

AN ANALYTICAL STUDY OF THE CONCEPT OF CULTURAL FILTER IN NAGUIB MAHFOUZ'S ZIQAQ AL MIDAQ

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Researcher: Hiba Abdulbaqi Anbar

Al Jinan University / College of Arts and Humanities

E-mail: hiba.anbar@uobasrah.edu.iq

Assist Prof .Dr. Zeina Toufayli

Al Jinan University / College of Arts and Humanities

E-mail, 10215543@students.jinan.edu.lb

Abstract:

The research is an evaluative, qualitative, and descriptive study in translation that attempts to shed light on the concept of the "cultural filter" through the analysis of culture-specific religious terms in Naguib Mahfouz's *Ziqiq Al Midaq*. This study aims to answer three questions: 1. Did the translator capture the cultural implications (matches) that the original writer intended or not (mismatches)? 2. In translating cultural references, did the translator use a functional equivalent (cultural filter) or not? 3. What are the main strategies for translating culturally bound expressions used by the translator? The samples of the study are chosen from the novel of Naguib Mahfouz, "*Ziqiq Al Midaq*", and its translation into English by the English translator Trevor Le Gassick in 1966; he also published a revised version of the same book in 1992. The methodology of the study adopts the model of House's "covert translation" (1997). Fourteen examples are chosen to see if the translator has succeeded in giving the same functional effect in the target culture or has failed to do so.

Key words : cultural filter, Target Culture TC , Source Culture SC , *Ziqiq Al Midaq*, functional equivalent

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دراسة تحليلية لمفهوم "الغربال الثقافي" في رواية نجيب محفوظ *زقاق المدق* (*)

الاستاذ المساعد الدكتور زينة احمد الطفيلي

الباحثة هبة عبد الباقي عنبر

جامعة الجنان / كلية الآداب والعلوم الإنسانية

E-mail: 10215543@students.jinan.edu.lb

E-mail: hiba.anbar@uobasrah.edu.iq

الملخص:

تهتم هذه الدراسة بتسليط الضوء على مفهوم "الغربال الثقافي" من خلال اتباع المنهج الوصفي الكمي والنوعي في دراسات الترجمة لتحليل المصطلحات الدينية الخاصة بالثقافة المصرية في رواية نجيب محفوظ *زقاق المدق* .

تهدف الدراسة للإجابة على الاسئلة الآتية :

١- هل نجح المترجم في النقاط نفس المضامين الثقافية (تطابق) التي اعتمدها الكاتب الاصلي ام لا (عدم التطابق) ؟

٢ - وعند ترجمة المصطلحات الثقافية ، هل استخدم المترجم المكافئ الوظيفي (الغربال الوظيفي) ام لا؟

٣- ماهي اهم الاستراتيجيات التي اعتمدها المترجم في ترجمة المصطلحات الخاصة بثقافة معينة؟ و الاجابة على هذه الاسئلة ستبين اهمية الدور الذي تلعبه الترجمة في نقل الثقافة الى القراء المستهدفين اما عينة الدراسة فهي رواية زقاق المدق للأديب المصري نجيب محفوظ ترجمة المترجم الانكليزي تريفور لي كاسيك لعام ١٩٦٦ ونسخة اخرى مترجمة له الى الانكليزية عام ١٩٩٢ م ، سيتم دراسة عشرة امثلة من هذه الرواية وفق نظرية جوليانا هاوس في الترجمة المستترة (Covert Translation) .

الكلمات المفتاحية: الغربال الثقافي، الثقافة المستهدفة (TC)، الثقافة الاصلية (SC)، زقاق المدق ، المكافئ الوظيفي .

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1. Introduction:

The most difficult problem that translators face in their work is the translation of cultural concepts, especially in written literature. There have been several cultural items, concepts, elements, and terms that are unique to one culture and never appear in another. Muna Baker (1992: 21), one of the most famous theorists in translation studies, defines these cultural elements and concepts as "culture- specific items." Finding the same equivalent that transfers and converts these cultural ideas into the target language constitutes the most difficult problem, especially in literary translation. The current study aims to investigate the concept of "cultural filter" proposed by House's covert translation (1997) through the analysis of culturally specific religious words chosen from Naguib Mahfouz's novel *Ziqiq Al Midaq* (1947) and its two English versions as represented by Le Gassick in 1966 and 1992.

