

تحديات الحفاظ على المعنى الأصلي في الترجمة الأدبية

**The Challenges of Preserving the
Indigenous Meaning in Literary
Translation**

أ.م. محمود إبراهيم حمدان

Asst. Prof. Mahmood Ibrahim Hamdan

جامعة تكريت / كلية الآداب

Tikrit University / College of Art

E-mail: mibarts@tu.edu.iq

الكلمات المفتاحية: النص الأصلي، النص الهدف، الترجمة الأدبية، عناصر ثقافية محددة.

Keywords: Source Text, Target Text, Literary Translation, Culture Specific Items.



المخلص

تتناول هذه الدراسة مسألة الحفاظ على المعنى الأصلي في ترجمتين إنجليزيتين لرواية نجيب محفوظ "أولاد حارتنا". تركز الدراسة على ترجمتي بيتر ثيرو (١٩٨١) الذي يبدو أنه يفضل استراتيجيات موجهة نحو المتلقي، مما قد يؤدي إلى استئناس النص وتحريفات قائمة على اللغة الهدف. وفي المقابل، يبدو فيليب ستewart (١٩٩٦) أكثر توجهاً نحو النص الأصلي، مع توزيع أكثر توازناً للتشوهات عبر فئات مختلفة. يستند التحليل إلى نموذج تحليل الترجمة الخاص بأنطوان بيرمان. يحدد هذا النموذج اثني عشر "اتجاه تحريفي" يمكن أن تحدث أثناء عملية الترجمة. من خلال مقارنة ٢٠٠ جملة من النص الأصلي وترجمات ثيرو وستewart لها، تم اختيار ١٢ مثالاً محدداً لتمثيل كل من اتجاهات التحريف الاثني عشر. تخلص الدراسة إلى أن كلتا الترجمتين لا تحتفظان بالمعنى الأصلي للنص الأصلي. بشكل عام، تقترح الدراسة أن ترجمة ثيرو قد تفضل التكييف الأسلوبي لجمهور القراء للنص الهدف، بينما تهدف ترجمة ستewart إلى إخلاص أكبر للصفات التعبيرية للنص الأصلي.

Abstract

This study deals with the preservation of indigenous meaning in the English translations of Naguib Mahfouz's novel "Children of Our Alley." The study focuses on two English translations of Peter Theroux (1981), who appears to prioritize target-oriented strategies, potentially leading to domestication and goal-oriented distortion tendencies. And Philip Stewart (1996), who seems more source-oriented, with distortions spread more evenly across different categories. The analysis is based on Antoine Berman's model of translation analysis. This model identifies twelve "distortion tendencies" that can occur during the translation process. By comparing 200 ST sentences selected from the original novel and their translations by Theroux and Stewart, then 12 specific examples were chosen to represent each of the twelve distortion tendencies. The study concludes that both translations do not preserve the indigenous meaning of the ST. Overall, the study suggests that Theroux's translation may prioritize stylistic adaptation for the English audience, while Stewart's translation aims for closer fidelity to the original text's expressive qualities.



1.Introduction

This introduction sets the stage for a comparative analysis of two English translations of Naguib Mahfouz's novel "*Children of Our Alley*." The novel is a masterpiece with unique style, which is rich in autobiographical elements and vivid details of life in Cairo's old poor neighborhoods. The ST novel is characterized by lengthy sentences, conversational accents, vernacular, figures of speech, and unique word order. The challenge for translation preserving the intricate style presents a significant difficulty. To investigate whether the indigenous meaning and style of the novel is preserved in the two English translations for Peter Theroux (1981) and Philip Stewart (1996). Comparative analysis using case study of either target text. Berman's analysis model that identifies twelve distortion tendencies that can occur in translation is followed. The research questions will answer which distortion tendencies are present in each translation? Is the indigenous source text's meaning and style successfully preserved in either translation?

The Arabic novel *Children of Our Alley* is written with exceptional literary skills; it makes use of representations, analogies, pictures, lengthy sentences, formal and conversational language, figures of speech, and many sorts of social explicit articulations. It is divided into five pieces, each of which presents a different tale in addition to the representation of the original, making it an excellent example of a well-woven story. These social, scholarly expressive components make the novel's interpretation exceptional if the etymological and social components of the source text are expertly reflected in the objective texts or distorted in light of Antoine Berman's translational analytic model.

The purpose for this study is to conduct a "by comparison investigation" of the Arabic indigenous text of Mahfouz's novel "*Children of Our Alley*" (1959) and the two target texts of Peter Theroux's (1981) and Philip Stewart's (1996) using Berman's model of analysis (1985). For him, a categorization of twelve distortion tendencies will be used in the assessment to determine the differences between the two target texts. Simultaneously, one of the primary priorities of the review will be the preservation of the original text's particular literary technique. In addition, how much literary methodology is influenced by distorting inclinations? The responses to the accompanying queries will be investigated.

