

Unveiling Rationalization in the Translation of Arabic Literary Texts

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Keywords: Translation, Deforming Tendencies, Rationalization.

Summary:

This study investigates the impact of "deforming tendencies" on the cross-cultural transfer of meaning in literary translation. Focusing on Naguib Mahfouz's Arabic novel "Awlaad Haritna" and its English translations "Children of the Alley" and "Children of Gebelaawi," it examines five excerpts depicting themes of poverty, tradition, and the struggle for individual identity. Applying a qualitative approach and Berman's concept of "domestication," the analysis explores how structural and semantic aspects are affected by one specific deforming tendency: rationalization (Berman, 1985/2004). The findings reveal that structural discrepancies between Arabic and English distort the intended meaning of the source text in the target texts, leading to a loss of nuance in both the portrayal of human suffering and the author's thematic concerns. Furthermore, the translations appear to be guided by a different ideological perspective, misrepresenting the socio-political realities of the source culture. In conclusion, the pervasive presence of rationalization has significantly domesticated the target texts, compromising both structural and semantic equivalence.

1.Introduction

Naguib Mahfouz, the Nobel Prize-winning Egyptian novelist, stands as a towering figure in Arabic literature. Born in Cairo in 1911, he witnessed firsthand the tumultuous socio-political transformations of his nation. This deeply influenced his writing, which often delved into the complexities of Egyptian society, exploring

themes of poverty, tradition, and the struggle for individual identity. His 1959 novel, *Children of the Alley*, stands as a cornerstone of his oeuvre. Set in a bustling Cairo alleyway, the story chronicles the lives of several generations of a family, their destinies intertwined with the alley's vibrant yet harsh microcosm. Through their struggles and triumphs, Mahfouz masterfully weaves a tapestry of human experience, exploring themes of class, power dynamics, and the enduring spirit of the human condition. Although, the translations has been rendered from Arabic into English by the American translator Peter Theroux in (1981) and the British translator Philip Stewart in (1996). Therefore, the purpose of this research is to investigate whether this shift of context retains the originality of the novel or not, and how far the translation preserves the ideology and essence of the themes of poverty, tradition, and the struggle for individual identity in the target text .

According to Jacobson (2000), translation takes three different forms: 1) inter-lingual 2) intra-lingual, and 3) inter-semiotic translation. The research undertaken by the researcher focuses on the first type of translation. In this regard, the source text is of Naguib Mahfouz's novel *Children of the Alley* (1959) and its two translations by Peter Theroux (1981), and Philip Stewart (1996). The research is limited only to the deformation tendency of rationalization, which is the first deforming tendency of Berman's model. In this regard, five excerpts are selected and analyzed from the ST and their TTs. These selected excerpts are related to the different themes of the novel. The analysis is made with reference to Berman's model of translation (1985/2004). The semantic changes resulting from the structural deformation are analyzed. The purpose of this research is to examine rationalization as a deforming tendency and to find out whether differences between the syntactical structures of the source text and the target text contribute to the distortion of the original meanings of the source text or not .The source text contains five chapters with a total of 583 pages. In contrast to this, Theroux's target text consists of five chapters having 448 pages, and Stewart's

target text consists of five chapters having 368 pages , it is worth mentioning that the three versions of the novel are written with different font type and size.

What makes *Children of the Alley* unique is that the novel employs a layered narrative structure, seamlessly transitioning between the personal stories of the alley's inhabitants and broader historical events. This creates a rich tapestry of social commentary, reflecting the individual within the larger context of Egypt's changing landscape. Mahfouz breathes life into his characters, each with their own distinct personalities, flaws, and aspirations. Their struggles resonate with readers, offering a poignant portrayal of the human condition. The novel delves into themes of inequality, poverty, and the struggles of the underprivileged. Mahfouz doesn't shy away from critiquing societal structures and the forces that perpetuate injustice, leaving *The alley* itself becomes a potent symbol of the human condition, a microcosm of society with its own rules, hierarchies, and struggles. Mahfouz employs subtle symbolism and allegorical elements throughout the narrative, enriching its meaning and inviting multiple interpretations.

Children of the Alley not only earned Mahfouz the Nobel Prize in Literature in 1988 but also solidified his place as a literary giant. It continues to be a beloved and widely-read novel, offering readers a captivating glimpse into Egyptian society and the enduring power of human storytelling.

2. Statement of the problem

Despite the crucial role of literary translation in fostering cross-cultural understanding, concerns remain about the potential loss of meaning and cultural nuances during the translation process. This study tackles this issue by investigating the impact of "deforming tendencies," specifically rationalization, on the translation of Naguib Mahfouz's Arabic novel "*Awlaad Haritna*" into English ("*Children of the Alley*" and "*Children of Gebelaawi*"). Utilizing a qualitative approach and Berman's concept of "domestication," the research examines five key excerpts related to the ST . The central problem addressed is this: Does the presence of rationalization in these translations

distort the intended meaning of the source text, leading to a loss of cultural specificity and misrepresentation of the author's thematic concerns and the socio-political realities depicted.

3. Aims of the Study

By analyzing structural and semantic changes introduced through rationalization, this study aims to shed light on the potential challenges and limitations faced in achieving faithful cross-cultural communication through literary translation.