2. The purpose of the Study:

The study's objective is to demonstrate the value of culture and the ways in which it has been communicated to the target audience through translation. Hence, the translator must be not only bilingual but also bicultural, if not multicultural.

3. Problem Statement:

Because of the cultural gap between Arabic and English and the fact that Naguib Mahfouz's novel is written in Egyptian slang, it is very difficult for a non-Arabic- speaking translator to translate this piece of work. As a result, the present study tries to suggest an answer to the following question: Does the translator's cultural background have an impact on the translation's quality?

4. Research Question:

From this problem many questions could be raised:

1. Did the translator capture the cultural implications that the original writer intended (matches) or not (mismatches)?
2. Did the translator opt for a functional equivalent (cultural filter) in translating cultural references or not?
3. What are the main strategies employed by the translator when translating culturally bound expressions?

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5. Research Hypothesis:

It is supposed that cultural distance affects the quality of translation.

6. The procedure:

The first four chapters of Mahfouz's novel *Ziqiq Al Midaq* (1947), with its two translations by Le Gassick, *Midaq Ally* (1966, 1992), are the data for this study. The researcher will analyze the religious terms only according to House's covert translation.

7. Literature Review:

7.1 - Culture & Cultural Expressions:

According to Faiq (2004), culture refers to the attitudes held by text creators and consumers, including translators, during the mediation process. It also refers to the views and values that particular social groupings embrace and share.

Translation is thus defined by Toury (1978: 200) as "a practice incorporating at least two linguistic and cultural traditions". Based on this overview, it is clear that cultural connotations play a significant role in language use. The translator must be aware of these cultural connotations in the source text and convey them to the intended audience. Simon (1996, 130–31) adopts a similar stance. She argues that translators shouldn't look to dictionaries for answers to their issues but rather learn how social reality and shifting identities are connected to language. Translators must identify cultural meanings buried in language and gauge how different or similar the two cultures are. These are not technical issues that vocabulary specialists can solve. Instead, they require intellect and practice; the real process of transferring a term's meaning involves more reestablishing its worth than its cultural inscription.

When talking about the relationship between culture and translation, Nida and Taber (1969:199) describe cultural translation as a translation in which the message's substance is altered to correspond in some manner to the receptor culture and/or in which material is provided that is not linguistically implicit in the original. In a similar vein, Ivir (1987: 35) asserts that when discussing the intimate connection between culture and translation, the latter refers not to the translation of languages but rather of civilizations. This is why a literary translator should focus on maintaining

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the same cultural aspects that the writer has employed while writing to a particular group, especially when this group is made up totally or in part of individuals, rather than concentrating only on linguistic differences or technical word-for-word translation.

"Cultural terms" is one of the best-known translation ideas, especially in literary translation. Many academics use and explain this notion in different ways. For instance, Newmark (1988: 94–95) refers to this concept as "cultural terms." Cultural words are typically prominent because they are clearly related to a foreign language and culture. Additionally, according to him, every aspect of culture is a style of living that is exclusive to one society but alien to another, possibly with a different language and mode of expression. Regarding cultural focus, it is typically related to translation issues brought on by a cultural divide or separation between the SL and TL.

In 1992, Baker asserted that words used in the source language (SL) may communicate ideas that are not understood in the target culture (TC). Food, social norms, religious beliefs, or any other idea can be included. Baker (1992) highlights all the common non-equivalents that translators encounter while translating. She emphasizes that there is a specific culture that the SL has that is entirely distinct from the TL's. The two books of Mahfouz are written in Arabic, which has a strong Islamic influence. Any translator could ultimately miss or misinterpret some of these concepts if they do not completely comprehend this culture.

Here is one example as an illustration:

الرحمة الرحمة يا آل البيت .
زقاق المدق (١٩٤٧, ٢٨٧).

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

This example's translation is a literal one that does not accurately convey the source culture. In the translated text, "people of the house" could be used to describe any person or character in the novel. A literal translation could leave the target reader, who is learning about a new

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culture, confused. In Arab Muslim nations, the phrase "people of the house" truly refers to the Prophet Mohammed's (SW) family. The readership's comprehension of the phrase is hampered by the readership's failure to recognize the phrase's cultural and pragmatic elements.