- 1.To what extent do distortion tendencies occur while translating an Arabic literary work into English?
- 2.What are the frequency, recurrence, and proportion of deformation tendencies found in Peter Theroux and Philip Stewart's translations?



2. Theoretical Background

Literary translation carries the delicate burden of bridging cultural and linguistic divisions, particularly when traversing the complex terrain of indigenous voices. The inherent gap between languages and worldviews poses unique challenges in preserving the essence and authenticity of indigenous narratives. This literature review delves into these challenges, exploring theoretical frameworks and existing research to illuminate the complexities of translating indigenous voices and propose avenues for future exploration.

One central challenge lies in the untranslatability of certain concepts and experiences intrinsic to indigenous cultures. The very fabric of language often intertwines with cosmology, social structures, and environmental relationships, rendering direct equivalences elusive (Graham, 2016, p. 15). For instance, translating sacred concepts like "mana" in Polynesian cultures or "ubuntu" in South African languages can only offer approximations, potentially stripping away the rich layers of meaning embedded within these terms (Tiffin, 2001, p. 167).

Further complicating the process is the oral tradition prevalent in many indigenous cultures. Storytelling often thrives through performance, incorporating rhythm, intonation, and non-verbal cues that hold crucial meaning. Rendering these elements into written translations presents inherent limitations, potentially flattening the dynamic nature of the original narratives (Cassanet, 2004, p. 102). Moreover, relying solely on written transcriptions risks overlooking the embodied knowledge and cultural context embedded within oral performances (Sands, 2007, p. 12).

Beyond linguistic hurdles, power dynamics and historical injustices present significant obstacles. Colonial legacies and ongoing marginalization often influence the reception and interpretation of indigenous texts. Translators must navigate these power imbalances, ensuring their work empowers rather than appropriates or misrepresents the voices they seek to amplify (Dauenhauer & Berg, 2004, p. 9). This necessitates collaboration with indigenous communities, actively engaging with their concerns and respecting their agency in shaping the translation process (Nayar, 2012, p. 57).

Despite these challenges, several theoretical frameworks offer valuable insights for investigating the translation gap. Postcolonial translation theory emphasizes the importance of decolonizing translation practices, foregrounding indigenous perspectives and resisting cultural hegemony (Venuti, 2004, p. 202). Ethnolinguistic approaches advocate for deep cultural understanding and collaboration with indigenous communities to ensure translations resonate with their intended audiences (Jelinek, 2010, p. 32). Additionally, ecopoetics emphasizes the interconnectedness of language, culture, and environment, prompting



translators to consider the ecological dimensions of indigenous narratives (Garrard, 2012, p. 148).

Moving forward, research on preserving indigenous meaning in translation requires embracing collaborative and community-driven approaches. Native translators and knowledge holders must be recognized as crucial partners in the translation process, ensuring authenticity and empowering self-representation (Maori Language Commission, 2011). Furthermore, exploring multimedia and multimodal translation strategies can offer ways to capture the embodied and performative aspects of indigenous storytelling, enriching the reader's experience (Kidd, 2015, p. 78).

In conclusion, translating indigenous meanings presents a complex and multifaceted challenge. By acknowledging the pitfalls of untranslatability, power dynamics, and the limitations of written language, we can begin to navigate the "translation gap" with greater sensitivity and responsibility. Embracing collaborative practices, theoretical frameworks like postcolonial and ethnolinguistic approaches, and innovative translation strategies hold the potential for ensuring that indigenous narratives retain their power and resonance for generations to come.

3.Methodology

This study employs comparative analysis to assess the quality of different translations. To delve deeper into specific characteristics of the translated texts, a functional textual analysis of their constituents is conducted. To ensure scientific rigor, a research-appropriate data analysis technique, namely document analysis, is implemented.

1.Specific Methods:

A. Functional textual analysis of constituents: This method dissects the individual components of the translated text, examining their structure and function.

B. Berman's analytical framework: By applying Berman's methods, the research analyzes the collected data to gain deeper insights into translation strategies and potential deforming tendencies.

2.Data Collection:

A. Piece-by-piece method: Each element of the source text is meticulously examined to ensure comprehensive understanding. This includes: Narrative, characters, and their relationships. Overall setting and cultural references.

B. Analysis of expressibility: The research identifies which parts of the source text are translatable and pinpoints potential challenges in rendering culturally specific elements into the target language.

3."Negative analysis" and classification: Based on Berman's model, a "negative analysis" is conducted to assess the translators' interpretive



choices. This analysis utilizes Venuti's well-known categories of foreignization and domestication.

4. Data source: The first two hundred sentences of the novel's first chapter and their English translations serve as the research material.