4. Research Questions

1. Does the presence of rationalization in these translations distort the intended meaning of the source text, leading to a loss of cultural specificity and misrepresentation of the author's thematic concerns and the socio-political realities depicted?

2. How does semantic representation loss occur during the translation/transformation of the themes of poverty, hegemony, and the search for individual identity in the two target texts.

5. Literature review

The intricate task of translating Arabic literary works presents unique challenges due to the inherent cultural specificity and emotional depth embedded within the language. Among these challenges, rationalization stands as a prominent deforming tendency, potentially distorting the intended meaning and diluting the cultural richness of the source text. This literature review delves into the concept of rationalization, exploring its impact on the translation of Arabic literary language and highlighting the ongoing scholarly discourse surrounding this critical aspect of cross-cultural communication.

At the heart of this investigation lies Antoine Berman's notion of deforming tendencies, systematic biases inherent in the translation process that can obscure the cultural and linguistic nuances of the source text (Berman, 1985/2004, p. 19). Rationalization manifests as one such tendency, whereby the translator simplifies or



"smooths out" culturally specific expressions, figurative language, and emotional intensity in the target text, potentially leading to homogenization and the loss of meaning (Berman, 1985/2004, p. 73).

Numerous studies have documented the impact of rationalization on the translation of literary works across diverse languages and contexts. Venuti (1995) argues that rationalization often reflects the dominance of the target language and culture, leading to the suppression of foreignizing elements in the source text (p. 15). Lefevere (1992) further emphasizes the translator's ideological role in shaping the interpretation of the source text through processes such as simplification and domestication (p. 119).

Within the specific context of translating Arabic literature, researchers have identified rationalization as a significant concern. El-Gabalawy (2012) examines the linguistic challenges encountered in translating Naguib Mahfouz's "Awlaad al-Hara," highlighting instances where rationalization compromises cultural representation and emotional intensity (p. 5). Hamdy (2008) similarly analyzes English translations of Mahfouz's work, emphasizing the potential erasure of cultural specificities due to rationalization practices (p. 42).

Scholars have engaged various theoretical frameworks to analyze the phenomenon of rationalization in translation. Postcolonial studies, for instance, shed light on the power dynamics inherent in the translation process, highlighting how rationalization can contribute to cultural hegemony and the silencing of marginalized voices (Spivak, 1993). Cultural studies perspectives further emphasize the importance of preserving cultural nuances and resisting homogenization within translation practices (Said, 1978). Studies exploring rationalization in the translation of Arabic literature often employ qualitative methods. Comparative analysis of source and target texts allows researchers to identify specific instances of rationalization and their subsequent impact on meaning, cultural representation, and emotional expression (El-Gabalawy,

2012). Close textual analysis can further reveal subtle linguistic choices and their potential implications for interpreting the original text's intentions (Hamdy, 2008).

While the negative consequences of rationalization are widely acknowledged, some scholars advocate for its strategic use in specific contexts. Baker (2005) argues that complete transparency and fidelity to the source text may not always be desirable or achievable, emphasizing the role of the translator as a creative mediator rather than a passive conduit (p. 15). However, this perspective raises ethical concerns about the translator's responsibility to accurately represent the author's voice and cultural context, highlighting the need for careful consideration and justification when employing rationalization strategies.

Unveiling rationalization in the translation of Arabic literary language is crucial for ensuring faithful representation of the source text's cultural richness and emotional depth. By critically examining this deforming tendency through various theoretical and methodological lenses, scholars contribute to ongoing debates about ethics, responsibility, and the pursuit of cultural understanding within the complex art of literary translation.

The inherent complexities of literary translation lie in bridging the significant conceptual and linguistic gaps between languages (Catford, 1965; Newmark, 1998). While traditionally viewed as a straightforward content transfer, the process demands profound expertise from the translator as diverse languages possess unique structures, figurative language, and cultural nuances (Newmark, 1998).

Beyond the traditional "literal vs. free" translation debate, the cultural dimension has emerged as a critical factor, with language serving as the cornerstone of each cultural identity (Nida, 2001). Recognizing the profound impact of cultural differences, scholars like Robinson (2007) highlight the symbiotic relationship between culture and language. While literal translation suffices for closely related languages and cultures (e.g., English and Arabic), significant disparities necessitate multifaceted



approaches due to inherent ideological and thematic divergences that challenge reader comprehension across cultures (Venuti, 2004).

This study tackles the complex translation scenario where both source and target languages and cultures significantly differ. Specifically, it explores the vast gulf between Eastern (Egyptian) and English-speaking cultures, evident in their stark lexical and syntactic discrepancies. The research dissects how translators navigate these differences and their subsequent impact on the source text's meaning and thematic expression.

Future research could explore specific examples of rationalization in the translation of various Arabic literary works, delving deeper into the impact on distinct stylistic elements, thematic nuances, and cultural representation. Comparative studies examining translations by different translators could offer valuable insights into individual approaches and their consequences. Additionally, investigating the reception of translated texts by target audiences could broaden the understanding of how rationalization influences reader experience and interpretation.

