

A Critique of the English Translation of the Novels of Najib Mahfuz

By

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Thesis

**Submitted to the University of Calicut for the Award of the Degree of
Doctor of Philosophy**

Supervised by

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Certificate

Certified that this thesis titled, "A Critique of the English Translations of the Novels of Najib Mahfuz." submitted to University of Calicut for the Award of the Degree of Doctor of Philosophy, is a bonafide record of the research work carried out by Rafeeq Hameed Kaid Khalid al-Omary under our supervision and guidance. No part of this thesis has been submitted earlier for any other purpose.

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Declaration

I, Rafeeq Hameed Kaid Khalid al-Omary, do hereby declare that this Ph.D. thesis titled. "A Critique of the English Translations of the Novels of Najib Mahfuz." is a bonafide record of the research work conducted by me under the guidance and supervision of Prof. Dr. B. Sreedevi, Department of English and Prof. Dr. A. I. Rahmathullah, Department of Arabic, University of Calicut. I further declare that this thesis has not previously formed the basis for the award of any degree, diploma, associateship, fellowship or other similar title of recognition.

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Abstract

This thesis, being guided by the theory and practice of Literary Translation Studies, aims at the correction of the image of translated Arabic literature in English. To make the objectives of this aim achievable the research work selects the best representative example of modern Arabic literature in English: Najib Mahfuz, the Egyptian Arab Nobel Laureate. It chooses to analyse and evaluate some of Mahfuz's translated novels in English based on empirical data from the translated texts in English and their originals in Arabic. Understanding that Mahfuz is a Nobel Laureate whose novels are not well represented in English translation is the main driving force behind this work.

The research adopts a comparative methodology that gives priority to author-oriented translational approaches. This methodology hinges itself on a proposed *literary* model of three layers: theme, style and technique. This guarantees the maximum degree of applicability and systematicity of this model to meet these objectives under the above aims: 1) to analyse Mahfuz's thematic visions and their presentation in the following translated novels in English: *Midaq Alley*, *Palace Walk*, *Palace of Desire* and *The Thief and the Dogs*. 2) To examine the representation of different stylistic features of the translated texts as compared to Mahfuz's style in the originals. 3) To check the observance of Mahfuz's techniques and methods of novel writing.

The thesis breaks into six chapters: The first chapter is an introduction. It reflects on the preliminary facts of the thesis in terms of the rationale behind conducting the research and its adopted methodology. It outlines the scope of the thesis and delves into introducing Najib Mahfuz in the context of the Egyptian novel and its development and influence. It further reviews Mahfuz's novels and their translations in the English literary market. The chapter ends with a general view that introduces the novels under discussion. The second chapter is concerned with the evaluation and examination of Mahfuz's central themes in the selected novels and all thematic dimensions and authorial visions. These themes are tracked through the situations and contexts that express them. This chapter represents the first layer of the *theme-style-technique* model proposed and applied by this study. The third chapter concerns itself with checking all the translational deviations from the Mahfuzian narrative style. This is achieved through the scrutiny of Mahfuz's expressions on three textual levels: phrases, sentences and paragraphs. All semantic and pragmatic shifts are pointed out, and alternatives are always suggested. This chapter represents the second layer of the above model. The fourth chapter deals with Mahfuz's techniques of novel writing. Mahfuz has his own techniques that make of him a school per se. All technical shifts are spotted, and assessed; and appropriate alternatives are proposed. The chapter represents the third layer of the model. The chapters 2, 3 and 4 are real manifestation of the high applicability of this model to the assessment of literary texts in translation. The fifth chapter goes on a further step to reflect on politics of translating Arabic works in relation to their linguistic, literary and cultural import. It thus adds greatly to the subject of the research work and its rationale. The sixth chapter recapitulates the main points, emphasises the originality of the research, and provides suggestions for further research. The findings of the thesis confirm the manipulation of Mahfuz's texts in English and highly justify its aim and methodology. The thesis has an appendix functioning as a directory and easy reference to Mahfuz's novels and their translations in English, and providing details on Mahfuz's novels' literary translators in English. Finally, and as usual, a bibliographical list is what ends this research work.

This research work is offered towards the award of the degree of Doctor of Philosophy in English, and under the same title of the research approved by the Department of English Language and Literature, University of Calicut.

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List of Abbreviations

The following abbreviations are used in this thesis to indicate Mahfuz's cited novels in Arabic and English:

MA= Midaq Alley

ZM= Zuqaq al-Midaq

PW= Palace Walk

BQ= Bayn al-Qasrayn

PD=Palace of Desire

QS= Qasr al-Shawq

TD=The Thief and the Dogs

LK= al-Liss wa al-Kilab

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Note on Translation, Transliteration and Documentation

My own translations will always figure between square brackets []. But wherever I tend to explain things in my own translations, these single brackets will turn into double brackets [[]]: consequently, the explanations in my translation are put between the single ones. The same single brackets can also occur inside citations from texts to indicate ellipses or additions or perhaps capitalization shifts (done by me) in these quotations. However, I do not use brackets to indicate my paraphrases from Arabic sources. All paraphrasing is mine except if indicated otherwise.

As for transliteration the Library of Congress System is used simplified without the complicated extra diacritics typical of the Arabic phonological system. The Arabic written symbols are given equivalents from the English alphabet so as to make things closer, but not exact, in pronunciation. This special mark, ' , when it occurs in transliterated words is used just to represent the Arabic glottal stop called *hamzah* and its semi-like pharyngeal plosive called *ayn* if in medial or final position. I neglect its use in the initial position of words, however. Edward Said, for instance, is thus Edward Sa'id to reproduce the *ayn* and distinguish the name from the past participle of the English verb 'say.' And instead of just *al-asha* we will have *al-asha'* to represent the glottal stop which ends the Arabic word.

As for documentation, the thesis is guided by the Modern Language Association Style promoted by Joseph Gibaldi (see bibliog.) Irrespective of its controversial aspects, it remains highly appreciable as far as its suggestions for bibliographic and in-text documentations.

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I cannot find a better way to thank those who have helped me with this research work than to sincerely say to all of them, mentioned or unmentioned herein: "Thank you very much with love and respect." Among them are my supervisors: Prof. Dr. B. Sreedevi and Prof. Dr. A. I. Rahmathullah whose help started really long before I got admission and continued till the time I have finished this thesis. They will never be forgotten not only for their helpful guidance, insightful suggestions, sincere recommendations and the academic capability and efficiency they have shown to me throughout the different stages of my research work, but also for their sense of humanity that can never go unnoticed by any one coming into contact with them.

I would also love to extend my thanks to head of the English Department and the other administrative staff of it, namely, Mr. Promod; to the staff of the English-Department Library and all intra-university libraries I have utilised at University of Calicut and the other libraries in India and Yemen; to Catherine Cobham and Christina Philips for their email contacts and words of encouragement; to my brotherly friend Walid Badr; to my parents and parents-in-law and my wife; to the Police of Malappuram District of Kerala for their human attention during my stay with family in Kerala; and finally to University of Taiz, my sponsor the way through; and to the ambassador of Yemen to India and the cultural attaché staff in New Delhi. This work is dedicated to all of them indeed.

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Chapter 1

Introduction

This chapter concerns itself with introducing the research work, its object of study and its methodology. It offers a detailed review on Najib Mahfuz and his novels and their translations available in English. It also introduces the novels that this study critiques under the adopted translational approach and the proposed methodological model for literary analysis and assessment of literary translations.

1.1. Introducing the Research Work, and its Scope

1.1.1. Aim of the Study

This study focuses on Najib Mahfuz's image in the English translations of his novels and the critical works related to them. The study, however, aims in the first place at scrutinizing and evaluating the image of Mahfuz as presented by those translators and critics who based their studies on the available literature in English language. This very goal can be achieved through three main objectives:

- i. To analyse Mahfuz's thematic visions and their presentation in his novels in English translation.
- ii. To examine the representation of different stylistic features of his texts in English as compared with the stylistic features of the original texts.
- iii. To check Mahfuz's techniques of novel writing and their observance in the target texts.

If such objectives are achieved, the aim of this research work would be attained despite the fact that the general goal of correcting Mahfuz's image in English will remain limited to individual endeavours of which this research work is one - an important one I hope (See conclusion for emphasis on original contribution, recommendations and suggestions for further research work).

1.1.2. Rationale of the Thesis

The underlying reasons for choosing this topic, which has to do with checking Arabic literature in English translations in particular can be explained and justified by first asking: 'Why Najib Mahfuz?' The following statements will make clear various points ranging from the literary status of Mahfuz to some critical views about his status in English translations and literature. These views are taken together to constitute one of the major reasons why such study is conducted:

- i. Mahfuz is the most famous Arab modern novelist and is a Nobel Prize winner, now read and studied in many corners and languages around the world, no matter whether those who have been studying him are Arabs, Americans, French, or English. He stands for the Arabic modern novel now. Before he got the Nobel Prize in 1988, those who have been studying in the departments of Arabic and Middle East Studies outside the Arab World just knew him as a story teller dealing in his attractive stories with the life of the minor middle class in Cairo. After the revolution of July 1952 against the British occupation in Egypt, he has become a prolific writer of novels, short stories, essays, memoirs, articles and scenarios. He was contributing to the press as well. In addition to that, he is

distinguished by transparent approaches and matchless skill: not because he possesses a unique Arabic style but because of the depth of his understanding of social interaction. His novel techniques and narrative methods make him stand high among world writers. He has really assimilated the skills of different authors of the world, famous for their techniques in storytelling like Maupassant, Chekhov, Gorky, Turgenev, Galsworthy, France, Stendhal, Proust, Joyce, Lawrence, and many others.

- ii. Mahfuz wrote around 35 novels; most of which have already figured in different languages of the world, east and west. After getting the Nobel Prize in 1988, a lot of critical studies in English have been discussing Mahfuz's novels as well as the author himself; and thus, other literary works of his have found far better translations in English and also criticisms based on those translations. This study is one among them that will bring some other shade of criticism.
- iii. Mahfuz got known to the West through the translations of his works. He was judged by critics and readers alike on the basis of those translations, and there is no doubt that his laureateship was a turning point in the critical concern of his works. By getting the Nobel Prize for literature, he gained more attention but that didn't change the fact that he has been misrepresented in later translations. Edward Said and Roger Allen and other critics believe that Mahfuz the original is far greater than Mahfuz exposed in English. Mahfuz has transformed from the stage of being a writer just known by a few of Orientalists knowing Arabic, to the stage of a widely read writer at a larger space, who has become a genuine concern in the writings of those who do not know his native tongue. Hence, the study's

chief goal is re-examining the presentation and the representation of Najib Mahfuz and his novels in English literature.

- iv. Mahfuz in his writings has always adopted a wider human view that was responsible in the first place to make him a universal writer and literary figure important for all those who love to see their common issues reflected in his writings. He represented his culture in a modern garment diffusing the traditional with the modernist, and the national with the international, in a way that makes of him the literary man respected by all, lovers or enemies. However there are critics claiming for the recreation of Mahfuz in English under supervision of academic institutions. I hope this study goes to a nearer spot approaching those voices and achieving the goals it has claimed.

Thus by shedding critical light on such an author and his works, it is not just meant to show how Mahfuz has become the world's attraction as he is already there: but to register an academic achievement that will certainly be a corner stone in restructuring the edifice of Mahfuz's critical reputation in English; for Mahfuz became the first and only Arab to win the Nobel Prize for literature, and his novels have often come to stand for the history of the Arabic novel itself. Any sort of mutilation or obliteration could result in suspicion of the author's merit and in a distorted image of the prominence of the Arabic novel and its place in World Literature. Edward Said, comments on the exposition of Mahfuz in English by saying 'the poor Mahfuz'. The project of producing him in English is more commercial than literary and has no artistic or linguistic harmony. He goes on to say that the Arab readers realize the distinguished voice of Mahfuz and this is not the case for his

readers in English.¹ Such critical voices and others that came to my sight and knowledge motivated me to either produce under academic supervision translations for prominent works by Arab authors like Mahfuz or even his heirs like Tharwat Abazah, who wrote around the same qualitative number of novels as Mahfuz, or at least attempt such a critical study that will have me understand the problem of production and reproduction. This critical study will give me the chance to be tested as a critic at such a stage that I am sure will lead me to a wider arena where I can put myself in the place of the translators and critics whom I am commenting on their interpretations and critiques. However, as readable as these views are, there is still doubt that there should be any official orientation to reproduce and re-examine Mahfuz in English. My individual effort here to trace and examine the English translations and, to the utmost of my access, all the pertinent critical English voices is but a meagre embodiment of an aspiration to reproduce Mahfuz in English - an aspiration that may not be realized for good.

The other reasons for conducting such a research work related to Najib Mahfuz in particular can be summed up in the following points:

- a. Realizing the critical and academic calls to recheck or even to retranslate Mahfuz in English, I got shocked that very few academic research studies have crystallised as a response to those calls. In my review of a list of critical works on Mahfuz and his context, I just found, in addition to my MA dissertation,² the

¹ Despite the fact that Said's original article in English is available online, I have preferred to re-paraphrase into English from an Arabic translation of the same article by M. Enani: see M. Enani and M. Farid, Naguib Mahfouz: Global Perspectives (Cairo: G.O.B.O., 2002) 9-15. Priority in documentation is given to written sources over online sources even if they are translated. The online article in English can be referred to on the following internet source link, after all: <<http://www.counterpunch.org/mahfouz.html>>.

² "A Critical Study of the English Translation of Naguib Mahfouz's Novel, *The Beggar*." Hyderabad (India): CIEFL (now EFLU), unpublished dissertation, 2005: supervised by Dr H. Lakshmi (Centre for Translation Studies) and Dr Sayyed Jahangir (Centre for Arabic Studies).

following studies quite pertinent to the scrutiny of Mahfuz's works in English translation and literature:

- "The Translations of Mahfouz's *The Beggar* and *The Search*: A Comparative Stylistic Analysis." (unpublished MA thesis) by Alya' al-Jindi, supervised by Prof. M. M. Enani. Faculty of Arts, University of Cairo 1999.
- "English Perspectives on Najib Mahfuz," (un-published Ph.D. thesis) by Maji Nabil Nasif, University of Cairo, 1998.

- b. His place in world literature now obliges me to do my best to our Nobel laureate who recently passed away in 2006. Najib Mahfuz is misrepresented and misunderstood in the English translations of his novels. That is what I myself experienced with Mahfuz's Novel: *The Beggar*. It has revealed a lot of mutilation on all levels of creation. My job here is a continuous effort to go through other texts to check whether the problem is still present in English translations of his other novels. The analysis will extend to other translations of Mahfuz's novels which are claimed more prestigious, like the translation of his voluminous masterpiece, the trilogy. The investigation of such translations will reveal to what extent they are really worth appraisal.
- c. Nothing more urged me do the work rather than its blend of three fields which I like alike –translation, fiction, and criticism. The first is what I love to be my major; the second is the literary genre which I like reading and the last is the practice which I like doing. Exploiting all these genuine loves in this study of the translated Arabic literature makes me feel I am on a nationalistic mission.

Studying Mahfuz in particular fuses these loves with the mission of creating a critical work related in a sense to World Literature and to human interests in general. I feel that my job responses to such critical and human appeals as:

The years of the first half of the twentieth century which were not devoted to the waging of wars or to the recovery from so doing, saw translations flowing in a broad and vigorous stream from the pens of scholars of every kind. At first, the quality of many of these translations was not as high as the scholarship of the age might reasonably have demanded; they seemed to be uninspired, and in too many instances were describable as hackwork. It seemed as if many mediocre writers had discovered, and were exploiting, the regrettable fact that indifferent translation is easily achieved and is able to satisfy a multitude of uncritical readers. Even so, a debt is owing to those translators who realized that a literature had developed, or was developing, in countries whose languages were unfamiliar; and that students and lovers of literature ran a risk of being unaware of this. [...] There were, admittedly, a number of translated works that had become so well known in Britain that they might claim consideration from students of English literature. (Savory 45-46)

If there is something more to be revealed regarding the choice of studying Mahfuz, then it is my love for, not his philosophical thought in general, but his skills in presenting it and his mastery of the modern art of novel writing. I have always wished there had always been genuine attempts to encode a literary work into other languages and alien cultures so as not to make it lose its aesthetic features. Mahfuz has been granted his Nobel Prize on the basis of those mediocre translations. What could the case have been if Mahfuz had been translated in a more careful and responsible way! Unfortunately,

many of the non-Arabic scholars who read our author in English translations do still enquire if there can be any official representation of Mahfuz in English. This study is, however, ambitious enough to meet the needs of those who ever wished to see Mahfuz gets corrected in English. These thoughts made me launch such a project under competent academic supervision. This is to get it had a seal of academic authority and literary credibility, hoping for it to find its way into a wider range of English readership through some publication houses some day.

1.1.3. Methodology

The fore-mentioned ethical and critical voices stated as a rationale for the study moulded in me the enthusiastic critic who has the right, being affiliated to that language and culture, to investigate, and comment. The methodology of this research functions according to an empirical model envisaged for the literary assessment of the novels taken up for its scope. Before charting the model, it is in this space that the following contentions tend to introduce the general translational approach in which light the whole critical work of this thesis can be seen, understood and assessed:

- I. Believing that the translators should not have tried to please the target language reader at the expense of the author's creative art, this thesis tries to find out all sorts of techniques, visions and ideologies on which the English criticism on Mahfuz's novels in English has been based. A literary text can, I believe, though cannot remain the same in translation, have at least the closest image of its original if the author is not sacrificed. The reader, however, be it the reader of the original or that of the translation, has to find

his way to the understanding of the story and its culture. To achieve the goal of the research, the approach will give priority to the author, his text and his milieu. Equivalence, for me, should mean the closest image or representation and not 'sameness'. That is because, to agree with James Holmes and Dürisin and many more others,

the use of the term equivalence is 'perverse', since to ask for sameness is to ask too much, [...And] the translator of a literary text is not concerned with establishing equivalence of natural language but of artistic procedures. And those procedures cannot be considered in isolation, but must be located within the specific cultural-temporal context within which they are utilized. [...] Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version. (Bassnett 28-29)

- II. And in order to scrutinize and criticize the English translation texts one would think of definite proper critical methods to create a better image. The criteria of my criticism emerge from the field of Translation Studies and not from other literary critical theories. This satisfies not only the requirements of my critique but also responds to such calls as:

The growth of Translation Studies as a discipline, however, should go some way towards raising the level of discussion about translations. and if there are criteria to be established for the evaluation of a translation ,

those criteria will be established from within the discipline and not from without. (Bassnett 10)

This study then will be guided by the critical approach that combines two translational approaches. The first is that which pays attention to the creator of the original text; the second is the one that pays attention to the reader of the text. However, my view is quite modified here. We are living in times of globalization. The reader cannot benefit from the different cultures unless the character of the original remains authentic.³ Giving priority to the first approach does not mean that the reader is neglected. If we really want to please the reader of the modern and post-modern ages, then it is probably better to stick to the originals so as to create a better system of criticism to any translation text. The reader, whoever might be, will have to find his way to understand what is ambiguous. Modifying the original texts so as to get them match the particulars of the culture of the translation text (target text), will shift the text from the state of its genuine creation into the state of someone else's creation: from the author's real text to the translator's modified text, and from the alien culture to the localized culture of the readers. Then the author is lost; the translator is not the real creator and the result is a text that is not trustworthy.

Even though the author-based approach is the highlighting criteria, the reader-based approach is not neglected by this study. To elaborate, the study stands against the approach only when it sacrifices the genuinity of the texts and when it removes the

³ As a response to my enquiry if a target text should be preferred to read as a translation or as an independent text, Dr. Cardona of University of Pennsylvania, in a meeting at the research forum with students, scholars, and staff of the English Department of Calicut University enthusiastically expressed his opinion that translation should carry with it the particulars of the foreign culture or else it is fruitless. I cite him here not more to support the approach of this study, he being a comparativist, than to confirm that the Western English-readership targeted by this study already exists and ready to encounter and favour the foreignness of the foreign text in translation, he being a speaker of English living in America.

particulars of the source culture or presents the views of the translator and his attitudes toward what he or she translates. The reader is always in my view; but from a different angle of insight. The reader is the one who reads not just to get pleasure from what he reads, or wants to easily understand what he reads because the text is matching his cultural input. The reader spoken of here is the illuminated reader, the ambitious and the knowledge seeker, the searcher of the other, and above all, the one who recognizes the other. I am speaking of a reader who knows his liabilities in a globalised era and struggles to understand the other, irrespective of the fact that things might be quite confusing and quite exerting. I claim complete unity with the author and his text, the informed readers and their needs, and with the cultures that are translated or translated into, but with different points of focus.

The reader of the original text (source text) and the reader of the translation text are placed equally at the level of perception and effort. Today we are living in a global village, marked by globalisation and technologisation: "The abolition", remarks Roda P. Roberts,

of trade barriers around the world, the merger of major companies, and the removal of border controls have led to economic globalization, which allows capital and products, information, and technology, as well as labor, to cross frontiers easily and speedily. (440)

Economic globalisation entails the removal of barriers. Cultural barriers should be easily crossed. Literature should have readers marked as *globalised* in its positive sense: a sense of sharing, including, understanding and mutual respect. Active reading as a result is a requirement for world literature today. There are technological means that can help readers of foreign literatures and cultures get the information needed. "High involvement

means active search for information whereas low involvement rather means passive irrigation"(Grabovszki 6). Therefore there is always a need to employ the original texts under such approach that acknowledges the foreignness of the foreign text, its author and culture and moreover claims the creation of new type or group of readership. More objectivity is attained on the level of comparison and analysis in this research work; though it retains subjectivity on the level of interpretation and insight. Anyhow, for the creation of a better picture, the analysis will be highlighted on the basis of the presence of both texts- the original and the translation. These are the demarcations of the arena of the present study. The framework of the study is circumscribed by the general human and moral issues of author and reader rights and extends more to the rights of critics involved. The criticism and analyses provided by this study heed the rights of all of them.

The contentions above and the general translational author-based approach under which they are expressed can work successfully against the following proposed empirical model. The model is claimed to be original and can prove success in evaluating existing literary translations, though not without limitations as is the case with all empirical and theoretical models of assessment of translations so far existing in the field of Translation Studies. This model can be charted as follows:

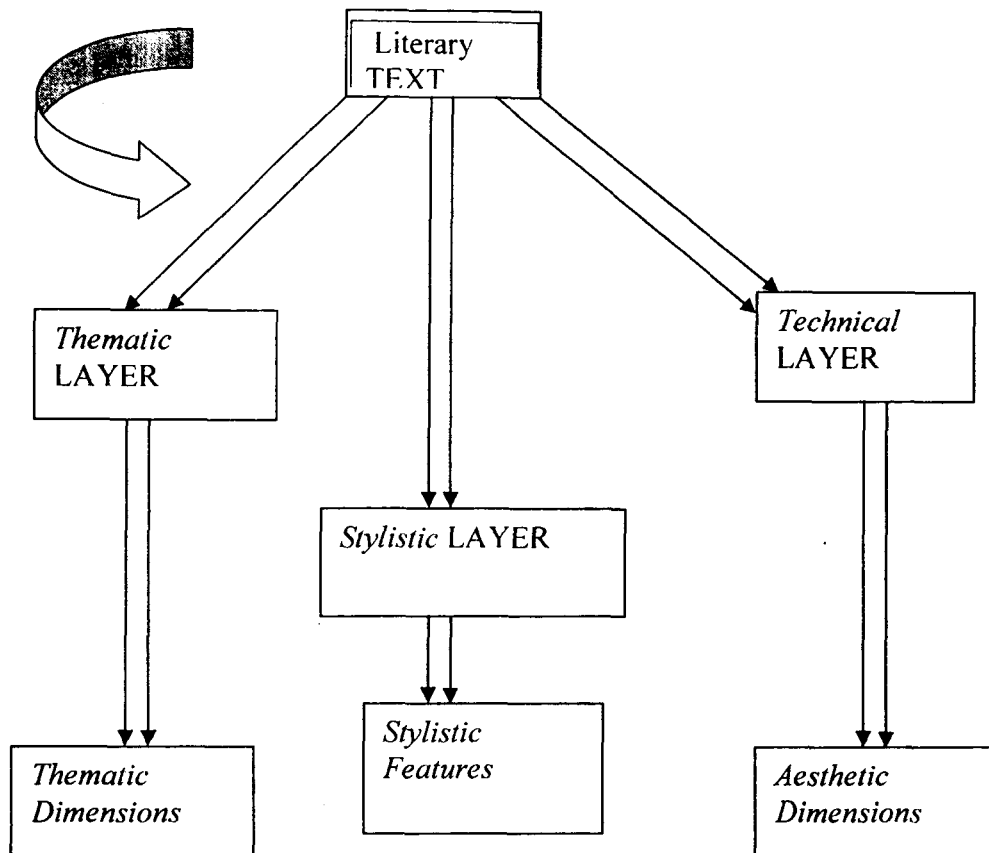


Fig. 1. The *Theme-Style-Technique* Methodological Model.⁴

The last word to note here has to do with the use of the Arabic script in the thesis. I opt for translating any citations from Arabic without the provision of the Arabic text or even its transliteration unless it is felt needed. Readers of English are the supposed reading audience of my research work. Those who know both languages and wish to see the Arabic scripts for more assurance on their part can refer to the referential notes for easy references to the cited statements of the original texts. My own translations will

⁴ This critical model can be imagined as of two faces with different colours: the front face has the original text in view whereas the back face has the target text in review. The curved arrow on the top left corner leads to either face. The diagram can also be viewed with two parallel arrows: one is representing the original and the other the translation.

always figure between two square brackets unless otherwise specified. The puzzles of decoding uncommon abbreviations or unnecessary jargons will be minimised to the maximum for more interesting and smooth reading. What remains for this first part of the introductory chapter is to remind of what the thesis has to deal with.

1.1.4. Scope of the Study

The study limits itself to the scrutiny of certain English translations of Mahfuz's novels. Applications of the study will comprise novels ranging in their fictional visions from the socio-cultural to the political, and their critical dimensions from the national to the international. To match this convenience, the following novels in their English translations are selected for scrutiny: *Bayn al-Qasrayn (BQ)* and *Qasr al-Shawq(QS)*, 1956-57, translated into English as *Palace Walk (PW)* and *Palace of Desire(PD)*, in 1990-1992; *Zuqaq al-Midaq (ZM)*, 1947, translated into English as *Midaq Alley (MA)* in 1966; and *Allis wa al-Kilah (LK)*, 1961, translated into English as *The Thief and the Dogs (TD)* in 1984. They are good representatives of the Mahfuzian art in English. They have been responsible for the critical concerns in English, and are of diverse national and comprehensive human visions that may attract our interest. As a matter of fact, not too long after Mahfuz got the Nobel Prize, the West started to read his major works in English. All translations that appeared before getting the Nobel Prize were not really enough to form the English critical perspectives adequate enough to judge Mahfuz and his art. That is what some critics like Edward Sa'id and Altoma also confirm. The novels chosen fall in different periods that mark the development of Mahfuz's novels. Their translations appear both before and after Nobel Prize attained by Mahfuz, in 1988. The

status of the quality of their translations varies, generally speaking, according to the opinions of readers and critics. This critique will reveal to what extent their opinions prove true. The selection of these 'graded' translations is, thus, highly justified by these factors to meet the expectation of the study. The thesis opens up to six chapters:

The first chapter is devoted to introducing the research work's objectives, methodology and scope, of which these lines are integral. Following is a literature review that discusses the development and importance of the Egyptian novel including Najib Mahfuz and his world of thought and influence. It further renders a discussion of Mahfuz's novels and their translations in English. It goes a step further more to introduce the novels under research in terms of their general outlines. This is in order to help the readers get a basic understanding of what they are reading about. The whole chapter anyhow serves as an introduction to the analysis undertaken in the subsequent chapters. The second chapter takes up for its scrutiny the central themes of the four novels under discussion. These themes are checked against their original presentations by Najib Mahfuz. The chapter provides the opportunity to (1) understand Mahfuz's themes, (2) understand his authorial visions about his themes, (3) and find the differences of treating these themes between the original and the translation presentations. This is the thematic layer of the model charted earlier. The analysis is raised to the level of thematic discourse broken into thematic situations or lines of plot so as to facilitate the task of finding translational deviations.

The third chapter expresses another layer of the model. It deals with the stylistic features of the English translations of the same selected novels pointing out misrepresentations on

three syntactic levels: phrases, sentences, and paragraphs. Style is understood to mean the author's selection, preference and arrangement of all these into the making of the text's fabric. This kind of arrangement is what makes the text its author's. It is this arrangement that determines the semantic and pragmatic dimensions of a narrative style typical of its own author alone. Any other stylistic deviations breaking with the norms of authorial writing and narrative style are dealt with in this chapter.

The fourth chapter concerns itself with all translational deviations from Mahfuz's techniques of novel writing. The aesthetics of Mahfuz's texts are primarily literary and they are all given their due in this chapter. This chapter manifests the third layer of the proposed model.

The fifth chapter reflects on politics of translating Arabic literature and culture. Thus, it establishes itself as a deductive chapter leading us to produce a type of ethical judgement on the translations in English of Arabic literature, being oriental in its general character and Arabic in its particular orientation.

The sixth chapter is a conclusion. It recapitulates the main points of the thesis and its findings, stresses the originality of this critical study, and renders suggestions for further research work.

The thesis has an appendix on translations and translators. It serves as a directory to those who wish to see some details on Mahfuz's published novels in English and their translators. The bibliographical list is what ends the thesis in its final stage and virtual image.

1.2. The Development of the Egyptian Novel and the Birth of Najib Mahfuz

1.2.1. National and Foreign Literary Influences on the Egyptian Novel and Najib Mahfuz

Many critics talk of three generations in the history of the Arabic novel in Egypt. Mahfuz stands first in the second generation which witnessed other distinguished novelists like Abd al-Hamid Jawdat al-Sahhar, Adil Kamil, Yahiya Haqqi, Abd al-Halim Abd Allah, and Yusuf al-Siba'i. This generation started publishing their works in the late thirties of the twentieth century. The first generation helped in the making of Mahfuz's generation. The first generation of Egyptian novelists started writing and publishing in the pre-thirties of the same century. Such writers were Tawfiq al-Hakim, Muhammad Husayn Haykal, Taha Husayn, Mahmud Taymur, Abd al-Qadir al-Mazini and Mahmud Lashin. Najib Mahfuz links the pioneers with those who started writing their novels as contemporaries and those young writers who were to come soon. Najib Mahfuz got influenced by those who appeared before him in the thirties. Mahfuz acknowledges this fact when he says:

[The stage of awareness emerged under the influence of Taha Husayn, al-Aqqad, Salama Musa, al-Mazini, Haykal, and later on Taymur, Tawfiq al-Hakim, and Yahya Haqqi. I call this stage the stage of liberation from the traditional way of thinking, the traditional way of evaluation; a stage marked by focusing on world literature and looking into classical Arabic literature in a new way.] (F. Musa 14-15)

This influence is also given a stress by Husayn Fawzi when he talks about his own generation during the 1919 revolution. He says that in this period most of them were readers of such western writers as Maupassant, Balzac, Dostoevsky, Ivan Turgenev, Chekhov and Tolstoy. He stresses the fact that they did not get influenced by Haykal's novel *Zaynab* or by *Hadith Isa bin Hisham*, a novel written by al-Muwalihi, who lived

between 1858 and 1930 (ibid). This view is also supported by Yahya Haqqi, who himself is a novelist and dramatist. He confirms that the Arabs came to know the modern novel through translation. He refers to the compilations of thousands of translations in the national library in Beirut before the middle of the 20th century. He goes on to say that after the exposure to the modern western types of story, the Arabs felt that *The Thousand and One Nights* and the form of the maqamah (a traditional Arabic narrative genre) were insufficient to create full-fledged stories. These Arabic traditional narratives fall short of expressing the present. According to his views those who laid the foundations of the modern novel were persons influenced by European literature, particularly French and English literatures. Sir Hamilton Gibb almost makes the same remark:

The incentive was thus lacking in literary circles to the composition of works of a similar kind in Arabic. As the demand grew, the most natural course was to meet it by translating French and English novels [...] (qtd. in M. Moosa 93)

On the other hand we find other moderate views that emphasize the influence of the Arabic traditional forms of story telling on the development of the modern novel in Egypt. Such views are clearly expressed by such writers as Mahmud Taymur, a distinguished Egyptian novelist and playwright. He readily accepts the fact that modern Arabic fiction has been influenced by translations of western literature but he stresses the fact that the Arabic novel has its roots in the Arab past. And the Arab writers' Orientalist nature gave their works characteristics different from those of the western literature. He condemns judging on the basis of the form of the western story. Its structure and frame could not be the only criterion. Arabic literature has its own characteristics and form, he says (ibid 92).

Most, to the best of my access and reading, of the critical works available in the literary market speak of the influence of western thought and writers on Najib Mahfuz and his thought as well. Very few talk of him as born out of an Arabic tradition which had known story telling long before. In fact, Najib Mahfuz came in a time which already knew such Arab modern novelists and short story writers as Haykal, Mahmud Taymur, al-Aqqad, al-Sahhar and others. These pioneers must have influenced Mahfuz irrespective of the fact that their productions were less artistic as far as the techniques of modern novel writing are concerned. But we should not forget the fact that the pioneers of the modern novel themselves had not taken their examples only from the traditional mode of story writing in Arabic which was popular in the 19th century. Mahfuz came and walked the same path as that of his pioneers. Then it is probably right to say that they were the ones who illuminated the way for him and laid the foundation of the modern Egyptian novel. But this does not mean that Mahfuz just borrowed and imitated. On the contrary, the Mahfuzian reader can feel the difference. Mahfuz borrowed and created, assimilated and established his own techniques and methods. He had his own insights into the modern art of the novel and its expansions. The next chapters will reflect the skills of the writer and show how far he has deserved world respect and honours.