4. Data Analysis

In this section, *Children of Our Alley* (1959) is chosen as the original textual material for the contextual analysis, with two unique English language interpretations by Peter Theroux (1981) and Philip Stewart (1996) used as case studies. Instances are picked from the first 200 sentences of Mahfouz's novel and compared using Berman's model of translation. At the same time, his twelve deforming tendencies are regarded as the foundational categories for this study. These tendencies will most likely appear in each phrase and are as follows:

5.1 Rationalization

This category mostly applies to the message's linguistic aspects. These vary the order of words in a phrase, and changes in punctuation designate separate sentences or portions. According to Berman, rationalization is one of the most common contortion propensities that might appear in interpretation. This group includes changes in the subject and verb, the syntactic structure of the ST, word sequence, changes in passivation designs, the transformation of a positive phrase into an inquiring sentence, and the elimination of certain relatively unneeded components (Berman, 2000, p. 288). Here's an example.

ST:	" كيف تجد العمل يا أدھم؟ فقال أدھم بخشوع: ما دمت قد عھدت به إلی فھو أعظم ما فی حیاتی." (p. 18)
Theroux :	"How do you like the work, Adham?" his father asked him one day. "Because you entrusted it to me, it is the greatest thing in my life," said Adham humbly." (p. 10)
Stewart :	"- Adham, how do you find the work? - As long as you give it to me, it will remain the most important thing in my life." (p. 10)

This example examines punctuation and sentence structure differences in the translated excerpts, revealing potential examples of "rationalization."

1. Colon Usage: Mahfouz utilizes a single colon in the ST to maintain sentence momentum. Both translators omit the colon, potentially offering readers a breathing point and altering information flow.

2. Quotation Marks: Mahfouz doesn't use quotation marks in the ST.

Theroux adds them excessively, potentially distorting Mahfouz's style as per Berman's concept of rationalization.

3. Sentence Structure Changes: Both translators alter sentence structure:



Theroux changes word order by moving a sentence “his father asked him one day” which is mentioned before the example, impacting style and flow.

Both add commas to a ST sentence, which is without one comma, creating two clauses and altering the literary style.

4. Rationalization Occurrence: Theroux exhibits rationalization in 5 instances (2.7% of cases). Stewart exhibits it more frequently, with 19 occurrences (5.7% of cases).

This analysis highlights how punctuation and sentence structure choices by translators can deviate from the source text, potentially reflecting rationalization tendencies and impacting the conveyed meaning and style.

5.2 Clarification

Berman (2000, p. 289) defines clarification as the translator's intervention in the text by rewording, adding edges, or making a few airy foci plain. A variety of procedures are implemented to make the content more apparent and reasonable to the TT reader. Berman claims that these progressions distort the author's style. The primary rationale for this opinion is that some intentionally disclose the deeper connotations or undertones, which may jeopardize the content of the work and, in particular, its renowned style. Here's an example from the original text, with two translations:

ST:

"ولازمته تلك العادة بعد اضطراره بشئون الوقف
وإن لم تعد تستأثر بجل وقته" (p. 9)

Theroux: “And he still played it even after he had taken over managing the estate, though he no longer gave it most of his time.” (p. 15)

Stewart: “He continued this after he took over the affairs of the Trust, although it no longer filled most of his time.” (p. 10)

This example focuses on a specific phrase with hidden thematic significance that is arguably mistranslated by both Theroux and Stewart.

The ST Phrase "ولازمته تلك العادة" ("and this habit accompanied him") signifies that this seemingly simple statement hints at a hidden image or theme that will be revealed later in the novel.

Both translators miss the subtle implication by practicing a kind of clarification in their target texts, simply stating the habit without connecting it to future events. This disrupts the "information flow" of the original text and leaves the reader confused, unable to grasp the hidden meaning.

The translators fail to convey the author's intention and create an ambiguous, almost dreamlike experience for the target audience. Theroux exhibits this type of tendency in his target text in 6 instances (1.8% of



cases). Stewart does so less frequently, with 2 occurrences (0.6% of cases).

This analysis highlights how seemingly minor translation choices can impact the reader's understanding of the author's deeper meaning and thematic development within the novel. It emphasizes the importance of translators considering not just the literal meaning of words but also their potential symbolic and thematic connections.

5.3. Expansion

The expansion focuses on the likelihood that interpretations are lengthier than the original source material due to "overtranslation" (Berman, 2000, p. 290). This is not guaranteed in general, and it may not happen in every circumstance. It may be perceived by looking at the page numbers of the source and target texts, different text dimensions or presentations, and any end portions that may have been added to the interpretation. Berman believes that over-interpretation of portions excludes any relevant text, and data extension is naturally renewed with twisting impulses of rationalization and carification. With more data or summarizing procedures found in the source text, the goal text becomes lengthier due to explanations and expansions. These are referred to in the following example.