Foreignization and Domestication: The tension between foreignization and domestication, first introduced by Schleiermacher and further theorized by Venuti, shapes the translator's approach to bridging cultural and linguistic divides (Venuti, 2004). Foreignization prioritizes preserving the "foreignness" of the source text, maintaining its unique cultural and linguistic features (Snell-Hornby, 1988). This aligns with Rosenzweig's emphasis on translator loyalty to the source text's idiosyncrasies, exemplified by Longfellow's aim to faithfully convey Dante's intent (Cheung, 2013; Nordell, 2010). Hatim & Munday (2004) advocate for translations that retain a sense of resistance to the target culture, highlighting the value of maintaining foreignness.

On the other hand, domestication strives to make the translated text more familiar and accessible to the target audience, often adopting target language norms and

cultural references (Wang, 2013). This approach aims to replicate the reader experience of the source text in the target context (Benjamin, 1955/1968).

Berman, building upon Schleiermacher, critiques the inherent "textual deformities" that occur in translation due to various "deforming tendencies," particularly in prose genres like novels (Berman, 1985/2004). He argues that translators often unconsciously prioritize fluency and elegance over the preservation of foreignness, leading to homogenization and the loss of cultural nuances.

Recognizing the limitations of both extremes, scholars emphasize the translator's need for deep cultural and linguistic understanding of both source and target cultures (Akbari, 2013; Baker, 1992). However, concerns exist about the influence of power dynamics on translation choices, with dominant cultures potentially imposing their norms and silencing marginalized voices (Bassnett & Lefevere, 2003; Cheyfitz, 1991).

Building on this theoretical framework, the present research aims to analyze translations related to the theme of human suffering, exploring the interplay between domestication, foreignization, and Berman's concept of "rationalization" to understand how these strategies impact the representation of such themes in the target text.

6. The Model Adopted

This study utilizes Antoine Berman's concept of deforming tendencies to analyze the impact of translation on preserving the "foreignness" of a literary text. Berman argues that "neutralization," the excessive smoothing of cultural and linguistic differences, distorts the essence of the source text (Berman, 1985/2004). His "negative analytic" approach aims to identify and expose these deformations, not as a critique of translation itself, but to highlight areas where the original work's distinct characteristics may be unintentionally lost.

Amongst Berman's twelve deforming tendencies, this study focuses specifically on "rationalization." This tendency refers to the simplification or "smoothing out" of the

source text's expressions and emotional intensity in the target text, potentially leading to a homogenization that misrepresents the source text's unique cultural context and emotional nuances.

Instead of adopting a broad approach analyzing all twelve tendencies, this study delves deeper into the specific phenomenon of rationalization, offering a more focused and in-depth understanding of its impact on the translated text.

7. Rationalization as a Deforming Tendency

This deforming tendency is mostly concerned with distorted syntactical patterns. This includes changing punctuation, recognizing sentence sequences, and recreating sentence order and division. Berman (1985/2004) proposes that changing the sequence of subject verbs is considered rationalization. Rationalization abstracts the original work, resulting in a writing that lacks authenticity. Consider using a verb form or generalization when translating nouns.

8. The Analysis of Rationalization in selected examples

This section compares the lexical elements and syntactic structures in the ST to those used by the translator in the TTs. To account for socio-cultural disparities between the source and destination cultures, translators should consider how they depict the themes of poverty, hegemony and human suffering in the translated work.

Source Text.1 :

"وقال أدهم لأمه قبيل ذهابه إلى إدارة الوقف:
-باركيني يا أمي، فما هذا العمل الذي عهد به إلى إلامتحان شديد لي ولك..
فقالتم الام بضراعة:
-ليكن التوفيق ظلك يا بني، أنت ولد طيب والعقبى للطيبين
ومضى أدهم إلى المنطرة ترمقه العيون من السلامك والحديقة ومن
وراء النوافذ، وجلس على مقعد ناظر الوقف وبدأ عمله. وكان عمله
أخطر نشاط إنساني يزاول في تلك البقعة الصحراوية ما بين المقطم شرقا
والقاهرة القديمة غربا." (p. 18)

Target Text.1:

"Give me your blessing, Mother," Adham said before reporting to the estate office for the first time, "'for what is the work he has entrusted to me but a test for you and me both"? "May success be your shadow, my boy," she answered humbly .
"You are a good boy, and good people always prevail ".Adham left for the reception hall under the eyes of watchers in the terrace and garden, and those peering from windows. He sat in the official estate trustee's chair, and began his work. His work was the most important being pursued in the whole desert region between Mugattam on the east and ancient Cairo to the west. (p. 15-16).

Target Text.2:

"Adham said to his mother before he first went to the Trust office:

- Give me your blessing, Mother. This work is just a test for you and me. She replied humbly:
- May success go with you, my child; you are a good son, and good people succeed in the end. So Adham went to the garden house, followed by many pairs of eyes at the windows and in the garden. He sat down on the Trustee's seat and began his work. His was the most responsible position held by anyone in that desert area between Jebel Muqattam in the east and Old Cairo in the west".(p. 9-10).

Discussion

This ST excerpt starts with the verbal phrase "وقال أدهم لأمه ." Theroux has moved the position of the opening conversational verbal phrase from before the quotation into after it in order to rationalize the TT and make it sound in English style, overlooking the original sentence order and style. The same example is rendered without changing the sequence of sentences by Stewart. The rationalization tendency of changing the punctuation of the ST is noticed clearly in Theroux's translation by adding a quotation and question marks to the TT: "'for what is the work he has entrusted to me but a test for you and me both'", despite the fact that they do not exist in the ST. Causing the rationalization distortion to be noticed and by changing the

number of sentences and the conversion of declarative sentence into interrogative one resulting in a change in the syntactic structure of the ST.