1.2.2. The Leading Role of the Egyptian Novel in the Arab World

Hamid al-Nassaj speaks of the influence of the Egyptian novel on the appearance of the novel as a modern genre in other Arabic countries. He says that the role of Egypt is similar to the role of England in the establishment of the art of the novel in the rest of Europe. More than two centuries passed since Daniel Defoe, but Egypt could assimilate

that development within a very short period not exceeding half a century. Egypt exported the art of novel writing by two ways: translation first; and second, novel writing. All Arab researchers and scholars acknowledge this fact. Umar Talib, in his book titled, [*The Art of Story in Modern Iraqi Literature*], says that the translations in Egypt and Lebanon had the most felt influence on the mature story writers in Iraq. They started to know about story writers like Tolstoy and Demas through translation. He does not forget to mention Mustafa al-Manfaluti and his style in those translations. Shakir Mustafa, in his book [*The Story in Syria*], mentions the influence of the story movement in Egypt and Lebanon that supported the art of story writing in Syria, especially the novel. Writers like Yusuf Idris and Mahmud Taymur used to write forwards to Syrian novels.

Egypt also contributed to the cultural climate in Morocco. The famous Moroccan novelist Abd al-Majid bin Jalun started writing his short stories when he was in Egypt. He also imitated Najib Mahfuz as is mentioned by Ahmad al-Madini in the Iraqi journal, *al-Aqlam*. Ba-Bakr al-Dardini attributes the recognition of the art of the novel to Egypt, particularly the Egyptian pioneers like al-Manfaluti, al-Mazini and Lashin. The form of the modern novel in Egypt, Lebanon, Iraq and Syria, was always under the impact of the European novel since the establishment of the form out of traditional and western blend. Later on, any development in the form of the novel or its content in the west has apparently influenced the narrative production and its quality. Being first assimilated in Egypt, it then transported to the rest of the Arab countries. More novelists we find in Egypt than in any other Arab country (al-Nassaj 16-9).

1.2.3. Stages of the Development of the Modern Novel in Egypt and the Birth of Mahfuz

I do not find a more clear-cut novel classification of the different stages of the development of the modern Egyptian novel than the one outlined by al-Nassaj. He talks of four stages: the first stage categorizes all the novels that were written until 1939, the beginning of World War II. He calls this stage [the individual adventure]. The second stage of the modern Arabic novel starts with the war and ends in 1952, the year of July Revolution. He calls this stage [the stage of transformation and discovery]. He labels the third stage [the stage of realization and moving ahead]. This stage starts with the revolution and ends at the setback of June 5th, 1967. The fourth stage is labelled [renewal and continuation]. It occurs after 1967.

The first stage is marked by the novels of such writers as, Rifa'ah Rafi' al-Tahtawi, Ali Mubarak, and others. These writers aimed at religious teaching and were quite attached to the traditional ways of story writing. The novel as a modern literary genre was absent in their writings. The real start of the modern novel, though not in the very sense, was with al-Muwaylihi in the same period. He first had his book called, *Hadith Isa ibn Hisham* [*The Narratives of Isa ibn Hisham*] published in a newspaper run by his father, between 1898 and 1900. The book was under the influence of maqamah, a traditional Arabic narrative which pays attention to rhyming verse, metaphors, similes, and is replete with wisdom sayings, maxims, and proverbs and plenty of Qur'anic verses and prophetic traditions. This work was not called a novel, not even a story. It was called 'hadith' which means 'narration'. This work, however, is the most developed form of maqamah (established long back in the fourth century after Hijra, at the hands of Badi' al-Zaman al-Hamadani). I have strong doubt that this form was recognised by Europeans when they used to come to al-Andalus (Spain today) for learning and

knowledge in the Middle Ages. It could be the genre which influenced the European novel in its early periods. Anyhow, this stage is also marked by writers like Mahmud Tahir Haqqi, who wrote *Athra' Dinshwhy* in 1906. It is a nationalistic novel. Before this novel there appeared a novel called *al-Qisas Hayah* by Abd al- Hamid al-Buqarqasi, rarely mentioned by critics. His first novel, *Hukm al-Hawa*, appeared in 1904. The story of the novel hinges on a real story that happened in October, 1903. It is the first novel that deals with issues related to Christian environment in Upper Egypt. No other writer could have dealt with such issues before 1919. The writer Salih Hamdi Hammad, a cotemporary to al-Manfaluti and a translator, appeared before Haykal. He was neglected by critics who tried to find out the roots of the modern Arabic novel. This writer was aware of the art of the novel and knew the distinction between the novel and short story as two literary genres. He was brave enough to bring the theme of love in his writings unlike his contemporaries. He published a few novels in 1910 and 1911. After this date occurs Haykal's *Zaynab* in 1912, the novel which is referred to by critics to mark the beginning of the modern Arabic novel. This novel has been separated from all the previous attempts by its style that approaches the structure of the modern novel. Haykal was under the influence of what he was reading in French, particularly the romantic novels. Al-Nassaj attributes the fame of *Zaynab* to the high political and social prestige of its writer. The writer himself was not really concerned with the novel as an art. His second novel *Hakatha Khuliqtu [I was born Like That]* appeared in 1956.

From Haykal to al-Aqqad, to Mahmud Lashin, and further to other individual adventures: Al-Aqqad wrote his only novel, *Sarah*, in 1938. Lashin started with short stories and wrote his novel, *Hawwa' bila Adam [Eve without Adam]*, and published it in

July 1933. Another novel, *al-Sir al-Muntahir* [*The Murdered Secret*], was promised to turn up but was not published. Ibrahim Abd al-Qadir al-Mazini wrote two novels. The first, *Ibrahim al-Katib* [*Ibrahim the Writer*], was published in 1931 and *Ibrahim al-Thani* [*Ibrahim the Second*], in 1943. His novels were not quite distinguished from the other novels which appeared in this period. Mahmud Taymur is considered to be the pioneer of story writing. He published two novels. The first was *al-Atlal* [*The Ruins*], published in 1934; the second is *Nida' al-Majhul* [*The Call of the Unknown*], in 1939. Then comes Taha Husayn, who first published his memoirs called, *al-Ayyam* in 1929. Afterwards, he wrote *Du'a' al-Qarawan* [*The Call of the Curlew*], in 1934 and *Adib*, in 1935. Tawfiq al-Hakim, the famous playwright, took venture to write some novels. His novel, *Awdat al-Ruh* [*The Return of the Spirit*] was published in 1933 and *Yawmiyyat Na'ib fi al-Aryaf* [*Diaries of an Officer in the Countryside*], in 1937 and *Usfur min al-Sharq*, in 1938.

There are other individual adventures also that occurred in the same period by writers like Mahmud Khayrat, Mahmud Afifi, and others. Their works due to artistic failures, however, are not mentioned when critics talk of the development of the Egyptian novel. By and large, it is true that the writers of this stage (1893-1939) are the pioneers of novel writing, but they were not novelists in the first place. They were highly romantic. They did not try to get themselves and their problems out of their texts. They meant their 'novels' to express their own issues. They did not try to present a realistic view of the life of their societies. Most of their works were meant to teach and reform. The artistic structure of their novels was loose. They relied on their individual efforts. They did not include themselves under a specific school or trend of novel writing to follow its principles. The novel was not their main concern either. This group of writers, however,

laid the foundations of the art and helped in the appearance of the novels of the next period, which really marks the beginning of the novel as a modern genre separated from the short story and from mere individual efforts.

The writers in the second period would rely not on their own individual adventures but on the experiments of those preceding them. The second period (1939-1952) was, socio-politically speaking, marked by dictatorship and injustice, the self-consciousness of the bourgeois of its own status and the aim to imitate the European middle class in their conduct and their literary writings. People in this period started to perform strikes and demonstrations. They were very much aware of the national and social issues. There were realistic intellectual premises on the levels of economy and society. The press continued to magnify such issues and modern issues. This resulted in the emergence of the July 23rd revolution in 1952. The novel did not separate itself in this period from the circumstances around it. The novelists started to swim back to the shores of the nationalistic history, Arabic or Islamic. They took the raw material from it and moulded it according to the needs and issues of the present. The historical novel was dominating in this period. Those writers who were interested in it continued writing it. The others who contributed to the making of it in this period became the pillars of realism in the history of the Arabic novel in Egypt. These historical novels started with Ali al-Jarim and ended with Najib Mahfuz, Abd al-Hamid Jawdat al-Sahhar and Adil Kamil. These writers and many others started reading the Pharaonic history and the Islamic one. They referred to those periods to picture the events that happened. They wanted to restore the sense of nationalistic enthusiasm and the religious Islamic feelings to immune the Egyptian people from the imperialists and the British occupation of their lands. Starting

from this stage Najib Mahfuz emerged as a novelist. He produced his first historical novel in 1939. He then continued to shift from one stage of development into another along with other contemporary writers like al-Sahhar, Adil Kamil and many others.

The stage that starts from after the revolution of 1952 to the setback of 1967 witnessed scores of writers of realist novels along with Mahfuz, such as Abd al- Rahman al-Sharqawi, Yusuf al-Siba'i, Ihsan Abd al-Qudus, and Abd al-Halim Abd Allah. Another generation started to appear now. A generation that wanted to find its own way without being restricted to the generations either of Mahmud Taymur and al-Aqqad, or that of Najib Mahfuz, Yusuf al-Siba'i, Tharwat Abazah, Suna' Allah Ibrahim and others. This is the generation that was produced by the revolution and the one that continued to be loyal to it. This generation started to write side by side with the preceding masters. Najib Mahfuz continued to be the master of all since the appearance of his voluminous novel, the trilogy (*Bayn al- Qasrayn, Qasr al-Shawq* and *al- Sukkariyyah,*) which appeared in 1956, 1957.

The last stage that starts from 1967 and onwards is marked by the productions of the young writers, the generation of the revolution. These are writers like, Muhammad Yusuf al-Qa'id, Nihad Sharif, Rimsis Labib, Mustafa Amin, Musa Sabri, Isma'il Wali al-Din and many others.⁵

1.3.Introducing Najib Mahfuz and His Novels

1.3.1. Reflections on his Personal Context and his Philosophy

⁵ Sayyed Hamid al-Nassaj, *Banurama al-Riwayah al-Arabiyyah al-Hadithah* (Bayrut: al-Markiz al-Arabi li al-Thaqafah wa al-Ulum, 1982) 16-79. Moosa's chapter titled, "The Growth of the Egyptian Novel" offers a satisfying introductory content analysis of most of the novels listed here: (see Matti Moosa, *The Origins of Modern Arabic Fiction* (Boulder and London: A Three Continents Book, 1997) 253-343.

Najib Mahfuz is not a pen name for the writer called Naguib Mahfouz. Many readers other than those who know Arabic and its present dialects may think so. As a matter of fact, these are two spellings of the same name. Let's have a clear thought of this right now. There are some critics, translators, editors, and also researchers who adopt in their writings the first spelling of the name – Najib Mahfuz. Many others go for the second, more common, spelling- Naguib Mahfouz. The distinction between these two names is not that they refer to two different writers or that the second is a pen name. The fact is that Najib Mahfuz is Egyptian. The Egyptian pronunciation of the Arabic spelling of the name is rightly represented in English by this spelling - Naguib Mahfouz. In other simple words, the writer himself pronounces his name likewise. Again the name is pronounced as Najib Mahfuz according to the standards of the system of sounds of the Standard Arabic Form. Hence, we have the alternative spelling – Najib Mahfuz. The current study employs the standard form of the name, i.e., Najib Mahfuz; of course as far as its own statements are concerned.⁶ My adoption of this spelling is not merely a matter of personal taste. The study aims at correcting the image of the author and claims the recreation of his literary image. The name is part of the image.

Najib Mahfuz was born on December 11, 1911 and died on August 30, 2006. Out of 95 years 70 are spent in reading and writing. I do not want to see a question mark on the date of his birth. Those who fix the date of his birth in their writings in English as 1912 or 1910 are many but seem unaware of the trusted Arabic bibliographies. As far as my own readings go, most Arabic sources refer to the year 1911 as the year in which

⁶ Names of Arabic writers and places in this thesis tend to follow the same system that heeds the Phonetic and Morphological System of Standard Arabic. Exception is the name which is part of a title or quotation, or a preference to its own holder. Such names may occur differently in other works, however.

Mahfuz was born. Such sources are The American University in Cairo Press. It is the publication house which possesses the copy rights of Mahfuz's translations in English and which is expected to have a good record of Mahfuz's personal life. However, the other date finds its place in some English articles and critical books and recorded in some of them as exactly as December 15, 1912.

With regard to his place, Najib Mahfuz talks about the historical place in which he lived. He says that Jamaliyyah is a fascination for him. Once he enters it, he does not want to get out of it. Mahfuz looks at his own locality as a symbol for all Egypt. The place is a distinct element of an important vision in his novels (al-Shatti 417).⁷

As far as his literary career is concerned, he had been writing for more than half a century. For me, he is professionally a novelist in spite of the fact of his miscellaneous writings. He succeeded to move with the Arabic novel from its beginnings. He started writing historical novels shifting to socialist and post-modern novels as far as many critics talk of them. These stages took almost three centuries in the west. Mahfuz could start and finish all these stages within a few decades starting from 1939 up to 1988. After having finished dealing with western-type novels he could cruise back to the Arabian traditional setting for his later novels. Throughout his literary career, he had always been a man of wide knowledge and reading. He had his own artistic techniques and methods. He had enough courage to directly put forth his own philosophical and modern visions in

⁷ For detailed information on Mahfuz's life and other personal details consult the following trustworthy internet site prepared by Egypt State Information Service (SIS), copied hereunder as a direct link: <<http://www.sis.gov.eg/En200000000000000000160.htm>>, and chapters 4-6 of the following print source: Masri Hannurah, *Najib Mahfuz wa Fan Sina't al-Abqariyyah*, (Cairo: Dar al-Shuruq, 2008). Hannurah, a close friend of Mahfuz, fixes Mahfuz's birth date as on 11 Dec. 1911.

spite of the fact that many of his visions were against the conventions of his society. Many incentive awards were conferred upon him. He was the first to win Egypt's incentive award in its early establishment. Many of his works, especially novels, have been translated into many languages today. After this recognition, he got the Nobel Prize for literature in 1988. He was the first Arab writer to win such a prize. The world today recognizes him as a distinguished novelist of great thought, philosophy and skill.

Here are some of the statements from Mahfuz's own mouth on his art and themes, beliefs, issues of his own times and his views on the outer world and all that moves in it. These statements are not meant to fill in a gap in this introduction. They are meant to give the readers some clues to the understanding of Najib Mahfuz and his novels as far as the approach of this study is concerned. The themes of his novels are drawn from the various issues of real life and shaped by his own philosophy. The different fictional visions are not far from the actual visions of Mahfuz and his times. Najib Mahfuz is a realist in the first place. At times he expressed directly what he wanted to say. At other times he used symbols and references to allude to the same facts of his day especially in his novels of socialist –realist character. In an article titled ["A Journey in the Head of this Man,"] cited by al-Shatti, Mahfuz speaks of such references in his socialistic novels. For instance, he says that he exploited 'homosexuality' in that period as a signal of political corruption. He stresses the fact that in politics for example if one wanted to succeed then he would reach his ends by way of relationship, opportunism, bribery, and exploitation of his or her beauty. He goes on to say that it was his duty to know and record such deterioration.

Al-Shatti goes on to say that Mahfuz differentiates between a philosopher and an artist. The first can give a direct answer if they are asked about their art; the latter express their feelings in their works. Their works speak themselves to the readers. Mahfuz defines philosophy here by saying that it may have another meaning when it represents a stand taken by a human being toward life and its people and their manners. As such, no human is without philosophy. Mahfuz says that it is probable that the series of his works will represent a philosophy based on experience and education. He admits that he is not different from other writers as far as his interest in localities and their people is concerned. The social values are his concern in spite of his concern with metaphysical representations. There is always an attempt to reconcile the absolute truth with the social values.

What is peculiar about Mahfuz is that he was a student of philosophy. He always wanted to study Islamic philosophy as a major. But he shifted to write articles about the idea of the evolution of dogmas and sects and different philosophical trends. Fortunately, he found his way out through art. His literary works continued to go hand in hand with his philosophical thoughts. Mahfuz successfully blends philosophy with literature to express the different issues of his society. He wrote romantic historical novels, realistic novels, and post modern novels. All of them are just different ways to reflect the issues of man. Mahfuz says that philosophy finds its way into literature through different ways: it may come as part of its content where the philosophical thought gives the literary work a philosophical shape like Sartre's plays. Philosophy may get into no-philosophical literature (the literature that has no philosophical idea at its core) through some philosophical characters and is revealed through dialogue and attitudes like Aldus

Huxley's *Point Counter Point*. Again, philosophy may have its way into literature neither through ideas nor through characters but through the plot of the literary work per se. Here philosophy becomes clear through the events and the fate of the characters that are shaped by the environment and the circumstances in which they live. There might be found in a literary work any number of coincidences which result in certain distresses like those found in the works of Thomas Hardy. They reflect his philosophy that man is a puppet in the hands of fate. The system of his work reveals this philosophy. The other way of the access of philosophy into literature is that the author of a literary work or the creator of an artistic work gets influenced by some philosophical culture to an extent that the artistic work gets tangibly enriched by it. However, I find myself unable to completely agree with al-Shatti regarding his view that Mahfuz does not belong to the category of those writers who build their works on some philosophical idea: What is to be said about Mahfuz's novel *Children of our Alley*. Mahfuz academically studied philosophy and practised it on the level of writing. The influence of philosophy is quite clear on the novels of Najib Mahfuz.

Najib Mahfuz has his own ideas on the world of today and its political shape as well. He says that the world has two main divisions in this respect: the first gives man freedom and leaves him in a forest; the second gives him justice and leaves him without freedom. Man is miserable both ways. Mahfuz says that the solution is in combining the two. Mahfuz confirms that he is a socialist and admits that socialism loses much of its value. It mocks freedom, he says. On the other hand, Mahfuz realizes these two main divisions and their conflict with the traditional institution- religion. Mahfuz says that Sophist socialism guides us to God. Conducts like, love, knowledge, manners and

societal conducts like socialism make us reach the supreme truth. They lead man to the doors of divine power. There exist some social systems that pave the way to God. They can achieve what he calls 'human justice' and fight exploitation and other evils that drag the soul far from divinity (al-Shatti 12-9). This indicates that Mahfuz was not far from the politics of his times as well. Najib Mahfuz was disillusioned with the revolution of 1952 during its heyday and its setback in 1967. He was direct in his criticisms. The publication of his novels that he produced during this period came to confirm his political beliefs. He was satisfied with the principles of the revolution but never with the practices of those who came to power. In his article titled "The Novelist as Political Eye-Witness: A view of Najib Mahfuz's Evaluation of the Nasser and Sadat Eras", Rasheed el-Enany translates and comments on Mahfuz's speech from an interview in 1973, when Mahfuz says:

There is no doubt that the declared aims of the 23 July Revolution would have been to me and to my entire generation very satisfactory only if they had been carried out in the spirit in which they were declared ... I wanted nothing more than true socialism and true democracy. This has not been achieved yet (qtd. in el-Enany 77).

Mahfuz admits that he has his doubts about Marxist theory as a philosophic system yet believes in its application irrespective of its defects and failure of experimentation. He stresses certain beliefs that can be summed up as follows:

- Man should be freed from the class system and what it entails of privileges such as inheritance.
- Man should be freed from all forms of exploitation.

- An individual's position in society should be determined according to both his natural and acquired qualifications.
- Recompense should be equal to need.
- Individual should enjoy freedom of thought and belief under protection of law which is supposed to control the governor and the governed alike.
- Democracy to be realized in its fullest sense.
- The power of central government should be reduced and restricted to security and defence (ibid 77).⁸ These doctrines serve as the background for understanding the novelist's deep sense of frustration at the collapse of the national aspirations at the hands of not the colonizers but at the hands of the very regime which initially seemed capable of achieving what earlier generations had failed in. These intellectual issues have their clear presence in the novels of Najib Mahfuz. One can refer to many critical works based on content analysis to get complete ideas on the different dimensions of thought. This section here just opens up the intellectual world of the author without intending to give excessive details. These views are important for our approach of studying the English translations of Mahfuz's novels in English. The readers should have such basics to understand what Mahfuz said about himself and his art and what critics in English say about him. Incidentally, politics does not detach itself from history.

History has its clear presence in the novels of Najib Mahfuz. His early novels were historical. But we can generally say that they are politically and socially realistic.

⁸ Rasheed el-Enany, "The Novelist As Political Eye-Witness: A View of Najib Mahfuz's Evaluation of the Nasser and Sadat Eras." *Journal of Arabic literature*, xxi, part 1-March (1990): 77. el-Enany quotes from the Arabic interview source, atahadath ilaykum (98-9).

Mahfuz did employ history in his early novels not for the sake of narrating history itself but for the sake of reality. This is what Mahfuz himself has confirmed in his interviews. History, al-Shatti confirms, was an inspiration that enabled him to reflect the anxieties of his society in the times of the British occupation of the land. His historical allusions aroused the nationalistic sentiments against the occupants. Najib Mahfuz confirms this when he says that the historical characters in his novels were not meant for themselves. The novels he wrote were not historical in the very sense of the word. He did not mean to transfer the readers back to the life of certain historical phases. He wanted to picture the present (34). These views are given stress by the known critic Ibrahim Fathi when he says:

[Najib Mahfuz projected the facets of the modern Egyptian society on the themes and characters of the past. The contemporary present was rendering the perspective. The world projected, the author, and the readers were all subject to the same standards of evaluating derived from the logic of the existing events. Thus, we do not find a wide gap between the works that are called historical and the novels which are called realist, though gaps may exist between them.] (8)

Najib Mahfuz reveals more of his thought and his views on life when he sums up his stand toward the novels that he wrote. In 1968, after Mahfuz has finished his voluminous work the trilogy, he started to shift his strategy from writing novels on modern Egypt to writing novels of some philosophical essence beginning with *Awlad Haratina* in 1959 to end with *Miramar* in 1967. In an interview with Mahfuz by Raja' al-Naqqash, Mahfuz speaks on his art. The reality of Arabic literature, according to him, records the continuous flow of novel producing and its availability. He says that the art of the novel

in that time (his own times in the sixties) was not appropriate at all; confessing that the novel he started writing then was something other than the novel. He bid farewell to the novel after he had finished writing the trilogy. He says that he was writing something the English call 'novelette'. The best translation of this word in his opinion is 'qissah' i.e. story. What he wrote then can be called a dialogue story. The works that he wrote depended basically on dialogue to reveal thoughts and attitudes. He goes on to confirm that the novel is no longer the appropriate art to express the issues of the age. The novel is an appropriate form in societies that have stable and clear-cut features. In his view the Arab societies cannot stop changing every now and then. The conventional novel describes the society. A changing society tends more to understand and think of it than describe it. Thinking of a society leads to, so far as he terms it, intellectual literature in which the protagonist is not the particular person but the general person – the human being in his general and basic issues. This general man cannot fit in a novel based on description and narration. It fits in a novel based on thinking and dialogue. That's why he labels it 'al-Qissah al-Hiwariyyah' [the dialogue story] (Wadi 282-83).⁹ Najib Mahfuz thereon proves that he is too much concerned with his society in particular and the world in general. He justifies his art according to the changes of his society. His speech, to confirm our views, proves that he is a realist in total, a universalist in his thought and, moreover, his own boss as far as his literary skills are concerned.

Even when he was publically criticised for his political and religious position, he attracted many readers throughout the Arab world. He may be considered the

⁹ Mahfuz's statements are also quoted by Hannurah (see bibliography). However, the original source of these statements as given by Hannurah is Raja' al-Naqqash, "An Ara' Najib Mahfuz fi al- Riwayah al-Misriyyah," *al-Musawwir* magazine, 31 Jan. 1969.

contemporary Egyptian novelist par excellence. Though sometimes called the "Dickens" or "Balzac" of Egypt, he is really the "Mahfuz of Egypt": his realistic style, his interest in social issues, indeed his whole ethos is genuinely Egyptian. (M. Moosa 372)

1.3.2. Classification of Mahfuz's Novels

Najib Mahfuz is a good representative of all the stages that have been mentioned above. He started with the historical novel *Abath al-Aqdar* in 1939 and continued writing with those who started before him, those who were his contemporaries and those who started when the Egyptian novel had already been established and fully recognized in Egypt and the world. The novels that he wrote were classified by many critics as historical, realist, and post-realist. Many others divide them in other words into romantic-historical, social-naturalist, symbolist-realist, and critical-realist. There are other critical classifications in the field. Following these classifications on the basis of the genre of the novel and its trends in the world brings nothing but confusion to the critics and readers alike. Najib Mahfuz did not mean to stop at some points in time to match the trends of the novel in the west irrespective of his awareness of such developments in time. His assimilation of the different literary and philosophical trends of the west resulted in an art that belongs to him alone. A Mahfuzian reader will discover that Mahfuz is a school by himself. Critics talk of Mahfuz's romanticism, his naturalism, his socialism, his realism, his post modernism and even his traditionalism. That's quite felt in all his novels. One feels that a novel written by Mahfuz cannot fit just in a single category. The historical novels are romantic and realistic. The realistic novels are socialist and most of them are symbolic in varying degrees. Readers of Mahfuz should give themselves enough freedom to look at Mahfuz within his own school of, so as to speak, technical thought and

narrative engineering. Classifications of distinguished Mahfuzian critics should not affect our own ways of understanding him. They might be misleading if totally relied on. Here is an example:

Fatima Musa, a distinguished critic and translator in the field, in her critical, authoritative and widely cited book *Najib Mahfuz wa Tatawwur al-Riwayah al-Arabiyyah* [*Najib Mahfuz and the Development of the Arabic Novel*] cited earlier here, presents her content analysis on the basis of the following classification of Mahfuz's novels: romantic-historic, realist, and post-realist depending on their general character. She presents a par excellence detailed analysis of his novels. Yet, and just like many other books in the field, the book is a mess as far as the classification of Mahfuz's novels is concerned. Such divisions in the field are a real mess for the researchers. The content of the book also violates its title, which should remain confined to the discussions of Mahfuz's novels. There are no clear-cut marks between the discussions of Mahfuz's short stories and his novels. Thus, and benefiting from al-Nassaj's views stated earlier regarding the dividing of the stages of the development of the novel in Egypt, it is proposed that there should be clear-cut lines from the beginning so as to give vivid classification of the novels of Najib Mahfuz. However, here is my proposal in this regard. Najib Mahfuz, most critics admit, is generally a realist in all stages of his novel writing. The ratio of realism in his novels along with artistic techniques develops with the development of the contemporary issues of his times. The techniques shift accordingly to suit the thematic circumstances. The other features of his works ranging from the employment of history to the use of symbols are to be taken as mediums and vehicles he has employed to serve this general tendency and to develop the treatment of his themes

and fictional visions. This is what Mahfuz admits regarding his historical novels. Mahfuz himself supports the previous remarks by Fathi when he

admits that while he was writing *Kifah Tiba* (1937-1938), his major concern was the Egyptian's struggle to overthrow the British, who had occupied the country since 1882.¹⁶ Many of his contemporaries saw a real continuity from the Pharaonic period, the brightest in Egypt's history, to the present age of decadence and humiliation caused by British imperialism and the dominance of the Turko- Egyptian aristocracy. (M. Moosa 349)

Therefore, Classifications of his works chronologically on the basis of the dates of their publication is likely to facilitate the task of analysis, understanding and reading for Mahfuz's critics and readers alike. An appendix that gives the list of Mahfuz's novels and their translations in English has been attached on this basis.

1.3.3. An Outline of Mahfuz's Novels and their Translations in English

Classifying Mahfuz on the basis of some chronological order of publications may seem more practical and less confusing - either in Arabic or in English for further critical studies about Mahfuz and his novels. Here is an outline of his novels based largely on Matti Moosa's discussion (which employs the suggested approach) of Mahfuz's novels. Mahfuz, encouraged by Salama Musa, published three historical novels. He called the first *Hikmat Khufu* [*Cheop's Wisdom*]. In his magazine, Salama Musa changed the title of the novel into *Abath al-Aqdar* [*Irony of Fate*] before publishing it in 1939. His second novel *Radubis* followed in 1943 and *Kifah Tiba* [*The Struggle of Thebes*], in 1944. After completing *Kifah Tiba*, a historical novel, Mahfuz, feeling that history lost its charm, abandoned history to rely on the social issues of his time in Cairo. Between 1945 and

1951 Mahfuz published five novels. These are: *al-Qahirah al-Jadidah* [*New Cairo.*] which appeared in 1945, *Khan al-Khalili*, 1946, named after an old quarter of Cairo, *Zuqaq al-Midaq* [*Midaq Alley.*] 1947 (was the starting point of the reputation of Najib Mahfuz at least in Egypt) *al-Sarab* [*The Mirage.*] 1948, and *Bidayah wa Nihayah* [*The Beginning and The end.*] 1949.

Al-Thulathiyyah [the trilogy] appeared between 1956 and 1957. It is Mahfuz's most important work and one of his personal favourites. It has three volumes. The first one is *Bayn al-Qasrayn*. The second volume is *Qasr al-Shawq*. The third volume is *al-Sukkariyyah* [*al-Sukkariyyah Street*]. Mahfuz has encountered something called "the generations' novel". He talks of a single family over an extended period. Following the steps of Taha Husayn's *Shajarat al-Bu's* (1944), Najib Mahfuz finished the trilogy in 1952. Soon after its completion Taha Husayn was asked by Mahfuz to read and review it. He wrote an article in *al-Ahram* newspaper saluting Mahfuz as a great novelist. Its publication came only after it has been serialised. For it Mahfuz won the state's prize for literature in 1957. It details the lives of three generations of a family in Cairo. It outlines the major social and political events of the period from 1917 to 1944 as seen by the Egyptian lower class dispersed between the Islamic tradition and the new western values. The first volume *Bayn al-Qasrayn* narrates the events of the family of Sayyed Ahmad Abd al-Jawwad from 1917 to 1919. The latter is the date of the nationalist revolution famous as Sa'd Zaghlul revolution. The second part of the trilogy, *Qasr al-Shawq* covers the period from 1924 to Sa'd Zhaghlul's death in August 1927. In this novel Mahfuz depicts the deterioration of the national movement. He shows the clashes between politicians and the clash between the traditional values imported from the West with

those of the Egyptians. The final volume of the trilogy *al-Sukkariyyah* covers the period from January 1935 to the summer of 1944. In this novel Mahfuz's looks closely at the political upheavals, the conflict between western values and traditional Muslim beliefs, the cultural and social changes as a result of the Second World War, and modern civilization. As for Mahfuz the man, he did not seem to establish a strict attitude for himself regarding these two extremes- the Western and the Islamic. He seems to have been swinging between these two extremes to the end of his life. Many Islamists still think of him as an apostate; but Mahfuz has not denied the existence of God irrespective of the fact that he has questioned His existence. Even before his death, he asked that his funeral be performed according to the Islamic ceremonials. Does this mean that he has abandoned his old liberalist beliefs and returned to the traditional beliefs? This question seems to perplex the minds of critics, who still differ greatly in this regard, and the question mark does not seem to turn into a *full* stop.

After *al-Thulathiyyah*, Mahfuz waited for seven years till the appearance of his allegorical novel *Awlad Haratina* [*Children of our Quarter*] in 1959. It was all because of his disillusionment with the revolution of 1952. Between 1961 and 1969 Mahfuz published six novels: *Allis wa al-Kilab* [*The Thief and the Dogs*] 1961, in which he started to announce his socialism artistically, *al-Samman wa al-Kharif* [*The Quail and Autumn*], *al-Tariq*, *al-Shahhath*, *Thartharah fawq al-Nil* and *Miramar* in 1967. After 1969, he published more novels starting with *al-Maraya*. Yet, the novels after 1971 were not as artistically good as the preceding ones as many critics confirm. As a matter of fact, after the setback of 1967 Najib Mahfuz attributes the failure of the novels coming after this date to this setback. He pronounces his feelings clearly:

["My reaction toward the defeat was radically different from my reaction in the wake of July 23 revolution, in 1952. These really are the two horrible events in my general experience. After 1952, I stopped writing completely for five years. The ideas were maturing, growing and were being kept idle for the search of form; whereas after 1967 I started to write haphazardly. I think I reached the real form appropriate to the moment of the horrible defeat."] (qtd. in al-Nassaj 59)

Thus Mahfuz, being affected by the defeat, shifted to writing short stories. They were not good in the eyes of many critics. The novels he wrote were not good either. These novels are *al-Maraya*, *al-Hub taht al-Matar*, *al-Karnak*, *Qalb al-Layl*, and *Hadrat al-Muhtaram*, in 1975.¹⁰

With regard to the translations of Mahfuz's novels, most of them have found their way into the literary market and have become part of world literature taught in English, in different universities in the world. If translations of the western novels into Arabic partly created Mahfuz the modern novelist and many others before him in the Arab world, it is translation into western languages also that recreated him and caused him get the Nobel Prize for literature in 1988, and yielded him global recognition as well. He got the Nobel Prize soon after the appearance of the second volume of *al-Thulathiyyah*, in French,

¹⁰ I record my debt here to:

- Matti Moosa, *The Origins of Modern Arabic Fiction* (Boulder and London: A Three Continents Book, 1997) 345-72; (for dates and explanation).

- Sayyed Hamid al-Nassaj, *Banurama al-Riwayah al-Arabiyyah al-Hadithah* (Beirut: al-Markiz al-Arabi li al-Thaqafah wa al-Ulum, 1982) 49-62; (for outline and comments). Other English sources are: chapters 5 and 6 written by Roger Allen and chapter 7 written by Hilary Kilpatrick, of the following source: Muhammad Badawi, ed., *The Cambridge History of Arabic Literature* (Cambridge: Cambridge University Press, 1992) 180-269.

translated by Philip Fegeret. The first volume had already appeared in 1985 in French. The translation of the same novel appeared in English between 1990 and 1992.

