

**An-Najah National University  
Faculty of Graduate Studies**

**Cultural Consistency in the Literary  
Translation of the Novel Awlaadu Haaratena**

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### III

## **Dedication**

With deepest and warmest gratitude,  
To my mother, to whom I owe everything and who made it all possible,  
To my aunt's memory,  
To all my teachers,  
I dedicate this thesis.

## **Acknowledgments**

In the name of Allah, all praise and thanks be to Allah, the Most Merciful, the Most Compassionate, and all blessings and peace be upon our Master Prophet Muhammad, his kin and kith.

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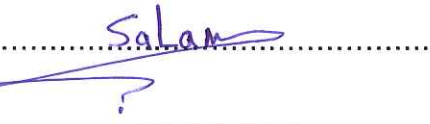
## إقرار

أنا الموقع أدناه مقدم هذه الرسالة التي تحمل عنوان:

**الإتساق الثقافي في الترجمة الأدبية لرواية أولاد حارتنا****Cultural Consistency in the Literary  
Translation of the Novel Awlaadu Haaratena**

أقر بأن ما اشتملت عليه هذه الرسالة إنما هو نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل أو جزء منها لم يقدم من قبل لنيل أية درجة علمية أو بحث علمي أو بحثي لدى أية مؤسسة تعليمية أو بحثية أخرى.

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree.

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**Abbreviations**

<b>SL</b>	SL
<b>TL</b>	TL
<b>ST</b>	Source Text
<b>TT</b>	Target Text
<b>CSIs</b>	Culture-Specific Items
<b>RH</b>	Retranslation Hypothesis

**Cultural Consistency in the Literary  
Translation of the Novel *Awlaadu Haaratena***

**By**

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**Abstract**

This thesis investigates translators' practice in translating culture-specific items (CSIs) in literary translation through analyzing, as a case study, the first English translation of Naguib Mahfouz's most controversial novel *Awlaadu Haaratena* as *Children of Gebelawi* by Philip Stewart and its retranslation entitled *Children of the Alley* by Peter Theroux .

The translators' practice in translating CSIs was examined to determine whether they tend to use domestication or foreignization strategies of translation over time. This was done in order to investigate the validity of the Retranslation Hypothesis (RH) – the claim that “first translations of the literary text are more domesticating than the later retranslations of the same text” (Bensimon, 1990: ix).

For this purpose, CSIs were first identified and classified based on Larson's (1984: 431) and Baker's (1992: 21) classification of cultural categories: clothes, food, terms of address (honorific titles which precede names; they are words that convey esteem or respect and are used when addressing or referring to a person), religious expressions, common expressions, activities, habits ,and others. Secondly, each item is examined to identify which one of Ivir's (1987) strategies was applied in its

translation. Thirdly, the number of occurrences for each strategy is calculated and then grouped under Venuti's (1995) model of foreignization versus domestication. After that, the percentage of foreignization strategies, compared to those of domestication, is calculated for each translation.

The findings of this study support the RH; they show that Philip Stewart (1981) applied domestication more than Peter Thoroux (1999) whose translation is more culturally consistent and closer to the original novel. The findings also demonstrate that retranslation responds to and is shaped by the socio-cultural forces of the literary field.

### **Definition of Key Terms**

**Culture:** According to Larson (1984: 431) culture is “a complex of beliefs, attitudes, values, and rules which a group of people share”.

**Culture -specific items (CSIs):** Baker defines (1992: 21) culture-specific items as a SL word which expresses “a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food.”

**Cultural consistency:** According to Bandia (1993: 57), it is difficult to fully understand the cultural value systems embedded within a text. However, a competent translator must undertake the difficult task of uncovering all of the cultural content hidden within the text in order to preserve the full socio-cultural meaning of the source text in the translation. Cultural consistency in this study means to what extent translators deviate from a faithful representation of the source text culture in order to create a text readable for the target audience and consistent with the target culture. In this study, this will specifically measure whether translators of *Awlaadu Haaratena* translate CSIs from Arabic into English using the strategies of foreignization (which creates a more faithful but less intelligible representation) or domestication (which creates a less faithful but more intelligible representation), according to Venuti’s (1995) model. Thus, a culturally consistent text makes greater use of domestication than foreignization.

**Translation strategies:** Baker (1998: 240) defines strategy of translation as the act of choosing a foreign text to be translated and then creating a method to translate it based on varied elements, including cultural, economic, and political elements.

## Chapter One

### 1.1. Introduction:

One of the trickiest situations which translators encounter is translating culture-specific items in literary works. There are some cultural concepts, aspects, and ideas which are found in one language but never found in another language in the exact same way. Baker (1992: 21) refers to cultural concepts as “culture-specific items” (CSIs). The most difficult problem with translating CSIs found in the Source Text (ST), especially in literary translation, is finding the exact equivalents which transfer these cultural concepts successfully to the Target Language (TL).

Since the days of Cicero and St. Jerome, there has been an argument over “word-for-word” translation and “sense-for-sense” translation strategies. This dispute has been expressed in many and varied ways through history. It is found in Nida’s (1964) “formal” and “dynamic” equivalence, Newmark’s (1981) “semantic” and “communicative” translation, House’s (1997) “overt” and “covert” translation, and so on.

Newmark (1981: 39) favors literal, word-for-word translation but supplies a qualification: “provided that equivalent effect is secured”. However, by that qualification, he points out a fundamental concept which concerns translation scholars: bridging the cultural gaps between ST and TT. Later on, particularly in the middle of the twentieth century, interest in the translator’s attitude towards cultural dominance increased. This is

especially the case when there are significant differences between the cultural values and concepts of the ST and those of the target reader. The frequency of these instances raises a most important question: how should these foreign cultural values, or CSIs, be translated?

Domestication and foreignization are the two strategies advocated by Lawrence Venuti (1995) for translating cultural elements. Domestication is the conveying of foreign text into the TL cultural values. This means that the translator does not include any enigmatic puzzling concepts. On the contrary, it is translation in a clear, fluent, and invisible style which is familiar to the reader to eliminate the foreignness of the text. On the other hand, foreignization means developing a translation method which highlights those foreign values that may be very different from the dominant cultural values of the TL.

Literary translation is a complex activity. It involves a complicated network of varied practices, both social and cultural (Bush,1998: 127). The key factor in this activity is the translator who expresses a great amount of creativity during the whole process of translation (Lambert,1998: 130). The reason for this is the fact that “literary translators deal with cultures”. Literary texts are usually embedded in the culture of the nation, and the result is that they are often full of CSIs (Lander, 2001: 72).

## 1.2. Statement of the Problem:

When culture is expressed in lexical expressions in a literary work, such as Naguib Mahfouz's novel *Awlaadu Haaratena* (1959), it mostly appears in form of CSIs. Because of the cultural distance, it is challenging to translate these elements, yet it is of real importance in the translation process. Translating items such as *ياما تحت السواهي دواهي* or *مادح نفسه كذاب* and other Arabic CSIs means, among other things, embracing the contrasts of domestication and foreignization.

## 1.3. Purpose of the Study:

This study aims to investigate the translators' behavior in dealing with CSIs in the translation of Mahfouz's *Awlaadu Haaratena* (1959). It was first translated into English by Philip Stewart in 1981 and entitled *Children of Gebelawi*. A retranslation was done by Peter Theroux in 1999 called *Children of the Alley*. Both translations are examined in order to determine whether the prevalent strategy is domestication or foreignization and, consequently, which translation is closer to the source text (ST) culture. The study also examines the differences between the first translation and the retranslation.

Finally, this study aims to investigate the validity of the RH which claims that the first translation of a text is more domesticating than the retranslation. This is often referred to in translation studies literature, but only in a casual manner, without looking at the issue in great detail. This



thesis takes a closer look at the hypothesis and compares its claims with the data from two different English translations of Mahfouz's novel *Awlaadu Haaratena*. It is suggested that many different factors, not just the order of appearance (the date of novel's publication), affect the profiles of these translations.

In short, this study aims to identify the whys, whens, and hows of the retranslation of Naguib Mahfouz's most controversial novel, *Awlaadu Haaratena*.

#### **1.4. Significance of the Study:**

The significance of this study derives from the fact that it is the first study that compares the translators' behavior in translating CSIs in Mahfouz's *Awlaadu Haaratena*, comparing its first translation *Children of Gebelawi* by Philip Stewart (1981) to its retranslation *Children of the Alley* by Peter Theroux (1999). In addition, it is significant because it contributes to the enrichment of the studies on intercultural communication. Furthermore, it provides a theoretical background to the study of culture closeness and consistency between translation and retranslation. Finally, it helps to clarify methods that foreign translators use in bridging cultural gaps in translation.

Above all, to the best of the researcher's knowledge, prior research has failed to adequately consider the RH through empirical research comparing translations and retranslations.

### **1.5. Research Questions:**

This study attempts to answer the following questions:

1. What are the translation strategies the translators have employed in translating CSIs in *Awlaadu Haaratena* from Arabic into English?
2. Are CSIs mostly foreignized or domesticated in the translation of *Awlaadu Haaratena*?
3. Which translation is closer to the original novel style and culture?
4. Do the results of the corpus support the RH?
5. What are the reasons for the retranslation of Naguib Mahfouz's novel *Awlaadu Haaratena* (1959)?

### **1.6. Hypothesis:**

Chesterman (2000: 23) notes that the so-called "Retranslation Hypothesis" is a descriptive hypothesis that can be formulated as follows: "Later translations (same ST, same TL) tend to be closer to the original than earlier ones". Chesterman (2004: 8) afterwards abbreviated it to this definition: "later translations tend to be closer to the ST". According to the RH, the first translation mostly uses domestication, while retranslations mostly rely upon foreignization.

### **1.7. Limitations of the Study:**

The limitation of the study is twofold. First of all, this study is a case study and is limited to Naguib Mahfouz's novel *Awlaadu Haaratena* and its first translation into *Children of Gebelawi* as well as its retranslation into *Children of the Alley*. The reason for choosing this novel is that Mahfouz addressed issues of culture-specific concern in this novel, so it is suitable for studying how he uses CSIs and how they are dealt with in translation.

Secondly, this study addressed CSIs based on Larson's (1984: 431) and Baker's (1992: 21) classification of cultural categories. It is worth recalling that culture for Larson (1984: 431) is "a complex of beliefs, attitudes, values, and rules which a group of people share". Similarly, Baker (1992: 21) defines culture-specific items in this way: "The SL word may express a concept which is totally unknown in the TC. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food". This study is limited to these classification schemes and does not consider the frameworks of other scholars.

### **1.8. The Structure of the Study:**

The thesis is divided into five chapters. Chapter One consists of an introduction, statement of the problem, purpose of the study, significance of the study, research questions of the study, hypothesis, limitations,

structure of the study, and finally the adopted theoretical framework for this research.

In Chapter Two, the researcher presents a review of related literature. In this chapter, the researcher presents some theories and literature relevant to this research. The researcher also quotes previous studies in order to highlight salient points for this current study.

Chapter Three addresses the thesis methodology. It consists of four sections. The first section is the introduction, which introduces the research methodology and methods. The second section lists the sources used for collecting the data for this study. The third section reveals the rationale behind adopting these types of research methods. The final section demonstrates the methods used for obtaining and categorizing the research data.

In Chapter Four, the researcher presents the research data analysis and findings. In this chapter, the researcher also gives answers to the five research questions in light of the textual analysis and based on secondary research data.

Chapter Five consists of conclusions and recommendations for future research.

### **1.9. Theoretical Framework:**

The theoretical framework of the present research is based on Ivir's (1987) model which proposed seven strategies for translation of cultural terms: literal translation, definition, borrowing, addition, lexical substitution, omission, and lexical creation. Ivir (1987: 37) notes that "combinations of procedures rather than single procedure are required for optimum transmission of cultural information (e.g. literal translation-and-omission, literal translation-and-definition, borrowing-and-lexical substitution, etc.)". The theoretical framework also takes into account Lawrence Venuti's (1995) views of domestication and foreignization.

## **Chapter Two**

### **Review of Related Literature**

#### **2.1. Introduction:**

This chapter is dedicated to explore the emergence of translation studies. The researcher will, selectively, review the different theoretical models. The review will tackle linguistic theories, the problem of equivalence, functional, and cultural approaches to translation, literary translation, ideology, and the master discourse of translation from Arabic . In addition the review will look at previous studies that discuss the RH and the problem of translating culture and CSIs in Naguib Mahfouz's novels.

An investigation of these studies and their theoretical findings are necessary to provide sufficient background for any who wish to build upon this research in the future. The researcher has selected these areas to be analyzed and examined to establish a satisfactory background on the topic before embarking on any kind of analysis or study of the ST.

This chapter is divided into two main parts: the first part is dedicated to examining the emergence of translation studies and the most prominent theoretical approaches to the translation of literature, particularly the different views regarding culture in literary translation from Arabic into English. The second part is dedicated to reviewing previous studies which discuss the problem of translating culture and CSIs in Naguib Mahfouz's novels as well as the RH.

## **2.2. Linguistic Theories of Translation:**

Translation is considered a language activity. It is looked at as a part of linguistics, and thus, it has to draw upon general linguistic theory. According to Catford, “any theory of translation must draw upon a theory of language – a general linguistic theory” (as cited in Fawcett, 1997: 1). Despite this, translation has always been a controversial activity. Although it has its approaches, theories and methods, it also has its problems. One of the old debates and problems is the issue of equivalence.

### **2.2.1. Problems of Equivalence:**

Translation can be defined as exchanging textual material of one language, the SL, with what is considered equivalent to it in another language, the TL (Catford, 1965: 20).

Roman Jakobson distinguishes between three kinds of translation: intralingual, interlingual, and intersemiotic. He describes intralingual as the translation between two written languages. The key issue of intralingual translation is the linguistic meaning and equivalence. Jakobson (1959:114) goes as far as pointing out that “there is ordinarily no full equivalent between code-units”. As an example, he explains how *cheese* in English is not identical to the Russian *syr* because the Russian code-unit does not include the concept of English cottage cheese.

Interlingual translation, according to Jakobson, requires the translator to record a message from one source and to transmit it into

another, which means two equivalent messages but two different codes. Jakobson (1959:114) describes this as “substituting messages in one language not for separate code-units but for entire messages in some other language”. In Jakobson’s opinion, the differences are cross-linguistic ones and centered on obligatory grammatical and lexical forms. This entails different code-units because they belong to different languages.

Nida (1964: 159) on the other hand, describes two types of equivalence, formal and dynamic. Formal equivalence “focuses attention on the message itself, in both form and content”. This translation concentrates on correspondences such as poetry to poetry, concept to concept, and sentence to sentence. Nida calls this kind of translation a “gloss translation”, the purpose of which is to enable the reader to comprehend the SL context as much as possible (ibid). Dynamic equivalence, on the other hand, is based on equivalent effect, where the relationship between the reader and the message in the TL is the same as the relationship between the reader and the original message in the SL. As a prime example of this kind of equivalence, Nida quotes J.B. Philips’ rendering of Romans 16:16, where the idea of “greeting with a holy kiss” is translated as “give one another a hearty handshake all round” (as cited in Bassnett, 2002: 34).

Newmark deviates from Nida’s concepts and asserts that the “gap between emphasis on SL and TL will always remain as the overriding problem in translation theory and practice” (Newmark, 1981: 38).



Newmark presents a solution to bridge the gap by replacing the old terms with semantic and communicative translation, which are in many ways similar to Nida's dynamic and formal equivalence, respectively. Newmark distinguishes between the communicative and semantic types of translation 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” (as cited in Munday, 2008: 44).

Moreover, Catford (1965: 1) defines translation as “a process of substituting a text in one language for a text in another”. This means the replacement of SL meanings with receptor-language meanings. Catford distinguishes between formal correspondence and textual equivalence which Koller (1979) developed later on.

Formal correspondence is when a TL category occupies, as nearly as possible, the same place in the economy of the TL as the SL category occupies in the economy of the SL. Textual equivalence, on the other hand, is when a TL item is identified with a certain SL item in a specific context. It is more concerned with specific ST-TT pairs while formal correspondence is more general and connects systems between the two languages.

Catford (1965: 27) makes a distinction between formal correspondence and what he calls “textual equivalence”, but this does not mean a distinction between two approaches to translation. Formal correspondence is a matter of langue but textual equivalence is about parole; the actual linguistic behavior of individuals which may contrast with the linguistic system of a certain community. Formal correspondence, as already noted, is when a TL category occupies the same place in its language system as the same or another category occupies on the SL. They are either structure shifts like “John loves Mary”, which, if translated into Gaelic, will become “Is love at John on Mary”, or class shifts like the adjective in “medical student”, which, if translated into French, will become an adverbial phrase, “student medicine”. However, Catford is firm about one thing in translation, that is, whether formal correspondence or textual equivalence which may be achieved by translation shifts is used. We do not transfer meaning between two languages. Instead we find a TL expression which can have the same function as that of the SL and can linguistically represent that situation. Catford insists that two equivalent statements in SL and TL do not necessarily have the same meaning because different situational features will be verbalized in different ways, for instance, indicating that the speaker is a woman or expressing verbal respect. Catford’s (1965: 52) definition of textual equivalence poses problems, and he is aware of that. The concept of sameness of situation, as he admits, is a difficult one, especially when very different cultures are involved.