In the ST sentence "فقلت الام بضراعة:" which literally means "the mother said pleadingly". Both translators have used the emphatic style of anaphoric reference for specified objects or nouns in the literary ST, converting them into unspecified in an attempt to rationalize the SC (source culture). Theroux opts for "she answered humbly," and Stewart chooses "she replied humbly:". Either translator uses the pronoun "she" as an equivalence for "الام" which has the equivalence "the mother". The SL lexical item "العيون" is rendered as "the eyes of watchers" by Theroux, and Stewart opts for "many pairs of eyes" in an unjustified additions to the ST resulting in the deforming tendency of expansion suggested by Berman's negative analytic (1985). The Turkish origin lexical item "selamlık" = سلامك is inherited from the Ottoman occupation of Egypt 1517-1867 with an interrupting period during the French occupation from 1798 to 1801, which means (in Ottoman Turkish, the word "selamlık" referred to the official reception hall of a ruler's palace). It was the part of the palace where the ruler met with foreign dignitaries and other important guests. The word was also used to refer to (the men's quarters of a house, as opposed to the harem, which was the women's quarters.) (Svatopluk, 2001, p. 234). Notwithstanding, the word is omitted by either translator causing an effacement of the superimposition of the Ottoman dialect used by the ST novelist. As far as punctuation is concerned, it is noticed that the SL sentence, which has one full stop and one comma",," separates the parts of the one sentence. The same sentence is divided into two sentences by Theroux, using two full stops in spite of the uncompleted thoughts or ideas presented by the ST author; the same is the case with Stewart too. Theroux renders the ST nominal group "جبل المقطم" the mountain of Al-Muqattam" as "Muqattam", and deletes the translation of the ST lexical item "mountain" and the definite article "ال". In the same manner, Stewart made an unsuccessful attempt by making the transliteration of "jebel" equivalence for "mountain. He also omitted the translation of

the definite article "ال". Indeed, the practice of deformation for the grammatical structure of the SL is noticed in these renderings, and that results in the production of incoherent TL text. The SL compound historical noun "القاهرة القديمة" is rendered as "Ancient Cairo" by Theroux, whereas Stewart has perfectly rendered it as an "Old Cairo" which includes the fortress of the Roman, Coptic, and Muslim era settlements predating of Cairo right in 969 AD. It is a portion of what is called Historic Cairo, a (UNESCO World Heritage Site). Although all of these alterations are intended to provide a clear comprehension for TT readers worldwide, Berman considers them to be rationalization and deformation of the author's style.

Source Text.2:

" فتهتف بها حمدان

-غورى يا تمر حنة، أنت فت سن الزواج من خمسين سنة فلم تحبين مجالس الرجال؟!

فتساءلت المرأة:-اين هم الرجال؟!

فقطب حمدان ولكن تمر حنة بادرتة كالمعتذرة:

-دعنى أسمع الشاعر يا معلم. فقال دعبس للشاعر بمراة: -حدثها عن هوان آل حمدان فى هذه

الحارة. فابتسم الشاعر قائلاً:حلمك يا عم دعبس، حلمك يا سيدالناس. فقال دعبس محتدا:

من سيدالناس؟إن سيد الناس يضرب الناس ويظلم الناس ويغتال الناس، أنت تعرف من هو

سيد الناس!" (p. 12)

Target Text.1:

"Go to hell, Tamar Henna, you're fifty years too late for a husband, 'why do you still bother these men?' "Men? What men?" the woman asked. Hamdan scowled, but Tamar Henna broke in before he could speak, as if in apology. "Look, just let me listen to the poet." "Tell her the story of how the Al Hamdan were shamed in this alley," Daabis told the poet bitterly. "Calm down, Uncle Daabis," the poet soothed him with a smile. "Take it easy, master!" "Master!" snapped Daabis. "Our master beats and oppresses people, and kills them. You know who our master is!" (p. 98)

Target Text.2:

"Hamdaan shouted: Be off with you, Henna! You're fifty years too old for marriage; why are you so keen on talking to us men? What men?"

Hamdaan frowned, but Henna spoke again before he could, and said apologetically:

- Let me hear the bard, sir. Digger said bitterly to the bard:

- Tell her how Hamdaan's people have been trampled on in this Alley. The bard smiled and said:

- Careful, Digger; careful, master! Digger protested:

- Who's the master round here? the master beats people, bullies people, murders people; you know who the master is!" (p. 78)

Discussion

In the ST above, there are deformation tendencies in both target texts, and they are as follows: The ST sentence "فَهْتَفَ بِهَا حَمْدَانُ" is not translated by Theroux (omission), causing harm to the flow of language and information. On the other hand, Stewart deletes the translation of the preposition "بِهَا" and renders it as "Hamdaan shouted", which could be literally rendered as "Hamdan shouted at her," resulting in the loss of a small but important part of the ST information. The vernacular dialect of Egypt uses the word "غوري" which means "go / go away" in the negative sense, but the word has been distorted by Theroux, who uses the English Idiom, which is impolite and informal slang "Go to hell". Stewart, on the other hand, has rendered the lexical item "غوري" into four words in a clear and unnecessary expansion, "Be off with you", he also deletes the second name of the woman, her compound name is (Tamr-Henna); he has rendered it as "Henna" only following ethnocentric translation of cultural items.