Roger Allen speaks of two basic periods of the translating of Mahfuz into English. The first period is the one preceding his reception of the Nobel Prize and the second is the one after it. In 1972 the American University in Cairo had a plan of publishing not more than eight of his novels translated into English. The novel *Miramar* appeared in English in 1978 as a response to this initiative. The second novel *Awlad Haratina* appeared in English in 1981. The third novel *Allis wa al-Kilab* appeared in 1984.

Before the announcement of Mahfuz for the Nobel Prize he had already entrusted the American University in Cairo Press with copyrights of translating his works in all languages of the world. After he won the prize, he signed a contract with Doubleday in New York to publish only the translations of his works in English. The pioneership in translating Mahfuz before he got the Nobel Prize is attributed to Trevor le Gassick, who published his translation of *Zuqaq al-Midaq* under the title *Midaq Alley* in Beirut in 1966. Roger Allen confirms that in the first edition of this translation some of the cultural aspects, like greetings and salutations, have been left out by the translator, especially those aspects of Islamic character. The second revised edition which appeared in 1975 brought back to the text some of those original features. This translation according to him is the most representative text in English of Najib Mahfuz. *Maraya*, another novel, was translated by Roger Allen, and was serialised in a magazine in 1972. The novel has fifty four parts. It represents the writer and his issues pertaining to his society. The English translation of the novel appeared in two different years, in 1977 and in 1999 under the

title *Mirrors*, and by the same translator. *Awlad Haratina*, which was banned in Egypt and the Arab world, appeared in English in 1981. The work was translated by Philip Stewart some fifteen years before its date of publication. Since the translation of the trilogy had not yet been completed into English, the Nobel committee cited this work when it decided the prize. This novel has drawn the attention of western readers and critics to Najib Mahfuz and his works.

The translation of the title did not retain the original title that focuses on the place. The title in English *Children of Gebelawi* focuses on the main character which symbolizes God who lives in a place outside the quarter. The same novel has found another translation of a title which matches the title of the original, *Children of our Alley*, by Peter Theroux in 1996. The second translation is indicative of more consciousness of the works of Najib Mahfuz.

After getting the Nobel Prize, the attitudes toward the translations of the works of Najib Mahfuz changed radically. The works chosen for translation and marketing were all subject to more awareness and organisation. After the long delay the English translation of the trilogy appeared in 1990-1992. The trilogy was already included in the project of 1972 mentioned earlier. Olive Kenny translated the first two volumes. The third was translated by Angil Butrus Sam'an. The three translation volumes were revised by William Hutchins. These translations were distinguished by their easy-to-read character and the good marketing of the product. They laid down some new criteria for the publication of the Arabic literature in the west. These translations succeeded in getting the western readers know about the life in Cairo between the first and the second world wars. But there remains the question of representing cultural aspects of the original

texts. The translations of Arabic literature were more bent to draw cultures near to each other by making them homogeneous instead of establishing and describing the heterogeneity of the two different cultures as many critics say. (Analysis in the next chapters will reveal to what extent these and such remarks are true; also see ch. 5 on politics of translation).

Since 1992, more translations flowed into the English western market; most prominently *Thartharah fawq al-Nil*. It was translated by Frances Liardet in 1993 under the title *A Drift on the Nile*. This translation retains most of the original characteristics of the text (Enani & Farid 17-21). Richard Dyer in his article, "Naguib Mahfuz Creates a

Mythic History" talks about the position of the translations of Mahfuz's works in English confirming that Mahfuz had millions of readers but not in America before the Nobel Prize. After the Nobel Prize and the completion of the English translations of the trilogy, Doubleday could sell more than 250,000 copies of it (ibid 23-24). Mahir Shafiq Farid, in his bibliographical essay, "Mahfuz fi al-Inghiliziyyah" [Mahfuz in English], 1982, expresses (I stress the information, not the impression) his critical views on the translation of Najib Mahfuz in English today: Mahfuz's image in English could have been far better if translators like Lewis Awad, Majdi Wahbah, Mahmud al-Minzilawi, translated at least one book each. They have complete mastery of the English and Arabic languages. Things are better now when we can see such university professors as Fatima Musa and Angil Butrus Sam'an have started translating some of Mahfuz's works into English. When twenty works of Mahfuz get translated into English, Mahfuz would be

seen as one of those who have no peers in the whole world. Many departments of literature in the west started to designate a special course for Mahfuzian studies as is the matter with Balzac and Dickens. Mahfuz will enter the classics and this is a sign of immortality and glory.

In his bibliographical essay, Farid also mentions other English translations of Mahfuz's novels as *Miramar* translated by Fatima Musa, and revised by Majid al-Qamas and John Rodenbeck, with an introduction by John Fawles. *Al -Karnak*, translated by Sa'd al-Jiblawi in a book, which contains two other novels, called *Three Contemporary Egyptian Novels*, 1977. In 1989, Malak Hashim, a university professor, published Mahfuz's novel *Yawma Qutil al-Za'im* under the English title *The day the Leader Was Killed*.¹¹ All novels written by Mahfuz from his first novel, *Abath al-Aqdar*, 1939 to his last novel, *Qashtumar*, 1988 and their English translations will be given a space in a special appendix of the thesis for easy reference, along with notes on the translators.

1.4. Introducing the Novels under Discussion

1.4.1. *Midaq Alley*

The Novel and its Setting

Midaq Alley (1947, translated by Trevor le Gassick, 1966 & 1975)¹² is one of Mahfuz's realistic novels. "Midaq Alley" is the title in English of Mahfuz's novel *Zuqaq al-Midaq*, originally in Arabic. This is simply the name of a street located in the Azhar Quarter of the ancient city of Cairo. Mahfuz's novel is named after this street. This street

¹¹ Farid's essay is noteworthy for its bibliographical information devoted to Mahfuz until 1982. Compiled by the same writer is a Mahfuzian bibliography in English up to 2002, in the same book (one, of our most important cited references, which contains essays in Arabic and English: see Muhammad Enani and Mahir Farid, *Naguib Mahfouz: Global Perspectives* (Cairo: G.O.B.O., 2002) 27-46.

¹² The translation edition chosen for this study is the one claimed by critics to have recovered most of the spirit of the original. This was published in 1975 (see bibliography for details).

is described by the author in the opening lines of the very beginning of the novel itself when he says:

Many things combine to show that Midaq Alley is one of the gems of times gone by and that it once shone forth like a flashing star in the history of Cairo. Which Cairo do I mean? That of the Fatimids, the Mamlukes or the Sultans? Only God and the archaeologists know the answer to that, but in any case, the alley is certainly an ancient relic and a precious one. (MA 1)

This novel belongs to Mahfuz's social novels written between 1945 and 1951. The themes of these novels are drawn from Cairo life itself. The action of the story of *Midaq Alley* is set in the last years of World War II. The story depicts the lives of various characters. They are all common folk from the lower middle class. Most of them are uneducated. The story has no formal plot and no dominant character. All characters are treated alike by the author in the context of the life of the alley. Mahfuz depicts a real picture of life in the alley. Every character is moving in the same orbit as the other characters. They are isolated from the outside world with a peculiar life that has a special flavour. Yet, the alley's roots "connect with life as a whole" (MA 1).

Again, the alley is rather a protagonist than a space in which the characters move. It is hated by some of the characters that leave it and then return to it. The alley is a factual presentation by the author, making of this alley a stage for the most part of its events. It lingers for a long time in the minds of the readers, not because of the lengthy descriptions but because of the lively factual characters that belong to it, and through the interesting dialogues between them. These characters were behind the reputation and popularity of Mahfuz when the novel was published in 1947. The readers cherished it for

years after its publication. The characters represent common types of character. Yet, they are of idiosyncratic characteristics typical of real people of flesh and blood. The author used the realistic style in depicting them to an extent that the reader starts to feel that they really exist, especially when the background is tangible and of clear-cut marks. Thus, Mahfuz's characters have become part and parcel of the heritage of the Egyptian people (F. Musa 74-75).

Characters and their Options

The traditional values of Mahfuz's characters appear to be in conflict with what appears outside the alley. Some characters choose to leave the alley and others choose to remain: Hamidah, a poor beautiful young girl, hates the alley very much. She leaves it because she does not find in it what gratifies her wishes and ambition. She is not meant by the author to be a heroine but without her the novel would collapse. She is resentful of poverty. She desires wealth and marriage. She does not find a suitable person in the alley. The only man she finds attractive is Husayn Kirshah, who she cannot marry because he is her foster brother. But she is loved by Abbas, who accepts to leave the alley and work for the British army as an attempt to win her heart. He knows her love for material things. She is also loved by Salim Alwan, a prosperous merchant in the alley, thirty years senior to her. When this merchant asks to marry her, her foster mother Umm Hamidah, who is herself a match maker, agrees to his proposal. The problem is that Hamida's engagement to Abbas was already announced. But Abbas is now in the army. This gives the opportunity for Hamidah to rethink her future. She decides to leave Abbas for the well-to-do merchant of the alley. But for her disappointment, the old man gets a near-deadly heart attack and renounces the idea of remarriage. This makes her so disappointed with

the alley and its people. Frustration and her ambition are the two forces that push her toward the tragic end where she is allured into prostitution. When her lover returns from the army to find her a prostitute, he decides revenge; but is beaten to death by the British soldiers whom she was entertaining. Mahfuz gives this character, Hamidah, two redeeming chances but maintains none of them. Mahfuz refuses to redeem her because "doing so would damage his portrayal of the moral decay of Egyptian society due to the impact of the world war (Moosa 353). Hamidah does not stand for Egypt as a whole as is contended by many critics. It only stands for the collapsed policy, which has been led by the politicians to this destination. Abbas is a representative of the youth of Egypt. Being killed by the English soldiers is a signal of the harsh circumstances surrounding Egypt as a whole (al-Shatti 133-40).

Abbas is also one of the characters that choose to leave the alley, though reluctantly. Two forces drive him away from the alley. The first is his love for Hamidah, as he wants to return with enough money to satisfy her materialistic desires; the second is the temptation of his friend Husayn Kirshah, who persuades Abbas to leave his saloon and work for the army, for a better life. Abbas is a character who is offered by the author as a romantic gentleman. He loves the beautiful girl Hamidah for the sake of love. He sacrifices his life for her twice: once, when he leaves to work for the army after his engagement to her, and once again, when he retains his love for her and attempts revenge against those who seduced her. The latter action leads to his death at the hands of the British soldiers. The romantic vision of the novel is expressed through this character.

Husayn Kirshah is a young man who curses the alley and deserts it for a better life in the army. But he is forced to return to it after he is given the sack to find himself

working again with his father Kirshah the café owner. This character represents the absence of the nationalistic sense and patriotism. Many situations in the novel reveal this. He not only curses the alley and work for the occupation army, but thinks of getting British nationality. He also convinces Abbas to do the same. Moreover, when he comes back to the alley after losing his job, he still wishes the alley and all that it has did not exist. These observations are consolidated by his loss of the sense of honour. He does not care about Hamidah, his foster sister, when he knows she is a prostitute. Moreover, he thinks of bargaining the pimp for a lot of money in return for not taking revenge. He also persuades Abbas to do so instead of taking revenge.

On the other hand, most of the characters choose to remain in the alley. The most prominent of them is the spiritual man, Ridwan al-Husayni. He is the only bright spot in the story. This character is representative of love and innocence in the alley and, in Matti Moosa's words, "represents the moral conscience of a society plagued by wickedness (354). He loves all people and offers advice to them. He always prefers to remain faithful and patient against all kinds of hardship. The optimistic sense, in the novel wrapped in pessimism, is expressed through this character. His long monologues in the end of the novel are indicative of the author's appreciation of the role of this character in the novel. When he leaves the alley for Hajj, the people of the alley goes to him to say goodbye and ask for his prayers. It seems that Ridwan al-Husayni represents the spirituality of the alley as opposed to the materialism prevalent in it.

Other important characters are Salim Alwan the factory owner, whose name is a symbol for the ambition of the middle class, is a lecher and war profiteer representing the bourgeois class (al-Shatti 126); Kirshah the café owner, a narcotic peddler and a

homosexual, who stands for all the changes following the 1919 revolution of which the political corruption is one (ibid 125); Husniyyah the bakery owner, a matriarch; her husband Zitah, a master beggar and a maker of deformities as is rightly depicted by the author, and "a firebrand of the devil of the modern age that causes destruction and death" (F. Musa 84); Dr. Bushy, a dentist without degree who takes his title as doctor from his clients, steals and sells gold dentures of the dead.

There are also other less important characters: Shaykh Darwish, always contemplating and lost in fantasies, family-free and is given money out of respect by the people of the alley; Saniyyah Afifi, a woman in her middle age, a widow looking for a husband, and a land lady who receives the rentals from Umm Hamidah, Ridwan al-Husayni and Shaykh Darwish; Uncle Kamil, the sweet seller and a close father-like friend of Abbas.

Treatment and Structure

Many themes and issues have been presented through these characters: unrequited love, the place of men of religion, marriage, prostitution, homosexuality, drug addiction, war trafficking, etc.. All these issues and others are typical of life itself everywhere and every time. Midaq Alley, though specific in its setting, and of culture-specific milieu, is but a picture of life in its issues and their meanings related to all human kind. The relationship established between the place and its characters is but a representation of the integration of the place and its residents, says Sulayman al-Shatti. He further expounds that this kind of integration between the place and man is what gives symbols their dimensions. Midaq Alley is not a mere place or decoration for a story that sets itself in it. It is rather an influencing force affecting the events and the characters of the novel. It

becomes part of the characters' psychologies reflecting what goes on in their lives: the things that have gone and the things that are to come. It thus becomes a symbol of Egypt's past and its traditional essence; and is yet a symbol of Egypt's future along with its contact with the newly coming civilization and all the impacts that result from such contacts. And since the Egyptian situation, particularly the political, was not stable then, the nationalist characters that were fixated to the alley became victims when they tried to save it. By this the circle of symbol gets complete. The alley takes into itself the past of Egypt and its present (al-Shatti 120-21). And if pessimism is what wraps the whole novel, this finds explanation in the following statement by Mahfuz himself:

[This novel was written in a period in which our life was marked by wretchedness and despair-like state. This caused me, out of truth, to produce such a picture. But, on the other hand, I kind of think that every one in the alley was trying to better their life as far as they could within the limits of their very bad conditions.] (qtd. in al-Shatti 141)

The narrative structure of the novel is rather realistic. There is no central plot surrounded by other subordinate plots as is the case with other novels. The structure of the novel is not divided by chapters but by interstices usually separated by Shaykh Darwish's mystic remarks. The unity of the novel is achieved by the unity of the place and the unity of its topic or change that is a constant subject in his art as a whole (F. Musa 88). The distinguished critic Abd al-Muhsin Badr contends that *Midaq Alley* is the most consistent of all Mahfuz's novels that preceded it. The author's attention in this novel became focused on the alley per se in its life cycle between the old Cairo and the modern one. Abd al-Muhsin does not forget to note that Najib Mahfuz's technique has developed to deal with place and its dialectical relation with time. The alley, though a small place,

contains all the social elements of the whole Egypt. This vision gives the place its role to mould the events and the character's dispositions and destinies. Time is thus no longer a mere decoration suitable for all situations. It starts to acquire a special character which has the ability to penetrate the place and its walls. Abd al-Muhsin confirms that the factor of place is what gives the novel its unity (Abu al-Adus 185-86).

1.4.2. The trilogy: *Palace Walk*

History of the Title

The phrase "trilogy" refers to a work that constitutes three volumes. According to its author it took him seven years to prepare and write this book, i.e. from 1945 to 1952. The author presented it as a whole for publication under the title "Bayn al-Qasrayn". When the publisher rejected the idea of publishing the work under one title due to its length, he suggested that the work be divided into three volumes, each with a different title. Hence the trilogy: *Bayn al-Qasrayn*, *Qasr al-Shawq*, and *al-Sukkariyyah* i.e. *Palace Walk*, *Palace of Desire* and *Sugar Street* respectively in English (el-Enany 225-26). The first was published in 1956 while the other two were published in 1957. Their English translations appeared respectively in 1990, 1991 and 1992.

The novel titled *Palace walk* constitutes the first part of Mahfuz's tri-voluminous masterpiece, the trilogy. This novel was published in 1956 under the title *Bayn al-Qasrayn*, and translated as *Palace Walk* in 1990 by William M. Hutchins and Olive E. Kenny.

Significance of the Title

The above Arabic title literally means, [Between the Two Palaces]. However, “Bayn al-Qasrayn” is the name of a real alley of al-Husayn quarter in Cairo. Mahfuz's novel is titled after this place, in which most of the events of this novel take place. As a matter of fact, all the novels that constitute the trilogy are titled after real alleys of the same quarter in Cairo. The other realistic novels that Mahfuz wrote between 1945 and 1958 also have their titles after real places. This period is labelled by many critics as to be Mahfuz's realistic stage. Mahfuz focuses on places in Cairo like Zuqaq al-Midaq, Khan al-Khalili, Bayn al-Qasrayn, Qasr al-Shawq, and al-Sukkariyyah etc. These popular places have their own thematic significance in relation to their pertinence to the reality Mahfuz depicts. Mahfuz himself probably wants to emphasize this relevance by giving his novels titles that bear the names of such real places.

The Central Issue of the Story

The story of *Palace Walk* is a story of a conservative and cohesive family ruled by the patriarch Ahmad Abd al-Jawwad. The story of the novel presents the history of Egypt through the tracking down of the events that have been woven around this family from 1917(or the year in which king Ahmad Fuad ascended the throne) to 1919, the date of the nationalist revolution led by Sa'd Zaghlul against the British occupation.

In *Palace Walk* Najib Mahfuz "painstakingly describes the historical background, revealing the social, political, and cultural trends in Egypt in the latter years of World war I"(M. Moosa 358).

The patriarch Ahmad Abd al-Jawwad is an embodiment of the sense of domination and hegemony. He is a representative of the values of his own generation. The family of Ahmad Abd al-Jawwad (al-Sayyid) appears in the story of *Palace Walk* as completely submissive to the father's will. The author focuses on the character of al-Sayyid. Al-Sayyid is a title and not a name. This title literally means "the master." Thematically it can rightly mean the patriarch or the paterfamilias. The author always maintains the fixation of this title to the proper first name as to suggest its importance to one of the central themes of the novel, i.e., the patriarchal hegemony and domination. In the course of reading, one starts to feel that the title "al-Sayyid" overrides the first name (Ahmad) of this character. The story of al-Sayyid and his family seems to go in complete harmony with the political background of the novel: Al-Sayyid's family is probably a symbol of Egypt under the British occupation. Al-Sayyid's patriarchal authority can be interpreted to stand for the authority of the occupation over the Egyptian people.

The Central Characters

The reader of the novel is always under the impression that the story is about al-Sayyid irrespective of the historical, political and social dimensions that embrace it. His image is the brightest and the most dominant over all events. Al-Sayyid's character represents the spirit of the age in its apparent characteristics which dominate the course of action. Many critics have seen in him just the image of the Egyptian father, representing the patriarchal terrorism witnessed in his age. These critics contend that Najib Mahfuz has exaggerated the caricatured depiction of this terrorism. But al-Sayyid remains an embodiment of a stage that is shorthanded in his personality, through which we can see

the author's analysis of its concepts and conventions (al-Shatti 151-52). If the novel were to take another title, it would, I believe, rightly be one that has to do with the character of al-Sayyid (the patriarch) Ahmad Abd al-Jawwad. From now on the title "al-Sayyid" or its translation, 'the Patriarch,' will be adopted to be the references to this character.

Al-Sayyid is depicted in the novel as one of double personality. He is not in his house what he is really outside it. With his family he is rude, cruel and oppressive and a real conservative. Outside his family, he is kind, loving and a man of sexual and musical interests. As we start reading the story of the novel, we find everything in the novel takes us back to the character of al-Sayyid. Al-Sayyid Ahmad appears in focus right from the first chapter to the last chapter of the novel. His conducts with all those around him are what really make the plot. What creates the drama of the novel is al-Sayyid's way of living and conduct. The events can hardly be of any significance in the absence of this character. Al-Sayyid's story revolves around such social determiners as his patriarchal authority in the house where he appears conservative, and his pleasure seeking and musical interests outside the house where he appears liberal to the utmost. The political factors also play a role in defining such a character in relation to the national movements of al-Sayyid's own times during the First World War. Here are some details in terms of his relationships with other characters in the novel:

His relationship with his wives: Marriage appears in the novel as something that means slavery or bondage within the patriarchal system of al-Sayyid Ahmad. Al-Sayyid marries twice. He marries Haniyyah (Yasin's mother) and divorces her shortly after marriage because of her resistance to his patriarchal will. Later on in the story of the novel Yasin's

mother appears as a pleasure-seeker. She marries and remarries but gets divorced every time. She considers herself as a woman of bad luck. Her relationship with her son, Yasin, is marked by hatred on his part because of her dissoluteness and her sexual whimsies expressed by her remarriages after her first divorce by his father, al-Sayyid.

Al-Sayyid's second wife is Amina, "an emblem of the past". She and her husband "represent the past in its last secure days." She is the other pole on which the story of *Palace Walk* hinges. Her relationship with al-Sayyid is marked by submission and obedience on her part. She is docile and shows no objection to any of his decisions or acts whatever they are. This relationship "is itself an image of the stability of the value system that is the frame for this relationship"(El-Enany 83). In fact, Al-Sayyid married her when she was below 15 years. He considers her constant obedience a mark of a good woman. He prevents her from going out, except for visiting her mother in his company. When she once dares to get out of the house in his absence to visit al-Husayn shrine, she is expelled from the house as punishment. When she returns to her house under the intercession of Umm Maryam, she thanks God that he has not divorced her. She remains submissive, and obedient throughout the story of the novel. *Palace Walk* appears to stand on two poles as far as the domestic system is concerned: on one side al-Sayyid and his iron rule, and on the other his wife Aminah and her submissive role. This relationship between the husband and his wife is a good representative of the conservative middle class image which was prevalent in Egypt in the first epoch of the twentieth century. Historically speaking, Aminah's image is

[a genuine record of the Egyptian woman's image with its authentic popular characteristics: An image that will continue to be a rich reference for those who are

looking for the image of women in the Egyptian society in the late 19th and early 20th centuries.] (Wady 356)

His relationship with his girlfriends: Extra-marital sexual relations appear to be a significant point of view in *Palace Walk*. As far as al-Sayyid's adulterous relationships are concerned, these relationships are found to be regular and consistent. Al-Sayyid has two girlfriends, Jalilah and Zubaydah, who are singers and have their own houses in which al-Sayyid seeks to see them along with a group of his close friends. His orgies with his friends and girlfriends are marked by singing, drinking, playing music, and jesting. These orgies are held in the evening and extend to after mid-night. One more adulterous relationship is established between al-Sayyid and his neighbour Bahijah, or Umm Maryam, whose husband remained bedridden with paralysis for long before his death.

His relationship with his children: al-Sayyid's patriarchal and cruel rule extends to every member of the family whether girls or boys. He never tolerates misbehaviour. His children must listen to and obey him whatever the case could be. Kamal, around eleven years old and the youngest in the family is cursed, abused, beaten for any mischief. Fahmy, a law student of eighteen, is the wisest and the least reproached. Yasin, a clerk at al-Nahhasin school, aged twenty one, is always under the rage and rebuke of his father for his repeated mistakes and troubles. Khadijah and Aishah are al-Sayyid's two daughters who are always in fear of their father till the time when they got married and moved to their husbands' houses. There they enjoy more freedom being far from their father's direct watch.

No one in the house can say 'no' when al-Sayyid gives a command. They live under his tyranny semi-contented. They love their father irrespective of their fear of him. The 'no' inside them turns into 'yes' outside. Their father is the one who tells them what to do and what not to do. He decides to marry Yasin to his friend's daughter. He orders Fahmy not to participate in demonstrations against the British occupation. He refuses to marry off his junior daughter Aishah to the one she loved, simply because the suitor, in al-Sayyid's opinion, should be seeking closeness to al-Sayyid himself before seeking closeness to his daughter. This father-child relationship remains of a unified character (a do- yes bond) within the limits of al-Sayyid's regime, as it were.

His relationship with his friends: al-Sayyid is a loveable person by his acquaintances and friends. He is shown to be a person of generous and noble character. He has friends of all sorts: Sheikh Mutawalli Abd al-Samad, a mystic religious figure; Muhammad Iffat, Ibrahim al-Fa'r, merchants; and many others. When he is seized by the British soldiers and is doomed to humiliation by them, many of his friends and acquaintances visit him at home to console him. Even in the worst situations, we find that the author wants to rescue this sort of character and always retains some sort of respect and reverence for his personality.

Besides the character of al-Sayyid, the story of *Palace Walk* witnesses a good deal of focus on Yasin's character (Yasin is al-Sayyid's eldest son by ex-marriage). The story of *Palace Walk* witnesses Yasin's first marriage and divorce. This journey of marrying and divorcing lasts in the subsequent two volumes of the trilogy. However, Yasin's character is established to be of a pleasure-seeker sort. Yasin is a person who cares for

women and drinking. His mind's orientation is highly sensual. His father decides to marry him to Zaynab, his friend's daughter. Unfortunately, Yasin feels fed up with marriage life, particularly its sexual aspect. He expresses his disappointment with this sort of life by molesting his wife's maid. The maid Nur is black and in her forties, and not any sort of beauty. The incident with Nur after Yasin's first marriage to Zaynab is similar to Yasin's incident with the maid Umm Hanafi before marriage in al-Sayyid's house. If his sexual advance against Umm Hanafi causes him to marry, his advance against Nur causes him to divorce, or rather get divorced. His wife Zaynab breaks her own wedlock and leaves for her father's house. From there she asks for divorce and gets it by way of negotiation between her own father and Yasin's father, who are already close friends. In al-Sayyid's terms, his son, Yasin, is a base, light-headed animal blinded by a base lust, like his mother Haniyyah: Al-Sayyid considers himself wise and has the ability to control his lust while his son is a beast who gives reign to his lust without considering the consequences. Al-Sayyid differentiates between making love with a maid and that with a songstress. For al-Sayyid, Yasin resembles his mother and not him, in this respect. Much of the sexual vision of the novel is woven around Yasin.

The other central character in the story of *Palace Walk* is al-Sayyid's second son, Fahmy, who is a law student. The author chooses this character as representative of the generation of the 1919 revolution. Fahmy is a nationalist. His enthusiasm for the revolution is maintained throughout the story. "He stands for the revolutionary purity that hinges on faith and absolute loyalty to the issue" (Musa F. 105). He works in secret, afraid to tell his father. He supports Sa'd Zaghlul and participates in the demonstrations and rallies that call for his return from exile. Moreover, he becomes a member of a

resistant group and participates in proliferating and distributing revolutionary circulars among the masses. When he is summoned before his father, he refrains from swearing not to participate in acts that may be harmful to him. However, when Sa'd Zaghlul is freed from exile, demonstrations are allowed by the occupation authorities. When the students and the masses get out that day to celebrate Zhaghlu's return, the British soldiers start shooting at demonstrators. Fahmy falls as a martyr in this peaceful demonstration.

Kamal, the autobiographical figure in the novels of the trilogy, is given his due in this novel that concentrates on the first generation, i.e. Kamal's parents. The author spares the importance of this character to the second volume of the trilogy when Kamal gets into youth. In *Palace Walk*, the author introduces this character. He is an intelligent boy, and of a religious mind shaped by his mother whose father was a religious scholar, a boy who fears his father and a bit mischievous when he is away from him. The author focuses on Kamal's boyhood by giving a good deal of mention of the way he sleeps, plays, studies, and other small roles he plays in the story like his love for Sa'd Zaghlul, participating in demonstrations, accompanying his mother to visit al-Husayn in the absence of his father, carrying Fahmy's letters and messages to Maryam whom Fahmy loves, and reporting to the family the incident of Maryam welcoming the flirtations of a British soldier, etc.. Many details have been outlined on this character, but none is really important for the plot of the story of *Palace Walk*. These particulars, however, make the reader of the first volume think of an important future role to be assigned to this character by the author. The author is actually preparing him to be the centre of the next volume of the trilogy, i.e. *Palace of Desire*.

The story of *Palace Walk* ends in an important event on the domestic level: al-Sayyid's son Fahmy is killed as a martyr in a peaceful demonstration against the British occupation. On the political level, Sa'd Zaghlul, leader of the Wafd party, is released. The first event brings the change within al-Sayyid's system of ruling his family. Al-Sayyid becomes more lenient with his household members especially Aminah, who is given more freedom to visit al-Husayn's and her son's shrines and her daughters in al-Sukkariyyah. The second event means the success of the revolution and the victory of the people and their demands.

1.4.3. The trilogy: *Palace of Desire*

The Title and Scope of Events

Palace of Desire (1957, translated by William M. Hutchins, 1991) is the novel that constitutes the second part of the trilogy. The title "Palace of Desire" is a literal translation of the novel's title in Arabic, "Qasr al-Shawq," which can be rightly retranslated as "Qasr al-Shawq Alley." For, Like *Midaq Alley*, *Palace of Desire* is a novel that is named after an alley in al-Husayn quarter in Cairo.

Palace of Desire covers the period from 1924 to 1927 out of the total period covered by the trilogy from 1917-1944 i.e. from nearly the end of World War I to the end of World War II. This period covers the events that revolve around three generations of the same family: the family of al-Sayyid Ahmad Abd al-Jawwad, in a period that represents the history of Egypt or rather the history of the nationalistic movement (F. Musa 97). In *Palace of Desire*, Najib Mahfuz "depicts the deterioration of the national

movement into petty squabbling between the politicians and the palace, and shows the clash of traditional values and concepts with those imported from the west, especially as it affects Kamal" (M. Moosa 362).

The Protagonist and Other Characters

Qasr al-Shawq or *Palace of Desire* is a novel which has no specific plot and depends largely on depiction of the events related to the family of al-Sayyid Ahmad, the patriarch who rules his family with an iron hand, symbolizing the patriarchal system of the 1910s in Egypt. The character of the father dominates the first part of the trilogy, *Bayn al-Qasrayn*.

In *Palace of Desire*, his son Kamal is the dominant character because, in this novel, the author focuses on goes on in the mind of such a character, as opposed to the sensual life of al-Sayyid Ahmad who is always depicted as a person who leads a double life: one who is conservative, pious and stern in the house, while outside the house he is a pleasure seeker, a lecher and a lover of music, wine, and jests. In *Palace of Desire*, he appears melancholic and mourns the death of his son Fahmy for five years. He occurs as a deserter of pleasures, but in the course of action of the novel he returns to his old habit of spending his nights with his woman entertainers, Zubaydah, Jalilah and Zannubah. But he falls sick to remain bed-ridden; and near the end of the novel, he gets well and announces his desire to repent. This time after the death of Fahmy, al-Sayyid appears less stern and allows his wife to go out for visiting her daughters in al-Sukkariyyah Street and visiting al-Husayn shrine and the grave of their martyr son Fahmy. Even when many

incidents have revolved around the character of the father, the young Kamal's intellectual life is always shown the most important aspect of the novel *Palace of Desire*.

Kamal is growing up from adolescence into youth in the third decade of the twentieth century. This period has witnessed many intellectual changes. In reality, it also witnessed the youth of the author himself. The character of Kamal is representing the most important part of Najib Mahfuz. This is what Najib Mahfuz confirmed more than once. The author attempts to embody his own experience in the novel. Kamal is also representative of his own generation after the revolution of 1919. He represents the intellectual suffering of the whole Orient and its crisis in the modern age when the clash occurs between the western modern values and the traditional values of the Orient (al-Shatti 161-62). Kamal appears in the story of the novel as an idealist in his philosophy and a nationalist in politics, a supporter of Sa'd Zaghlul. In addition, his intellectual journey is extended to many issues related to religion, search for truth, beauty, love and marriage, and sex, etc.

In his intellectual journey, Kamal questions the Islamic notions, believes in Darwin's theory, and questions the key to happiness as well. In the long run he resorts to wine and women and finds himself in another situation rendering more question marks? Philosophy drags him away from realism into idealism and isolation offering him continuous pain and suffering.

Even his love is nothing but an intellectual crisis. He idealizes his beloved Aidah, the sister of his classmate Husayn Shaddad, and raises her to the status of a goddess in his fantasies. He never stops thinking of her, though he is not sure whether she reciprocates the same feelings with him. When he discovers that she prefers his friend Hasan Salim

for marriage, an aristocratic youth of her own class, he gets initiated into the reality of his beloved. He realizes that she is no more different from womenfolk. But since he loves her for the sake of love itself and not for the sake of marriage, his love for her survives.

The story of the novel also focuses on the sexual adventures of Kamal's brother, Yasin, a senior half-brother from a previous marriage of their father, al-Sayyid Ahmad. Yasin's character is quite different from Kamal's. He is a lecherous person, another miniature of the father in this respect. He cares a lot for marriage and sex. He marries three times. He marries Zaynab, his father's friend's daughter, Maryam, a neighbour whom his brother Fahmy hoped to marry before his martyrdom, and Zannubah, a lute player, already his father's entertainer:

Zaynab, Yasin's first wife, deserts him and gets divorced, because of his infidelity. He has his son, Ridwan from her, a dominant character in the third part of the trilogy devoted to this new generation. His second wife Maryam is divorced by him when she finds him sleeping with Zannubah in her bedroom. At last, and to the dislike of all his family members, Yasin decides to marry Zannubah, the lute player, who occurs in a state of giving birth towards the end of the novel, becoming a member of al-Sayyid Ahmad's family.

