (2002:33) cites several examples on cultural borrowing. Thus:

The word فوطة according to Dickins et al. et al. has to be rendered into *futa*, when used in Iraqi Arabic. This is due to the fact, that Iraqi Arabic *futa* refers to a “sarong like garment which is worn by a woman”. Dickins et al. et al. adds that such a transliteration should be “signalled “by using italics.

A transliteration suggested by Dickins et al. for the abovementioned example is justified. For instance the Arabic Egyptian *futa*, refers to a hand towel, while a Levantine *futa* refers to a child nappy. However, a paraphrasing such as an explicative gloss might be useful for the reader.

A Communicative translation according is one which renders “the content and language” of the ST in a familiar framework for the readership. It presents the ST in an “acceptable and comprehensible” way in the TT. Newmark (1988b:45-47)

It aims at introducing a reader oriented translation where the reader is not estranged from the text or no “exotic” is introduced. This kind of translation contradicts with what has been discussed in this study so far. Since the Semantic vs. communicative argument introduced by Newmark (1981), many detailed degrees or levels of translation under different names have surfaced (see 3.4, 3.5).

Communicative translation is more appropriate for literary contexts where a literal translation should be avoided according to Dickins et al. et al. (2002:35). An example on this kind of translation is the following:

ممنوع الدخول

No entry

ممنوع التدخين

No smoking

However, when there is no “cultural correspondent” for the SL, the translator might face some translation problems. In the following example Dickins gives three English translations for an Arabic phrase. He renders the phrase into literal

translation, communicative translation and a suggested translation by himself under “balanced translation”:

-اللي فات مات

- Literal: That which has passed has died
- Balanced⁵ : What’s past is gone
- Communicative : Let bygones be bygones (or) what’s done is done

Dickins et al. et al. notes that when the translator does not seek introducing the TT more “clichéd” than the ST, then a communicative translation such as the example above would better be avoided.

Dickins et al. has gone further than Venuti (1995/2008) (see 3.4) in detailing the levels of cultural translation which could be quite beneficial for the translation quality assessment in deciding the level of Foreignization the translator chooses to commit to.

4.4 Reiss’ Translation Criticism

At the beginning of chapter four, the current study is located under DTS and could be placed under product oriented translation studies where comparative studies and translation assessments are undertaken as well as under translation criticism where existent translations are evaluated. Therefore, this study consults Reiss’ well-known model for translation criticism.

⁵ The term balanced was used by the author Dickins et.al (no clear definition was found in source), but it was used with literal and communicative, therefore it is assumed to be acceptable translation suggested by author.

Reiss (1971/2000) says that criticism of literary translations has declined drastically despite the advent of the commercialization of literary works. Reiss adds that when most translation critics review translations, they do not judge them at all, and when they do they just pass comments like “Excellent translation”, “fluent translation”, “it reads like an original etc”. Venuti explained the same. She claims that this kind of judgement is not sufficient for assessing the translations. The elements looked at in such cases would be the style, content and sometimes the aesthetic element. No consultation of the original takes place in this case. She stresses that whenever translation criticism takes place, it should always be done after consultation with the original text; otherwise the judgement would be very subjective and poor. A critic of translations should always try to justify the choice of the translator.

Reiss’s model aims for what she calls “objective criticism of translation” (Reiss 2000). This means that the critic must always be explicit on the positive and negative parts of the translation and must provide examples on each case, stating what led the translator to commit that error. The process of comparing the translated version with the original text would offer the translator different options of equivalents to choose from. Whereas many literary critics, assessing a novel or other literary work, may judge the TT in isolation, in translation studies proper quality assessment should never be based on the ground of its form in the target language and must involve a ST-TT comparison. If the critic assumes that the work in the target language is simply light fiction while it is in the original language a work of cultural value, then it would be obvious that the translator failed to integrate the elements of the text in terms of style and structure. The defects of the translation in such case would come to the surface after looking at the original work. One of the

main characteristics of the translator is that he should be talented of writing fluently in his own language. In such situations, artificial expressions in translations can be spotted even without referring to the original.

Very significant distinctions of genre and how they can affect the translation strategy adopted by the translator are made by Reiss in her model. This is clear in the case study of this research where the genre (literary) involves for instance Foreignizing or domesticating the translation. In other words it involves introducing the foreign elements to the target reader or eliminating any foreign to ensure the reader is as familiar with the text as possible.

The critic must make sure that the translator was successful in rendering the lexical components of the source text like the idiomatic expressions, names, expressions, and proverbs. The translator's competence can be judged in this regard according to his ability to deal with technical problems and special idioms and rendering them successfully. As for the idiomatic expressions it is essential that the translator renders them into other idioms of similar semantic value in the target language. However, in cases where this is unachievable he should resort to a kind of structural adaptation.

4.5 House's Translation Quality Assessment Model

A key model which is designed to establish a translation quality assessment for different types of text is House's (1977/1997). In Chapter 3, we looked at House's terms 'overt' and 'covert' translation and how these resembled Venuti's 'foreignization' and 'domestication'. We now look at the detailed criteria by which House assesses the quality of such translations.

The potential advantages for the present study are the fact that it encompasses linguistic, pragmatics, stylistics as well as the situational differences and peculiarities between the source text and the target text. Furthermore, it covers the theory of register, and discourse analysis. The basic notion of House's model is functional equivalence. House links the idea to what she refers to as overt and covert translation to the model. (See Overt and covert translation 3.5).

House explains that Covert and overt translation (as explained in chapter 3) are strategies which enable the reader to "touch upon" the function of the original or the source text in terms of language and culture, or what House (1997) prefers to call "lingua-culture" in the target language. House says that to achieve a functional equivalence, a "Cultural Filter" must be introduced and used (for definition of Cultural Filter see 3.5) This will enable changes using a number of "pragmatic parameters" in order to maintain three aspects of meaning:

1- The Semantic aspect of meaning as the name shows deals with denotation or the relationship of reference. "It deals with the relationship of linguistic units to their referents" House (1977/1997: 30) comments on this aspect as being the most obvious and the one which surfaces before any other aspect in translation assessment. Therefore in case of 'translation treatment' or assessment we would find the semantic aspect dealt with before the other two aspects.

2- The pragmatic aspect of meaning.

House (1977/1997:30) discusses the different definitions of pragmatics introduced by different authors such as Stalkner (1974:380) who defines pragmatics as "study of purposes for which sentences are used of real world conditions under which a sentence may be appropriately used as an utterance" he

argues that it relates to the “correlation between linguistic units and users of these units in a given communicative situation”

On the other hand Leech (1983:34) defines pragmatics as:

Pragmatics is about meaning in speech situations as it is manifest in social acts outside sentences, and about the making of meaning as a dynamic process, involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social, linguistic) and the meaning potential of an utterance.

House elaborates on this issue by saying that translation is all about the theory of speech acts developed by Austin (1962) and Searle (1969) the pragmatic meaning is “referred to” here as the illocutionary force that a certain “utterance” has. This means the “particular use of an expression on a specific occasion” .The illocutionary force can be predicted from “grammatical features like word order, mood of verb, stress or intonation”. An essential type of translation would be when one aims at achieving the pragmatic equivalence if necessary at the expense of the semantic equivalence. An example on such a case is the following example:

...الرحمة, الرحمة يا آل البيت.

(287:1973)

- Mercy... Mercy, oh people of the house! (1966:319)

- Mercy... Mercy, oh people of the house! (1992:286)

In the example above, the semantic meaning is rendered at the expense of the pragmatic meaning, which resulted into an awkward translation. The problem with the translations of this example lies in ignoring the pragmatic dimension in the

words آل البيت and rendering literally into “people of the house”. The semantic rendering did not include any reference to that آل البيت refers to relatives of Prophet Mohammed. The pragmatic meaning in this example has a priority over the semantic meaning and thus both translations are inaccurate.

3- the textual aspect of meaning

The third aspect of meaning introduced by House (1997/1977) is the textual. House approaches what she means by the textual aspect of meaning by defining the meaning of text. This aspect deals with the text and its components as well as the relations of co-text in the “process of text- constitution”

House (1997:31) asserts that this aspect of meaning has been ignored again on translation assessment and that this aspect in particular is the one which connects “successive sentences” in the target language while at the same time preserving the semantic meaning in the original especially in overt translation.

House’s model is based on register analysis (Hallidayan approach) and thus conceives of a functional use of language as a social semiotic (i.e. language choice in context has meaning attached to it. This is the reason one meaning is chosen over another in order to achieve certain communication goals.

Register is “a contextual category correlating groupings of linguistic features with recurrent situational features” Gregory and Carroll (1978:4). However, House (1997:105) says that by using Register alone as a category of assessment, an inaccurate outcome might result. Two texts can share the same register or linguistic features yet belong to different text type. She goes on to say that a deeper level must be sought in order to decide the register of a certain text, and here arises the need for a “super-ordinate” category to register which is genre. According to Halliday (1978)

genre can be defined as one which refers to “discourse types” and that as mentioned above a super-ordinate category to register. Halliday also said according to House (1997/1977) that genre is when language projects a higher level “semiotic structure”.

Importantly, “Genres such as e.g. the academic paper or the market report, are conceived as cultural discourse types featuring different configurations of lexical and grammatical units characterized as registers, with different register choices realizing different genres.” (House *ibid*: 105-6). This means that in order to achieve a successful genre, the appropriate register and the right tenor have to be used. House gives a very interesting example on this instance to clarify the meaning. In case a publisher publishes a translated children’s book which no child can understand then it is a failure in achieving the right genre due to the wrong register used.

In her later, revised model of translation quality assessment, House (1997: 107) links genre to the individual textual function (it exemplifies genre) and to register (it realizes genre). House’s model has four categories: function of the individual text, genre, register and language or text.

House importantly differentiates between the function of text and the function of language. She says that the function of text is the actual application of the “particular context of situation” in which a register operates. The function of a source text can be established through the characterization of its textual profile. This means that the text should undergo a linguistic and pragmatic analysis. House generally defines context as simply what goes with the text, or what is beyond the actual text.

Context of situation was first adopted by the anthropologist Malinowski to deal with difficulties of translating texts which belong to cultures completely different from the western one by retaining the surrounding environment of this text. He believed that this wider cultural background must be considered when rendering the meaning. Malinowski adopted different approaches in translation. He attempted free and “intelligible” translation, which renders a modest part of the language or the culture. He attempted literal translation which “mimicked the original” yet was “unintelligible to the English reader”. His main method was translation alongside commentary. The commentary provided placed the text in its “living environment”. This is the way the word co-text emerged. It is a combination of what proceeds and precedes the particular sentence. Malinowski was interested in the situation in which the text has emerged while he was doing a study on the people of an island in the Pacific; they spoke a language called “Kiriwinian”. Malinowski spoke the language easily and quickly, but he encountered the problem of rendering the ideas in this culture to English speakers “intelligibly”. That’s how “context of situation” emerged. Halliday (1997:5- 6).

The famous linguist J.R. Firth, later developed Malinowski’s “context of situation”. He built a linguistic framework to explain the “context of situation”. This framework includes the participants in the situation (speakers of the language), the action of the participants (verbal or non-verbal action), other relevant features of the situation (what is going on, the events, objects), as well as the effects of the verbal action (changes brought about through what the participants say in a certain situation). (Halliday 1997:8)

Linked to the context of situation, but on a higher level, is “the context of culture”. Halliday (1997:46) explains this relation as follows:

Any actual context of situation, the particular configuration of field, tenor, and mode that has brought a text into being is not just a random jumble of features, but a totality- a package, so to speak, of things that typically go together in the culture. People do these things on these occasions and attach these meanings and values to them; this is what a culture is.

Halliday also explains that both the context of situation and the context of culture make up “the non – verbal environment of the text” and determine this text.

House’s basic idea of her model is that the “context of situation” and text are separate yet linked and that “the context of situation” in which the text unfolds is encapsulated in the text through a systematic relationship between the social environment and the functional organization of language.

House here stresses that each text is immersed in its own context of situation, and then each text should undergo a detailed analysis so that one would be able to decide its textual function. She also says that if the functional equivalence between the source text and the target text exists then the source text should be analysed extensively. After that the target text is analysed the source text to decide if an equivalent textual function is realized in translation. This means “that each individual text is referred to a particular situation”.

She adopts the Hallidayan Field, Mode and Tenor and introduces them in her model as well: Field according to Halliday is “what is being written about, tenor is who is communicating and to whom and mode is the form of communication.

Field according to Halliday refers to the idea of topic or “the field of activity” House here differentiates “three degrees of generality, specificity, or even granularity

in lexical items according to rubrics of specialized, general or popular". The current study believes that lexical items used in literature, especially are different to an extent from those attempted in other fields of study although sometimes they can include lexical items from other fields such as (medicine, law, military, etc).

Tenor, on the other hand, is "the nature of participants, the addresser, the addressee, as well as the relationship between them all in terms of social power and social distance". It also involves the "degree of emotional charge" in the relationship between the addresser and the addressee.

Introducing the participant relationship, House divides this feature into social role relationship and social attitude. House starts with the social relationship which she defines as the relationship between the addresser and the addressee. She says this relationship can be symmetrical. This emerges when there is a kind of equality between the addresser and the addressee. On the other hand this relationship can be asymmetrical which exists when there is a kind of authority in the relationship between the addresser and the addressee like being a teacher.

Mode, the third category discussed by House (1997:109), involves two features. It involves the two parts of discourse medium and participation whether they happen to be 'simple' or 'complex'. House says that Medium refers to the channel as spoken or written. By simple she means written to be read and by complex she means written to be spoken as if not written.

Halliday developed the "context of situation" further, to include three main textual features, which would help the text "cohere" with the context of situation. These are, field (what is happening), tenor (who are the participants), and mode (the role the language is playing, spoken, written or both).

As for 'participation' as explained by House, it can also be either 'simple or complex'. House explains that when one person produces a text, then this is a monologue, and therefore is simple participation. On the other hand, when the text contains features of a dialogue then the participation is complex rather than simple. House here mentions overt monologue and says that involves indirect participation such as using the imperative or the interrogative or even the declarative.

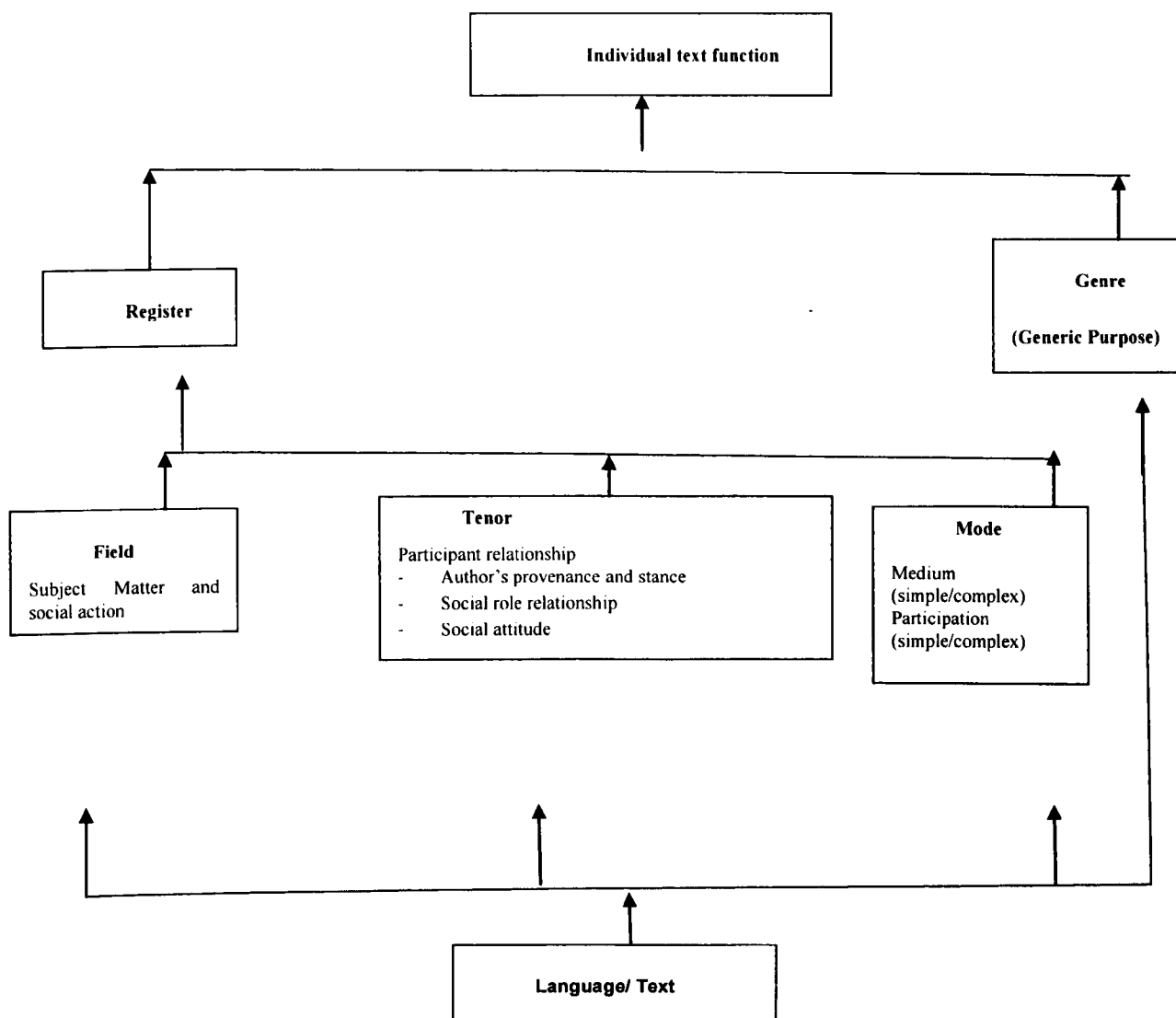


Figure 4.3 A Scheme for Analyzing and Comparing Original and Translation Texts. (House 1997:108)

House (1997) relates the notion of overt translation and second level function to the model. House says that these notions can be related to the model at four different levels, function, genre, register and language or text. House asserts that a translation has to be equivalent at the levels of register, language/text and genre, while it is still possible to achieve a functional equivalence when we deal with the

fourth level which is function. This functional equivalence is usually realized when the function of the source text in its own world (frame) is clearly expressed in the translated text. House says that achieving this level would sound at its best when it the second level functional equivalence is realized .This level is usually realized when the language/text as well as the register equivalence are realized. This would enable the target audience to appreciate the original textual function of the text yet at a distance, (House 1997:112).

In overt translation what the translator attempts to do is quite obvious. The outcomes of his/her work are usually tangible for the target readership. After all, the target audience would be able in an overt translation to touch upon the culture and function of the source text in terms of culture. They gain access to the original text via the translation and come to appreciate the original work and culture. Furthermore, they have the chance to “evaluate” the original work in the target language.

In the case of literary works, House (1997:113) calls them “timeless, or space transcending human and aesthetic interest”. Normally speaking, according to House a literary work has its special frame of reference. Therefore, whenever a textual interpretation of a certain literary work needs to be done it should be both time - bound and culture - bound. This means that they have to be done with consideration to the ST time (setting) and culture and also according to the TT time and culture. These cannot be ignored while producing a translation of a certain work.

To sum up, House’s model is a descriptive-explanatory model, which sets out to be as objective as possible regarding translation quality assessment, despite the difficulties entailed (House 1997: 118). House tests her model against some texts to explore its applicability on translations and how effective it can prove in use.

However, the outcome was not quite comprehensive. The “mismatches” in overt-covert translations did not give a comprehensive image to the quality of the translation. While House’s model is useful, certainly for understanding the function of a text and its translation and being reducing subjectivity, we feel that a more finely-grained model more suited to translation, and to quality judgments, is required. Hence Nord’s model is discussed in the following section.

Williams, writing specifically on translation quality assessment, explains that House believes the significance of meaning has been ignored when assessing translations despite the need for “achieving connectivity between successive sentences in another language “while conveying the “semantic meaning” which is found in the original particularly in “covert translation”.

4. 6 Nord’s Model of text analysis

The model of text analysis allows the investigation of a translation in a comprehensive manner. Nord’s model is designed to suit all types of texts as well as all “translation situations”. This model is a functional model which means that it is set to understand the function of the ST and using the appropriate strategies to render this function and purpose of the translation” into the TT.

The model discusses the relationship between what Nord calls intra-textual factors and extra-textual factors. Even though Nord (2005:183) stresses that the model is not designed for “error analysis” of small “segments” within the text, it does actually allow the analysis of micro-level textual features, as explained in the following discussion. She believes that the whole text should be evaluated in terms of function and effect.

On the other hand, Nord discusses under intra-textual factors,

- Subject matter (theme),
- Content (lexical items, it can also include connotation and cohesion),
presuppositions(this includes real world factors of the communicative
situation presumed to be known by the participants),
- Text composition (microstructure, Macrostructure),
- Non verbal elements (illustrations, italics, etc),
- Lexis (dialect, register, specific terminology),
- Sentence structure,
- Supra-segmental features (stress, rhythm as well as “stylistic punctuation”)
- Interdependence of intra-textual factors.

Nord (1991/2005) uses a model that is a more detailed taxonomy, certainly, but which does not link so clearly the linguistic choice with the communicative goal.

Nord (2005:174.175) identifies four kinds of translation problems, all of which will form the basis of the model applied in this study.

Intra-textual	Content	Subject Matter	Pre-Supposition	Text-Composition	Non-verbal elements	Stylistic text elements		
						Lexis	Sentence Structure	Supraseg m. Factors
Sender	e.g. personal perspective, commentary, opinion	e.g. favourite subject, special field	e.g. knowledge of political affiliation	e.g. chronological order if sender is a child	e.g. gesticulation of Mediterranean. Sender	e.g. personal deixis idiosyncrasies	e.g. simple sentences of uneducated sender	e.g. habitual quality of voice, pitch
Intention	e.g. "pretification" or blurring of content	e.g. topical subject, political scandals	e.g. exaggerated pre-sup for prestige reasons	e.g. gradual increase of suspense	Misleading photographs	e.g. connotative words	e.g. indirect speech to mark mental reservation	e.g. rhythmical calls for democracy
Recipient	e.g. taking the recipient's view of things	e.g. reference to the recipient's own life	e.g. "as you all know perfectly well ..."	e.g. footnotes with explanations	e.g. illustrations, adequate for children	e.g. direct forms of address	e.g. imperatives	e.g. "baby talk intonation"
Medium	e.g. not too complicated in spoken texts	e.g. special subject in specialized journal	e.g. knowledge of topical events in newspaper	e.g. order of questions in blank form	e.g. diagram instead of long statistics on TV.	e.g. Newspaper language: acronyms	e.g. simple structures in spoken texts	e.g. high pitched voice in microphone talk
Place	e.g. information from the parish council	e.g. culture-specific subjects	e.g. local deixis in this country	e.g. culture-specific conventions of composition	e.g. arms, seals, emblems	e.g. elements of regional dialect in lexis, grammar and intonation, "Americanisms" in English or Spanish, etc.		
Time	e.g. news of the day	e.g. season-specific subjects	e.g. temporal deixis ("last night")	e.g. composition of classical drama	e.g. symbols such as swastikas	e.g. temporal markers in lexis and sentence structure		e.g. hexameter verse
Motive	e.g. biographical details in obituary	e.g. season's greetings for Christmas	e.g. knowledge of rituals	e.g. protocol	e.g. sad face	e.g. baptismal formula	e.g. aposiopesis because of emotional upset	V solemn tone
Text-function	e.g. no personal comments in news text	e.g. no personal subject in open instruction	e.g. no personal presupp. In sales contract	e.g. separation of ingredients and instructions	e.g. illustrations in operating instructions	e.g. terminology in scientific texts	e.g. impersonal constructions in legal documents	e.g. singing intonation in liturgy

Table 4.1 Nord's Model for Translation Quality Assessment⁶

⁶ Abbreviations in the table such as presupp refers to presuppositions.

	Source Text	Translation Problems & Procedures	TT1
Extra-textual Factors			
Sender			
Intention			
Recipient			
Medium			
Place.			
Time			
Motive			
Text-function			
Intra- textual Factors			
Subject matter			
Content			
Pre-suppositions			
Text- composition			
Non- verbal elements			
Lexis			
Sentence Structure			
Supra-segmental factors			
Effect			
Effect			

Table 4.2 Text Analysis and Translation Skopos (Nord 2005)

A brief idea on each of the extra-textual and intra-textual factors is made to illustrate their significance for this research before applying the model on the case study translations.

4.7 The Extra-textual Factors

The extra-textual factors discussed in Nord (1991/2005) are:

- Sender,
- Sender's intention,
- Recipient,
- Text -function,

- Medium
- Time of Communication,
- Motive for Communication,
- Place of Communication,
- Interdependence of extra-textual factors.

Relating intra-textual factors to extra-textual factors encompasses most aspects including some of the features covered by House (1997). The situational factors such as the sender, the sender's intention, the recipient and the text function were discussed by House (1997/1977) but not in detail. In Nord (2005/1991) there is more than just the situational factors. In addition to the above she discusses medium, time of communication, motive for communication, place of communication, as well as interdependence of extra-textual factors under the extra-textual factors.

4.8 Nord's Translation Problems

This study discusses the four types of translation problems in Nord (2005/1991). These problems might have faced the translator and urged him to make a choice or translate in a certain way the problems will be applied on the whole translated text. A comparison will take place between TT1 and TT2 in order to identify changes which occurred in TT2. An example on such examples and the changes which occurred between TT1 and TT2 is the following:

" يا رب يا معين . يا رزاق يا كريم. حسن الختام يا رب. كل شيء بأمره. "

رزاق المدق (1973:5)

Oh Master, Oh helper", "Oh provider, Oh generous one". "May the ending be sweet", "All things are at his command".