7.2- The Strategies of Translating Cultural Elements:

Ivir (1987) proposes six methods for expressing specific cultural terms: cultural borrowing, claque translation, definition, cultural replacement, lexical creation, and intentional omission. Each method will be explained with some examples:

- 1- To borrow words from the SL that are not culturally present in the T is referred to as cultural borrowing. Words from the English language include "ex," "internet," "strategy," "carbon," and "virus."
- 2- The term "claque translation" refers to a special type of borrowing in which an SL statement or structure is translated literally.
- 3- Definition: According to Ivir (1987), a new notion or word may be defined using a definition. Giving an explanation of a word can help because certain words are difficult to define in the target language due to cultural differences. For instance, the term "bridesmaids" has no equivalent in Islam. Therefore, these terms must be accompanied by definitions if the readers are Muslims. Thus, members of the bride's party during a wedding who are often young ladies and the bride's close acquaintances may be referred to as bridesmaids.
- 4- Finding the most appropriate equivalent of a concept or entity that exists in the source culture in the TC is known as "cultural replacement" (Ivir, 1987). For instance, we translate the phrase "four pounds of beef" into Arabic as "approximately two kilos of meat."
- 5- Lexical creation: This approach is used by the translator when borrowing is socially and linguistically discouraged and substitution is not possible for communicative reasons. It refers to creating a fitting term for words that do not exist in the target language. The terms "telephone," "تلفون" radio, "راديو," "helicopter," "هليكوبتر" and "video" "فيديو" have made their way into the Arabic language.
- 6- Intentional omission: This is the practice of removing words that do not fit in the TC or that seem useless (ibid). Because it is a little difficult to translate into English, the phrase "May God extend his life" "أطال الله في عمره" in the phrase "جلالة الملك اطل الله في عمره يزور اسبانيا" "His Majesty visits Spain" can be removed.

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7.3- Functional Equivalent:

According to the functional method, translators interact with other cultures when translating. The translator creates texts with some sort of communicative goal in mind. (Nord, 1997: 151). It is impossible to ignore Christine Nord's contribution as one of functionalist theory's proponents; she has written extensively on the subject of functionalist theory and its relationship to translation studies.

Hans Vermeer, who developed the Skopos Theory, and Nord have the same opinion. According to this theory, the primary goal of translation is function. According to Nord, a TT is always formed in an environment that is different from the conditions that gave rise to the source text in terms of time and place. This method relies on assessing a text's role in the TC to choose the best translation strategy. Nord (1997: 92–93) advocates substituting a functional approach that is based on Skopos' recommendations for equivalence-based approaches. Translators must consider the ST's suitability for the intended circumstance in addition to translating it in accordance with the sender's purpose. In order for the functions in the target situation to match the sender's intention, the text should be prepared and the translated words should be picked carefully. Additionally, the code elements should be selected such that the intended effect and TT functions are compatible.

In using this strategy, Juliana House is a pioneer. She proposes a model based on functional theories of language usage (1997:66). It enables an examination of the linguistic-situational peculiarities in ST and TT, a contrast between the two texts, and a subsequent assessment of how similar they are. The fundamental prerequisite for original and translation equivalence in this paradigm is that the translation must perform a function that, in the Hallidayan sense, includes a functional ideational and social component that is equivalent to that of the original. According to her, it is crucial to include explanation notes tailored to the audience in the TC and language for the readership of the TC. She continues by stating that, in spite of the fact that some ST have already been written with a particular SC in mind, some overt translations have developed their own value or status both inside the community of the ST and outside of it.

House (1997: 69) describes "covert translation," another type of translation, as "a translation that is treated as an original ST in the target culture." Although it neither addresses nor is connected to the audience of the source work, it is just as significant as the original. Examples of documents that act as the original rather than a translation in TT culture include a travel

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brochure or a product manual. When maintaining the function of the translated text's counterpart in the source text, a translator may use covert translation; however, in order to do this, the translator must take into account cultural presuppositions. To satisfy the expectations and needs of the target audience, he must adjust the cultural context to that of the target language. To get around this, according to House (1997:71), the target producer must always use a "cultural filter" by seeing his translation through the eyes of the intended audience's TC.