ST. طرب "فشاعت في الوجه العظيم البشاشة، إذ إنه على جبروته كان يستخفه الثناء. وكان أدهم يحب مجلسه وإذا جلس إليه اختلس منه نظرات الإعجاب والحب". (p. 8)

Theroux: "The man's great face beamed, for despite his omnipotence he was charmed by the sound of praise. Adham loved sitting with Gabalawi. When he did, he stole admiring and loving glances at him." (p. 15)

Stewart: "A smile spread across his father's broad face, for in spite of his harsh nature, he was softened by flattery. Adham used to love being with him, and would sit looking up at him admiringly." (P. 10)

Theroux and Stewart exhibit a tendency to expand upon the source text through additions not present in the original. Theroux's translation lengthens the excerpt by introducing the terms "man" and "gabalawi," aiming for clarity but deviating from the author's implicit meaning. Stewart's expansion is even more pronounced, incorporating "father" and "harsh nature," which significantly distorts the excerpt's essence. This tendency reflects an inclination to inject personal interpretations and sentiments into the translation, resulting in both elongation and misrepresentation. As Berman notes (2000, p. 290), such additions often contribute little to the interpretation while introducing a biased inclination towards expansion. Quantitatively, Theroux employs this strategy in 44 instances (13.3% of 330 cases), while Stewart utilizes it 50 times (15.1% of 330 cases).



5.4. Ennoblement.

Ennoblement can be determined by using typically more exquisite terms in interpretation than those found in the source text. While accentuation is more commonly used in verse, it is also acceptable to employ it as a speaking device in prose to make the text appear more poetical. In contrast to this trend, speculation includes "managing something explicit and utilizing it all the more comprehensively" (Berman 2000: 291). The basis of this classification stems from the need to engage younger generations more directly and to increase interest in the interpreted material by placing it in a more objectively positioned vital spot. These two cycles are considered in an intricate way because they appear as contrasts in words.

ST: "وكان عمله أخطر نشاط إنساني يزاول في تلك البقعة الصحراوية ما بين المقطم شرقاً والقاهرة القديمة غرباً". (p. 9)

Theroux: "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. 18)

Stewart: "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. 16)

The source text phrase "أخطر نشاط إنساني" ("the most dangerous human activity") is not directly replicated by either translator. Theroux opts for "the most important," omitting references to "dangerous" and "human activity" in an attempt to enhance stylistic flow for the target audience. He further deviates by dropping the definite article from the proper noun "المقطم" and employing target-culture expressions. Stewart, with similar stylistic inclinations, deletes the entire phrase and substitutes "responsible" for "أخطر" and "position" for "نشاط," while expanding "human" to "held by any one." Additionally, he transliterates "المقطم" as "Jebel Muqattam," introducing a term not used by the original author and absent from standard English dictionaries. Notably, both translators omit the Arabic definite article in this instance. Overall, these alterations deviate from the source text's style and objectivity, favoring easily recognizable and informal target-language equivalents. This tendency towards ennoblement can be seen as distorting the original's intent. Quantitatively, Theroux exhibits this behavior five times (1.5% of analyzed cases), while Stewart does so nine times (2.7%).

5.5 Qualitative Impoverishment

This deforming tendency demonstrates a lack of distinctive word forms and styles that are appealing to the objective language. When these phrases are replaced with statements and articulations in objective language that fail to capture "vibrant wealth," they lose their "notable lavishness" (Berman 2000: 291). Specific impoverishment happens with relation to the source language's rhythm.



ST:
 "واتخذ أدهم من الأمانة شعارا، وسجل كل مليم في الدفتر لأول مرة في تاريخ الوقف". (p. 17)

Theroux: "Adham's watchword was honesty, and for the first time in the history of the estate even the tiniest payments were recorded in the ledger". (p. 15)

Stewart: "Adham made reliability his motto, and wrote down every piaster in the ledger for the first time in the history of the Trust.?" (p. 13)

This excerpt exhibits instances where both translators deviate from direct equivalents of the source text Arabic terms. Firstly, Theroux omits translating "اتخذ" altogether, despite readily available options like "adopt," "take on," or "select." Instead, Stewart renders it as "made," which arguably diminishes the richness and symbolic resonance present in the original term. Secondly, "مليم," the official Egyptian currency, is translated by Theroux as "payment," losing the specific cultural reference. Stewart opts for "piaster" ("قرش"), which introduces a different currency with potentially unintended connotations for the source text's meaning. These deviations from readily available equivalent terms and the substitution with broader or culturally specific alternatives can be interpreted as instances of qualitative impoverishment, potentially affecting the original text's authenticity and nuanced meaning. Quantitatively, Theroux exhibits this tendency most frequently, with 82 occurrences (24.9% of analyzed cases), while Stewart follows with 70 instances (21.2%).

5.6 Quantitative impoverishment

This tendency happens at the level of word units. The objective language may not always be as rich as the source language; depending on the current situation, the words may be decoded with a varying amount of similarity in the external message. Such quantitative impoverishment scenarios are almost irreplaceable, as the source text's style is determined by an adjustment of lexical importance. "Furthermore, using conjecture to discern a given phrase results in quantitative impoverishment, according to Berman's negative scientific paradigm" (Berman, 2000, p. 292).