Midaq Alley (1966:2)

Zero translation

Midaq Alley (1975:1)

In TT2 (1975) this whole sentence disappeared; it does not exist at all. It has been found that this translation problem goes under what Nord (2005/1991) calls cultural problems, which arise from the differences in culture whether that is habits, expectations, conventions or norms. The words which were used by Mahfouz in the novel are Islamic Slant words which are restricted to the Arabic culture. They do not have to be used by a person of religion but by anyone in the culture regardless of his religion. The translator chose to literally translate these expressions, intended by the author in TT1, but then decided to omit them in the TT2.

Allen (2000:891), as mentioned previously, says the reason behind correcting the translation (1966) was the lack of “Islamic Slant” words.

4.8.1 Pragmatic Translation Problems

The first is pragmatic translation problems. Nord explains that these kinds of translation problems arise when the “transfer situation” with contrast to the ST vs. TT medium and ST vs. TT recipients, motive for ST production vs. motive for TT translation, or even ST function vs. TT function. Nord goes on to say that these kinds of problems exist in all kinds of translations and therefore, they can be “generalized” regardless of language or culture.

An example which is discussed in (chapter 8) on pragmatic translation problems is the following:

اصوم و أفطر على بصلة !

Ziqāq Al Midaq (1973:24)

- I am willing to go on a diet and just have an onion for breakfast.

Midaq Alley(1966:25)

The pragmatic dimension in this example is missing which has created a pragmatic translation problem. The saying in the ST refers to fasting (a religious ritual for Muslims). However; the translator rendered the saying literally which has resulted into a pragmatic problem.

4.8.2 Convention- Related (Cultural) Translation Problems

The second kind of translation problems is convention-related translation problems or cultural translation problems. These result from differences in culture such as certain verbal habits, expectations, norms and traditions or conventions which are either verbal or other behaviour. They are embodied by: “genre conventions, general style conventions, measuring conventions, formal conventions of marking certain elements in a text” Nord (2005:175). Nord says that these kinds of problems exist in all translations yet they depend on the cultures involved.

An example on such kinds of translation problems is the following:

الحمد لله الذي أغناني عن الناس جميعاً.

Ziqāq Al Midaq (20:1973)

- Thanks be to God for making me richer than most people

Midaq Alley (1966:20)

4.8.3 Linguistic Translation Problems

The third kind is linguistic translation problems; these exist as a result to the differences between two languages specifically in “lexis” and sentence structure .The nature of these problems makes them existent in each kind of translation. Nord explains that these kinds of translation problems are related to an extent to “text function, register and audience orientation, etc” Nord (2005:175,176). These correspond to features covered by House’s model (1977/1997), however Nord elaborates on the way they are used.

4.8.4 Text-Specific Translation Problems

The fourth and last kind is text-specific translation problems. Nord explains that these cannot be generalized due to the fact that they are specific to each text. An example can be the translation of a figure of speech, or even “individual word creations”

For definition of style and significance of stylistics in translation, see 7.1 the role of style in translation.

However, this study classifies the text-specific translation problems as stylistic translation problems. This classification came in accordance with the examples which showed shifts from TT1 to TT2. These examples showed stylistic shifts to a considerable number of examples and therefore these examples will be discussed in a separate chapter.

An example on stylistic translation problems is the following:

سادة الدنيا أنت..

(1973 : 27)

- You're the best in the world yourself, I don't think! (1966:29)

- You're the best in the world yourself, aren't you? (1992:26)

The ST has a very clear sense of sarcasm which has not been rendered in TT1. The phrase “كلهم كعدمهم” which means they are as good as nothing and which is used sarcastically to say “you are as worthless as them”, and has been rendered in TT1 into “I don't think”. The direct way of introducing a hidden sarcasm used in TT1 probably distorts the way the meaning is presented. However, TT2 restores the sarcasm used in ST “aren't you?” Although the translation of the example in TT1 and TT2 were not very accurate to the ST, the style of TT1 affected the meaning. Modifying the style in TT2 presented the message in a better manner when compared to ST.

All the kinds of translation problems discussed by Nord (2005) above are relevant to this study. They all interrelate in one way or another to contribute to a sound and comprehensive method of assessing the translation quality. Despite that, it is anticipated that there might be more instances on some translation problems than on others.

Nord (2005/1991) applies her model in testing both the extra-textual and the intra-textual factors on the source text and the target text.

The samples Nord selects for applying her model are in German, English Spanish and Dutch. They also belong to different genres. Although only two of these text samples are literary texts. However, Nord explains that the model is designed to suit all text types (Nord 2005:191)

4.9 Methodology

This model is applied on the two translations under investigation for *Midaq Alley*. The table is filled in, applying the required information for each of the intra-textual factors and extra-textual factors.

After comparing TT1 and TT2 against ST, the following table cites the extra-textual factors and the intra-textual factors for the case study of this research.

	Source Text	Translation Problems & Procedures	TT1	TT2
Extra-textual Factors				
Sender	Naguib Mahfouz	Transliteration of names	Naguib Mahfouz (mediated by Trevor Le Gassick)	Naguib Mahfouz (mediated by Trevor Le Gassick)
Intention	Fiction and entertainment	Structures and style were suitable for fiction	Rendering a work of cultural value into a different culture	Rendering a work of cultural value into a different culture
Recipient	People of all classes in the source culture, laymen, sophisticated...etc (Arabic speaking people)	Introducing different cultural elements which do not exist in the target culture (language)	English speaking people who are into fiction and into different cultures.	English speaking people who are into fiction and into different cultures
Medium	Novel	None known	No change in layout (novel)	No change in layout (novel)
Place.	The National Library, Cairo-Egypt	Transliteration of names of places, recreating the image for those places.	Al Khayat Publishing House, Beirut- Lebanon	AUC Press Cairo-Egypt
Time	1947	Difference in Setting	1966	1975
Motive	Disseminating his works and identifying people with the dark side of the alleys of old Cairo	N/A	Transferring a different culture and literature to the English speaking audience	Amending a lot of mistakes and translation problems which were largely criticized after the publication of the first translation
Text-function	To entertain and to inform	Difference in structures and literary style.	To entertain and to inform	To entertain and to inform
Intra- textual Factors				
Subject matter	The dark side of Zuqaq Al Midaq in old Cairo.	The subject matter is a source culture feature	The dark side of Midaq Alley and the different characters living	The dark side of Midaq Alley and the different characters living there

			there.	
Content	Very detailed Descriptive images of the setting and the people living in the place, which carries the reader to the Zuqaq as he reads	Difficulty in recreating those images and realizing what Mahfouz was able to do in the target language/culture.	Describing the images of people and the details of the Alley in a rhetoric language.	Describing the images of people and the details of the Alley in a rhetoric language
Pre-suppositions	The author presumes a shared cultural background with the audience or the readership, therefore he attempted his novel without exerting any effort in getting it through	No elaboration on cultural bound terms and concepts. The TT readers may not have been familiar with the ST setting and culture.	The translator assumes the target reader to have background knowledge of the work he has translated.	The translator assumes the target reader to have background knowledge of the work he has translated.
Text-composition	Division into chapters. (fiction layout)	N/A	Same division into chapters. (fiction layout)	Same division into chapters. (fiction layout)
Non-verbal elements	The cover of the book had a symbolic drawing for an alley. it portrays an old neighbourhood in Cairo.	N/A	The cover of the book has a picture different from the Source text book yet has the same theme. The cover of the first translation features a lady, a man, as well as some soldiers. It is believed here that the picture focuses on Hamīda's story as the main character with Faraj, the pimp, and the British soldiers.	The second translation has a different cover from the first. It is note-worthy that different publishing houses used different covers for the same content regarding this second TT. The cover of the second translation is an image for different people. It is believed here that the cover focuses on all characters of the alley rather than certain ones.
Lexis	Simplified standard Arabic which can get through to every class in the community	Adapting this lexis to fit in the Target culture convention	There has been a lot of lexical problems in TT1 (see linguistic translation problems chapter 4)	Fewer instances of linguistic translation problems than TT1.
Sentence Structure	Either short sentences or long descriptive ones.	Literal translation has resulted in long structures in both translations..	Long sentences and repeated expressions: e.g.: " Oh master, Oh helper, Oh Provider, Oh, generous one, May the ending be sweet !"	Some sentences were deleted like the example cited in the first translation, but most of the structures were kept. Repetition of certain structures and over- use of long sentences.

Table 4.3 Text Analysis and Translation Skopos (Examples)

The features examined include, as the table above shows that Nord has set to analyse the intra-textual factors and the extra-textual factors. The intra-textual factors' analysis does not provide much information about the quality of the translations. Applying the subject matter for instance sheds light on the dark side of *Midaq Alley*, while content dealt with the descriptive images of the setting where the people who live . On the other hand, pre-suppositions involved the translator assuming a good knowledge on the side of the target reader of the source culture, which is not entirely true. Text-composition told us that the layout of the ST and TT1 as well as TT2 is a fiction layout (chapters).the non-verbal elements highlighted the front cover image used in ST, TT1 and TT2 and how they are different in portraying the novel. The lexis used in ST is simplified standard Arabic which can be understood by laymen. The language used in TT1 and TT2 is the American English dialect. However, there are a considerable number with regards to the linguistic translation problems.

Applying the intra-textual and extra-textual factors on the case study does not provide much reliable judgment on the quality of the translation. Therefore, the current study finds that applying Nord's translation problems (See 4.9) provides a more reliable judgment on how the translator dealt with the different problems in TT1 and TT2.

4.10 Conclusion

This chapter discusses selected models of translation quality assessment, Newmark (1988) , Dickins et al (2002), Reiss (2000) Toury (1995), House (1977/1997) and Nord (1991, 2005). Each of these models focuses on different features.

It examined Toury's weaknesses, looked in detail at House's, which is good for register and functional equivalence but requires a more detailed tool. This is provided by Nord, who links intra-and extra-textual features. These tell us a lot but we are most interested in her four kinds of problems because these are most revealing of the quality of the text. Thus, these will be applied to the analysis of Midaq Alley.

Chapter Five

Cultural Translation Problems

Chapter four discussed selected models of translation quality assessment, namely Toury's (1995), House's (1977/1997) and Nord's (1991/2005). Each of these models has its strengths and its weaknesses. Nord's model was selected to apply on the case study of this research.

As pointed out earlier, Nord (2005) identifies four kinds of problems in translation. These are: pragmatic, cultural, linguistic, and text-specific translation problems. In this research, the changes which occurred to TT1 in TT2 will be classified according to Nord's translation problems. By categorizing the shifts attempted by Le Gassick, the intention is to find the most frequent kind of problems he faced while translating *Midaq Alley*.

Translation problems identified by Nord (2005/1991) (see 4.3) will be applied to the examples found in TT1 and TT2 in comparison with ST. These examples are classified and later sub-classified in accordance with these translation problems. These kinds will be displayed in separate tables for each kind with sub-classifications for each translation problem. Following each table, there will be an analysis for each example and criticism or justification for the translator's selection or mistake, and its impact on the target readership.

5.1 Definition of Convention- related (Cultural) Translation Problems:

Convention related translation problems or cultural translation problems are those which arise from the difference between two cultures in terms of habits, norms, traditions, as well as conventions. It is believed that this kind is one of the most common translation problems and are likely to be found in most if not all translations. (Nord 1991/2005:175)

Cultural translation problems according to the findings in this study have been sub-classified into: cultural translation problems related to religious background and cultural translation problems related to social background. It is possible that the translator could not have been aware of these, at least in the cited examples, which show that in certain cases the translator has modified TT1 to clarify in TT2. However; in other examples, he was possibly not aware of the gravity of his misunderstanding or unawareness of how important and essential it was to render the intended meaning by Mahfouz. Most of the examples under investigation are related to the first sub-classification that is cultural translation problems related to religious background. (See culture and translation 3.2)

The Egyptian society is a majority Muslim society, where the use of a large number of expressions, phrases or even terms related to Islam in one way or another is a feature of the Arabic language. The translator has probably disregarded or was unaware of that, which has resulted in many cultural translation problems related to the religious background of the source language. He resorted to either omitting some parts or to literal translation of other parts. In either case, the intended cultural dimension was missing.

The examples will be dealt with one by one. Further explanation will be made to comment on the changes which occurred in TT1 and TT2 or those which have never occurred.

Type of Cultural Translation Problem	Source Text	Target Text 1	Target Text 2
5.1.1 Religious background	"يا رب يا معين . يا رزاق يا كريم. حسن الختام يا رب. كل شيء بأمره." (5:1973)	"Oh Master, Oh helper", "Oh provider, Oh generous one". "May the ending be sweet". "All things are at his command". (1966:2)	Zero Translation (1992:2)
5.1.2 Social background	"أه، تغير كل شيء ، أجل كل شيء يا ستي." (10:1973)	"Yes, everything has changed. Yes, indeed everything has changed my girl." (1966: 8)	"Yes, everything has changed. Yes, indeed everything has changed my lady." (1992: 7)
5.1.3 Religious background	"كان يحرص دائماً على ألا يفوته يوم من حياته دون صنع جميل أو ينقلب إلى بيته ملوماً محسوراً." (11:1973)	"He had taken care that not a single day should pass without doing some good deed." (1966:9)	"He had taken care that, not a single day should pass without doing some good deed or receiving in his home some abused or unfortunate person." (1992:8)
5.1.4 Religious background	الحمد لله الذي أغناني عن الناس جميعاً. (20:1973)	Thanks be to God for making me richer than most people (1966:20)	Thanks be to God for making me independent (1992:18)
5.1.5 Religious background	الزواج نصف الدين يا حبيبتي، و ربنا شرعه حكمة و أمره النبي عليه الصلاة و السلام . (22:1973)	Why my dear, marriage is one half of religion. "Our lord in his wisdom made it lawful and it was observed by the prophet, peace and blessings be upon him!" (1966:23)	Why my dear, marriage is one half of religion. " our lord in his wisdom made it lawful and it was prescribed by prophet, peace and blessings be upon him (1992:20)
5.1.5 Religious background	" فابتعت له كفناً احتياطياً، و احتفظ به في مكان حريز لساعة لا مفر منها." (1973 :12)	"I have bought him a nice shroud and put it away in a safe place until the inevitable time comes." (1966:11,12)	"I have bought him a nice shroud as a precaution, and put it in a safe place until the inevitable time comes." (1992:10)
5.1.6 Social background	" تفضلوا، جاء وقت السمر" (1973:5)	The time for evening conversation has come. (1966:2)	The time for the evening get-together has come. (1992:1,2)
5.1.7 Social background	" و صعدوا جميعاً إلى حجرة خشبية على سطح بيت السيد رضوان." صفحة 15	"They went with him up into a room on the roof of Radwān Hussainy's house." (1966: 14)	"They went with him up to a wooden hut built on the roof of Radwān Hussainy's house." (1992:12)
5.1.8 Social background	كريمة الماوردي، تاجر الخشب فرت مع خادمها و بلغ أبوها القسم. صفحة 18	The wife of Mawardy, the wood merchant, had run off with her servant and fate had struck down her father. (1966:19)	The wife of Marawrdy, the wood merchant, had run off with her servant and her father had informed the police. (1992:16,17)

5.1.9 background	Religious	و قد استيقظ قبيل العصر فتوضأ و صلى و ارتدى قفطانه و جيبته و عاد الى مكتبه فوجد قدح الشاي الثاني مهياً فاحتساه بتلذذ. صفحة 68	He woke up in the early afternoon, performed the ritual washing and said his prayers. Then he put on his gown and cloak and returned to his office, where he found his second cup of coffee waiting for him. (1966:76)	He woke up in the early afternoon, performed the ritual washing and said his prayers. Then he put on his gown and cloak and returned to his office, where he found a second cup of tea waiting for him. (1992:68)
5.1.1 background	Religious	يا له من رجل مقتدر. يقول أنه أنفق في حب السيدة زينب مائة ألف، فهل يبخل بعشرة الآف؟! (1973:30)	What a strong man he must have been! He says he spent a hundred thousand pounds on his love for our lady Zainab. Do you think he would have given me ten thousand? (1966:32)	What a powerful man he must have been! He says he has spent a hundred thousand o his love for our lady Zainab. Do you think he would have been too mean to give me ten thousand? (1992:28,29)
5.1.11 background	Social	أكل العيش بحب الخفة (1973:34)	You must keep active to earn a decent living. (1966:37)	For a decent living, you need a nice quick hand! (1992:33)
5.1.12 background	Social	فقال الشاب ساخراً: عم كامل، قهوة كرشة، الجوزة، الكومي؟! (صفحة 36)	His young friend said scornfully: uncle Kamil, Kirsha's coffee house, smoking a narguileh! (1966:39)	His young friend said scornfully: uncle Kamil, Kirsha's cafe, smoking a water pipe, playing cards! (1992:35)
5.1.13 background	Religious	و تساهل منزعجاً : ترى هل تزدري هذا الزقاق الطيب كاخياها حسين؟ حقاً لقد رضعا من ثدي واحد! (صفحة 86)	Abbās wondered whether she despised it, as her brother Hussain did. (1966:97)	Abbās wondered whether she despised it, as her brother Hussain did. They really had sucked from one breast then! (1992:87)
5.1.14 background	Religious	-الفاحة نذبتها كبير (1973:142)	Punishment for abusing the Quran is harsh you know (1966:163)	Punishment for violating the Quran is harsh you know (1992:146)
5.1.15 background	Religious	كيف تخاطبنا بهذه اللهجة المرة و نحن أبنائك البررة (1973:241)	How can you speak to us like that, we are your proud sons (1966:272)	How can you speak to us like that, we are your devoted sons (1992:242)
5.1.16 background	Social	كان شاباً يافعاً وسيم الطلعة خفيف الظل (1973:210)	He was still very young, good looking and extremely attractive. (1966:240)	He was young, bright and good looking (1992:214)
5.1.17 background	Religious	و علم الجميع أنه يسافر عصر اليوم بمشيئة الرحمن الى السويس في طريقه الى الأراضي المقدسة (1973:269)	Everyone knew this was the day Radwān Hussainy would leave for the holy land (1966:301)	Everyone knew this was the day Radwān Hussainy would leave for Suez on his way to the holy land. (1992:269)

<p>5.1.18 Religious background</p>	<p>و مسح على صدره الواسع بيشر و انشراح و هو يجد من الحاح التعبير عن مكنون صدره ما يجده المغنى اذا سكر بحلاوة الطرب وتاه في سلطنة الفن، فاستدرك يقول بحرارة ووجد: يذهب أناس الى أن هذه المصائب وأمثالها مما يبئلى به الأبرياء عنوان عدالة إنتقامية لا يفتن لحكمتها عامة الناس. وتراهم يقولون أنه لو تفكر الأب الشاكل مثلاً لوجد أن تكله جزاء نذب إقترفه هو أو أحد أبائه الأولين، ولكن لعمري إن الله أعدل وأرحم من ان يأخذ البري بالمذنب، وتراهم يستشهدون على صواب ربه بما وصف الله به نفسه من انه عزيز ذو إنتقام، ولكني اقول يا سادة إن الله تعالى غني عن الانتقام، وأنه إنما أضاف هذه الصفة لذاته لينبه الإنسان الى إحتذائها، وقد سبقته إرادته بالا تستقيم أمور هذه الدنيا إلا بالتواب والعقاب، أما ذاته العزيزة الجليلة فستنتها الحكمة الربانية والرحمة الالهية. ولو أنني أكتشفت تحت مصانبي عقاباً أستحقه، أو وجدت وراء جثث أبنائي جزاء أستأمله، لأعتبرت حقاً، ولأزدجرت حقاً، ولكن كان يبقى في النفس ضنى وفي العين دموع، ربما هتف قلبي المحترق: ضعيف أنذب وبريء هلك، فكيف العفو والرحمة؟! فأين هذا من مصيبية تستشف الحكمة والخير والسرور! (1973:272,273)</p>	<p>Zero translation (1966:304)</p>	<p>He drew his hand happily on his broad chest, feeling, in so expressing himself much the same contentment as a singer lost in the rhythm of a melody and elated with the power of his art. He continued with firm conviction:”Some consider that such tragedies afflicting apparently blameless people are signs of a revengeful justice, the wisdom of which is beyond the understanding of most people. So you will hear them say, that if the bereaved father, for example, thought deeply, he would realize his loss was a just punishment for some sin either he or his forebears committed. Yet, surely God is the most just and merciful than to treat the innocent as to treat the guilty. Yet you hear these people justify their opinion by God’s Qur’anic description of himself as the ‘mighty and revengeful’. But I tell you, gentlemen, that Almighty God has no need for revenge and only adopted this attribute to advise man to practice it. God has already stated that the affairs of this life should be settled only on the basis of reward and punishment. Dear and Almighty God’s own attributes are wisdom and mercy.”</p> <p>“If I saw in the loss of my children a punishment or penalty I merit, then I would agree with that philosophy and be censured. But I would</p>
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			still be depressed and dissatisfied and no doubt protest that an innocent child died for a weak man's sins. And is that forgiveness and mercy? And where is the tragedy in what reveals wisdom, goodness and joy?" (1992:272)
5.1.19 Religious background	و أثار رأيه اعتراضات كثيرة فتمسك البعض بالنص و أول آخرون الانتقام الى الرحمة. و كان كثيرون منهم أقوى منه عارضة و أكثر علما و لكنه لم يكن متهينا للجدل (1973:272)	The assembled company began debating Radwān Hussainy's views, each voicing a new opinion but Radwān had not been inviting argument. (1966:304)	Radwān Hussainy's opinions drew objections both based on the literal text and the scholastic interpretations of Islam. Some present insisted that what seemed revenge was in fact mercy Many other men were both more eloquent and erudite than Radwān but he hadn't really been inviting argument(1992:273)

Table 5.1 Cultural Translation Problems

5.2 Analysis of Examples

All examples in the table above are analysed to discuss the shifts which took place from TT1 to TT2. The sub-classification of each kind is also explained to clarify the shift and whether it was required or not.

Dickins (forthcoming) presents a very interesting argument. He classifies the cultural translation problems into what he calls: non-lexicalised translation procedures and ungrammatical. He defines non-lexicalised as words which cannot be found in a dictionary. An example on such procedure is the word *مزمارة* which has no equivalent, according to Dickins. Ungrammatical, on the other hand, is when a

certain structure in the ST rendered into the TT, and the outcome does not conform to the grammatical rules of the TT. An instance would be the following example:

ضربني ضربتين the translation would be “he beat me two beatings” which is quite ungrammatical in English. Dickins uses nonce-words for non-lexicalised words and nonce-formations for ungrammatical forms.

5.2.1 Religious Related Examples

Example 5.1.1 as shown in the table is:

- " يا رب يا معين . يارزاق يا كريم. حسن الختام يا رب. كل شيء بأمره. "

(1973:5)

- “Oh Master, Oh helper”, “Oh provider, Oh generous one”. “May the ending be sweet”. “All things are at his command”. (1966:2)
- Zero translation. (1992:2)

This example is entirely cultural related to religious background of the Egyptian community. Interestingly, this very example was rendered literally by the translator in the first edition, but was omitted from the context after the translation was revised. As mentioned earlier in this study, Allen (2000:891) says:

Pioneer status in the pre-Nobel phase of Mahfouz’s translations into English belongs to Trevor Le Gassick... while the first version of this translation had omitted some of the more intrinsically Arabic aspect of the original text, particularly greetings and comments with an Islamic slant, a second edition in 1975 restored some of this material. Le Gassick’s translation captures the qualities of Mahfouz’s novelistic craft at this time... Even more than 30 years

after its initial appearance, this translation remains one of the most accessible and representative of Mahfouz's works rendered into English.

The reason which made Le Gassick reconsider his first version of translation was the criticism he received for not translating or rendering the religious or Islamic slant words or expressions. This example proves that this was not necessarily the case. Nevertheless, this study will explore if there is a trend in the translation which can meet what was cited above by Allen (2000).

The second translation was produced by Le Gassick. Therefore, it seems highly probable in this study that Mahfouz had a say in omitting or deleting this very statement as it is entirely related to religion and specific to the source target readership.

Example 5.1.2 includes a religious cultural element as well:

"كان يحرص دائماً على ألا يفوته يوم من حياته دون صنع جميل أو ينقلب إلى بيته ملوما محسوراً"

(1947/1973:11)

- "He had taken care that not a single day should pass without doing some good deed." (1966:9)
- "He had taken care that not a single day should pass without doing some good deed or receiving in his home some abused or unfortunate person." (1992:8)

In this example Mahfouz has used part of the holy Qur'ān; (Al-Isrā'29) and merged it into the description of a person. The translator has opted for a translation which would render the content rather than the form.

Following is Al-Isrā' Surat, verse 29 and its translation:

”وَلَا تَجْعَلْ يَدَكَ مَغْلُولَةً إِلَىٰ عُنُقِكَ وَلَا تَبْسُطْهَا كُلَّ الْبَسْطِ فَتَقْعُدَ مَلُومًا مَّحْسُورًا“

Sahih International:

“And do not make your hand [as] chained to your neck or extend it completely and [thereby] become blamed and insolvent.”

Le Gassick has given the meaning, or function in TT1, yet has rendered the literal translation in TT2. This rendition has restored the cultural element related to religious background. In fact Le Gassick has added an explicatory sentence which better clarifies the meaning to the target readership:

...or receiving in his home some abused or unfortunate person.

Example 5.1.3 is:

الحمد لله الذي أغناني عن الناس جميعاً.