In spite of his consecutive marriages, Yasin remains obsessed with sex. He has affairs with Bahija, Maryam's mother before she becomes his mother in-law. Later he visits prostitutes after his third marriage. He is a person who follows his father's example in this regard, but is also a person who is not interested in politics, unlike his brothers

Kamal and Fahmy. Most of the sexual vision of *Palace of Desire* is woven around this character.

There are other important characters: Khadija and Aisha, Kamal's sisters who get married to Ibrahim Shawkat and Ahmad Shawkat respectively and have their sons who, along with Yasin's son, become the concern of the third novel of the trilogy, i.e. *Sugar Street*. Characters like Muhammad Iffat and Ibrahim al-Far are al-Sayyid Ahmad's close companions throughout the course of the novel.

In its course of action, *Palace of Desire* witnesses the death of Aidah, Kamal's beloved, the death of Aisha's husband and her children, because of typhoid. On the outer political layer it witnesses the death of Sa'd Zaghlul at the end of it, after it has witnessed his coming back from exile in the beginning of it. Politics of the times, the war and its effects on the Egyptian society, the autobiographical elements, all of them were under the microscopic eye of the author, who remains

[of no equal in his ability to give life to his characters and change the fate of that important piece of land in Cairo. He was able to record the historical events from the perspective of a historian and make these events affect the life of his characters and their destinies.] (Musa F. 97)

Greatness of the Trilogy

The trilogy, though divided into three parts, remains one artistic whole in its best image. The author has succeeded to use everything to depict the general and the

particular atmospheres in which the events of the trilogy are wrapped. His artistic style is marked by the exploitation of the reader: an exploitation that makes the reader get into the image and coexist with the characters. The reader starts to get along with the particulars outlined by the author. The reader's intellectual and sentimental participation facilitates the task to recognise the bulk of characters (around fifty) when they speak. This easy recognition of the characters by the reader saves the author reintroducing his characters in longer dialogues.

The other dimension that adds to the artistic value of the trilogy is the coincidence of the outside events with the inside events. This coincidence is not only parallel but also an important element of the intellectual and sentimental relationship. The author strikes an organic bond between the history of Egypt and the two world wars and the suffering of the characters in the novel that are influenced by such public events. This kind of bond appears when the author relies on the symbolic significance. The inside events are symbolic of the outside and vice versa. This method is the most prominent in the trilogy. This novel is a melting pot of all meanings, characters and things. All these are linked by facts that make the reader gets surprised. The characters along with the events that happen to them, and the link between the form, the source and the consequences rise at the end to say something reminiscent of a work that is really great (al-Shatti 170-80).

1.4.4. The Thief and the Dogs

Background to the Novel and its Story

This novel strikes a difference with the preceding novels chosen for the analysis. The novel belongs to Mahfuz's post-realist novels in terms of some critical classifications. It is one of the six novels that appeared in the period 1961-1969. *The Thief and the Dogs* is the title of the English translation of Mahfuz's original work *al-Liss wa al-Kilab*. The novel in Arabic was published in 1961. The same was translated by Trevor le Gassick and M. M. Badawi and published in English in 1984.

If we look at the titles of the previously published novels we will discover that all of them bear titles that indicate names of real places in Cairo. Those were, as it were, novels of place, focusing mainly on the influence of the external social and political circumstances on the characters and their destiny. The present novel shifts the focus onto a central protagonist described as a thief and other opposing characters labelled as "dogs". So the novel *The Thief and the Dogs* is, so to speak, a novel of character, focusing mainly on describing the psychological conflict inside the central character in proportion to the conditions imposed on him from the antagonistic outside embodied by his divorcee, her new husband, and one of his friends. Abd al-Qadir al-Quit, a great Arab critic, speaks of such a novel and says:

[*The Thief and the Dogs* as a novel represents a new stage for Najib Mahfuz. In this novel Najib Mahfuz stops recording of the historical epoch and the large sectors of society for the study of the individual's psychology: a study that focuses on a character or few types of characters prone to have some symbolic significance subjected to one single psychological or intellectual dominant drift. This does not mean of course that his previous historical-social novels had no such types. Many of which were there, indeed, but with no independent psychology to which the novel's structure and plot succumb. In

fact, this type of character imports its existence from their lives and their interaction with the general social and historical frame of the novel. Whereas in the new stage, such characters are the pivot of the work as a whole; out of which the events spring and on which most of the structure is erected.] (qtd. in al-Qit 210-11)

In fact, the novel has a real historical background. Najib Mahfuz bases his story on the incidents of a real story related to someone called Mahmud Sulayman known as "Alexandria Murderer." This real thief was a great target for the people and media in the sixties of modern Egypt. He was pictured to be a superman with extraordinary acts. He was chased by the police until he took recourse to a cave in a mountain. There he was shot dead by the police. Many people in Egypt were shocked by the incident. But Najib Mahfuz could turn his shock by the accident into a real artistic work characterised by universality and continuity. The author was captured by the real incident, but he successfully could liberate himself from it. Mahfuz's fictional thief has many superficial similarities with the real thief of Alexandria, but still with many differences of personality and conduct (F. Musa 120-22).

The type of character illuminated in this story is rather of universal than local character. The thief is called Said Mahran (henceforth Mahran). The 'dogs' of the title is a metaphor for the other characters who represent treachery, infidelity, and are corrupt in the thief's viewpoint. These in the story of the novel are: Nabawiyyah, Mahran's divorcee; Ulaysh, husband of Nabawiyyah; and Ra'uf Alwan, a journalist used to be Said's friend and a student of law. The metaphor of "dogs" extends its implications to embrace the machinery of the state and police-machinery marked by injustice and is represented in the novel by the character Hasaballah, the detective.

The Thief and the Dogs has a story with one protagonist i.e. Mahran. This man is an educated man who is practising thievery over the rich, out of a fixed personal belief in its validity. His story is a story of revenge. The novel opens with him being released from prison after four years of imprisonment. He gets out into a changed world only to find that his wife, who asked him to divorce her while in prison, is married to an already-trusted friend of his gang called Ulaysh Sidrah. Mahran's four-year-old daughter, Sana', is living with Ulaysh now, and his money collected by robbery is no longer his. It is taken by Ulaysh, the new husband of his ex-wife. Now Mahran, the thief, is sure that his wife was infidel and she asked divorce in order to marry Ulaysh, his treacherous friend. Now, in his new world, Mahran is also sure that it is them who conspired against him and informed the police of his whereabouts to arrest him and thus to easily get rid of him to marry happily afterwards. This is the background against which the thief is now working. The story flows from this background toward the destiny of the protagonist at the hands of the police.

The Story and its Main Characters

When Mahran is out of prison, he directly goes to see his daughter, wife and new husband. He wants to take into custody his daughter, to regain his money, and to take back his belongings. But he gets nothing: he meets Ulaysh just to find that the latter denies him his money, his divorcee does not get out to see him, and his daughter does not know him. He considers the wife and her husband infidel and decides to take revenge on them.

Some time later Mahran meets his friend Ra'uf Alwan (henceforth Alwan), who is no longer a poor man and a person who defends stealing. He becomes a journalist of *al-Zahrah* magazine, has a palace on the Nile and is quite rich. It appears that this character is representative of Mahran's other side if he were to be of a successful career, because he is "like someone who is uprooted by the present moment from his previous point of reference and carried away by its powerful current"(Mahmoud 64). Moreover, the sounds of their names produce the same tone. "Alwan" and "Mahran" are of equal metric value. Thus in the story we find Alwan advising Mahran to put an end to his past and start a new life. The meeting of the two is marked by change of position and belief. Alwan is a journalist of high rank and believes in the law; Mahran hates the law and sticks to his old beliefs. Mahran feels that the man has changed and forsook his old beliefs. For this reason he considers him a traitor- a traitor of principles. He decides to take revenge on him too.

In the course of revenge, Mahran fails to kill any of his enemies. Instead of killing Ulaysh and Alwan, he kills two innocent people: a new tenant and a gatekeeper. Being chased by the police everywhere, he resorts to a loyal old girlfriend and prostitute, Nur (her real name is Shalabiyyah), who gives him accommodation and food in her rented flat by a cemetery sheltering him from the police. The word Nur which means "light" is preferred by the author for the role such a character plays in the novel. She is for Mahran what her name suggests: the only optimistic glimpse. Her aid to Mahran is practical, unlike the aid of the mystic Ali al-Junaydi whose help stops at guidelines. So, when the girlfriend suddenly disappears, Mahran becomes with no place to live, feeling completely isolated and alien.

His only bastion then is Shaykh Ali al-Junaydi, a mystic who is frequently visited by many for the sake of learning. The religious man is almost ideal and a Sophist who cares little about worldly affairs. He is representative of the spiritual side of human life. The spirituality is what gives man shelter from the dark materialist side in our life. In moments of hardship man tends to be silent and mystic as one way of getting rid of tension or fear. In the story of the novel, Mahran finds the mystic's place a safe place to hide in. The mystic Ali al-Junaydi gives shelter to Mahran and advises him to cling to Allah and stop his evil adventures. Later on Mahran finds al-Junaydi's place surrounded by police and runs away to the cemetery by which Nur's flat lies. There he is chased by the police and their dogs. He takes shelter by a grave's structure and refuses to give in. In an exchange of fire in complete darkness Mahran stops shooting and either dies or surrenders: This end to the novel is disputed, however. For the reader to establish his own opinion regarding the end of the story, the following are the last statements of the novel:

The darkness was thicker now and he [Mahran] could see nothing at all, not even the outlines of the tombs, as if nothing wished to be seen. He was slipping away into endless depths, not knowing either position, place, purpose. As hard as he could, he tried to gain control of something, no matter what. To exert one last act of resistance. To capture one last recalcitrant memory. But finally, because he had to succumb, and not caring, he surrendered. Not caring at all now." (TD 279)

There are critics like Fatima Musa who speaks of Mahran's death in fire exchange with the police (122). But she herself does not give explanation to validate her point of view. Sulayman al-Shatti, a distinguished Mahfuzian critic, starts his commentary on this novel by citing the fore-cited last lines of the novel, followed by these statements:

[These concluding lines from *The Thief and the Dogs* focus on Sa'id Mahran's journey, which he started from the time when he was out of prison to the time when he was shot by the police at the cemetery. These lines are almost the complete reduction of his release, his encounter, the loss, and the incomplete means; nothing harvested but indifferent surrender.] (277)

And in the end of his commentary on the novel, al-Shatti, to confirm the same, says, [The graves have caught the attention of scholars by their own symbolism. These graves have witnessed Sa'id's rebellion and his end.... He finds his own death while he is taking shelter by them] (303). Hence, any reader of the story can establish his or her point of view regarding the fatal end of the thief. The author's description of the situation makes us believe that Mahran is shot dead, though the word "surrender" surprises us. A reader can be lured by this word to start thinking that Mahran surrenders to the police. But the author does not say that Mahran surrenders to the police. The author has given scope for both ends. But, my contention is that the thief falls dead, surrendering to the moment of death in the midst of his dying moments.

Other Characters and the Structure of the Novel

What is to be noted regarding the other characters of the novel is that they appear where the thief is. We hardly see them alone. This might be because of the sparseness of the novel and its compressed content, that is to say, its centeredness on the protagonist. The author's camera is always focused on the protagonist.

There are two sides within the story: one is dark and the other is bright as far as the thief's point of view is concerned. Those who give the thief shelter from the chase are

mainly two: Nur, his girlfriend, and sheik Ali al-Junaydi, the mystic. On the other hand, Mahran's ex-wife, her husband Ulaysh, Ra'uf Alwan, and the police are all representing the opposing side. They are Mahran's enemies against whom he is struggling. For him, they represent treachery, infidelity and injustice. Moreover, there is Tarazan, the café owner and gun smuggler, who welcomes Mahran after he is out of prison. He lends Mahran a gun and gives him shelter and food whenever Mahran came to him in his continuous escape from the police. The two characters are linked by their bond of being against the law. Mahran is a thief and Tarazan is a gun-smuggler. All in all, the novel has only eighteen chapters in which

Mahfuz drops the role of the omniscient author. The centre of consciousness is Mahran and the point of view shifts between the author's voice and the protagonist's interior monologue.⁷⁸ [...] In tackling narration, Mahfuz employs different voices and so we have a first, second, and third person narration.⁸⁴ The third person portrays the external limits within which the protagonist moves whereas the first and second person project his memories and states of mind. Sometimes Mahfuz mixes these voices. [...] The time factor is quite important in creating a lasting effect of intensity in *a-Liss wa 'l-Kilab*. The action takes place in a short span of time, namely sixteen days, and the place of events is quite quick. [...] This gives the story and the plot a quality of economy and compactness, unnecessary details are expunged.¹⁰⁰ The swift movement of the plot and the work's atmosphere leave the reader with an after-taste of a nightmarish and feverish quality. This is done with a sharpness and deftness that is unparalleled in the rest of Mahfuz's works.

(Mahmoud 71-75)

The Thief and the Dogs represents a turning point in Mahfuz's style and the way he is handling his art. He is "the artist of word" who has the ability to use the most

sophisticated techniques like the use of metaphor and symbols. A critic cannot but think of it as of a higher level than that of his previous works. In his previous works like *Palace of Desire* the author uses the third person narration, but he would move to another place to tell us what other characters are doing and thinking. In *The Thief and the Dogs* he is always looking through Mahran's mind and eyes. The other characters disappear when he is no longer with them. They are only important in as far as they influence his consciousness (F. Musa 127-29).

The Thief and the Dogs is remarkable for the use of stream of consciousness, dreams and flashbacks, which are all techniques that distinguish the psychological novel. Thematically, the novel places itself in a circle that is rather universal than local, general than particular and above all related to the psychology of man in general. The cultural aspect of the novel is not Arabic-culture specific but human-culture in general, thus, rendering the novel a sense of continuity and immortality far beyond its local context in which it was written.

After this introductory chapter of the thesis and this brief outline of the novels under scrutiny, hereon I turn to the second chapter, where the thematic dimensions of these novels in English translation are discussed and checked in greater details in the light of the fore-charted practical model proposed for literary translation assessment.

A Critique of the English Translation of the Novels of Najib Mahfuz

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Chapter 2

The (Re-) Presentation of Themes

This chapter has a literary critical import which adds to the critical weight of the thesis as a literary study focusing on Mahfuz's representations in English translations. In addition to its concern with translational deviations, the chapter prides itself on an original focus with a fresh discussion of a prospective literary value helpful to those interested or involved in Mahfuzian studies. The critical discussion and analysis here of the central theme of each of the novels introduced in the first chapter sheds more light on their different thematic values. It is through situations or contexts that a theme is tracked and discussed. This chapter is intended to break into four main divisions, each of which will reflect on the central theme of each of the novels as it is presented in the translation text; any deviation from Mahfuz's thematic visions will be noted timely and assessed:

- 2.1. (The theme of struggle for life and living in *Midaq Alley*)
- 2.2. (The theme of patriarchal hegemony in *Palace Walk*)
- 2.3. (The theme of intellectual crisis in *Palace of Desire*)
- 2.4. (The theme of treachery and revenge in *The Thief and the Dogs*)

Setting the Premises for Thematic Analysis

As a matter of fact, I would like to record initially my realization of such general literary statements, serving as guidelines of the treatment of the authorial visions and the central themes here:

Most modern critics of prose fiction, whatever their persuasion, make an important distinction between the fictional scenes, persons, events, and dialogue that a narrator reports or describes and the narrator's own assertions about the world, about human life, or about the human situation; the central or controlling, generalizations of the latter sort are said to be the *theme* or **thesis** of a work. These assertions by the narrator may be explicit. [...] Many [...] are said to be merely "implied," "suggested," or "inferable" from the narrator's choice and control of the fictional characters and plot of the narrative itself. It is often claimed that such generalizations by the narrator within a fictional work, whether expressed or implied, function as assertions that claim to be true about the world, and that they thereby relate the fictional narrative to the factual and moral world of actual experience. (Abrams 95-96)

And,

The writer's total vision of life, or his world view, and his personal character, his worth as a human being enter the picture, particularly in critical realism.

A story is a subject plus an attitude. Different attitudes give us different themes out of the same material, and different themes give us different stories. The author's attitude sets the tone and provides a subtle inner unity for the story he writes. The interpretation of the events is ultimately the writer's, no matter how impersonal his method, and whether he himself is the narrator or speaks through a character or from a character's point of view. The author is making a personal statement on life by writing his story. He is not just a camera or a tape recorder. Such a statement involves a moral judgment, and a writer is judged by his judgments. He cannot go beyond his scale of values.

It may be argued that a writer's primary task is to see and not to judge, that we expect from him is a truthful imitation of life and not a commentary upon it, which he can leave to the philosopher or the scientist. It is an attractive doctrine. But the writer cannot make his mimesis truthful if he does not understand human nature, the social system, economics, politics, and so on. He cannot be ignorant. He does not give us random camera shots; he selects his pictures, and he arranges them in a certain order to make their meaning clear. A story is more than the sum total of its parts. But the writer's judgment should be an integral part of the story, and not a sermon. (Surmelian 87-88)

These statements are quite aligned with my approach to the study of Mahfuz's English translations in general and thus I take them as premises to the following thematic analyses as well. This is an attempt to understand the main thematic dimensions as presented in the text, of course with no exclusion of the author's visions either the explicit or the implicit. Those critics who claim objectivity by neglecting the author of the text or maybe the 'death of the author' perform bias without feeling it- bias against the author. The text cannot stand alone in the practical sense. It is always related to external realities and "authorial silence is an unattainable goal in any circumstances" (Fowler 112). My analysis of certain thematic dimensions will pay attribute to 'every thing' that has contributed to the making of the text: the author and his visions, the socio-cultural milieu, the historical facts, and the 'language' of the text. My contention is that the text is human-made, placed in a human milieu and human-directed. 'Human' criticism should form no bias though a sense of priority is legitimized.

The translational foundation on which the thematic analyses will be based is a statement by Julian House, a theorist in the field of Translation Studies:

While stressing the importance of a textual approach to the assessment of translation quality, we are, of course, aware of the fact that both the actual translation process and the analysis and comparison of an ST and a TT are conducted not on the level of the text as a whole, but on the level of what Neubert has called the "textual utterance" (1972a:486). It is these textual utterances which will constitute the basic units of analysis and comparison. (56)

Remembering that the analysis of this thesis is mainly built on criticism arising from inside the field of Translation Studies and none else as stated earlier in this thesis, such views by Julian House would prove to be really helpful, especially when there is, indeed, lack of pre-defined rules of analysis within the field of translation criticism. And so as to reach a stage where we can judge a translation of a novel by "textual utterances", a close tracking of the presentation of theme or themes is necessary. To detect any deviation one has to closely go through the particular thematic threads under, for instance, the central theme from the start of the translation text to the end of it. This will help one to spot any contrarities or misrepresentations by comparing one thematic thread in the translation text with its counterpart in the original presentation. If House's approach was linguistically guided, mine is mainly literarily directed.

Let's read the following themes under such critical views and see to what extent they remain in English their creating author's, their generating milieu's, and the product of a foreign culture of special character and issues.

2.1. *Midaq Alley* (The Struggle for Life and Living)

First of all, it is to be reminded that the major theme to be discussed here is felt to dominate the story and has its connection with other sub-themes in this novel. They will be viewed in relation to their original presentation by the author as was already mentioned. Tracking down this theme as presented in the English translation facilitates the task of finding out the misrepresentations of any points related to it that may have affected the authorial visions and Mahfuz's treatment of it. A detailed content analysis of the novel does not find its space in this study that focuses on the correction of the image of the author regarding this thematic point and other points pertaining to style and narrative techniques in subsequent chapters.

The translators of Najib Mahfuz understood him in their own ways, interpreted him and recreated him, but not without giving priority to certain ends: language, culture, authorial visions, human visions, the aesthetics of human life in general or even the expectations of a given target readership (most often than not commercially oriented). In his introduction to *Midaq Alley*, Trevor le Gassick, the translator and critic, remarks that *Midaq Alley*

should certainly not be viewed within a narrow framework of time. In *Midaq Alley* we see how characters are enticed away from the roles natural to their birth and upbringing by the hope of material gains chiefly through work with the British army. (Le Gassick, Introd., viii)

The remark truly indicates one of the central themes of the novel: the residents of the alley and their concern of material gain. Le Gassick, to this effect, speaks of time as the central focus when he emphasizes this point more by saying:

In this, as in many of Mahfouz's works, we perceive time, here personified in the ageless Alley, to be the novel's central focus. The aspirations and tragedies of its inhabitants are witnessed with total indifference by the Alley within which the circle of life and death is forever run again. (ibid. viii)

Let's see to what extent the translation text of *Midaq Alley* truly maintains the threads of this theme and to what extent it succeeds to keep its authorial visions and fictional dimensions. My own insight into the understanding of the novel's plot leads me to link this theme to a general vision shared by other novels of Mahfuz. Death is minimized in this story and always kept in the background. Therefore struggle for living and life is, as partially different from Gassick's statements above, its central focus. Yet, I trace this theme on the level of rather character depiction than plot order, with no priority given to a single character to represent this topic. This selected premise is supported by the following statements pronounced by Matti Moosa when he says:

Zuqaq al-Midaqq has no formal plot and no dominant character. Its characters are all common folk from the lower middle class, mostly semi-literate or uneducated. As in the earlier novels, Mahfouz presents them fully developed, and their actions can be viewed only in the context of life in the alley. (353)

It is difficult to fix one theme and say this is the central issue of *Midaq Alley*. The novel, being highly estimated by critics as great, cannot limit its concerns to a single

theme. The struggle for livelihood and love of life marks nearly all the characters in the novel. This theme attaches itself to the 'people' of the story. I find myself inclined to say 'people' and not 'characters' or 'personae' just to match the sense of reality that governs the circumstances in which these characters live. The theme pops up now and then imposing itself as a real issue of the time, not only of those who are involved in the plot but also of us and every time. The very beginning of the text alludes to the theme:

Although Midaq Alley lives in almost complete isolation from all surrounding activity, it clamors with a distinctive and personal life of its own. Fundamentally and basically its roots connect with life as a whole and yet, at the same time, it retains a number of the secrets of a world now past. (*MA* 1)

So, the alley and life problems are the central issue. The locale and the events do not separate. They in turn connect to life as a whole. It represents life and its human content. "The noises of daytime life had quieted now and those of the evening began to be heard, a whisper here and a whisper there" (*MA* 1), is a statement that depicts the ongoing busy life of the Midaq.

The theme of struggle for life has connections with materialism, which in turn influences most of the aspects of life. The themes of the novel are diverse on all levels: the social, political, philosophical, and ethical. Because of the critical orientation of the current study (translation criticism rather than content analysis), this chapter bounds itself to the most important theme comprising such social themes as poverty, marriage, love, patriarchy, matriarchy, revenge, and addiction; political themes as the war and its consequences, and conflict for power; philosophical themes like the issue of life itself and the issue of existence, and even moral themes like homosexuality and exploitation. self-

centeredness, prostitution, etc. Desirous critics of content may expound on these themes in more details by reading Mahfuz's other novels. All these issues can be understood while the analysis goes along with each individual character of the story of the novel. The analysis here gives priority to characterisation over the plot. Any deviations from the source text will be detected and explained timely.

The struggle in our life is a struggle with *Time*. Time that cannot go backward, drifting man into the abyss of agedness and death, "A senile old man [...] so old that the passing of time has left him with not a single sound limb"(MA 3). These lines refer to a **poor poet** in his fifties with a fiddle and a book. The man has been living on his instrument and poetry that he used to recite in Kirshah's café for more than twenty years. Kirshah does not want him any longer in the café:

We know all the stories you tell by heart and we don't need to run through them again. People today don't want a poet. They keep asking for a radio and there's one over there being installed now. So go away and leave us alone and may God provide for you
(MA 5).

The narrator of the story comments to describe the effect of such statement on the psychology of the old poet:

The old man's face clouded and he remembered sadly that Kirsha's café was the only one left to him and, indeed his last source of livelihood and one which had done him well. Only the day before the "Castle" café had sent him away. Old as he was, and now with his living cut off, what was he to do with his life? What was the point of teaching his

poor son this profession [...]? What could the future hold for him and how could he provide for his son? (*MA* 6)

The translation text has two points of difference which may lead to misunderstanding. First when the original text says: [after that old large glory] focusing on the old man's history of working in many cafés, the translation text says: "and one which had done him well." The context of the original does not refer to only Kirshah's café which "had done him well". The second point is that, when in the translation sentence we have two subjects, we have only one subject in the original, i.e., the future. Regarding the last sentence in the quote above the original says, [what does the future hide for him and what does it have in store for his son] (*ZM* 9). Future has its control over both. The old poet teaches his son the profession. Realizing his dilemma, he wonders how his son can work when the profession is no longer needed. The father and his son will be in trouble as far as this profession is concerned. This is how it is shown in the original. In the translation we do not understand the problem as to be the problem of both - the old man and his son. They actually are two separate entities; both will have to struggle with life for their livelihood. The translation text robs the text of the flash ahead which alludes to the expected plight of the son and his future responsibility. Anyway, these comments reveal the issue of every day life. Man has to struggle for his living. It is the responsibility of man toward himself and his dependents to struggle to the last breath. The old poet is not an important character in the story but as far as this philosophical and ethical issue is concerned he is. He is the first to be introduced to us in the story, not because he is important to the events of the story, but to Midaq Alley and its life. This can be taken as a clue to the priority of the theme of man's struggle for living and life. And characters are not to be given priority over what happens to them and what moves around them.

Kirshah the café owner is on the other hand very much aware of his own livelihood and his own interests. After the old poet pleaded, for some reasons, to be allowed to sing in the café, Kirshah says to him, "That is what you say, but it is not what my customers say and you are not going to ruin my business. Every thing has changed!" (MA 6). Ridwan al-Husayni, the religious man of the alley, "a man of compassion and sympathy" (MA 7), starts to console the old man; and reflecting on such trouble he says to him: "We are all sons of Adam. If poverty descends on you then seek help from your brother. Man's provider is God and it is to God that any excess is due" (MA 7). As for Kirshah's life, he does not care for the gossip of others when it comes to the pursuit of his perversion, "Now Kirsha's mask was removed and he indulged his perversion openly" (MA 46). This man does not want to repent and he does not feel he is exploiting *the boys*. His lust blinds him. This is how he is spoken about in the alley. Some readers of this study might feel there is bias when Kirshah's perversion is talked of as filthy. It is to be assured that neither the researcher, nor Najib Mahfuz, nor the translator wants to take bias on the level of language. Mahfuz keeps the reality of the Midaq. The translator is faithful to the original regarding this point. They are the characters' words that are used here. The people of the alley think so of Kirshah's homosexual pursuits. Even his wife talks of it as a "filthy disease"(MA 62).

If in the West the issue of homosexuality has become normal, it is always looked at as abnormal in the Arab World at least for conventional reasons. In my critical study of the translation text of Mahfuz's *The Beggar* (1986) mentioned in the introduction of this thesis, it has been noticed that, such a statement as

'wa tabadala al-Qubulat' ⁸⁵ [and they exchanged kisses...], does not occur in the translation. [...] It is a convention in many Arab countries that men embrace and kiss each other as part of the greeting. Westerners would misunderstand this convention as a homosexual sign. To avoid the problem the translators dropped the reference to kisses (46).

It is noticeable that Le Gassick, in *Midaq Alley*, would not drop any such references or any *had* descriptions of homosexuality though, he perhaps knows, they might be opposed by his readers. It is probably because homosexuality is a theme in *Midaq Alley*; but not in *The Beggar*. Or probably because of the different approaches adopted for their translations: Le Gassick is *thematically* closer to the author than to the expectations of his western readers as is not the case with K. W. Henry and the other co-translators of *The Beggar*.

To cite more of such attitudes toward homosexuality, Kirshah's boy in al-Husayni's view "is just filth created by Satan" (*MA* 83). The people of the alley think homosexuality is unclean act that needs repentance. He asks Kirshah, "'Doesn't your lust for this filthy conduct make you ashamed?'" (*MA* 84).

Reviewing the last point above, we find that the narrator now, at this point of summary, seizes the opportunity to reflect on **al-Husayni's** struggle in life and his attitude toward its troubles: "His life, especially in its earlier stages, had been filled with disappointment and pain" (*MA* 7). Al-Husayni could not finish his degree in al-Azhar University and had been afflicted with the loss of his children. "He had tasted the

bitterness of disappointment so much that his heart almost overflowed with a despair that nearly choked him," but he "stepped lightly over the sorrows of the world, his heart oaring heavenwards as he embraced everyone with his love" (MA 8).

Religion has its peculiar spiritual flights. It helps human beings to overcome the torment of the materialist world. It offers salvation anyway. Religion has its place as a central theme in many of Mahfuz's novels. It is felt that the author's comments are not separated from the supposed way of reaction of the characters. He does not impose external comments though omniscient in his approach. His comments conform to the human reaction in general. The poor old poet finds himself in a real plight when he is unwanted. Al-Husayni refuges to religion as a way out from the troubles of life. Mahfuz's vision regarding this issue is not imposed on the characters but it settles where they choose to be. Mahfuz's notion of "homosexuality" finds its place in *Midaq alley*. Mr Kirshah who finds his *poor boy* in low work, is a professional exploiter. On his way to achieve his perverse desire, he misleads the boy using the terminology of his own *religion*, "Life's really one long trial, but it's very rare that one's exertions receive the reward they deserve. What a vast number of exploited working people there are in this world" (MA 42). Kirshah offers salvation to the boy but into another form of exploitation. Thus I am not bringing something unexpressed. But careful and unbiased reading will make one understand that Mahfuz thinks the way reality is. Kirshah's *boys* in turn accept the relationship as an easier way toward more money. Hamidah prefers prostitution to marriage. She takes this short-cut at her own choice as well.

And religion is not the chosen recourse for all from the troubles of life. In Mahfuz's *Qasr al-Shawq* Ahmad Abd al-Jawwad (as seen later in this study) seeks sexual

pleasures as an outlet from the troubles of life, in spite of his regular prayers. Kirshah the café owner in *Midaq Alley* finds it in addiction to hashish and homosexual adventures. "What's wrong with hashish?" He says, "It gives peace to the mind and comfort to life and apart from both these facts, it is an excellent aphrodisiac!" This way of recourse in his life is a religion for him as he so states, citing from Qur'an, "'You have your religion. I have mine!'" (MA 39). Hamidah deviates to prostitution, thinking of a good materialistic gain. Salim Alwan thinks of a second marriage before he suddenly falls ill and so on. The treatment of the current theme involves these sub-themes and others.

Shaykh Darwish, a mystic and a teacher of English at a religious school, loses his job after an ironic argument with Deputy Minister of Education over the decrease of his salary and the lowering of his office grade. Shaykh Darwish reaches despair and decides to leave his friends, his family and live like a vagrant. He surrenders himself to the mysterious power.

He had passed into his new life without a friend, money, or a home. His life showed that some people can live in this world, festering as it is with its bitter troubles, without home, money, or friends, and know neither worry, grief nor need. Never for a day he hunger; he never went without clothing, nor was he ever driven away.

He had moved into a state of peace, contentment, and beatitude such as he had never known before. (MA 13)

Najib Mahfuz's realistic social vision is obvious here and does not impose itself on the situation. Shaykh Darwish is now looked at in *Midaq Alley* as "a fine and holy man of God, to whom revelation came in two languages, Arabic and English!" (MA13). This is

how the people of the alley talk of him. It is their irony and not the writer's. The original statement does not end in an exclamation mark. The translator interferes wrongly here. The author does not record his own exclamation of the ironical statement. If this remark appears in conversation, it can be given an exclamation mark, after all. The writer yet chooses to put a full stop so as to convey a message of objectivity on the level of language perhaps; and probably because he shifts to describe another scene. Such points of style will find their place in the next chapter that focuses on problems of style. Then Darwish turns into a *beggar* leaving the whole material world behind him. He struggles for his position and salary. He uses mediation and rebels. But at last he goes into despair and retires to himself. The people of the alley provide for him out of respect.

Saniyyah Afifi, a woman land owner in her fifties, is described from the beginning as a person who cares just for money, "She was not accustomed to visiting tenants and, indeed, probably the only times she had been in the flat were in the beginning of each month to collect the rent" (MA14). But when she feels she wants to remarry, she visits Umm Hamidah, a marriage go-between. This means that her life is based on materialistic interests. Since she is widowed, she is unsatisfied. As a matter of fact, she struggles to fulfil her wishes of new marriage. She saves a lot of money. She thinks a suitor may come for the sake of it at least. The match-maker realizes this and says to her to confirm success, "I will tell him you are a lady of middle age, with no children, no mother-in-law, well-mannered and wholesome and have two shops in Hamzawy and a two-storey house in Midaq Alley" (MA 20). To conform to the Midaq's reality, Saniyyah Afifi knows she is targeted for money, "Then she returned to the sofa

saying to herself: "Money covers all blemishes" (*MA*107). Hamidah, foster daughter of Umm Hamidah in her twenties, tries to guess why Saniyyah Afifi visits her mother. She says: "She wants to raise the rent?" (*MA* 22). Raising the rent is one way of how the people of the alley speak of the materialistic interests of Saniyyah.

Even **Umm Hamidah** is a greedy 'business' woman. She does not get satisfied with little or even enough; but more than enough. When Mrs Afifi tries to correct her by saying that she possesses a three-storey house and not "a two-story house", Umm Hamidah responds, "only two, because you are not going to take any rent for the third floor where I am for as long as I am alive!" (*MA* 20)

The same story goes on with almost every one in Midaq Alley. While reading the story we feel a sense of insistence on revealing the character's clinging to life. They try to escape its troubles; every one his own way.