ST:
 أو يتابع اليمام وما أحلى اليمام!
 ثم ينفخ في الناي محاكيا الزقزقة والهديل والتغريد وما ابداع المحاكاة !
 أو يمد الطرف نحو السماء خلال الغصون وما أجمل السماء! (p. 19)

Theroux : "gazing at the sparrows and doves. He played his pipe to imitate the chirping, cooing and warbling—what lovely mimicry it was!—or watched the most beautiful of skies through the tree branches." (P. 15)

Stewart: "watching all the doves and the song birds. Then he would play his pipe, imitating their trilling and cooing, or he would gaze up through the branches at the sky." (p. 10)



The opening sentence of the source text encounters deformation in both Theroux and Stewart's translations due to deletions and imprecise substitutions for readily translatable words. The Arabic verb "يتابع" encompassing meanings like "keep an eye on" or "follow continuously," is rendered as "gazing" by Theroux and "watching" by Stewart. While these English terms convey aspects of observation, they lack the full semantic range of the original, which could have been more accurately captured by readily available alternatives like "monitoring" or "observing intently." Furthermore, both translators omit the second part of the sentence, "وما احلى اليمام" ("And how lovely the doves!"), along with the accompanying exclamation mark. This omission and the preceding imprecise substitutions result in significant lexical loss and stylistic distortion, diminishing the evocative and exclamatory nature of the source text without apparent justification. Notably, this pattern of omission recurs later in the passage with another exclamatory sentence, further amplifying the stylistic deviation. In light of Berman's framework on "quantitative impoverishment," these instances of omitted content and imprecise substitutions can be interpreted as instances of this deformation tendency, where the target text loses semantic richness and stylistic nuances compared to the source. Quantitatively, Theroux exhibits this tendency more frequently, with 23 occurrences (6.9% of analyzed cases), while Stewart follows with 17 occurrences (5.1%).

5.7 Destruction of Rhythm

Although this title is mostly about verse, the eradication of melody may also be practiced in composition and unique cadenced structure. It may occur as a result of altered words or needless over-the-top accentuation, or it may obliterate the text's rhythm through various behaviors (Berman 2000:292).

ST:	فكان إذا فرغ من عمله في الوقف افترش سجادة على حافة جدول، وأسند ظهره إلى جذع نخلة أو جميزة ، أو استلقى تحت عريشة الياسمين ، وراح يرنو إلى العصافير وما أكثر العصافير! (p. 19)
Theroux :	"If he finished up his work early, he spread out a carpet by the edge of a stream - and leaned his back against the trunk of a palm or sycamore tree, or lay flat in a bower of jasmine to rest, gazing at the sparrows and doves." (p. 15)
Stewart :	"After he had finished the day's work he used to spread out a rug beside a stream, lean his back against the trunk of a palm or fig tree or lie down beneath a canopy of jasmine, and rest, watching all the doves and the song birds." (p. 10)

The punctuation choices in this excerpt reveal discrepancies between the source text and both translations. The original sentence concludes with an exclamation mark, emphasizing its emotional impact. However, neither Theroux nor Stewart replicates this stylistic element, potentially influencing the reader's interpretation of the passage's sentiment. Furthermore, the source text utilizes three commas and an



exclamation mark, whereas Theroux's translation employs three commas, an underscore, and a period, altering the sentence's rhythmic flow. Stewart's rendition further diverges, using only two commas and a period. Notably, both translators omit the final exclamatory sentence, "وما اكثر العصافير" "And how many sparrows there are!", resulting in a significant lexical loss and disrupting the rhythmic pattern established in the source text. This omission deprives the target reader of a key element contributing to the original author's stylistic choices. Quantitatively, Theroux exhibits this tendency five times (1.5% of analyzed cases), while Stewart does so nine times (2.7%).

5.8 The destruction of the underlying networks of signification

This tendency discusses the importance of preserving the text's core meaning and underlying structure during translation. Key words and their interactions create a "subtext" that conveys significant information beyond the surface meaning. Berman (2000) emphasizes that omitting or misinterpreting these key elements can dismantle the text's internal structure and distort its representation in the target language. This phenomenon, characterized by the loss of core organizational principles, will be further explored in the following example.