7.4- Cultural Filtering:

In order to achieve full functional equivalency and give the target reader the impression that the text is an original and not at all a translation, covert translation relies on the idea of a cultural filter in which the translator recreates a new context. The translator can utilize this idea to create systematic concessions for cultural specificity, taking into account differences in communicative preferences, practices for producing texts, and sociocultural norms (House, 1997:75). In order to reflect these cultural disparities in the norms and traditions between the two cultures, she underlines the necessity of the translator "manipulating" the ST.

Five dimensions in cross-cultural difference are suggested by House (1997:84): Cross-cultural differences' dimensions

Directness and Indirectness

Orientation towards Self and Orientation towards Others

Orientation towards Content, Orientation towards Persons Explicitness, Implicitness hoc-Formulation, and Verbal Routine Use.

In this study, the researcher will not examine these dimensions; he will only show if the translator has captured the cross-cultural variations between Arabic and English cultures and succeeded in giving the same functional equivalent (matches) or failed (mismatches).

7.5- Why Naguib Mahfouz's Novel?

Literary translation has long piqued the curiosity of academics and researchers because of the challenges that translators must overcome when seeking to represent or transmit the intended meaning without distorting it. Significant amounts of the source text are lost, left out, or changed during this procedure. Throughout the translation process, decisions might be

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made at random times that don't always reflect the ST's perspective. The primary reason for this is illiteracy in the native language, particularly when the translator is "Bi-lingual" rather than "bi-cultural."

In Landers' words (2001:77), One must be able to "participate in the collective consciousness, to soak up messages even at a deeper level, and to recognize the symbols, images, and even stigmas of both cultures" in order to be a "bi-cultural translator." The *Ziqiq Al Midaq* by Naguib Mahfouz served as the study's corpus. Because the author is a Nobel Prize winner, this piece has special significance in Arabic literature. The standing of the ST within the culture of the source is another factor. Written in 1947, it depicts old Cairo and the grim lives of its inhabitants. It has several terms that are culturally specific, which is the study's goal. It is regarded as Mahfouz's most translated book, having appeared in 30 different editions and been translated into fifteen different languages. *Ziqiq Al Midaq*, which is significant, was Mahfouz's first book to be translated into a foreign tongue. Le Gassick's introduction to literary translation came with this novel. The work was first translated in 1966; however, the same translator later published a revised version of the translation in 1992. (Naqash 1998:243). This study's main argument revolves around the existence of two distinct translations.

8-Data Analysis:

The researcher examines the translators' behavior when translating culture-specific terms. Firstly, The study makes a comparison between the ST *Ziqiq Al Midaq* and its two versions of English translation in 1966 (TT1) and 1992 (TT2) by the same translator, Trevor Le Gassick. The data is collected from the first four chapters, analyzed in detail, and presented along with their interpretations. The researcher will discuss religious terms only. Secondly, the answers to the research questions of the study are addressed and answered here. Finally, the findings of the data analysis are explained.

١. يارب يا معين يا رزاق يا كريم كل شيء بأمره (محفوظ، ١٩٤٧، ٦).

"Oh Master, Oh helper", "Oh provider, Oh generous one". "May the ending be sweet". "All things are at His command."
(Le Gassick, 1966:2)

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In the translation version of 1992, this phrase was removed.

Analysis  mismatches

Comment:

The aforementioned illustration demonstrates how the translator offered a literal translation for an entire line that is most likely unfamiliar to the intended audience, yet he chooses to completely delete it in TT2. Therefore, he had failed to give the same functional equivalent in both translations.

2- آه تغير كل شيء . اجل كل شيء يآستي ! كل شيء الا قلبي فهو بحب آل البيت عامر. (محفوظ، ١١).
Yes, indeed, everything has changed, my lady. Everything has changed except my heart and it still loves the people of the house of Amir." (Le Gassick, 1966,1992).

Analysis  mismatches

Comment:

This example's translation is a literal one that does not accurately convey the source culture. In the translated text "people of the house" could be used to describe any persons or characters in the novel. A literal translation could leave the target reader—who is learning about a new culture—confused. In Arab Muslim nations, the phrase "people of the house" truly refers to the Prophet Mohammed's (SW) family and is widely used in Arab Muslim nations. Lack of awareness of the phrase's cultural and pragmatic components makes it difficult for readers to comprehend it. Another misunderstanding is the word "عامر" which translated into a proper name Amir, this mistranslation leads to distort the meaning of the sentence, the speaker tries to said that he still love the people of the house while the translator translated this adj into a proper name !