### **2.3. Functional Approach:**

The functional approach considers translation as a communicative activity carried out by experts in intercultural communication. “The translator plays the role of text producer aiming at some communicative purpose” (Nord, 1997: 151). One cannot deny the role of Christine Nord, who is one of the supporters of the functionalist theory; she has many publications on what functionalist theory is and its connection with translation studies. Nord wholly agrees with Van Vermeer, who formulated the Skopos Theory. This theory considers function to be the main purpose of translation. Nord believes that a TT is always produced in a situation which differs from the circumstances that produced the ST in regards to time, place, and even medium. Thus the true meaning of a text may not be expressed precisely through linguistic means but only by understanding the surrounding conditions and circumstances of the situation in which the text was created. This approach depends on evaluating the function of a text in the TC to determine which translation method to use. Nord (1997: 92-93) suggests replacing equivalence-based approaches with a functional approach that depends on the suggestions in Skopos.

Translators should not translate the ST according to the sender’s intention alone; they also have to take into account its compatibility with the target situation. The functions in the target situation should be the same as the sender’s intention, and the text should be written and the translated

words chosen in a way to achieve that. In addition, the code elements as well should be chosen so that the target effect matches the TT functions.

#### **2.4. Cultural Turn in Translation Studies:**

According to Bassnett and Lefevere (1990: 11), the cultural turn in translation studies means shifting from a focus entirely upon language to a focus on the interaction between culture and translation as well as the ways in which culture influences and affects translation. This redirects research towards the much broader problems of context, history, and tradition.

The cultural turn is mainly associated with the work of Bassnett and Lefevere (1990). They state, “There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed translation as an activity is always doubly contextualized, since the text has a place in two cultures” (Bassnett & Lefevere, 1990: 11). Bassnett and Lefevere here do not separate translation from history and environment; they consider it a reflection of history and an outcome of the environment in which the translation is produced. It is basically a “text embedded within its network of both source and target cultural signs” (ibid:12). Lefevere was the first to come up with the concept of “Translation-Rewriting Studies”. These studies address the bonds which affect the rewriting of texts, such as the ideological and political bonds in the TL cultural system (Bassnett& Lefevere, 1990:12).

Lefevere examines the elements which control the manipulation of literature, and he sums them up in the “concept of patronage”. He defines it as “any power (person, institution) that can further or hinder the reading, writing and rewriting of literature” (Lefevere, 1992: 15). The source of power can be any of these elements – ideology, economics or status – and these can limit the translator’s choices while translating them.

To conclude, Lefevere’s conception of translation patronage clearly contributes to our understanding of the ways in which a text is chosen within a certain cultural context and the ways in which human agents write and rewrite that text.

#### **2.4.1. Translation and Culture:**

Translation is a lingual activity whose main function is allowing people from certain cultures and who speak different languages to study and understand the literary works of other cultures. It is thus classified not only as an intralingual but also an intercultural activity. Consequently; it presents a challenge to translators since these languages are deeply affected by their parent cultures. The greater the differences, the greater the challenge will be. One good example is translating between Arabic and English, in both directions.

Culture encompasses the total attitudes towards the world, events, other people, and cultures and the way that these attitudes are perceived and mediated. Culture refers to beliefs and values adopted and shared by

certain social groups and the positions taken by producers and receivers of texts, including translators, during the mediation process (Faiq, 2004: 36).

According to Lefevere (1992: 118) at certain times, some cultures are considered superior, more prestigious or authoritative than some other neighboring or successor cultures. A culture may be considered superior to another culture if the later imagines that it can learn much from the former. Superior cultures tend to disregard members of what they consider an inferior culture and treat their literature arrogantly. However, the relations between the superior and the inferior cultures change over time. Because language is a main component of any culture and meaning relates directly to producing or receiving culture, translation with intercultural communication has succeeded in bridging the gap between the different parts of the world and presenting a new base of understanding, or misunderstanding, between different cultures.

In this regard Toury (1978: 200) defines translation as “a kind of activity which inevitably involves at least two languages and two cultural traditions”. From this definition, we can understand that cultural meanings are a central part of the language and that the translator must comprehend these cultural implications in the ST and transfer this to the target reader.

Simon (1996,130-31) takes the same position. She explains that translators should not seek solutions for their problems in dictionaries, instead, they should rather understand the ways in which the language is tied to social realities, to literary forms, and to changing identities.

Translators have to pick out cultural meanings embedded in language and estimate the degree of difference or similarity between the two cultures. These are not technical difficulties that can be rectified by experts in vocabulary. Rather they need practice and intelligence; the actual process of transferring the meaning of a term is more about reestablishing its value rather than its cultural inscription. “No language can exist unless it is steeped in the context of culture, and no culture can exist which doesn’t have at its center, the structure of natural language” (Lotman, 1978: 211-32).

When talking about the interaction between translation and culture, Nida and Taber (1969:199) define cultural translation as “a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original”. Similarly, when talking about the close relationship between translation and culture, Ivir (1987: 35) believes that translation does not mean translating languages but rather translating cultures. That is why a literary translator should not concentrate only on linguistic differences or mechanical word-for-word translation, but they also should maintain the same cultural elements which the writer has utilized when writing to a particular group, especially when this group is formed wholly or partially of people belonging to a different culture.

The cultural elements of different regions are varied. So it is the translator's responsibility to convey not only the same meaning but also the dissimilarities between two different cultures and cultural perspectives.

On the other hand, Snell-Hornby (1988: 41) states that what makes a text translatable is the extent to which the text is "embedded in its own specific culture" and also the distance, whether in time or in place, that separate the ST and TT receivers.

Moreover, Venuti (1995: 305) thinks that translation should highlight similarities between language and culture, especially similar messages and formal techniques, but instead it always encounters dissimilarities, and in reality translation should not try to eradicate all these dissimilarities. A translated text should reflect a different culture, so the reader can face a cultural other and opposition. Theoretically, what characterizes a good translation is its ability to give the reader the same conception the native reader gets when he reads the original text.

## **2.5. The Translation of Literature:**

Translating literature, whether written or spoken, places an extra burden on the shoulders of honest translators. This is because they have to not only keep the literal meaning of the texts but also transfer the aesthetics that the producer intended to enclose. This makes some literary texts more difficult and challenging than others. Poetry, puns, and popular sayings, for example, are very difficult to translate since they carry a lot of figurative



language where using the “dictionary definition” would deform the aesthetic beauty in the original text. Translators should have the talent and skill of preserving and conveying this value in the translation keeping in mind that literature is the vehicle that carries the culture of the language in which it is written, and this makes it doubly hard to translate.

Importing literature from a different culture and language creates the need for literary translation. In the TL tradition, this is usually done to fulfill specific, practical needs rather than be an indulgent activity. Two things are needed to properly understand and comprehend the dynamics of the literary relationships and cultural traditions: to examine the specific needs of literary translation and to identify suitable strategies for literary translation. Consequently, and by necessity, the study of literary translation entails studying the translation tradition, norms, and models.

In this sense, translation is more artistic work rather than automatic, mechanical work. Translated literature has had considerable influence in forming and controlling the dynamics of discourse, culture, and communication.

Literary translation is, in fact, a combination of three elements: ideology, culture, and mechanical translation. It involves a recurring and interesting challenge in a given literary system. This challenge stems from the very nature of the two literary systems concerned and the differences in the cultural circumstances between the source and the target cultures.

Contrary to traditional practice, literary translation should not be treated as a simple process of replacing words and expressions from the ST by synonyms from a different language (TL). This is apparent clearly in legal documents where the literal meaning of the words is more important than the spirit of the text. Biguenet and Schulte (1989: xii) state that in literary translation the focus is on the words and examining their dimensions: the connections between words and their etymological origins, their cultural environment, their historical traditions in addition to the context within the text. Weaver (1989: 117) agrees that literary translation is a creative activity where there cannot be “an absolute right or an absolute wrong”, and the literary translator “must do more than convey information”.

## **2.6. Ideology:**

If we look up the entry “ideology” in the New Oxford Dictionary of English (2010), we find that the dictionary defines it as “a system of ideas and ideals, especially one which forms the basis of economic or political theory and policy.”

Shuping (2013: 57) described the history of the term “ideology”. Ideology as a term was coined in France by Destutt de Tracy and his friends in the 1790s. They defined it as “the genetic theory of ideas”. Napoleon was the first to favor ideology, but later on, after theorists opposed his conspiracy to establish a monarchy, he started to show contempt towards it and went as far as calling it “negative and derogatory”.

On the other hand, when Marx embraced the term, he gave it a whole new meaning. He defined it as “the system of ideas and representations in the mind of an individual or a group”. Later on, the French philosopher Louis Althusser used ideology to refer to the relationship of individuals to their conditions of existence, whether real or imaginable.

Seliger (1976) defined ideology as “an action-oriented set of beliefs” (as cited in Ireland, 1989: 131). If we accept this definition and accept as well that those beliefs, whether they are described as aesthetic, religious or poetic, are in fact political in essence (in the sense that they are applied to impose relations of dominance), then we can see for ourselves how individuals and institutions have been applying their own beliefs to create certain effects in translation.

Moreover, Hatim and Mason (1997) state that ideology encompasses “the tacit assumptions, beliefs and value systems which are shared collectively by social groups” (as cited in Hatim & Munday, 2004: 102-103). They make a distinction between “the ideology of translating” and “the translation of ideology”. Whereas the former refers to the basic orientation chosen by the translator (the choice, for example between Venuti’s domesticating and foreignizing translation), in the translation of ideology they examine the extent of mediation supplied by a translator of sensitive texts. According to Hatim and Mason (1997), “Mediation is defined as the extent to which translators intervene in the transfer process,

feeding their own knowledge and beliefs into processing a text” (as cited in Hatim & Munday, 2004: 102).

Applying the above mentioned definitions, it becomes obvious that ideology refers to a complex combination of politics, authority, and history. Thus, it seems natural to base the ideology of translation studies on these definitions.

### **2.6.1. Translation as an Ideology Laden Activity:**

From a cultural and ideological point of view, some theorists consider that translation involves several acts: manipulation, subversion, appropriation, and violence. Venuti (1995, 1996, & 1998) argues that the purpose and the act of translation represent violence. Taking the concepts of domestication and foreignization as an example, Venuti states that all the Anglo-American translation tradition succeeded in doing over the last three centuries was to produce a normalizing and naturalizing effect which deprived the ST producers of their voice by presenting foreign cultural values in a way that was familiar and unchallenging to the western, superior, dominant culture. The differences implied by the translation will be stamped by the TL culture and absorbed into its own understandings, taboos, laws and legislations, codes, and ideologies.

The aim of translation is to present the other as familiarly as possible and as recognizable as could be, and this may present the risk of total domestication of the foreign text, especially when the translation is a self-

conscious project, and foreign cultures are appropriated in order to serve an imperialist domestic agenda whether cultural, economic, or political (Venuti, 1995: 196).

Translation assumes an added significance in postcolonial contexts, especially in regards to which texts are chosen for translation and which strategies are used to produce those translations. Venuti (1995) asserts that translation is primarily domestication; the foreign text is written using linguistic and cultural values that are familiar and understandable by a specific group. This process of domestication is applied to every stage whether in production, circulation, or reception of the translation. It starts with the choice of the text to be translated, and it has to conform to certain domestic interests. This choice means that other texts are excluded. The process of domestication continues most forcefully while developing the strategies to translate this text, always using domestic dialects and discourses, highlighting certain domestic values and excluding others.

Baker (1992: 2-4) claims that “translators need to develop an ability to stand back and reflect on what they do and how they do it.” Linguists often define translation as an ideology laden activity, because the patrons, who commission or publish translation, whether they are individuals or institutions, enforce their ideology on the translation.

According to Penrod (1993: 39), since we are always required when translating to “take a position relative to other languages and cultures, we must as well remain ever vigilant as to the nature of the position assumed.”

This was the reason she interpreted Schleiermacher's philosophical differentiation between foreignization and domestication in terms of power relations.

Additionally, Newmark (1981: 62) observes that when choosing between communicative and semantic translation, the choice is decided by orientation. Is the translation done for individuals, the single voice of the text producer, or for society and the mass readership? The mere choice implies ideology. It is Venuti (1995), however, who highlights the ideological consequences of this choice. Venuti goes on to distinguish between domesticating and foreignizing translation. As said above, Venuti states that all the Anglo-American translation tradition succeeded in doing over the last three centuries was to produce a normalizing and naturalizing effect which deprived the ST producers from their voice because translators presented foreign cultural values in a way that was familiar and unchallenging to the western, superior, dominant culture. A prime example of this is the homophobia which appears clearly in Robert Graves's translation of Suetonius which Venuti documented. The translation reflects the cultural values dominating the TL society at the time of translation, the United Kingdom in 1957, and "creates an illusion of transparency in which linguistic and cultural differences are domesticated" (Venuti, 1995: 34). The question of whether this domestication of the ST values was a deliberate process or a coincidence does not really matter because the result is the same, namely to assimilate to a dominant or hegemonic culture all

that is foreign to it. This major ideological choice cannot be avoided by translators, according to Venuti, and what some translators present as a personal preference can be seen by another entirely as a commitment, a pledge to reinforce the codes of the dominant culture or to challenge them despite the translator's opinion or position. It is important to realize that this domestication view is only true when the TL, not the SL, is the dominant culture.

On the other hand, domestication may have serious negative effects if it is accepted and adopted when translating from a dominant culture, or what is considered a superior SL, to what is considered an inferior, or minority, TL. Caution must be employed to protect the later from a common inclination for it to be absorbed, and thus undermined, by SL textual practice. This can manifest itself in the production of media which dominates the media output of the TL country. This might be viewed by critics as cultural or ideological imperialism rather than a process of domestication or foreignization. The result of such a strategy in a socio-cultural situation will certainly have ideological effects in the long run. The translator works in a social context, so they cannot be treated but as an integral part of that context, and that is enough reason why translation is considered an ideological activity.

Similarly, Norton (1984: 61-63) highlighted religious ideology in describing how translation was used in the battle lines of theology. The theologians of Francis I of France opposed literal translation of the Old

Testament because the tradition of non-allegorical readings, which offered comfort to the Jews, went against Christian tradition. The Soviet writer Fedorov (1958: 26), who has a Marxist point of view, discussed the inclination toward biblical translation for another reason. He claims that it is “arising not so much from conscious theoretical position as from superstitious piety ‘devout trembling’ before the biblical texts translated” (as cited in Baker,1998: 108-109).

Translation has, for a long time, been entangled in religious ideology. This can be obviously observed in the clashes and confrontations among those types described by Norton. It can also be seen in the horrible end of some translators who were burned at the stake such as Tyndale in Britain and Dolet in France. A more recent evidence of this influence is the assassination of the Japanese translator who translated Salman Rushdie’s *Satanic Verses*. The result is that other publishers have refused to produce a translation (Baker,1998: 109).

## **2.7. Strategies of Translation:**

Baker (1998: 240) defines strategy of translation as the act of choosing a foreign text to be translated and then creating a method to translate it based on cultural, economic, and political elements. According to Palumbo (2009: 136), each of the bipolar general methods of translation is associated with a specific strategy for translation. Different authors classify translation strategies to show contrast in different ways, for example,



- covert versus overt translation (House, 1997)
- semantic versus communicative translation (Newmark, 1981)
- documentary versus instrumental translation (Nord, 1997)
- domestication versus foreignization translation (Venuti, 1995)
- literal versus free translation (Palumbo, 2009: 136).

It should be noted that this thesis will not delve into too many details about every scholars' propositions. One approach will be sufficient. According to Toury (1995: 19), the most decisive approach is offered by the German theologian and philosopher Schleiermacher (1813).

Schleiermacher, the nineteenth century theologian and translator, acknowledged that it is difficult to translate scholarly or artistic texts because the ST language is culture-bound and the TL can never match it fully. Schleiermacher's answer for this problem is to "move the reader towards the writer" (as cited in Munday, 2001: 28).

In an 1813 lecture *On the Different Methods of Translating*, Schliermarcher argued that "there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him or he leaves the reader in peace as much as possible, and moves the author towards him" (as cited in Lefevere, 1992: 149).

According to Schliermarcher's views, domestication has been used in most translations, which represents an ethno-deviant reduction of the ST to TL cultural values. The result then is bringing the author back home. Nevertheless, he much preferred the foreignization strategy because it poses an ethno-deviant pressure on the domestic values to record the linguistic and cultural differences of the foreign text, which results in sending the reader abroad instead.

The French theorist Antoine Berman (1985: 87-91) considered Schliermarcher's view to be ethical translation, where a cultural other is not ignored or erased but rather shown, even if the difference can never be shown in its own terms but in those of the other language. Foreignizing translation may aim to imprint a sense of the foreign, but it most certainly answers to a domestic situation which avails itself to serve a cultural and political agenda (Berman, 1985: 87-91).