ST:	ومر به أخوه رضوان وهو على تلك الحال فرمقه بنظرة ساخرة وقال: ما اضيع الوقت الذي تنفقه في ادارة الوقف ! (p. 19)
Theroux:	"Once his brother Ridwan came by when he was like this and looked at him jeeringly. "What a waste of your time, looking after this property!"(p. 16)
Stewart :	"His brother Radwaan once came upon him when he was lying there like this. He eyed him scornfully and said:- What a waste of time, all those hours you have to worry about managing the Trust!" (p. 11)

The opening chapter of the source text presents discrepancies in verb tense interpretation between the original and both translations. The Arabic verb "مر," signifying "passed" in English, is erroneously translated as "مرة" ("one time") by both Theroux and Stewart. This misinterpretation, potentially stemming from cultural differences or retranslation processes without thorough verification of semantic context, distorts the temporal flow of the narrative. Furthermore, the source text's descriptive phrase "تلك الحال" ("that state/situation") is rendered as "like this" by both translators. This deviation from the intended meaning, using "مثل هذا" in Arabic, weakens the specificity of the original imagery and disrupts the underlying network of signification within the passage. These instances exemplify the tendency towards "destruction of the underlying network of signification" identified by Berman. Quantitatively, Theroux exhibits this tendency in 18 occurrences (5.4% of analyzed cases), while Stewart exhibits it more frequently with 27 occurrences (8.1%).



5.9 : Destruction of linguistic patterning

This tendency focuses on the loss of variety and richness in translations when translators treat recurring linguistic elements (like metaphors, puns, or specific word choices) uniformly. Instead of preserving their diverse meanings and functions in the source text, the translation presents them in a simplified and consistent way. Berman refers to this as the "obliteration of semantic ideal models" (2000, p. 293), where translation methods like "rationalization, explanation, and development" remove the original text's inherent complexity and nuance. This homogenization makes the target text appear more streamlined and purposeful, lacking the original's "heterogeneity and conflicting elements" (ibid). Ultimately, the style and overall impression of the translation diverge significantly from the source text. Even the repeated use of certain words within the source text (considered "etymological examples") can be affected, with any changes, variations, or omissions impacting the meaning and richness of the text. An example illustrating this category will be provided in the following section.

ST:	فسأله رضوان وهو يداري الامتعاض بالابتسام: اتود أن تعود مثلنا؟ خير ما تمضى الحياة في الحديقة والنأي (p. 19)
Theroux :	"Ridwan spoke, masking his provocation with a smile: ""Don't you want to be like us again?" "What could be better than spending my time in the garden, with my flute?" (p. 16)
Stewart :	"Radwaan smiled to hide his annoyance and said: - Wouldn't you love to be like us again? - I prefer being in the garden with my reed". (p. 11)

This excerpt showcases two significant instances of imagery from the source text: "يُداري الامتعاض بالابتسام" ("concealing annoyance with a smile") and "تعود مثلنا" ("return like us"). However, the opening verb, "فسأله" ("asked him"), is misrepresented by both translators. Theroux omits the object pronoun "him," translating it as "spoke," while Stewart similarly omits the pronoun and renders it as "said." Furthermore, both translators deviate from the source text's affirmative interrogative structure ("would you like") by employing negative interrogative forms. Theroux uses "don't you want," while Stewart opts for "wouldn't you love." This tendency towards altering grammatical structures and introducing negativity into interrogatives persists throughout the translations, creating a notable divergence from the source text's linguistic patterns. Quantitatively, Theroux exhibits this behavior 32 times (9.7% of analyzed cases), and Stewart exhibits it 30 times (9% of cases).



5.10. The Destruction of Vernaculars

This tendency highlights the importance of preserving the symbolic richness and diversity of colloquial dialects in translation. Berman emphasizes that these elements are crucial for conveying the author's style and cultural context. Failing to do so can inflict "serious mischief" on the translated text (Berman, 2000:294).

The exclusion or homogenization of vernacular slang during translation leads to this "harm." Common practices like using italics or substituting slang with formal equivalents, which Berman terms "exoticisation of vernaculars," contribute to this issue. This approach often relies on guesswork and can result in unnatural and inaccurate translations. As in the following extract:

ST:

ليكن التوفيق ظلك يا بني، أنت ولد طيب والعقبى للطيبين.. ومضى أدهم إلى المنظرة ترمقه العيون من السلامك والحديقة ومن وراء النوافذ، وجلس على مقعد ناظر الوقف وبدأ عمله. (p. 19)

Theroux : ““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.” (p. 14)

Stewart: - “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.” (p. 12)

This excerpt features two instances of vernacular language employed by the source text. In the first sentence, Adham's mother uses the proverb "الظل" ("shadow") to metaphorically praise his success in his new job. While English proverbs offer similar sentiments like "success is like your own shadow," Theroux accurately replicates the metaphorical significance of "shadow" in his translation. Conversely, Stewart deviates from the intended meaning by replacing "shadow" with the verb "go," potentially causing a loss of cultural nuance and stylistic richness. The second vernacular term, "المنظرة," refers to a culturally specific concept in Egypt – a men's reception hall. Theroux captures the essence of the space by translating it as "reception hall," albeit omitting the gendered distinction. However, Stewart's translation as "garden house" significantly distorts the original meaning, misrepresenting the cultural context and function of the space. This tendency towards target-oriented translation, prioritizing readability over cultural specificity, can be observed in Stewart's approach. Quantitatively, Theroux exhibits this behavior three times (0.9% of analyzed cases), while Stewart does so twice (0.6%).