Both translators mistranslate the Arabic extract "انت فت سن الزواج من خمسين سنة" which could be rendered in two ways, and both are acceptable as far as the researchers experience as a native speaker of Arabic is concerned. The first translation is "you have entered the age of marriage fifty years ago", the second is "you have missed the marriage age fifty years ago",. Nonetheless, Theroux rendered it as "you're

fifty years too late for a husband," which means that "your age is fifty years now" and that's too late age for marriage. Likewise, Stewart rendered it as "you're fifty years too old for marriage. It is clear that there is a distortion in the syntactic structure to rationalize it for the sake of ethnocentric reasons, resulting in alterations in meaning as well as in the aesthetic value of the ST .

The other deformation tendency of rationalization is practiced in the expression ("فتساءلت المرأة" the woman wondered). Theroux alters the position of the expression from before the main sentence to after it. Similarly, Stewart deletes the translation of the ST expression for no justified reasons. The ST interrogative extract of Tamr-Henna " أين هم الرجال " "Where are the men?" is distorted too; Theroux rendered it as " Men? What men?" - two repeated words of men while it is one in the original text. Also there are two question marks in the TT, while the original has only one, in violation of punctuation rules, changing the original word order and type of sentence in addition to the sentence structure and manipulating the meaning and grammar of the TT. Nonetheless Stewart translated it as " What men". In fact it is very clear that both translators have fallen into the same process of altering the interrogative question from "where" to "what" for unjustified reasons .

Another SL instance of the abovementioned extract , "فقال دعبس للشاعر بمراة" , has been rationalized by Theroux by altering its position from before the main sentence in the original ST to after it in the TT, affecting the sentence structure and the succession of events in the novel. Stewart distorted the ST by translating the meaning of the proper noun=دعبس " Daabis" into "Digger," which means "a person or an animal that digs." Oxford Advanced Learners Dictionary (2010,p. 422). The next example of the deformation tendency of rationalization is discovered in the ST extract " حلمك يا عم دعبس, حلمك يا سيد الناس " the noun "حلم" which means "patience." Al-Mawrid Al-Waseet Consise Dictionary (2005,p. 307). Nevertheless, Theroux translates it as "Calm down, Uncle Daabis" changing the ST into an imperative verbal sentence and deleting the translation of the second sentence " حلمك يا سيد الناس " ,

resulting in a deformation of the original meaning and the structure of the ST. In the same manner, Stewart has fallen into the same pitfall along the translation of the novel by translating the meaning of most of the proper nouns in the ST, and that's due to the lack of his acquaintance with the Arabic names. His translation is "careful Digger; careful master" the noun "patience" has been rendered as an adjective, and the ST lexical items="عم" Uncle" and="الناس" people"" are deleted during the translation .

The Arabic sentences at the end of the extract also have been exposed to the same violations of deformation and deletion. Let us have a comparison to analyze and criticize the translations "من سيد الناس؟". which could be rendered as "who is the master of the people" it is not translated by Theroux as "zero equivalence", whereas Stewart has altered the parts of speech and punctuation rules; he translated "people" into the British idiom "round here" adding a new item to the syntactic structure .

The following ST triple expression "ان سيد الناس يضرب الناس ويظلم الناس ويغتال الناس" has been greatly deformed by both translators. Theroux, for instance, starts the translation with the possessive pronoun "our" which is not mentioned in the ST; he translates it as "Our master beats and oppresses people, and kills them". The original author deliberately repeats the word "الناس". Yet the translator has deliberately deleted the translation of these words, distorting the aesthetic values and the unique style of the Arab novelist Mahfouz in repetition. On the other hand, Stewart translates the above-mentioned word with its repetitions, and that goes in line with the Arabic literary style. When these alterations, changes, and deletions are viewed through the lens of Berman's analytic, they can be understood as rationalization that creates distortion in the translation, since it can have a deceptive influence on the target reader's comprehension of the novel.

Source Text.3:

"وبتقدم الوقت أخذ الصمت يبتلع الضوضاء رويدا رويداء فسكتت. ودهمتها أصوات الأطفال ونداءات الباعة، ولم يبق إلا نواح الرباب ودهمتها كراهية مفاجئة لهؤلاء الرجال، لا شيء إلا لأنهم على نحو ما يعذبونها وتسائل كريم:

-هل أعد المجرمة؟ فقال رفاعة بحزم:

-نحن في حاجة إلى وعينا!

-يبدون لا داعي هناك للخوف!" (p. 306)

Target Text.1:

"With the passage of time, silence slowly overcame the racket, and the voice of the children and cries of the peddlers died down, leaving only the lament of the rebec. A sudden revulsion at these men seized her, for no other reason than that, in a way, it was they who tormented her .

"Should I prepare the pipe?" asked Karim .

"We need clear heads!" said Rifaa firmly. "It looks like there's no need to be afraid at all." (p. 238).