(20:1973)

- Thanks be to God for making me richer than most people (1966:20)
- Thanks be to God for making me independent (1992:18)

In this example Le Gassick tries to clarify the meaning behind the word: "أغناني". In TT2, this word literally means made me rich. TT1 included "made me richer than most people". This misunderstanding in the cultural elements is related to the religious background and has resulted in a totally different meaning. The person speaking is trying to say that God has made him not in need to ask for other people's help. TT1 was indicating that this person was well off or richer than others which is not what was meant. In TT2 Le Gassick changed his translation to "independent" as shown above which is closer to what was intended by Mahfouz.

Example 5.1.4 is another instance of a cultural religious translation problem

-الزواج نصف الدين يا حبيبي، و ربنا شرعه حكمة و أمر به النبي عليه الصلاة و السلام .

(1973:22)

- Why my dear, marriage is one half of religion. “Our lord in his wisdom made it lawful and it was observed by the prophet, peace and blessings be upon him!” (1966:23)
- Why my dear, marriage is one half of religion. “ our lord in his wisdom made it lawful and it was prescribed by prophet, peace and blessings be upon him (1992:20)

The example above shows that the translator mistranslates the word: "أمر به" into “observed”. This example again deals with a religious background or a religious fact. The translator sometimes failed to grasp the nuance of the intended word which has resulted in him using the word “observed” in TT1 but changed it to “prescribed” in the TT2. Close as it sounds TT2 does not accurately describe what Mahfouz was saying. Mahfouz’s use of the word: "أمر به" intended for this matter was a command by God and the prophet.

Example 5.1.5 revolves around another religious aspect, the shroud. The translator has been successful in rendering the intended meaning, but has chosen to omit the translation of the word: "احتياطي" in TT1 which means as a precaution. However, he has managed to restore it in the TT2. This shows as follows:

فابتعت له كفناً احتياطياً، و احتفظ به في مكان حريز لساعة لا مفر منها.

(1973:12)

- "I have bought him a nice shroud and put it away in a safe place until the inevitable time comes. " (1966:11,12)
- "I have bought him a nice shroud as a precaution, and put it in a safe place until the inevitable time comes." (1992:10)

It is believed in this study that the significance of the omitted parts or the missing meaning is the main important part which the ST author is trying to convey. The word "احتياطي" was intentionally used in one way or another to say "may God forbid for the time being" or "hopefully, after a long life". Le Gassick has chosen to omit the word believing that it is a word of little significance. The omission could have been done unintentionally by the translator. A suggested rendering for "a nice shroud" would be a spare shroud.

As for the cultural translation problems related to social background, they were not many in the examples under investigation. However, not rendering them resulted in confusing or unclear equivalents.

وقد استيقظ قبيل العصر فتوضأ و صلى و ارتدى قفطانه و جبهته و عاد الى مكتبه فوجد قدح الشاي الثاني مهياً فاحتساه بتلذذ. (1973:68)

- He woke up in the early afternoon, performed the ritual washing and said his prayers. Then he put on his gown and cloak and returned to his office, where he found his second cup of coffee waiting for him. (1966:76)
- He woke up in the early afternoon, performed the ritual washing and said his prayers. Then he put on his gown and cloak and returned to his office, where he found a second cup of tea waiting for him. (1992:68)

This example includes both a cultural shift alongside a linguistic shift. The cultural translation problem here is translating the word “فتوضأ” into “performed the ritual washing”. The Islamic “ritual washing” has an English equivalent “ablutions”. It would be more accurate to use it due to the fact that “ablutions” is quite specific to the Islamic culture, while “the ritual washing” can be rather generic. Le Gassick did not do any changes on the translation from TT1 to TT2. The linguistic shift in this example is the use of the word “coffee” as a translation for “الشاي” which means tea. However this misreading could be justified due to the fact that both coffee and tea share a semantic field, and the translator has probably made this mistake unintentionally. Nevertheless, TT2 included a correction of the translation and “tea” was used as a translation. This example is related to social and religious background information. The first part of the example which has been mis-rendered is obviously relevant to religious background and the last part is related to social.

The next example:

يا له من رجل مقتدر, يقول أنه أنفق في حب السيدة زينب مائة ألف, فهل يبخل بعشرة آلاف؟ (1973: 30)

-What a strong man he must have been! He says he spent a hundred thousand pounds on his love for our lady Zainab. Do you think he would have given me ten thousand? (1966:32)

- What a powerful man he must have been! He says he has spent a hundred thousand o his love for our lady Zainab. Do you think he would have been too mean to give me ten thousand? (1992:28, 29)

In the above example, the source text mentions clearly السيدة زينب or what Le Gassick renders as our lady Zainab. For any regular reader of the target text, there is

barely any indication that Lady Zainab is the granddaughter of Prophet Mohammed, who is believed to have visited Egypt, after the battle of Karbala' and died there. She was buried in Cairo, and a mosque was built on her tomb. The shrine has a great significance for Egyptians and is considered the second most important and most visited shrine after Al-Hussain's, Zainab's brother.

Le Gassick was either unaware of the importance of this cultural aspect in the Egyptian community or chose to ignore its relevance to the novel. This point was not revised in TT2. It is necessary to give a brief explanation on who, Zainab is for the source culture, in order to avoid creating confusion for the target readership.

In the following example, TT2 is revised and the revision is justified. In the source text, Hamīda was clearly saying that uncle Kamil has spent ten thousand pounds for the love of Zainab, and then she adds: *فهل يبخل بعشرة!؟*, which means what Le Gassick renders in TT2: "Do you think he would have been too mean to give me ten thousand?"

The issue of her wondering if he would have been mean or not was missing in TT1.

Another example which mentions the holy Qur'ān is the following:

-الفاتحة ذنبها كبير

(1973:142)

- Punishment for abusing the Quran is harsh you know (1966:163)
- Punishment for violating the Quran is harsh you know (1992:146)

This example can be classified as a linguistic translation problem; however, it has a very obvious cultural element which has been mistranslated.

The linguistic translation problem is the translation of “تنبها” into “abusing” and “violating” in TT2. Using the word “abuse” in this context indicates a major sin. The meaning intended in the ST is more or less “not abiding by” therefore the equivalent used in TT2 is closer to the intended meaning than TT1. This kind of linguistic translation problem is classified as a substantive revision, for TT2 is more accurate than TT1.

As for the cultural translation problem, it is a problem of part and whole. The translator renders the word “الفتاحة”, which is the first verse in the holy Qur’ān and which is used as a blessing for starting a marriage contract, to Qur’ān is inaccurate. Alternatively, it could have been transliterated or paraphrased to acquaint the reader of it. It sounds quite impossible to read the whole Qur’ān to start the marriage contract. The cultural translation problem was not revised in TT2 but remained the same in both translations. This kind of problem is classified as a religious background problem as it relates to Islam.

The following example uses a word relevant to the Islamic culture:

كيف تخاطبنا بهذه اللهجة المرة و نحن أبنائك البررة

(1973:241)

- How can you speak to us like that, we are your proud sons (1966:272)
- How can you speak to us like that, we are your devoted sons (1992:242)

This example is another case of a cultural translation problem. The word البررة has been misread in TT1. This word means “devoted”. TT1 renders it as “proud” which is not accurate. However, TT2 modifies the word into “devoted” which is the right equivalent to use. This translation problem appears to be a linguistic translation problem; however, it has a cultural dimension. The word البررة is related to the

Islamic background. It is mentioned in the holy Qur'ān in verses which call sons and daughters to be kind to their parents. The word has since become commonly used as an influence of the Islamic background. This translation problem is a cultural translation problem related to religious background.

The next example:

و علم الجميع أنه يسافر عصر اليوم بمشيئة الرحمن الى السويس في طريقه الى الأراضي المقدسة

(1973:269)

- Everyone knew this was the day Radwān Hussainy would leave for the holy land (1966:301)
- Everyone knew this was the day Radwān Hussainy would leave for Suez on his way to the holy land. (1992:269)

The shift in this example took place on a linguistic level. The phrase *بمشيئة الرحمن* has been omitted. This word is an Islamic word which means “God willing”. It has been omitted from both TT1 and TT2. Such phrases reflect the SC and should be rendered to prevent the TT to appear like an ST as explained previously.

Another phrase which has been omitted from TT1 is *الى السويس*. This phrase explains that Hussainy was heading to Suez on his way to the holy lands. The translator might have omitted it thinking it was not significant. However, a lot of the detailed expressions used in the ST by Mahfouz are intended and should be rendered in TT. Nevertheless, TT2 restores this phrase to become “would leave for Suez on his way to the holy lands”. This example is considered a cultural translation problem related to religious background.

The next example:

-و مسح على صدره الواسع ببشر و انشراح و هو يجد من الحاح التعبير عن مكنون صدره ما

يجده المغنى اذا سكر بحلاوة الطرب وتاه في سلطنة الفن، فأستدرك يقول بحرارة ووجد:

-يذهب اناس الى أن هذه المصائب وأمثالها مما يبتلى به الأبرياء عنوان عدالة إنتقامية لا يفتن لحكمتها عامة الناس. وتراهم يقولون أنه لو تفكر الأب الثاقل مثلاً لوجد أن ثكله جزاء ذنب إقترفه هو أو أحد أبائه الأولين، ولكن لعمرى إن الله أعدل وارحم من ان ياخذ البري بالمذنب، وتراهم يستشهدون على صواب ربهيم بما وصف الله به نفسه من انه عزيز ذو إنتقام، ولكني اقول يا سادة إن الله تعالى غني عن الانتقام، وأنه إنما أضاف هذه الصفة لذاته لينبه الإنسان الى إحتذائها، وقد سبقت إرادته بالا تستقيم أمور هذه الدنيا إلا بالثواب والعقاب، أما ذاته العزيزة الجليلة فسنتها الحكمة الربانية والرحمة الالهية. ولو أنني أكتشفت تحت مصائبي عقاباً أستحقه، أو وجدت وراء جثث أبنائي جزاء أستأهله، لأعتبرت حقاً، ولأزدجرت حقاً، ولكن كان يبقى في النفس ضنى وفي العين دموع، ربما هتف قلبي المحترق: ضعيف أذنب وبريء هلك، فكيف العفو والرحمة؟! فأين هذا من مصيبة تستشف الحكمة والخير والسرور!

(1973:272,273)

- Zero translation (1966:304)

- He drew his hand happily on his broad chest, feeling, in so expressing himself much the same contentment as a singer lost in the rhythm of a melody and elated with the power of his art. He continued with firm conviction: "Some consider that such tragedies afflicting apparently blameless people are signs of a revengeful justice, the wisdom of which is beyond the understanding of most people. So you will hear them say, that if the bereaved father, for example, thought deeply, he would realize his loss was a just punishment for some sin either he or his forebears committed. Yet, surely God is the most just and merciful than to treat the innocent as the guilty. Yet you hear these people justify their opinion by God's Qur'ānic description of himself as the 'mighty and

revengeful'. But I tell you, gentlemen, that Almighty God has no need for revenge and only adopted this attribute to advise man to practice it. God has already stated that the affairs of this life should be settled only on the basis of reward and punishment. Dear and Almighty God's own attributes are wisdom and mercy."

- If I saw in the loss of my children a punishment or penalty I merit, then I would agree with that philosophy and be censured. But I would still be depressed and dissatisfied and no doubt protest that an innocent child died for a weak man's sins. And is that forgiveness and mercy? And where is the tragedy in what reveals wisdom, goodness and joy? (1992:272)

The translation problem in this example is clearly cultural. The whole part (nearly a page) has been omitted from TT1. This part discusses a large number of cultural elements and religious expressions, which Le Gassick chose to omit in TT1 but then restores them in TT2 in a literal manner. In most of the translated parts in TT2 the literal translation has proved to be successful. However, the omission of this large part from TT1 cannot be justified for it carries a lot of significant cultural elements which contribute to understanding the SC. This translation problem is considered cultural related to religious background.

The next example:

و أثار رأيه اعتراضات كثيرة فتمسك البعض بالنص و أول آخرون الانتقام الى الرحمة. و كان

كثيرون منهم أقوى منه عارضة و أكثر علماء و لكنه لم يكن متهيئاً للجدل

(1973:272)

- The assembled company began debating Radwān Hussainy's views, each voicing a new opinion but Radwān had not been inviting argument. (1966:304)

- Radwān Hussainy's opinions drew objections both based on the literal text and the scholastic interpretations of Islam. Some present insisted that what seemed revenge was in fact mercy. Many other men were both more eloquent and erudite than Radwān but he hadn't really been inviting argument(1992:273)

The phrase *فتمسك البعض بالنص* has been omitted in TT1. This phrase means "some of them restricted themselves to the instructions of the holy text". This phrase is related to Islamic culture. The word *النص* refers to the holy Qur'ān. TT2 renders this part as "the literal text", which is soulless and can refer to any text. Therefore the cultural element has been ignored in this word.

"The scholastic interpretations of Islam" this part has been added to TT2 as to make up for the loss which occurred in TT1. The addition restores the cultural dimension of the "text" as relating to Islam. However, the word Islam is too generic. The text and the interpretations should all refer to the Quran which would have reflected better the ST.

The word *أول* which means "to explain" has been omitted from TT1. It is also related to the Islamic culture, as to explaining Islamic verses. This word has been rendered inaccurately in TT2. Moreover, the word "insisted" has been inserted into TT2 without having any corresponding equivalent in ST.

On the other hand the words *أقوى منه عارضة و أكثر علماً* have also been omitted from TT1. The omitted phrase is significantly used in the ST. It refers to the fact that the people Radwān is debating with are more religiously educated than he is. TT2 restores the translation of this phrase into "were both more eloquent and erudite". Although TT2 is a good translation, these people are

eloquent and erudite in religious terms; adding “in Islam or religiously” would have rendered this cultural element.

This example has cultural translation problems which relate to religious background.

The next example is again an instance of an omission for the last part of the sentence in TT1 which was retained in TT2. The revision for this example is considered substantive.

و تساءل منزعجاً : ترى هل تزدرى هذا الزقاق الطيب كأخيها حسين؟ حقاً لقد رضعا من ثدي واحد!

صفحة (86: 1973)

- Abbās wondered whether she despised it, as her brother Hussain did. (1966:97)
- Abbās wondered whether she despised it, as her brother Hussain did. They really had suckled from one breast then! (1992:87)

The source text includes the following part,

حقاً لقد رضعا من ثدي واحد!

This was not translated in TT1, it was completely omitted. However, it was rendered and added to the first part in TT2: “They really had suckled from one breast then!” The significance of this part is that the source text author wishes here to emphasize that both Hamīda and ḥussain suckled from the same woman although they are not relatives. In Islam, if two babies suckle from the same woman for five times till they are satisfied, they are considered as siblings, and they cannot get married to each other. This is what happened to Hamīda and ḥussain. The translation of this part was important to the text, to emphasize the reason these two cannot have any kind of relationship other than brotherhood.

It is probable that Le Gassick tried to domesticate the translation and omit parts which are not familiar for the target readership. However, he most of the times rendered them and translated them literally. Nevertheless, in some of his literal rendition, more explication was required to familiarize the target readership with some source culture bound terms or concepts.

This study does not overlook the fact that Arabic literature was not translated on a wide scale in the sixties and seventies and that the perception that Arabic literature is highly immersed in local culture was one of the reasons why not many works were rendered into other languages at that time. This justifies many of the selections Le Gassick made to domesticate his TT1.

5.2.2 Social Related Examples

The following examples are found to include cultural translation problems which relate to the social use of language. The examples are analysed to clarify the social cultural dimension which is missing in either TT1 or both TT1 and TT2.

Example 5.1.6 includes an expression used by the source language speakers and it is again specific to the Egyptian society. The translator, unaware of what it refers to, resorted to a literal translation which resulted, in my view, in an unclear equivalent.

"أه, تغير كل شيء , أجل كل شيء يا ستي."

(1973:10)

- "Yes, everything has changed. Yes, indeed everything has changed my girl."

(1966: 8)

- "Yes, everything has changed. Yes, indeed everything has changed my lady."
(1992: 7)

As clearly shown in this example, the word "ستي" is translated by Le Gassick as my girl in TT1 and my lady in TT2. Going back to the context, the speaker was referring to the world. He was complaining to it about the big change which had happened to all things around him. This way of complaining to the world is quite specific to the Egyptian society, as mentioned earlier, and Le Gassick failed to render the socio-cultural dimension in this regard. This type of Cultural translation problem is found to relate to social background.

Example 5.1.7 uses an inaccurate term in TT1 which the translator has modified to a more accurate term in TT2. This is a case of using a generic term or word in place of a more specific one.

"تفضلوا, جاء وقت السمر"

(1973:5)

- "The time for evening conversation has come." (1966:2)
- "The time for the evening get-together has come." (1992:1,2)

Le Gassick has translated the word "السمر" to "evening conversation" which is not quite what is intended. The Arabic term refers to a habit in Middle Eastern Societies, which is evening time gathering over a drink while chatting or enjoying their time. It is more than just an evening conversation. In TT2 Le Gassick has modified the translation to be "a get-together" which is more accurate than the first. This example can be sub-classified to go under social related cultural translation problems.

As for the example 6.1.7:

" و صعدوا جميعاً إلى حجرة خشبية على سطح بيت السيد رضوان."

- صفحة (15: 1973)
- "They went with him up into a room on the roof of Radwān Hussainy's house." (1966: 14)
- "They went with him up to a wooden hut built on the roof of Radwān Hussainy's house." (1992:12)

Interestingly, as shown above, this is another case where Le Gassick decided to interfere with a good selection of equivalent he had made in TT1; the word "حجرة" as found in the source text means "room". Le Gassick managed to translate it accurately in TT1 but again decided to change it into a "hut" in TT2. The word "hut" in Arabic is "كوخ" which refers to a small temporary dwelling of simple construction such as a shed. The wooden room as Mahfouz puts it is only one room of very simple construction built on the roof of the house for storage purposes, for men to receive their peers for the evening get-together, in order to avoid disturbing the family, or other different purposes. Therefore, hut, is not meant in the source language text. It would have been better if Le Gassick did not change his first choice which was closer to the intended meaning. This is again a cultural element in the Egyptian society.

Another instance where the translator was required to explain more, to avoid confusing the reader is in the concept of having a room on the roof which is unfamiliar for the Western reader, therefore the translator attempts in TT1 and TT2 to render the function or the concept of the source text term. This means that TT2

fails to grasp the meaning because it does not indicate the use of the room in the gathering custom.

The following example is another instance of a culture- bound term which is specific to the Egyptian society. Le Gassick probably fails to see the cultural dimension and resorts to a literal translation.

كريمة الماوردي, تاجر الخشب فرت مع خادمها و بلغ أبوها القسم. (1973 :18)

- The wife of Māwardy, the wood merchant, had run off with her servant and fate had struck down her father. (1966:19)
- The wife of Māwardy, the wood merchant, had run off with her servant and her father had informed the police. (1992:16,17)

A grave misunderstanding by Le Gassick is obvious in this example. Two misunderstandings occurred in the translation of this example. One was modified in the second translation, but the other was not. The first mistranslation was the last part of the sentence: "و بلغ أبوها القسم". This part means that her father had informed the police, which is exactly what Le Gassick said, in TT2. In TT1 he misunderstood the meaning and said: "fate had struck down her father." The word "القسم" means police station but it is very specific to the Egyptian dialect. This has probably caused the translator to misunderstand the whole sentence.

On the other hand, Le Gassick has repeated a grave mistake in both translations. He had translated the word "كريمة" which means daughter into "wife". The source word is again specific to the dialect. A bicultural translator would have been aware of what is meant by the author. It is thought that the translator was not fully cognizant of the specific source culture. It is true that in the sixties very little

Arabic literature was translated and Le Gassick was one of the first to do so. It must be said in this regards that Mahfouz's works are deeply immersed in the local culture of Egypt and to be translated they need a lot of effort by a non-native speaker or someone from a different culture like the case of Le Gassick.

It is believed that this example is an instance of nonce-words as explained in 5.2 by Dickins (forthcoming), where a word does not exist in a dictionary and is bound to the local dialect of Egypt. The cultural dimension was rendered neither in TT1 nor in TT2.

Next is an example where the author Naguib Mahfouz chooses to use an expression commonly used in the Egyptian community.

أكل العيش يحب الخفة

(1973:34)

- You must keep active to earn a decent living. (1966:37)

- For a decent living, you need a nice quick hand! (1992:33)

The meaning of this expression is that one needs to be active as opposed to being lazy. TT1, as shown above, has maintained the meaning of the source text. On the other hand, TT2 has used the expression "a nice quick hand" which has a bad connotation in Arab Culture. It usually refers to pick pockets. Therefore, although TT1 attempted a functional equivalent, it was closer to the intended meaning than TT2, which distorted the meaning.

This next example shows how different techniques in translation are taken or changed in the two versions of the translation.

فقال الشاب ساخراً: عم كامل, قهوة كرشة, الجوزة, الكومي!؟

(1973 :36)

- His young friend said scornfully: uncle Kamil, Kirsha's coffee house, smoking a narguileh! (1966:39)

-His young friend said scornfully: uncle Kamil, Kirsha's cafe, smoking a water pipe, playing cards! (1992:35)

The source text has a word list of things and places which ends with the word *الكومي*; which has been omitted in TT1 then rendered in TT2 into “*playing cards*”. After research for what this word refers to, it turned out to be a place in Cairo where the guys used to spend time at to smoke Shīsha and play cards.

The next example includes a commonly used word in the Arab society:

كان شاباً يافعاً وسيم الطلعة خفيف الظل

(1973:210)

- He was still very young, good looking and extremely attractive. (1966:240)
- He was young, bright and good looking (1992:214)

In the above example the Arabic adjective *خفيف الظل* is mistranslated in TT1 and TT2. This adjective means “has a sense of humor”, which is found neither in TT1 nor in TT2. It is obvious in TT1 and TT2 that there is a cultural translation problem. The collocation which means literally: “he has a light shadow” has been rendered in TT1 into “extremely attractive” while it has been translated in TT2 into “bright”. Neither of the used adjectives in TT1 and TT2 relates to the

meaning of the collocation used. This is a cultural translation problem which relates to the social background.

5.3 Conclusion

The examples listed in table 5.1 above related to either lack of religious background information or lack of social background information. It is obvious that the examples related to religious background information dominated the examples found. Le Gassick has probably failed to grasp the essence of Arab Culture in terms of religious background information. As mentioned before the Arabic culture is quite immersed in the Islamic culture, failing to realize this would ultimately result in cultural translation problems.

While TT1 omits most of the Islamic culture specifics, for it probably aims at domesticating the translation to the target audience, TT2 attempted to render some of the missing elements. It succeeds in some parts but fail in others.

On the other hand, social related cultural translation problems include a considerable number of examples which were revised insufficiently. These examples needed more revision in order to capture the missing social dimension.

In one of the examples, the revision is reverse. This means that a correct translation in TT1 is rendered wrongly in TT2.

A modest number of examples, however, underwent sufficient revision which restores the missing socio-cultural dimension in the translation problems.

Chapter Six

Linguistic Translation Problems

Chapter five tackled cultural translation problems. The examples found were analysed to clarify the mistakes which occurred in TT1, TT2 or both. Cultural translation problems were classified according to the examples into religious background and social background. It has been found that the religious background instances dominated the number of examples found. More examples associated with religious background information occurred during the analysis of shifts between TT1 and TT2 in comparison with ST.

Chapter six, on the other hand, discusses linguistic translation problems which are very significant to this study. The translator makes quite a few shifts, either by misunderstanding some words or by selecting better and more accurate equivalents in the TT2. These are classified into the following sub-categories:

Shifts which occurred to linguistic translation problems in TT1 are mainly the result of misunderstanding the meaning or connotation of the lexical item, or not choosing the accurate or the best equivalent. In most of these cases, the translator is successful in creating the shifts, while in few cases he chooses to create shifts which were not very accurate or necessary.

The linguistic translation problems are sub-classified into three sub-classifications according to the shifts which occurred to them. The first is examples which underwent a substantive revision of TT1 to TT2. The second is examples which underwent a revision, but this revision is insufficient in solving all the

problems in the translation of the example in TT1. The third kind is examples which underwent a negative revision.