Berman denounces the inclination to reject the foreign in translation by using a naturalization strategy, which is equal to Venuti's domestication. "The properly ethical aim of the translating act, is receiving the foreign as foreign," says Berman (1985: 277); this may have influenced Venuti's adopted strategy of foreignization translation. On the other hand, Berman states that there is generally a "system of textual deformation" in TTs that stops the foreign from coming through. His examination of these forms of deformation is termed "negative analytic"

The negative analysis is concerned with ethnocentric, annexationist, and hyper textual translations, such as pastiche, imitation, adaptation and free writing, where deforming forces are freely exercised (Berman,1985: 278).

Berman (1985: 279), who had his own experience in translating Latin American fiction and German philosophy, argues that every translator inevitably faces these ethnocentric forces which determine his desire to translate as well as the form of the TL. He believes that the only way to neutralize these inclinations is by psychoanalytical analysis of the translator's work which will make the translator aware of these forces. The main problem when translating a novel is to respect its polylogic and avoid any arbitrary assimilation .

Venuti's position matches that of Berman and Schleiermacher; only he prefers the concepts of domestication and foreignization.

## **2.8. The Master Discourse of Translation from Arabic:**

Translation, by definition, means transferring, to foreign receivers, a written or spoken text from SL into a different TL while preserving the cultural elements of the original text. Usually, these receivers have their own language or lingual systems which represent their ways of interacting and conveying attitudes and thoughts about people, events, and objects. These systems produce a master discourse which represents and defines

these receivers and pinpoints the differences which are carried out through translation.

At the same time, the use of language as a discourse is controlled by ideologies when texts are transferred from a SL to a TL through translation. This is because it challenges deeply instilled stereotypes and the hegemonies which may exist between communities whether they speak the same language or different languages. In this context, language is considered as a consistent system for representation. Following from that is the belief that “language used is representing a given social practice from a particular point of view” (Fairclough, 1995: 56).

In the 1980s, the view that culture is represented through translation produced questions which could not be answered simply by the conventional equivalence or accuracy framework. Thus translators instead began to focus on the more practical cultural, political, and economic dimensions of translation. Nowadays, this shift in perspective is mainly practiced by the cultures of Western Europe and America which adopt a dominant and oftentimes superior attitude towards other cultures. This has of course influenced the translation of the cultural heritage of these cultures (Faiq, 2004: 38-39).

The Western world has often considered Arabs and Muslims to be trouble makers and a nuisance to them because the West has had to step in and solve their problems. Additionally, the West has the privilege of industry and wealth as well as technology. Thus, translation in this context

is a place where questions about representation, authority, and historical heritage are posed. This context challenges stereotyping, retells unfounded stories, and explains the discordant and imbalanced relations between cultures, peoples, races, and languages (Niranjana, 1992:1).

Despite many excellent pieces and Mahfouz's Nobel Prize in 1988, Arabic literature still faces an embargo, with the exception of those works which affirm and emphasize the old clichés about "Islam, violence, sensuality and so forth" (Said, 1995: 99). Arabs and the Islamic World have become, invisibly, a target for hegemonic treatment within the intercultural discourse of translation. This reinforces the conclusion that translation has also become a battleground for conflicting power relations and struggle between what is considered an inferior culture, which is being translated from, and the superior culture which is benefiting from this translation. This in turn has led to dire consequences, accusations of misrepresentation, and subversion (Faiq, 2004: 40-41).

This explains why translation from Arabic still faces the stereotyping strategies of the existing master discourse, a discourse that reflects the power of the various ways in which culture is fashioned. This also explains why this discourse appears as a network of signs joined together with endless denotations and connotations: a complex meaning system which is reflected, developed, and recorded in writing (Carbonell, 1996: 81).

Some of the Arab and Muslim writers in the Western World were able to attract the attention of academics, critics, and readers; in addition,

they were awarded prestigious prizes. Those who have received prizes have been the writers whose works conformed to the established representations of Arab and Islamic culture and societies and fit the established ideologies, morals, and values of the translating culture.

A prominent example is the most celebrated Arab writer in French, Tahar Ben Jelloun. Ben Jelloun conforms to both these conditions in his work. The proof reveals itself in the work which earned him the Prix Goncourt in 1987, *La Nuit Sacree* (1987). This novel has sold millions of copies and has been translated into many languages. In this work, as well as his other works, Ben Jelloun establishes his trademark obsession with sex. He presents the world of the “delire” (the French word for delirium) and “fantasmes” (the French word for fantasies). In his prize-winning text, Ben Jelloun presents varied accounts of fantasies, sex, irrationalities, and mental diseases. These same concepts can be detected in the works of orientalists when describing Arabs and Islam. Ben Jelloun relies on Islamic mysticism but ignores the historical context of these concepts. Doing that, he creates a text that is easily accepted within the French master discourse and culture, in contrast with an accurate representation of Arabs and Islam (Faiq, 2004: 42-43).

Another example is Heikal's book *Autumn of Fury* (1983), which was originally written in English. This book echoes the example of Ben Jelloun in that it gives the English reader the familiarly represented stereotypes, which are prescribed by ideologies and politics of the master

discourse of translation and representation dictated by the Anglo-American culture: invisibility, subversion, and appropriation (Faiq, 2004: 43).

## **2.9. Studies Related to the Translation of CSIs and RH:**

It is fascinating to study retranslations. What would motivate someone to make a retranslation of a text which has already been translated before? Also, what are the differences between the two translations? The RH proposes an answer to these questions.

There are a few studies that examine the RH. For instance, Dastjerchi and Mohammad (2013) aimed to verify the validity of the RH as well as the ways in which retranslation supplements previous translations, as proposed by Robinson (1999), by studying the first and subsequent Persian translations of three selected chapters from Austin's classic novel, *Pride and Prejudice* (1813). The findings of their study partially confirmed the RH. The study showed that later translators tended to preserve the original stylistic feature more, so the retranslation presented a more ST-oriented rendition. By this, they confirmed that the hypothesis holds true to some extent.

Moreover, Dean (2011) has examined the validity of RH on the British retranslations of Flaubert's *Madame Bovary* and Sand's *La Mare Au Diable*. She presents a methodology which allows her to decide the degree of the principal notion of closeness both on linguistic and cultural aspects. She uses Halliday's (2004) Systematic Functional Grammar to

measure linguistic closeness for *Madame Bovary* and relies on narrativity (Baker, 2006) to feed the analysis of how Berrichon cultural identity is interposed through retranslation to measure cultural closeness for *Sand's La Mare Au Diable*.

Based on a study of the British retranslation of French ST, Dean concluded that RH is not sustainable when confronted with the polymorphous behavior of retranslation, both within and without the text. Considering the scarcity of studies that evaluate RH, especially in translation from Arabic into English, this study will contribute to filling the gap in this field.

As for the studies that are associated with the translated novels of Naguib Mahfouz, Abdel-Hafiz and Sokarno (2003) investigated pragmatic and linguistic problems in the English translation of Mahfouz's novel *The Thief and the Dogs* to show how English translators failed to appreciate the importance of the cultural context in determining the meaning. This current thesis seeks to expand Abdel-Hafiz and Sokarno's work in evaluating the importance of cultural context in determining the appropriate translation strategy by investigating the translation of CSIs. The results of both this current thesis and Abdel-Hafez and Sokrano's study can help future translators be aware of the complications that result from ignoring the cultural context. Moreover, Shehab (2004) addresses troubles with the translation of *Midaq Alley's* honorifics. He makes some important points about the flaws in Tervor Le Gassick's renditions. Shehab discusses the



problems translators encounter when they render Arabic social honorifics into English in light of their linguistic, social, and cultural function in the Arabic context. He concludes that careful consideration of the semantic, social, and pragmatic dimensions of honorifics can be greatly beneficial in translating such important cultural expressions. Similar to Shehab, this thesis examines the complexity of translating cultural expressions and the various factors which affect translators' strategy choices. In particular, this thesis seeks to explain how temporal, social, and cultural changes in the context of the novel's translation affect these strategy choices. In another study, Madani (2009) assessed whether the pragmatic force of the colloquial dialect is discarded or preserved through translation. Madani determined that Mahfouz's translators systematically upgrade the casual, colloquial language found in his novels to a higher, more formal register, taking a work of popular fiction and transforming it into an elite, intellectual text. She considered examples from Naguib Mahfouz's novel *The Harafish* (1977) to see how the issue of dialectal translation is handled. Madani concludes that, in this particular case, the translator's decision not to preserve colloquial speech and expression is motivated by a desire to create a certain image that suits the target audience at that time and make the text more attractive to them. The translator hid the popular nature of the ST from the TT audience and created the illusion that the ST is a more sophisticated genre than it actually is. Like Madani, this thesis examines how translators deal with the culture of the ST, particularly whether they faithfully represent the ST culture through a foreignizing strategy or

whether they omit or change culture specific features for a specific purpose like making the text more attractive to the target reader.

Edward Said gave the most serious criticism. Said (2000: 1) evaluates eleven translations of Mahfouz's works and argues that his translators have failed to convey his characteristic style. Mahfouz's distinctive voice is immediately recognizable to most Arabs. He masters the Arabic language, but at the same time his style does not draw attention to this mastery. However, when his work is translated into English, he sounds like his translators, who are not stylists, with one or two exceptions, and who appear to have misunderstood his meaning entirely.

Another study was conducted by Ismail (2013) who addresses the reasons behind different receptions of the same text. The east-west duality is examined to establish why and how reception of Naguib Mahfouz's novel *Awlaadu Haaratena* is different. He examines examples from both Mahfouz's original Arabic text and its English translation by Peter Theroux. He concluded that the English translation of the novel seems to manipulate reception.

While this current thesis also looks at *Awlaadu Haaratena*, it differs from Ismail's (2013) research in that its main focus is the comparison of the strategies that different translators resort to when translating CSIs for the same novel whereas Ismail focused on different receptions of the text.

Another relevant study was conducted by Al-Khawaja (2014). She investigated the field of translation in an Egyptian context around the work of the Egyptian writer and Nobel laureate Naguib Mahfouz by adopting Pierre Bourdieu's sociological framework. She argued that there are important social agents who have contributed significantly to the structure of the field and its boundaries, such as the author, the publisher, and the translator.

In her study, she argues that translators introduced Western ways of thinking and expression into Mahfouz's works. To investigate the influence of these factors on translators' practice in the field, she empirically examined, at the textual level, a corpus of six translated novels written by the same author, Mahfouz, namely *Midaq Alley* (1966), *The Thief and the Dogs* (1984), *Respected Sir* (1986), *Arabian Nights and Days* (1994), *The Day the Leader was Killed* (1997), and *Khan Al-Khalili* (2008). She found that the translators have an increased tendency, over time, towards applying a foreignization approach in their translations of CSIs. This current thesis is similar to Al-Khawaja's work in that it also uses a parallel corpus study to examine the prevalent translation strategy in accordance with Venuti's model of foreignization and domestication and relating the change in translator's behavior to the wider cultural context.

The present study is different from all the previous studies that handle Naguib Mahfouz's novels in that it examines the RH and the

behavior of different translators when they deal with CSIs in the same novel.

**Summary:**

This chapter has provided an overview of some related theoretical models. It began by discussing the linguistic theories of translation, focusing on the problem of equivalence, functional theories, cultural turn in translation studies, and the relationship between translation and culture from the viewpoints of different translation theorists. Then, it explored various topics directly related to the subject of this study, including the translation of literature, translation as an ideology laden activity, translation strategies, and the master discourse of translation from Arabic. The chapter concluded with a brief discussion of the previous studies that handled RH and the problems in translating Mahfouz's novels.

## **Chapter Three**

### **Methodology**

#### **3.1. Introduction:**

This chapter is concerned with the research process and its overall approach. It explains the methodology, the research methods, and data collection used in this research. The researcher here agrees with Saunders et al. (2009: 138) claiming that there is a difference between the research methodology and the research methods or tactics employed in executing a research study.

The research methodology is concerned with the general. In other words, it explains why the researcher has preferred these particular methods or tactics over others. On the other hand, research methods is concerned with the particular. It lists and explains each, and every, method or tactic employed in collecting and analyzing the data for the research.

Hemple (1952) suggests that when choosing a research methodology, the first thing to do is to pinpoint the aim of the research; what purpose will this research serve? This can be specified into two categories: first describing certain occurrences in which the researcher has interest, second determining the principles or laws that govern and explain these occurrences, so that it is possible for us to predict, understand and/ or even control them. So, if we need to find these explanatory and predictive

elements of any given scientific discipline, we only have to observe its theories and general hypotheses (as cited in Toury, 1995: 9).

To achieve the purpose of this research, the researcher combines both the descriptive and critical characteristics of research. It is descriptive research because it will describe the translation as a product, investigate the translators' practices at the textual level, and explore their tendencies when it comes to translating CSIs. Additionally, the research is critical because it will explain the possible reasons for the retranslation of this novel.

### **3.2. Data Collection:**

There are two types of data which can be collected for any research: primary data collected from original resources such as questionnaires, experiments, interviews, case studies, and other such firsthand methods, and secondary data collected from existing or secondhand resources such as websites, books, journals, and databases (Williman, 2006: 85). This holds true for this research. The primary data were collected by analyzing a corpus of *Awlaadu Haaratena* novel and its two translations: *Children of Gebelawi* (1981) and *Children of the Alley* (1999). This novel was intentionally chosen because it presents a rich amount of different and varied CSIs which may pose a challenging task for translators to convey in another language. In addition, this novel was retranslated providing the researcher a chance to investigate the RH.

Secondary data was customarily collected from the documented secondary resources such as books, articles, and websites as background support for this research.

### **3.3. Research Method:**

This study employed case study as a research method. It was the most appropriate method to test and generate hypotheses and to investigate the translators' tendencies when translating CSIs from the same text. This method allowed the researcher to investigate how each translator decided to translate these CSIs and in addition to test the RH. In this study Mahfouz's *Awlaadu Haaratena* was chosen as the case study.

The use of case study as a research method needs multiple sources of data. In order to examine the translators' strategies when dealing with CSIs, and to identify translators' tendencies to use either domestication or foreignization in their translation of the CSIs, the researcher opted for textual analysis using a corpus-based approach.

Choosing this method enabled the researcher to discover whether there was a change in translators' tendencies over time (1981-1999) and whether the second translation is more foreignized than the first one in order to examine the RH.

### **3.3.1. Corpus-based Translation Studies:**

Baker (1995: 225) defined a corpus as a collection of writings by a specific author. Generally, the advantage of a corpus-based approach is that it provides researchers with empirical data which enable them to make objective rather than subjective or intuitive statements about the topic under study. Additionally, the corpus-based approach enables the researcher to answer the research questions, investigate specific phenomena which are of interest for the researcher, and provide insights into these phenomena which can enhance future research. Moreover, the findings of the corpus can be used as a source for new hypotheses.

The corpus of this study is a body of CSIs which is extracted from two translations of the Arabic novel, *Awlaadu Haaratena*, into English and their original Arabic text. The translations were produced in different periods: 1981 and 1999. The aim of the study is to reveal how CSIs were translated at different times and highlight translators' tendencies concerning translating CSIs. Textual analysis is applied to the corpus and the findings are used to present a scaled down report about translation strategies that have been used.

### **3.4. Methods of Collecting and Categorizing Data (CSIs):**

In addition to revealing how CSIs were translated, this study also sought to determine which strategies were used in those translations and



whether the data from the corpus support the RH. For this reason the corpus of the study was examined in the following way:

**First**, all types of CSIs needed to be identified and collected. This was done by reading the Arabic novel alongside its two translations and categorizing the CSIs according to Larson's (1984: 431) and Baker's (1992: 21) classification of cultural categories. The cultural terms were then divided into several categories: clothes, food, terms of address used to address or refer to a person, religious expressions, common expressions and activities, habits, and other.

**Second**, each item was examined to decide the strategy used in its translation; Ivir's strategies were applied in determining these strategies.

**Third**, the frequency of the strategies used, whether domestication or foreignization, were calculated and categorized. Venuti's model of foreignization and domestication was applied, and the percentage of both of these strategies was calculated for each novel. Examples were selected and presented in Tables 4.4 and 4.5 in Chapter 4 and Appendix A (p.108).

### **Summary:**

This chapter first presented the overall design of this study including the research methods and strategies. After that, the chapter turned to the sources of data collection and the justifications for choosing the case study and corpus for this research, followed by a description of the methods used in obtaining and categorizing the data.

## **Chapter Four**

### **Data Analysis and Findings**

#### **4.1. Introduction:**

This chapter is allocated for examining the translators' tendencies when translating CSIs; which will be discussed in detail. First, the definitions of CSIs are checked, in addition to Ivir's strategies and Venuti's domestication and foreignization. Second, the data collected from the novels is analyzed in detail and presented along with their interpretation. All other concepts of culture, literary translation, and translation strategies were dealt with and presented earlier in section 2.4. Third, the answers of the overall research questions of the study are presented. Finally, a correlation of the findings of the data from the novels with the possible changes in the cultural context are explained.