٣. فابتعت له كفنًا احتياطيا ، واحتفظت به في مكان حريز لساعة لا مفر منها. (محفوظ، ٤).

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

Analysis  mismatches

"I have bought him a nice shroud as a precaution, and put it in a safe place until the inevitable time comes." (ibid, 1992: I 0)

Analysis  matches

Comment:

The shroud, a further religious concept, serves as the example. Although the translator was effective in conveying the intended meaning, they made the decision to exclude the translation of the "احتياطي" in TT1 which means out of caution. He did, however, succeed in restoring it in the TT2.

The relevance of the removed parts or the concealed meaning is regarded to be the main message that the original author is aiming to communicate in this study. The phrase "may God forbid for the time being" or "ideally, after a long life" were both intended meanings of the term "احتياطي". The translator decided to delete the term because he thought it had no meaning. The translator might have made the error accidentally.

٤. "كان يحرص دائماً على ان لا يفوت يوم من حياته دون صنع جميل أو ينقلب الى بيته ملوما محسورا" (محفوظ، ١٩٤٧ : ١٢).

"He had taken care that not a single day should pass without doing some good deed. " (Le Gassick ,1966:9)

Analysis  mismatches

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

Analysis  matches

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Comment:

In this illustration, Mahfouz incorporated a passage from the holy Qur'an (Al-Isra'29) into a portrayal of a human. While Le Gassick in TT2 chose a translation that would represent the substance rather than the form, Le Gassick erased the entire line *او ينقلب الى بيته ملوماً*, in TT1. Actually, he has provided a clarifying clause that makes the meaning more clear to the intended audience:

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

Therefore, the translator has succeeded to filter the Quranic expression in TT2.

الحمد لله الذي أغناني عن الناس جميعاً" (محفوظ ، ٢١) . 5.

"Thanks be to God for making me richer than most people" (Le Gassick 1966:20).

Analysis  mismatches


Thanks be to God for making me independent (1992: 18)

Analysis  matches

comment:

The translator attempts to explain the meaning of the phrase in this instance: " " This phrase in literal terms " gave me wealth " in TT2. "Made me richer than most people" was part of the TT1. This cultural mistake, which is connected to the religious backdrop, has produced a completely various meaning. The speaker is attempting to convey that Allah has rendered him independent of the need to solicit assistance from others. It was not intended for TT1 to imply that this person was wealthy or better off than others. As can be seen above, Le Gassick's translation of "independent" in TT2 is more accurate and more in line with Mahfouz's original intent. So, he had succeeded to give the same functional equivalent in the second translation only.

٦. "اصوم وافطر على بصلة !" (محفوظ ، ٢٥).

" I am willing to go on a diet and just have an onion for breakfast". (Le Gassick ,1966:25). Analysis  mismatches

What! Break a fast by eating an onion? (1992:22)

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Analysis  mismatches

Comment:

The aforementioned examples change the meaning when the translator chooses to interpret the word "أصوم" which for Muslims denotes fasting, a very significant and integral component of Islamic or even Egyptian culture, as going on a diet. The IT I counterpart is wholly incorrect, in addition to that, the cultural factor must have been taken into consideration. The term "اب" which signifies to break the fast, is the other thing. The translator in In TT1 decides to base the remainder of the phrase on the first clause. Have an onion for breakfast, he translates. In TT2 he also failed to give the same functional equivalent when he rendered it into what a breakfast by eating an onion.

٧. يا له من رجل مقتدر! يقول انه انفق في حب السيدة زينب مائة ألف، فهل يبخل بعشرة الاف؟
(محفوظ، ١٩٤٧: ٣٢).

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

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

Analysis  mismatches

Comment:

In the aforementioned illustration, the source language explicitly refers to " زينب ", or what the translator interprets as our lady Zainab. There is not much evidence in the target text to suggest that Lady Zainab is that Lady Zainab is the Prophet Mohammed's granddaughter, who is thought to have traveled to Egypt and passed away there after Karbala's Battle. A mosque was built over her grave when she was to be buried in Cairo. The shrine, which is regarded as the second-most significant and often visited shrine after that of Imam AI Hussain, Zainab's brother, has enormous importance for Egyptians.

Le Gassick either disregarded the significance of this important element in the Egyptian culture or was oblivious to its bearing on the story. Both versions did not change this translation at all.