Anyway, Saniyyah Afifi realizes the greediness of Umm Hamidah, but moreover, she reflects on the subject in a way that reveals her awareness of the importance of money for both of them: "Rent for the flat for the rest of her life! What a greedy woman she is!" (*MA* 21). The people of the alley are not unaware of the interests and concerns of every one of them. Poverty is a social factor that explains why most of them disregard the moral values when they come to clash with their material interests or pursuits. Kirshah dismisses the old poet with no regard to his old age and need. Umm Hamidah does not care more about finding a suitor to Saniyyah than getting the reward she wishes. Saniyyah in turn would not care more about the tenants' poor conditions than the rentals. Darwish seeks salary increase and is not so much loyal to the teaching mission.

As far as **Salim Alwan** is concerned, his materialistic progress is described as follows,

He was one of the "new rich" the war produced. Mr. Alwan was, as he put it, "a merchant and son of a merchant". Previously, however, he was not considered rich; then the First World War had come along and he had emerged successful. This second war had so far been even more nourishing for his business and now he was very prosperous." (*MA* 54)

The historical frame is the First World War which has been marked by imperialism and exploitation. Salim Alwan in *Midaq Alley* is a beneficiary of the war just like Corporal Julian in the British army and Husayn who does not want the war to end. The author's vision is placed in a social context, affected by the historical political circumstances of the times. The reader of *Midaq Alley* does not get the sense of harmfulness and destruction of the war. On the contrary a sense of prosperity and benefit overrides. To my estimation the materialistic vision set by the author overshadows the seriousness of war and its bad consequences. The economic conditions are the most felt immediate results of the war. But most of the people of the alley seem unaware of it as a direct cause for their bad conditions.

Again, we may ask why the narrator makes an antithesis between the commercial pursuit and human values like kindness. Commenting on Salim Alwan, whose generosity is confined to his household and himself, the narrator confirms that "in spite of his commercial mentality, he had always been kind and generous, at least in his own home and with his own family" (*MA* 54). Here we do not listen to Alwan reflecting on anything. This statement comes in the midst of a long description and commentary by the author on Salim Alwan and his social status. Therefore, it is the author's implied voice

detached from his characters' visions that is heard here. Najib Mahfuz is probably of the view that the world's materialistic affairs make man forget his duty towards his human fellows and that they shape the *human* mind into a materialistic one: commerciality versus kindness and generosity. Moreover, Alwan thinks of becoming a parliamentarian and a Bey, but refrains when he is reminded that he would have to spend a lot of money on electoral propaganda. Again, he does not retire to rest when he falls ill, but prefers to go to his work before he is utterly fine. These are evidences that the man is not quite satisfied with his life *or even wife*. He hopes for power and more prestige and more *fertile* life. Salim Alwan's pursuit of sensual pleasure is not separated from his commercial interests. He thinks of Hamidah as being physically precious:

He quite frankly desired that pretty face, that body of sensuality and those beautiful buttocks which were able to excite even a pious old man. She was, in fact, more precious than all the merchandise from India" (*MA* 60).

Salim Alwan thinks of the girl and admires her not in terms of human values he appreciates in her, but in terms of sensuality. His commercial mentality compares her to "merchandise." We can see his thoughts through the omniscient narrator's comments, which probably coincide with the character's thoughts about the young woman.

When Salim Alwan asks the hand of Hamidah, Umm Hamidah tells him they are not his class and they are poor. He replies, "What need have I for money, when I have more than enough already?" (*MA* 118). The sexual interest in the young girl overcomes his commercial mentality. His pursuit of sex overshadows his pursuit of money. He is a seeker of pleasure. His gain here is still materialistic, as it were, for he seeks sex and not

true love. So, new marriage means for him further prosperity: He buys the girl; he does not win her heart.

More money and not just money even such people as Abbas the barber seeks. This fact is also revealed by Umm Hamidah when she talks of Abbas with Salim Alwan, "He's working for the army to earn more money" (*MA* 119). The translation text seems to be negligent of the importance of the verb "say". The original sentence is preceded by this introductory remark [Umm Hamidah said as if she wanted to apologize:] It coincides thematically with what follows: ['He said he would work for the army...'] (*ZM* 119). Umm Hamidah is in a position to offer excuse for her agreement to Abbas's proposal and again to win the new rich suitor. Thus she reports to him what Abbas *said* to her. The translation sentence shifts to directness thus misfocalizing the narrator's vision, which diminishes Umm Hamidah's sense of responsibility in this context.

Once again, Salim Alwan, on the other hand, appreciates people on the basis of money; in the same way Hamidah and Umm Hamidah do: "He spat on the floors as though expelling Abbas himself. Imagine a simple penniless barber, trying to compete with him!" (*MA* 119). This social ideology seems to be dominant in the alley with reference to all the characters' behaviours and speeches. What is important in relation to the theme here is that, firstly, the old man forgets that he is not the proper match to a girl in her twenties. This leads one to think that the alley is bound by materialistic values and not ethical or romantic values. Otherwise such an old man wouldn't have allowed himself to marry a girl more than thirty years his junior. Secondly, the girl and her mother think of him as the appropriate suitor. Najib Mahfuz does not reflect on the permissibility of such engagement in Islam, but on the acceptability of it in the society. There are no

comments here by the narrator but they are addressed by Umm Hamidah in the following conversation with her daughter on the subject:

"That barber!"[...]

"Yes, the barber. Have you forgotten that he's your fiancé?" [...]

"He must go."

"What will people say about us?"[...] "I'll go and talk to Radwan Hussainy." (*MA* 122-23)

Ridwan al-Husayni does not give her a fatwa (a standard religious viewpoint), but a personal advice based on a comparison between the two men. The issue of engagement is discussed socially and not religiously by al- Husayni and Umm Hamidah. What is discussed is the social acceptability of breaking the former engagement and not the religious permissibility of the point. The readers should not be deluded by the fact that Umm Hamidah goes to the religious man to consult him. Because, she is not a seeker of fatwa, but of a personal opinion: "Our family has no other man to consult" (*MA*123). Al-Husayni does not discuss the matter within its religious frame of rules. He does not tell Umm Hamidah that the engagement made by one over his brother's engagement is forbidden unless the latter quits. Rather, he gives her his opinion, which does not conform to her and her daughter's wishes. But we should not forget that the narrator has already talked to us of al-Husayni's limited knowledge of Islamic law. Thus, there is no mistake with him when he legalizes Alwan's engagement if Abbas comes back penniless.

The narrator, now commenting on Salim Alwan's illness, refers clearly to this theme when he says: "He had a really fierce love of life, had enjoyed his personal wealth and provided well for his family" (*MA*152). Love of life is not one that is ordinary but described as fierce. This makes us sure that the author, presenting such comments, is very

much aware of the dominance of this subject in the story of the novel. In another situation Alwan thinks of his children as being more interested in his wealth than in his money. That is when they ask him to liquidate his business and rest. The narrator does not reflect on the real intentions of Alwan's sons; and we do not hear them pronounce this kind of interest in their father's wealth, we listen to this fact from Alwan himself. He gives us this justification however, "Had they not made the same suggestion before, when he was in perfect health? It was his money they were after all right" (*MA* 154).

Uncle Kamil, the sweet seller, prefers to, though not knowing that Abbas's promise of giving him a shroud is meant to be broken, sell his shroud. We understand that his "means were modest and he had not lied when he complained to Abbas that after his death there would be no money to bury him" (*MA* 26). But this does not justify his materialistic greed when he says: "I could do with its worth. Haven't you heard that the price of cloth is going up?" (*MA* 26). This simple man is led by the sense of profitability and not that of responsibility, in a world in which man struggles to live and not to prepare for death. Abbas responds by saying: "You are really a shrewd one in spite of your fake simplicity" (*MA* 26).

Abbas al-Hilw in turn marks his friendship with this simple man by a sense of profit. He "teasingly" says to Uncle Kamil, "You're completely without profit for me. Have I ever managed to make a penny out of you in your whole life?" (*MA* 27). The remark, even if it is not meant to convey seriousness in this specific context, it is much real at least in the context of the fictional event and its current theme. Najib Mahfuz, as it is clear through his direct descriptions, gives his characters many good attributes for

which they deserve our appreciation. But, these characters tend to go in the main stream of material life and its requirements.

Moreover, the philosophy of **Husayn Kirshah**, Abbas's friend, who left the alley to work with the British army, makes it clear to what extent people are not satisfied with simple living:

His daily wages were now thirty piasters compared to the three piasters in his first job. All this was apart from what he made by applying his philosophy that: "For a decent living you need a nice quick hand!" Thus his standard of living and his finances had increased (*MA* 28-29)

The story reveals much about his persistence and diligence. He, in the long run, succeeds to persuade Abbas to leave the alley and his regular occupation in it as a barber to work in the British army for faster prosperity. Abbas tells Uncle Kamil about his work in the army and that "'life in Tell el-Kebir is perfect. There's plenty of work and plenty of money'" (*MA* 200). Uncle Kamil, also, reveals his interest in money when he advises Abbas to recover from his lost love and asks him to go back to the army, and to work "hard and save [...] money for a new life" (*MA* 235). He advises Abbas to earn as much as possible. The association of work and money is ordinary, but the tone of the speaker here has to do more with the factors that pushed him to work for the occupation army. Abbas's contentedness in his life in the alley was easily broken up by the alluring advice of his friend and more by the ambition of Hamidah. But this does not mean that he did not like the new life. He says that life in the army is *perfect*.

As a matter of fact, working in the army reminds us of the fact that politics of war is often driven forward by economy and materialism. The first and second world wars are good examples. The author utilizes this global issue to make it a temporal setting for his smaller fictional world and its events in *Midaq Alley*. Some people, like Husayn in the alley, do not want the war to end. They are just like some warmongers who want to make a lot of profit. "Corporal Julian," says Husayn, "[...] trusts me so much that he has let me in on his big trade in tobacco, cigarettes, chocolate, knives, bedcovers, socks and shoes.[...] This war isn't the disaster that fools say it is. It's a blessing! God sent it to us to rescue us from our poverty and misery" (*MA* 29- 31). These statements place materialism over humanity. Death itself is belittled or weakened in front of such power of matter. Such a low rank officer in the British army has more concern for money than duty. It seems that Najib Mahfuz realizes such materialistic politics of war as though the struggling forces of the world, on a larger scale, care but for matter and profit.

In spite of his love for the alley, and under the influence of Husayn's advice, **Abbas** reflects on the question of his disappointment with the alley, which has blessed "those who abused it and abused those who smiled on it. [...] Why [then] shouldn't he leave in search of a better life?"(*MA* 32-33). His reflections are determined by a materialistic sort of thinking. He hates the alley now; yet not because of his dissatisfaction with his job or friends, or that he is not comfortable with his life in it. It is all because of a wish to gain what he wants. His beloved, whose "yearning for power centered around her love for money"(*MA* 34), will not accept to marry a man with moderate means. Again his friend's advice reshapes his way of thinking: Now he is bent

to become rich and gratifies his beloved's ambitions and his own desires. His romance gets smashed on the door of his beloved's materialistic ambition, so to speak.

The romance of the story of the novel, which centres on Hamidah and Abbas, is given special focus as a central well-knit thread. Let's care a bit about this narration: "Abbas told his friends of his decision to work for the British army. He listened to their commands and advice as they all approved of his plan and wished good fortune and wealth" (MA 44). The friends have the same interests. The words *fortune* and *wealth* seem to pop out of the same area of consciousness in the mind of the narrator. The repetition of the same sense has a thematic value. The translator keeps it intact.

Talking about the war, Husayn speaks to Abbas with dissatisfaction: "Everybody hoped Hitler would be able to prolong it indefinitely. It's our bad luck that's brought it to an end" (MA 212). It is no wonder that the minds of the people of the alley are busier with how to benefit from the war than struggling for their own cause. The sense of nationalism is faint; and there is only a dim light of it in this novel. The bad economic consequences of the war are not stressed. What is rather stressed is the deterioration of the characters of the alley in their pursuit of life and living. The people of the alley are not aware of death, but of life itself. Love of war versus fear of it in Midaq Alley. The irony is that the people of the alley think of war as a blessing. This sense is clearly expressed by Husayn talking to his friend, "Imagine being in airplanes and tanks attacking and killing and then capturing the fleeing women; not to mention spending money, getting drunk and raising the devil. That's the life! Don't you wish you were a soldier?" (MA 213). The nationalistic sense is diminished to the maximum: "'I'll adopt British nationality! [...]' 'I will become British too [...]' " (MA 218); whereas it is raised to

the maximum in *Qasr al-Shawq. Bayn al-Qasrayn* and *al-Sukkariyyah*. It is all that sense of life and its pleasures that blinds man from the realization of his human and ethical duties.

What is also noticeable in the story of the Midaq is that the theme of money and life is maximized through the speeches of Husayn? The words 'life' and 'living' and those of relevance are numerous mentioned in the story. Many critics think that Midaq Alley is a central character itself. This is probably because of the focus on its life and the continuous struggle of its people for livelihood.

With regard to Husayn's ethics, he is highly materialistic. He not only goes to work for the British, but also acquits the pimp who seduced his foster sister by saying: "Why, he's a clever fellow. I only wish I could do the same [as the pimp] to get out of my financial problems. Hamida's the real criminal, my friend." From the beginning he does not show any interest in her elopement. It is Abbas who urges him to avenge for his honour. Even then he shows interest in money, "[W]e won't stop doing this [beating up the pimp] until he pays us off, at a good price. That way we'll have revenge and profit from him at the same time!" (MA 239-40).

To this suggestion Abbas responds: "What a great idea! You're a very clever fellow!" (ibid.). The translator is using his own words in the second sentence which do not correspond to the original's. Details on such intervention will find their place later in the chapter devoted to stylistic features. However, the dialogue between Abbas and Husayn shows that Abbas is no more different from his friend Husayn. He is not really a man of principles. We must remember that he earlier agreed to Husayn's advice to leave the alley for the British army. These are the politics of the alley. They are struggling to live at

whatever cost. Even Abbas does not really want to kill the pimp or even Hamidah.

Husayn realizes this fact when Abbas tells him that he met Hamidah and argued with her.

"If Hamida agreed to come back to you, you'd go off with her quite happily. How did you greet her, you poor sap? You argued and pleaded with her?" (*MA* 239).

As regards **Hamidah**, she accepts her engagement to Abbas, who promises to marry her on the basis of materialistic stability. Hamidah cares for money rather than true love:

A disposition like hers, no matter how rebellious and unmanageable, could be pacified and tamed with money' [...]"I leave you in the name of love. By its strength may I return with lots of money?"

"A great deal of money, I pray to God," she murmured, almost unaware of what she said. (*MA* 74, 93)

After several months of Abbas's departure for the army, however, Hamidah rethinks her decision twice: first, after Salim Alwan expresses his wish to marry her and, second, after she gets acquainted with a rich pimp who takes her away to what she wanted to be - a prostitute. The intrusive narrator comments on Hamidah's situation when a seemingly rich strange man comes to the alley following her steps. The narrator says: "She was fascinated by the banknotes the man held out to Sanker, and quite naturally they made a strong impression on her. Money might be a dead tongue in other places, but in Midaq Alley it was very much a live language" (*MA* 137). Careful readers will not fail to distinguish between the comments conforming to thoughts of the characters in the particular context and comments set apart from their thoughts to focus on the external

reality. This kind of shift, however, is replaced by the stream of consciousness technique in later novels. In this particular context the narrator's tone seems to coincide with rather the reality of the alley than Hamidah's thoughts on it. Hamidah depends on appearance to judge the man she wants. The materialistic criteria are applied when she talks of her target:

She felt, however, that this man had been searching for her and this excitement and attraction drew her nearer to him. She felt drawn like the needle of a compass to the poles. She also knew that he was not just a penniless beggar who would make her endure want and poverty; his appearance and his banknotes proved that. (*MA* 157)

The picture here deviates from the original in that the original translates like this:

[She felt, however, that this man was what she was searching for; and the excitement, admiration and provocation he aroused in her, were her enjoyment to which she is instinctively drawn, just as a compass drawn to the pole.](*ZM* 153)

The translator succeeds to keep intact the frame of the image but not its exact particulars.

Thematically, Hamidah is in search of the *right* man. The pimp is searching for her, of course. But in this particular context the author focuses his camera on her feelings so as to reveal her thoughts of her own ambitions. On his own part, the pimp among his hot arguments does not neglect the materialistic need of Hamidah. Realizing her poor appearance, he says: "How is it they can swagger about in nice clothes, while you have to wear this shabby black cloak" (*MA* 160). The pimp reminds us of Kirshah's exploitation of his *boys*. As the pimp is struggling for matter the girl is doing the same. She is poor and needs money. Everyone is after their own life and their own interests.

When the pimp speaks to himself regarding Hamidah, he thinks of her as a good source of money: "She's a whore by instinct. She's going to be a really priceless pearl" (*MA* 170).

Later on, when the pimp controls Hamidah, he sacrifices first time sexual pleasure with her for a better gain. The narrator describes his thoughts in such a way as to reveal to what extent the pimp's mind has control over his emotions, 'indeed his mind always moved faster than his emotions. He had decided on a particular course of action and he was not to be diverted from it. "Gently, gently. American officers will gladly pay fifty pounds for virgins!"' (*MA* 192). Hamidah leaves not only the alley but her foster mother. This indicates that the human sense is almost lost as a value in the alley. The same thing is when Husayn leaves his father Kirshah and his mother in spite of their accord. The commercial way of thinking is quite clear in the pimp's words: "You are the most marvellous piece of good fortune life has ever brought me..." (*MA* 192). The pimp's conduct is described by the narrator as follows, "Whenever a new girl fell into his net, he played the part of the ardent lover. [...] When his mission was accomplished he dropped his role of lover for that of the flesh-merchant" (*MA* 220).

When Abbas meets Hamidah, he asks her this direct question, "'Do you have any regrets about your new life?'" She answers him, "'You don't know how unhappy I am'" (*MA* 228). These statements lead us to think of his situation. He is not happy either. He lost her. As far as the theme of seeking happiness is concerned in relation to *the way of the world*, Husayn is fired from the British army and is sad. Dr. Bushi and Zitah are

caught. In spite of their love for life, they lose it in the real sense as far as the consequences show. They get imprisoned.

As regards **Zitah**, he is an inhabitant of the alley and a beggar. He has his own craft in the alley. In his way of struggle to live and better his living, he is a master beggar who makes artificial cripples, getting his fees and commission from them regularly. His acts are marked by inhuman behaviour and results. All he cares about is to follow his way just as the others in the alley do. The beggars who choose this craft do not mind the distortion of their bodies because they are blinded by the materialistic ends they wish to achieve. It is for them a shortcut like that of Hamidah, Husayn Kirshah, Kirshah's *boys* and others. So this simple man does not heed humanity if it does not fulfil his materialistic ends, "beggars were the people dearest to him and he often wished that beggars formed the majority of mankind" (MA 49). This master beggar would not wish that beggars have normal jobs and ease of living. Rather, he wishes more beggars, and thus he is no more than, as it were, a propagator of *beggarism*. He does not care about the physical pain of his clients: "When he set about his work of making cripples at their request, he was as cruel and deliberately vicious as he could be. [...] When his victims cried out at his torture, his terrifying eyes gleamed with an insane light" (MA 49). The narrator uses the word victims instead of clients. "Clients" and not "victims" accords with "at their request" in the citation above and they come to him as a patient comes to a doctor. But it seems that the author emphasizes the sense of exploitation even when it is accepted by those who are exploited. The paradox is clear and does not separate from a

sense of irony. The translator does not change the word and keeps it as it is in the original, thus keeping the authorial vision intact.

The narrator's comments on his craft give emphasis on the sense of profitability as well: "His joy was that of a powerful lord mixed with the delight of a merchant who sees profitable merchandise" (*MA* 49). These are not humans, but merchandise in the eyes of the master beggar. As a matter of fact, he wants to live and they come to him willingly in their pursuit of means of living.

The relationship between **Dr. Bushi**, the dentist, and Zitah, on the other hand, is based on nothing but clear materialistic interests. Zitah helps Bushi in stealing the golden dentures from the recently dead people. In return, Dr. Bushi brings him beggars ready to get distorted. This is how the life of the alley goes. The relationship between them is revealed later when they are caught inside a grave. Their respect for money overshadows the respectability of the dead: "There's no profit in the living and very few of the dead are of any good!" (*MA* 194).

To stress the whole thesis of this issue, the love for life is highly felt. Nothing makes us sure of this than the statement made by the most religious person in the alley: Ridwan al-Husayni, in his long monologue before he leaves for hajj, says:

"My love for the after-life does not turn me towards asceticism nor make me dissatisfied with life. You all know of my love for life, and why not? It is a part of the creation of the All Merciful who filled it with tears and with joys. [...] I love life in all its colors and sounds, its nights and days, joys and sorrows, beginnings and ends. [...] I believe that love of life is one half of worshipping and love of the after-life is the other half."

(*MA* 231-32)

The long monologue by the end of the novel will not pass unnoticed by sensitive readers. It seems that the author wants to summarize the central topic of his story by a character that has been given much respect. Life and its troubles are focused on in the long monologue.

In addition, the last word of the novel is "END" and not 'death.' It is followed by dots and not by a full stop. The end is probably the end of a particular incident - Abbas's death. But the story of the alley does not stop: "This crisis too, like all the others, finally subsided and the alley returned to its usual state of indifference and forgetfulness. It continued [...]" (MA 244). The optimistic tone reasserts the general tone of the theme: the love for life does not cease when their lives are at risk. The translation text, fortunately, does not deviate in representing this emphatic punctuation.

As far as the characters' names in *Midaq Alley* are concerned, they have funny names. Like Dickens, Mahfuz has his peculiar names that linger in the memory long after reading his stories. Suggesting and finding an alternative is the real job of the critic of a translation. Spotting a mistake is not enough. Dr Fatima Musa points out, as mentioned earlier, that Mr. Kirshah is, for example, a wrong representation of the Arabic label 'al-Mu'allim Kirshah,' but she does not attempt to give alternatives as her critics say (Enani & Farid 43, 60). In connection with such nomenclatures, the *right*, as far as I believe, transliteration that conforms to the sounds of the Arabic names labelling Mahfuz's characters are used in the commentaries of this study. Alternatives to their titles and corrections of the names will be discussed later in this study, along with nomenclatures and epithets that occur in the other novels under discussion.

To sum up the story's central issue, life and the quest for means of livelihood are at the centre of the story of the Midaq. All the characters of the novel have been in focus regarding this issue. This issue is at the core of the events that clearly show how everyone in the alley is busy with his or her own life. This goes true to their "world," which, in Hilary Kilpatrick's words, "is a known world," as opposed to the world outside which "is an uncharted jungle, [... a] world [... which] represents opportunities for enrichment, but [...] is a place of moral anarchy..." (240-41). The focus is really not on the troubles of life, but on love of life replete with troubles. Even when the people of the alley see life alluring outside of it, it is not stable and is rather deceptive.

As regards the presentation of all these visions in the English translation, the translator has to a large extent successfully maintained them. Visions of the author are not visibly manipulated as far as this theme is concerned. Thus, the image of Najib Mahfuz's remains unmanipulated on the apparent level of thought presented through the plot and the story's events and characters.

2.2. *Palace Walk* (Patriarchal Hegemony)

The main theme of the novel *Palace Walk* is the patriarchal hegemony of the Patriarch Ahmad Abd al-Jawwad, who is the main character in this novel. The story focuses on the first generation and its way of life, thinking and beliefs. Following up this thematic thread in the novel will enable a reader to realize any thematic deviation from the original. All the detected translational problems related to the reproduction of this theme will be talked of soon after each context.

Since the novel is about the first generation, i.e. Ahmad Abd al-Jawwad and his wife Aminah, the central theme is woven around them; but the Patriarchal rule of Ahmad Abd al-Jawwad extends over the whole family.

Before starting the discussion, it is to be made clear that the name of the main character, al-Sayyid Ahmad Abd al-Jawwad consists of two parts: the first is the title "al-Sayyid"; the second is "Ahmad," which is the first name of the character. The title probably posed a problem for the translators so that they preferred to transfer it than to translate it. But this transference causes readers of the translation text to mistake "al-Sayyid" for a proper name. To correct, "the Patriarch" would be adopted as a translation of the same. And since the author prefers to now and then refer to this character by this title as one way of highlighting the theme of domination, I choose to do the same and repeat the epithet "the Patriarch" whenever this epithet is referred to in the course of analysis. Then instead of the misleading "al-Sayyid Ahmad Abd al-Jawwad" in the translation text, we would have "Ahmad Abd al-Jawwad the Patriarch." "Al-Sayyid" will, however, remain as it is in citations from the translation text. This type of correction would be adopted in my analysis and my own translations of excerpts from the original as one way of shying from repeating the mistake.

To remind, when the novel *Palace Walk* was introduced in the first chapter of this study, different types of relationship were marked in relation to the Patriarch with others in his milieu. The type of relationship under which the theme of Patriarchy can be discussed is then his relationship with his family members. To follow on the lines of the introduction, here I start by discussing his relationship with his wife followed by a discussion of his relationship with his children. These are the two main threads of this

theme. Each main thread is further divided into consecutive situations. Each situation builds on its textual and contextual values. These values will act as the determiners by which a qualitative evaluation of the translation text would be produced.

The Patriarch's Relationship with his Wife

The theme of patriarchal domination is revealed right from the first page of the novel by way of the description of its opposite, the submissiveness of the Patriarch's wife, Aminah. She gets up at a definite time at midnight without an alarm clock, to open the door for her husband coming from his nights out. This habit grew up with her from her youth soon after her marriage. She has suffered sleeplessness for the sake of her husband's lateness: "She would doze for an hour and lie awake the next, until her redoubtable husband returned from a long night out" (*PW* 3). The translators keep the phrase "redoubtable" to describe the husband, Ahmad the Patriarch. This is a direct authorial description of the personality of the husband in the original (*BQ* 328). This sounds good enough to make us think of a good beginning of commenting on all utterances that constitute this thematic thread.

It once occurred to Aminah to politely object to his delay in her first year of marriage. But, his response to her polite objection came harsh. He took her by the lobes of her ears saying: "I'm the one who commands and forbids. I will not accept any criticism of my behavior. All I ask of you is to obey me. Don't force me to discipline you" (*PW* 4). This is a good representation of the original statements except for the negligence of the importance of the phrase "I'm a man" (*BQ* 329) that initiates these hegemonial rebukes by Ahmad the Patriarch. The phrase is mentioned in the original, but

replaced in the translation by just the phrase "the one". The latter is likely to lessen the degree of the Patriarchal tone and make us think of "one to one" equation instead of "man to woman" relationship within the system of Patriarchy. The one-to-one betrays a sense of equation, but the man-to-woman would betray a sense of hierarchical difference in a story that highlights this theme. So the author's "I'm a man" is more emphatic of the concerned theme than the translators' "the one". It might be argued that all the statements of the above passage together convey the Patriarchal sense and that the phrase "I'm a man" is redundant - for we know that the speaker is already a man. To counterargue, the phrase is not haphazardly added by the author to indicate nothing. It comes in place where the gap between the speaker, Ahmad, and the receptor, Aminah, is characterized by such a phrase which has a social load within the whole text of the novel that focuses on the Patriarchal rule of such a man over a completely submissive woman. Moreover, the omitted phrase has still a response from the wife in this particular context. This response is described by the author in the commentary that immediately follows the passage: "She became convinced that true manliness, tyranny, and staying out till after midnight were common characteristics of a single entity (*PW* 4). Moreover, the omitted phrase "I'm a man" is not meant to just refer to a masculine speaker and is redundant. It is meant to refer to the system within which the relationship between the husband and his wife is man-oriented. Again, such phrases are not unimportant for feminist criticism in particular. The neglect of such phrases is a neglect of critics' rights to the text and its individual utterances. Critical views are formed by such individual utterances. However, the dictated phrase above serves as a law, defining the husband-wife relationship. The man is a master, the woman is a slave. Since the declaration of "I'm a

man," the wife has started to respond slavishly addressing him as always "my master" as if reminding of Daniel Defoe's Robinson Crusoe's Friday. She keeps on doing so throughout the whole text of the novel even when she speaks to herself in his absence. But here again the contrast is sharp between the translation and the original. Compare:

She would wonder, "Where do you suppose he is now? What is he doing? ... May he be safe and sound whatever he does" (*PW* 5, underlining mine)

And:

["Where, I wonder, can my master be now? ... And what is he doing? ... May he be safe wherever he goes?"] (*BQ* 329)

Paying attention to the theme of patriarchal domination, the original statements occur more emphatic as to highlight such theme by such a phrase as "my master" above instead of 'he' in the translation. Aminah, as is pointed out earlier, responds submissively to her husband. This submissiveness dwells deep inside her that even when she is alone, she cannot but speak of her husband as 'master.' The translation statements above are less expressive of such a thematic impression. Najib Mahfuz is very much aware of such master-slave relationship that dominates the story of *Bayn al-Qasrayn* or *Palace Walk*. We read the narrator's comment on such relationship between Ahmad and his wife Aminah: "He was companionable and talkative. He would tell her his innermost thoughts, thus making her feel, if only for the moment, that she was not just his servant but also a partner in his life. He proceeded to discuss household matters with her" (*PW* 11). The exception "but also a partner in his life" strengthens the sense of slavery in the statements above. Aminah is more a servant in her "wedlock" than a partner. The

following description yields the same impressions: "The mother carried in the large tray of food and placed it on the cloth. She withdrew to the side of the room near a table on which stood a water jug. She waited there, ready to obey any command" (*PW* 20).

It is the habit of the Patriarch's household to give priority to men in eating their meals so that women can eat only later. The Patriarch's hierarchical system is observed on all levels of conduct and activity by his household to the extent that his wife cannot even go out for any purpose unless it is visiting her mother and in the company of her husband:

A quarter of a century had passed while she was confined to this house, leaving it only on infrequent occasions to visit her mother in al-Khurunfush. Her husband escorted her on each visit in a carriage, because he could not bear for anyone to see his wife, either alone or accompanied by him. (*PW* 35)

Such authorial descriptions reveal the extent to which the wife is dominated by her man. Her breaths are counted, as it were. But the author does not forget to record the internal reaction and response of the wife when he says: "She was neither resentful nor discontented, quite the opposite..." And she would pray: "God, I ask you to watch over my husband and children [...]" (*PW* 35). Anyhow, such submissive tone should not be misread as more subjugational than as natural. The whole text reveals that Aminah is of a submissive nature unlike the Patriarch's first wife, Yasin's mother, who deserted the Patriarch soon after marriage because of his tyrannical personality:

He had enjoyed living with her [his first wife] for a few months until she displayed some resistance to his will [...]. She saw no harm in enjoying some freedom, even when it was

limited to visiting her father from time to time. [...] He thought the best way to discipline her and bring her back to her senses was to divorce her for a time [...](*PW* 106)

This shows that his first wife is not submissive by nature. The Patriarch cannot control her. So, he divorces her in spite of his love for her beauty to keep his haughtiness and Patriarchy. But the fact that his second wife, Aminah, is docile would not rob the Patriarchal system of its hegemonial sense in the story: Ahmad Abd al-Jawwad is a real dictator in his house irrespective of the fact that he is liked and respected by those dominated. Aminah's prayer above is indicative of real love for her husband or rather "master" as it is more rightly stressed in the original. The "Oh, lord, keep my master and children..." (*BQ* 344) represents a prevailing submissive response throughout the novel to the dominating commands of the husband. This submissiveness can be read as a kind of wisdom on the part of the second wife to keep her family. And this is how her husband and children think of her and how she thinks of herself, after all.

The occurrence of the repetitious vocative "sir" by Aminah in chapter twenty of the novel is quite striking. Aminah is requested by her son, Fahmy, to accost and speak to his father about his wish to get engaged to Maryam. The mother knows it is quite difficult to open up such a topic before her husband. Knowing that no one else in the family dares to speak to him, Aminah reluctantly does so in favour of her son. In her encounter with him she speaks fearfully and so politely repeating the vocative "sir" eleven times in this chapter devoted to this conversation. And at the end of the conversation the authorial comment begins with these statements:

Mrs. Amina thought it best to leave the room, according to the policy she followed whenever she accidentally let something slip out that stirred his anger. She would not

return unless he summoned her. She had learned from experience that for her to remain when he was angry and try to calm him down with gentle words only made him more furious. (*PW* 129)

Surprisingly enough, these reflective statements along with all the thematic aspects of the whole context are perfectly preserved in the translation. Even the number of times the phrase, "sir," as repeated in the translation remarkably matches the original's. [my master], thus preserving the same degree of emphasis: a semantically-guided quality that adds to the credit of the translation text.

Once again, the author's description of Aminah when she sits with her husband talking about affairs of engagement of her daughters is indicative of the superiority of the husband and the subjugation of the wife:

From his place on the sofa he looked down at her on her pallet not far from his feet. [...] He scolded her as though she were responsible for this peculiar behaviour [the suitor coming to know about the two daughters. [...] The mother swallowed and cleared her throat, which was dry from the give-and-take of their conversation. (*PW* 154-56)

The superior-inferior relationship is cemented by such paradoxical indicators as "his place on the sofa" and "her pallet not far from his feet"; and "he scolded" and "she swallowed and cleared her throat". The author ends the encounter between the Patriarch and Aminah by reflecting on Aminah's reaction to the whole argument: "The mother listened with her head bowed, not uttering a word" (*PW* 157).

These contexts above are noticed to follow the original step by step. This has resulted in perfect representation of the dialogue and the authorial commentaries.