#### **4.2. Culture Specific Items:**

One of the common concepts in translation, especially in literary translation, is "cultural terms". This concept is used and defined differently by different scholars. Newmark (1988: 94-95), for example, uses "cultural words" to refer to this idea; cultural words are usually prominent as they can obviously be attributed to a foreign language and culture. He also suggests a definition of culture as a way of life and its aspects that are common to one community but foreign to another community which might have a different language and different ways of lingual expression. As for

cultural focus, it is usually associated with translation problems of cultural gap or distance between the source and TLs.

Newmark (1988: 95) categorized the cultural words as follows:

1. Ecology: flora, fauna, hills, winds, plains
2. Material Culture: food, clothes, houses and towns, transport
3. Social Culture: work and leisure
4. Organizations, customs, activities, procedures, concepts (i.e. political and administrative, religious, artistic)
5. Gestures and Habits

In 1992, Baker stated that SL words may express a concept which cannot be readily understood in the TC. This can be anything from food to social customs to religious beliefs or any other concept. Baker (1992: 21-26) draws attention to all the familiar non-equivalents which frequently face translators in the translation process. She stresses that the SL has a certain culture that is different from that of the TL. Baker arranges these non-equivalents in the following order:

- a) Culture-specific concept.
- b) The SL concept which are not lexicalized in TL.
- c) The SL word which is semantically complex.

- d) The SLs and TLs make different distinction in meaning.
- e) The TL lack of superordinates.
- f) The TL lack of a specific term (hyponym).
- g) Differences in physical or interpersonal perspective.
- h) Differences in expressive meaning.
- i) Differences in form.
- j) Differences in frequency and purpose of using specific forms.
- k) The use of loan words in the ST.

In translation, CSIs are not an individual occurrence; they rather reflect a translation problem when there is an item in the ST which cannot be conveyed by an equivalent in the TL because of the different values of the TC (Aixela, 1996: 56).

For example, translating the image of a lamb in translations of the Bible posed a problem for the translators since some cultures did not know the animal and others did not attribute innocence or helplessness to the lamb. Thus translating “lamb” from Hebrew into the Eskimo language, for instance, will be problematic and represent an example of a CSI. The same item would not be considered a CSI when transferred to an intertextual language such as English or Spanish (Aixela, 1996: 56).

Based on the definitions of culture and CSIs by Larson (1984: 431) and Baker (1992: 21), and based on the data collected for this study, the selected CSI terms are divided, for the purpose of this research, into several categories: clothes, food, terms of address which are used when addressing or referring to a person, religious expressions, common expressions and activities, habits, and others. The “others” category refers to CSIs which are not frequent and do not merit a separate category.

#### **4.2.1. Style as a Culture-Specific Item:**

Hatim and Mason (1990: 9) see style as being “an indissociable part of the message to be conveyed”. Style here is being distinguished from the conventional patterns of expression that may be found in a particular language, or from idiolect. Modification on stylistic grounds is seen as “a step on the road to adaptation” (Hatim& Mason, 1990: 9). It turns the producer of the ST into someone with the views of the TL community, and thus the producer is seen as a different person from who he actually is. Bassnett (1991: 119) also notes that dialect forms or “regional linguistic devices particular to a specific region or class in the SL” can be significant, so their function should be first determined and then rendered adequately by the translator. Therefore, features of style or register could be classified as CSIs.

As for Mahfouz’s style of writing, Mahfouz is well known for his command of Modern Standard Arabic. This is reflected in the fact that his characters speak a different dialect – the colloquial language – while the

narrative voice uses the formal, traditional language. Moreover, even when Mahfouz writes in polished Modern Standard Arabic, the reader can discern the rhythms of the colloquial, or street, language of Cairo behind the formal language (Beard & Haydar, 1993: 2-3).

### 4.3. Ivir's Strategies:

Ivir (1987: 35) has proposed seven strategies for the translation of CSIs, namely borrowing, definition, literal translation, substitution, lexical creation, omission, and addition.

#### a. Borrowing:

Since there is no equivalent term that matches the source word in the TL, this strategy transfers an expression from the ST into the TT without any adaptation (Ivir, 1987: 38).

The following example from *Children of the Alley* (1999) shows the translator has borrowed the Arabic words **Abu Zaid Al-Hilali** into the TT without any adaptation.

Example:

1. "وماذا يشقك اليوم يا أبو زيد الهلالي؟" (أولاد حارتنا, 1986: 78)

“What's wrong with you today, **Abu Zaid al-Hilali** [emphasis added]?”

(*Children of the Alley*, translated by Peter Theroux, 1999: 63)

### b. Definition:

Definition uses words and phrases which are familiar in the TL to describe the SC element and explain what it means, (Ivir, 1987: 39).

The following example is from *Children of Gebelawi* (1981). The translator used definition to explain the full meaning of the source concept.

Example:

1. وأراد أن يتسلى فدعا كعبلها، فلعبا السيجة (أولاد حارتنا، 1986:206)

He sought comfort by inviting Kaabelha and they played **Egyptian draughts on the ground using pebbles for pieces**[emphasis added] (*Children of Gebelawi*, translated by Philip Stewart, 1999: 133).

### c. Literal Translation:

Literal translation is a strategy where the translator takes a ST expression and renders it in the TT with an expression which has the exact same dictionary definition as the ST expression. The translator does respect the grammar and word order of the target language, but this sort of overly precise translation strips the original expression of its full meaning and elegance (Ivir, 1987: 39).

Examples:

1. " وعد الحر دين عليه." (أولاد حارتنا، 1986:192)

”A free man’s promise is binding.” (*Children of Gebelawi*, translated by Philip Stewart, 1981: 124)

”A free man’s promise must be kept.” (*Children of the Alley*, translated by Peter Theroux, 1999, 157)

2. "لا تحزن فالقتل في حارتنا مثل أكل الدوم" (أولاد حارتنا، 140:1986)

”Don’t be sad; killing in our Alley is easy as eating palm nuts.” (*Children of Gebelawi*, translated by Philip Stewart, 1981:90)

#### d. Substitution:

This strategy requires the translator to exchange an item in the SL with a similar, equivalent and easily recognizable item in the TL (Ivir, 1987: 39). This strategy can only be used when “the two cultures display a partial overlap” (ibid).

Examples:

1. "وراح يتسلى برؤية الصغار يلعبون وطي يا بصله" (أولاد حارتنا، 474:1986)

"He watched some children playing **leap frog**[emphasis added]" (*Children of Gebelawi*, translated by Philip Stewart, 1981:304)

2. "فوضع رفاة على الطبلية لفة كنافة وقال وهو يتخذ مجلسه: جئكم بهذه تحية للمجلس"

(أولاد حارتنا، 263:1986)

”Rifaa put down a packet of **honey cakes**[emphasis added] on the table and said as he sat down: I have brought you this in honor of the company.” (*Children of Gebelawi*, translated by Philip Stewart, 1981: 189).



### e. Lexical Creation:

This is the most challenging and the least used strategy of all, both for the translator and for the audience who is required to comprehend a new item. It requires the translator to introduce a newly-coined expression that can easily be understood and recognized by the target readers instead of a translator's borrowed foreign word (Ivir, 1987: 40). It is important to mention that neither translator uses lexical creation in the translation of *Awlaadu Haaratena* into English, so there are no examples.

### f. Omission:

This strategy is obvious enough. The translator decides to omit something from the ST and not convey it in the TT (Ivir, 1987: 40). This is only used when the omitted item is trivial and does not add to the faithfulness of the translation or costs the translator more effort in translation than it is worth.

Example :

1. "ربنا على المفترى ! قدره...قدره هو أكبر مفترى، قلت أمهلني إلى الغد حتى يفتح الله علي  
فرماني على الأرض وبرك فوق صدري حتى كتم أنفاسي" (أولاد حارتنا، 1986:119)

"Kidra Kidra is the biggest tyrant. I asked him to let me put off payment for a day, and he knelt on my chest till I couldn't breathe" (*Children of Gebelawi*, translated by Philip Stewart, 1981: 76).

"اسمك يا معلم؟" (أولاد حارتنا، 1986: 35).

"**Your name**[emphasis added]?" (*Children of Gebelawi*, translated by Philip Stewart, 1981: 21).

"**What is your name**[emphasis added]?" (*Children of the Alley*, translated by Peter Theroux, 1999: 29).

**g. Addition:**

This strategy is used to clarify an item in the SL that would otherwise not be comprehended in the TT; the translator usually provides the required additional information that does not originally exist in the ST to facilitate understanding in the TT (Ivir, 1987: 45).

"مركب حبيبي في المية جايه.1"

راخية شعورها على المية"

(أولاد حارتنا، 1986 : 264)

My sweetheart's ship is coming across the water.

**How sadly** [emphasis added]the sails hangover the water. (*Children of the Alley*, translated by Peter Theroux, 1981: 215)

"يا رفاعه يا وش القمله مين قلك تعمل دي العمله" (أولاد حارتنا، 1986 : 257).

"O Rifaa you louse-faced **rat!**"[emphasis added]

"Who told you to do like that?" (*Children of Gebelawi*, translated by Philip Stewart, 1981: 166)

To facilitate understanding, the researcher selected examples of all the different types of CSIs from the novel *Awlaad Haaratena* and identified how the translators dealt with them in Appendix A (p.108).

Considering the above definitions, these strategies can be divided into two categories: strategies used for ST and strategies used for TT. Borrowing, definition, literal translation, and addition are considered ST strategies, while lexical substitution, deletion, and lexical creation are considered TT strategies.

In this study, Ivir's strategies are employed as they are "the basis for many later classifications" (Qafzezi, 2013: 567). Moreover, Ivir's strategies are used as they are suitable for the classification of the data under study, and, consequently, they will help in answering the study questions and clarifying the study results.

#### **4.4. Venuti's Domestication versus Foreignization:**

Following Schliermarcher (1813) and Berman (1985), Venuti (1995: 20) prefers the concepts of foreignization and domestication to describe the strategies that translators use when translating.

Domestication means changing everything that is foreign in the ST and making it familiar and recognizable to the TL reader, while foreignization "signifies the differences of the foreign text, by disrupting the cultural codes that prevail in the translating language" (Venuti, 2008: 15). In promoting foreignization, Venuti (2008) encourages the translator to

“resist dominant values in the receiving culture so as to signify the linguistic and cultural differences of the foreign text” (18). This choice represents a question of “fundamentally ethical attitudes towards a foreign text and culture” (Venuti, 2008: 19).

A foreignizing strategy can enhance the difference of the foreign text by taking an opposing stance toward the TL culture through defying theory, codes, professional standards, and even the ethical norms in the TL. When twentieth century German theorists like Rudolf Pannwitz and Walter Benjamin revived foreignizing translation, it was considered as an instrument of cultural innovation. For Pannwitz, “the translator makes a fundamental error when he maintains the state in which his language happens to be instead of allowing his language to be strongly affected by the foreign language” (as cited in Baker, 1998: 242).

Since its origin in the German tradition, foreignizing translation has meant a close adherence to the original text, using literal translation that resulted in enhancing the foreign cultural forms and creating a diverse dialect and discourse. For example, Johann Heinrich Voss introduced a new prosodic form into German poetry by his hexameter translations of the *Odyssey* (1781) and the *Iliad* (1793), thus earning Goethe’s admiration for putting “rhetorical, rhythmical, material advantages at the disposal of the talented and knowledgeable youngster” (as cited in Lefevere, 1992: 77).

On the other hand, Venuti (1995, 1998) believes that domestication is the natural inclination when translating, and this means translating in a

way which is fluent, idiomatic, and transparent, so that the translation may conquer the strangeness of the foreign text and meet the values of the domestic culture.

Deciding whether a translated text is domesticating or foreignizing is based on a detailed reconstruction of the whole cultural formation in which the translation is presented and used; what is domestic and what is foreign can only be defined in light of the changing hierarchy of values in the TL culture.

According to Venuti (1998: 240), domestication and foreignization as strategies take place at two levels: at the macro level, in which is the actual choosing of the foreign text to be translated, and at the micro level, which encompasses the methods to be used in the translation.

Another way of categorizing Ivir's definition of the seven strategies is by considering it from a foreignization and domestication perspective. Foreignization and domestication are broad and general expressions; they encompass many strategies and approaches that are limited in focus as well as in meaning. Thus, if Ivir's definitions are applied to foreignization and domestication, borrowing, literal translation, definition, and addition may be considered as foreignizing translation, and substitution, deletion, and lexical creation can be considered as domesticating translation.

Based on this, the CSIs in the corpus are processed in two ways: first, they are analyzed and categorized in relevance to Ivir's (1987) model.

Second, they are classified according to Venuti's (1995) model of foreignization and domestication, as this can assist in determining the translator's choices when it comes to the types of strategies adopted.

#### **4.5. Corpus Analysis and Results:**

In the previous section, the researcher has examined Ivir's and Venuti's strategies for the translation of CSIs. In this section the researcher carefully analyzed and identified the strategies employed for translating CSIs in the two translations of *Awlaadu Haaratena* in order to clarify whether the second translation is more foreignizing than the first. This investigation may shed light on the translators' tendencies to use either domestication or foreignization and whether these tendencies have changed over time or been affected by wider cultural exposure.

The researcher identified all types of CSIs in the original text of *Awlaadu Haaratena* and in the first translation *Children of Gebelawi*(1981) and calculated the frequency in which each strategy was employed. The researcher identified 87 CSIs and clarified whether these CSIs were domesticated or foreignized and presented them under the two categories in Table 4.1.

Table 4.1: Frequency and Percentage of the Strategies Applied to the Translation *Children of Gebelawiby* Philip Stewart

<b>Approach</b>	<b>Domestication</b>			<b>Foreignization</b>			
<b>Category</b>	<b>Lexical substitution</b>	<b>Deletion</b>	<b>Lexical creation</b>	<b>borrowing</b>	<b>Literal translation</b>	<b>definition</b>	<b>Addition</b>
<b>Clothes</b>	3	0	0	0	0	0	0
<b>Food</b>	3	0	0	0	0	0	0
<b>Terms of address</b>	2	0	0	2	1	1	0
<b>Religious expression</b>	5	2	0	0	9	0	0
<b>Common expression</b>	5	3	0	0	5	0	0
<b>Activities, habits and others.</b>	19	8	0	0	20	1	0
<b>Strategy's average</b>	37%	13%	0%	2%	35%	2%	0%
<b>Total</b>	50/87			39/87			
<b>Percentage</b>	57%			44%			

Table 4.1 demonstrates that the prevailing tendency in Stewart's translation is domestication, primarily through the use of lexical substitution. The researcher identified 87 CSIs, 50 of which are translated by domestication. From a percentage point of view, the level of domestication is 57% compared to 44% for foreignization.

The following table provides an example of each type of CSI from the novel and how it was dealt with by Philip Stewart.

**Table 4.2: Sample CSIs from *Children of Gebelawi***

<b>An example of each type of CSIs</b>	<b>Awlaadu Haaratena</b>	<b>Children of Gebelawi</b>	<b>Strategy adopted</b>
<b>Food</b>	كنافة (p.263)	<b>Honey cakes</b> (p.189)	Lexical substitution
<b>Clothes</b>	عباءة مزركشة من وبرالجمال (p.54)	<b>Brocaded camel hair coat.</b> (p.34)	Lexical substitution
<b>Terms of address</b>	يا ولية (p.100)	<b>Woman</b> (p.64)	Literal translation
<b>Religious expressions</b>	وحد الله يا عم دعيس (p.120)	<b>For god sake</b> Daabas.(p.77)	Lexical substitution
<b>Common expressions</b>	وأنا عجوز رجل فوق الأرض ورجل في القبر (p.414)	<b>I am an old woman with one foot in the grave.</b> (p.267)	Deletion
<b>Activities, habits and other</b>	يا عود قرنفل في الجنينة مننعب يعجب الجدعان, الحشاشة المجدع. (p.530)	<b>Carnation scents and mint and lute's refrain unleash a moonlight spell bind the smokers of hashish.</b> (p.431)	Lexical substitution



Similarly, the researcher analyzed and identified all types of CSIs in the original text of *Awlaadu Haaratena* and its second translation, *Children of the Alley* (1999). The researcher calculated the frequency of each strategy in order to determine whether CSIs are mostly domesticated or foreignized. The researcher has identified 87 CSIs in the novel and classified them under the two approaches as presented in Table 4.3.

Table 4.3: Frequency and Percentage of the Strategies Applied to the Translation of *Children of the Alley* by Peter Theroux

<b>Approach</b>	<b>Domestication</b>			<b>Foreignization</b>			
<b>Category</b>	<b>Lexical substitution</b>	<b>Deletion</b>	<b>Lexical creation</b>	<b>borrowing</b>	<b>Literal translation</b>	<b>Definition</b>	<b>Addition</b>
<b>Clothes</b>	3	0	0	0	0	0	0
<b>Food</b>	1	0	0	2	0	0	0
<b>Terms of address</b>	0	0	0	0	3	3	0
<b>Religious expressions</b>	7	0	0	0	8	0	0
<b>Common expressions</b>	3	1	0	0	10	0	0
<b>Activities, habits and others.</b>	14	1	0	1	31	1	1
<b>Strategy's average</b>	28%	2%	0%	3%	52%	4%	1%
<b>Total</b>	30/87			60/87			
<b>Percentage</b>	34%			68%			

Table 4.3 reveals that the dominant tendency is foreignization; literal translation was employed to translate most of the foreign items. The researcher has identified 87 CSIs, 60 of which are translated using foreignization. From a percentage point of view, the level of domestication is 34%, and of foreignization 68%.