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٨. يا لك من رجل لا ترجى منه فائدة! هل استفدت منك مليماً واحداً في حياتي! ذقنك جرداء لا تنبت وكذلك شاربك، ورأسك أصلع وليس بهذه الدنيا الواسعة التي تدعوها جسمك شعرة واحدة انتفع بحلقها سامحك الله " (نفس المصدر السابق، ٣٠).

You're completely without profit for me. Have I managed to make a penny out of you in your whole life? No! Your head is as bald as an egg, your face as hairless as a baby's. I make my living by cutting or shaving hairs and you haven't one on your whole body. May God have mercy on you. " (1966:35)

Analysis  matches

- You're completely without profit for me. Have I managed to make a penny out of you in your whole life? Your chin and upper lip don't sprout and your head's quite bald. On all that vast world you call your body there's not a single hair for me to cut. God forgive you! (1992:31)

Analysis  mismatches

Comment:

The aforementioned example demonstrates how Le Gassick translated it in TT 1 in a practical way by choosing to portray the expressions in a way that was more appropriate for the intended reader. As a result, we often see him introducing new phrases or utilizing similes that are recognizable to the intended audience. However, in TT2, he decided to translate exactly what Abbas Hilu, a character in the novel, had said in the source text. It is thought that the author of the source text meant for the same phrases and terminologies to be used in the ST. Unfortunately, TT2 did not include this information, but TT1 did.

9- "وقد استيقظ قبيل العصر فتوضأ وصلى" (نفس المصدر السابق : 68).

"He woke up in the early afternoon, performed the ritual washing and said his Prayers" (ibid : 1966,1992).

Analysis  mismatches

Comment:

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The challenge with this cultural translation is turning the word "توضأ" into "did the ritual washing." The English word "ablutions" is the counterpart of the Islamic "ritual washing". It would be more accurate to use it because "ablutions" is more closely associated with the culture of Islam than "the ceremonial cleaning" which could be more general. The translator made no modifications to the TT1 to TT2 translation. As a result, the translator failed to provide the target culture with the identical functional equivalent.


-10 هذه علامات الساعة. (نفس المصدر السابق, 55).
These are signs of the hour! (ibid , 1966, 1992).

Analysis  mismatches

Comment:

The expression "علامات الساعة" which denotes the doomsday or day of the resurrection. A literal rendition that was not very understandable is included in TT1 and TT2. For the benefit of the target receivers: In contrast to what it means in the SC and language, "signs of the hour" doesn't have a strong meaning in the TC and language.

-11 كيف تخاطبنا بهذه اللهجة المرة ونحن أبناءك البررة ! (نفس المصدر السابق , 241) .

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

Analysis  matches

Comment:

An additional illustration a cultural translation issue is this one. In TTL, the term "البررة" was misunderstood. Its definition is "devoted." The way TT1 translates it as "proud" is incorrect. The term is changed in TT2 to "devoted," that is the appropriate counterpart. Despite the fact that this seems to be a linguistic issue, it also has a cultural component. The term "البررة" is connected to a background that is Islamic. The holy Qur'an mentions it in passages that urge children to show kindness to their fathers. Since then, the term has gained widespread usage as a result of its Islamic heritage. This language barrier stems from the translator's cultural and religious background.

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١٢ وعلم الجميع أنه يسافر عصر اليوم بمشيئة الرحمن الى السويس في طريقه الى الأراضي المقدسة (محفوظ، ٢٦٩).

- Everyone knew this was the day Radwan Hussainy would leave for the holy land (1966:301)

Analysis  mismatches

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

Analysis  mismatches

Comment:

The change in this illustration happened at the linguistic level. The idiom "بمشيئة الرحمن" has been deleted. The Islamic word for "God willing" is this one. It was removed from both translations. These expressions represent the source culture and are transferred to stop the target text from seeming to be as a source text.

"الى السويد" is another sentence that has been deleted from TT1. This statement clarifies that Hussainy was traveling to Suez from the holy areas. It's possible that the translator left it out because they felt it was unimportant. However, many of the complex terms used by Mahfouz in the source text are mentioned intentionally and have to be translated in the target text. However, TT2 changes the phrase into "would depart for Suez on his trip to the holy lands." This instance is regarded as an issue of cultural problems in translation because of the religious context.