When Ahmad the Patriarch pays a short business visit to Bur Sa'id, Aminah is tempted by her children to seize the opportunity of the absence of their father and go to visit al-Husayn shrine. Aminah, with a lot of reluctance, but less resistance to the idea, gets the courage to go out disguised in Umm Hanafi's cloak. The children show a lot of sympathy with their mother, who has not seen al-Husayn quarter for forty years. The whole situation is pathetic. The act of Aminah and her children is described by the author as revolutionary: "They all participated, unwittingly, in the revolution against their absent father's will" (*PW* 166). Unfortunately, the mother is hit by a car on her way back home. And here is a crucial situation that reveals another dimension of the Patriarch's relationship with his wife: "What can I say to your father when he returns?" (*PW* 177). Her pain is overridden by her fear from her husband's reaction. The seriousness of this fear extends to all in the household. They reach the idea that lying to him is the only way out. But when the Patriarch questions her, she dares not tell him but the truth. She fears the consequences of lying than those of telling the truth. And terrified by his way of investigating what happened to her, she replies in a shaking voice:

"I have committed a grave error, sir.... I was struck by an automobile. [...] I have committed a grave error, sir. I have been punished for it as I deserve.... God is forgiving and compassionate." But to her bewilderment and contrary to her expectations, he said to her, "Stay in bed till God heals you." (*PW* 183-4)

This graciousness is read by the mother and the entire household as good luck. She is congratulated by them: "Congratulations to you for the honor and affection shown you." And the mother responds: "May God prolong his life [...] Praise to God for this salvation" (*PW* 186).

The situation is pathetic and the authorial treatment of it is rather ironical: a husband is expected to show more affection in such situations. But this irony is made latent by highlighting the expectational dimensions within the Patriarchal system of Ahmad Abd al-Jawwad: such a man is not expected to show affection or sympathy but trial. The characters concerned have such expectations. So, the author does not forget the tyrannical trait of the Patriarch. Soon after his wife gets well, he reproaches her and expels her from the house:

He shook his head fiercely as though saying, "There's no point trying to argue." Then he raised his eyes to give her an angry, sullen look. In a voice that made it clear he would tolerate no discussion, he said, "I just have one thing to say: Leave my house immediately" [...] "I don't want to find you here when I come back this noon."

(*PW* 193-5)

Responding to this warning, Aminah leaves the house telling her children that "It's never wise to challenge his anger. A man like him becomes softer when people obey him and fiercer if people rebel" (*PW* 198).

Anyhow, some critics may misread the Patriarch Ahmad Abd al-Jawwad as a representative of a Patriarchal society. This is not true. Najib Mahfuz does not aim to present him as such. For when Aminah reaches her mother's house, her mother reflects on her expulsion saying:

But your husband? ...An intelligent man going on fifty ... can he find no way to express his anger than by throwing out the companion of a lifetime and separating her from the children? ... O Lord, glory to You. Most people get wiser as they get older, while we

grow older and become foolhardy. Is it a sin for a virtuous woman to visit our master al-Husayn? Don't his friends, who are just as jealous and manly as he is, allow their wives to leave the house for various errands? ... Your father himself, who was a religious scholar and knew the Book of God by heart, permitted me to go to neighbors' homes and watch the procession of pilgrims setting out for Mecca." (*PW* 202)

It is to be reminded that the story of *Palace Walk* is about the generation of the second decade of the twentieth century: the era when the whole Egyptian society is marked by conservatism. But this conservatism varies within its own limits. A man allowing the women of his household to go out for shopping is rather liberal in the eyes of those who do not allow their female dependents to go out even to mosque. Najib Mahfuz is realistic: his generations are moving ahead with the passage of time toward the freedom of the modern age, where a woman can stay away from her house in her work time abroad. In fact, the character of Ahmad Abd al-Jawwad is built on a real person Mahfuz knew: a neighbour of his own family.

The above passage is a criticism of the Patriarch's system of ruling his family. It is a system that surpasses the limits from the point of view of Aminah's mother, who does not tolerate the Patriarch's behaviour toward his wife: for if jealous, many jealous men allow their wives to go out for different purposes; and if a matter of religion, religious clerks allow their wives to go out. In her view, it is not a sin for a woman to go out for some religious errand. Her view matches Islamic law regarding this point. According to Islamic legislation men should not prevent women if they wanted to go out to mosques. Anyhow, non-Muslim critics should not mistake the Patriarch's attitude for an Islamic view regarding this point. By presenting Aminah's mother's arguments, Najib Mahfuz prevents his readers from reading the whole community through the behaviours of the

Patriarch Ahmad. But again he probably intends to ironically show the very short gap between what is conservative and what is liberal in the twenties of Egypt, and the wide chasm between the liberals of those years and the liberals of later generations.

Najib Mahfuz treats the wife's going out from the perspective of the characters concerned and their own milieu. The wife's "crime" of going out without permission in her husband's absence becomes the crux of ten chapters, the chapters from 27 to 37 of the same novel. The extensive treatment of this issue in ten chapters is sheer sarcasm. It is a mockery against the Patriarch's system. But the author always seeks to redeem the Patriarch's personality from what may make the other characters in the novel or even the readers of the story hate him or wish his death. The oppressed wife loves him and saves no effort to please him even at the expense of her own happiness and comfort, and the children fears him as well as they love him. Even when Aminah is summoned back to her house, she resumes her services with happiness contrasting between two mornings: the morning of the past when he told her, "I'll put my clothes on myself" (*PW* 235). and the morning of the present when she helps him put on his clothes as she used to do. The sense of subjugation is made stronger. The observants are bound by the woman's expectations of her own situation. She willingly accepts this sort of life by nature. We, as readers cannot go beyond her expectations and her "happiness". She waited for him to forgive and not even to appease her, let alone feeling sorry for her. So when she comes back, she knows what she wants: his service:

The memory, though, lacked any of the feelings of pain and sorrow that had overwhelmed her at the time. As she carried out the service [helping him put on his

clothes] for him, which he had not allowed anyone else to perform. she felt she was reclaiming the dearest thing she possessed in all the world.

He took his place on the sofa and she sat cross-legged on the pallet at his feet [...] (*PW* 235).

This is how this particular question ends. The other question related to this thematic dimension is giving her licence to visit her daughter after the wedding. From a long passage reflecting on this situation we read:

Was Aisha's wedding the harbinger of a new era of freedom? [...] Aminah had not let herself get her hopes up or become too optimistic. The man who had forbidden her to visit her mother, except on rare occasions, was equally capable of preventing her from calling on her daughter. [...] When the pain of waiting grew too great to bear, she summoned all her willpower to ask him, "Is my master planning to visit Aisha soon, God willing, so we can be sure she's all right?"

Suspecting that her question was motivated by a hidden desire, al-Sayyid Ahmad got angry at her, but not because he had decided to prevent her visit. It was typical of him in such cases to wish to grant permission as a gift, without a prior request. He did not want her to think her request had had any influence on him. [...] So he shouted at her furiously, "Aisha's in her husband's house and doesn't need any of us. Besides, I've visited her, and her brothers have too. Why are you anxious about her?"

In her despair and defeat, her heart sank and her throat felt dry. Al-Sayyid Ahmad had decided to punish her for what he considered her unforgivable cunning by remaining silent, as though the subject was closed. He ignored her for a long time [...] and w]hen it was time for him to leave for work, he said tersely and gruffly, "Go visit her tomorrow." (*PW* 287)

This situation reminds of the Patriarch's dictatorship over a docile wife. The authorial description of the situation arouses pity for the woman and hatred for her husband, who is not at all patient with her internal thoughts. He prefers to read her thoughts and punish her for them. This attitude is provocative when we, as readers, surrender to his authoritative hegemonial tone. But this provocativeness gets weakened by reading the reactions of the wife to this tone - a completely submissive one without an atom of hatred for her man 'or master' as she prefers to call him:

Her joy was even more complete than she had thought possible. She paid no attention to the final curse, which she often heard when he was angry or pretending to be angry. She knew it came from his lips and not his heart, which felt quite the opposite way. He was like a mother cat which appears to be devouring her kittens when she is actually carrying them. (*PW* 288)

This authorial commentary through the wife makes us believe that the Patriarch is a good-natured man even when we tend to contradict ourselves when we try to translate his way of conduct and behaviour towards her. I think we have to judge relations by the way they affect those who are concerned. Ahmad Abd al-Jawwad is a terrorist at home, but this Patriarchal terrorism is not revolted against by the wife, though it is by Kamal and Yasin and the grandsons later in the story of the trilogy as whole.

The translators do really deserve gratitude for the way they are translating Mahfuz's visions in this context. There is complete adherence to Mahfuz's phrases, sentences and commentaries that were sure to maintain Mahfuz's point of view regarding this topic. The translation reveals the ability of the translators in understanding both the text and context. The way the translators choose their English phrases to match the

original's prove they are skilful stylists in their own language (a point to be discussed in the next chapter).

Anyhow, when the end of the novel is reached, the author seems to be aware of his responsibility to cover the relationship between Ahmad the Patriarch and his wife. He devotes the statements near the end to reflect on this relationship. The situation is different now. The Patriarch is informed of the death of his son Fahmy in a demonstration against the British occupation. This tragic news affects the Patriarch to the degree where he starts to remember his wife Aminah: How she will respond to such news, and how he can tell her about what happened. What is interesting in this situation is the Patriarch's intention of not allowing her to see her murdered son. This is clear in the following statements that end the novel:

What could he say to her? How would she take the news? She was weak and delicate. [...] She's probably now at the coffee hour with Yasin and Kamal, wondering what has kept Fahmy. How cruel! I'll see him at Qasr al-Ayni Hospital, but she won't. I won't allow it. Out of cruelty or compassion? What's the use, anyway? (*PW* 497-98)

When the Patriarch remembers his wife in such a situation, this indicates that there is lot of care for her feelings. But he will not allow her to see her dead son before his funeral is performed. This sounds terrible. He wants to practice domination even in such a situation. It is cruel; he confesses. Yet, he is not sure whether it is out of cruelty or mercy he will not allow her to see her dead son. Anyway, in the original we read more emphasis on the notion that he will not allow his wife to see Fahmy: [He will be late for long. You will *never* see him...neither his body nor his coffin] (*BQ* 577). These omitted sentences are to find their place in the translation text. The emphasis the author brings by such a word like

"never" and by such detailed explanation as "neither his body nor his coffin" has a lot to do with the Patriarchal tone of the context and the overall theme of Patriarchal terrorism. It is not understood why they are omitted in the translation. Even if they appear to repeat, this repetition serves certain thematic dimensions that cannot be highlighted otherwise.

One more point is noticed in the translation passage cited above: the shift of the narrative point of view from "you" to "she." This shift decreases the intensity of the Patriarchal tone: instead of "I will see him [...], but she won't" we should have ["I will see him..., but you won't"]. This is how it occurs in the interior monologue of the original. The 'I-she' formula is less indicative of the expected encounter between the husband and his wife than the 'I-you.' Moreover, shifting a point of view in an interior monologue is an intervention with the aesthetic determiners of the author's art. The other dimension of the theme of Patriarchal hegemony, namely, the Patriarch's relationship with his children sheds more light on this subject. This thread, again, will be tracked in the translation according to the successive occurrence of its particulars in the chapters of the novel that concern themselves with it.

The Patriarch's Relationship with his Children

The first statements about this thematic thread are introduced in the author's commentary when he describes how the Patriarch thinks of his children:

He began to ask after the "children," as he called them, making no distinction between the eldest of them, a clerk in al-Nahhasin School, and the youngest, who was a pupil in Khalil Agha Elementary School." (*PW* 12)

And when he asks his wife about Kamal, she meekly replies: "He respects his father's commands" (*PW* 12). These statements reveal that the father treats his children alike as far as the theme of domination is concerned. This is out of realizing their equal ranks under his Patriarchal observance. They all should respect his orders. The mother's role is, in this case, to keep a watchful eye on them in his absence. When he comes back from his nights out, he enquires and investigates about the children's behaviour and the wife dares not to tell him but the truth.

What is noted in the translation is that the phrase "children" is as highlighted as in the original. This observance keeps the Patriarchal tone intact: all of his children are "children" as far as their relationship to him is concerned, even if they are grown-ups and have their independent work. This highlights that the father is always in a dominating position over his children.

In connection with the Patriarch's domination over his wife, the other two women i.e. his daughters, in his house are ruled similarly. They, like Aminah, their mother, do not know anything about the outer world:

Aminah listened to him with interest and delight. She was interested in any news of the outside world, about which she knew almost nothing. [...] Moreover, the knowledge represented by the conversation gave her pleasure, because she could repeat it to her children, especially her two daughters, who were as totally ignorant of the outside world as she. (*PW* 12)

Such statements would be of significance to feminist criticism which focuses on rights of women in the Arab world in the beginnings of the twentieth century. But, and for more objectivity, critics depending on such statements should deal with such views restrictedly

and within the Patriarchal system of Ahmad Abd al-Jawwad alone. The Patriarchal system was dominating in those days but with different degrees of liberty given to female children. This is what we will notice later when speaking of Zaynab who becomes a member of the Patriarch's household by marrying his son Yasin.

The fourth chapter of the novel reflects on the Patriarch's system of dining with his children. The father meets his sons only at breakfast from which girls and the mother are absent according to the rule that men have their meal first. The author talks extensively and in details about such a meeting between the Patriarch and his sons:

The cloth had been spread on the low table and the cushions arranged around it. The head of the household came and sat down cross-legged in the principal place. The three brothers filed in. [... They] took their places politely and deferentially, with their heads bowed as though at Friday prayers. There was no distinction in this between the secretary from al-Nahhasin School, the law student, and the people from Khalil Agha. No one dared look directly at their father's face. When they were in his presence they would not even look at each other, for fear of being overcome by a smile. The guilty party would expose himself to a dreadful scolding.

[...] Sitting with him, even for such a short period, was extremely taxing for them. They were forced to observe military discipline all the time. Their fear itself made them more nervous and prone to the very errors they were trying so hard to avoid. The meal, moreover, was consumed in an atmosphere that kept them from relishing or enjoying the food. It was common for their father to inspect the boys during the short interval before the mother brought the tray of food. He examined them with a critical eye until he could discover some failing, however trivial, in a son's appearance or a spot on his clothes. Then a torrent of censure and abuse would pour forth.

He might ask Kamal gruffly, "Have you washed your hands?" if Kamal answered in the affirmative, he would order him, "Show me!" terrified, the boy would spread his palms out. Instead of commending him for cleanliness, the father would threaten him. "If you ever forget to wash them before eating, I'll cut them off to spare you the trouble of looking after them." (*PW* 19-20)

When the author uses such descriptive expressions that indicate the children's physical and psychological state like "bowed as though at Friday prayers" and "forced to observe military discipline" and repeats the fact that all of the sons are in equal position no matter what their work position is, he intends to remind us of the general atmosphere that controls the father's relationship with his children. What is actually noticed in the translation is that no slip is detected even on the level of repeating what the author chose to repeat. There is complete adherence to the authorial visions woven around the above stylistic determiners of such relationship i.e. repetition and imagery in the passage above. What is also noticed in this particular textual context is that the translators cleverly replace "al-Sayyid" with "the head of the household". This kind of choice aligns with the basics of the main theme of the novel that focuses on Ahmad Abd al-Jawwad as a "Patriarch" and not as an "individual person." This is a sort of deviation on the part of the translators from their own way of dealing with the epithet which they already prefer to translate it as if a proper noun (an important point we discussed earlier in this chapter).

And back to the same context, we notice that the author closes the meeting between the father and his sons at the breakfast meal with this commentary on their situation after the father gets out to work:

Everyone greeted it [the father's departure] with a relief that was innocent rather than reprehensible, like a prisoner's satisfaction on hearing the clatter of chains being unfastened from his hands and feet. Each knew he would shortly regain his liberty to talk, laugh, sing, and do many other things free from danger. (*PW* 22)

To my surprise, this context, with all its images and comments, occurs in the translation excellently represented and reproduced. This close observation has resulted in a context that really matches the original's in all its particulars desired by those who ever want to see Mahfuz's creativity and realist treatment.

The next situation that addresses the Patriarch's discipline starts when Fahmy expresses his wish to his mother that he wants to marry Maryam. The mother, knowing he dares not speak to his father regarding this matter undertakes this task. She once spoke to the father politely and got a lot of reproach as was pointed out earlier. What interests now is to highlight the response of the father to such subjects. Khadijah, Fahmy's sister knows that it is the opinion of the father that matters: "The matter is in God's hands in heaven and in Daddy's here on earth. We'll find out what he thinks about it tomorrow" (*PW* 126). The translators prefer to capitalize the initial letter of "Daddy". This choice highlights the status of the father in the house as if he is a rival of God in heaven. Her father is in a state to dispose like God what they propose.

When the mother approaches the Patriarch for the matter of getting Fahmy engaged to Maryam, he rejects not the engagement but also the thought of it: "I don't know what could corrupt a schoolboy to the extent that he would make such an outrageous request" (*PW* 128). Ahmad the Patriarch does not allow his son to think of

marriage on his own. Such matter can be approached only if the father proposes it. When he gets angry, his wife consoles him:

"Don't burden yourself, sir, with the trouble of getting angry. Nothing matters except your anger. I certainly did not intend any offence, nor did my son when he innocently conveyed his request to me. [...] He will submit to it [the father's will] totally, just as he obeys all your commands." (*PW* 128)

The whole tone of the passage is indicative of the submissive status of the mother and her children under the tyrannical system of the Patriarch. Unfortunately for them, the father does not stop there. He declares: "He'll obey me whether he wishes to or not" (*PW* 128). He further suspects that his son saw Maryam and that is what he does not accept: "How can he want to get engaged to her if he hasn't seen her? I didn't know I had sons who were sneaking looks at the respectable women of our neighbors" (*PW* 129).

Ahmad the Patriarch closes the subject by rejecting his son's proposition; and talking to Aminah he says: "Tell him to mind his manners, have some shame, and know his place. The best thing for him would be to concentrate on his studies" (*PW* 129). The author goes on to comment on the real attitude of the Patriarch toward such a subject:

All the same, he did not consider what he had heard concerning Fahmy that afternoon to be a minor error. He discerned in it an unseemly turbulence that should not be agitating the soul of a schoolboy from his family. He could not imagine that the world of the

emotions had infiltrated the atmosphere of his home, which he vigilantly strove to keep one of stern purity and immaculate innocence. (*PW* 130)

The phrase "emotions" does not occur highlighted in this quote despite its highlighted state in the original. It is not unimportant that Mahfuz highlights the phrase "emotions." Highlighting the concerned phrase radiates extra sense that goes against "reason or logic" that dominates the house according to the Patriarch's system. This reveals to us that the Patriarch's system of relationships depends on *reason* inside the house whereas on *emotions* outside it. Highlighting the concerned phrase above could have added stress to this contradiction that has a thematic value.

As far as Fahmy's response to his father's objection to his proposal of getting engaged to Maryam, we read such a response after almost three chapters from the chapter that discusses Fahmy's engagement:

He felt once the tyranny [that of his father] that had buried his hopes. He began to tell himself, as he had done repeatedly during the preceding days, how happy he would have felt about the present, how hopeful he would have been about the future, how content he would have been with life as a whole, had it not been for his father's stern will. (*PW* 151)

Fahmy surrenders to his father's will. He cannot but do so. Rebellion is far from being thought of now, at least for such an obedient son as Fahmy. The next important point related to this point is Aisha's sneaking glances out of the window at the street where she expects her lover to pass by. Her action is noticed by her sister Khadijah who rebukes her

by loud monologues and threatening her with supplicating her absent father: " Come see your women, sir, you whom I honor most of all" (*PW* 139). The omniscient narrator comments on this experience as risky on part of the girl:

Aisha's hair stood up on end at the mention of her father. Her head whirled. She remembered what he had said to her mother when he was attacking Fahmy's request to get engaged to Maryam: "Tell me: Has he seen her? ... I didn't know I had sons who were sneaking looks at the respectable women of our neighbors. "That was what he thought about his son; so what would he think about his daughter? She nearly choked as she cried out. "Khadija ... this is not right. ... You're mistaken. ... You're wrong."
(*PW* 139-40)

The two girls cannot imagine the punishment for such a mistake if it gets to his hearing. So Khadijah starts to warn A'ishah reminding her of the family's conventions:

I want to tell you frankly that you made a big mistake. Our family has not known this kind of mischief in the past. [...] Listen to me and pay attention to my advice. Don't ever do this again. Nothing remains a secret forever, no matter how long it may be concealed. [...] Imagine what would happen if the news reach Daddy. God help us!" (*PW* 141)

The dialogue between the two sisters reveals to us a big deal of the kind of relationship they have with their father. Under a system which punishes boys for looking at neighbour's girls the punishment for girls would be far worse and sometimes unimaginable for the same mistake. To repeat, the translators are bringing some capitalization to the word "Daddy," which highlights their understanding of the context, and the relationship between the father and his daughters under his Patriarchal terrorism.

The capitalization is indicative of the status of the father inside his house: one that should be heeded and feared all the time.

More to the above question is the next situation. An officer of a neighbouring police station, the policeman whom A'ishah loves, sends matchmakers asking for her hand. When the matter is brought to the father, he questions if the man saw his daughter and how. He cannot imagine that a man saw any of his daughters. Talking to his wife, she confirmed that the man saw none of his daughters; but he said: "Do you think I have any doubts about that [seeing his daughters]? If I did, not even murder would satisfy me" (*PW* 157). And sooner he objects to the proposal of getting A'ishah engaged to such a man on the following bases:

- For fear of the rumour that might be repeated in the alley that the policeman saw his daughter on his way from or to the police station where he works: "I would despise giving my daughter to someone if that meant stirring up doubts about my honor" (*PW* 157).
- He wants the suitor to think that this engagement is in the first place a bond with him before it is so with his daughter: "No daughter of mine will marry a man until I am satisfied that his primary motive for marrying her is a sincere desire to be related to me...me...me" (*PW* 157).

The author does not forget to record A'ishah's feelings toward her father's objection.

Aisha had anticipated what would happen even before the matter was presented to her father. [...] This was her father's will and she could not criticize it. All she could do was submit and obey. In fact, she had to be happy and content. To be despondent would be an

unforgivable offense. To protest would be a sin her conscience and sense of etiquette could not allow. (*PW* 159)

The narrator does not stop by these statements. He goes on to reflect on the whole context by the end of the chapter:

How could she forget that a single word bestowed by her father's tongue would suffice to change the face of the world and turn her into a new person? Just one word, the expression "yes," would be enough to produce a miracle. It would not have cost him a tenth of the effort that went into the long discussion leading to his refusal. Yet he had willed otherwise and had been pleased to let her suffer all this torment.

Although she was hurt, angry, and resentful, these emotions could not touch her father. They fell back like a wild animal stopped by its trainer, whom it loves and fears. Aisha was not able to attack her father, not even in the depths of her heart. She continued in her love and devotion for him. She felt sincerely dutiful to him, as though he were a god whose decree could only be received with submission, love, and loyalty.

(*PW* 160-61)

To readdress a point that was already mentioned seems to be inevitable. The author seems to save the Patriarch from being hated. The readers start to lessen their antipathetic attitude toward Ahmad the Patriarch, because the characters concerned are always shown as resentful but, at the same time, submissive - more out of love than fear. The above context shows that A'ishah's bond to her father is like a servant's to God. She prefers to extinguish her flames of anger against her father by her love for him. Moreover, the author, later on, insists on the intrinsic tenderness of the Patriarch when he describes the Patriarch's feelings as he agrees to marry off A'ishah to Khalil Shawkat, the son of an upper-middle-class woman of a Turkish origin:

He was distressed and dejected. He had a sensitive heart, more sensitive than most people would have suspected. In fact, it was too sensitive. How could anyone believe that who had only seen him grinning, bellowing, or laughing sarcastically? [...] How happy it would make him to spare no expense to delight both his daughters [...]. Each of them was a vital part of him. (*PW* 229)

The Patriarch is not as cruel as he looks or behaves towards his daughters. In reality, he cares a lot for them. He objects to marrying his junior daughter because he does not want the elder to get affected. In this case he is sensitive. But when he accepts to marry her off after so many refusals on his part, he is rather compassionate. The translators seem to prefer the word "sensitive" to "tender" out of their understanding of this case. But, as a matter of fact, the author's word in this authorial reflection is "raqiq"[tender] and not "hassas"[sensitive]. The author seems to want to establish a general paradox between two aspects of the man in relation to his children: the surface aspect "paternal terror" (*PW* 238) and the latent aspect or what can rightly be called "paternal compassion." My preference of the word 'tender' above goes with the semantics of the context and with the pragmatics of the novel as a whole. Yet, this is not to say that the translators' alternative is, though less appropriate, mistaken.

To the question of marriage the question of wedding parties is important. It sheds more light on the character of the Patriarch and his rigorous system. He does not accept a wedding party to be marked by dance or songs or even zaghrudat [trills of joy], though families "were usually proud to make a display on such occasions, using weddings as an excuse to express their concealed longing for delight with song, dance and shrieks of joy"

(*PW* 252). And as usual, the household, though not without protest, cannot but subject themselves to the Patriarch's system because he "had refused to budge from his sense of decorum or to allow any member of his family to escape from it even for an hour"(*PW* 252). Contrastingly, the Patriarch does not resist such signs of wedding when they are performed at the groom's house. Moreover, he prefers staying in the reception room with his friends, away from the party and his family. He does want his family to enjoy the party but not in his presence; can we say it is a psychology rather than a firm attitude?

He did not want to impose his supervision on them [his household members] at a time set aside for delight and did not care to observe at close hand their relaxed response to a festive occasion. What he hated most of all was for any of them to see him lapse from the stern dignity to which they were accustomed" (*PW* 254).

The author seems to like to end this event by commenting on the situation and its issue. He reflects on the Patriarch's feelings toward the whole issue of having daughters and giving them away for marriage. Mahfuz reveals the psychological strain of the father reacting to a social issue related to all men and women. What is new is that Mahfuz concentrates on the queer side of this character as far as this issue is concerned:

A wedding had other ramifications beyond mandatory solemnity at a party devoted to merrymaking and music. There were implications for him in particular as a father with an unusual temperament. He had ambivalent feelings about his daughter's marriage. He was not comfortable about it, even though reason and religion did not support his position. [...] Like all other fathers, he wished to protect his daughters, but would have preferred that marriage was not the only way to provide this protection. He may even have wished

that God had created girls in a manner that made marriage unnecessary or that he had never had any daughters. Since his wishes had not been and could not be fulfilled, he was forced to hope his daughters would marry, like a man who longs for an honorable or painless death, since he knows life cannot last forever. (*PW* 263)

The Patriarch's attitude comes clearer later on his own tongue when he discusses this matter with his close friends. He considers having daughters a real problem. Anyhow, the Patriarch's attitude toward this issue should not be misunderstood as one that marks the whole Egyptian or even Arab society. Mahfuz seems to be aware of this point and clearly states that "reason and religion did not support his position." The passage above records a parental feeling that should be studied within Ahmad's Patriarchal system alone.

The translation text of the novel matches the original context in this regard except for non-highlighting the phrase "protection" in the above passage. The word "protection" matches the original "sitr," which occurs highlighted in the original text. Highlighting this phrase has some implication. The authorial vision that marks the phrase is rather sexual than natural. The Patriarch would think of marriage as protection from life problems that would face a single woman, but he would think also of protecting her from illegal sex. This meaning is rather implicit and can be read between the lines. This meaning is also supported by the whole context, especially when the Patriarch also wishes that marriage would not have been the only way of this "protection." Moreover, the Patriarch knows very well what a woman *is* for her husband. The sexual side of marriage is brought home to us cleverly enough through such stylistic marks. Such markers would be availed of by literary criticism especially the feminist. Therefore, they should be observed if the authorial thematic visions are to be kept intact in the target text.

The Patriarch Ahmad Abd al-Jawwad is, as was mentioned earlier, outside the house what he is not inside it. He always prefers to keep his sexual adventures secret from his children and his wife. Unfortunately for him, there comes A'ishah's wedding in which a woman singer, Jalilah, is hired to sing for the wedding. It happens that that woman singer calls for Ahmad Abd al-Jawwad in the reception room and exposes the kind of relationship she has with him. The news reaches his sons, Yasin and Fahmy. And doubts starts in the heads of their mother and sisters in the same party when Jalilah comes back to sing among women. What is important is that this situation reveals to us more dimensional characteristics of the relationship of the Patriarch with his children. The Patriarch relies on his authority over them. Even when they know he is lecherous, they will not go the same way he does. They will fear him:

Their subservience to him and his domination over them both assured that no convulsion would shake them, not even this scandal [his affairs with Jalilah]. [...] There was no need to fear that they would swerve off the high [sic] road if they discovered he had. (*PW* 269)

When Yasin reveals the secrets he knows about his father to his brother Fahmy, the latter refuses to believe and strongly protests out of his strong faith and idealism:

"Then he wouldn't be the father he knew at home, a man of exemplary piety and resolve. [...] Is my father depraved or is licentiousness a virtue? [...] My father hasn't done anything wrong. [...] He's above suspension. In any case he doesn't merit contempt."
(*PW* 271)

The new facts about the father makes his sons feel really shocked. But they cannot but admit his greatness without feeling contempt for him.

The translation passages above adhere to the situation and its authorial visions closely, though not without mistakes: Instead of "high road" in the former passage we should have "right path" as a translation of the Arabic phrase "jaddah." It could be a typographical mistake however, where "high" is to be "right." The latter passage is part of an interior monologue in which Fahmy questions what he has heard about his father. Instead of "he knew at home", we should have ["I knew at home."] The shift is one that has to do with the narrative point of view. The translation phrase appears to be narrated by the author, and consequently not part of the self-address of the character. However, the whole statement in which the phrase occurs is continuous, and is a part of the self-address of the same character.

The other situation following this situation comes when Yasin attempts to rape the domestic- help woman Umm Hanafi while she was sleeping. This incident causes his father to decide to get him married to his [the father's] friend's daughter. This situation reveals to us other dimensions of the relationship between the father and his children. The father decides and his decision is executed. Yasin accepts his father's proposal to marry Zaynab. It is Yasin's sensuality, but not contentedness, that causes Yasin to accept this marriage. The decision of the father comes to his interest. But, even if it was not in his interest and against his liking or preference, he would accept without extra argument. Chapter 42 in the novel reflects on this fact and others:

Since the man had decided Yasin was to marry, there was only one possible answer, and there was nothing to prevent him from hearing the answer he wanted. In this case, Yasin's obedience to his father was also obedience to his own desire. (*PW 282*)

Actually, Yasin did not expect that his father would get him married instead of punishing him for his sexual advance against the servant. He "expected to be treated in a manner inappropriate for a gainfully employed person like himself" (*PW 281*). Furthermore, Yasin willingly accepts the reproach and the decision of the father: "No matter what my father says or does, he's my father. It's absurd to think his discipline would be unjust" (*PW 281*). An interesting encounter related to the same subject comes when the Patriarch is told by his close friend Muhammad Iffat (whose daughter is engaged to Yasin) that he should change his treatment of his sons:

"Don't you think it would be appropriate to change the way you treat your son, as he grows mature, especially now that he has a job and has become a responsible adult? [...] It's clear you're a father who doesn't ease up until his sons openly rebel."
(*PW 285*)

Ahmad Abd al-Jawwad answers him in a way that shows his complete realization and trust of the relationship he has with his sons: "It's out of the question that the relationship between me and my sons should change with time" (*PW 285*). The Patriarch recollects from the past the kind of treatment he himself had from his father:

"My father, God's mercy on him, raised me so strictly that my severity with my sons seems lenient, but he quickly changed the way he treated me once he asked me to help him in the store. Then after I married Yasin's mother, his treatment changed into a father's

friendship. My self-esteem became so great that I opposed his final marriage, because he was much older than the bride. All he did was to say, "Do you oppose me, ox? ... I'm better able than you to satisfy any woman."(*PW* 285)

The Patriarch is then a man of conventions. He prefers to stick to his family's past system. His recollections indicate clearly that the older generation had stricter father-son relationships. However, time is sure to bring change. The trilogy as a whole is, to remind, a story of a change on two layers: the political level with relation to Egypt and the domestic level with relation to the Patriarch's household.

The story goes on to tell of a change over three generations. The stricter is this generation that is marked by such Patriarchal domination. This system becomes loose with the passage of time. The third generation or the Patriarch's grandsons break off with all its rules as appears in the third volume of the trilogy.

As for the context discussed above, the translation text has adhered closely to all the authorial visions marking the whole context. The situation following is quite related. It describes Yasin's marriage. Again, it highlights some points with regard to the father-son relationship. The Patriarchal domination and the parental terrorism are a little loose here. The Patriarch does not try to stop his household members from emitting such shrieks of joy after the women who have come with the bride had already started shrieking joyfully:

Thus joyful cries rang out in this silent house for the first time, and the tyrannical master was present to hear them. If the members of his household were astonished, it was an astonishment mixed with delight and even a trace of innocent and merry malice, which revived their spirits after his stern and weighty decree that there would be no shouts of

joy, no singing, and no entertainment. The wedding night of his eldest son was to be just like any other night. (*PW* 296)

Nevertheless, Yasin being an employee feels he wants to be independent and the master of his wedding party. He fears that the guests would think he has not chosen his wife and has not paid the dowry or the costs of his wedding party. They will attribute all these arrangements to his father. He addresses himself in a way that reveals a kind of revolutionary act toward the father's dominating authority:

Don't let embarrassment get the better of you tomorrow when you're with the guests. Otherwise, they'll realize the bitter truth that it's your father who's paying your wedding costs, your dupery, and all the expenses of the party. [...] Perhaps you'll make people think you're really the man of the evening and its master. (*PW* 299)

Yasin's self-thought is revolutionary in nature. He no longer wants to be submerged on such an occasion that bears his name as its title, *Yasin's wedding party*. The psychological feeling represented by the phrase "bitter truth" above embodies the conflict inside this character. So long as the father is there, he cannot be a master even when things appear to be so. But such self-addresses are highly intended for a novel of a change. Mahfuz makes the knot loosen each time there is movement toward the end of the story of *Palace Walk* and the whole trilogy.