The following table provides an example of each type of CSIs from *Children of the Alley* and how it was dealt with by Peter Theroux.

**Table 4.4: Sample CSIs from *Children of the Alley***

<b>An example of each type of CSIs</b>	<b>Awlaadu Haaratena</b>	<b>Children of the Alley</b>	<b>Strategy adopted</b>
<b>Food</b>	كنافة (p.263)	<b>Kunafa</b> (p.214)	Borrowing
<b>Clothes</b>	عباءة مزركشة من وبر الجمل (p.54)	An embroidered camel-hair <b>cloak</b> (p.44)	Lexical substitution
<b>Terms of address</b>	يا ولية (p.100)	<b>Woman</b> (p.80)	Literal translation
<b>Common expressions</b>	وأنا عجوز رجل فوق الأرض ورجل في القبر (p.414)	<b>I am old. I have one foot on the ground and the other in the grave.</b> (p.335)	Literal translation
<b>Religious expressions</b>	وحد الله يا عم دعيس (p.120)	<b>For god sake</b> (p.98)	Lexical substitution
<b>Activities, habits and other.</b>	يا عود قرنفل في الجنينة مننع يعجب الجدعان, الحشاشة المجدع. (p.530)	<b>Carnations as fresh as mints in the garden soothe the manly men who smoke hashish.</b> (p.341)	Literal translation

After analyzing the novels in terms of CSIs and identifying the frequency and percentage of each strategy, the researcher moves to answer the research questions based on the results of the quantitative reports.

In response to the first thesis question (What are the translation strategies the translators have employed to translate CSIs in Mahfouz's novel *Awlaadu Haaratena* from Arabic into English?), Philip Stewart tends to translate CSIs mostly by using lexical substitution (37% of the time), literal translation (35%), and deletion (13%) while Peter Theroux tends to translate CSIs by using literal translation most often (52%), followed by lexical substitution (28%) and deletion (2%).

In response to the second thesis question (Are CSIs mostly foreignized or domesticated in the translation of *Awlaadu Haaratena*?), although both translators tend to use foreignization, Philip Stewart uses domestication strategies more often than Peter Theroux. Stewart used lexical substitution 37% of the time while Theroux only used it 28% of the time. Similarly, Stewart used the deletion strategy 13% of the time while Theroux only used it 2% of the time. This means that Philip Stewart uses domestication more than foreignization in *Children of Gebelawi* (1981) while Peter Theroux uses foreignization more than domestication in *Children of the Alley* (1999).

In response to the third research question (Which translation is closer to the original novel's style and culture?), the researcher argues that Philip Stewart tends to translate CSIs and similes by using deletion and lexical

substitution while Peter Theroux translated them literally. This made Theroux's translation more poetical and closer to the style of the ST and consequently more culturally consistent. In this sense, Raymond Stock says about Theroux: "His translations are at the same literary level – or even beyond – as that of the original work" (Peterson, 2008).

The following examples demonstrate the differences between Stewart and Theroux's translation of CSIs:

Example 1:

على حين افترشت تمر حنه خيشه أمام أحد ربوع حمدان وراحت تدندن: على باب حارتنا

حسن القهوجي (أولاد حارتنا، 1986:132)

Tamrind spread a sack on the ground in front of one of the houses in Hamdaan's quarter and began singing "**cats wailed as they scrapped over food or females**[emphasis added]" (*Children of Gebelawi*, translated by Philip Stewart, 1981: 84)

While Tamar Henna spread a piece of burlap in front of the Hamdan houses singing: "**at the gate of our alley, we have the finest coffee man**[emphasis added]." (*Children of the Alley*, translated by Peter Theroux, 1999: 107)

Example 2:

حطه يا بطه ويا ذقن القطه ( أولاد حارتنا, 1986: 51)

**Tinker, tailor, soldier, sailor**[emphasis added](*Children of Gebelawi*, translated by Philip Stewart, 1981: 31)

**Duki, duki, duki, spin! Where'd you get your kitty chin**[emphasis added]. (*Children of the Alley*, translated by Peter Theroux, 1999: 41)

We can notice that Theroux's translation is more consistent with ST culture, so it is closer to the ST. This consistency and closeness are due to the use of foreignization strategies, particularly literal translation. Stewart, on the other hand, used lexical substitution, and as a result his translation is more consistent with the TL culture.

Table 4.5 compares Philip Stewart and Peter Theroux's ways of translating CSIs and similes in detail.

Table 4.5: Comparison between Philip Stewart and Peter Theroux's Translation of CSIs

(ST)Awlaadu Haaratena	Children of Gebelawi by Philip Stewart	Strategy adopted	Children of the Alley by Peter Theroux	Strategy adopted
لماذا كان غضبك كالنار التي تحرق بلا رحمة؟(p.55)	Why did your rage burn everything up?(p.34)	Deletion	Why was your anger like fire, burning without mercy?(p.45)	Literal translation
السلام عليكم (p.219)	Hello(p.141)	Lexical substitution	Peace be upon you(p.180)	Literal translation
على حين افتترشت تمر حنة خيشة أمام أحد ربوع حمدان وراحت تنددن: على باب حارتنا حسن القهوجي (p.132)	Tamrind spread a sack on the ground in front of one of the houses in Hamdaan's quarter and began singing "cats wailed as they scrapped over food or females"(p.84)	Lexical substitution	While Tamar Henna spread a piece of burlap in front of the Hamdan houses singing: <b>at the gate of our alley, we have the finest coffee man.</b> (p.107)	Literal translation
حطة يا بطة ويا ذقن القطة (p.51)	Tinker, tailor, soldier, Sailor(p.31)	Lexical substitution	<b>Duki, duki, duki, spin! Where'd you get your kitty chin.</b> (p.41)	Literal translation
هذه الأحلام مثل ضوء القمر.وماهي إلا ساعة حتى يتقرر النصر لهم أو تتبخر الآمال مع أرواحهم المهددة.(p.418)	These dreams were like the moonlight. Within the hour they would have won their victory; or <b>their hopes would have been lost with their lives.</b> (p.269)	Lexical substitution	These dreams were like the moon light. It would be less than hour before their victory was decisive, or <b>their hopes would evaporate along with the souls from their slain bodies.</b> (p.338)	Literal translation

تابعه وهو يتحرك في الظلام ككوكب أرضي.(82)	Following it as it moved through the darkness <b>like a will o' the wisp.</b> (52)	Lexical substitution	Followed it as it moved in the dark <b>like an earth bound planet.</b> (p.66)	Literal translation
الوحدة ناطقة والحزن كالجمر المدفون تحت الرماد. أيها القاسي, مضى نصف عام فمتى يذوب ثلج قسوتك؟! (p.59)	Loneliness speaks, and sorrow smoulders like coal buried in the ashes. You hard-hearted man; half a year has passed; <b>will you never soften?</b> (p.37)	Lexical substitution	Solitude that speaks. Sorrow like coals buried in ashes you cruel man? Half a year has gone by-when <b>will your icy cruelty thaw?</b> (p.48)	Literal translation
وماذا يشقيك اليوم يا أبو زيد الهالي (p.78)	What is the trouble with you today; <b>who do you think you are?</b> (p.49)	Lexical substitution	What's wrong with you today, <b>Abu Zaid al- Hilali?</b> (p.63)	Borrowing
أهلا.. أهلا, زارنا النبي... تقضل يا مولانا! (p.458)	Hello! Welcome! <b>This is a great honor.</b> 'Please sit down.' (p.294)	Lexical substitution	Welcome! Welcome! <b>It is like a visit from the prophet!</b> Have a seat, sir!(p.372)	Literal translation
بدا الظل الجديد كأنما يخرج من موضع ضلعه (p.19)	<b>another shadow grow out of the side of his own.</b> (p.11)	Deletion	<b>A second shadow detached itself from his .The new shadow seemed to drift out of his rib cage.</b> (p.16).	Literal translation
رجع أدهم إلى الوقف بقلب مفعم بجمال غامض كالعبير. (p.20)	Adham returned to his work <b>enraptured</b> (p.11)	Lexical substitution	Adham went back to the gate office, <b>his heart overflowing with a beauty as subtle as perfume</b> (p.17)	Literal translation



لكن ادريس بدا في مظهر جديد لا عهد لأحد به، بدا رث الهيئة، هادئا، متواضعا، مأمون الجانب كالثوب المنشى بعد نقعته في الماء. (p.35)	But Idris appearance was new and unaccustomed. He was disheveled and seemed gentle and self –effacing, <b>contrite and trustworthy.</b> (p.21)	Lexical substitution	Idris seemed different, even unrecognizable, shabby, quaint and humble, dejected and plaint, <b>like a streaked shirt soaked in water.</b> (p.29)	Literal translation
ثم تبين له الذبول في عينيها واحمرار يخلفه البكاء كما تخلف الشمس الشفق. (p.389)	<b>Then he saw how tired and red her eyes were.</b> (p.251)	Deletion	Then he saw that <b>her eyes were tired and red after crying, much as the sun leaves an aurora.</b> (p.315)	Literal translation
انفجرت شفاتها الشاحبتان عن ابتسامة كالزهر الذابل عن عود ناضب. (p.392)	<b>Her pale lips parted in faint smile</b> (p.253)	Deletion	Her lips parted in a smile, <b>like a witted flower on a lofty stalk.</b> (p.318)	Literal translation
التمعت في الأعين نظرات غضب سريعة كالبرق في السحب. (p.191)	Angry looks flashed in their eyes <b>and were swiftly hidden.</b> (p.123)	Lexical substitution	<b>The eyes shone with rage, as fleeting as lightning flashes in a cloud,</b> and were smothered instantly.(p.159)	Literal translation
يا أولاد الشياطين أليس لكم جحور تأويكم في الليل؟(p.120)	<b>You little devils! Don't you have any hotels to bolt to at night.</b> (p.77)	Lexical substitution	<b>Devils children! Don't you have dens to creep into at night.</b> (p.98)	Literal translation
يا حلو يا زين يا صعيدي اسمك منجوش على إيدي (p.331)	My sweet, my lovely <b>Nubian</b> your name is tattooed on my hand.(p.213)	Lexical substitution	Sweet, beautiful and <b>upper Egyptian.</b> My arm's tattooed with your inscription!(p.270)	Literal translation

Domestication is involved here through the style of writing. Stewart's choice not to translate some colloquial, dialectical expressions and similes can be explained as a tendency to bring the text to the target audience and make it readable for them.

Consequently, the strong tendency of Peter Theroux to use foreignization in the translation of CSIs in *Children of the Alley* can be explained as an attempt to preserve the linguistic and cultural differences, which makes his translation closer to and more consistent with the SL culture and style.

In response to the fourth thesis question (Do the results of the corpus support the RH?), the quantitative data shows that, in accordance with the RH, the first translation primarily uses domestication while the retranslation made greater use of foreignization. From a percentage point of view, the level of domestication that Philip Stewart used in *Children of Gebelawi* is 57% compared to 44% for foreignization. Peter Theroux, on the other hand, in *Children of the Alley* (1999) used domestication 34% of the time compared to 68% for foreignization.

In response to the fifth research question (What are the reasons for retranslation of Naguib Mahfouz's novel *Awlaadu Haaratena*(1959)?), the answer probably found in the context of the retranslation and the inherent characteristics of the ST that makes it worthy of retranslation. "Context" is here understood in a wide sense, including anything in the spatial or temporal environment of the translation that could be relevant to it,

particularly the cultural norms and reactions towards the work at the time in which it was produced.

The researcher argues that *Awlaadu Haaratena*'s status and its controversial nature in the SL, in addition to the Nobel Prize, are the main factors that lead to its retranslation.

**First, the status of *Awlaadu Haaratena* and its controversial nature:**

In 1959, Mahfouz published this controversial novel, *Awlaadu Haaratena*, which has since been translated twice into English: *Children of Gebelawi* (1981) by Philip Stewart and 18 years later as *Children of the Alley* (1999) by Peter Theroux. In this novel Mahfouz depicts the life of the average Egyptian by creating characters shaped as those of familiar religious figures, specifically, Cain and Abel, Moses, Jesus, and Mohammed.

In the introduction to his translation of the work, Philip Stewart (1981: vii) describes eloquently its reception in Egypt: "It is not often that preachers lead their flocks into the streets to shout for the banning of a novel hailed by many as a masterpiece, nor that the editor of a great newspaper has to rely on his friendship with the head of the state [Nasser] to ensure that a serial is published uncut to the end."

In 1959, Mahfouz unexpectedly took that risky decision and published *Awlaadu Haaratena* as a serial in al-Ahram newspaper. To say he was playing with fire would be an understatement, considering the

consequences, especially on himself! The once thought angelic Mahfouz was no angel after that: that angel had fallen. He had trodden, with his eyes open, into forbidden grounds ignoring both religious and political taboos. Mahfouz's allegory was obvious and understood by the guardians of both religious and political doctrines.

*Children of Gebelawi* (the first English version of *Awlaadu Haaratena*) takes place in a timeless and symbolic alley (*hara* in Arabic). The successive heroes in the novel are all descendants of the majestic Gebelawi. Their life histories are depicted as a parody of the life histories of the successive prophets, and this was understood by both religious and political decision-makers. However; Mahfouz rejected the criticism that Gebelawi represented Allah (God). These heroes reenact man's strife for social justice, for meaning and knowledge. Mahfouz's philosophy was that literature should be more revolutionary than revolutions themselves, and that it is the writer's responsibility to find ways by which he can continue his criticism of the negative factors which corrupt the sociopolitical reality. Some have argued that he was predicting the future. If one is to agree with this view, then *Children of Gebelawi* represents the leaders of the new revolution who were ruling Egypt at the time.

Mahfouz, out of fear of censorship, was forced to use an inverted symbol when he used the *hara* (alley) as a symbol for Egypt; normally in the Egyptian tradition, Egypt would be used to mean the world or the universe not the opposite (*Umm Edunia* in Arabic). Gebelawi was first

published as a series in al-Ahram. Mahfouz said that al-Azhar received several petitions to review the novel as soon as it appeared. Thus the sheikhs (Muslim clerics) of al-Azhar had to read the novel for the first time. Considering that even in the intellectual circles of the time the work was deemed highly innovative, it was only natural that the sheikhs would have their own religious interpretation. The petitions complained about perceived irreverence towards the prophet Muhammad, and that was enough for the sheikhs to condemn the work as blasphemous and demand its censorship (Beard & Haydar, 1993: 65). As a result, the series was halted, and publishing as a book was banned.

When Mahfouz was asked about his reaction to this blow, especially that it followed his seven silent years, and that Gebelawi symbolized his return to writing, he answered, “Sabri al-Khuli [representative of President Nasser] said to me, ‘We don’t want a fight with al-Azhar. We will ban the book itself and anything written about it. But if you want to publish it outside Egypt you may do so.’ I considered this a reasonable solution given the attack on the book.” Consequently, the novel was published in Beirut (1967) not in Egypt, but it continues to be sold out of sight as Mahfouz well knows. Although publication in Egypt was banned, the serialized version and the novel were not actually prevented from continuing; on the contrary, Haykal, a close friend of Nasser’s, continued to publish it in al-Ahram despite the constant protests of al-Azhar (Beard & Haydar, 1993: 65).

One year before the drama about Gebelawi, Mahfouz was appointed chair of the cinema institute which Mahfouz described as his favorite job; this appointment ended soon after the attack on his “blasphemous” novel. It was Mahfouz’s first appointment in a position that dealt with art, and as a friend to art rather than a censor, Mahfouz used to defend it. Mahfouz had the position for a year during which the attack on *Awlaadu Haaratena* continued. The ministers complained to Tharwat Ukasha, the minister of culture, protesting about Mahfouz’s appointment as a censor.

Thus the post-revolutionary period which was initiated by *Awlaadu Haaratena* did not only provoke talk, it also cost Mahfouz his job. Moreover, the attacks were not limited to the religious authorities: the political authorities were upset as well, but Mahfouz was rescued from danger by the right patronage. Sadly this patronage dwindled over the years, especially after 1967. The regime allowed for criticism in the early years of its rule, but it became gradually intolerant towards any criticism, especially after the military defeat of 1967. Consequently, the result was that the authorities restricted freedom of speech by imposing more censorship on books and the press.