Target Text.2:

"As time went on, silence gradually swallowed up the noises. The shouts of little boys and the cries of peddlers ceased, and only the droning of the rebec was left. A sudden hatred for these men came over her, simply because they were, in a way, what tormented her. Kareem asked:

Shall I get the pipe ready?

Rifaa said firmly:

-We need to have our wits about us.

- There doesn't seem to be any reason to be frightened". (p. 194)

Discussion

The ST expression "رويدا رويدا" means "little by little" is an absolute object that is deliberately repeated in the form and style of the original author, Mahfouz. Arabic language likes repetition in literary writings; this excess is part of the identity of the Arabic text, while English does not like long sentences and repetitions; therefore, repetitions might be deleted consciously. Theroux translates it as "slowly". On the other hand, Stewart translates it as "gradually" changing the class of the ST from "absolute object into an" adverb" with no emphatic style of repetition.

The ST verbal clause "يعذبونها" "torturing her" which is in the present continuous tense is rendered in the past tense, by both translators as "tormented her". The change of tense affects the grammatical structure as well as the meaning of the original text. Generalization is a strategy that is followed by both translators to avoid indulging in the details of cultural items like the interrogative ST. "هل اعد المجرمة؟" The lexical item "المجرمة" here refers to "the charcoal holder" of the narghile / hookah. Nonetheless, it is rendered as "the pipe" by either translator, which is the wider name of the whole smoking kit called "the smoking pipe", Oxford Advanced Learner's Dictionary (2013, p. 1150).

The ST lexical item "وعينا!" is an exclamatory sentence. "our consciousness/ our awareness!". However Theroux uses descriptive meaning "clear heads !". While Stewart converts the type of sentence from exclamation into a declaration or statement, replacing the exclamation mark with a full stop, he rendered it as "our wits about us", deforming the syntactic structure and the meaning of the ST as well. The last ST exclamatory sentence "هناك للخوف!" is altered by a declarative sentence by either translators deforming the grammar as well as the semantic aspects of the original text. In the light of Berman's analysis, these distortions and changes in sentence numbers, punctuation, and deletion are instances of rationalization and deformation for the text and style of the original author.

Source Text.4:

ماذا تريد؟ فقال بحزن:

-جئت أعزبك.

فقالت بحدة:

- انت قتلتها، ما كان أغنانا عن الوقف، وأحوجنا إليه هو. فقال برقعة:

- ربنا يصبرك، ويهلك المجرمين، ونحن أهلك كلما احتجت إلى أهلك، ولن يضيع دمه.

رمقته شزرا واستدارت راجعة. وبرجوعها انفجر النواح والعويل، فغادر المسكن كئيبا مغتما.

وعندما طلع الصباح رأى الناس سوارس جالسا عند مدخل قهوة دنجل يقلب في المارين وجها

مدموغا بالتحدى والإجرام. (p. 404)

Target Text.1:

"What do you want?

"I've come to offer my condolences ".

"You killed him," she said sharply. "We could have done without the estate, but we needed him". God give you patience, and confound evildoers," he said gently:

"We are your family, whenever you need family. His blood will not be lost. She stared at him distrustfully, then turned and left him. With her withdrawal there was an outburst of wailing and sobbing, and he left, downcast and worried .

When morning came, the people saw Sawaris sitting at the entrance of the Dingil Coffeehouse, showing passersby a face triumphant in its menace and criminality." (P. 313)

Target Text.2:

"What do you want?

-I've come to comfort you.

You killed him. We can do without the Trust, and we needed him so much.

May God give you strength to bear it, and may He destroy the wicked. We are your family whenever you need us. His blood isn't spilt in vain. She looked askance at him, then turned and retreated. When she got back inside there was an outburst of wails and moans. He left the place grief-stricken. Next morning the people saw Omnibus sitting in the doorway of Freewheeler's cafe watching the passers-by with a defiant, evil look on his face." (p. 257).

Discussion

In the ST sentence " فقال بحزن " he said sadly," the denotative meaning is that the speaker is expressing sadness through their words. This is conveyed by the adverb "sadly," which modifies the verb "said" to indicate the speaker's emotional state. The connotative meaning of the sentence, however, is more complex and can vary depending on the context of the literary work. The specific connotation of the sentence will depend on the overall tone and mood of the literary work, as well as the

specific context in which the sentence is used. However, this sentence is not translated by both translators, causing great harm to the succession of events in the novel. It is strongly connected with the next ST sentence "جئت لاعزيك" "I came to condole you". In the same ST sentence, Theroux uses quotation marks despite the fact that they do not exist in the ST sentence. The ST sentences "فقال برقة" and "فقالت بحدة" are distorted by either translators too, as for Theroux, he changes the positions of both ST sentences, affecting the syntax and the flow of conversation between the participants. On the other hand, Stewart omitted the translation of the sentences "فقال بحزن", "فقال برقة" and "فقالت بحدة" distorting the structure of sentences and effacing an important part of the conversation for the sake of rationalization.