Anyhow, Yasin's marriage does not bring Yasin any sort of independence. His father's control continues to dominate him and his wife who has become a member of the Patriarch's household. She has to abide by the new rules that can be very different from those of her own family. On one occasion, it happens that the newly married couple go out for entertainment and come back after midnight. When the Patriarch comes to know

about it, he summons his son and his wife to rebuke and warn them. This encounter reveals other dimensions of the Patriarch's parental domination and control. He addresses Yasin's wife first, reminding her of her violation of his rules:

"but there are matters I cannot be silent about without committing what I consider an unforgivable crime. One of these is for a girl like you to stay out of her house until this hour of night. Do not imagine that the presence of your husband excuses such perverse behaviour. [...] Since I am certain you are innocent or, rather, that your only offence was complying with his wishes, my hope is that you will assist me in reforming him by refusing to submit to his enticements again." (*PW* 313)

The girl responds by keeping silent and astonished. Najib Mahfuz brings home to us all the details necessary to appreciate a situation. The girl "had enjoyed a measure of freedom in her father's care," but in the Patriarch's house "could not work up the courage to argue with this man, not to mention oppose him" (*ibid.*). Regarding Yasin, the Patriarch chooses to remind him that he is no longer a child and that he is a man, employee and a husband. He also reminds him of the ethics of his Patriarchal system:

"Don't you know that I forbid my wife to leave the house even if only to visit al-Husayn? How could you have given in to the temptation to take your wife to a bawdy show and stayed there with her until after midnight? [...] She's no longer in her father's house. She must respect the rules of the family to which she now belongs. You're her husband and master. [...] Only men can ruin women, and not every man is capable of being a guardian for them." (*PW* 314-15)

Yasin responds by keeping silent. He then admits he made a mistake. This pushes the Patriarch to prolong his more serious warning: "This house has rules which you know. Reconcile yourself to respecting them if you wish to remain here" (PW 315). Najib Mahfuz draws the lines of this context in a systematic way of dialogue. The commentaries that follow reflect on responses and highlight the major theme of the novel. The context also betrays a lot on the status of women under a Patriarchal system like that of Ahmad Abd al-Jawwad, a typical topic for feminist criticism of this novel.

Related to the issue of above context is Yasin's offence against his wife's woman servant, Nur. Yasin's sexual advances toward the domestic maid give way to another encounter between Yasin and his father. This encounter ends up with Yasin's expulsion from the house. The author exploits this encounter to reflect on the father's career in relation to the practices of his licentious son:

In his rage, he thought that Yasin's slip was a crime deserving the ultimate punishment. In his fury, he neglected to remember that his own past was a long and repeated series of slips like Yasin's. [...] His rage did not really make him forget, but he allowed himself liberties he did not permit any of his family. He had a right to do what he wanted, but they were expected to adhere to the limits he imposed on them."(PW 388)

The following paragraph is one that reveals the real reason behind the Patriarch's anger with Yasin: "His anger was possibly greater at the elements present in Yasin's offense of challenge to his will, disdain for his existence, and distortion of the image he wanted to have of his children than at the offense itself" (ibid.). This is the image of Ahmad the Patriarch. An image that is full of parental terror as Mahfuz terms it.

The children realize that their father is different outside, but still cannot liberate themselves from the personality they know inside the household. The relationship between themselves and their father is thus characterized by two dimensions: fear and respect. Yasin's crime is a crime not because it is mainly an immoral act against a maid, but because it is an immoral act against the father's will. The evidence for this is the statements above and also Yasin's former mistake. Yasin tried to rape Umm Hanafi. The Patriarch decides to marry him off instead of punishing him. But now since the mistake is repeated with the same *sort* of person, a maid as well, Yasin's mistake appears to be a real and an intentional one against the father's will. The father decides to punish him extremely. He expels him from his house.

What is to be noted about the translation statements in the passages above, is that they are free from such highlighting Mahfuz brings to such phrases as "challenge," "disdain" and "distortion." These phrases occur highlighted by quotation marks in the original. They should have been translated with the same degree of emphasis. Once they are scanned highlighted while reading, extra meanings and textual experience comes to one's mind. However, and to be fair, the translation of all the above contexts is highly appreciated, thanks to the translators' sense of persistence and their patience with the semantics of the linguistic context, and their understanding of the pragmatics of the narrative ones.

To end the context above and the theme of parental terrorism as a whole, Mahfuz records a wholesome summary by mouth of Yasin himself. When his father orders him to divorce his wife up to her own request and the request of her father, Yasin cannot but say

"yes". He reflects on the matter in a way that summarizes the relationship of the father and his children:

"As you wish," Yasin thought. "Who has ever gone against your wishes? You marry me and divorce me. You give me life and take it away. I don't really exist. Khadija, Aisha, Fahmy, Yasin ... all the same thing. We're nothing. You're everything. No.... There's a limit. I'm no longer a child. I'm just as much a man as you are. [...]"

"What a life! What a household! What a father! Yasin reflected. "Scoldings, discipline, and advice.... Scold yourself. Discipline yourself. Give yourself some advice. Have you forgotten Zubayda? Jalila? The music and the wine? After all that, you appear before us wearing the turban of the most authoritative Muslim legal scholar, the Shaykh al-Islam, and carrying the sword of the Caliph, the Commander of all Muslims.... I'm not a child any more. Look after yourself and leave me and my affairs alone. 'Marry.' Whatever you say, sir. 'Divorce.' Whatever you say, sir.... Curses on your father."

(PW 409-10)

This passage is a strong representative of a real reaction of a suppressed child by a father who does not recognize the rights of his children to speak or do what they think is right. Yasin's manhood is not yet recognized. He is treated like a child. Yasin's *internal* revolt is expressive of all the pain children can have under a Patriarchal system that does not give room even to "emotions" as Mahfuz says. Yasin's self-thought in the midst of a conversation with his father is the last that features up to reflect on the father's hegemony or "parental terrorism" as Mahfuz prefers to call it in the story. However, Yasin's statements above are heralding an end to the Patriarchal system of Ahmad the Patriarch toward the end of the trilogy. In the next two volumes what is experienced is Kamal's

gradual revolt against the conventions of his society and religion, and consequently against the father and his Patriarchal domination. What is also noticed is a complete shift of the norms and beliefs. As for the target text's translations above, they represent Mahfuz's visions as fairly well as they are outlined in the original. But there appears to be a mistake with understanding the Arabic clause "i'tani bi al-Qussar," which means [look after the underage or minors]. This clause appears in the translation above as "look after yourself," directed from Yasin at his father. This is not the case. Yasin wants his father to have control on his junior siblings but not on him. He considers himself a grown up, employee and a man. Moreover, the sentence betrays a sense of comparison and distinction between Yasin, a full grown up, and Fahmy and Kamal, his younger brothers who are still minors. In Yasin's view, equality is not justified in such a Patriarchal system which treats all children alike without considering their age or social ranks.

To recap the important points, the theme of Patriarchal hegemony dominates the story of *Palace Walk* under two main dimensions or aspects: the first is Ahmad the Patriarch's domination over his wife who appears to be submissive by nature, and the second is his rule and control over his children who are all the same in his view. The freedom of the whole household is not recognized in his system of rule: a system which Mahfuz himself prefers to call it "terroristical". This theme is continued in the last two volumes of the trilogy; but overridden by other themes.

As for the translation of the thematic dimensions of the novel, every single thread of the theme discussed above was found to be a genuine parallel with Mahfuz's original presentation of the same. The mistakes that have been highlighted are few but not minor.

Yet, they would not hold us from saying that the translators' persistence is highly appreciable. They write in a style that keeps Mahfuz's thematic visions intact to the maximum degree. The thematic equivalence achieved is realized by this persistence, and by a good comprehension of the theme that Mahfuz exposes through a language marked by imagery and selectiveness, and a narrative style that has its own idiosyncratic characteristics that are not separate from Mahfuz's visions on the issues he discusses in his novel.

2.3. Palace of Desire(The Intellectual Crisis)

In this novel Mahfuz "depicts the deterioration of the national movement into pretty squabbling between the politicians and the palace, and shows the clash of traditional values and concepts with those imported from the west, especially as it affects Kamal" (M. Moosa 362). Let's take Moosa's statements as a vantage point from which we start analyzing a theme that revolves around the central character of this novel, i.e., Kamal. Focusing on such a character will enable us to see how his thought and character change and to what extent his traditional values get affected. In the midst of our analysis we will be quite fortunate to view other sub-themes that occur as a result of such evolution and change. The whole section serves as a foreground for the readers to understand and review the criticism presented in later chapters that deal with style and techniques. This is to assure the readers a better platform for the comprehension and assessment of this study.

The trilogy depicts three generations. Every generation necessarily means the prominence and dominance of the values each generation represents. Kamal, the youngest son of Ahmad Abd al-Jawwad, in his twenties now, is the best representative of the second generation.

Kamal's period is a period that has witnessed many intellectual changes. The same period has also witnessed the author's own dilemma. Kamal as a character in the novel is a representative of the most important side of Mahfuz's personality. Najib Mahfuz has confirmed this fact more than once in his interviews. He has said, according to al-Shatti, that Kamal's intellectual crisis is his [the author's]. He's also said that what concerned him more in the novel is this intellectual crisis and that he experienced Kamal's intellectual evolution step by step. Al-Shatti also points out that the

[thing that makes us attracted to Kamal's character is that it is representing the post-revolution generation and its political crises which this generation suffered. This is on the surface of it. In the depth of it, there was always the intellectual suffering which represented the crisis of the whole Orient: the Orient that stands in front of the gate of modern history. This resulted in a sort of restlessness affecting the whole society, and consequently an obvious sentimental turbulence. The term 'crisis' is applicable to this generation.... A generation that is overcome by confusion. That is because it lives in a period of transition in which it suffers the crisis of the old Orient meeting the modern Occident; thus finding not the spot in which it stands...]¹²

And then, Najib Mahfuz in *Palace of Desire* reveals this crisis through his autobiographical representative Kamal, who is rightly described as "a waverer and a

¹² Quoted in Sulayman al-Shatti (see bibliog. for details) from its original source: *Majallat al-Mawqif al-Adabi* [*The Magazine of Literary Attitude*], Syria, issue no. 7, 1971.

misfit"(Brugman 302) in his own family. Let's trace this crisis and see how it is presented to us in the translation text.

For the sake of clarity and precision, this intellectual crisis will be analysed in this section with reference to the following prominent visions:

- i. Religion and conventions
- ii. Love and marriage
- iii. Sex

What marks these thematic dimensions is that they are highly autobiographical. Kamal, Mahfuz's representative character, is swinging between extremes. He finds himself in the crisis of always thinking, searching, comparing and suffering: a crisis that has almost a lion's share in the stories of many other novels of his. The word "thought" has a dominant occurrence in the novel. It reminds us of the frequent occurrence of the word "life" in *Midaq Alley*. The following thematic analysis broaches and checks the visions listed above and their representation in the translation text. Any deviation from the original text will be timely highlighted and explained.

- i. The Religious and Conventional Visions

Palace of Desire opens with Kamal in his youth. He is now seventeen years old, ready to start his second study career at university after he has successfully finished higher school. Before this age, Kamal was wrapped in his strict religious beliefs and conventions under the strict rules of his family. This fact is shown in the first part of the trilogy i.e. *Palace Walk*. Now his plight starts. The evolution of his career entails the evolution of his thought and gradual freedom from the iron grip of his father Ahmad Abd

al-Jawwad the Patriarch. The story of Kamal's intellectual journey is a story of crisis.

Thinking is what controls him. He is more an introvert than extrovert. The narrator of the story reveals in clear words this dilemma:

He was pleased to apply the name "thought" to this mysterious world and the title "thinker" to himself. He believed that the life of thought was man's loftiest goal, rising with its luminous character high above the material world. It was superior to prestige, titles, and all other counterfeit forms of greatness. The life of thought was certainly along those lines even if its features were not clearly delineated. He might find it in the Teachers College or his training there might merely be a means of advancing toward it, but he would never turn away from his goal. (*PD* 51)

The translators do not miss the point here. The words "thought", and "thinker" are the most important thematically. Thus the translators re-present them with the same stress as in the original. They are put within quotation marks. This stylistic feature of highlighting has a thematic value.

The quote above refers to the life of thought as superior, and is introducing the main theme of the novel. Kamal's intellectual crisis collides with the external reality (represented more by the paterfamilias, Kamal's father), creating a conflict from the very beginning. In a conversation with his father, Kamal *dares* to declare his inclination for and interest in thought. The father's attitude is expressed through sheer derision. This is what the following dialogue shows:

"I have no special desire to be a teacher. Perhaps the only reason for accepting this profession is that it's the path open to me for the cultivation of thought."

To this response his father mockingly asks: "thought? [...]" and remembering a verse from a song, he sings:

Thought has strayed.

Aid me, tears. (PD 53)

Though mockingly uttered by the father, this song briefly sums up the whole theme. It dramatically predicts Kamal's future with regard to his intellectual journey and its expected end: a journey that would end in straying, helplessness, and consequently pain and tears. This song features as dramatic enough to remind of Shakespeare's witches in the exposition of his play *Macbeth*.

Such songs are kept in the translation of *Palace of Desire*. In *Midaq Alley* they have been omitted, as if redundant and of no thematic or dramatic value. Anyhow, Kamal's crisis with religion starts when he remembers what once the teacher of Islamic History at school told them: They were told that "the tomb of al-Husayn is a symbol and nothing more." The remembering of this fact shakes his belief. He gets strongly affected to the degree where he starts to compare his reaction to the teacher's revelation with that of his friend Fuad al- Hamzawy:

Fuad had repeated the words of the Islamic history teacher. Kamal had asked himself in alarm how his friend was able to deal with the news- as though it did not concern him. [...] How did someone in total revolt against an idea think? He was staggered by the frightful blow, which he felt even in the innermost reaches of his heart. He was weeping for a vision that had faded away and a dream that had evaporated. (PD 71)

Kamal's initiation into this fact causes him to search further into the other beliefs he sucked from his environment. His friend Fuad, being described as "reasonable youth" in

this context, accepts the teacher's explanation as part of reality. He addresses Kamal to be reasonable: "[...] wouldn't it be better to plan your future by the light of reality?" (*PD* 72). The translation text adheres to the details of this comparison. The emphasis on the word "reasonable" (71) matches that of the original. Yet the words "reasonable youth" (72) should also bear the same emphatic mark in the translation text. They should be put within the quotation marks to match the emphasis given to them in the original. They have an ironical significance. Najib Mahfuz seems to contradict reality. He mocks the term "reasonable" when it comes to be associated with accepting reality without questioning it. What is noticeable is that the translators of *Palace of Desire* - unlike the translator of *Midaq Alley* - are more aware of this emphasis. A word, we understand, can bear a thematic significance by being assigned certain orthographical marks: like being put within quotation marks, or typographically italicized, or occurring in bold fonts, etc. Translators are to be aware of such marks and take them as part and parcel of the narrative style and the written discourse:

clear signals of information status can be employed in written language. Different languages use different devices for signalling information structure and translators must develop sensitivity to the various signalling systems available in the languages they work with. (Baker 151)

To support and illustrate this view, the following examples are provided:

Kamal in a conversation with his mother says to her: "Reading's like coffee. There's nothing harmful about it. Don't you want me to become a scholar like my grandfather?" (*PD* 165). This extract from the translation text shows the word "scholar" bearing no special orthographical mark whereas in the original it is put between two

double angle brackets- a highlighting signal in Arabic texts. These marks mean a lot thematically. The reader of the translation will not realize that it has a sarcastic value in this context. If in spoken English, this emphatic sense would be indicated via the tone of the speaker in such a context.

In fact, Kamal's mother respects religious scholars. Her father was a scholar. Kamal, after his initiation into a life in which he started to degrade religion, ironically asks his mother whether she wanted him to become a scholar. He really does not have that wish. That is why Najib Mahfuz puts the word within brackets. This emphasis draws the reader back to reflect on Kamal's recent attitude toward religion. Moreover, the previous context talks of religion as something that has faded away and certainly of no interest to Kamal: "That past was gone forever- the era of religious lessons and stories about prophets and demons [...] That era had come to an end"(PD 161). The narrator is giving us this observation in advance. The word "scholar" has a thematic relevance to this observation in particular, and to the theme of religion in general. This sort of highlighting is a stylistic feature that turns into a technique in this novel, because of its frequency of occurrence and its thematic relevance. More illustrations on the import of this technique will be provided later in the chapter concerned. And the following is another example.

In a conversation with A'idah and her brother Husayn, Kamal experiences new initiation into a style of life, which is free from the bonds of religion. A'idah and her family drink wine, eat pork, do not fast Ramadan, and do not care about memorizing the Qur'an or even performing the prayers. This is what Kamal gets to know when he accompanies his beloved and her brother on their picnic to the pyramids. A'idah knows of Christianity and its rituals more than that of Islam. This experience drags Kamal away

from what he was (a person who observed religious practices) into the sceptic part of his soul:

"God forgive my beloved her scorn," Kamal brooded. "Like the skeptical notions you read, she deeply troubles your believing soul. But will you be able to confront your beloved's scorn for Egypt and Islam with the same criticism and anger you employed against those skeptical ideas? Of course not!...She has no defects, even if she makes light of religion and does things it forbids. What I fear most is that from now on no beautiful woman will be able to please me unless she takes her religion lightly and performs forbidden acts. (*PD* 194)

As a matter of fact, the extract above witnesses the words "Egypt and Islam". These are two words that are quite related to the context. But these words do not occur in the original work. There is no need to mention this if for clarification; yet accepted if for style. It is accepted because every part of the context refers to that clearly. It is not the translators' own interpretation. Thus, the addition of these words is found justified. What is less practical is the use of quotation marks in the translation of the passage above. The passage occurs in the original as an interior monologue by Kamal. In the translation it occurs as a reportorial description by the narrator. A reporting clause like "Kamal brooded" in the passage above causes a shift of technique. The use of such stylistic feature affects the aesthetics of the novel. It certainly leads to confusion on part of the reader of the translation text. This sort of deviation will be further illuminated when the stylistic features of the translation text are discussed in the next chapter.

Anyhow, Kamal's acceptance of his beloved's scorn for the Islamic teachings is followed by a feeling of remorse at this stage. He starts blaming himself, "Does that make

you apprehensive? Ask God's forgiveness for yourself and for her (*PD* 194). Later on, Kamal, in his conversation with Husayn, points out the reason for his inclination to philosophy. For him it is this branch of knowledge that will allow him understanding and questioning the basics of his religion. He says:

"Literature's a lofty form of entertainment, but that's not enough for me. My primary goal is the truth. What is God? What is man? What is the spirit? What is matter? Philosophy gathers all these together into a single, luminous, logical synthesis- as I've recently learned. This is the real journey. [...] It will allow me to find a satisfactory answer to all these questions." (*PD* 198)

Kamal's speech here indicates clearly that his mind is busy with philosophical thoughts rather than with his actual life and its affairs. Najib Mahfuz leads us gradually into the pursuit of the intellectual journey: a journey that starts with questions of no satisfactory answers. For him this philosophical journey is what will yield the solutions. He thinks that it will show him the truth. This takes us further ahead to follow this adventurous story and discover the end of it. It is a story of thought, no less important than the other outer circumstances depicted in the novel. Najib Mahfuz is drawing his own picture. The translators have been redrawing the picture skilfully closely so far. The word "God", however, is to be better changed into "Allah" here. Najib Mahfuz rather questions the Islamic notions and conventions. He does not use the word "Ilah," which means "God". He uses the word "Allah", the name of the Ilah according to Islam.

Kamal's intellectual journey with religion starts with that kind of shock when the teacher of Islamic History pointed out that the shrine of al-Husayn is but a structure. It goes on with accepting his beloved's scorn for the Islamic teachings and rituals, albeit

with a sense of apprehension on his part. The journey continues into a search for truth by means of philosophy. Now we are reaching a third stage where Kamal turns into a rejecter of certain Islamic notions. This is shown in Kamal's self-address in the following conversation between him and his friend Isma'il:

"She decided long ago to win Hasan. Finally she's harvesting the fruit of her patience."

"Win Hasan!" Kamal exclaimed to himself. "The fruit of her patience! These phrases are like a fool's statement that the sun rises in the west."

With a sad heart, Kamal said, "How little you think of people!" (*PD* 262)

The Islamic notion, religiously speaking, is that the sun will rise in the west as a sign of the end of this world or the doomsday. This is what the Prophet of Islam has said. The interior monologue reveals Kamal's derision of this Islamic belief. Kamal is now moving ahead with his thought on religion: from a state of philosophical questions into a state of rejection and denial of conventional beliefs.

The translators misrepresent the author's style here. They, firstly, use quotation marks to mark the interior monologue causing confusion (The confusion brought about by such employment will be highlighted later in the fourth chapter). Secondly, they do not preserve the emphatic orthographical highlighting that the original uses for the phrase "the sun rising in the west." The original passage should be translated like this:

[- "She decided long ago to win Hasan. Finally she's harvesting the fruit of her patience."
Isma'il said sarcastically.

"Win Hasan?" "The fruit of her patience!" How similar are these two phrases to a foolish phrase, "the sun's rising in the west."

- "How bad you think of people as such!" He said with his heart sighing.] (*QS* 723)

Emphasising the concerned phrase highlights its religious import in the Islamic tradition; even though mocked by Mahfuz's character here. This sense is minimised in the translation text because of overlooking the stress.

In reality, Kamal's religious thought seems to go further and further away from traditional conventions. Kamal once felt sad when his traditional conventions were mocked or were not heeded. Now, as the interior monologue above reveals, such traditional beliefs are foolish.

There comes the next stage when Kamal steps forward putting his thought into real confrontation with the society in which he lives. This is the starting phase of his literary career. He publishes an article titled "The Origin of Man" in *al-Balagh* news paper. When the father gets to know, he summons Kamal for questioning. It is one of the important dialogues in the novel. A lot of thought on religion is revealed in it. The father blames Kamal, and angrily says to him that all religions declare Adam the father of humankind. He reminds Kamal that this is what the Qur'an says, and that Man cannot be an ape as Darwin the atheist says. To his father's argument, Kamal responds: "Darwin, the author of this theory, did not mention our master Adam..." (*PD* 335). His fear from his father prevents him from defending his belief in Darwin's theory as a scientific theory. Yet, Kamal's inner thoughts, in this context, reveal his attitude better:

"At least I'm not an atheist," Kamal told himself. "I still believe in God. But religion? ...Where's religion?...It's gone! I lost it, just as I lost the head of the holy martyr al-Husayn when I was told it's not in his tomb in Cairo... and I've lost Aida and my self-confidence too."

This encounter with his father causes him to take a stand (internal) toward such traditional notions:

"I've experienced enough torment and deception," Kamal reflected. "From now on I won't be taken in by fantasies. Light's light. Our father Adam! He wasn't my father. Let my father be an ape, if that's what truth wants. [...] If I really were descended from a prophet like Adam, reality wouldn't have made such a fool of me." (*PD* 336)

The scene ends in Kamal offering an excuse and responding to his father's command to quit writing on Darwin's false theory. Actually, this encounter with the father is a step forward in Kamal's journey to free his mind from the iron fist of his traditional beliefs represented by his father and his cruel nature. Kamal is now a believer in Darwin's theory. This fact occurs also in the following narration.

"Unfortunately Kamal lacked the courage to tell his father that he believed in the theory as scientific truth and for this reason had felt he could rely on it to create a general philosophy for existence reaching far behind science." (*PD* 338)

But, in spite of publishing the article and arguing with his father, Kamal is never at rest. His investigation into the truth does not come to an end. As a matter of fact, the translators have done their best to recreate these visions in English. They excel at the level of word representation and following up Mahfuz's style. Despite all this exertion, they commit mistakes that change the aesthetics of the passage, but, fortunately, do not affect the thematic religious vision.

Referring to the above passages, there are these problems. The original mixes the narrator's reportorial description of Kamal's thoughts with Kamal's interior monologue. The two voices tend to be the narrator's. "Kamal told himself" and "Kamal reflected" are reporting clauses added by the translators in order to show us Kamal's inner thoughts. But using this means interferes with the aesthetics of the original style and the technique of narration. The second problem is that the translators are adding the adjectival phrase "the holy martyr" and the explanative clause "when I was not told it's not in his tomb in Cairo". Not all additions can always be justified. Here the addition of the adjectival phrase is justified. The addition is very short and giving the English reader a clarifying information. The clause, on the other hand, does not give the reader any clarification. The reader already knows this fact. He or she experiences it in the previous chapters. Moreover, it turns the author's style into dull. Additions of this kind and their stylistic effect are discussed in the next chapter. The third problem has to do largely with interpretation. The translators use the word "reality" in the clause "reality wouldn't have made such a fool of me." In fact, Mahfuz's sentence does not point to a particular referent in its passage. It is ambiguous. It can be *she* [A'idah] or *it* [reality]. The reader has to determine who or what "wouldn't have made such a fool" of Kamal. Reality is no far from being an alternative. The aesthetics of cohesion and coherence plays a role in this context. If we take cohesion to be "a property of the text and that coherence is a facet of the reader's evaluation of a text" (Baker 218), then the translators' alternative is highly justified. It brings coherence and can easily be taken into its context. Another possible alternative, however, is that the reference is to A'idah who has made fun of Kamal's big head and nose many times earlier in the story of the novel. Again we should remember

that this ambiguity and thought fragmentation is a distinct feature of the nature of stream of consciousness. Thus, we should not always expect cohesion. The translator's sentence above can be re-presented as "If I really were descended from a prophet like Adam, she wouldn't have made that killing fun of me." More support to this choice is in these statements of an interior monologue by Kamal: "'Yasin's handsome," Kamal observed to himself. "She would never have made fun of his head or nose"(PD 366). The pronoun "she" is a clear reference to A'idah here. Therefore, it can be taken to fit in this context as well.

As a step further, Kamal's belief in Darwin's theory leads him to think of religion as nothing but science itself:

"By freeing himself from religion he would be nearer to God than he was when he believed. For what was true religion except science? It was the key to the secrets of existence and to everything really exalted." (PD 339)

Now Kamal is at a stage of complete rejection of the Islamic notions. "He no longer considered the prophets to have been prophets. Heaven and hell did not exist. The study of man was merely a branch of animal science" (PD 343). These beliefs turn him into an atheist rebel in the eyes of his friends. This is what is clear when Husayn addresses Kamal saying to him: "Your rebellion against religion was a sudden leap I didn't expect"(PD 344). Sooner this rebellion turns Kamal into an atheist who rejects the Islamic notions and denies their practice, "I no longer pray. I won't fast"(PD 354).

What follows with regard to this vision is that Kamal starts to drink wine and makes love with women. These are two things forbidden in Islam. Kamal justifies this by saying to his brother Yasin: "Please understand that I don't see drunkenness as just an

amusement but as the heavenly goal of life on a par with knowledge and highest ideals"(PD 368). Kamal is now a defender of anti-Islamic notions and practices. Later in the story of the novel, we have a very long monologue that marks Kamal's thought on all these ideas together and their significance to life. The monologue reveals not a solution but a crisis. The notion of "God" is now under question:

"God Himself's no longer the god I used to worship. I'm sifting His essential attributes to rid them of tyranny, despotism, dictatorship, compulsion, and similar human traits. I don't know at what point I ought to limit my thought or whether it's right to limit it at all.

(PD 373)

On the whole Kamal's journey with religion ends with questioning the existence of Allah: "He asked his spirit, "Do you believe in the existence of God?" (PD 387). This question, in turn, leads him forth into philosophy that drifts him far away from his religious conventions. The answer to this existential question seems to be clear in this interior monologue, "Belief in God makes death seem a bewildering but wise decree, when actually it's nothing but a cruel joke" (PD 420). For Kamal death is a sort of vanity, though believing in Allah makes it seem a "wise decree".

All in all, the translation text does not deviate from the original. The narrator's descriptions and the interior monologue's revelations of Kamal's religious crisis are well maintained. There is not any sort of misrepresentation or mutilation on the level of thematic presentation of Mahfuz's visions regarding religion. However, the aesthetics of the interior monologue are mishandled: a problem that continues to disclose itself in this novel.

The Romantic Vision

To remind, *Midaq Alley* (discussed earlier in this chapter) deals with the issue of unrequited love. Abbas loves Hamidah when she does not really love him. Abbas's love is obviously realistic. Abbas looks at Hamidah just as a human being like him. Here in *Palace of Desire*, Kamal's love for A'idah is more philosophical and romantic. When Abbas al-Hilw of *Midaq Alley* seeks marriage as an end to achieve his love, Kamal of *Palace of Desire* seeks fantasy to enjoy his love. He looks at his beloved as an angelic creature. Kamal's love turns into a crisis every time he thinks of his beloved: one who is not his class, of course? This theme is a very important one in the novel.

We are first introduced to this theme in the first chapter of the novel. Najib Mahfuz uses the stream of consciousness technique "in spite of his objections to this stylistic device"(Brugman 302). The use of this technique really harmonises with such philosophical and romantic visions. It is a well-chosen method to reveal such crises of thought. Such visions are expressed in a style, distinguished by its richness in the use of figurative language and imagery. Actually, such visions have been affected to a remarkable degree in *Midaq Alley*. The translator of the latter might have thought they are rather ornamental than thematic. By comparison, *Palace of Desire* is replete with such visions. Most of the theme of love is revealed and not narrated. Stream of consciousness overrides the narration in the description of these visions. Shall the translators be concise or precise about these visions and the imagery that wraps them? As far as the imagery is concerned, it will be broached when we come to discuss problems of style later on. This space will be devoted to tracking any deviation from the thematic threads of Mahfuz's story with regard to Kamal's unrequited love.

Kamal is a friend to Husayn Shaddad, his beloved's brother. Now they spend their summer vacation at a resort in Ra's al-Barr. This temporary parting touches upon Kamal's heart heavily:

"I imagine myself at different times chocking, imprisoned, lost, or wandering aimlessly. How amazing! Did your presence provide me with a hope that separation has banished? [...]

Don't claim to have fathomed the essence of life unless you're in love." (PD 15-16)

He declares himself a devoted worshipper: "You, my God in heaven and she on earth" (16); an equation that transcends the norms of love in the Muslim society. However, Kamal's unrequited love remains secret. He does not reveal it to his beloved. This secrecy creates a lot of thought on his part. It is not only unrequited but silent love. These two factors turn his love into a crisis. The readers experience Kamal's crisis in his thoughts most of the time. We have rather a revelation than a real encounter. This is contrary to our experience with Abbas's love for Hamidah in *Zuqaq al -Midaq*.

When Kamal is in a gathering with his friends, A'idah comes and talks freely with them. When she is introduced to him, he does not shake hands with her, contrary to his friends who have done so. It is a new experience with a girl who was brought up in Paris: an experience that causes some sort of crisis:

"[...] she directed her attention to your two friends, conversing freely with them while you crouched in your seat in the gazebo, racked by the anxiety of a person fully imbued with the traditions of the Husayn district." (PD 17)

The phrase "the Husayn" is to be replaced with the proper name 'al-Husayn'. The translators deviate from their own style of representing names. In other contexts they use the word "al-Husayn". This is true to refer to the district that has this label.

Kamal's love for A'idah becomes historic: "[...] he had begun to date his life by love, saying: "That happened before love, or B.L., and this took place after love: A.L." (PD 141): The day he got introduced to her was the first day of his romantic calendar. The readers of this novel must have noticed that Kamal does not reveal his love to A'idah. His love remains unknown to all. Abbas al-Hilw in *Midaq Alley* reveals his love for Hamidah. He also suits her. And the alley knows about it. Abbas externalises his love while Kamal internalises it. That's why a real internal crisis is given much thought here. Actually, the romantic vision and the crisis of love are at the centre of the story of *Palace of Desire*. The title of the novel gives this vision dominance over the other visions. Kamal has a romantic attitude toward the palace, which becomes associated with his love for A'idah: the love that is experienced through just yearning for the palace and for seeing his beloved. There is no serious action in reality between the lover and his beloved. The dramatic moments come intermittently in the story: One incident is that when she makes fun of his big head and nose. This mockery results in pain that reminds him of other sorts of pain:

He had experienced a new kind of pain, that of bowing to the harsh verdict passed against him. Previously he had learned, also from love, the different pains associated with separation, forbearance, leave-taking, doubt, and despair. He had learned as well that some pains are bearable, some enjoyable, and others constant...It seems that he had fallen in love in order to master the dictionary of pain. (PD 204)

To the first sentence of the quote, the original phrase: ["which deemed him to be unqualified"] should be added for its thematic importance. It serves as a flash ahead predicting ill omen. The verdict, A'idah's sarcastic remarks regarding Kamal's looks, predetermines that she won't accept to love someone like him. The phrase fixes a link between love and beauty as well. The latter is an important theme and a source of psychological crisis in this novel: "'It's not merely God, the spirit and matter you need to learn about. What is love? What are hatred, beauty, ugliness, woman, and man? You must learn about all of these too'" (*PD* 204).

Another dramatic encounter regarding his love comes when his aristocratic friend Hasan Salim reveals to him a fact. Here Kamal comes to know that A'idah and Hasan are in love. Hasan confirms to Kamal his relationship with A'idah: "Our relationship gives me a right to assert this" (*PD* 211). The word "our" refers to A'idah and Hasan. This encounter, however, results in these feelings:

He returned home feeling listless, dejected, and despondent. [...] But had he not known from the first that this was a hopeless love? What extra nuances had these events supplied? In any case, his consolation was that while other people talked of love, he loved with all his heart. [...] He would not relinquish the dream of long standing to win his beloved in paradise where there were no artificial distinctions. He would not have a large head or a huge nose there. "In heaven Aida will be mine, by virtue of celestial law." (*PD* 213-14)

The next dramatic encounter is more critical. A'idah ignores Kamal deliberately. She prevents him from kissing her little sister as he used to do. The reason for this change in conduct is Kamal's own words. Hasan Salim reported to her the conversation he had with

Kamal. Now she sarcastically reminds Kamal: "I don't think I'm that flawless... if for no other reason than that I haven't received a totally Egyptian upbringing" (*PD* 219).