This dead and forgotten phase of Mahfouz’s life gained new significance when Salman Rushdie published his *Satanic Verses* (1988). Because of the deadly and ferocious debate that surrounded Rushdie’s work, an association was established between the *Children of Gebelawi* and Rushdie’s *Satanic Verses*. Furthermore, Rushdie did not waste the

opportunity of presenting Mahfouz as an example of Islamic societies' oppression of writers. Consequently, Mahfouz was besieged by reporters asking his opinion about the Indian writer's dilemma. Mahfouz for his part expressed his belief in freedom of speech in general, and that of the writers in particular, and went as far as condemning Khomeini's fatwa (formal legal opinion) that Rushdie should receive the death penalty.

Soon enough Mahfouz realized that the West was abusing his public statements and that this would affect his life in Egypt. Taking the history of the *Children of Gebelawi* into account, Mahfouz decided to declare his position on Rushdie's affair in al-Ahram newspaper. In his statement, while disagreeing with what Rushdie had written, Mahfouz stressed that he condemned Khomeini's fatwa to kill Rushdie on the grounds that it breached international relations and that it was an assault on Islam. Mahfouz added that the harm done to Islam by Khomeini himself matched that which had been done by Rushdie. Freedom of speech, according to Mahfouz, must be considered sacred and rightfully respected, and that the only way to correct a thought is by debating it and proposing a counter-argument. Mahfouz also maintained that during the debate he had supported the boycott of the *Satanic Verses* to maintain social peace, but under no means should anyone take that as an excuse to constrain thought. Mahfouz stressed the fact that he has respected and supported al-Azhar's decision to ban *Gebelawi* as long as the sheikhs have not changed their position about the book. He argued that comparing *Gebelawi* to Rushdie's

book is a huge mistake because Mahfouz's book does not contain anything degrading or injurious to any religion or any prophet. In fact, Mahfouz always hoped that those who oppose his book will come to realize its true significance (Beard & Haydar, 1993: 67).

*Children of Gebelawi* has continued to provoke additional dramatic reactions since the traditionalists seized the issue. Long before the Rushdie affair, at the time when Mahfouz was awarded the Nobel Prize, the Islamic newspaper al-Nur encouraged these reactions by launching a major attack on the author of what it dubbed the "blasphemous" novel, bombarding Mahfouz with accusations of blasphemy, apostasy, and free masonry. In later years, the mufti of the traditionalist group al-Jihad, Dr. Umar Abd al-Rahman, issued a fatwa declaring that Salman Rushdie has gained the admiration of the West by insulting Islam and abusing the Qur'an, and thus Rushdie should be considered an apostate, the punishment for which is to be killed (if he is unwilling to repent) in accordance with the prophet himself who instructed his followers to "kill him who changes his religion." Dr. Abd al-Rahman thus concurred with Khomeini's fatwa and reasoned that if the same fatwa had been executed on Mahfouz when he wrote *Awlaadu Haaratena*, it would have been a warning for Rushdie to heed the consequences of his choice to write the *Satanic Verses* (Beard & Haydar, 1993: 68).

None of Mahfouz's works enrages the Islamists as does his most famous novel, *Awlaadu Haaratena*. Shaykh Abd al-Hamid Kishk in his



book *kalimatuna fi al-Radd ala Awlaadu Haaratena* (1994), which criticizes both the novel and its author, accused Mahfouz of trivializing the dignity of God and the prophet as well as distorting the Qur'an for his own personal objectives. Kishk went on to point out that *Awlaadu Haaratena* includes many examples of forms, images, and symbols which contradict the divinity of the revelations. Kishk then analyzed each of the major characters in the novel, seeking to show how Mahfouz had mocked and blasphemed God through his portrayal of the character Gebelawi (as cited in an-Najar, 1998).

What is more sacrilegious, according to Kishk, is Mahfouz's attempt to portray God as being married. To support this claim, Kishk gave the example of Gebelawi looking towards the harem quarters (God's harem?) saying, "Three times divorced is she who would allow him [Idris] to come back", as Gebelawi has banned Idris from the Great House because of his disobedience (as cited in an-Najar, 1998).

Kishk implied that Mahfouz used art as an excuse to create descriptions and relations for God that are not true. In his opinion Mahfouz surpassed even the pagan legends.

Critics also have protested against the general theme of the novel which describes Gebelawi (God) as eternally silent, as if God condones injustice and violence. Kishk summarized his opinion by stating that Mahfouz transformed all the values of the prophets, angels, and saints into

mere fables, fit only to be sung by storytellers with their fiddles in cafes or at drink and hashish parties.

Kishk concluded that based on all this evidence, Mahfouz denies Mohammed's message, debases Islam, and mocks all religions; God doesn't even exist in his consideration.

In the same manner, Sayyid Ahmed Faraj launched a similar attack as that of Kishk with just as much anger and indignation. Faraj stated that, by demeaning religion and its religious figures and symbols, Mahfouz "completes the work of the orientalist and Christian missionaries, who have slandered Islam by attributing to it the backwardness and weaknesses of Muslims" (as cited in an-Najar, 1998). Faraj wondered how Mahfouz could "ridicule the Prophets, portray them as snake charmers, effeminate, bullies, hashish addicts and women chasers, [and] also doubt the existence of God and his sovereignty", as Mahfouz portrays Gebelawi in *Awlaadu Haaratena* (as cited in an-Najar, 1998).

In all this debate Mahfouz received several threats on his life. He refused to believe that the threats were serious, but they were. The state offered Mahfouz personal security, but he refused, and the result was an attack; Mahfouz, the winner of the Nobel Prize in 1988, was stabbed in the neck by an Islamic extremist outside his home on Friday, 14 October 1994. The speed with which Mahfouz was rushed to a nearby hospital was the main factor which saved his life.

In his testimony before the chief prosecutor of high state security, who interviewed the writer while he was still in hospital recovering from his wounds, Mahfouz stated clearly that:

The novel is not disrespectful of the divine being or demeaning religions; it is like *Kalila wa Dimna*: it creates a visible world in order to suggest another beyond it. I have said in the novel that religion has played an important role in the development of mankind...it may be regarded as the first proclamation of the conjunction of science and faith. I have also mentioned that religion has saved humanity from oppression, and that science promotes progress and advancement, provided it is guided by religious principles...The charges that I am a kafir is ridiculous, because it comes from persons unqualified to issue a legal fatwa, and who do not understand the meaning of their religion. (as cited in an-Najar, 1998)

The most controversial novel of Mahfouz, *Children of Gebelawi*, was first translated in 1981 by Philip Stewart. This translation “aroused the most interest among Western readers curious about a new and unknown writer” (Allen, 2000: 891). This was not the only translation. Another translation, *Children of the Alley*, was produced in 1999 by Peter Theroux. This second translation came to be because Stewart declined AUCP and Doubleday’s offer to promote his translation as the official one.

Stewart was well aware that the novel was very controversial. Fearing attacks on his own life, Stewart gave permission for other translators to make a new translation (Johnson-Davies, 2006: 43).

Moreover, the more successful the work is in its source culture, the more it is likely to be translated and published in a TC. Consequently,

*Awlaadu Haaratena* shows how the status of the work in the SC affected its reception in the TC. This novel attracted the attention of the Western world to his works because it is a highly controversial novel in the Arab world. As a result, many Western publishers such as Doubleday and Anchor became interested in publishing the novel as they believed that such a controversial novel would generate a good profit.

Additionally, Naguib Mahfouz is well known for his work. His novels are characterized by being solid and realistic, and they fit Western expectations for a novel. Mahfouz's novels have the ability to satisfy the reader by providing a comprehensive image about the "customs of the country". However, not all of Mahfouz's work conforms to these characteristics, and those which deviate greatly from these criteria, such as the novellas written after 1967, do not get the chance to be translated (Faiq, 2004: 123).

### **Second: The Nobel Prize:**

Long before Mahfouz received the prize in 1988, AUCP had been Mahfouz's primary publisher and agent for all of his translation rights. Thus, it can safely be said that AUCP was the main contributor to his being awarded the prize, and Mahfouz admitted this. He stated (AUCP, 2014) at an AUCP ceremony in April 1989, after he was awarded the prize, that "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.”

As a result of the Nobel Prize, a movement began to translate Arabic literature in general and Mahfouz’s works in particular into other languages. Concerning this phenomenon, Altoma (2005: 54) states, “There weren’t any special demand or interest in Arabic fiction, except for limited audience until 1988 when Mahfouz was awarded the Nobel Prize, after that the interest in Arabic fiction increased steadily.”

It is stating the obvious that the reception of Mahfouz’s work in the West was positively affected by the Nobel Prize. It resulted in a wider audience, wider recognition, and positive reviews. Moreover, newspapers and periodicals started publishing serialized translations. These translations were prompted by increasing public demand, especially by middle classes.

A lot of discussion and debate accompanied Mahfouz’s reception of the Nobel Prize. The recognition of one of the most prominent Egyptian authors was welcomed by some. They considered it a sign of increasing appreciation for Arabic literature in the West, by which Arabs could overcome their minority complex towards the hegemonic cultural values of Europe. On the other hand, others considered it to be a political manipulation, rewarding Mahfouz for his positive reception of the Egyptian-Israeli initiative. These people condemned Mahfouz for his political position rather than his creativity or the quality of his work.

Muslim traditionalists had the same reaction. They considered the prize to be a provocation of Islam being that it was given to an author who was known, in their view, to have written against religion, against Islam, and against his country by presenting a twisted image of Egypt's recent history. Moreover, in their view, a prize which supported the atheists, materialists, and secularists of the Arab world symbolizes aggression towards Islam.

However, the Nobel Prize awarded to Mahfouz met the same cultural attitudes which prevail in the West towards anything Arabic. Thomas (1998: 105) described the Arab opinion that the prize was given to literature which reflects Western forms. Mahfouz is a prime example, considered the only Arab writer who has won the full approval of the west. His role in Nasser and Sadat's eras was that of a censor. In those eras, liberal attitudes towards arts or critical awareness was lacking. Traditionalists consider that to be the reason why Mahfouz's work and *Awlaadu Haaratena* in particular was recognized with the Nobel Prize. This combined with his support for the peace with Israel infuriated the traditionalists (as cited in Faiq, 2004: 8).

Before the Nobel Prize in 1988, translations of Mahfouz's works were academic translations produced by Middle Eastern publishing houses, especially the American University in Cairo Press. But after the prize, major American publishers such as Doubleday introduced Mahfouz to a new readership.

The disparity between the interest in Arabic literature and of the interest in all other non-Western literature is obvious when considering Mahfouz's work and reputation in English after he won the prize. Doubleday seized the chance and acquired the rights to Mahfouz's work and started right away to introduce what appeared to be new editions of his stories and novels, including the first volume of his Cairo Trilogy. In fact, however, the translations, all except one, were the old ones already published in England. Some of them were good translations, but most were of poor quality. This reflects the publisher's indifference; they planned to market Mahfouz's new fame for their own gain without the added costs of new translations for his work.

For centuries now, Arabic has had to deal with a system dominated the West. This system has undergone several changes, incorporating values such as tolerance, multiculturalism, and multilingualism which should have supported translation of Arabic texts and changed the ways in which Western writers wrote about Arabs and Islam. However, it seems those changes were only skin deep, as Western writings continued to follow the same old discursive, poetical, and ideological framework. The result is that the Arab world and Islam are still represented and translated through a monolingual outlook.

Mahfouz's prize had the same effect. The acceptance of his work by the Western cultural proponents changed Mahfouz's position in Arabic literature and made him part of Western literature, as the translation of his

work meant that he would be present in the heart of Western culture. This duality gave Mahfouz's work an added value, in that it became part of the cultural dialogue between the two parties. This meant that Mahfouz's work should be understood within a new intercultural context, infused with new meanings to facilitate the new dialogic process. The European intellectuals who awarded Mahfouz his prize started this process and made it possible to have new interpretations, but sadly enough, it also started a fierce condemnation of Mahfouz's work by some Islamic groups.

Additionally, Mahfouz's endorsement of the normalization of relations with the Jewish state in 1967 and the Camp David Accords helped attract the attention of the West to his novels and lead to winning the Nobel Prize. Thus political factors played a role in the acceptance of his work.

To sum up, *Awlaadu Haaratena* was translated twice and published because it meets the demands of the market. Furthermore, it was seen as a representation of the religious and political conditions in Egypt starting in 1959. Thus, it was selected for translation because it conforms to established expectations concerning Arabs and their culture. Finally, the Nobel Prize awarded to Mahfouz in 1988 was a major event; placing Mahfouz and all Arabic literature under the spotlight.



#### **4.6. Factors Affecting the Translators' Behavior at the Textual Level:**

In the case of *Awlaadu Haaratena*, the researcher argues that three factors lead to the foreignization of the second translation of *Awlaadu Haaratena*.

First, time and chronological sequence constitute a cultural influence on retranslation. There were eighteen years between the first translation of the novel and its retranslation, and within this time Mahfouz was awarded the Nobel Prize for literature, the only Arab writer to have won the award. Accordingly, people's knowledge about the ST, its author, and culture increased in that time span, and consequently the second translator tends to use foreignization in translation due to this increased knowledge.

The second factor is that translators needed to accurately represent Arabic culture in translation as a result of the Nobel Prize in 1988. After the Nobel Prize, the situation obviously changed: "The first obvious development is the relative frequency or regularity with which Arabic works of fiction are translated or reprinted in response to demand" (Altoma, 2000: 65).

Thus change began by organized efforts to call attention to Arab writers' work and provide good translations for large audiences (Allen, 2003: 2). Those efforts included whole sections dedicated to Arab authors in literary encyclopedias. Moreover, the effect of the Nobel Prize is clearly obvious in the market and in the curricula of different universities.

Cole (1990: 65) also states that the prize's effect on the Arab writers was tremendous. It opened the international stage for them; it made it possible for the Arabic language and culture to spread throughout the Western world and challenged stereotypes of Arabs in the West.

The third factor is globalization. The spread of Islam in the English-speaking world had a tremendous effect on the globalization of Arab culture. It also contributed to the spread of Arabic language and associated traditions. This is because Arabic is the language of the Qur'an, and Muslims are supposed to read the Qur'an in Arabic and not in translation, as translation may alter or change the intended meaning. If we contemplate the Muslims in Europe alone, there are about 20 million, some of whom do not descend from Arab origins. Furthermore, not all Muslims are Arabs: only 10 percent of Muslims are Arabs (Shuja, 2000: 38).

Cultural globalization is generally attributed to international mass media (Lauren Movius, 2010: 8). Translators are less concerned about their readers because with the wide availability of a variety of information, cultural differences and misunderstandings can be quickly corrected via the internet or mass media. As individuals and communities deal with cultural differences more often, it will become part and parcel of their life.

Additionally, translators can employ foreignization translation more freely without having to be concerned about explaining foreign elements. Nowadays with the help of the World Wide Web and the presence of

digital and online dictionaries, all explanations, definitions or pieces of information are only three or four clicks away (Qusai Aldebyan, 2008: 55).

People's knowledge about Arabs and their culture has developed thanks to globalization and media. People are more ready to accept foreignness and its elements within a globalized context.

To sum up, the difference in time between the first and second translations, the Nobel Prize and globalization are the main factors which increased the awareness of Arabic culture in the West and contributed to translators' growing realization about the importance of the accurate representation of Arabic culture when they translate from it. This means applying more foreignization translation to accommodate the source cultural settings and traditions.

For illustration compare the following examples from the first translation (*Children of Gebelawi*, 1981 by Philip Stewart), which was before the Nobel Prize award, with the retranslation (*Children of the Alley*, 1999 by Peter Theroux), which was after the Nobel prize awarded to Mahfouz):

Example 1:

السلام عليكم (أولاد حارتنا، 1986:219)

**Hello**[emphasis added](*Children of Gebelawi*, translated by Philip Stewart,1981:141)

**Peace be upon you**[emphasis added].(*Children of Alley*, translated by Peter Theroux,1999:180)

Example 2:

أهلاً.. أهلاً، زارنا النبي...تفضل يا مولانا! (أولاد حارتنا، 458:1986)

Hello! Welcome! **This is a great honor**[emphasis added].’Please sit down.’ (*Children of Gebelawi*, translated by Philip Stewart,1981:294)

Welcome! Welcome! **It is like a visit from the prophet!**[emphasis added] Have a seat, sir!(*Children of the Alley*, translated by Peter Theroux,1999:372).

The above examples demonstrate that Peter Theroux (the second translator) was more consistent and accurate in his representation of CSIs of the ST through using foreignizing strategy by using literal translation in translating CSIs. This consistency is due to the translator’s increased awareness of the importance of the faithful representation of the Arabic culture.

For detailed demonstration of the effect of time, the Nobel Prize, and globalization on the translators’ behavior at the textual level, see Table 4.5 (pp. 66-68). It compares the use of foreignization strategy in the retranslation, which leads to its consistency with the SL culture, with the use of domestication in the first translation, which leads to its consistency with the TL culture.

**Summary:**

In this chapter the original novel and its two translations are analyzed to account for the translators' strategies in dealing with CSIs, and the research questions are answered. The focus has been on whether the second translator has used foreignization more than the first translator. The researcher employed sentence by sentence examination, and by comparing each ST-TT pair in the corpus, the researcher provided qualitative evidence of these strategies. The result of this analysis proved that the second translator had a strong tendency to adopt a foreignizing strategy in his translation of CSIs. That is, in 1981 domestication was used 57% of the time compared to 44% for foreignization. On the other hand, in 1999 there are 34% domestication was used only 30% of the time compared to 68% for foreignization.