Type of Linguistic Translation Problem	Source Text	Target Text 1	Target Text 2
6.1.1 Substantive revision	" اطفى الفرن يا جعده." صفحة 6	"Light the stove, Jaada"(1966:2)	"Put out the oven Jaada" (1992:2)
6.1.2 Incomplete revision	" إذ كنا ندوق أحوال الظلام و الغارات." " صفحة 6	"If we have been suffering of dark nights" (1966:2)	"If we have been suffering of dark blackouts"(1992:2)
6.1.3 Substantive revision	" و عند مدخلها كان يكب عامل على تركيب مذياع نصف عمر بجدارها." " صفحة 7	"A workman is setting up a second hand loudspeaker on a wall." (1966:4)	"He is setting up a second-hand radio." (1992:3)
6.1.4 incomplete revision	" و تبعه عم كامل كالمحمل." " صفحة 12	"Uncle Kamel followed swaying like a camel." (1966:11)	"Uncle Kamel followed swaying like a palanquin." (1992:9)
6.1.5 Negative revision	" و ظل سنقر في نشاطه يحمل الطلبات و يرمي بالماركات في الصندوق." " صفحة 14	Sankar, the waiter, was as busy as ever, bringing orders and putting money into the till. (1966:13)	Sankar, the waiter, was as busy as ever, bringing orders and putting the money tokens into the till (1992:11)
6.1.6 Substantive revision	" و جاء نفر من المعلمين، أقران المعلم كرشة." " صفحة 15	"Another group of men arrived, all associates of Kirsha." (1966:14)	"Another group of men arrived, all peers of the cafe owner." (1992:12)
6.1.7 Substantive revision	الدكتور بوشي احتك بفتاة صغيرة في آخر غارة و ضربه رجل محترم. " صفحة 18	Dr. Booshy had interfered with a little girl in the shelter in the last air raid and someone had struck him for it. (1966:19)	Dr. Booshy had interfered with a little girl in the shelter in the last air raid and some upright citizen had struck him for it. (1992:16)
6.1.8 Substantive revision	و أمسكت ست سنية ريثما تضع حميدة. و كانت دخلت الحجره في هذه اللحظة. صينية القهوه على الخوان و تعود من حيث أتت. " صفحة 19	Mrs. Afify made no reply while Hamīda , her tenant's daughter, who had just come into the room placed a raqwe on the table and went back from where she had come. (1966: 19)	Mrs. Afify while Hamīda, her tenant's daughter, who had just come into the room, placed a tray with coffee on the table and left again. (1992:17)
6.1.9 Substantive revision	حلى الله دنياك و أنس قلبك بالزواج الكامل. " صفحة 23	May God sweeten your whole life and delight your heart with a successful marriage. (1966:21)	May God sweeten your whole life and delight your heart with a perfect marriage. (1992:21)
6.1.10 Substantive revision	و ضحكت أم حميدة ضحكة عالية رنت رنيناً مزعجاً و ازدادت اطمئناناً الى نفاسة الصفقة التي هي بصددها. " صفحة 24	Umm Hamīda laughed in her reverberating and upsetting manner and she increased in confidence that the deal she was about to make would be a	Umm Hamīda let out a raucous throaty laugh, increasing in confidence, that the deal she was about to make would be lucrative indeed. (1992:22)

		lucrative one. (1966:25)	
6.1.11	Substantive revision	و أدركتها هذه الحرب , فاتقلت موازينها بالثراء. صفحة 63	This second war had so far been even more nourishing for his business and now he was prosperous. (1966:70)
6.1.12	Substantive revision	و حين جد الجد تمردوا على نصحه و أبوا الالتحاق بمدرسة التجارة أن تكون فخاً لهم و شقوا سبيلهم الى الحقوق و الطب فهم قاض و محام بأقلام القضايا و طبيب بقصر العيني. صفحة 64	When matters came to head, they rebelled against his advice and even refused to enrol in the trade school, lest it be a snare for them. They had gone into law and medicine, and now, one was a judge, the other a barrister and the third was a doctor at Qasr Al Ainy hospital. (196:70)
6.1.13	Substantive revision	كانت مقابلة الأزهر فتحاً جديداً في حياة عباس الخلو. عهد الحب. شعلة وهاجة تضطرم في الفواد . نشوة سحرتسكر العقل, شهوة تصهر الاعصاب. كان مرحاً مختلاً مزهواً , كأنه فارس لا يشق له غبار أو ثمل قد أمن عوادي الخمار. صفحة 101	His meetings with Hamīda in Azhar street opened a new way of life for Abbās. Gay and confident, he was like a tippler safe in a familiar bar. (1966:116)
6.1.14	Substantive revision	و اعتادت في هذه الفترة أن تتردد على زيارة أم حميدة دون انقطاع طويل . صفحة 115	Throughout the interval, she had made frequent visits to the matchmaker. (1966:132)
6.1.15	Substantive revision	و الزواج كفيلاً بري العود الذابل و بعث الجسد الخامد. صفحة 121	She recalled reading somewhere that marriage often made a worn out lute play sweetly and it often revitalized an exhausted body. (1966:138)
6.1.16	Substantive revision	لكم تحدث لي من المتاعب... صفحة 133	You will of course warn me of consequences. (1966: 151)
6.1.17	Substantive revision	فدهشت أم حميدة و ذكرت كيف تحلب ريق أهل الزقاق يوماً على قطعة من هذه الصينية و ها هي امرأة زاهدة لا ترضى عنها. صفحة 133	Umm Hamīda was astonished at this and recalled how all Midaq Alley was at one time wild for a bit of this food. So Alwan's wife was too fine, was she, and didn't approve of it? (1992:136)

		(1966:152)		
6.1.18 revision	Substantive	فانكفا وجه الرجل و اصفر وجهه غضباً و قال بحدة و كأنه ينطق باسم "عباس الحلو" حشرة قذرة: صفحة 135	Alwan's face fell and he turned red with rage, as though speaking the name of a bitter enemy he shouted: Abbās Hilu! (1966:154)	Alwan's face fell and he turned red with rage. As though speaking the name of some vile insect he shouted, Abbās Hilu! (1992:138)
6.1.19 revision	Substantive	و لم ينقطع بعد تلك الليلة عن زقاق المدق فكان يجيء عند العصر و يتخذ مجلسه المختار و يقطع وقته بتدخين الارجيله و احتساء الشاي. و قد أحدث ظهوره الطاريء بوجهاته و أناقته دهشة في القهوة و لكن سرعان ما سحبت العادة عليها نيول الاهمال. صفحة 156	From that evening on, he came regularly to Midaq Alley. He would come in the late afternoon; sit smoking a narguilah and sipping tea. His sudden appearance and his air of respectable tidiness caused much surprise in the coffee house, but eventually their astonishment diminished as they grew accustomed to him. (1966:179)	From that evening on, he came regularly to Midaq Alley. He would come in the late afternoon; sit smoking a water pipe and sipping tea. His sudden appearance and his air of respectful tidiness caused much astonishment in the cafe, but eventually they grew accustomed to him. (1992:160)
6.1.20 revision	Substantive	أم يسبقها قليلاً ليرىها نفسه؟ أم يحاذيها و يأخذ في مخاطبتها؟ صفحة 158	Or would he overtake her to let her see him? Perhaps he would walk by her side and ask her to become his fiancé (1966:181)	Or would he overtake her to let her see him? Perhaps he would walk by her side and begin talking to her (1992:162)
6.1.21 revision	Substantive	و ما كادت الحجرة تحتويها حتى انفجرت برأكيها و استولى عليها غضب جنوني. فطرحت الملاءة على الارض و ارتمت على الكنبه. صفحة 160	She scarcely managed to reach her room before she hurled her cloak on the floor and flung herself in an armchair. (1966:182)	She scarcely managed to reach her room before she hurled her cloak on the floor and flung herself in an armchair seething with rage. (1992:163)
6.1.22 revision	Substantive	أم أنه أن يهملها اليوم تأديباً لها و تعذيباً فهو يعبت بها عبت القوي بالضعيف. أنتهض الى القلة و تذفه بها فتحطم رأسه و تروي غلة الحنق و الانتقام !؟ و استولى عليها شعور ممرض بالامتعااض لم تشعر بمثله من قبل. حتى لقد تساءلت في حيرة عما أصابها. بيد أنها لم تكن تجهل ما كانت تريد. كانت تريد بلا شك أن يتبعها و أن يتعرض لها في الطريق. صفحة 160	Or had he deliberately ignored her today, to teach her a lesson or torture her? Now she definitely knew one thing, that she wanted him to follow her and to approach her in the street. (1966:183)	Or had he deliberately ignored her today, to teach her a lesson or to torture her. Was he playing cat and mouse? She felt an urge to hurl a water pitcher down at his head. Her confusion and rage were extreme but now she definitely knew one thing- that she wanted him to follow her in the street. (1992:163)
6.1.23 revision	Substantive	و نباها المكوث في البيت فتلفعت بملانتها و غادرت البيت دون أن تعنى بزينتها كما اعتنت بها أمس. صفحة 161	She felt restless, and wrapped herself in her cloak and went out not even bothering to check her appearance in the small cracked mirror. (1966:184)	She felt restless and wrapped herself in her cloak and went out not even bothering to check her appearance as she had the day before. (1992:164)
6.1.24	Substantive	و كنت عن	She relaxed and fixed	She made no objection

revision	المعارضة و ثبتت عيناها على التاكسي و هو يقترب من موقفها حتى وقف قبالتها و فتح الباب لها... صفحة 185	her gaze on the approaching taxi. It stopped and he opened the door for her. (1966:211)	and fixed her gaze on the approaching taxi. It stopped and he opened the door for her. (1992:188)
6.1.25 Substantive revision	رغبة جنونية حقاً ركبها كما يركبها عفريت العراك, ولكنه ارتد عنها قبل أن تنفذها! صفحة 186	The same insane desire, indeed as whenever she got into a fight. However, he drew away before she could carry out her instinct. (1966:212)	The same insane desire, indeed as whenever she got into a fight. However, he drew away before she could obey her instinct. (1992:190)
6.1.26 Negative revision	- في أي طابق؟ - فقال مبتسماً : الاول. لن تتجشمي مشقة اذا تفضلت بزيارتها. صفحة 187	- Which floor is it on? - The first, he replied smiling, "you won't suffer any hardship by condescending to visit it." (1966:213)	Which floor is it on? - "The second" He replied, "you won't suffer any hardship by condescending to visit it." (1992:190)
6.1.27 Incomplete revision	هذه هي معجزة هذا البيت أم حسبت أن السماء تمطر ذهباً و ماساً؟ كلا يا عزيزتي, ان السماء في ايامنا هذه لا تمطر الا شظايا و الآن خذي أهبتك لاستقبال الخياطة. صفحة 214	This house will perform that miracle. Did you think that the heavens would rain only shrapnel? Now get ready to meet the dressmaker. (1966:244)	This house will perform that miracle. Did you think that the heavens would rain down gold and diamonds? Oh no, they rain bombs! (1992:217)
6.1.28 Substantive revision	و انها لتذكر كيف بدأ الماكر بتقدها متعمداً, فكان يفحص يديها بعناية و يحثها على المزيد من الاهتمام بهما قائلاً: "أطيلي أظفرك و اصبغها بالمنيكور... يدك نقطة ضعف في جمالك!" صفحة 257	One day he had examined her hands and said: Why don't you take better care of your hands, they look like those of a peasant. (1966:289)	One day he examined her: Why don't you take better care of your hands. Let your nails grow and put polish on them. Your hands are a weak point, you know. (1992:257)
6.1.29 Substantive revision	و مضى جعدة الفران يحمل العجين من البيوت. صفحة 284	... And Ja'ada, the baker, went by carrying bread to the houses. (1966:315)	...And Ja'ada, the baker, went by bringing dough from houses nearby. (1992:282)
6.1.30 Substantive revision	فسأل المعلم باهتمام : - و هل قتلت؟ فأجاب الشاب و الحقد يأكل رأسه : "لا أظن ... لا أظن أن الضريبة كانت قتلة...! - ضاع الفتى هدرأ. صفحة 285	was she killed? Asked Kirsha - I don't think so, answered Hussein. (1966:317)	Was she killed? Asked Kirsha? - I don't think so, answered Hussein. - Too bad, he lost his life in vain. (1992:283)
6.1.31 Substantive revision	و كان أعفى نفسه- لشدة الحر- من شرب الماء الدافئ. فأمر العامل المكلف بخدمته بأن يذفء له ماء الشرب كما كان يفعل في الشتاء. و قضى تلك الساعة نهياً للخوف و القلق, و بكاء العم كامل بصك مسامحه.	He spent a full hour sitting in his darkening office trembling with fear and panic, his nerves shattered by uncle Kamil's weeping... (1966:318)	He had, due to hot weather, been disregarding the doctor's orders to drink only warm water, but now he instructed that it always be served warm as before. He spent a full hour

		صفحة 286		sitting in his darkening office trembling with fear and panic, his nerves shattered by uncle Kamil's weeping... (1992:284)
6.1.32	Incomplete revision	مرحباً يا زقاق الهنا و السعادة. (صفحة 29: 1973)	Hello, street of Happiness (1966:26)	Hello, street of bliss. (1992:28)
6.1.33	Substantive revision	يا لك من رجل لا ترجى منه فائدة! هل استفتيت منك مليماً واحداً في حياتي؟! مطلقاً. ذقنك جرداء لا تنبت، وكذلك شاربك. رأسك أصلع وليس بهذه الدنيا الواسعة التي تدعوها جسمك شعرة واحدة أنتفع بحلقها... سامحك الله. (صفحة 32)	You're completely without profit for me. Have I managed to make a penny out of you in your whole life? No! Your head is as bald as an egg, your face as hairless as a baby's. I make my living by cutting or shaving hairs and you haven't one on your whole body. May God have mercy on you. (1966:35)	You're completely without profit for me. Have I managed to make a penny out of you in your whole life? Your chin and upper lip don't sprout and your head's quite bald. On all that vast world you call your body there's not a single hair for me to cut. God forgive you! (1992:31)
6.1.34	Negative revision	السفر ابن كلب! (صفحة 37)	Travelling is a bitch! (1966:40)	Oh, Travelling is such a bore! (1992:36)
6.1.35	Negative revision	انت ابن ستين كلب (صفحة 37)	You're the son of sixty bitches. (1966:40)	You're the real bore! (1992:36)
6.1.36	Substantive revision	احتك حميدة فتاة كريمة الأخلاق و لا يعيبها أن تروح نفسها بالمشي في الموسكي. (صفحة 38)	Your sister Hamīda is a girl of fine character. She would never be so shameless as to walk alone in Mousky street. (1966:41)	Your sister Hamīda is a girl of fine character. There's nothing wrong with her strolling occasionally along the Mousky. (1992: 37)
6.1.37	Substantive revision	فراحت تستخبر عم كامل و تستطلق سنقر صبي القهوة حتى علمت بالشاب الذي أخذ يتردد في عهده الأخير على القهوة فيحتفي به المعلم كل احتفاء و يقدم له الشاي بنفسه. (صفحة 72 : 1973)	Mrs. Kirsha questioned uncle Kamil and Sankar, the cafe waiter, until she learned of the boy who had begun to frequent the coffee house. (1966:81)	Mrs. Kirsha questioned uncle Kamil and Sankar, the cafe waiter, until she learned of the boy who had begun to frequent the cafe being served most graciously by Kirsha himself. (1992:73)
6.1.38	Substantive revision	و فتح عم كامل عينيه و نثأب (صفحة 79)	Uncle Kamil opened his eyes and stared. (1966:89)	Uncle Kamil opened his eyes and yawned. (1992:80)
6.1.39	Substantive revision	و كان حبه عاطفة رقيقة و رغبة صادقة و شهوة جائعة، يهوى الثديين كما يهوى العينين و يلتمس وراء الثديين حرارة الجسد كما يلتمس في العينين نشوة غامضة ساحرة. (صفحة 80)	Zero translation (1966:90)	His love was a mixture of gentle affection, sincere devotion, and hungry passion. He longed to feel the warmth of her body and experience the magical, mysterious intoxication of her eyes. (1992:81)
6.1.40	Substantive revision	و قد لاحظ أن أعين البنات يتقبنه بخيب مريب. (صفحة 80)	He noticed that the girls looked at him with curiosity and interest. (1966:91)	He noticed that the girls looked at him with mischievous curiosity (1992:81,82)
6.1.41	Substantive	حلى الله دنياك و	May God sweeten	May God sweeten your

revision	انس قلبك بالزواج الكامل. صفحة (23) (1973)	your whole life and delight your heart with a successful marriage. (1966:21)	whole life and delight your heart with a perfect marriage. (1992:21)
6.1.42 Substantive revision	فجفت الفتاة من هذا الاسم و اعترضت قائلة ما شأنه في امر يخصني وحدي نحن اسرة لا رجل لنا فهو رجلنا (1973:140)	Zero Translation (1966:160)	Hamīda blanched at mention of him and objected: " what's he got to do with my personal affairs" (1992:143)
6.1.43 Substantive revision	و كان الرجل لا يقيض يده عن الانفاق الا انه كان كذلك تاجرا لا يفوته الاطلاع على دقائق ميزانيته حتى لا يجوز عليه ما لا ينبغي ان يجوز (1973:146)	He was a merchant who always made the most minute scrutiny of his budget, thus spending only what was absolutely necessary. (1966:166)	Although not stingy , He was a merchant who always made the most minute scrutiny of his budget , thus spending only what was absolutely necessary (1992:149)
6.1.44 Substantive revision	هذه بسبوسة فريدة و سيرف الناس جميعا قدرها الليلة (1973:148)	My, this sweetmeat of yours looks delicious (1966:167)	My, this sweetmeat of yours looks delicious as everyone will know tonight (1992: 150)
6.1.45 Substantive revision	و لكن اعجابه بهتلر كان ينعقد حول ما ينبع عن باسه و بطشه (1973:169)	Indeed, his admiration for him stemmed from what he heard of his cruelty and courage. (1966:169)	Indeed, his admiration for him stemmed from what he heard of his cruelty and barbarity. (1992:152)
6.1.46 incomplete revision	و مقدار ربع الحق دفعه واحدة أقوى من جميع المكيفات (1973:151)	A quarter of a jar is stronger than any other known stimulant (1966:172)	Far stronger, weight for weight than any other known stimulant (1992:154)
6.1.47 Substantive revision	كلهم كلاب... بيد أنهم اخذوا عن الكلاب نجاستها و زهدوا في أمانتها (1973:173)	While they have all the dirty tricks of dogs, they pretend to have the faithfulness of dogs too! (1966:197)	While they have all the dirty tricks of dogs, they have none of their faithfulness! (1992:176)
6.1.48 Substantive revision	فما أزهدا في الحب الناعم أو الحبيب الخرع (1973:197)	On the other hand, her role of the sweet and gentle mistress did not appeal to her at all. (1966:225)	No, she had no wish either to be or to have a passive lover. (1992:201)
6.1.49 Substantive revision	و هو يقول : حجرتنا (1973:203)	Your room, he said. (1966:232)	Our room , he said (1992:207)
6.1.50 Substantive revision	ماذا أعددت للمستقبل؟ (1973:209)	What have you set aside for the future? (1966:239)	What are your plans for the future? (1992:213)
6.1.51 Substantive revision	كان يرتدي قميصاً أبيض و بنطلوناً رمادياً (1973:228)	He dressed in a smart white shirt and sand- colored trousers (1966:259)	He was dressed in a smart white shirt and a gray trousers (1992:230)
6.1.52 Substantive revision	ثم استغفوا عنه فعاد الى البيت (1973:228)	Then they sacked him and he came back home (1966:260)	Then they fired him and he came back home (1992:237)
6.1.53 Substantive revision	و لكنها جنت بغير شك جنت بهذا الأفندي و الا لما أثرت العهر معه على الزواج به	Anyway, she must be in love with this man in the suit; otherwise how could she	Anyway, she must be in love with this man in the suit; otherwise how could she prostitute herself

		(1973:237)	prostitute herself (1966:268)	rather than marry Abbās. (1992:238)
6.1.54	Incomplete revision	و واصلا السير حتى بلغا موقف الأمس الذي لا ينسى ، فلكر عباس صاحبه (1973:282)	They continued on their way until they reached the unforgettable spot where Hamīda's carriage had stopped the day before. Abbās prodded his friend. (1966:312,313)	They continued on their way until they reached the scene of Abbās's last dramatic encounter with Hamīda. The barber nudged his friend. (1992:280)
6.1.55	Incomplete revision	فابتسم الحلو و كان يشعر نحو الدكتور بامتنان لانه هو الذي أسفر بينه و بين أم حميدة ، و لأنه هو أيضاً الذي باع له أدوات صالونه بثمن لا بأس به كي ينتفع به في سفره. صفحة (107): (1973)	Abbās smiled his gratitude to the doctor. It was he who had acted as ambassador to Hamīda's mother, and it was he who had bought his shop fittings at a price that provided the necessary expenses for his journey. (1966:122)	Abbās smiled his gratitude to the doctor. It was he who had acted as ambassador to Hamīda's mother, and it was he who had bought his shop fittings at a price that provided the money for his journey. (1992:110)
7.1.56	substantive revision	و أصغت الخاطبة الى تأففها المتصنع و قالت لنفسها " لا يجوز على مكرك يا مرة" ثم خاطبتها بلهجة تنم عن لوم : لا تغالي ... صفحة 21	The matchmaker listened to her artificial disgust at the idea of marriage with perspicacity and contempt and said to herself: I can see your cunning Ms. Afify. She addressed her visitor with an almost vicious tone. (1966:22)	The matchmaker listened with shrewd contempt to her fake disgust at the idea of marriage and told herself. "I can see through your cunning Ms. Afify . She reproached her visitor, Do not exaggerate...! (1992:19)

Table 6.1 Linguistic Translation Problems

Nord (2001/1997: 81) defines literary translation from a linguistic point of view: "Literary language is clearly assumed to have a particular connotative , expressive or aesthetic meaning of its own, which may shed some light on the sender's intention or intentions (Schmidt 1970a).

Nord's discussion supports the idea that a linguistic choice should be made carefully by the translator, due to that it is strongly related to the intention. The examples under investigation include many cases where the linguistic selection in TT1 and sometimes in TT2 has not been successful to capture the ST linguistic

meaning and in some cases it distorts the meaning of the ST. The translator has managed in many of these examples to modify his selection successfully in TT2, while in other examples, this did not take place.

6.1 Analysis of Examples

As explained above, the examples under investigation are sub-classified into examples which underwent substantive revision, incomplete revision or negative revision as follows

6.1.1 Substantive Revision

Substantive revised examples are those which underwent a justified required revision from TT1 to TT2. Below is the analysis of such kind of examples.

Example 6.1.1 displays the misunderstanding of the translator for the source language which led to a mistranslation. In TT1 Le Gassick misreads the word "أطفىء" which means put out the "light" but in TT2 he renders the actual meaning of the word.

"- أطفىء الفرن يا جعده."

صفحة (6: 1973)

- "Light the stove, Jaada"(1966:2)
- "Put out the oven Jaada" (1992:2)

This example and this particular word is a simple word in Arabic Language, and it is believed in this study that mistranslating it can only point to the modest understanding of the source language. Despite trying to justify the choice of Le Gassick, the only reason could be because both words share a semantic field and are

stored together in the brain. Therefore the mistake could be carelessness rather than misunderstanding. This example underwent a substantive revision and restored the accurate meaning in TT2.

Another example with the same problem is:

و مضى جعدة الفران يحمل العجين من البيوت

(1973:284)

- ... And Ja'ada, the baker, went by carrying bread to the houses. (1966:315)

- ...And Ja'ada, the baker, went by bringing dough from houses nearby.

(1992:282)

In the example above the preposition: من, which means “from” has been rendered into “to” in TT1. However, this has been modified in TT2 to become “from”. Moreover, the word العجين which means “dough” has been translated for the word “bread”. It is, however, restored in TT2.

In example 6.1.2 the translator chooses an equivalent which is not quite accurate in TT1. In TT2 he decides to change his choice to a more accurate term, therefore it is considered to be a substantive revision.

" و عند مدخلها كان يكب عامل على تركيب مذياع نصف عمر بجدارها."

صفحة (7: 1973)

- “A workman is setting up a second hand loudspeaker on a wall.” (1966:4)

- “He is setting up a second-hand radio.” (1992:3)

The above example is also a matter of using the inaccurate target equivalent in TT1 and then restoring the actual meaning in TT2. The word "مذياع" is merely the

Arabic word for “radio”. Le Gassick translates it first into a “loudspeaker” and translates the word "بجدارها" which means “on its wall”. In the 1940s the Radio was a new invention which was beginning to become popular. In cafes, they used to be installed high on the walls to enable all customers to listen to them as loudspeakers were not common at the time of writing this novel (1947). Le Gassick, in TT2, omits the word “on the wall” and changes loudspeaker to radio, which is the accurate equivalent. In my view, this again, was a matter of misunderstanding on the part of the translator. However, the omission of “on the wall” was not necessary since it is mentioned in the source text and since this happens to be a literary text. It is believed in this study, that Mahfouz has used the word “on the wall” to trigger the reader’s imagination and to make him live the novel and imagine every scene he reads while being exposed to a lot of the descriptive details he uses. However, the translator could have been basing his translation on his own experience and knowledge. This example went through a substantive revision.

Example 6.1.4 is again a misreading or misunderstanding by Le Gassick in TT1. However, he uses another equivalent in TT2

"- و تبعه عم كامل كالمحمل."

صفحة (12: 1973)

- “Uncle Kamel followed swaying like a camel.” (1966:11)
- “Uncle Kamel followed swaying like a palanquin.” (1992:9)

The term "المحمل" was misread by the translator to end up as "جمل". It is obvious that both words look alike with little difference. Thus, it is possible that this

was the reason why Le Gassick mistook it for *جمل* “camel”. Nevertheless, he has used an interesting equivalent for the word in TT2 “palanquin”. According to *The American Heritage Dictionary* (2000) palanquin means: “A covered litter carried on poles on the shoulders of four or more bearers, formerly used in eastern Asia.” The meaning of the word palanquin is a very close equivalent to the source target term. The revision of this example is considered as substantive.

Example 6.1.5:

" و ظل سنقر في نشاطه يحمل الطلبات و يرمي بالماركات في الصندوق."

صفحة 14

- Sankar, the waiter, was as busy as ever, bringing orders and putting money into the till. (1966:13)
- Sankar, the waiter, was as busy as ever, bringing orders and putting the money tokens into the till (1992:11)

In this example the translator chooses to create a linguistic shift which is not required. The translation of the word “ماركات” in TT1 is “money” which is the right equivalent. However, in TT2 the translation changes to “money tokens” which is rather used to describe a kind of coins and notes which are normally exchanged for real money but are not real. They are used in certain situations such as games or poker. However, this meaning does not match the meaning in the source text. The coffee house where Sankar works only serves hot and cold drinks in addition to Narguilah. There is no mention of any kinds of games which take place there; therefore it is most likely that the translator has made a change which was not quite required in TT2. This example went through a substantive revision.