١٣. وأثار رأيه اعتراضات كثيرة فتمسك البعض بالنص وأول اخرون الانتقام الى الرحمة وكان كثيرون منهم اقوى منه عارضة وأكثر علماً لكنه لم يكن متهيئاً للجدل. (محفوظ، ٢٧٢).

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

Analysis  mismatches

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

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Analysis  mismatches

Comment:

In TT1, the words " قتمسك البعض بالنص " have been removed. " Some of them limited themselves to the principles found in the holy text" is what the statement signifies. This idiom has a connection to Islamic tradition. The term "النص" means the sacred Qur'an. TT2 interprets the phrase as "the literal text," a meaningless phrase that might apply to every text. The cultural component has thus been disregarded in this term.

To make up for the omission in TT1, "The scholastic interpretations of Islam" have been included in TT2. The addition brings back the "text's" cultural context in relation to Islam. Islam, on the other hand, is also generic. The Quran should have been cited throughout the text and interpretations, since this would have better reflected the ST.

The term "to explain" (اول) has been removed from TT1. As with interpreting Islamic texts, it is also connected to Islamic culture. In TT2, this term has been incorrectly transcribed. Additionally, the term "insisted" has lacking a comparable equivalent in ST, added into TT2.

On the other side, TT1 also does not contain the term " اقوى منه عارضة واكثر علما ". The ST makes significant use of the sentence that was left out. It alludes to the fact that Radwan is arguing with individuals who have a deeper understanding of religion than he has. The translation "were both more eloquent and scholarly" is restored in TT2. These folks are articulate and learned in religious terms, despite the fact that TT2 is a good translation; inserting "in Islam or religiously" had produced this cultural component.

The following instance is another example of leaving out the final clause in TT1, which was kept in TT2. This example's amendment is regarded as substantial.

١٤. وتساءل منزعاً : ترى هل تزدري هذا الزقاق الطيب كأخيها حسين ؟ حقاً لقد رضعاً من ثدي واحد . (محفوظ ٨٦،)

- Abbas wondered whether she despised it, as her brother Hussain did. (1966:97)

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

Analysis  matches

Comment:

" حقاً لقد رضعا من ثدي واحد " this was entirely deleted from TT I's translation. They genuinely had suckled from one breast then, but in TT2 it was produced and appended to the initial segment. The author of the original text makes a point in this passage to underline that even though Hamida and Hussain are not related, they both nursed from the same woman. In Islam, two newborns are regarded as siblings and are forbidden from getting married if they nurse from the same mother five times before they are satiated. Hamida and Hussain experienced what was described. This section's translation was crucial to the text's emphasis on the fact that these two can have no other form of relationship except that of brotherhood.

Le Gassick probably tried to domesticate the translation by leaving out details that the intended audience would not be familiar with. However, he typically interpreted and rendered them literally. In spite of this, some of his literal to acquaint the intended audience with some phrases or notions that were specific to the source culture, extra explanation was needed.

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Conclusions:

The researcher examined and analyzed the concept of cultural filter in the examples above and answered the two research questions raised in this study, namely, 1- Did the translator capture the cultural implications that the original writer intended (matches) or not (mismatches)? The results show that there are 17 mismatches and 6 matches, which means that the translator probably didn't understand the fundamentals of Arab culture, particularly in terms of its religious heritage. 2. Did the translator opt for a functional equivalent (cultural filter) in translating cultural references or not? In most of the examples above, the translator, Le Gassick, probably didn't understand the fundamentals of Arab society particularly its Islamic foundation. As previously indicated, the culture of Arabs is deeply ingrained in Islamic society; failure to recognize this could lead to problems in translation. Furthermore, the finding proved that the translators must also consider the ST's suitability for the intended situation in addition to translating it in accordance with the intention of the author. The functions must be identical to what the sender intended in the target environment. Mahfouz's book also gives us an illustration of the intricate cultural ramifications of transferring Arabic literary works. Transferring Arabic literary works into European tongues demonstrated how difficult it is to transfer literary texts from one culture to another. The results also show that cultural filters aren't restricted to any type of strategy, i.e, they could be lexical substitution, deletion, addition, or multiple strategies. Only when they assist in maintaining the fundamental textual intent of the original source can they be deemed suitable. Consequently, the researcher proved the hypothesis of this study, which entails that cultural distance affects the quality of translation.

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