Therefore, the corpus analysis has proved that the second translator (Peter Theroux) tends to use foreignization in *Children of the Alley* (1999) more than the first translator (Philip Stewart). This is in line with the RH, and this discrepancy between the two translators was justified in light of the changes in the cultural context between 1981 and 1999.

## Chapter Five

### Conclusions and Recommendations

#### 5.1. Introduction:

This research is an empirical examination which aims to examine the translators' practices in translating CSIs through a micro textual examination of the translation of Naguib Mahfouz's novel *Awlaadu Haaratena*. The researcher examined both the first translation and the retranslation in English in order to ensure the validity of the RH – the claim that “later translations tend to be closer to the ST” (Chesterman, 2004: 8).

For this purpose, the Arabic novel was first read side by side with its two translations. Then, CSIs were classified based on Larson's (1984: 431) and Baker's (1992: 21) classification of cultural categories. Second, each item was examined to identify which one of Ivir's strategies was applied in its translation.

Third, the number of occurrences for each strategy was calculated and then grouped under Venuti's model of foreignization versus domestication. After that, the percentage of foreignization strategies, compared to the percentage of domestication strategies, was calculated for each translation. It is important to note that this is a quantitative attempt to analyze cultural translation strategies in the corpus and is not intended to offer judgment as to correctness or appropriateness of the translation.

## 5.2. Conclusions:

Disputes over these two basic translation strategies, domestication and foreignization, provide linguistic and cultural guidance. Domestication and foreignization are concerned with two cultures. The former means the reduction of the ST to TL cultural values, and the latter means disrupting the cultural codes that prevail in the TT language by preserving the differences of the ST. Domestication and foreignization exist only when there are differences in both linguistic presentation and cultural connotation.

Having examined thoroughly the translations included in this study, the researcher drew the following conclusions:

1. The results of this examination demonstrate that Philip Stewart tends to use domestication more than Peter Theroux who tended to use foreignization by applying literal translation.
2. The examination proved that Peter Theroux's translation is more culturally consistent with the ST than Philip Stewart's translation. Theroux produced a closer, more consistent, and more poetical version of the original text than Stewart, who used a high percentage of deletion and lexical substitution in translating CSIs and similes to reduce the foreign text to the TL cultural values.
3. The findings support the RH. The retranslation in this study was source-oriented rather than target-oriented. The degree of assimilation of the foreign text (the Arabic novel) to the translating

language (English language) was much higher in the first translation compared with the retranslation. It can thus be concluded that the major concern in the first translation was the readability of the translated text. Therefore, the existing TT was considered unsatisfactory from a stylistic point of view which led to a new translation closer to the style of the ST. This, indeed, supports what Bellos (1994) claimed about first translation as a hot translation which often favors readability and about retranslations as cold ones which seem to return to the ST literally in an attempt to preserve its structure and style (as cited in Branch & Mohammadi, 2013: 180).

4. Peter Theroux's strong tendency to apply foreignization in his retranslation can be explained by the increase in awareness of Arabic culture and language during the eighteen years between the first and second translations. Mahfouz's Nobel Prize (1988) and the role of cultural globalization encouraged translators to use a higher level of foreignization in their works. This means that retranslation responds to and is shaped by the socio-cultural changes in the literary field. The motive for this repetitive act cannot be reduced to the inherently textual rationale, that first translations tend to use domestication more than later translations. Instead, different extra-textual factors are brought to bear on the process, influencing when and how retranslations appear.
5. The findings of this thesis proved that, driven by cultural considerations, first translations tend to suppress the foreignness of



the translated text and to feature cuts and changes that are motivated by a concern for higher levels of readability. This is in line with Bensimon's (1990: ix) claim that translators tend to naturalize foreign works and serve to introduce them to a given TC. Subsequent translations, by contrast, pay more attention to the letter and style of the ST and thus maintain the cultural distance between the translation and its source, reflecting the uniqueness of the latter (Bensimon, 1990: ix-x).

6. The findings of this study also attribute the retranslation of *Awlaadu Haaratena* to two main reasons. First, it can be attributed to the status of the novel in the SC and its controversial nature. The novel is seen as a microcosm of the religious and political conditions in Egypt after 1959. Thus, it was selected for translation because it conforms to the established system regarding the representation of Arabs and their culture. Second, the Nobel Prize awarded to Mahfouz in 1988 was a major event; it placed Mahfouz and all Arabic literature under the spotlight.
7. Additionally, Mahfouz's novel *Awlaadu Haaratena* presents us with an example of the complex cultural and political implications of translating Arabic literature. The translation of Arabic literature into European languages showed that the transfer of literary texts from one culture to another is a highly politicized activity, which touches not only on historical, political, and cultural relations but also on sensitive issues of cultural identification and self-representation.

8. Similarly, the strong tendency of both translators to utilize domestication strategies can be explained in the light of Mahfouz's tendency to write works which lend themselves to such strategies. *Awlaadu Haaratena* is a highly controversial novel which some consider to be religious in nature while others consider it political. In this novel Mahfouz depicts the life of the average Egyptian by using characters shaped as those of religious figures, namely Cain and Abel, Moses, Jesus, and Mohammed. However it depicts the lives of the prophets in a sacrilegious manner which conforms to the dominant stereotypical images about Arabs and Islam in the West. Thus this depiction supports the master discourse of translation from Arabic.
9. Furthermore, the findings of this study demonstrate that retranslation in the field of literature is usually regarded as a positive phenomenon, leading to diversity and a broadening of the available interpretation of some text. The Nobel Prize Committee particularly described *Awlaadu Haaratena* as an "allegorical novel" which presents a pessimistic view of man's struggle for existence. At the same time in Egypt, the traditionalist group considers it to be a "blasphemous novel" and accuses its author of apostasy.
10. Moreover, professional translators of foreign literary works may find the results of this study useful because this study highlights the prevailing translation approaches employed in the first and later translations. Also, the results may be of importance for the

publishers and editors of literary translations by showing the necessity of producing retranslations over a period of time or at least reprinting first translations.

11. Finally, the proposed methodology of this thesis allows the key notion of closeness to be measured on the cultural axis only. Thus it provides a theoretical model to investigate the differences in closeness between the first translation and the retranslation based only on the translation of CSIs.

### **5.3. Recommendations:**

This study supported the RH theory, but there are actually counter-examples which contradict the findings of this study (see Brownile, 2006; Hadizade, 2009). As Paloposki and Koskinen (2003, 2004) concluded in their research, there are many instances which support the RH, but at the same time, many others contradict it. Therefore, the theory cannot be considered a proven reality in translation. It needs more empirical research in order to be universally accepted.

Moreover, the main aim of this thesis has been to explore the existing views about retranslation. However, this phenomenon warrants a deeper investigation to explore its complexities and generalized patterns. In addition, the methodology applied in this thesis can be considered as a foundation for future studies of retranslation. Future research could use the same corpus but in different languages or a different corpus translated into

English, or it could go further afield with different genres or different media, or even different concepts such as gender or religion.

Furthermore, the aim of this study was the investigation of the validity of the RH and the reasons behind the retranslation of the same literary text into a TL. The study was not intended to discuss any other issues such as aging translation and the issue of updating as a motive for retranslation. Thus, researching the causes which lead to the aging of a translation and the need to update or revive the translation of a certain literary text are worth investigating.

Besides that, this research did not take into account the impact of the editorial revision on translation or its effect on retranslation theory. It is stating the obvious to note that the multifaceted phenomenon of retranslation demands further research, both textual and contextual, to account for its causes, terminologies, applications, and limitations.

Finally, other studies may examine whether the case of *Awlaadu Haaratena* is rare or whether other novels are still retranslated based on the established system of representation of Arabs and their culture, a system which dates back well before the colonial period and serves the purposes of the hegemonic powers. This system has been maintained through the careful selection of what to translate and through the application of manipulative and domesticating translation strategies. Other studies may examine whether such a situation still prevails in our age of globalization and open communication.

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**Appendix A**  
**Examples extracted from the novel understudy**

NO	Approach/category	ST	Children of Gebelawi	Translation strategy	Children of the alley	Translation strategy
1	Food	المفتقة (p.527)	lemon sweets (p.339)	Lexical substitution	<b>Jam</b> (p.429)	Lexical substitution
2		الملوخية (p.24)	<b>Jute</b> (p.73)	Lexical substitution	<b>Moloukhia</b> (91)	Borrowing
3		لفة كنانة (p.263)	<b>Honey cakes</b> (p.189)	Lexical substitution	<b>Kunafa</b> (p.214)	Borrowing
4	Clothes	عباءة مزركشة من وبر الجمال (p.54)	Brocaded camel hair <b>coat.</b> (p.34)	Lexical substitution	An embroidered camel-hair <b>cloak</b> (p.45)	Lexical substitution
5		جلباب مقلم بألوان زاهية، وعلى رأسه لاسه بيضاء. (p.55)	A brightly colored <b>smock</b> and a white <b>scarf.</b> (p.34)	Lexical substitution	A brilliantly striped <b>long shirt</b> , a white <b>turban</b> on his head.(p.45)	Lexical substitution + Literal translation
6		احبكي الملاعة والبرقع كيلا يعرفك أحد (p.285)	Wrap yourself up in your <b>shawl</b> and veil so that no one knows you.(p.185)	Lexical substitution	Pull your <b>cloak</b> and veil around you tightly so that no one will recognize you. (p.233)	Lexical substitution
7	Terms of address	الشاعر (p.178)	<b>Story teller</b> (p.121)	Lexical substitution	<b>The poet</b> (p.152)	Literal translation

8		يا ولية (p.100)	<b>Woman</b> (p.64)	Literal translation	<b>Woman</b> (p.80)	Literal translation
9		عرييد (p.15)	<b>Fool</b> (p.7)	Lexical substitution	<b>Trouble man</b> (p.12)	Literal translation
10		عتريس الأعمش (p.118)	<b>Atris el Aamash</b> (p.75)	Borrowing	<b>Bleary-eyed Itris</b> (p.97)	Definition
11		سوق المقطم (p.214)	<b>Souk Mukattam</b> (p.137)	Borrowing	<b>Muqattam marketplace</b> (p.175)	Definition
12		إدارة الأوقاف في المنطرة (p.43)	<b>Estate office in the garden house.</b> (p.9)	Definition	<b>Estate office in the reception hall</b> (p.14)	Definition
13	<b>Religious Expressions</b>	وحد الله يا عم دعيس (p.120)	<b>For god sake Daabas</b> (p.77)	Lexical substitution	<b>For god sake</b> (p.98)	Lexical substitution
14		بدأ الظل الجديد، كأنما يخرج من موضع ضلعه. (p.19)	<b>another shadow grow out of the side of his own.</b> (p.11)	Deletion	<b>A second shadow detached itself from his .The new shadow seemed to drift out of his rib cage.</b> (p.16)	Literal translation
15		صلاة الصبح (p.79)	<b>The dawn prayer</b> (p.50)	Literal translation	<b>Morning prayer,</b> (p.64)	Literal translation
16		أقيم سرادق (27)	<b>A pavilion</b> (p.15)	Literal translation	<b>Tent</b> (p.22)	Lexical substitution
17		في كل يوم يسجل في كتابه حماقة جديدة (p.24)	<b>Adding some new antics to his record everyday</b> (p.14)	Literal translation	<b>Adding some new folly to his credit every day.</b> (p.20)	Literal translation

18		الجبار (p.11)	<b>Despotic</b> (p.5)	Literal translation	<b>Powerful</b> (p.9)	Literal translation
19		الله أكبر (p.142)	<b>Great god</b> (p.91)	Literal translation	<b>Wonderful!</b> (p.116)	Lexical substitution
20		الله هو الهادي رينا يكرمك (p.330)	<b>God was my guide you are very kind.</b> (p.213)	Literal translation + Lexical substitution	<b>God was my guide thank you</b> (p.270)	Literal translation Lexical substitution
21		كم ضرب وكم قتل فليذهب إلى الزبانية (p.139)	Think of all the people he's beaten up or killed! Let him go to <b>hell.</b> (p.89)	Literal translation	Think how many people he's beaten, how many he's killed. Let him go to the <b>garbage heap!</b> (p.113)	Lexical substitution
22		المولد أبارك الله ! (p.154)	<b>The festival is terrible.</b> (p.99)	Literal translation+ Deletion	<b>This feast _god help us!</b> (p.125)	Literal translation
23		وحدى الله, الأجال بيد الله وحده (p.477)	<b>For god sake, Woman!</b> The hour of our death is in the hand of God! (p.306)	Lexical substitution	<b>Say, god is one!</b> Death is in god's hands alone! (p.387)	Literal translation
24		فهمت عبدة جزعاً : وحدو الله,المسامح كريم. (p.251)	Abda shouted wretchedly: <b>For god 's sake, "tolerance is a virtue."</b> (p.162)	Lexical substitution	<b>Say, there is no god but God,</b> cried Abdaanguishedly. "Be tolerant!" (p.205)	Literal translation
25		فليرزقك الله برزقهما. (p.68)	<b>May god provide for them!</b> (P.42)	Literal translation	<b>God bless them both!</b> (P.366)	Lexical substitution

26		اتق الله يا شيخ! (p.161)	<b>God forbid</b> (p.103)	Lexical substitution	<b>God forbid old man.</b> (p.130)	Lexical substitution
27	<b>Common expressions</b>	وعد الحر دين عليه (p.192)	<b>"A free man's promise must be kept."</b> (p.157)	Literal translation	<b>"A free man's promise is binding."</b> (p.124)	Literal translation
28		استريحي, وربنا يتعب المتعب! (p.213)	<b>Take a rest then, and damn those who caused your tiredness.</b> (p.137)	Deletion	<b>May god afflict those who tired you! But rest.</b> (p.175)	Literal translation
29		الهي يخرب بيتك يا سوارس (p.385)	<b>The devil takes Sawaaris.</b> (p.249)	Lexical substitution	<b>God damn you, Sawaris!</b> (p.313)	Literal translation
30		قهوة مزاج يا جدعان. (p.464)	<b>Lovely coffee, my dears!</b> (p.297)	Lexical substitution	<b>Great coffee, men!</b> (p.376)	Literal translation
31		يا شابة فنجان شاي وحياتك (p.464)	<b>Young woman! a cup of tea please!</b> (p.298)	Literal translation	<b>My girl! A cup of tea, if you please!</b> (p.376)	Lexical substitution
32		وأنا عجوز رجل فوق الأرض ورجل في القبر (p.414)	<b>I am an old woman with one foot in the grave.</b> (p.267)	Deletion	<b>I am old. I have one foot on the ground and the other in the grave.</b> (p.335)	Literal translation
33		والحق إني ما ضربته ولكن هوشته والكل يشهدون بذلك. (p.477)	<b>The truth is that I didn't hit him, but I upset him.</b> (p.387)	Literal translation	<b>In fact, I didn't hit him, I just threatened him.</b> (p.300)	Literal translation

34		الحمد لله يا عم كريم (p.82)	Quiet well, Amme Karim (p.52)	Lexical substitution	God be thanked, karim. (p.66)	Literal translation
35		إن شاء الله (p.161)	Perhaps so (p.103)	Lexical substitution	God willing (p.130)	Literal translation
36		الله يطول عمرك (p.450)	Long life to you (p.289)	Literal translation	God bless you. (p.366)	Lexical substitution
37		السلام عليكم (p.24)	Good morning (p.13)	Lexical substitution	Peace be upon you (p.20)	Literal translation
38		على العين و الراس (p.14)	Anything you say. (p.7)	Literal translation	I will obey (p.11)	Literal translation
39		اسمك يا معلم (p.35)	Your name (p.21)	Deletion	Your name (p.29)	Deletion
40	Activities, habits and others	لا بد من تأديب ابن الخطافة (p.151)	This son of a pickpocket must be punished.(p.97)	Literal translation	I'm going to punish this son of a whore (p.122)	Lexical substitution
41		رعاع أبناء رعاع (p.127)	Scum and children of scum (p.81)	Literal translation	Rabble-trash-and they want the estate! (p.103)	Lexical substitution
42		ربنا على المقفري! قدره... قدره هو اكبر مقفري، قلت أمهلي إلى الغد حتى يفتح الله علي فرماني على الأرض وبرك فوق صدري حتى كتم أنفاسي. (p.119)	Damn the tyrant! Kidra Kidra is the biggest tyrant. I asked him to let me put off payment for a day, and he knelt on my chest till I couldn't breathe (p.76)	Deletion	God damn the pestered! Qidra_Qidra is the biggest pestered! I told him, Be patient until tomorrow, and god will provide so I can pay you. And he threw me to the	Literal translation

					ground and crushed me until I nearly suffocated.(p.97)	
43		أكبر منك بيوم يعرف أكثر منك بسنة (p37)	<b>I am much older and more experienced than you.</b> (p.22)	Lexical substitution	<b>"older by a day, wiser by a year"</b> (P.30)	Literal translation
44		رحم الله امرئ عرف قدر نفسه. (p.124)	<b>Thank god some people know their proper place.</b> (p.79)	Lexical substitution	<b>I wish to god people knew who they were.</b> (p.101)	Lexical substitution
45		العين بصيرة واليد قصيرة (p.41)	<b>I can see that, but what can I do.</b> (p.25)	Lexical substitution	<b>My eye sees for but my arm is short.</b> (p.34)	Literal translation
46		وماذا يشقك اليوم يا أبو زيد الهلالي (p.78)	<b>What is the trouble with you today; who do you think you are?(p.49)</b>	Lexical substitution	What's wrong with you today, <b>Abu Zaid al-Hilali?</b> (p.63)	Literal translation
47		عين بعين والبادي أظلم. (p.208)	<b>An eye for an eye: and the one who started it is the loser.</b> (p.134)	Literal translation	<b>An eye for an eye and the criminal loses.</b> (p.168)	Lexical substitution
48		مادح نفسه كذاب (p.206)	<b>"It isn't fair to stint yourself, Gebel."</b> (p.133)	Lexical substitution	<b>A man who praises himself is a liar.</b> (p.168)	Literal translation
49		والله أسد بين الرجال يا فتوة حارتنا عفارم عليك يا زين الرجال يا ملبس حمدان الطرح. (p.135)	<b>My god, the chief of our alley is a lion, Well done ; you are a great man, you have made Hamdan wear a yashmak. (p.87)</b>	Literal translation	<b>A lion among men, protector man of our alley. Good for you –you turned those Al Hamdan men into woman.(p.110)</b>	Lexical substitution