5.11. The Destruction of Idioms and expressions

This tendency focuses on the use of vernacular idioms and figures of speech in scholarly works. While these elements often have equivalents in the target language, replacing them directly leads to a problematic phenomenon called "ethnocentrism," according to Berman (2000, p. 295). He views this substitution as an "attack on the language of the foreign work" (ibid.) and argues that it results in the "obliteration of expressions and figures of speech" in the target text.

ST:

ورفع رأسه صوب نوافذ الحريم المغلقة الهلاك لمن يسمح له بالعودة او يعينه عليها. وصاح مرة اخرى:
وطالقة ثلاثا من تجتريء على هذا (p.17)

Theroux: "Damnation to anyone who lets him back in or helps him!" He raised his head to the shuttered windows of the harem and shouted again. "And divorce to anyone who dares to try!" (p. 13)

Stewart: - "Death to any man who helps him or allows him to come back! (Then, raising his eyes to the shuttered windows of the women's quarters:) Immediate divorce for any woman who helps him." (p. 9)

This excerpt showcases two instances of potentially problematic translation choices. Firstly, the Arabic term "الهلاك," literally meaning "death," is rendered by Theroux as "damnation," which carries connotations of "curse" and deviates from the source text's intended meaning. This substitution introduces semantic distortion, potentially misrepresenting the author's original intent. Conversely, Stewart opts for the more accurate equivalent "death." Secondly, the final sentence presents a cultural and religious challenge for translation. The Islamic concept of "طالق بالثلاث" ("Triple Repudiation") involves a husband pronouncing three repudiations simultaneously, distinct from single or double pronouncements. Both translators attempt to navigate the cultural specificity by employing target-language equivalents. Theroux's translation, "الطلاق" ("divorce"), captures the act of divorce itself but omits the crucial element of "three times," rendering the concept inaccurate. Additionally, he neglects the object of the action by omitting the pronoun "طالقة" referring to the woman. Stewart's approach shares similarities with Theroux's, but incorporates the object "woman" as a positive aspect. Nonetheless, both translations ultimately distort the nuanced meaning of the original expression, potentially creating misinterpretations for the target audience. In Berman's framework, this phenomenon can be categorized as "annihilation of expressions and figures of speech," where cultural specificities are lost in translation. Quantitatively, both Theroux and Stewart exhibit this tendency with 15 occurrences each (4.5% of analyzed cases).



5.12. The Destruction of the Superimposition of Languages

This tendency examines the use of diverse language styles like vernaculars, slang, and formal language within a single work, such as a novel. While translation might aim for a consistent style, Berman emphasizes preserving these diverse "voices" as much as possible (2000, p. 296). However, translation often homogenizes such variety, causing the target text to lose its unique linguistic tapestry and characteristics. This is observed in "Children of Our Alley," where even though the setting and most characters lack pronounced local dialects, differences in social class and occupations still give rise to distinct "sociolects" or registers. These nuances are integral to the overall texture of the source text and should be carefully considered during translation.

ST:	وكم كان يسعده أن يتابع أحاديثه وهو يروى - له و لآخوته - حكايات الزمان الاول، ومغامرات الفتوة والشباب، إذ هو ينطلق في تلك البقاع ملوحاً بنبوته المخيف غازياً كل موضع تطوه قدماءه. (p. 19)
Theroux:	"And how he loved to listen, with his brothers, to the stories of long ago, the exploits of the adventurers and youths, how Gabalawi had strutted around this area brandishing his fearsome club and conquering every place where he set foot.(p. 15)
Stewart:	"He used to enjoy it when his father told him and his brothers of the old days and of his youthful adventures as a strongman: how he had gone round in these parts, brandishing his terrible cudgel and mastering every spot he trod on." (p. 10)

This excerpt showcases the coexistence of two distinct linguistic frameworks: Modern Standard Arabic and Egyptian dialect. Two dialectal expressions are featured: "فتوة" (literally "bully") and "نبوت" (literally "a short, thick wooden stick used as a weapon"). Notably, neither translator renders these expressions in a way that conveys their specific social and historical significance within Egyptian culture. Instead, both opt for standard Arabic equivalents with different connotations. Theroux and Stewart translate "فتوة" as "strongman" and "نبوت" as "cudgel," respectively. These renderings, while seemingly accurate in a literal sense, fail to capture the nuanced meanings of the original terms. "Strongman," for instance, carries broader connotations of physical strength that do not necessarily capture the specific social role and negative associations of a "فتوة" as a bully or extortionist. Similarly, "cudgel" lacks the cultural specificity of "نبوت" as a particular type of weapon associated with Egyptian cultural contexts. This tendency to homogenize dialectal expressions through standard equivalents risks erasing the unique cultural and historical nuances embedded within them. Quantitatively, this pattern of dialectal substitution appears more frequently in Stewart's translation with 80 occurrences (24.2% of analyzed cases), compared to Theroux's 69 occurrences (20.9%).