Example number 6.1.6:

" و جاء نفر من المعلمين, أقران المعلم كرشة."

صفحة (15: 1973)

- "Another group of men arrived, all associates of Kirsha." (1966:14)
- "Another group of men arrived, all peers of the cafe owner." (1992:12)

Example 6.1.6 has been changed in terms of two equivalents. The first is the word "أقران". Le Gassick uses "associates" in TT1, but decides to change it to "peers" in TT2. He does not make an excellent choice in TT1 but manages to restore the meaning in TT2 to an accurate equivalent. The word "peers" would be a very close equivalent to the source text word. On the other hand the meaning of the word "associates" suggests people who work with Kirsha.

The other shift is using the "cafe owner" instead of the name Kirsha. This technique is justified in order to clarify the job or what he does for the readership since the names sound strange or not familiar for target readers. The revision is substantive.

Example 6.1.8:

و أمسكت ست سنية ريثما تضع حميدة. و كانت دخلت الحجرة في هذه اللحظة. صينية القهوة على الخوان و تعود من حيث أتت.

(19:1973)

- Mrs. Afify made no reply while Hamīda, her tenant's daughter, who had just come into the room placed a raqwe on the table and went back from where she had come. (1966: 19)
- Mrs. Afify made no reply while Hamīda, her tenant's daughter, who had just come into the room, placed a tray with coffee on the table and left again. (1992:17)

The translator uses the word “raqwe” in TT1 which means in Arabic the special Turkish coffee kettle. This word was not mentioned by Mahfouz in the source text. The author simply mentioned the word coffee. Le Gassick, becoming aware that this word was not quite familiar for the target reader, translated what Mahfouz has included without any additions. This is an interesting translation which introduces an exotic item absent from the ST. The revision of this example is considered to be a substantive one.

The next example:

يا لك من رجل لا ترجى منه فائدة! هل استفدت منك مليماً واحداً في حياتي؟! مطلقاً. ذقناك جرداء لا تنبت, و كذلك شاربك . رأسك أصلع و ليس بهذه الدنيا الواسعة التي تدعوها جسمك شعرة واحدة أنتفع بحلقها... سامحك
الله

(صفحة 32: 1973)

- You're completely without profit for me. Have I managed to make a penny out of you in your whole life? No! Your head is as bald as an egg, your face as hairless as a baby's. I make my living by cutting or shaving hairs and you haven't one on your whole body. May God have mercy on you. (1966:35)
- You're completely without profit for me. Have I managed to make a penny out of you in your whole life? Your chin and upper lip don't sprout and your head's quite bald. On all that vast world you call your body there's not a single hair for me to cut. God forgive you! (1992:31)

Example 6.1.10 above shows that Le Gassick has translated it in TT1 in a functional manner; he chose to render the expressions in a way closer to the target reader. Therefore, we find him adding words or using similes familiar to the target reader, however in TT2 he chooses to translate what was exactly said by Abbās Hilu

in the source text. It is believed that the exact words and expressions used in the source text were intended by the source text author, like using the expression “that entire vast world you call your body” which indicates how big uncle Kamil was. This, unfortunately, was missing in TT1 yet was rendered in TT2.

The rest of the expressions which were rendered functionally in TT1 did not carry the essence of the source culture. It sounded more or less like the target culture. The revision of this example is considered substantive.

In example 6.1.12 Abbās while talking to Hussein Kirsha praised Hamīda’s walking about in the Mousky Street.

اختك حميدة فتاة كريمة الأخلاق و لا يعيبيها أن تروح نفسها بالمشي في الموسكي.

(صفحة 38)

- Your sister Hamīda is a girl of fine character. She would never be so shameless as to walk alone in Mousky Street. (1966:41)

- Your sister Hamīda is a girl of fine character. There’s nothing wrong with her strolling occasionally along the Mousky. (1992: 37)

TT1 uses a double negation to render the meaning of the word. Therefore we find the translation a bit confusing for the target reader. لا يعيبيها

On the other hand, TT2 uses a direct way of rendering the intended meaning in a way which is familiar for the target reader. This was done by translating the same expression in TT2 to:

“There’s nothing wrong with her strolling occasionally along the Mousky.”

The revision of this example is substantive for it contributed to clarifying the meaning in the ST.

The following example 6.1.13 is translated in TT1 with the last part being completely omitted in translation.

فراحت تستخبر عم كامل و تستنطق سنقر صبي القهوة حتى علمت بالشاب الذي أخذ يتردد في عهده

الأخير على القهوة فيحتفي به المعلم كل احتفاء و يقدم له الشاي بنفسه. (صفحة 72 : 1973)

- Mrs. Kirsha questioned uncle Kamil and Sankar, the cafe waiter, until she learned of the boy who had begun to frequent the coffee house. (1966:81)
- Mrs. Kirsha questioned uncle Kamil and Sankar, the cafe waiter, until she learned of the boy who had begun to frequent the cafe being served most graciously by Kirsha himself. (1992:73)

After a close look at both translations, it has been found that the last part of the example was missing in TT1

“فيحتفي به المعلم كل احتفاء و يقدم له الشاي بنفسه ”

The above example means that the boy was warmly welcomed by Kirsha, and that the latter served him tea himself. However, although it was not rendered in TT1 we find it translated to an extent in TT2 as being served most graciously by Kirsha himself.

The revision of this example is substantive for it rendered an omitted part which is significant to the overall meaning of the example.

Another example on a modification for a more accurate equivalent is:

و قد لاحظ أن أعين البنات يتقبنه بخبث مريب.

(1973:80)

- He noticed that the girls looked at him with curiosity and interest. (1966:91)

-He noticed that the girls looked at him with mischievous curiosity

(1992:81, 82)

In the example above, it is obvious that the translator has shifted from using: “With curiosity and interest” to using “with mischievous curiosity”. Going back to the source text we find that it is *يخبث مريب*. This is exactly what TT2 included. TT1 had the word “interest”; a meaning not intended in the ST. This meaning was eliminated in TT2 and was replaced with an accurate equivalent of the source text.

The following example is another instance of how the translator goes more accurate in selecting an equivalent to a lexical item.

حلى الله دنياك و أنس قلبك بالزواج الكامل.

صفحة (23 :1973)

- May God sweeten your whole life and delight your heart with a successful marriage. (1966:21)

- May God sweeten your whole life and delight your heart with a perfect marriage. (1992:21)

The Arabic collocation for marriage is *بالزواج الكامل* while the English collocation is “successful marriage”. In TT1 the English collocation is used, in order to meet the expectations of the target readership and the experience of the translator, a native speaker of English. In TT2 the Arabic collocation was met by rendering it into “a perfect marriage”. The revision is considered substantive.

The following example includes another instance on Zero translation:

-فجفلت الفتاة من هذا الاسم و اعترضت قائلة ما شأنه في امر يخصني وحدي

-نحن اسرة لا رجل لنا فهو رجلا

(1973:140)

- Zero Translation (1966:160)
- Hamīda blanched at mention of him and objected: “ what’s he got to do with my personal affairs” (1992:143)

This example is another instance where zero translation has been found in TT1. These two sentences were said by Hamida when she was expressing her frustration at the refusal of Radwān Hussainy for her to get married to Salim Alwan. Her mother responds that he is considered the man of the family for our family has no man. The omission of these two sentences created a gap in the meaning in TT1 with regards to Hamida’s reaction towards Hussainy’s opinion. However, this part is restored in TT2 which makes the meaning more comprehensive and the image complete. This example is classified as a linguistic translation problem which has a substantive revision from TT1 to TT2.

و كان الرجل لا يقبض يده عن الاتفاق الا انه كان كذلك تاجرا لا يفوته الاطلاع على دقائق ميزانيته

حتى لا يجوز عليه ما لا ينبغي ان يجوز

(1973:146)

- He was a merchant who always made the most minute scrutiny of his budget, thus spending only what was absolutely necessary. (1966:166)

- Although not stingy , He was a merchant who always made the most minute scrutiny of his budget , thus spending only what was absolutely necessary (1992:149)

In TT1 the example above was translated omitting the first part “ و كان الرجل لا ” يقبض يده عن الانفاق”. This part means that the man was far from being stingy. However, TT2 restores the missing meaning by adding “although not stingy”. This example is considered to be a linguistic translation problem which underwent a substantive revision.

The next example :

هذه بسبوسة فريدة و سيعرف الناس جميعا قدرها الليلة

(1973:148)

- My, this sweetmeat of yours looks delicious (1966:167)
- My, this sweetmeat of yours looks delicious as everyone will know tonight (1992: 150)

This is another example where omission took place; the last part of the sentence “ و سيعرف الناس جميعا قدرها الليلة” is omitted from the translation in TT1. The meaning of this part is as rendered in TT2 “as everyone will know tonight”. This clause means that Ibrahim Farahat, the speaker, is going to buy the sweets to serve to the people who will attend his election campaign. He is addressing Uncle Kamil. Eliminating this part does not touch upon the core of the sentence but adds what the ST author would like to convey. However, this example was substantively revised in TT2, and it belongs to linguistic translation problems

و لكن اعجابه بهتلر كان ينعقد حول ما يذيع عن باسه و بطشه

(1973:169)

- Indeed, his admiration for him stemmed from what he heard of his cruelty and courage. (1966:169)
- Indeed, his admiration for him stemmed from what he heard of his cruelty and barbarity. (1992:152)

The ST included "بأسه و بطشه"; both words refer negatively to Hitler. However, TT1 included one positive equivalent and another negative equivalent; "cruelty and courage". Kirsha is portrayed as a negative, immoral character in the novel and his being fascinated by Hitler as a hero is, we believe, intended by the ST author. However, TT2 witnessed a substantive modification by changing the word "courage" into "barbarity". The shift created between TT1 to TT2 is considered to be a linguistic translation problem which underwent a substantive revision.

The next example:

كلهم كلاب... بيد أنهم أخذوا عن الكلاب نجاستها و زهدوا في أمانتها

(1973:173)

- While they have all the dirty tricks of dogs, they pretend to have the faithfulness of dogs too! (1966:197)
- While they have all the dirty tricks of dogs, they have none of their faithfulness! (1992:176)

In the example above, TT1 renders a very little part of the ST. The word زهدوا is rendered in TT1 as "they pretend to have ...". On the other hand, in TT2 it is rendered into "they have none of..." It is obvious that the problem in translation is a linguistic problem caused by the meaning of the word "زهدوا" which means "they barely had any". The use of the word "pretend" adds an element of pretense or

hypocrisy to the meaning which is not inferred in the ST. In TT2 the translation is modified to approach the ST more accurately; “Have none of their faithfulness”. The translation problem in this example is classified as a linguistic translation problem which underwent a substantive revision.

The following example underwent a substantive revision for TT1 uses an inaccurate pronoun which affects the meaning:

و هو يقول حجرتنا

(1973:203)

- Your room, he said. (1966:232)
- Our room , he said (1992:207)

The example above is probably related to carelessness on the side of the translator. In the ST the word حجرتنا which means “our room” is rendered into “your room” in TT1. The misreading here can affect the meaning. Referring to the context of this phrase would clarify the significance of the ل pronoun which means “our”. It has been used intentionally by Ibrahim Farraj while he was showing Hamīda their bedroom. He was trying for the first time to tell her indirectly that they will be sharing the same bedroom when she decided to stay in his house and become a prostitute. However, TT2 revises the translation and renders it into “our room”. This example is classified as a linguistic translation problem which underwent a substantive revision.

The next example:

ماذا أعددت للمستقبل

(1973:209)

- What have you set aside for the future? (1966:239)
- What are your plans for the future? (1992:213)

This example includes a general question which literally translates as “what have you prepared for the future?” TT1 renders a slightly different meaning. Instead of asking about plans, the question in TT1 is a rather financial question. “What have you set aside for the future?” means how much did you save for the future? However, TT2 includes a shift which is more centered on future plans rather than a financial question. The translation problem here is a linguistic one related to the word أعددت . The revision is substantive due to the fact that TT2 is more accurate when compared to ST.

In the following example the revised items are different from the previous cases; they are adjectives which have to do with colors:

كان يرتدي قميصاً أبيض و بنطلوناً رمادياً

(1973:228)

- He dressed in a smart white shirt and sand-colored trousers (1966:259)
- He was dressed in a smart white shirt and a gray trousers (1992:230)

This is another instance of a linguistic translation problem which is believed to be the result of carelessness. The color of the trousers رمادياً which means grey is rendered into “sand-colored”. Nevertheless, the right color is restored into “grey” in TT2. Therefore, the linguistic translation problem is thought to be a substantive revision.

The next example:

ثم استغنوا عنه فعاد الى البيت

(1973:228)

- Then they sacked him and he came back home (1966:260)
- Then they fired him and he came back home (1992:237)

In this example the word استغنوا عنه is translated into “sacked him” in TT1 and “fired him” in TT2. Fire and sack both carry the same meaning to tell someone to leave the job, typically because one’s work is not substantive. On the other hand, however, the word sack is believed to be a British-English word, while “fire” is more commonly used in North America. Le Gassick is Canadian, therefore for him to change “sack” into “fire” indicates that he was trying to naturalize or domesticate the TT for the readership. The shift was not an essential one to make between TT1 and TT2. However, it can be justified by using lexical items the audience is more familiar with. The translation problem is thought to be a linguistic translation problem with a substantive revision. It is thought however, that shifts like these are not essential to the accuracy of the TT, and are only made to create shifts or changes between TT1 and TT2.

The next example:

و لكنها جنت بغير شك جنت بهذا الأفندي و الا لما أثرت العهر معه على الزواج به

(1973:237)

- Anyway, she must be in love with this man in the suit; otherwise how could she prostitute herself (1966:268)

- Anyway, she must be in love with this man in the suit; otherwise how could she prostitute herself rather than marry Abbās. (1992:238)

The word *جنت* in the ST means literally “is crazy about”. It indicates the state of love Hamida is in with the man in the suit. This word has been rendered in TT1 into “must be in love with”. The choice is justified for it links the assumption made by Abbas to Hamida’s state of love. Although TT1 is a good rendering, it does not render the last part of the ST sentence, *على الزواج به*, this phrase means “than marrying him”. Such a rendering can create a kind of confusion between the man in the suit and Abbas, therefore the translator chose to omit this part to prevent any kind of confusion. However, Le Gassick takes a different yet more effective approach in dealing with this problem. He renders it into “rather than marry Abbas”. The shift in TT2 is a positive and a clearer one. This kind of translation problem is considered to be a linguistic translation problem which underwent a substantive revision.

The next example:

و أصغت الخاطبة الى تأففها المتصنع و قالت لنفسها " لا يجوز على مكرك يا مرة" ثم خاطبتها بلهجة تتم عن لوم : لا تغالي ...

(1973:21)

- The matchmaker listened to her artificial disgust at the idea of marriage with perspicacity and contempt and said to herself: I can see your cunning Ms. Afify. She addressed her visitor with an almost vicious tone. (1966:22)
- The matchmaker listened with shrewd contempt to her fake disgust at the idea of marriage and told herself. “I can see through your cunning Ms. Afify. She reproached her visitor, do not exaggerate...! (1992:19)

TT1 renders the phrase *تأففها المتصنع* into “her artificial disgust”, however, TT2 renders it into “shrewd contempt”. TT2 uses a better, non-literal equivalent which renders the meaning in a more natural way without affecting the meaning in the ST. The linguistic shift which took place in TT1 is considered to be a substantive shift which avoids a literal rendering and conveys the intended meaning by using a better equivalent.

6.1.2 Incomplete Revision

Incompletely revised examples are those which underwent revision, but it was insufficient to bridge the linguistic gap between ST, TT1 or TT2. The following examples clarify this.

" إذ كنا نذوق أحوال الظلام و الغارات. " صفحة (6: 1973)

- “If we have been suffering of dark nights” (1966:2)
- “If we have been suffering of dark blackouts”(1992:2)

Le Gassick uses *dark nights* in (1966) for the Arabic words “الظلام و الغارات”. Dark nights mean *الحالة المظلمة ليالي* therefore, the translation was not quite accurate. The Arabic words mean darkness and air raids. However, later in TT2 the translator renders it into dark blackouts, which I believe, is a closer equivalent of the source words. Although Le Gassick was not able to produce an accurate equivalent in the first version of the translation, yet he managed to merge the meanings of both words in TT2. The revision is a substantive one which rendered the meaning of the words

accurately to TT2 in accordance with ST. The problem here is a linguistic translation problem which underwent an incomplete revision as more corrections were required.

Example 6.1.7:

الدكتور بوشي احتك بفتاة صغيرة في آخر غارة و ضربه رجل محترم.

صفحة (18: 1973)

- Dr. Booshy had interfered with a little girl in the shelter in the last air raid and someone had struck him for it. (1966:19)
- Dr. Booshy had interfered with a little girl in the shelter in the last air raid and some upright citizen had struck him for it. (1992:16)

Example 6.1.7 is an instance where Le Gassick adds the term “upright citizen” for someone who is respectful with a very good reputation, to the original translation to clarify the intended meaning. The collocation “upright citizen” is a very strong one which renders the meaning in the ST, while the TT1 equivalent was simply “someone”, this word is too generic to be used in this example.

The adjective "محترم" means respectful and was rendered as upright. This word was missing from TT1 yet, he added it to TT2. The word citizen was used as an equivalent in both translations for the word "رجل" which should translate as “man”.

The other term which was mistranslated is the word "احتك". This word means harassed, but Le Gassick decided to use the word “interfered” which is not quite the case. According to the *Webster's Dictionary (11th ed.)* one of the meanings for the word interfere is “to strike one another. However, this leads to a different meaning of the whole sentence. It has caused a meaning distortion. The inaccurate equivalent was used by Le Gassick in both translations, and no revision for the choice was considered. The revision of this example is considered as an incomplete revision.

Example 6.1.9 is an instance of when Le Gassick chooses one of two linguistic equivalents in TT1 then chooses to eliminate it and take the other in TT2, when both words should be rendered.

مرحباً يا زقاق الهنا و السعادة. (صفحة 29:1973)

- Hello, street of Happiness (1966:26)
- Hello, street of bliss. (1992:28)

As shown above, in TT1 the word happiness was rendered as an equivalent to السعادة in Arabic. In contrast, the other word which is الهنا was ignored. The complete opposite was done in TT2 where the translator chose to render the word الهنا into bliss and eliminate the translation of the first word. A more accurate translation would include both happiness and bliss, as intended by Mahfouz in the source text. The revision of this example is considered incomplete and more revision is required.

In some examples no translation was found in TT1. This means that the translator chose to omit certain parts for some reason. However, after reviewing the translation, the omitted part is rendered in TT2. The following example is an instance of such cases:

و كان حبه عاطفة رقيقة و رغبة صادقة و شهوة جانعة, يهوى الثديين كما يهوى العينين و يلتمس وراء الثديين حرارة الجسد كما يلتمس في العينين نشوة غامضة ساحرة. (صفحة 80:1973)

- Zero translation (1966:90)
- His love was a mixture of gentle affection, sincere devotion, and hungry passion. He longed to feel the warmth of her body and experience the magical, mysterious intoxication of her eyes. (1992:81)

The example above is a detailed description of Abbās's feelings towards Hamīda. Mahfouz was considered very bold to include such detailed expressions in an Arabic text. He was largely criticized by radicals and fundamentalists for including such expressions and detailed sexual feelings in a conservative community. The irony is that the translator who comes from a more liberal society chose to omit them in TT1 .On the other hand, in TT2 a close, yet not accurate translation was included for this particular example. The reason being behind considering the translation not accurate is the following part:

يهوى الثديين كما يهوى العينين و يلتمس وراء الثديين حرارة الجسد

The translation of this part which was omitted from the TT2 as suggested by this study is as follows:

“He is in love with her breasts as much as he is with her eyes, and he is trying to feel the heat of her body through her breasts.”

The technique used in translating this example is omission of parts which may cause a translation problem for the translator. This problem could relate to euphemism in translation. The definition of “Euphemism” according to *Merriam Webster Dictionary 2011* is: “The substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant; also: the expression so substituted.”

It is probable that the translator thought that the rendition of such detailed sexual statement could be inappropriate for the readership and decided to undertake a kind of “Euphemism” to avoid presenting an offensive or indecent kind of statement. The revision of this example is incomplete for it does not render the whole ST example and omits a part intended by the ST author. Mahfouz was known

to be a bold author who challenged taboos of the Egyptian society, and therefore such detailed sexual description is a feature of Mahfouz's style in writing and should have been rendered in translation.

The following example is an instance of a loss in meaning due to an incomplete revision:

-و مقدار ربع الحق دفعة واحدة أقوى من جميع المكيفات

(1973:151)

- A quarter of a jar is stronger than any other known stimulant (1966:172)
- Far stronger, weight for weight than any other known stimulant (1992:154)

In this example a negative revision took place from TT1 to TT2. For instance in TT1, the word "الحق" is rendered into "jar" which is the accurate equivalent. The Arabic word here is a colloquial Egyptian Arabic term used to refer to a small jar. However, this word has been omitted in TT2. The whole structure of the sentence in translation differs from TT1 to TT2.

Nevertheless TT1 has a translation problem as well; it does not render the words "دفعة واحدة" which means "at once". This phrase, it is believed is significant to the meaning intended in the example. The omission of it affects the point that this quarter of the jar should be taken at once to be more effective than any other stimulant.

The translation problem in this example is of a linguistic nature, with an incomplete revision. The example needs more revision and the issue of

domesticating the TT at the expense of the intended meaning in the ST causes a loss in meaning.

In the next example, the revision is insufficient:

فما أزهدها في الحب الناعم أو الحبيب الخرع

(1973:197)

- On the other hand, her role of the sweet and gentle mistress did not appeal to her at all. (1966:225)
- No, she had no wish either to be or to have a passive lover. (1992:201)

This example is another instance on the misreading of the word أزهد. TT1 reflects a clear misreading of the ST. TT1 makes Hamida not interested in playing the gentle mistress. The ST clearly says that she is not interested in a soft love or a coward lover. . The misreading which took place in TT1 resulted in a wrong meaning being conveyed. On the other hand, although TT2 has been revised, this revision is not complete. The meaning in TT2 included not only the coward lover but a coward Hamida as well; “she had no wish either to be or to have...” The revision which took place was incomplete and there was still a sort of misreading reflected in TT2. A more accurate translation would be “she was not interested in a soft love or in a coward lover”

This kind of translation problem is classified as a linguistic translation problem which underwent an incomplete revision.

The next example:

وواصل السير حتى بلغا موقف الأمس الذي لا ينسى ، فلكرز عباس صاحبه

(1973:282)

- They continued on their way until they reached the unforgettable spot where Hamīda's carriage had stopped the day before. Abbās prodded his friend. (1966:312,313)
- They continued on their way until they reached the scene of Abbās's last dramatic encounter with Hamīda. The barber nudged his friend. (1992:280)

The phrase موقف الأمس which means: the situation of the day before or what took place the day before has been rendered into the “unforgettable spot”. The addition here is justified for it clarifies to the reader which stop is meant. However, more addition takes place when TT1 chooses to illustrate more on what took place the day before. “Where Hamīda's carriage had stopped the day before” It is possible here that the translator chose to explain further in order to facilitate the understanding of the reader. Mahfouz, the ST author, on the other hand uses a technique where the reader is required to think and remember in order to link things together. It is believed that the ST has been intentionally shortened to invite the reader to establish a linkage between the incidents happening throughout the novel.

The shifts which occurred to TT2 on the other hand are few. TT2 uses the phrase “dramatic encounter” instead of “unforgettable spot”; this is also an addition to what has been used in the ST موقف الأمس.

Another linguistic shift which took place between TT1 and TT2 is the use of the word “prodded” in TT1 then “nudged” in TT2 as translations for the ST word لکز.

After a thorough investigation, it has been found that the word “prodded” is usually used to indicate an unfriendly poke with the finger. It is seen as an aggressive gesture which takes place when the doer has superiority over the recipient. Nudge on the other hand, is a more friendly kind of gesture which involves a friendly poke with the elbow. It usually takes place between friends. The shift with regards to the translation of the word: لکز is not an essential one.

This example is considered to be linguistic, due to the shifts which occurred to the ST words موقف الامس and لکز. The shifts or the revision which took place are incomplete as there is more revision required to this example.

6.1.3 Negative Revision

By negative, we mean unrequited revision, which created a translation problem in TT2. This problem did not exist in TT1 and the negative revision caused it. It also caused a distortion of meaning as explained in the listed examples.

Example 6.1.10 is another case of omitting and modifying certain parts and domesticating the translation for the target readership or words in TT1 and rendering them in TT2. In TT2 the translator went literal in translating these parts.

Example 6.1.11 and example 6.1.13 share one way of translating due to the fact that they share a “taboo word”:

Two examples include the word "كلب", which means dog in English. The word is an expletive; therefore Le Gassick has rendered it into "bitch" in TT1. In TT2 he decided to change the translation into: "such a bore" which is not accurate.

السفر ابن كلب! (صفحة 37: 1973)

- Travelling is a bitch! (1966:40)

- Oh, Travelling is such a bore! (1992:36)

انت ابن ستين كلب! (صفحة 37: 1973)

- You're the son of sixty bitches. (1966:40)

- You're the real bore! (1992:36)

The translator however, could be justified for his TT2 selection. Although the TT1 sounds more accurate, the TT2 sounds more polite and appropriate for the target readership. Translation of taboo words can justify the change or the shift created by the translator. However, the translator chooses an inaccurate equivalent for the term ابن كلب . The revision is negative for TT2 fails to use the corresponding equivalents, while they are used in TT1.