50	ما بعد الصبر إلا الفرج (p.64)	<b>The worst is over. There'll soon be peace after the suffering.</b> (p.40)	Literal translation	<b>This is your happy ending –be patient and you will be fine.</b> (P.52)	Literal translation
51	أهلا.. أهلا, زارنا النبي... تفضل يا مولانا! (p.458)	Hello! Welcome! <b>This is a great honor. 'Please sit down.'</b> (p.294)	Lexical substitution	Welcome! Welcome! <b>It is like a visit from the prophet! Have a seat, sir!</b> (p.372)	Literal translation
52	وراح يتسلى برؤية الصغار يلعبون "وطي البصلة" (p.474)	He watched some children playing <b>leap frog.</b> (p.304)	Lexical substitution	He consoled himself by watching the children playing <b>hide the onion.</b> (p.384)	Literal translation
53	وانتبه إلى أن مجرى الحديث كاد يفسد عليه اللقاء, فقال وهو يعدل عن السيكا إلى الصبا. (p.468)	He became aware that the drift of the conversation had almost spoil the meeting and <b>said in a different tone:</b> (p.300)	Literal translation	He was aware that this turn of conversation risked spoiling their meeting, so he began to <b>speak ardently.</b> (p.380)	Lexical substitution
54	تقتل القتل وتمشي في جنازته (p.477)	You kill the man and then <b>attend</b> his funeral! (p.306)	Lexical substitution	You kill a man and <b>walk</b> in his funeral! (p.387)	Literal translation
55	يا معلم عويس , انت في واد وإحنا في واد. (p.359)	<b>Mr. Owayss, you're in another world from us</b> (p.232)	Literal translation	<b>Uwais, you want one thing and we want something else.</b> (p.291)	Literal translation
56	أنت ! ياما تحت السواهي دواهي	You?! <b>Every dreamer hides a</b>	Literal translation	"You!" she said' <b>'well, how surprised</b>	Lexical substitution

		(p.239)	<b>schemer!</b> (p.154)		<b>should I be?"</b> (p.196)	
57		فتاة مثلها تحل العقد! (p.239)	<b>A girl like her has a kind of power</b> (p.154)	Literal translation	<b>A kind like that can figure men out!</b> (p.196)	Lexical substitution
58		يا واد يا سكري تشرب تنجلي وتخش الحارة تتطوح تترمي وعاملي فنجري وتمر بجنبري (p.181)	<b>Drink, sweet boy and be merry, stagger down the road and stumble.</b> <b>See how generous you can be, eat a plate of shrimps with me.</b> (p.116)	Literal translation	<b>Boys and wine, drink and be cleansed</b> <b>Come in the alley, stagger and imp.</b> <b>Be generous with me</b> <b>And I'll let you suck down shrimp!</b> (p.147)	Literal translation
59		على حين افترشت تمرحنة خيشة أمام أحد ربوع حمدان وراحت تدندن: "على باب حارتنا حسن القهوجي" (p.132)	Tamrind spread a sack on the ground in front of one of the houses in Hamdaan's quarter and began singing <b>"cats wailed as they scrapped over food or females"</b> (p.84)	Lexical substitution	While Tamar Henna spread a piece of burlap in front of the Hamdan houses singing: <b>at the gate of our alley, we have the finest coffee man.</b> (p.107)	Literal translation
60		خدك المياس يا بدري واملا لي الكاس من بدري وأنت أحلى الناس في نظري. (p.469)	<b>Your cheek is soft as velvet,</b> <b>your face as radiant as the moon.</b> <b>Loveliest creature I saw yet,</b> <b>fill my cup of joy up soon.</b> (p.301)	Lexical substitution	<b>How proud your cheek, my beauty.</b> <b>I hope to drink with, and to, my beauty.</b> <b>And you're the most beautiful thing I see.</b> (p.380)	Literal translation



61	كنا ثلاثة طلعتنا الجبل نصطاد واحد قتله الهوى والثاني خدوه الأحباب (p.110)	<b>Three of us climbed the <i>gebel</i> to hunt; passion killed one and love took another.</b> (p.70)	Literal translation + Borrowing	<b>Three of us climbed the <i>mountain</i> to hunt. One was killed by passion, the second lost by love.</b> (p.87)	Literal translation
62	وانطلقت الحناجر تنشد: يا محني ذيل العصفورة (p.406)	There were shouts and cheers, and they started singing: <b>'put henna on the bird's tail and make it sing'</b> (p.262)	Literal translation+ Addition	And people began to sing, <b>'put henna on the sparrow's tail!'</b> (p.329)	Literal translation
63	يا حلو يا زين يا صعيدي اسمك منجوش على ايدي (p.331)	My sweet, my lovely <b>Nubian</b> your name is tattooed on my hand. (p.213)	Lexical substitution	Sweet, beautiful and <b>upper Egyptian.</b> My arm's tattooed with your inscription!(p.270)	Literal translation
64	ولد تائه يا أولاد الحلال! (p.240)	<b>Oyez, oyez! A child is lost. Oyez!</b> (p.155)	Deletion	<b>Little boy lost, good people!</b> (p.197)	Literal translation
65	مركب حبيبي في المية جايه راخية شعورها على المية (p.264)	<b>The boat comes, bringing my lover. The sails hang, over the water.</b> (p.170)	Literal translation	<b>My sweetheart's ship is coming across the water. How sadly the sails hangover the water.</b> (p.215)	Addition
66	يا ولاد حارتنا...توت توتانتو نصاره.. ولا يهود تاكلو ايه..ناكل عجوة تشربو ايه..نشرب قهوة	<b>Gebalawi's children, what news? Which of you are Christians, or Jews? What is it that you eat? Dates please</b>	Lexical substitution	<b>Children of Gabalawi, charm our snakes are you Christians or are you Jews? What do you eat? We eat dates.</b>	Lexical substitution

		(p.225)	<b>What is it that you drink? Coffees</b> (p.145)		<b>What do you drink? We drink coffee.</b> (p.185)	
67		عاشت يدك, كم ثمنه؟ نكله _غال! ولكن لا يغلو لك ثمن! (p.464)	Bless you how much? <b>Two milliemes.</b> That's a lot. But no price would be too high for you.(p.464)	Lexical substitution	Bless you. How much? <b>A nickel</b> please. It is expensive! But for you, nothing is too much.(p.376)	Borrowing
68		الخيار القشظة! الخيار السكر! (p.63)	<b>Fine gherkins! Sweet cucumbers!</b> (p.39)	Literal translation	<b>Sweet pickles! Get your cucumbers here!</b> (p.51)	Lexical substitution
69		حطة يا بطة ويا ذقن القطة (p.51)	<b>Tinker, tailor, soldier, sailor....</b> (p,31)	Lexical substitution	<b>Ducki, duckie, duckie, spin! Where'd you get your kitty's chin</b> (p.41)	Literal translation
70		وأراد أن يتسلى فدعا كعبها, فلعبا السيجة. (p.206)	<b>He sought comfort by inviting Kaabelha and they played Egyptian draughts on the ground using pebbles for pieces.</b> (p.133)	Definition	<b>He wanted to find a diversion, so he invited Kaabalha, and they played tick tack toe</b> (p.168)	Lexical substitution
71		يا عود قرنفل في الجنينة مننع يعجب الجدعان الحشاشة المجدع (p.530)	<b>Carnation scents and mint and lute's refrain unleash a moonlight spell to bind the smokers of hashish.</b> (p.431)	Lexical substitution	<b>Carnations as fresh as mint In the garden soothe the manly men who smoke hashish.</b> (p.341)	Literal translation

72	التحيات المباركات على فتوتنا, من نحتمي بحماه ونسعد بجواره. _كلام حلو يا ابن القديمة ولكنه عملة لا نعترف بها وحدها. (p.453)	<b>Greetings to our chief, our protector and helper.</b> Pretty words, young man, but words are not enough round here! (p.290-291)	Deletion	<b>Greetings, blessing on our protector! We ask refuge in you, and rejoice in your presence. Pretty words, Gahsha's boy, but pretty words are not the only coin we recognize here!(p.368)</b>	Literal translation
73	آه من جماله يمّه (p.222)	<b>Oh mother, what a handsome son!</b> (p.143)	Literal translation	<b>Mama, what a pretty boy!</b> (p.182)	Literal translation
74	وصاح خنفس مخاطبا الشاعر جواد: متى تبدأ يا رأس الدواهي؟ (p.225)	khonfis shouted at Gawaad: 'when are you going to begin, <b>you cunning old fox?'</b> (p.225)	Literal translation	Then khonfis bellowed at Gawad the poet, 'when are you going to start, <b>old man?'</b> (p.185)	Deletion
75	رجع أدهم إلى الوقف بقلب مفعم بجمال غامض كالعبير. (p.20)	<b>Adham returned to his work enrapture</b> (p.11)	Deletion	<b>Adham went back to the gate office, his heart overflowing with a beauty as subtle as perfume</b> (p.17)	Literal translation
76	انقلب أدهم غراب بين (p.22)	<b>Adham felt as much out of place as an owl amongst ravens.</b> (p.12)	Lexical substitution	<b>Adham himself had become as inauspicious as a craving crow.</b> (p.18)	Literal translation
77	لكن إدريس بدا في مظهر جديد لا عهد لأحد به. بدا رث	But Idris appearance was new and unaccustomed. <b>He</b>	Deletion	Idris seemed different, even unrecognizable, shabby, quaint and	Literal translation

		الهيئة، هادنا، متواضعا، مأمون الجانب كالثوب المنشى بعد نقعه في الماء. (p.35)	was disheveled and seemed gentle and self-effacing, contrite and trustworthy. (p.21)		humble, dejected and plaint, like a streaked shirt soaked in water. (p.29)	
78		ملاليم (p.63)	A few piastres (39)	Lexical substitution	A few Coins. (p.51)	Lexical substitution
79		ثم تبين له الذبول في عينيها واحمرار يخلفه البكاء كما تخلف الشمس الشفق. (p.389)	Then he saw how tired and red her eyes were (p.251)	Deletion	Then he saw that her eyes were tired and red after crying, much as the sun leaves an aurora. (p.315)	Literal translation
80		انفجرت شفاتها الشاحبتان عن ابتسامة كالزهر الذابل عن عود ناضب. (p.392)	Her pale lips parted in faint smile (p.253)	Deletion	Her lips parted in a smile, like a witted flower on a lofty stalk. (p.318)	Literal translation
81		سيكون عملك اسود، وسوف تهلك. (p.248)	Your deeds will be dark .You will be destroyed. (p.160)	Literal translation	Your acts will be shameful. (p.203)	Lexical substitution
82		التمعت في الأعين نظرات غضب سريعة كالبرق في السحب. (p.191)	Angry looks flashed in their eyes and were swiftly hidden. (p.123)	Deletion	The eyes shone with rage, as fleeting as lightning flashes in a cloud, and were smothered instantly. (p.156)	Literal translation

83	يا أولاد الشياطين أليس لكم جحور تأويكم في الليل؟ (p.120)	<b>You little devils! Don't you have any hotels to bolt to at night.</b> (p.77)	Lexical substitution	<b>Devils children! Don't you have dens to creep into at night.</b> (p.98)	Literal translation
84	لا تحزن فالقتل في حارتنا مثل أكل الدوم (p.140)	Don't be sad. <b>In our Alley, killing is as common as eating dates.</b> (p.114)	Literal translation	"Don't be sad; <b>killing in our Alley is easy as eating palm nuts.</b> " (p.90)	Literal translation
85	هذه الأحلام مثل ضوء القمر، وما هي إلا ساعة حتى يتقرر النصر لهم أو تتبخر الآمال مع أرواحهم المهدرة. (p.418)	These dreams were like the moonlight within the hour they would have won their victory; <b>or their hopes would have been lost with their lives.</b> (p.269)	Literal translation	These dreams were like the moonlight. It would be less than an hour before their victory was decisive, <b>or their hopes would evaporate along with the souls from their slain bodies.</b> (p.338)	Literal translation
86	الفاتحة للعسكري قلع الطربوش وعمل ولي. (p.14)	A prayer for the soldier if you please; he took off his <b>cap</b> and now he is <b>saint.</b> (p.237)	Lexical substitution	Recite a prayer for the soldier boy. He threw off his <b>fez for a job as a saint.</b> (p.299)	Literal translation
87	يا بو الطاقية الشبيكه مين شغلها لك شبكت قلبي الهى يشغل بالك (p.227)	Who made your <b>fine lace cap, my love? my heart is caught . please pity me.</b> (p.146)	Literal translation	" you in the <b>embroidered cap,</b> who made it? You stitched my heart and now it's yours." (p.187)	Lexical substitution

جامعة النجاح الوطنية

كلية الدراسات العليا

## الإتساق الثقافي في الترجمة الأدبية لرواية أولاد حارتنا

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قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية و الترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية، نابلس، فلسطين.

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### الملخص

هدفت هذه الدراسة إلى البحث في الإستراتيجيات التي يستخدمها المترجمون لترجمة المصطلحات الثقافية في الترجمة الأدبية وذلك من خلال تحليل الترجمة الإنجليزية الأولى لرواية "أولاد حارتنا" للكاتب نجيب محفوظ، والتي ترجمها فيليب ستيوارت إلى "أولاد الجبلوي" والترجمة الثانية التي ترجمها بيتر ثورو إلى "أولاد حارتنا" كحالة للدراسة وللتحقق من صحة فرضية إعادة الترجمة التي تفترض "أن الترجمة الأولى للنص الأدبي تلجأ إلى استخدام التوطين أكثر من الترجمة الثانية لنفس النص". تم محاولة معرفة فيما إذا استخدم هؤلاء المترجمون إستراتيجية التوطين أو التعريب مع الوقت.

ولتحقيق هذه الأهداف قامت الباحثة بالخطوات التالية:

أولاً: تم تحديد المصطلحات الثقافية في الرواية الأصلية وترجمتها الأولى إلى اللغة الإنجليزية والترجمة الثانية وتصنيفها استناداً إلى تصنيف لارسون (1984:431) وبيكر (1992:21) للمصطلحات الثقافية إلى: ألفاظ خاصة باللباس وألفاظ خاصة بالطعام وألفاظ دينية وألفاظ التخاطب (أسماء توضع قبل الاسم الأول للتعريف أو التشريف أو التحقير، وتستعمل في خطاب الأشخاص) وألفاظ عامية ونشاطات وعادات وغيرها.

ثانياً: تم دراسة كل مصطلح لمعرفة ما هي الإستراتيجية التي لجأ المترجم لاستخدامها استناداً إلى إستراتيجيات آيفر (1987:37) للترجمة.

**ثالثاً:** تم حساب نسبة الإستراتيجيات المستخدمة في ترجمة كل فئة من فئات هذه المصطلحات، ثم تم تجميع نسب هذه الإستراتيجيات تحت نظام فنيوتي للترجمة لمعرفة نسبة إستراتيجيات التغريب مقابل إستراتيجيات التوطين لكل ترجمة.

لقد أظهرت نتائج هذه الدراسة صحة فرضية إعادة الترجمة وبينت أن فيليب ستيوارت (المترجم الأول) لجأ إلى استخدام إستراتيجية التوطين أكثر من بيتر ثورو (المترجم الثاني) والذي كانت ترجمته أكثر قرباً من النص الأصلي للرواية كما وأظهرت النتائج أن عملية إعادة الترجمة تتأثر وتتشكل بالقوى الثقافية في الحقل الأدبي.