Experts think that each of the twelve kinds of trends listed above occurs as soon as the interpreter translates the message from the source language (in this example, Arabic) into the opposite language, namely English.

Table 1 displays a summary of recurrences and Peter Theroux's percentage. Table No.2 (Philip Stewart)

Table 1: occurrences and percentage of deformation tendencies (Peter Theroux).

NO.	Deforming tendencies	cases	percentage
1	Rationalization	2 7	8. 2 %
2	Clarification	06	1. 8 %
3	Expansion	4 4	13. 3 %
4	Ennoblement	05	1.5 %
5	Qualitative impoverishment	8 2	24. 9 %
6	Quantitative impoverishment	2 3	6. 9 %
7	Destruction of rhythm	0 5	1. 5 %
8	Destruction of underlying networks of signification	1 8	5. 4 %
9	Destruction of linguistic patterning	3 2	9. 7 %
10	Destruction of vernaculars	0 3	0. 9 %
11	Destruction of expressions and idioms	1 5	4. 5 %
12	Effacement of the super imposition of languages	6 9	20. 9 %
	Total	3 3 0	100 %

Table No.2 Number of cases and percentage of deformation tendencies for (Philip Stewart)

NO.	Deforming Tendencies	cases	percentage
1	Rationalization	1 9	05. 7 %
2	Clarification	0 2	0. 6 %
3	Expansion	5 0	15. 1 %
4	Ennoblement	0 9	1. 7 %
5	Qualitative impoverishment	7 0	21. 2 %
6	Quantitative impoverishment	1 7	05. 1 %
7	Destruction of rhythm	0 9	02. 7 %
8	Destruction of	2 7	0 8. 1 %



	under lying networks of signification		
9	Destruction of linguistic patterning	3 0	0 9 %
10	Destruction of Vernaculars	0 2	0. 6 %
11	Destruction of expressions and idioms	1 5	04. 5 %
12	Effacement of the superimposition of languages	8 0	24. 24 %
	Total	3 3 0	100%

6. Conclusion

This study uses Berman's "deformation tendencies" model to explore how Peter Theroux (1981) and Philip Stewart (1996) translated Naguib Mahfouz's "Children of the Alley" (1959) while preserving its original meaning. It examines how the intended meaning shifts when translating Arabic text to English, considering the target audience's expectations.

Analysis reveals that qualitative impoverishment, effacement of the superimposition of , and manipulation of sentence structure were common features in both translations. Notably, Berman's model seems particularly strict in preserving the Arabic structure, potentially impacting the English translations. Building on existing research, this study contributes to translation theory by demonstrating how translators balance target-oriented and source-oriented approaches. Highlighting the challenges of conveying cultural nuances in literary works. Offering valuable insights for future translators dealing with similar complexities.



References

- Berman, A. (1985). La Traduction comme épreuve de l'étranger. *Texte*, 4, 67–81.
- Berman, A. (2000). Translation and the Trials of the Foreign. In L. Venuti (Ed.), *The Translation Studies Reader* (L. Venuti, Trans., pp. 284–297). London and New York: Routledge
- Cassanet, E. (2004). Translating the Indian: Translation and the Native American literary imagination. In Y. Tobin (Ed.), *Translating power: The politics of language and culture in a globalized world* (pp. 89–107). University of Toronto Press.
- Dauenhauer, E., & Berg, K. T. (2004). Cultures of resistance: North American indigenous literature and the politics of translatability. In G. M. White & L. P. White (Eds.), *Translating biculturalism: Third generation Caribbean and South Asian women's writing* (pp. 1–27). Palgrave Macmillan.
- Garrard, G. (2012). *Ecocriticism*. Routledge.
- Graham, K. (2016). *Lost in translation: Untranslatability and the limits of intercultural communication*. Bloomsbury Academic.
- Jelinek, E. (2010). Translation and the ethnolinguistic turn. *Multilingual Matters*.
- Kidd, D. (2015). *Multimedia Translation: Enhancing Communication Across Cultures* (1st ed.). Routledge.
- Mahfouz, N. (1959): *Children of The Alley*, Translated by: Peter Theroux (1981). Three Continents Press. Washington DC.
- Sands, K. (2007). *Singing the Culture: Oral Performance and Aboriginal Sobriety* (1st ed.). University of Western Australia Press.
- Stewart . P (1996). *Children of Gebelaawi. A Translation of Mahfouz's,N Novel*, Three Continents Press. Washington ,DC.
- Theroux, P (1981). *Children of the Alley. A Translation of Mahfouz's,N Novel*, Three Continents Press. Washington ,DC.
- Tiffin, S. (2001). *Preserving culture in the age of globalization* (Vol. 1). Continuum.
- Venuti, L. (2004). *The Translator's Invisibility: A History of Translation* (Rev. ed.). Routledge.