6.2 Conclusion

Chapter six discussed and analysed linguistic translation problems which underwent one of the following: substantive revision, incomplete revision, or negative revision. Examples which were revised substantively have dominated the number of the overall examples. There have been a few examples which were revised incompletely, and only one which was revised negatively. The numbers and the frequency of each sub-classification will be discussed later in chapter nine. It is

obvious that the frequency of the linguistic translation problems has exceeded the number of the cultural translation problems.

Chapter Seven

Stylistic Translation Problems

Chapter six discussed linguistic translation problems and analysed the examples after sub-classifying them according to the types of shifts which occurred in them. These sub-classifications are: substantive revision, incomplete revision and negative revision.

This chapter aims to tackle text-specific translation problems or stylistic translation problems. This study sub-classifies stylistic translation problem in accordance with the examples under investigation into: substantive revision and minor revision. Substantive revision is when the examples are revised in a positive manner to prevent confusion, this means that the shift in style is desired and resulted in a better TT. The second kind is minor revision where the shift does not change much in the example, and is not essential to prevent confusion or to clarify the translation.

7.1 The Significance of Style in Translation

Style in translation has been tackled by many scholars. Some of them believe that the term “style” should not be used, due to the imprecision it is associated with. Fowler (1986/96:185-86) for instance, introduces “register” alongside other sociolinguistic terms such as “idiolect and dialect” to be used instead. On the other hand, Leech and Short (1981:10) define style as: “It refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on.” This definition is detailed at a later discussion by Leech and Short into that

Style refers to “linguistic habits of a particular writer...genre, period, school...”Leech and Short (1981:11)

Nida and Taber explain:

Style: the patterning of choice made by a particular author within the resources and limitations of the language and of the literary genre in which [sic] is working. It is the style which gives to a text its uniqueness and which relates the text personally to its author. Nida and Taber (1969:207)

Nida and Taber (1969:145-147) go further to provide “a classification of features of style”. These features, explains Munday (2008:29) are “categories of formal and lexical features” which are designed for “efficiency and special effects”. These include: discourse markers, sentence structure, clause order, and parallelism, on the other hand, lexical features include: frequency and familiarity of words, combinations of words, archaisms or modern usage, appropriateness for the audience.

On the other hand, Kohlmayer (1988:150) explains that a translator or a translation cannot focus wholly on the target language, because there is a need for the target audience to see and read the “effects of the original”. This would take place even if not “directly or in the same way”.

Boase-Beier (2006:26) says that, a translation must not be based on the “expectations of the target audience” or be a reflection for the translator’s personal experience.

This means that a translation should reflect the style of the ST rather than meet “the expectations” of the TL readership. Moreover, it should not be purely

subjective, due to the fact that this could distort the link to the ST style, or even send a different message.

Boase-Beier (2006:29) explains that stylistics is an important aspect in translating literary texts, and when a translator is stylistically aware he will be able to “appreciate the full effects of the text and the state of mind or view that informs them.” He also says that Style “signals the literary nature of the text”.

In certain examples the TT1 reflects “the expectations of the target audience” and the personal experience of the translator. It is believed here that when a reader selects a translated work from a different culture, the expectation would be to read a reflection of the source text and its message.

The discussion of Boase-Beier which signifies the importance of style in translation and how it signals the literary nature of the text is justifiably true. What distinguishes a literary text from a non-literary text is the style or ‘the frame’ within which it is placed. If this style is not rendered to the TT, the genre of the TT might not be very distinguishable from any non-literary text.

He further explains that to translate is to “write a new text”, therefore the style of TT is the choice of the translator when it comes to “genre, TL, linguistic, literary or cultural system into which the TT is placed. Boase-Beier goes on to say that there are four potential viewpoints with regards to style in translation:

- i) The style of the source text as an expression of its author’s choices
- ii) The style of the source text in its effects on the reader (and on the translator as reader)
- iii) The style of the target text as an expression of choices made by its author (who is the translator)

iv) The style of the target text in its effects on the reader.

Boase-Beier (2006:5)

The points introduced by Boase-Beier focus on the necessity that all four aspects: reader, author of translation (translator), ST and TT should be taken into consideration during the translation process. The style of the ST should be “perceived” by the translator in order to decide how much can be rendered in translation.

On the other hand, Gutt (2000:130) believes that a literary text is related to ST more than a non-literary text, in the sense that it should “preserve” its style, and not only the message.

The current study believes that rendering the style, would help promoting the ST author. Although it can be sometimes challenging for the translator to render the style as such, yet it is possible and desirable to tie the TT stylistically to the ST.

Stylistic translation problems are very important. They can influence the way a message or meaning is presented to the target audience and whether this presentation in translation has met the expectations of the Target audience or conveyed the message of the source text.

Below are the Text-specific examples which were found to be stylistic translation problems. They represent a considerable proportion of the overall examples.

Stylistic Translation Problem	Source Text	Target Text 1	Target text 2
7.1.1 Minor revision	"يا شيخ درويش أيرضيك هذا؟" صفحة (10 : 1973)	"Sheikh Darwish, are you happy now?" (1966:8)	"Sheikh Darwish, does this please you?" (1992:7)
7.1.2 Minor revision	أصغت الست سنبة عفيفي بأذن غير راعية لأنها كانت مشغولة بالأمر الذي جاءت من أجله. صفحة (19 : 1973)	Mrs Afify listened uninterestingly to all this , her mind busy with the matter about which she had come (1966:19)	Mrs. Afify listened with disinterest to all this, her mind busy with the matter about which she had come. (1992: 17)
7.1.3 Minor revision	حسبي ما دقت من مرارة الزواج صفحة (20 : 1973)	I had enough of the bitterness of marriage. (1966:20)	No more of the bitterness of marriage for me (1991: 18)
7.1.4 Minor revision	و جلسنا على كنبتين متلاصقتين واستخرجت من علبة سيجارتين وجعلتا تدخنان في انبساط و سرور. صفحة (110 : 1973)	They sat side by side on the sofa and the hostess took out two cigarettes from her case, which they lit and sat smoking in pleasure. (1966:132)	They sat side by side on the sofa and the hostess took out two cigarettes from her case, which they lit and sat pleausrably. smoking (1992:119)
7.1.5 substantive revision	ثم ماذا؟ ثم تقذفه بحمم الغضب، و الحنق و الوعيد، لماذا؟ تحدياً لثقتة بنفسه و زهوه و ابتسامته الواشية بالظفر أصل البلاء كله، فأدركت مغزاها بعقلها و غريزتها و روحها و جسمها. صفحة (160 : 1973)	But what would she do? Why should she want to take out her humiliation on him? It was that smile of his that caused all the trouble. (1966:183)	But what would she do then? Give him hell! But why should she want to take out her humiliation on him? It was that smile that caused all the trouble. (1992:163)
7.1.6 substantive revision	بل راح يحدثها حديثاً رقيقاً مؤدباً، لا عن وداعة طبيعية، فقلبها يحدثها بأنه نمر يتحين فرصة للوثوب . فلتنظر ... لتتنظر حتى يتكشف عن حقيقته و هنالك؟؟ و عاودتها لثتها الجنونية و سرورها الوحشي. صفحة (166 : 1973)	She made excuses to herself that he had spoken to her most politely, even showing more than common courtesy. But who was he and what was he doing in Midaq Alley of all places? She resolved to wait until time revealed the truth about him. And then? (1966:188)	She made excuses to herself that he had spoken to her most politely, even showing more than common courtesy. Yet she sensed he was really a tiger waiting to pounce. She determined to withhold judgment until he revealed his true self. And then? How sorry she'd make him. (1992:168)
7.1.7 minor revision	أو لم يقل لها " الست في الدنيا لتؤخذني و اني لأخذك"؟! صفحة (179 : 1973)	Why else would he say: "are you not on this earth to be taken? And I am going to take you." (1966:183)	Why else would he say: "aren't you on this earth to be taken? I'm just the one to take you!" (1992:183)
7.1.8 minor revision	ثم أفاقنا مباحة على صوته يهمس في أذنها قاتلاً: "انظري الى الحسان كيف يرفان في ثيابهن النورانية. أجل انهن يتميلن مبعثرات كالكواكب المنيرة، ما أجملهن، ما أبدعهن!" صفحة (186 : 1973)	She was suddenly aware of his voice whispering in her ear: just look at the beautiful women in their superb clothes! "Yes, they were	She was suddenly aware of his voice whispering in her ear: just look at the fine ladies in their superb clothes! "Yes, they

		swaying and dancing along like luminous starts... how beautiful they were, how wonderful!" (1966:212)	were swaying and dancing along like luminous stars...how beautiful they were, how wonderful!" (1992:189)
7.1.9 minor revision	و لم يذهب خطابه سدى , فقد سرى عنها, و خفف توتر أعصابها. صفحة (220 : 1973)	His speech was not without effectiveness for now Hamīda felt all her cares gone and her nervous tension subsided. (1966:250)	His speech was not ineffective, for now Hamīda felt all her cares gone and her nervous tension subsided. (1992:222)
7.1.10 substantive revision	ألا تعرف حانة فيتا؟ ... ألم تدمن الخمر في التل الكبير؟ فأجابه عباس قائلاً باقتضاب: كلا. صفحة (247 : 1973)	Don't you know Vita's bar? Didn't you ever get a liking for drink up there at Tell el- Kbir? - No, I didn't (1966:278)	Don't you know Vita's bar? Didn't you develop a liking for drink up there at Tel el-Kbir? - No, I didn't (1992:248)
7.1.11 minor revision	واحسرتاه كيف تدعي القمل يرعى هذا الشعر الجميل صفحة (25 : 1973)	What a pity! Fancy letting lice live in that lovely hair. (1966:27)	What a pity! Imagine letting lice live in that lovely hair! (1992:24)
7.1.12 substantive revision	سادة الدنيا أنت. كلهم كعدمهم. صفحة (27 : 1973)	You're the best in the world yourself, I don't think! (1966:29)	You're the best in the world yourself, aren't you? (1992:26)
7.1.13 substantive revision	نمت و دام أهلك الأجلء صفحة (29 : 1973)	May you and your inhabitants long survive. (1966:31)	Long life to you and all your fine inhabitants. (1992:28)
7.1.14 substantive revision	و هذا المعلم كرشة متطامن الرأس كالنائم و ما هو بالنائم. (1973:29)	Over there sits Kirsha, the cafe owner, his head bowed as if in a deep sleep, but he is not really. (1966:31)	Over there sits Kirsha, the cafe owner, his head bowed as if in a deep sleep, but he is really awake. (1992:28)

Table 7.1 Stylistic Translation Problems

7.2 Analysis of Examples

The shifts in stylistic translation problems from TT1 to TT2 show that in some cases they were negligible. It is deduced from some of the following examples that change was probably intended just for the sake of creating a difference in TT2. This is explained in the analysis of such examples. Below are some examples on the minor revisions which took place in terms of stylistic translation problems. The

classification of Nida and Taber (1969) and Vinay and Darbelnet (1995) will be the main reliable taxonomy for analysis of examples.

7.2.1 Substantive Revision

Substantive revision is desired for it results in a better translation which prevents confusion; this means that the shift in style is required.

Some examples have had a substantive shift which linked the TT style to the ST style, such an instance is:

بل راح يحدثها حديثاً رقيقاً مؤدباً، لا عن وداعة طبيعية، فقلبها يحدثها بأنه نمر يتحين فرصة للوثوب . فلتنتظر ... لنتنظر حتى يتكشف عن حقيقته و هنالك ؟؟ و عاودتها لذتها الجنونية و سرورها الوحشي. صفحة (166) :
(1973)

- She made excuses to herself that he had spoken to her most politely, even showing more than common courtesy. But who was he and what was he doing in Midaq Alley of all places? She resolved to wait until time revealed the truth about him. And then... (1966:188)

- She made excuses to herself that he had spoken to her most politely, even showing more than common courtesy. Yet she sensed he was really a tiger waiting to pounce. She determined to withhold judgment until he revealed his true self. And then How sorry she'd make him. (1992:168)

Example 7.1.6 had a substantive revision. The ST had a metaphor, فقلبها يحدثها which was not rendered in TT1; instead the translation was different stylistically to the extent that the link to the ST was modest. However, TT2 renders a literal translation of the metaphor and a closer style to the ST, "he was really a tiger waiting to pounce". It also includes a clarification of how Hamīda

would like to make Farraj feel “how sorry she would make him” which did not exist in TT1.

This stylistic translation problem created in translation of this example is believed to be due to failing to render the Nida & Taber (1969) lexical feature, combination of words, in this case the metaphor. Failing to render the metaphor in TT1 created a stylistic gap.

Example 7.1.12 also underwent a substantive revision in terms of stylistic translation problems.

سادة الدنيا أنت... كلهم كعدمهم

(1973 : 27)

- You're the best in the world yourself, I don't think! (1966:29)
- You're the best in the world yourself, aren't you? (1992:26)

The ST has a very clear sense of sarcasm which has not been rendered in TT1. The phrase “كلهم كعدمهم” which means they are as good as nothing and which is used sarcastically to say “you are as worthless as them”, and has been rendered in TT1 into “I don't think”. The direct way of introducing a hidden sarcasm used in TT1 probably distorts the way the meaning is presented. However, TT2 restores the sarcasm used in ST “aren't you?” Although the translation of the example in TT1 and TT2 were not very accurate to the ST, the style of TT1 affected the meaning. Modifying the style in TT2 presented the message in a better manner when compared to ST. this example is thought belong to formal features of Nida & Taber (1969) sentence structure. The change in the structure of the sentence has created a change in meaning not intended by the ST author.

7.2.2 Minor Revision

Minor revision is when the example underwent a non-required shift in style which does not touch upon the essence of the translation. This kind of minor shift is unessential.

Examples on this are as follows:

أصغت الست سنية عفيفي بأذن غير واعية لأنها كانت مشغولة بالامر الذي جاءت من أجله.

صفحة (19: 1973)

- Mrs Afify listened uninterestingly to all this, her mind busy with the matter about which she had come (1966:19)
- Mrs. Afify listened with disinterest to all this, her mind busy with the matter about which she had come. (1992: 17)

The example above is almost the same in the two versions of translation. In (1966) the expression: “بأذن غير واعية” was translated into: “uninterestingly”, while in (1992) it was translated into: “with disinterest”. There is barely a difference between both selections. Both translations render the meaning intended by the source text author with no major difference. In this example the shift created from TT1 to TT2 was not essential. TT2 does not read in a better way. The translator was probably trying to create a more natural translation to the reader, however, what distinguishes the literary genre is the style, and this style should be conveyed. This is due to the fact that style gives the text “its uniqueness and relate the text personally to its author” (Nida and Taber 1969)

Another example on the above is:

صفحة (20: 1973)

- I had enough of the bitterness of marriage. (1966:20)
- No more of the bitterness of marriage for me (1991: 18)

In TT1 the translator has intended a normal and accurate translation, yet he probably felt it did not sound rhetorical or literary enough to meet the effect of the source text, so he decided to create effect by starting off the sentence with negation and end it with the pronoun.

The word **حسبي** means I had enough. Therefore, change here was not quite required. The message of the source text was conveyed sufficiently in TT1 and TT2 was not very different from the perspective of a native Arabic speaker.

There are many examples in table 7.1 which witnessed minor shifts or revisions. In some cases the translator was trying to create a more natural translation, which work in some examples but fail in others.

Example 7.1.9 is another instance for the minor revision:

و لم يذهب خطابه سدى , فقد سرى عنها, و خفف توتر أعصابها.

(1973 : 220)

- His speech was not without effectiveness for now Hamīda felt all her cares gone and her nervous tension subsided.
- His speech was not ineffective, for now Hamīda felt all her cares gone and her nervous tension subsided. (1992:222)

In this example the stylistic shift occurred from TT1 to TT2 in terms of the translation of the phrase **لم يذهب سدى** , which has been rendered into “was not

without effectiveness”, which is accurate, however TT2 decides to create a stylistic shift to this phrase to become “Was not ineffective”. This example is one of the cases where the shift was not essential but it sounds more domesticated for the readers and reads more naturally.

Vinay and Darbelnet (1995:36) explain that a case like example 7.1.9 in stylistics is called transposition. Transposition, they go on to explain is “replacing one word class with another without changing the message”. The first expression is called “the base expression” while the second is called “the transposed expression”.

Vinay and Darbelnet also identify two kinds of transposition in translation: obligatory transposition and optional transposition.

Example 7.1.9 is an optional transposition where the “transposed expression” is not better than the “base expression”.

Another example on inaccurate translation and minor revision is example 7.1.11:

واحسرتاه كيف تدعي القمل يرعى هذا الشعر الجميل

صفحة (25 : 1973)

- What a pity! Fancy letting lice live in that lovely hair. (1966:27)
- What a pity! Imagine letting lice live in that lovely hair! (1992:24)

Example 7.1.11 had a revision on the linguistic aspect where the phrase “ كيف تدعي” which means “how can you let?” is rendered in TT1 as “Fancy”, in TT2 it is rendered into “imagine”. None of the translations approached the ST phrase. However, although there is a linguistic translation problem in this example, by using the wrong translation in TT1 and TT2, there is a more obvious stylistic translation problem which renders the meaning wrongly. The shift created is minor while the required shift is substantive. More revision is required in order to ensure the meaning in the ST is conveyed in the TT.

(Nida and Taber 1969: 12): explain “Translation consists in reproducing in the receptor language the closest natural equivalent of the SL message, first in terms of meaning and secondly in terms of style.”

This again reiterates the need to preserve style in translation rather than create domestication for the Target reader.

7.3 Conclusion

Chapter seven has defined stylistics translation problems according to different theorists; it has also classified stylistic translation problems into examples which underwent minor revision, and those which underwent substantive revision. A number of examples underwent an optional stylistic transposition (of Vinay and Darbelbnet 1995) from TT1 to TT2. Many of the examples under investigation went through minor revisions, to naturalize or domesticate the TT for the readership.

Chapter Eight

Pragmatic Translation Problems

As explained in chapter four, Nord defines pragmatic translation problems as translation problems which arise when the “transfer situation” contrasts with regards to the ST vs. TT medium and ST vs. TT recipients, motive for ST production vs. motive for TT translation, or even ST function vs. TT function. Nord goes on to say that this type of problems exists in all kinds of translations and therefore, they can be “generalized” regardless of language or culture.

8.1 The Role of Pragmatics in Translation

Pragmatic Translation Problems are thought to be the most serious type of translation problems.

Leech (1983:34) defines pragmatics as:

Pragmatics is about meaning in speech situations as it is manifest in social acts outside sentences, and about the making of meaning as a dynamic process, involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social, linguistic) and the meaning potential of an utterance.

Baker (1992:217) defines pragmatics as “the study of language in use, it is the study of meaning , not as generated by the linguists system but as conveyed and manipulated by participants in a communicative situation”

Her definition sheds light on how pragmatics can be with all aspects related to the users of the language as well as the “communicative situation” they are using the language in. As will be explained below, Sperber and Wilson believe this can relate to beliefs, religious issues, social interaction, as well as cultural assumptions.

On the other hand Gutt (1998:52) defines translation as a: “Primarily pragmatic notion, used to indicate the kind of communication intended by the communicator. Its communication- facilitating role will depend on how similar the notion of translation held by the translator and held by the audience are to each other”.

If necessary, the translator may have to consider measures to bring those notions close together. Gutt goes on to explain, that the main difficulties facing the translator are usually pragmatic in translating the difference, is as much of context as of language.

Gutt(1998) explains what is called “the relevance theory” by saying that “communication not only requires encoding, transfer and decoding processes, but crucially involves inference in addition.”

In relevance theory, “context of an utterance” is a “psychological construct” of the receiver’s “assumptions” about the world.

The word “context” here can be very broad to include:

A context in this sense is not limited to information about the immediate physical environment or the immediately preceding utterances; expectations about the future, scientific hypothesis or religious beliefs, anecdotal memories, general cultural assumptions, beliefs about the mental state of the speaker, may all play a role in interpretation (Sperber & Wilson 1986:15f)

The definition of what context can include is a broad definition which included the two sub-classifications introduced for pragmatic translation problems, the first is religious related and the other is general cultural assumptions (social).

Nord (1997/2001:85) explains that the literary translator as a reader of the ST has “an individual understanding” of the text. He must try to “infer” the meaning intended in the ST by analyzing the “textual features” and “consulting secondary resources”.

Nord argues that the duties of the literary translator are to

- a) Analyse the textual features
- b) Try to consult secondary resources before translating the ST

Nord’s argument is justifiably true, for when the translator of a literary work has a good background on the ST in terms of culture and pragmatics, this would prevent or minimize the number of translation problems facing him through the process of translation, and the product would be less problematic and link more to the ST.

The table below shows the pragmatic translation problems done in both TT1 and TT2 in most of the cases. Although the number of this kind of Translation problems is limited to an extent in the case study of this research, yet they are extremely serious and cause problems in understanding the beliefs of the ST audience.

It is note-worthy here that in some examples TT1 and TT2 translations were not revised and the mistakes were not identified in both versions. However, this

study lists them to discuss the pragmatic dimension and explain why and how these examples should have been rendered.

Pragmatic Translation Problem	Source Text	Target Text 1	Target Text 2
8.1.1 Religious & social	هذه علامات الساعة , و هنا خرج الشيخ درويش عن صمته و أنشد يقول: حننت الى ربا و نفسك باعدت مزارك من ربا و شعبا كما معا فما حسن أن تأتي الامر طائعا و تجزع أن داعي الصباية أسمعا أه يا ست الحب يساوي الملايين. أنفقت في حيك مائة ألف و انه لقد زهيد. (صفحة 55: 1973)	These are signs of the hour! Now sheikh Darwish suddenly emerged from his silence and began to recite poetry and to mutter: Oh madam; love I worth millions. I have spent, madam, for love of you one hundred thousand, but this is a paltry sum. (1966:59)	These are signs of the hour! Now sheikh Darwish suddenly emerged from his silence and began to recite poetry and to mutter: Oh madam; love i worth millions. I have spent, madam, for love of you one hundred thousand, but this is a paltry sum. (1992:53)
8.1.2 Religious	اصوم و افطر على بصلة ! صفحة 24	I am willing to go on a diet and just have an onion for breakfast. (1966:25)	What! Break a fast by eating an onion? (1992:22)
8.1.3 Religious	الم تدع له يوم الوداع و تعده باستشفاع الحسين لاجابة الدعاء?... صفحة 265	When they said farewell, had she not promised to pray to the lord Hussein to look after him and answer their prayers? (1966:297)	When they said farewell, had she not promised to pray to the lord Hussein to look after him and answer their prayers? (1992:265)
8.1.4 Religious	الرحمة. الرحمة يا آل البيت. صفحة 287	Mercy... Mercy, oh people of the house! (1966:319)	Mercy... Mercy, oh people of the house! (1992:286)
8.1.5 Social	و تأثر السيد بقول ابنه و كان يتق المتعلمين ثقة كبيرة و زاده في أبنائه انحيازاً الى طرح السياسة جانباً جهله التام بشؤونها و بروده حيالها فلم يكن يعلم من أمورها الا أسماء و رث حبيها أو بغضها عن عهد سعد زغلول. صفحة 66	Salim Alwan was very impressed by what his son said. He had faith in his educated sons and his determination to put politics aside was reinforced by his ignorance and indifference to that world. His only political awareness was of few names of these from the time of Saad Zaghoul. (1966:73)	Salim Alwan was very impressed by what his son said. He had faith in his educated sons and his determination to put politics aside was reinforced by his ignorance and indifference to that world. His only political awareness was of a few names, and some affection or aversion for a few of these from the era of the nationalist hero Saad Zaghoul. (1992: 66)

Table 8.1 Pragmatic Translation Problems

8.2 Analysis of Examples

The examples under investigation are classified into religious related examples and social related examples. Below is the explanation to each kind of them and their examples.

8.2.1 Religious Related Examples

Example 8.1.1 is the only pragmatic translation problem which includes both kinds of sub-classifications. It is social pragmatic translation problem in one part and religious pragmatic translation problem in another part.

هذه علامات الساعة , و هنا خرج الشيخ درويش عن صمته و أنشد يقول:

حننت الى ريا و نفسك باعدت

مزارك من ريا و شعباكما معا

فما حسن أن تأتي الامر طائعاً

و تجزع أن داعي الصباية أسمعا

أه يا ست الحب يساوي الملايين. أنفقت في حبك مائة ألف و انه لقدر زهيد.

(صفحة 55: 1973)

- These are signs of the hour! Now sheikh Darwish suddenly emerged from his silence and began to recite poetry and to mutter: Oh madam; my love is worth millions. I have spent, madam, for love of you one hundred thousand, but this is a paltry sum. (1966:59)

- These are signs of the hour! Now sheikh Darwish suddenly emerged from his silence and began to recite poetry and to mutter: Oh madam; my love is worth millions. I have spent, madam, for love of you one hundred thousand, but this is a paltry sum. (1992:53)

The example above includes more than one problem. The first is the expression: هذه علامات الساعة which means the day of resurrection or dooms day. TT1 and TT2 include a literal rendition which was not very comprehensible. For TT reader: "signs of the hour", does not have a lot of connotation in the target language and culture to what it stands for in the source language and culture.

In terms of this religious pragmatic translation problem, there has been no shift to modify the meaning conveyed in TT2. Therefore both TT1 and TT2 fail to grasp the meaning and connotation of this pragmatic expression.