The ST religious supplication sentence "ربنا يصبرك ويهلك المجرمين" is not translated by Theroux, resulting in a loss of meaning. If too much of the source text is left untranslated, the reader may lose track of the story or may not be able to fully understand the meaning of the work. And that may cause frustration and confusion; leaving some parts untranslated can also frustrate and confuse the reader, especially if they are not familiar with the source language. Unfairness to the reader; some readers may feel that it is unfair to be forced to read a work that is not fully translated, especially if they are not fluent in the source language. Though the religious supplication sentence is translated by Stewart, he has omitted one part of speech in the original for unjustified reasons; the pronoun "نا" (in "ربنا" = our God) is not translated, leaving the TT reader in a guess .

The ST sentence "ونحن اهلك كلما احتجت الى اهلك" underwent some changes in the syntactic structure of the sentence. The first ST word "اهلك" is translated correctly by both translators as "your family" whereas the second ST word "اهلك" at the end of the sentence is translated by Theroux as "family" deleting the translation of the possessive pronoun "your". Stewart, on the same line, has deleted the translation of the ST word "اهلك" at the end of the sentence, replacing it with the pronoun "us" instead of "your family," resulting in an ambiguity for the TT readers .

The ST sentence "رَمَقْتَهُ شِزْرًا." The second word which is an adverb and has the English equivalence "to look askance/to glance sideways at/skew/squint," Al-Mawrid Al-Waseet Concise Dictionary (2005,p. 434). Nonetheless, the word is not translated by Theroux, deforming the Arabic language richness of words and causing quantitative impoverishment of the ST and TT at the same time. The ST extract "وعندما طلع الصباح رأى الناس سوارس جالسا عند مدخل قهوة دنجل" , the translation of Theroux rendered the name of the coffee house owner's name "Dingle" and the possessive "'s", As for Stewart, he translated the proper nouns of the major figures into their meanings in English, distorting the underlying network of signification and making it difficult for the TT recipients to digest the events' flow and the actual names of the novel's major characters .

The proper nouns "سوارس و دنجل" are rendered correctly by Theroux as "Swaris and Dingle", and Stewart translates them as "Omnibus and Freewheeler". Under no circumstances should proper names be translated; they are one of the few things that should remain unchanged in the course of translation. If ST is a name translated into target language, honorifics can be adduced to names, but the names themselves should not be modified. The meaning becomes hazy. "Rationalization makes the original pass from concrete to abstract," as Berman puts it. Berman (2000, p. 289). According to him, such alterations are the causes of certain translation deformations, and the excerpt above is an instance of rationalization.

Source Text.5:

- "أما من بدروم خال للإيجار؟ هيا يا رجال، من يدلني منكم عليه فله قرطاس نعناع.

وسأله امرأة كانت مقتعدة الأرض أمام أحد الربوع:

يا ألف مصيبة عليك، من أنت حتى تسكن في حارتنا؟

فضحك الرجل وقال:

-محسوبيك عرفة، من أولاد حارتكم كالآخرين، وهو عائد بعد غيبة طويلة.

فدققت المرأة فيه النظر وتساءلت:

-ابن من يا روح أمك؟

فبالغ في الضحك توددا وقال:

- خالدة الذكر جحشة، ألا تعرفينها يا ست النساء؟

- جحشة؟ نبين زين؟!

- بعينها ولحمها". (p. 469)

Target Text.1:

"Is there a basement for rent around here? Come on, men—the one who finds me one will get a bag of mints." "A thousand misfortunes on you!" snapped a woman sitting on the ground in front of a building. "Who are you to live in our alley?"

"Arafa, at your service." He laughed. "A native of your alley, like the rest of you, coming home after a long absence".

She stared at him closely. "Whose son are you? You must be your mother's favorite".

He laughed very hard, overdoing it slightly, but politely. "Gahsha, of fond memory. Did you know her, dear lady"?

"Gahsha? "We read the future well!" Her? "The very same." (p. 365-6).

Target Text.2:

"Is there an empty basement to let? Hey, you lads! I'll give a bag of peppermints to whoever shows me. A woman sitting on the ground in front of a tenement-house asked:

- A thousand curses on you! Who are you to live in our Alley? He laughed:

- I'm Arafa; at your service: a son of this Alley as much as anybody, just back after a long absence. The woman eyed him sharply.

- Whose son are you, mother's boy?

He roared with laughter.

- The son of 'She-Mule'. Did you know her?

- She-Mule? The fortune-teller?

- The very one!" (p. 299)

Discussion

In the ST sentence "هيا يا رجال", Theroux's changes the position of the comma from its original position in the sentence structure after the word "men" to before it; he followed the word "men" with a hyphen (-) instead of a comma (,) "come on, men—". On the other hand, Stewart renders it as "Hey, you lads!". He changes the style of the original author from formal to informal; additionally, he changes the type of sentence from imperative to exclamatory by putting an exclamation mark at the end of the TT sentence. The source text "Come on men" is a simple and direct command that is used to encourage or urge a group of men to do something. The two target texts, "Come on, men" and "Hey, you lads!", are both translations of the source text, but they differ in their formality and tone. Theroux's translation of "Come on, men" is more formal than Stewart's one "Hey, you lads!". This is because it uses the word "men", which is a more formal term of address than "lads". "Hey, you lads!" is more informal than "Come on, men". This is because it uses the word "lads", which is a more informal term of address than "men."