(Gutt 1998:50) explains that dealing with a literary text requires the translator to be informed in terms of historical and cultural backgrounds of a certain literary work in order to understand the ST and thus to be able to render it properly into the TT.

Gutt's argument supports the discussion in the current study, where it is argued that the translator's unawareness of "mismatches" in terms of culture and history would result in an inaccurate translation. On the other hand; the translation would probably be more accurate with regards to serious pragmatic issues, had the translator done some research on the cultural and historical backgrounds of the ST, prior to translation.

The other pragmatic problem in this example is the poetry cited by the speaker. This poetry is completely omitted from both TT1 and TT2.

حننت الى ربا و نفسك باعدت

مزارك من ربا و شعباكما معا

فما حسن أن تأتي الامر طانعا

و تجزع أن داعي الصباية اسمعا

These poetry verses are much immersed in the source culture and would take a lot of effort from the translator to render them into English. This part of the example is considered as a social pragmatic translation problem. It has not been revised in TT2 and therefore the social pragmatic translation problem exists in both TT1 and TT2.

Example 8.1.2 has another pragmatic translation problem in TT1, but it was rendered into an acceptable equivalent in TT2.

أصوم و أفطر على بصلة !

(1973:24)

- I am willing to go on a diet and just have an onion for breakfast. (1966:25)
- What! Break a fast by eating an onion? (1992:22)

The example above hits the pragmatic dimension when the translator decides to translate the word **أصوم** which means fasting for Muslims, a very important and essential part of the Egyptian or even Islamic culture, into go on a diet. The TT1 equivalent is completely inaccurate and should have consulted the cultural aspect. The other thing is the word **أفطر** which means break the fast. In TT1 the translator decides to base the rest of the sentence on the first part of it. He renders it into “have an onion for breakfast.”

In both cases the TT1 is inappropriate in terms of the source language and culture and it would be quite offensive for Muslims or people of the source culture to call fasting as going on a diet. After all fasting is for spiritual reasons rather than dieting reasons.

In TT2 Le Gassick renders the pragmatic dimension and restores both terms to what they should be. In TT2 we find:

- Break a fast by eating an onion?

Although this might not sound familiar for the target readership, yet it sounds more faithful to the source language and culture.

In the following two examples the translation of TT1 and TT2 is not revised at all, despite the grave mistakes in both.

ألم تدع له يوم الوداع و تعده باستشفاع الحسين لاجابة الدعاء؟...

(265:1973)

- When they said farewell, had she not promised to pray to the lord Hussein to look after him and answer their prayers? (1966:297)
- When they said farewell, had she not promised to pray to the lord Hussein to look after him and answer their prayers? (1992:265)

In the example above, Mahfouz in the ST mentions an aspect very specific to the Egyptian society. "Al Hussein" whose tomb is in central Cairo, happens to be the grandson of Prophet Mohammed and people in Egypt ask him to act as a mediator for them to have their prayers heard by God. The translator was not aware, apparently, of this and thus translated the sentence into:

- “To pray to Lord Hussein to look after him and answer their prayers.”

The word "باستشفاع" was translated into “to pray” which was not accurate. The Arabic word in the source text means to act as a mediator to God (to intervene). The use of the word to pray presents Hussein for the target readership as a God. Moreover, the addition of the word lord boosts this idea, despite the use of the word "سيدنا" commonly used by the Egyptians, which literally translates as “our lord”, yet the addition of “our lord” has a negative connotation which was not intended. For Muslims there is only one lord (Allah), the use of this word in this context is misplaced.

As a whole, this is a quite contradicting statement to the beliefs of Muslims. It was never meant by Mahfouz that people pray to Hussein. This is considered to be a grave problem which is quite offensive to Islam. The interesting thing is that Mahfouz was not successful in spotting this mistake when the second version of the translation was revised in 1975. As mentioned above, the translation of this statement was not revised in both TT1 and TT2.

Gutt(1998:51) explains that a translator might not be aware of “the mismatches” in “contextual information” which can lead to a “wrong meaning” and “jeopardise the communicability of sustainable parts of the original or even of the original as a whole”

In the following example, the translation was the same in both versions as well, but was found to be extremely relevant to cultural translation problems related to religious background.

...الرحمة، الرحمة يا آل البيت.

- Mercy... Mercy, oh people of the house! (1966:319)

- Mercy... Mercy, oh people of the house! (1992:286)

In the example above, Le Gassick literally translates: "آل البيت" into "people of the house". The source text word has a cultural religious dimension. It means "Ahl Al Bayt": relatives of Prophet Mohammed. Using "people of the house" as Le Gassick has done resulted in confusing the readership. It is not obvious which house is meant here, it could have been any house in *Midaq Alley*. This, however, suggests that domesticating a translation is sometimes needed to avoid causing misunderstanding for the readership.

Translating a literary work sometimes involves rendering the work with the cultural background from the perspective of the translator rather than the writer. The translator should "quote" the ST author "out of context". However, Gutt prefers to call the situation of "presenting the audience" with a "context" presented by the author's perspective and different from the original, which is presented from the ST author's perspective, as "secondary communication situations" Gutt (1998:49)

8.2.2 Social Related Examples

Social related pragmatic translation problems occur when the translation problem is related to social issues. This means that the misunderstanding which took place in translation results from a lack of knowledge in essential social background information

The following example has been translated from the source language properly; however, the translator in TT1 has just translated without pointing or explaining the political figure mentioned in the source text. Sa'ad Zaghlūl is a national hero who

led the second Egyptian revolution in 1919. He was the leader of Al Wafd political party, and he demanded Egyptian independence from the British high Commissioner during the revolution.

و زاده انحيازاً الى طرح السياسة جانباً جهله التام بشؤونها و بروده حيالها فلم و تأثر السيد بقول ابنه
يكن يعلم من أمورها الا أسماء ورث حبها أو بغضها عن عهد سعد زغلول.

(66:1973)

- His only political awareness was of few names of these from the time of Sa'ad Zaghlūl. (1966:73)
- . His only political awareness was of a few names, and some affection or aversion for a few of these from the era of the nationalist hero Sa'ad Zaghlūl. (1992: 66)

After revising the first translation, in TT2 Le Gassick, decided to add a kind of explanation to enlighten the target text reader about who this figure was.

In TT1 there is no explanation as to who this figure might be, which would cause some confusion for the target reader. By adding: "the nationalist hero Saad Zaghlūl" in TT2 the translator solves the problem and makes it clearer to the reader that Sa'ad Zaghlūl is a nationalist hero.

The translator has also deleted the word "بغضها" in the first translation but rendered it in TT2. This addition took place as follows:

- His only political awareness was of few names of these from the time of Saad Zaghloul. (1966:73)
- His only political awareness was of a few names, and some affection or aversion for a few of these from the era of the nationalist hero Saad Zaghlul. (1992: 66)

The word *بغضها* is rendered or added in TT2 into the word *aversion*. So instead of omitting this phrase he restores it in TT2 eliminating the pragmatic gap here.

8.3 Conclusion

Pragmatic translation problems are considered by Nord (2005) to be the most serious kind of translation problems; nevertheless, the number of pragmatic translation problems examples is modest in comparison to other kinds of translation problems encountered in this case study..

Pragmatic translation problems are sub-classified into religious pragmatic translation problems and social pragmatic translation problems.

The sub-classification of the examples, as shown in table 8.1, includes more religious than social pragmatic translation problems. Some of the pragmatic problems have not been dealt with in TT2 which reflects that the translator was probably unaware of the “mismatches” created in both translations.

Chapter Nine

Discussion of Translation Problems and Findings

This chapter discusses the trends and the frequency of the number of each kind of translation problems as well as the numbers of their sub-classifications. The issue of overlapping will also be discussed in detail.

All of the above will pave the way to build an overall judgment of both TT1 and TT2 depending on the numbers of the examples and how serious the problems are. The last part of the chapter will discuss the limitations of this study.

9.1 Translation Problems and Findings

9.1.1 Cultural Translation Problems:

The first kind of translation problems which has been discussed is the cultural translation problems. Nord defines cultural translation problems as those caused by the difference between two cultures in terms of habits, norms, traditions or conventions. Nord believes these are the most common kind of translation problems and can be found in most if not all kinds of translations.

Cultural translation problems have an overall number of nineteen examples in the case study under investigation, but a lot of the examples in the linguistic translation problems and the pragmatic translation problems can be said to relate to the cultural background in one way or another.

Nevertheless, the six examples in chapter eight were purely cultural. This is the reason why they were the only examples which were classified as cultural. Other

examples which interrelate to culture are used to represent the problems they more obviously contain.

However, it has been found in this study that the examples which relate to more than one kind of translation problems form a kind of translation problems on their own. For instance it is true that the findings of the pure cultural translation problems were modest but adding the cultural linguistic translation problems and cultural pragmatic translation problems which have been discussed earlier in chapter four expands on the cultural aspect which is one of the main aspects under investigation.

Most cultural translation problems found in this study, whether pure or overlapping with other translation problems, related either to possible lack of knowledge in the religious background or the social background of the Egyptian society; that is the source language audience. This is the reason why the findings were sorted according to this criterion.

The revision of the examples from TT1 into TT2 was most of the times substantive, many examples which were revisited in TT2 have restored missing cultural elements.

Most of the examples under cultural translation problems have not been revised in a substantive manner. As explained in chapter three, culture is closely linked to language. It is a significant aspect in translation (see 3.2) and should not be omitted. Failing to render the ST culture in the TT affects the quality of the translation presented.

The table below shows the more frequent cultural translation problems:

Cultural Translation Problems	
Sub-classification	Number of examples
Religious background	13
Social background	6

Table 9.1 Cultural Translation Problems Frequency

The numbers above show that the majority of the examples on cultural translation problems related to religious background. Egyptian society is a mostly Muslim society where terms and expressions which have to do with religion are used on a daily basis.

The translator reflects in a number of examples his lack of knowledge of the SC which results in misreading or mistranslating some terms, expressions or even concepts. The other kind of cultural translation problems has to do with social background. Analysis revealed 6 examples. Therefore, the social translation problems were less frequent than the religious ones.

9.1.2 Linguistic Translation Problems

Linguistic translation problems, as explained in chapter six, arise due to differences between the two languages involved in translation. These are a result of difference in “lexis” and sentence structure, which Nord related to “text function”, “register” and “audience orientation”.

Linguistic Translation problems in the present study have the highest number of examples as shown in table 6.1. The number of the linguistic translation problems is fifty-five examples. As explained in chapter 6 linguistic translation problems have been sub classified into: (i) substantive revision, (ii) incomplete revision and (iii) negative revision.

Substantive revision takes place when the example is justifiably revised in a satisfactory way from TT1 into TT2. Incomplete revision is when the revised example

still requires more corrections to render the meaning in the ST. Negative revision refers to cases where, although the example does not require any revision, the translator revises it in TT2 in such a way that he creates new translation problems.

Linguistic Translation Problems	
Sub classification for Linguistic Translation Problems	Number of Examples
Substantive revision (more accurate equivalent in TT2)	44
Incomplete revision (more change was required)	7
Negative revision	4

Table 9.2 Linguistic Translation Problems' Frequency

As shown in the table above, the translator deals with the translation of different examples in different ways.

(i) Substantive Revision

In Substantive revision from TT1 into TT2, the translator manages to place a more accurate linguistic item to meet the ST. In linguistic translation problems this sub-classification was far more common than other sub-kinds. Therefore, this study gives credit to the translator for succeeding in amending the majority of the problems in TT1.

(ii) Incomplete Revision

On the other hand the number of incomplete revisions in the examples under investigation is seven examples. This shows that the translator did not wholly render the meaning in the ST and that the linguistic translation problem which he identified in TT1 was partly dealt with in TT2..

(iii) Negative Revision

The last sub-classification of linguistic translation problems is negative revision. This takes place when the translator revises an example which does not need revision.

This results mostly in a negative revision in which the revised is inaccurate in TT2 while it used to be substantive in TT1.

Most of the linguistic translation problems are revised successfully in TT2. The number of negative revisions and incomplete revisions were far less than the number of substantive revisions where the translator managed to render the missing meaning in TT1. This indicates a successful revision of the linguistic translation problems as a whole.

9.1.3 Stylistic Translation problems

Munday (2009:229,230) discusses the relation of stylistics and translation and how stylistics has been understood and presented from different points of views. He simply defines style in translation as that associated with form rather than content. Nida and Taber (1974:12) on the other hand, believe that meaning has a priority in translation over style.

As discussed in chapter 7, Stylistics is significant to the way the audience receive and hence understand the message intended in the ST.

Some of the stylistic translation problems underwent stylistic transposition where the word class changes from TT1 to TT2.

In other cases, however, the changes seem to serve the aim of getting the message across more accurately. Therefore, stylistic translation problems have been divided into (i) Substantive revision and (ii) Minor revision.

Stylistic Translation problems	
Sub-classification	Number of Examples
Substantive revision	7
Minor revision	8

Table 9.3 Stylistic Translation Problems Frequency

(i) Substantive Revision

By substantive revision, we mean those examples where change has created a positive difference in getting the message across.

(ii) Minor Revision

Minor revision means that the change which occurred from TT1 to TT2 is quite insignificant that it barely affects the translation,.

The shifts which took place on TT1 to TT2 have been divided closely between the two sub-classifications. The outcome suggests that stylistic translation problems were dealt with satisfactorily in TT2.

9.1.4 Pragmatic Translation Problems

The fourth kind of translation problems are pragmatic translation problems. Although there were only five examples in the chapters under investigation, they were rather serious, as they had a negative influence on the quality of the translation. Some of these were translated in a way which has resulted in disrespect of the source language audience, their culture and their religion.

The examples were sub-classified again to religious, examples which relate to religious issues, and beliefs and social which are related to the social background of the ST society.

Pragmatic Translation Problems	
Sub-classification	Number of examples
Social background	1
Religious background	4

Table 9.4 Pragmatic Translation Problems Frequency

Nevertheless the findings and the numbers in the table above show that the religious background examples in pragmatic translation problems were more frequent than the social background examples. This makes the outcome of the cultural translation problems sub-classification more obvious in that the translator was probably weaker in terms of religious background information than he was with regards to social background information.

(i) Religious Related Examples

Religious related examples are those which include words, expressions or concepts relevant to the Islamic culture in the ST audience. The mistranslation in such examples leads to a major misunderstanding in the TT, and causes a serious problem for the beliefs of the ST audience.

It is also noteworthy that, although the number of pragmatic translation problems is modest, the mistranslations were serious as the message which was intended in the ST was not rendered. The literal translation attempted by Le Gassick was far from rendering the intended message. As it is obvious in Table 8.1, some of the examples were not revised and with those which were revised the change was little. These

examples are considered serious because they have distorted the ST in a way that affected the SC, particularly in terms of religious related matters.

(ii) Social Related

Social related pragmatic translation problems are examples which included expressions or collocations that related directly to the language in use amongst the audience of the ST. these expressions, words or collocations have been mis-rendered by the translator due to the modest knowledge, it is believed, with regards to pragmatic information related to social background.

9.2 Overlapping Translation Problems

This section will discuss translation examples which are classified as overlapping between two different translation problems. These have been found to belong to two types: cultural linguistic translation problems and cultural pragmatic translation problems. An example will be analyzed for each kind to clarify the link or the overlap between the two translation problems.

9.2.1 Cultural Linguistic Translation Problems

A considerable number of the examples which were initially sorted as linguistic translation problems were found to overlap with cultural translation problems to a large extent. These again were sub-classified into cultural linguistic translation problems relating to lack of knowledge in the religious background and those which relate to lack of knowledge in the social background. Both backgrounds, it has to be said, are essential to the Arabic culture and language SC and SL. This means that misreading any example would obviously result into a mistranslation.

In some of the examples the translation problems existed in more than one part of the example as in the following case:

و علم الجميع أنه يسافر عصر اليوم بمشينة الرحمن الى السويس في طريقه الى الأراضي المقدسة

(1973:269)

- Everyone knew this was the day Radwān Hussainy would leave for the holy land (1966:301)
- Everyone knew this was the day Radwān Hussainy would leave for Suez on his way to the holy land. (1992:269)

The shift in this example took place on a linguistic level. The phrase بمشينة الرحمن has been omitted. This word is an Islamic word which means “God willing”. It has been omitted from both TT1 and TT2. Such phrases reflect the SC and should be rendered to prevent the TT to appear like an ST as explained previously.

Another phrase which has been omitted from TT1 is الى السويس which is considered to be a linguistic translation problem which underwent a substantive revision in TT2. This phrase explains that Hussainy was heading to Suez on his way to the holy lands. The translator might have omitted this phrase thinking it is not significant. However, many of the detailed expressions used in the ST by Mahfouz are intended and should be rendered in TT .Therefore; TT2 restores this phrase to become “would leave for Suez on his way to the holy lands”. This example is considered a cultural translation problem related to religious background.

Cultural linguistic Translation Problems	
Sub classification	Number of Examples
Lack of religious background	7
Lack of background social	1

Table 9.5 Cultural Linguistic Translation Problems

The numbers in the table above show that the frequency of examples in this kind of translation problems was higher in terms of lack of religious background. This takes us back to the discussion of cultural translation problems to reiterate the idea that the Arabic Egyptian culture is deeply immersed in religion. The translation in TT1 and TT2 should have paid more attention to both missing dimensions.

9.2.2 Cultural Pragmatic Translation Problems

The next kind of translation problems is found to be an overlap between cultural and pragmatic translation problems. This kind of translation problems has proved to relate to rendering the intended message, which is related to the cultural background, in a wrong manner. Therefore it has been decided that any kind of translation problems which convey the message in an inaccurate way and which is at the same time immersed in culture to be this kind. The examples as discussed in the previous chapter are again sorted into those which relate to religious background and others which relate to social background.

Cultural Pragmatic Translation Problems	
Sub-classification	Number of examples
Lack of knowledge in the religious background	6
Lack of knowledge in the social background	2

Table 9.6 Cultural Pragmatic Translation Problems

An instance of the above kind of translation problem can be seen in the example below:

كريمة الماوردى. تاجر الخشب فرت مع خادمها و بلغ أبوها القسم.

(1973:18)

- The wife of Mawardy, the wood merchant, had run off with her servant and fate had struck down her father. (1966:19)

- The wife of Mawardy, the wood merchant, had run off with her servant and her father had informed the police. (1992:16,17)

A grave misunderstanding by Le Gassick is obvious in this example. Two misunderstandings occurred in the translation of this example. One was modified in the second translation, but the other was not. The first mistranslation was the last part of the sentence: "و بلغ أبوها القسم". This part means that her father had informed the police, which is exactly what Le Gassick said, in TT2. In TT1 the translator misunderstood the meaning and rendered it into: "fate had struck down her father." The word "القسم" means police station but it is very specific to the Egyptian dialect. Thus, it is believed that this has caused the translator to misunderstand the whole sentence.

On the other hand, Le Gassick has repeated a grave mistake in both translations without being aware of that. He had translated the word "كريمة" which means daughter into "wife". The source word is again specific to the dialect. A bicultural translator would have been aware of what is meant by the author.

This example is considered to be a cultural pragmatic translation problem because the translator has committed both kinds in the same example. On the one hand the translator renders the word كريمة which means as discussed above the daughter of someone into the wife of someone. This word being rendered inaccurately makes this example belong to the set of linguistic translation problems, but this is not the only translation problem in this example.

Mistranslating the word قسم on the other hand relates to culture more than linguistic translation problems. This word means police station but its use is quite specific to the Egyptian dialect in the Arabic language, therefore mistranslating it does not only mean an inaccurate selection of a linguistic item, it also reveals a lack of cultural social background information. Therefore this example is an instance of an overlap between linguistic and cultural translation problems.

The revision which took place by the translator was insufficient in this instance. An example on this kind of translation problems is the following:

يا له من رجل مقتدر, يقول أنه أنفق في حب السيدة زينب مائة ألف, فهل يبخل بعشرة آلاف؟!

(1973:30)

- What a strong man he must have been! He says he spent a hundred thousand pounds on his love for our lady Zainab. Do you think he would have given me ten thousand? (1966:32)
- What a powerful man he must have been! He says he has spent a hundred thousand o his love for our lady Zainab. Do you think he would have been too mean to give me ten thousand? (1992:28,29)

The example above has included both a pragmatic translation problem and a cultural translation problem, to be more specific, it consists of a religious background cultural pragmatic translation problem.

The pragmatic translation problem is the translation of السيدة زينب into “our lady Zainab” in TT1 and TT2. As discussed earlier “Zainab” happens to be the granddaughter of Prophet Mohammed. She is believed to be buried in Cairo. Translating or resorting to literal translation leaves the reader or the receptor confused as to whether this figure is historical, political, or even a character in the novel which they must have missed. This results in a distortion of the message intended by the author. It is, therefore, considered to be of pragmatic nature. On the other hand this same translation of our lady “Zainab” being mistaken by the readers offends the source culture users because it is associated with religious reasons and important historical figures. As such, this example is a clear instance of an overlap between two kinds of translation problems which has motivated the urgency of setting up additional kinds of translation problems.

Despite the fact that the numbers above are not high in frequency, the findings are significant. These examples combine two of the most serious translation problems which can be encountered in this study. Pragmatic translation problems are deemed to be the most serious while cultural translation problems are very important in rendering the flavour of the source text and culture.

The two overlapping translation problems as discussed above are the only overlapping categories amongst the four types of translation problems. These have been discussed briefly due to the fact that the focus of this study is on the main kinds of the translation problems found in the process of comparing ST to TT1/TT2 and their sub-classifications.

Conclusion

Chapter one discussed the author of the case study, his works, the translations of his works, his significance in Arabic literature as well as the significance and summary of *Ziqāq Al Midaq* .

In chapter two the literature review is discussed of Quality assessment works in Arabic>English translations of different works in Arabic literature which have been rendered into English. Moreover, works which had as case studies works of Mahfouz.

Chapter three is an overview of translation theory. It highlights the significance of DTS and locates this study under product oriented descriptive translation studies. It also focuses on the role of culture in translation, and the significance of culture in Arabic literature. Moreover, it sheds light on significant translation theory such as Foreignization vs. Domestication, and covert vs. overt translation, it also discusses different theories which are thought to be relevant to this study.

Chapter four discusses three different models for translation quality assessment. Toury (1995) House (1997) and Nord (2005/1991) models of translation quality assessment alongside their strengths and weaknesses are discussed, and a model is selected at the end of the chapter. The translation problems of Nord (2005) are explained and the approach by which the study will be undertaken is clarified.

Chapter five tackles cultural translation problems, a brief explanation of the significance of culture in translation is made at the beginning of the chapter. the sub-

classifications of the cultural which include religious and social are explained. The table of the cultural translation problems' sub-classifications, ST, TT1 and TT2 is followed by the analysis of the examples. The chapter is concluded at the end with major findings.

Chapter six discusses linguistic translation problems, their sub-classifications. Selected examples on these sub-classifications are analysed to highlight the shifts from TT1 to TT2.

Chapter seven deals with stylistic translation problems, and the significance of style in translation from the perspective of different theorists is highlighted at the beginning of chapter. The examples under investigation are sub-classified into minor revision and substantive revision. Selected examples are analysed while relating them to relevant theories in stylistics and translation.

Chapter eight discusses pragmatic translation problems. These have been sub-classified into religious and social. The role of pragmatics in translation is highlighted at the beginning of the chapter. The analysis of the examples sheds light on some cases where the translator was not aware of the pragmatic dimension and therefore, no shift has been created between TT1 and TT2.

Chapter nine is a comprehensive discussion of the findings of the analysis of the examples. It highlights the number of examples found in each kind of translation problem as well as the detailed number of the sub-classifications discussed earlier. It also sheds light on overlapping translation problems.

The originality of the current study lies in the following points:

The current study has investigated two translations for the same ST and more importantly by the same translator. A number of studies have set comparative assessment studies to investigate more than a TT for the same ST; however, the TTs were mostly done by different translators.

In this part the research questions which have been presented in the introduction as the objectives of this study will be answered in order to measure to which this study has succeeded in meeting every aspect in the objectives. These questions were:

1- What translation quality criteria will be used for assessing the texts in this study?

In this study, selected models of translation quality assessment are discussed such as Toury (1995), House (1997/1977), Dickins (2002), Newmark (1988), Reiss (2000) and Nord (2005/1991). Toury (1995) discusses many useful points in the process of translation quality assessment, his discussion is used for the overall DTS perspective. Therefore, there is a need for a more detailed model of text analysis is required for the ST- TT1/TT2 comparison.

It is note-worthy that it has found that the weak point which exists in Toury (1995) model is the selection and analysis of the source text-target text segments which Toury (1995: 00) admits to being “ad hoc”

Another model is consulted in order to find a more useable model which would assist in analyzing the differences between TT1 and TT2 against ST.

By criticism Newmark does not mean criticizing the translation. It rather means understanding and trying to know why the translator has undertaken a certain procedure over the other and what his intention in doing so was. Newmark

recommends that the critic should know and distinguish between the incompetent translator and the translator whose taste is too academic or too idiomatic for the critic through the translations he/she undertakes.

For Newmark all translations are under-translations. Newmark believes that no translation can equal the ST. The critic has always to look for what he calls de-culturalized or transferred to the target language culture. This takes place when the text is transferred into the target culture without any reference to the source culture.

Newmark suggests here a way of criticizing the work of the translator rather than pre-judging the whole translation as good or not.

The person criticizing the translation should inquire the following, how the translator solved particular problems such as the title, structure, paraphrasing, metaphors, cultural words, ambiguity, etc.

Moreover, the accuracy the translator should seek to achieve is of two levels, the referential level and the pragmatic level of accuracy.