In addition, Theroux uses quotation marks in the first sentence, despite the fact that the ST sentence is written without quotation marks. Incorrect punctuation results in ambiguity and imprecision in the TT and puts emphasis on other parts of the sentence not intended by the original author. Correspondingly, this misuse of punctuation marks or altering the position of it can deform the sentence's meaning, the presence or absence of a comma can change the meaning of the sentence .

Theroux translates the ST sentence "خالدة الذكر جحشة", as "Gahsha of fond memory". He uses the adjective "fond" as a qualifier while it was used as a modifier in the ST with a slight change in meaning because of the use of "fond" for "خالدة" instead of "eternal". On the contrary, Stewart omits the translation of "الذكر" as usual. He distorts the rendering of the proper noun of Rifaa's mother "جحشة", "Gahsha" by translating the literal meaning of the proper noun "She-Mule", resulting in distortion of the underlying networks of signification by changing the names of the main

characters in the novel. Proper names should never be translated; they are one of the few things that should remain untouched during the translation process.

The interrogative ST sentence "هل تعرفينها يا ست النساء؟" is rationalized by altering the tense of the interrogative sentence from the present into the past tense. The ST expression "ست النساء" which can be rendered as "mistress of women" is translated informally as "dear lady" by Theroux, affecting the meaning of the expression and deforming the grammar of the ST, and the plural "النساء" is translated to the singular form "lady". Stewart, as usual, deleted the translation of the expression, causing great harm to the original text and to the TT readers by telling them an incomplete story. The ST sentence "بعينها ولحمها" is an Arabic idiom that can be rendered by the equivalent English idiom "in the flesh". Either translator has his own understanding and translation; descriptive translation was followed by both translators, and their translations are nearly identical. Theroux's translation is "the very same" with inverted commas, despite the fact that the original is without commas. Stewart has deformed the sentence type by converting the sentence from declarative to exclamation one; his translation is "the very one!". When this punctuation and syntactic structure's change is directed in conditions of Berman's analytic, it can be considered a rationalization that results in deformations of the translation, as it can have a misdirecting effect on the comprehension of the sequence of events for the target texts' readers.

8. Conclusion

This study investigated the impact of structural inequalities between Arabic and English on the translation of themes related to injustice, human suffering, and poverty in Naguib Mahfouz's "Awlaad Haritna" (Children of the Alley). Utilizing Berman's concept of "rationalization" as a deforming tendency, the analyses examined how syntactic and semantic elements were affected in the English translations by Peter Theroux ("Children of the Alley") and Philip Stewart ("Children of Gebelaawi").

The findings reveal significant distortions in meaning within the target texts due to structural differences between the languages. Rationalization, evident in all analyzed

excerpts, manifested through punctuation changes, word order alterations, and sentence restructuring. This deformed the original syntax and compromised the intended meaning.

Furthermore, thematic nuances related to poverty, suffering, and resistance against oppression were demonstrably lost in translation. The authors' ideological perspectives and the overall tone were altered, reflecting a potentially compromised representation of the source text.

Interestingly, the translations exhibited a shift towards objectivity and conciseness, attributed to the differing context and target audience (Western readers). This contextual shift, however, resulted in deformations that diluted the essence of the poverty and suffering themes. Details were minimized, and the cohesive effect of the original was lost.

These modifications aimed to achieve two objectives: naturalization (to disguise the translation) and improved readability for the target audience. Ultimately, the translations became integrated into the socio-cultural sensibilities of English culture, sacrificing the authenticity of the original work.

The pervasive presence of rationalization in both translations suggests a significant domestication of the target texts according to the target culture. This raises concerns about the translators' prioritization of fluency and accessibility over semantic equivalence and potentially compromises the faithful representation of the source text's themes and nuances.

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دراسة اتجاه الترشيح في ترجمة النصوص الأدبية العربية إلى الانكليزية

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الكلمات المفتاحية: الترجمة، اتجاهات التحريف، الترشيح.

الملخص:

تبحث هذه الدراسة في أثر "اتجاهات التحريف" على نقل المعنى عبر الثقافات في الترجمة الأدبية. وتركز على رواية نجيب محفوظ العربية "أولاد حارتنا" وترجماتها إلى الإنجليزية "أولاد الزقاق" و "أولاد جبلاوي"، وتفحص خمس مقطوعات تصور مواضيع الفقر والتقاليد والصراع من أجل الهوية الفردية. باستخدام نهج نوعي ومفهوم برمان عن "التوطين"، يستكشف التحليل كيف تتأثر الجوانب البنيوية والدلالية باتجاه تحريفي محدد وهو "الترشيح" (بيرمان، 2004/1985). تكشف النتائج أن التباينات البنيوية بين العربية والإنجليزية تحرف المعنى المقصود للنص المصدر في نصوص الهدف، مما يؤدي إلى فقدان التفاصيل الدقيقة في كل من تصوير المعاناة الإنسانية وانشغالات المؤلف الموضوعية. بالإضافة إلى ذلك، يبدو أن الترجمات تسترشد بمنظور أيديولوجي مختلف، مما يؤدي إلى تحريف الواقع الاجتماعي والسياسي للثقافة المصدر. وفي الختام، أدى الوجود المتفشي لاتجاه "الترشيح" إلى توطن كبير لنصوص الهدف، مما يعرض تكافؤ كل من البنية والمعنى للخطر.