For Newmark the change of form for the sake of content (meaning) ST is quite acceptable, and “the accommodation of meaning” is the most important element. By “accommodation of meaning” Newmark means rendering the meaning of the ST into the TT or accommodating the meaning of the ST into the TT.

Newmark moves in to explain that a critic should avoid criticizing the translator for ignoring translation principles which were not even established when the translation took place. The things to look at are the quality and the semantic deficit.

It should also be established when criticizing a TT whether the semantic deficit is inevitable or is the result of the translator’s incompetence.

Newmark then introduces two approaches for assessing a translation, the functional, which is usually unreliable, is an overall assessment of the work and the second is analytical. It investigates where the translator omitted, intentionally or unintentionally, ideas and details in the translation. It also aims at discovering where the translator went short. This approach is seen as an unreliable method due to its subjectivity. As for the analytical approach, it tends to be more detailed but subjective. A text is looked at in sections so a bad translation would surface easier than a good one. Newmark explains that the analytical approach tends to be more detailed yet it is subjective.

Newmark proposes the critic should look at the translation in isolation of the original text. This translation should read as natural, agreeable, objective, informative or even persuasive according to the type of the original text

One of the significant points Newmark stresses is that the translator must be aware of the importance of the novel or the ST in its culture, its influence on the SC audience and if it is worth rendering in translation or not.

Newmark's model highlights the fact that the model is quite prescriptive than descriptive. It tends to give instructions rather than assess an existing translation in the view point of this study. However, Newmark discusses some useful points such as the significance of the novel and its value in the source culture. Also, reading the translated work in isolation from the ST is useful suggestion for those who would agree with that the translation should read as an original. Nevertheless, the proposed model by Newmark is quite perspective and would not result into a reliable assessment of any translated text.

The next model under discussion is Dickins (2002) who presents a model which listing the degrees of cultural transposition. These are according to Dickins:

is based on *Don Quixote* and Lou's Stein's *Salsa*. However, Sándor explains that it is not necessary a negative degree of Cultural Transposition since it succeeded in creating very successful texts.

Cultural Borrowing introduces a ST term preserving its foreignness to the target language. It is more or less transliterating a source language term without any sort of adaptation or explanation such as transliterating the word *intifada*.

Furthermore, Cultural borrowing, explains Dickins, introduces a lot of “exotic elements” into the TT. These may become familiar for the TC by time. Dickins also suggests that a translator should add a paratext which explicates the exotic terms in the form of a glossary with all the “exotic terms” at the end of the translated work or by the use of footnoting in order to clarify these terms for the reader.

An example on cultural borrowing is the translation of the word *Fūta* which is translated from Egyptian Arabic into “hand towel”, but into “child nappy” in the Arabic.

Communicative translation aims at introducing a reader oriented translation where the reader is not estranged from the text or no “exotic” is introduced.

An example on communicative translation is the following:

-اللي فات مات

- Literal translation: That which has passed has died
- Balanced translation : What's past is gone
- Communicative translation : Let bygones be bygones (or) what's done is done

However, when there is no “cultural correspondent” for the SL, the translator might face some translation problems.

An example on communicative translation is:

- ممنوع الدخول No entry

- Dickins model introduces some useful features in his model; however it has been found that the model does not provide a solid framework to assess the translations under investigation. Therefore; the process of exploring features covered by other models which serve the objectives of the current study had to continue.

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Reiss (1971/2000) introduces another translation criticism model in which she makes some useful points and guidelines.

Reiss (1971/2000) explains that there is barely a judgment on translations of literary works due to commercialization. She adds that such judgement is insufficient for assessing the translations. The elements investigated in such superficial assessments would be the style, content and sometimes the aesthetic element. The ST is never referred to. She stresses that translation criticism should always take the ST into consideration; otherwise the judgement would be very subjective and poor. A critic of translations should always try to justify the choice of the translator.

Reiss (2000) explains what she means by “objective criticism of translation “and that the critic should be explicit on positive and negative sides of the translation, giving examples on these two sides.

When the critic spots a negative side or an error made by the translator, he should state reasons which led the translator to committing that error. However, elements that are involved in the process of criticism are: the setting of the original text, the SL, the restrictions of the target language as well as the idioms and technical style of the target language.

Reiss adds that a suggestion for a negative translation or an error should be provided by the critic. Reiss also believes that whenever a negative part or an error is stated, the translator should be able to provide the reader with an alternative, or even a justification for marking the choice of the translator as an error or inaccuracy. Comparing the TT with the ST provides the translator with different options of equivalents to choose from. Many literary critics may judge the TT in isolation, however, translation studies quality assessment must involve a ST-TT comparison as argued by Toury (1995) (See 3.1)

One of the significant points Reiss stresses is that assessing a work of fiction must involve a ST-TT comparison, especially when the work under investigation is of cultural value. This would be to ensure elements of style and structure are integrated in the TT the way they are presented in the ST. the process of comparing ST-TT would surface the deficiencies in translation , and would provide a solid criterion to passing a judgment on the translation.

Reiss makes important distinctions of genre and how they influence the translation.

Moreover, she adds that a critic should be knowledgeable in the ST and SC in order to be aware of the potentials of the SL and to be able to pass an objective judgment on the translation.

The points the translator should be successful in rendering as Reiss stresses are: the lexical components of the source text like the idiomatic expressions, names, expressions, and proverbs. Reiss believes the translator's competence can be judged according to his ability to deal with technical problems and special idioms and rendering them successfully.

Reiss's model provides some insight in translation criticism but like Newmark does not provide a solid framework to assess a TT. Reiss does stress the idea of ST-TT comparison like Toury (1995) but there is no clear criterion to apply on TT in comparison with ST. therefore, another model is consulted.

The question then arises as to how to systematize the analytical process. At this stage House (1997/1977) who presents a model for translation quality assessment is consulted.

House (1997/1977) introduces a model which is discussed in the present study due to the fact that it encompasses linguistic, pragmatics, stylistics as well as the situational differences and peculiarities between the source text and the target text. Furthermore, it is based on the theory of register, and discourse analysis. The basic notion of her model would be functional equivalence. House attempts to link the idea to what she refers to as overt and covert translation.

House defines "Overt" translation as the kind of translation in which the addressees of the translation are not being directly addressed such as literary texts. House explains further that overt translation is not meant to be a second original; it is rather tied to the TL and TC. An "Overt" translation renders the ST as intact as possible taking the necessary measures to transfer it into the target language. This, is very difficult in the case of socio-cultural contexts, due to that

this kind of contexts requires major changes in order to topicalize it into the target culture. The relationship between preserving the original and altering it is another difficulty. This creates a difficulty in finding equivalents.

Covert translation as House explains (1977/1997:69) is that kind of translation which is created according to its own rules or to the publishers' rules. It is equally as significant as the original and is not addressed to the ST audience such as a tourist brochure or a product manual. Unlike overt translation, covert translation is not tied to the ST. It is an original rather than a translation. A translator would resort to covert translation in case he/she would like to maintain the function of the ST equivalent in the translated text. Normally in case the translator seeks an equivalent function for his translation as that of the original then he has to take the cultural presuppositions into consideration. There would be a need on the side of the translator to adapt the cultural setting into that of the target language in order to meet the target audience expectations and needs. This would be done in order to secure an equivalent textual function in the source and the target cultures.

She says that it is a strategy which enables the reader to "touch upon" the function of the original or the source text in terms of language and culture, or what House (1997) prefers to call "lingua-culture" in the target language. According to House, in order to achieve a functional equivalence, a cultural filter must be introduced and used. This will enable us to make changes using a number of "pragmatic parameters" House's equivalence would involve maintaining three aspects of meaning:

1- The Semantic aspect of meaning

2-The pragmatic aspect of meaning

3-The textual aspect of meaning

House (1997/1977) model largely depends or is based upon the Hallidayian approach. Her model encompasses a considerable number of concepts and sub-concepts such as tenor, mode, genre, etc. House's model produces an overall judgement on the quality but, in my opinion, and for the purposes of this study, it does not consider sufficient detail (especially culture-bound) translation problems that abound in the Mahfouz text.

Nord (2005/1991) was then brought into discussion. Nord (2005/1991) in her slightly revised model form (1991) discusses the relationship between inter-textual factors in the translated text to the intra-textual factors.

The relation of intra-textual factors to intra-textual factors provides a different perspective and the more detailed study of certain aspects covered by House (1997/1977). For example, there is greater attention paid to situational factors such as the sender, the sender's intention, the recipient and the text function (1997/1977). In addition, Nord (1991) discusses medium, time of communication, motive for communication, place of communication, as well as interdependence of extra-textual factors under the intra-textual factors.

Furthermore, under intra-textual factors Nord discusses subject matter (theme), content (lexical items), presuppositions, text composition, non verbal elements, lexis, sentence structure, supra-segmental features and interdependence of intra-textual factors.

Furthermore, under intra-textual factors she discusses subject matter (theme), content (lexical items), presuppositions, text composition, non verbal elements, lexis, sentence structure, supra-segmental features and interdependence of intra-textual factors.

The treatment of these factors creates a detailed map for the ST, TT1 and TT2. When it comes to the detailed text analysis, Nord speaks of four kinds of translation problems. These are linguistic translation problems, cultural translation problems, pragmatic translation problems and text-specific translation problems (which we called 'stylistic problems'), which formed the basis of this study. A comparison between ST, TT1 and TT2 was carried out to measure the accuracy of translation and to assess the revision, if any, which took place between TT1 and TT2.

However, it was found that when some translation problems overlap, they do not fit in any category identified by Nord (2005/1991). These overlapping translation problems as discussed in chapter nine have been highlighted due to the fact that they had a modest number.

2- How far does the cultural aspect dominate the translation problems in TT1?

Although this study anticipated the highest number of examples would revolve around culture, this was not the case. The translation problems which Le Gassick faced in the process of translation deviated from what was expected. The examples proved to vary between the four major kinds of translation problems as identified by Nord (2005/1991) and the additional kinds which overlap between two kinds of the major four translation problems.

Nevertheless cultural translation problems had a number of 19 examples, for the pure cultural translation problems and those which overlap with other kinds of translation problems such as cultural linguistic translation problems with a total of 8 examples and cultural pragmatic translation problems with a total of 8 examples as well. Nevertheless, we cannot ignore the number of examples which appeared to belong to the linguistic translation problems which amounted to 55 examples or the stylistic translation problems which totalled 15 examples. Pragmatic Translation problems were significant as well; however the number of pragmatic translation problem examples was only 5. Therefore, the expectation of the hypothesis of this study which states that the results will be mainly cultural or related to the cultural aspect is not accurate at all. Although Culture and the translator's lack of knowledge in the cultural background seem to have influenced the quality of translation, yet other kinds of translation problems contributed to the level of accuracy delivered both in TT1.

3- How useful was the model selected in assessing the translations under investigation?

Nord (2005/1991) has provided a good insight of the features to look at when assessing a translation. The detailed features provided a guideline in applying the model in a different and useful way.

Table 4.3 describes the relevant inter-textual and intra-textual factors applied to the case study to ST, TT1 and TT2.

	Source Text	Translation Problems & Procedures	TT1	TT2
Extra-textual Factors				
Sender	Naguib Mahfouz	Transliteration of names	Naguib Mahfouz (mediated by Trevor Le Gassick)	Naguib Mahfouz (mediated by Trevor Le Gassick)
Intention	Fiction and entertainment	Structures and style were suitable for fiction	Rendering a work of cultural value into a different culture	Rendering a work of cultural value into a different culture
Recipient	People of all classes in the source culture, laymen, sophisticated...etc (Arabic speaking people)	Introducing different cultural elements which do not exist in the target culture (language)	English speaking people who are into fiction and into different cultures.	English speaking people who are into fiction and into different cultures
Medium	Novel	None known	No change in layout (novel)	No change in layout (novel)
Place.	The National Library, Cairo-Egypt	Transliteration of names of places, recreating the image for those places.	Al Khayat Publishing House, Beirut- Lebanon	AUC Press Cairo- Egypt
Time	1947	Difference in Setting	1966	1975
Motive	Disseminating his works and identifying people with the dark side of the alleys of old Cairo	N/A	Transferring a different culture and literature to the English speaking audience	Amending a lot of mistakes and translation problems which were largely criticized after the publication of the first translation
Text-function	To entertain and to inform	Difference in structures and literary style.	To entertain and to inform	To entertain and to inform
Intra- textual Factors				
Subject matter	The dark side of <i>Ziqāq Al Midaq</i> in old Cairo.	The subject matter is a source culture feature	An insight into Cairo.	An insight into Cairo.
Content	Very detailed Descriptive images of the setting and the people living in the place, which carries the reader to the <i>Ziqāq</i> as he reads	Difficulty in recreating those images and realizing what Mahfouz was able to do in the target language/culture.	Describing the images of people and the details of the Alley	Describing the images of people and the details of the Alley
Pre-suppositions	The author presumes a shared cultural background with the audience or the readership, therefore he attempted his novel without exerting any effort in getting it through	No elaboration on cultural bound terms and concepts. The TT readers may not have been familiar with the ST setting and culture.	The translator assumes the target reader to have a great deal of background knowledge of the work he has translated.	The translator assumes the target reader to have a great deal of background knowledge of the work he has translated.
Text-composition	Division into chapters. (fiction layout)	N/A	Same division into chapters. (fiction layout)	Same division into chapters. (fiction layout)
Non-verbal	Front cover includes a symbolic drawing for an	N/A	The hard front cover of the book	The second translation has a different cover

elements	alley. it portraits an old neighbourhood in Cairo.		includes a picture different from the Source text book yet has the same theme. The cover of the first translation features a lady, a man, as well as some soldiers. It is believed here that the picture focuses on Hamīda's story as the main character with Faraj, the pimp, and the British soldiers.	from the first. It is noteworthy that different publishing houses used different covers for the same content regarding this second TT. The cover of the second translation is an image for different people. It is believed here that the cover focuses on all characters of the alley rather than certain ones.
Lexis	Simplified standard Arabic which can get through to every class in the community	Adapting this lexis to fit in the Target culture convention	The translator used the American English dialect in TT1 , however, there has been a lot of lexical problems in TT1, even in dialogue (see linguistic translation problems chapter 6)	The dialect used is American English but there were Fewer instances of linguistic translation, problems than TT1.
Sentence Structure	Either short sentences or long descriptive ones.(see 1.4 for Mahfouz's style)	Literal translation has resulted in long structures in both translations..	Long sentences and repeated expressions: e.g.: " Oh master, Oh helper, Oh Provider, Oh generous one, May the ending be sweet !"	Some sentences were deleted like the example cited in the first translation, but most of the structures were kept. Repetition of certain structures and over- use of long sentences.

Text Analysis and Translation Skopos (Examples)

Table 4.3 clarifies the use of the actual model of Nord (2005/1991) to this study. The detailed features highlight a lot of data regarding the case study ST as well as TT1 and TT2.

The table above shows that Nord has set to analyse the intra-textual factors and the extra-textual factors. The intra-textual factors' analysis does not provide much

information about the quality of the translations. Applying the subject matter for instance shed light on the dark side of *Midaq Alley*, while content dealt with the descriptive images of the setting the people who live in it. On the other hand, pre-suppositions involved the translator assuming a good knowledge on the side of the target reader of the source culture, which is not entirely true. Text-composition told us that the layout of the ST and TT1 as well as TT2 is a fiction layout (chapters).the non-verbal elements highlighted the front cover image used in ST, TT1 and TT2 and how they are different in portraying the novel. The lexis used in ST is simplified standard Arabic which can be understood by laymen. The language used in TT1 and TT2 is the American English dialect. However, there are a considerable number with regards to the linguistic translation problems.

On the other hand the extra-textual factors Nord applies involve, the sender who is Naguib Mahfouz in the ST and Naguib Mahfouz mediated by Trevor Le Gassick in TT1 and TT2. While intention, is fiction in ST and rendering a work of cultural value in TT1 and TT2. The third extra-textual factor is the recipient, who is the Arabic speaking people in the ST (whether they are laymen or sophisticated people) and English speaker people in TT1 and TT2 who are interested in different cultures. The medium is the way the work is presented and in this case it is the novel in ST, TT1 and TT2. The place of publication of the ST is the National Library in Cairo, Egypt, the Khayat Publication House in Beirut, Lebanon for TT1 and AUC Press in Cairo, Egypt in TT2. The time of publication is ST 1947, TT1 1966, TT2 (1975/1992). On the other hand, the motive for the ST is disseminating Mahfouz's works to ST audience, while in the TT1; the motive is to render the ST into English to acquaint them with the culture. In TT2 however, the motive is to amend a lot of

mistakes which were done in TT1. The text function in ST, TT1 and TT2 is to entertain and to inform.

Williams (2004) speaks of Nord's model as a functional purpose model which fails to produce an overall judgment at the end of the assessment of the case studies. However, Nord (2005/1991) argues differently after analyzing each factor in the intra-textual and extra-textual factors separately, and explains at the end of the analysis of the model features undertaken on the five sample texts: "The analysis of the five translations shows that none of them meets the requirements set by text function and audience orientation." This clarifies that Nord set her model to carry out a comprehensive evaluation of texts under investigation. However, the current study found the model itself insufficient to pass an overall judgment on the TT1 and TT2. Therefore, the present study resorted to the translation problems. Nord (2005/1991) argues that by analyzing and expanding these problems, a statement of quality assessment can be made at the end of the analysis depending on the number of examples and their revisions as well as to how serious they are to the quality of the translation.

Nord (2005/1991) identifies four kinds of translation problems. These are as Nord (2006: 158-159) explains: The first is pragmatic translation problems. These have to do with particular transfer problems such as the source text vs. target text medium and ST vs. TT recipients as well as motive for ST production vs. motive for TT translation, or even ST function vs. TT function.

The second kind of translation problems is cultural. These result from differences in culture such as certain verbal habits, expectations, norms and traditions or conventions which are either verbal or other behaviour. They are

embodied by:” textual conventions or norms of style, norms of measuring, formal conventions of making certain elements in the text.” Nord (2005/1991)

The third kind is linguistic translation problems, these exist as a result differences between two languages specifically in lexis and sentence structure.

The forth and last kind is text-specific translation problems. Under this kind goes any problem in translation which does not belong to the first three previous kinds of translation problems. An example can be the translation of a figure of speech, or even “individual word creations” Nord (2005/1991)

However, in this study, this last kind is termed stylistic translation problems according to the number of examples which hit this aspect. The other reason is because stylistic translation problems are thought to be of paramount significance of getting the message through to the target audience.

This study sorts the examples according to Nord’s classification, for during, the process of analyzing the examples; it was found that some of these examples belong to more than one kind of translation problems at the same time. Therefore there was a clear overlap between some kinds of translation problems. This urged the need for inserting new and additional types of translation problems such as cultural linguistic translation problems and cultural pragmatic translation problems.

It has to be stated here though that the Nord (2005/1991) model provided a framework to work on and was the most robust amongst the three models consulted in this study. This study again suggests a minor revision of the model based on studies which apply Nord’s model to assess the quality of translations in

order to ensure that the TT is looked at from different angles and aspects and that an overall reliable judgment is produced at the end of the process of assessment.

5- What Types of quality differences are noted in TT2 compared to TT1? What might be motivating these differences?

After the discussion of each kind of translation problems and their sub-classifications, it has been found that the quality of the TT1 which depends on all kinds of translation problems is quite poor due to the fact that there were around 19 unresolved cultural translation problems, 55 linguistic translation problems, 15 stylistic translation problems, and 5 pragmatic translation problems. The cultural and pragmatic translation problems were more significant than linguistic and stylistic translation problems because they touch upon more sensitive issues such as religious beliefs of ST audience as obvious in some example (see chapter 8)

TT2 has dealt with most of the linguistic translation problems in a satisfactory way. It has modified linguistic problems and the sub-classifications clarify that the substantive revisions were a considerable number of the revised examples. Stylistic translation problems can also be considered to undergo a satisfied revision, despite the fact that around half the examples underwent a minor revision. On the other hand cultural translation problems in most examples were not identified and the problem persisted in TT2 as it did in TT1. As for pragmatic translation problems, the number of the examples under investigation reflects that the translator did face many pragmatic translation problems during the process of translation or dealt with them successively.

However, the low number of five examples were mostly not revised, very little was changed which reflects the fact that the translator may not have been aware in some of the cases of the problems in the translation.

The results show that TT2 is in many ways a better quality translation than TT1. The translator attempted to solve a lot of problems, and was successful in many examples. Nevertheless, more revision and research specifically on cultural elements was required. The incomplete revision of TT1 into TT2 could be the reason a third translation is being published for *Ziqāq Al Midaq* in November 2011: “The new translation, which is being completed by Humphrey Davies, is scheduled for release this November, a month before what would’ve been Mahfouz’s 100th birthday.” AUC press 2011

Most probably it is simply a case of bringing a new perspective to the text, 40 years after Le G’s work, and also a clever commercial move to tie in to Naguib Mahfouz’s centenary.

It is also believed that TT2 should be revised further by a native speaker of the source language and someone who belongs to the source culture in order to identify the translation problems which were unrevised.

Limitations of the Study

The aim of this study is to measure the shifts which occurred between TT1 and TT2 when compared to the ST. Examples which underwent shifts from TT1 to TT2 were analysed and examples in the three books were placed in tables. These examples were sorted according to four types of translation problems which have faced the translator. At a later stage each kind of translation problems was sub-classified in accordance with the findings and what the examples, under investigation, decided. All of this was done to explore the differences and the frequency of each kind of problems and to assess the final translation (TT2).

However, after all this work, it has to be said that there are certain points which restricted the research from going further. The following points summarize the limitations of this study:

- 1- Nord's model which is consulted did not cover all areas of translation problems. The three major kinds of translation problems which are clearly mentioned in the model would be the cultural translation problems, linguistic translation problems and pragmatic translation problems. The fourth is left open-ended by Nord and called 'text-specific translation problems'. This study names the fourth kind as stylistic translation problems according to the examples under investigation. Furthermore; these were never discussed as having sub-classifications and trends in the examples showed and that they could be sub-classified into different kinds according to the examples or the trends the translator has been following. It is believed that the model consulted should be revised and more input should be placed in it depending on actual studies like this one, in order to cover most

possible areas in translation quality assessment. The corpus of the study is a comparison of a translation with a re-translation by the same translator.

- 2- Other limitations and applications of this model should be explored in order to seek the most optimal way to utilize such kinds of models. Nord (2005/1991) discusses inter-textual and intra-textual factors which could be utilized to create a different kind of use for this model. Furthermore, more uses of this model can be explored such as different kinds of texts than literary texts. When Nord (2005) designed this model, it was not the prime intention of it being a model utilized solely for literary texts. Therefore; it is worthy of exploring other text types for it such as political speeches, journalistic texts, etc. These are probably likely to show different results in terms of the approach the model is applied and the genre as well as in terms of the outcomes.
- 3- During the process of classification which took place, Classification was an inherent problem in some cases. The problem of overlapping translation problems created confusion in a number of examples. The number of overlapping translation problems is not considerable; however this study decided to focus on creating a clear classification and relate the overlapping example to translation problems which were more obvious in them. Discussing the overlapping translation problems more profoundly could have taken the study to a different undesired direction.

The issue of overlapping translation problems can be intricate and establish studies of its own. Nord's model does not discuss any kind of interrelation

between the translation problems she identifies. These need to be looked at separately, and probably Nord's model should be reconsidered for such cases.

- 4- During the process of going through chapters and spotting examples which have been revised between TT1 and TT2, it was noticed that whole chapters have not been revised, although there was a need to. A further aspect of study would take this research further as to look into what should have been changed and was never revised. An example on such a case is the following:

The following example's translation was not revised in both TT1 and TT2, However it was found to be extremely relevant to cultural translation problems related to religious background.

الرحمة, الرحمة يا آل البيت...

(287:1973)

- Mercy... Mercy, oh people of the house! (1966:319)

- Mercy... Mercy, oh people of the house! (1992:286)

In the example above, Le Gassick literally translates: "آل البيت" into "people of the house". The source text word has a cultural religious dimension. It means "Aal Al Bayt": relatives of Prophet Mohammed. Using "people of the house" as Le Gassick has done resulted in confusing the readership. It is not obvious which house is meant here, it could have been any house in Midaq Alley.

This study has looked into shifts from TT1 to TT2 and how these changes came to meet the expectations of the source audience or failed to do so. As discussed above the changes or revisions attempted were sometimes accurate

and sufficient, but in other times more change was probably needed to clarify the meaning and to be more faithful to the source text. This would definitely be bearing in mind the significance of the author's works to the SL and the SC.

It has been found however, that some examples as shown in the study had not been changed in TT2 although they are considered of major importance or to be more accurate of pragmatic dimension to the ST. Not changing or modifying the translation in TT2 despite the pragmatic problem suggests that the translator was possibly unaware of the cultural aspect of dimension, therefore resorted to literal translation which has resulted in most of the cases into a major misunderstanding and sometimes an abuse to the beliefs of the mostly Islamic SL society.

Such examples are extremely significant and can establish a separate study, which focuses on lack of shifts for cultural and pragmatic translation problems. The number of these examples is relatively high due to the little background in culture the translator has showed throughout TT1 and TT2.

Recommendations

In the light of the findings of this study, it is recommended that literary works in translation undergo a criterion of translation quality assessment to ensure they preserve the essence of the ST. Nevertheless, due to several restrictions which might limit the application of this suggestion, studies and research which investigate the quality of existent translations for literary works are highly recommended in order to promote the quality assurance of translations. These studies should establish a trend in evaluating literary translations and put an end to the translation problems created

by different translators on different levels especially with regards to Arabic literature.

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