Kamal defends himself saying: "'What do you mean? I admit I said that [...] I said those words when I was praising your virtues'"(*PD* 220). She goes on accusing him. "Do you deny that in his presence you criticised my association with Husayn's friends?"

(220). These accusations indicate the clash between Parisian and Egyptian conventions.

However, this encounter in consequence leads Kamal into another encounter with his friend Hasan: an encounter marked by a quarrel resulting in Kamal returning home "rebellious, agitated, and hurt"(222).

Kamal is now ready to declare his love. Previously he feared that if he declared his love A'idah would end her friendship with him. Now after she already did, he announces his love for her:

"I've got something no one else comes close to possessing. My love for you is unequalled, and I'm proud of it. You should be too, even if you spurn it. [...] I haven't thought about confessing it before now, because I was afraid of spoiling our friendship and of being expelled from paradise. It was hideously difficult for me to consider risking my happiness. But now that I've been evicted, what do I have to fear?" (*PD* 250)

When A'idah asks him what he wants for his love, Kamal replies: "I want...I want you to give me permission to love you"(251). Then he request her: "Can you rescue me from my dilemma?" Then when she is about to leave him, he knows exactly what he wants for his love. He says to her: "What's the point of love? Wasn't that what you were really asking? Here's an answer for you: that we don't part"(*PD* 252). Yet, a sad ending comes when his beloved has her wedding party. This wedding party separates her from him forever.

Parting replaces company. Thus, his desire turns into unfulfilled dream. Pain is what remains for him:

"Savor this new form of distilled pain," Kamal told himself. "It's the essence of pain. the pain of pains. Your consolation is that you're pain's unique. No man before you has ever experienced it. Hell will seem easy for you by comparison if you're destined to be carried there by demons who dance you over its tongues of fire. Pain! It's not from losing your lover, because you never aspired to possess her. It's because she has descended from heaven and it's wallowing in the mud, after living grandly over the clouds. It's because she's allowed her cheek too be kissed, her blood to be shed, and her body to be abused. How intense my regret and pain are...." (*PD* 317)

The romantic vision is highly expressed in terms of fantastic dreams. These have been offered to us more through the stream of consciousness technique. Kamal's romantic journey ends philosophically in a tragedy. His pain results not from the fact that A'idah is no more for his company, but from the fact that she has got married. Marriage is a separating force in this story. Furthermore, the elevation of his beloved to a godly status turns to be an illusion. A'idah is just like any other woman. Kamal comes down to earth at last: "Your beloved was a cruel, mocking god," Kamal reflected. "[...] Like the laws of nature, she's cruel and powerful. [...] After all that, how could she hurry jubilantly to her wedding night like any other girl?" (*PD* 319). In spite of this tragic initiation and disappointment, Kamal remains a believer in love as real as life itself, always associated with pain:

"Even if the source of circumstances can overwhelm the body, what power's capable of taking on the spirit?"

Thus the beloved would remain his. Love would be his torment and refuge, just as bewilderment would be his diversion [...] (*PD* 322)

The translation text remains faithful to this vision as far as the representation of Mahfuz's concepts are concerned. There are no deviations or omissions and that's why the romantic vision remains intact.

The Sexual Vision

The sexual vision seems to be present in most of Mahfuz's novels. In this novel, *Palace of Desire*, most of this vision is expressed through Yasin, Kamal's brother.

Kamal's attitude toward this issue is important for any seeker of Mahfuz's own attitude toward such an issue. Our analysis of this vision will be confined to this character. This is in order to cope with the approach to this study that concentrates on the author. Understanding Mahfuz's personality is sought after by many readers of his, either in the Arab world or abroad. Reviewing Mahfuz's thought on sex and lust will be viewed through Kamal experiences and reflections on this issue. Though this issue is highly depicted through Yasin practically, it is rather revealed through Kamal philosophically.

Kamal in *Palace of Desire* is in his twenties. The first scene that tells us of his sexual experience is his conversation with his friend Fuad al-Hamzawy. This experience is set in his adolescence period. We are just told that he had dates with a low class girl called Qamar. His experience with the girl is described by the narrator in the following lines:

They had fondled each other in a way that combined innocence with sexuality, as they feverishly approached puberty. [...] That was all relatively ancient history, before the holy spirit [A'idah] had descended on him. He could not recall that flirtation without having his heart boil with anger, pain and shame, since now it was filled with the wine of pure love. (*PD* 73)

These lines are important to remind us of Kamal's attitude toward sexuality and lust.

After his love for A'idah, he thinks of his past sexual experiences as "depravity". He says to Fuad, "I can't meet God in my prayers when my underclothes are soiled" (*PD* 73).

Kamal, in his conversation with Fuad, clearly expresses his attitude to lust and sex saying:

"In my opinion, lust is a base instinct. I hate the thought of surrendering to it. Perhaps it was implanted in us merely to inspire us to struggle against it and to seek to rise above it, so we'll be fit to ascend to the truly human rank. If I'm not a man, I'm a beast." (*PD* 74)

This view comes as a result of his pure love for A'idah. Now Kamal is in a state of love and not lust. Religion is still working in his life. Love replaces lust. However, we will notice that this attitude will change later when he loses his beloved A'idah. The story of the novel does not open this vision again except later when his love is lost. Meanwhile the romantic vision remains in focus.

After Aida got engaged, Kamal's friend, Isma'il Latif expresses his opinion about Aida. He says that there are women who are more beautiful and attractive than her. Kamal reflects on his friend's opinion: "As if she were a female to be craved like Qamar or Maryam! [...] Swelling breasts and plump hips? How can you describe a spirit using corporal expressions? What stabbing pain!" (*PD* 263)

The excellence of the translator's representation of Mahfuz's visions is, unfortunately, overshadowed by their misuse of the quotation marks to mark the interior dialogue. The quote above occurs in the midst of a dialogue. The use of the pronoun "you" is likely to confuse the reader of the translation text. The reader may think it is Kamal's verbal response to his friend, while it is not. It is nothing but his self-thought, which closes the scene.

Now, months after A'idah gets married, Kamal's attitude to life and love turns up side down. Pain is an immediate result:

"So pain and life are twins," Kamal thought. "I'm nothing but unadulterated pain in a man's clothes. Aida has a swelling belly awash with fluids....Is this one of life's tragedies or comedies? The most blessed event of our lives will be our extinction. I wish I knew the essence of this pain." (*PD* 345)

Life means complete pain. That's the tragedy of the situation. Death appears as an immediate resolution to this pain. However, Kamal turns the whole question into a philosophical search for the truth. We came to know that Kamal always resisted drinking and hated sex. Now he finds that these turn to be the key to happiness. By sex and wine he fights pain. His first experience with wine reveals that he

had once fought off instinct by appealing to religion and to Aida. Now instinct was free to express itself. [...] He wanted to investigate woman, the mysterious species that included Aida herself. [...] He could now say he had emerged from the confining cell of resignation to take a first step along the road to freedom, even if this road is paved with inebriation and bordered by passions and other reprehensible things. (*PD* 351)

Kamal's first experience with a whore tells of a crisis. When he got out of her house into the street, "he took with him a dreary heart filled with sorrow. He imagined that he and everyone else were suffering from a painful decline and that their salvation was remote". Following this incident, Isma'il asks him: "How's philosophy?" To this question, Kamal replies with this question: "Are all women alike?" (*PD* 357). The same question is asked to Yasin later: "What do you think distinguishes one woman from another?" (*PD* 365). Both his friend and his brother give more or else the same answer. They say that they are all the same in the end. As a matter of fact, the friend and brother do not have any philosophical investigation into the question of sex or the nature of women. They drink and enjoy and are not satisfied with a single woman. Kamal's question does not stop here. He further asks: "Why should a man be miserable when all he needs is a drink and a woman, since there are plenty of bottles and women too?" No answer is coming from Yasin and thus Kamal's question remains unanswered. This means that women and wine are not a solution for one who seeks happiness. Kamal is disappointed with this solution:

"I probably won't drink again. Say, 'Farewell, alcohol.' But not so fast! Remember the night you left Ayusha's house fully determined never to go near a woman again as long as you lived? Then afterwards you became her favorite customer. It seems to me that all mankind is moaning from hangovers and nausea. So pray they'll have a speedy recovery."
(*PD* 374-75)

To sum up, this interior monologue makes it certain that Kamal still looks at sex and wine as a disease that needs to be treated. Kamal's attitude toward sex and women is supported by Yasin's indulgence in sexual affairs within and without the institution of marriage. Yasin is never satisfied. Yasin's sexual career in the story of *Palace of Desire* is

but evidence that supports Kamal's philosophical views on sex. Yasin's sexual adventures give rather practical answers to Kamal's questions. There is no much philosophy in Yasin's sexual life, and this may explain why the analysis here is limited to Kamal's thoughts and experiences. The translators have not failed to represent the sexual vision as is expressed in the original. Their awareness of its importance makes them pay attention even to the smallest words that express it. Mahfuz's visions in *Palace of Desire* are kept intact to the maximum degree. This is one of the advantages of the adherence to the author's style on its semantic and pragmatic levels.

2.4. *The Thief and the Dogs* (Treachery and Revenge)

It is to be noted that the translator of *The Thief and the Dogs* is the one who translated *Midaq Alley*, but this time there is an Arab collaborator or co-translator. Does this mean we're going to have a better translation of fewer misrepresentations or none at all? This is what the analysis of the theme of the novel will initially reveal in this section.

In his foreword to his translation, the translator is aware of the novel's central theme which has to do with revenge. He also, being a Mahfuzian critic himself, points out a number of things related to the treatment of the subject and the style that marks the novel as distinct. His statements, however, are not free from such critical mistakes as when he says:

Mahfuz uses the stream-of-consciousness technique for the first time to show the mental anguish of his central figure consumed by bitterness and a desire for revenge against the individual and the society who have corrupted and betrayed him and brought about his inevitable damnation (Le Gassick, fwd., 150).

As a matter of fact, the stream of consciousness technique was overused in *The Thief and the Dogs* so as to match the psychological content of its central theme. But this is not the first time Mahfuz uses this technique. In *Palace of Desire* and also *Palace Walk* such a technique was already present in them. These two novels were written and published before *The Thief and the Dogs*. This certainly controverts Gassick's statement above and marks it as invalid. Mahfuzian critics putting such remarks in their criticism written in English are likely to mislead students and researchers depending on such criticisms. But the translator's awareness of the subject matter, its central theme and its association to the "values and structures of Egyptian society of the period" (*TD*, fwd. 150) is rather encouraging. This awareness makes us feel he is going to present the theme and its visions more authentically in his translation. Actually the main theme of the novel is quite attached to its central character called Sa'id Mahran (see first chapter for introducing statements). The novel is marked by little incidents from the outer world if compared to the emphasis on the inner world of the protagonist and his psychological crisis. The crisis of the protagonist is what sets the theme on which the novel hinges. This crisis is one of treachery and betrayal and the search for taking revenge. This is the central theme of the novel, which is rightly summed up by Sulayman al-Shatti when he says:

[The novel *The Thief and the Dogs* is one of an encounter between an individual and his community. This encounter differs in motivation and end from all other encounters outlined in the other novels. When Sa'id turns from being a thief into being dogs' chaser, his aim is not limited to personal revenge only. He, though fighting against individual infidelity represented by Nabawiyyah and Ulaysh, the party closer to him, his chase of

Ra'uf Alwan transcends the chase of individual treachery to treachery in its universal frame. The individual issue is melted into the universal so that all kinds of infidelity become just one front he has to fight.] (277)

Let's take such critical statements as thematic guidelines. Two dimensions of the central theme are mentioned:

- i. Individual Infidelity (represented by Nabawiyyah and Ulaysh)
- ii. Universal Treachery (represented by Ra'uf Alwan)

Our analysis will be broken into these two threads of the main theme for a clear-cut discussion and a better examination of the way they are presented in the target text.

Individual Infidelity

The theme of treachery and revenge is what dominates the story of the novel on both levels of the language as well as the plot of the novel from the very beginning of it. The author discloses this theme in the beginning of the novel as soon as he starts the narration:

No one smiled or seemed happy. But who of these people could have suffered more than he had, with four years lost, taken from him by betrayal? And the hour was coming when he would confront them, when his rage would explode and burn, when those who had betrayed him would despair unto death, when treachery would pay for what it had done.

(TD 151)

The interior monologue that occurs after the above narration reveals the intentions of Sa'id Mahran after his release. He muses on the revenge he will take on Nabawiyyah and Ulaysh, "*At the right moment, instead, I'll strike like fate*" (TD 151). The authorial tone of

the theme is established in both the narration and the interior monologue. In the original the two points of view merge without any extralinguistic means discerning one from the other. In the translation, however, the interior monologue is discerned from the authorial commentaries by it being *italicized* as the quote above indicates. This translational stylistic device brings some damages to the aesthetics of the text and results in certain shifts. These problematic devices will be highlighted in the fourth chapter that deals with the aesthetics of the novel and its technical features and their representation in the target text of the same novel.

Mahran does not forget that he has a daughter, who is a symbol of light and love in this story. When he thinks of revenge, his daughter's image occurs as a hurdle on his way to achieve his aim of revenge. For the four years he spent in prison he has maintained her picture in his mind. There is wonder if he can find a place to exchange love with his daughter away from a place filled with smells of treachery and infidelity:

Would luck now give him some decent place to live, where such love could be equally shared, where he could take joy in being a winner again, where what Nabawiyya Ilish had done would be no more than a memory, odious, but almost forgotten? (TD 152)

The translation above reduces the authorial term "khiyanah" [treachery] (LK 3) into "what Nabawiyya Ilish had done". This dynamic treatment cannot go without a loss to one aspect or another of the central theme of infidelity and revenge. Within the pragmatics of the whole text we are told of a treachery of different dimensions. The translators choice of reduction just goes to one dimension, that of Mahran's wife being infidel to him. What about Ulaysh's treacherous part? The interior monologue occurring immediately after the above quote is Mahran's thoughts on the favours he had conferred upon

Ulaysh earlier. Ulaysh was his close friend and one of his gang. The author meant to include this dimension with emphasis when he chose the term that translates "treachery". The pragmatics of the context then envelops this other dimension also, which the original term "treachery" contains, but lost in translation. Moreover, the pragmatics of the whole text favours the original term and not the reduced form of the translation. That is because there exists a third dimension of treachery represented by another friend of Mahran, i.e., his lawyer friend Alwan. The translation above does not heed the semantics of the passage and consequently the pragmatics that conditions it. That's partly one of the reasons why the approach adopted by this thesis favours semantically-guided translations that pay attention to the author's words, expressions and images and the intentions behind them.

The first chapter of the novel does not reveal all dimensions of the central theme at once. In addition to Nabawiyyah and Ulaysh, there is also another sort of treachery associated with principles. This is related to Mahran's lawyer friend, Alwan. It is from this third dimension that *treachery* becomes of a general and more universal character. For the sake of convenience, this sort of treachery will be separately discussed after tracking the other two dimensions associated with Nabawiyyah and Ulaysh. After the threats revolving in his mind against these two persons, who have already got married, Mahran decides to go to the very house in which they live. Mahran wants to recover his daughter and money; and talk of his lost wife when he encounters Ulaysh in the latter's flat. The detective present with them advises Mahran to make his claims restricted to just his daughter for the sake of safety. When his daughter is summoned for him, she refrains from approaching him as if he were not her father. The moment opens into a self-query

on part of her father Mahran: "Where were the instinctive ties of blood and soul? Were they, too, treacherous, deceptive?" (*TD* 58). This situation ends with Mahran's first defeat. His daughter refuses even to allow him a fatherly affectionate kiss or hug. She does not know him. He cannot take her and is told by the detective just to plea for her at the court. In the detective's eyes, he's still a thief and a person who has no means of living or even a place to live in. The translators' presentation of this situation is fair enough on the level of its story, but not so on the level of its particular expressions.

Mahran heads for the house of a religious mystic who accepts to entertain him. In his presence and in a long dialogue between the two, the narrator tends to disclose the secret behind treachery as well as other things in life. "It occurred to him that habit is the root of laziness, boredom, and death, that habit had been responsible for his sufferings, the treachery, the ingratitude, and the waste of his life's hard toil" (*TD* 166). This passage is important; for it reveals to us an authorial explanation to treachery. Habit can be the cause of many evils.

When Mahran talks with the mystic Shaykh, he retells the story of treachery in a way that assures that this story is his past and future, and the main concern of his very present moments. The Shaykh repeatedly advises him to make wadu' or ablution and read from the Qur'an. But Mahran's response comes through meditation as one of a different nature: "I am alone with my freedom, or rather I'm in the company of the Shaykh, who is lost in heaven, repeating words that cannot be understood by someone approaching hell. What other refuge have I? (*TD* 169). This part of the interior monologue tells of an end that is sure to come as a result of such concern with "treachery". There is no intention on part of Mahran to forget and resume a fresh career. On the contrary, he speaks of

condemnation that is certain to happen to whom he has no power to attach himself to the words and commands of God. He is one who prefers to cling to his past and its memories - memories making of him the prisoner of his present and future:

If I could live without a past, ignoring Nabawiyya, Ilish, and Rauf, I'd be relieved of a great weight, a burden; I'd feel readier to secure an easy life and a lot further from the rope. But unless I settle my account with them, life will have no taste, because I shall not forget the past. For this simple reason that in my mind it's not a past, but the here and now. (*TD* 183)

Unfortunately, the English style of the whole novel in translation is dry and on many occasions awkward. It is neither semantically guided nor dynamically interesting. The diction is rigid and the structures are less dynamic than what the literary narrative style of the novel requires. Compare the above passage with what Mahfuz says:

[Is it possible for me to pass my life without a past? Can I forget Nabawiyyah, Ulaysh and Ra'uf? If I could, I would be of a less burden and of a guaranteed comfort and really far from being nearer to the hangman's rope. But, alas, life cannot be good unless the accounts are settled. I will not forget the past; simply because it is present - not past – in the depth of my self.] (*LK* 14)

It is not just a matter of style variation. The translation forgets to bring the semantic relationships into their right dimensions. The translational sentence "I shall not forget the past" has nothing on the semantic level to do with "unless I settle the accounts", but with ['life cannot be good'] etc. we should maintain such semantic dimensions; otherwise misrepresentation of style would be inevitable. The translation above shifts focalization

of cause-result orientations. Such stylistic misrepresentations will be dealt with exclusively in the next chapter of this study.

Anyhow, the above quote sheds more light on the trajectory of the events to come. Mahran cannot forget treachery and decides to take revenge. He borrows a pistol from the gun-and-opium smuggler, Tarazan, whom he trusted as a friend. He says to Tarazan: "a lazy man is better than a traitor. It was thanks to a traitor I had to go to jail" (TD 189). Sa'id Mahran picks up the first chance in his conversation with the man to introduce his opinion on treachery. For him treachery is the mother of all bad things. This is where the journey of a gun starts, bringing him damnation and defeat on his way to revenge on the traitors. He takes his gun and bullets and starts ahead. And immediately after his first attempt to kill Ulaysh, knowing not that he killed someone else, Mahran reminds himself of his unfinished duty to kill or punish the others:

A murderer! But there's still Rauf Ilwan, the high-class traitor, really much more important and dangerous than Ilish Sidra. A murderer! You are now one of those who commit murder; you have a new identity now and a new destiny! You used to take precious goods- now you take worthless lives!

Your turn will come, Nabawiyya. There's no escape from me. I'm the devil himself. I've granted you life, thanks to Sana, but I've enclosed you in a punishment greater than death; fear of death, the unrelenting terror. As long as I live you'll never enjoy the taste of peace. (TD 203)

It is not understood why the translators insist on shifting Mahfuz's phrases when they have ready equivalents in English. Such a phrase like "worthless" in the translation above is not used by Mahfuz who says [wicked lives] (LK 22). And why was "Nabawiyyah"

inserted in the interior monologue when the author chooses not to state the name? Interior monologues are distinguished by whatever makes them less clear and less paraphrasable. The shifts are not really affecting the thematic dimension of the passage above, but they are irresponsible.

After knowing he has killed a new tenant whom he has never known, Mahran finds himself musing on this accident:

You've killed Shaban Husayn. I wonder who you are, Shaban. We never knew each other. Did you have children? Did you ever imagine that one day you would be killed for no reason- that you'd be killed because Nabawiyya Sulayman married Ilish Sidra? That you'd be killed in error but Ilish, Nabawiyya, and Rauf would not be killed in justice? I, the murderer, understand nothing. (TD 212)

Mahran understands nothing. This inability to unravel the riddle is because he still lives the memories of the past. The murder accident brings him more trouble as he misses his targets and starts to kill innocents. Now the course of chase will turn. Instead of chasing, he will be chased by the police: "A failure. It was insane. And pointless. The rope would be after him now, while Ilish sat safe and secure. The truth was as clear as the bottom of an open tomb (TD 211). The story is a story of a chase, and at the heart of which lies infidelity and revenge. When Mahran resorts to Nur's flat as a hiding place near a cemetery, he reminds himself of the whole story:

You'll stay in this prison until the police forget you. And will they ever really forget? The graves remind you that death cheats the living. They speak of betrayal; and thus they

make you remember Nabawiyya, Ilish, and Rauf, telling you that you yourself are dead. ever since that unseeing bullet was fired. (TD 218)

Because of the continuous chase, he never finds himself out except for one or two expeditions to the desert where he meets Tarazan the gun smuggler. There is no safe place for him to make him feel secure. The police are on the lookout for him. That's why he considers Nur's flat a prison in spite of all the care he's given there by her. And the grave reminds him of death and treachery. The two for him are one. He cannot even leave Cairo. Thus, his way of revenge is leading him where he chose to go. So after his failed first attempt to kill Ulaysh, he decides to kill both Ra'uf Alwan and Ulaysh the same day. When he finds out that no one knows or can tell him the whereabouts of Ulaysh, he decides to finish his revenging journey with Alwan:

So Ilish Sidra has slipped out of his clutches, escaped his due punishment, rescued his own treacherous self, adding one to the number of scot-free traitors. Rauf, the only hope I have left is in you, that you won't make me lose my life in vain. (TD 246)

The quote above is not italicized by the translators as is their usual method to mark interior monologues. Thus, by not doing so, they turn it into an authorial commentary. This is not so. It is a self-address. Moreover, the last sentence witnesses a shift. The following is how the whole passage occurs in the source text:

[It seems that Ulaysh Sidrah has succeeded to avoid the claws of punishment. He escaped with his treachery, and thus adding one to the number of the secured traitors. You, Ra'uf, are the remaining hope for me that will not make my life end in vain] (LK 37).

Again, the translational method of italicizing the stream of consciousness technique or writing it with a different font may become harmful if not pursued closely. This technical feature of the translation text will be talked about later in the chapter concerned.

Let's now have an examination of the other thematic dimension of the theme, Ra'uf's treachery:

Universal Treachery

The theme of treachery and revenge is based on a cause-result dimension of treatment. The treachery causes Mahran to think of revenge, which in turns brings him to damnation. Since the first pole of "treachery" has become absent, the other pole represented by Alwan, is still standing. It is this pole that is more focused in the story of the novel. The author puts more stress on it. He seems to say that individual treachery can have a cause or another to make it disappear, but the universal is difficult to deal with. Ra'uf Alwan represents this universal treachery which has to do with principles related to the whole society. The treachery of Ulaysh and Nabawiyyah is of a personal character; Ra'uf Alwan's is of a common character. This line of story will shed light on the kind of treachery Ra'uf represents.

It is the following day after his release from prison that Mahran visits Alwan, his old companion. The occurrence of this character starts in the third chapter of the novel. Mahran seems to be conscious of how Alwan can help him as he used to do in the past; and he muses on what the mystic Shaykh has offered to him in comparison:

I must see him [Alwan], he thought. The sheikh has given me a mat to sleep on, but I need money. *I must begin life afresh. Mr. Ilwan, and for that purpose you are no less important than Sheikh Ali. You are, in fact, the most important thing I have in this insecure world.* (TD 171)

This interior monologue introduces the kind of relationship between Mahran and Alwan. The latter has a meaning that is quite essential to Mahran. The above quote has two typing forms: a regular part and another in italics. This is how they occur in the translation text, anyhow: A problem that will figure later in this study.

Having known that Alwan is now working for such a popular magazine as *al-Zahrah*, Mahran suspects a change in the personality of his friend and mentor. This change figures right as soon as the two meet:

I wonder what you're like now, Rauf? Will he have changed, like you. Nabawiyya? Will he disown me, as Sana has done? No, I must banish these evil thoughts. He's still a friend and mentor, a sword of freedom ever drawn, and he'll always be like that, despite this impressiveness, this plush office suit, and those puzzling articles. (TD 172)

Mahran reflects on the greatness and wealth Alwan achieved and gained in his life in a short time and wonders over the resemblance of their names: 'Wasn't it strange that Ilwan rhymed with Mahran?' (TD 173). However, Mahran gets disappointed at the first meeting with Alwan. He finds him semi-reluctant to welcome him in his house. Najib Mahfuz does not forget to remind us that Mahran's life "had been no more than the mere acting out of ideas [from Ra'uf Alwan...]. What if Rauf should prove to have betrayed those ideas? He would then have to pay dearly for it" (TD 176). His thoughts on the change of his friend are becoming stronger. If there is betrayal of ideas, there is punishment.

Mahran feels that it is Alwan who made him a thief out of principles. He cannot chart the rules and denies them now after he's become of high rank and wealth. For Mahran this is the kind of treachery that is most hated and intolerable: "Every kind of treachery pales besides this; what a void would then swallow up the entire world!" (TD 177).

The fourth chapter of the novel recalls the way Mahran thinks of treachery. Alwan is different from what he used to be in the past. He advises Mahran to have a job however low it is. He refuses to get him a job at his magazine and tells him that the past is past and the present is different. The meeting between them results in a long self-thought on part of Mahran. It manifests the perspectives from which Mahran's behaviour springs:

So this is the real Rauf Ilwan, the naked reality- a partial corpse not even decently underground. The other Rauf Ilwan has gone, disappeared, like yesterday, like the first day in the history of man- like Nabawiyya's love or Ilish's loyalty. [...] You made me and now you reject me: Your ideas create their embodiment in my person and then you simply change them, leaving me lost-rootless, worthless, without hope- a betrayal so vile that if the whole Muqattam hill toppled over and buried it, I still would not be satisfied.

I wonder if you ever admit, even to yourself, that you betrayed me. [...] and betrayal would cry out to me that it was the lowest crime on earth. (TD 181-82)

Then it is here that we have the crux of the theme of treachery. The author is able to make us believe that Mahran is still a hero of principles, as it were, and that his struggle to exterminate certain treacherous elements is a valid one. The author, yet, is realist and sticks to the fact that Mahran is poor, helpless and of no power to bring any kind of change. At the same time, the author sticks to his hero's own point of view and his past. After his first fruitless meeting with Alwan, he decides to take revenge on him.

His first attempt is to break into Alwan's villa and rob it. This attempt ends in vain. Alwan expects the adventure and arranges to capture him. This time we understand something contrary to the principles Mahran sings of. From Alwan's perspective, Mahran is a thief who practices thievery out of malice and envy. He addresses Mahran as he caught him: "You treat me as an enemy. You've forgotten my kindness, my charity. You feel nothing but malice and envy. I know your thoughts, as clearly as I know your actions" (*TD* 186). The defeat is severe on Mahran. Yet, Alwan proves really kind to him when he decides to let him go without handing him over to the police again. This adventure appears in chapter four of the novel. It closes there and the trajectory shifts to the chase of Ulaysh and Nabawiyyah. When he fails to take revenge on them, he decides to continue his revengeful adventures against Alwan. This trajectory of the theme reopens from the twelfth chapter of the novel till the end.

Ra'uf Alwan does not stop writing about Mahran the killer in his paper. The newspapers condense their campaigns on Mahran after his attempt to kill Ulaysh, even though killing someone else instead. The newspapers stop the talk. The one run by his friend Alwan does not seem to stop. These reasons add more to Mahran's desire for revenge:

Said shouted in anger to the darkened room: "Are you really the same one? The Ra'uf Ilwan who owns a mansion? You're the fox behind the newspaper campaign. You, too, want to kill me. to murder your conscience and the past as well. But I won't die before I've killed you: you're the number one traitor. [...] I simply have to kill you. My last outburst of rage at the evil of the world." (*TD* 240)

This dramatic loud self-thought gives emphasis to the theme of revenge as one of a persistent character: one that, in Mahran's opinion, should last as far as there is evil in the world. The psychological burden unravels itself into a kind of loud threats, where the readers can hear their noise. Mahran proceeds on from the level of silent self-thoughts to loud self thoughts and then to action. He disguises himself in a policeman's suit and heads forth for al-Abbasiyyah street, where Alwan lives convincing himself that "Ilish Sidra's escape was not a defeat, not as long as punishment was about to descend on Rauf Ilwan. For Rauf, after all, personified the highest standard of treachery, from which people like Ilish and Nabawiyya and all the other traitors on earth sought inspiration" (*TD* 37). These statements reveal, from Mahran's point of view, that Ra'uf Alwan is a representative of treachery universal in character. He stands for the laws that validate treachery inspiring others to follow in steps.

The translation above overlooks the original text's words that introduce the quote above. Mahfuz says: ["He convinced himself that he was not defeated by Ulaysh Sidrah's escape as long as he would have to punish Ra'uf Alwan"] (*LK* 37). The author narrates from the point of view of his character. The translation quote has a shift of point of view. This is serious to the thematic treatment. The author's concern with the psychology of Mahran and his desire for revenge is based on the individual perspectives of Mahran and not the perspectives of the author. We readers of the novel feel certain that Mahran is defeated, because he cannot take revenge on Ulaysh. In foreshadowing, he may or may not be successful against Alwan either. If so is the case for the readers, it is more plausible that the omniscient narrator is more certain of his protagonist's defeat.

Moreover, Mahran does not consider himself a thief. He practices theft against the rich, and the rich only. In his point of view, it is Mahran and his likes who are real thieves. All justifications for revenge are brought forth by Mahran's logic and his own insights into the subject. Readers are not likely to have a common opinion on Mahran's points of view that is validating his case. They are likely to swing between real sympathy for him and real hatred against him. He kills innocents and continues his thefts, but on the other hand he is educated, and a person who cares for principles and the poor. That is why he thinks that "despite [the] support of millions of people [he] find[s] [him]self driven away into dismal isolation, with no one to help" (*TD* 248).

When Mahran launches his next attack to kill Alwan, he fails to do that and kills by mistake an innocent gatekeeper. The newspapers accuse Mahran of being mad or one who lusts for madness and blood. Mahran's reaction to all that is nothing but more thought that reveals not really his intentions but the state he reaches: "A misdirected bullet has made of me the man of the hour!" he [sic] declared to the dark' (*TD* 255). When his girlfriend Nur asks him why he has killed the doorkeeper, he simply answers her that he didn't mean to harm him. When her question extends to Ra'uf Alwan and whether the latter has any relationship with his infidel wife, he answers her: "No, there are other reasons. He's a traitor, too, but of another sort. I can't explain it all to you?" (*TD* 258). This is the kind of treachery that transcends the limits of individual level. His girlfriend knows that he is difficult to be understood: "You are even more cruel than I imagined. [...] I just don't understand you" (*TD* 257-58). She also tells him that he won't be able to face the government and the police who are chasing him everywhere. She tries to persuade him of escape. Her attempt fails as she knows he is thinking of killing, not

escape. This encounter with Nur reveals her interest in saving him after he has failed to achieve his aim. The word "Nur" literary means "light." After this encounter, she disappears and he finds himself really in the dark with no one to help him. The disappearance of Nur means the disappearance of hope and not just help. His hope to continue his revenge subsides announcing the fatal end of such a thief who has ever thought himself a hero. And it is true that the darkness within him increases by Nur's absence: Nur used to pay the rent of the flat, to provide food, to buy newspapers for him to know the latest, and most importantly giving him genuine love and interest.

Nur's disappearance causes him to run to the desert where Tarazan is. This gun smuggler confirms to him that the place is not safe, especially after the fire exchange in the place. But to continue his adventure, he should have some shelter. This leads Mahran to think of the place of the mystic Shaykh again. As soon as he spends his first night there, he thinks of fleeing thinking to himself, "But this house of yours [the Shaykh's], dear sir, is not secure, though you yourself might be security personified. I've got to get away, no matter what the cost" (*TD* 269). Now he is seeking what Nur has already suggested to him before she has disappeared. Unfortunately for him, the police surround the Shaykh's place, and from there the fatal chase begins. The police and their sniffer-dogs chase him in the dark to where the graveyard is. There the fire exchange continues before Mahran surrenders. This kind of surrender was discussed earlier in chapter one when the novel was introduced. What really matters for our theme here is the narrator's commentary on such an end associated with it:

There it was. The dogs had come at last and there was no hope left. The scoundrels were safe, if only for a while. His life had made its last utterance, saying that it had all been in vain.

[...] It was hopeless now to think of fleeing from the dark by running away into the dark. The scoundrels had indeed got away with it; his life was a proven failure. (TD 277)

The narrators' commentary reflects on the cause, the effect, and the end. The traitors are safe; Mahran's life is wasted; and his end is dark.

To sum up the whole thematic check in the novels discussed, it can be said that the translators' pursuit of the central themes of the novels under discussion has generally turned to be quite satisfactory: No serious gaps between the target texts and the source texts on the level of thematic presentation in terms of plot and event. The thematic threads have been kept intact, but not without the slightest deviations with regard to certain authorial visions. The detected deviations throughout were of either a stylistic or aesthetic type more than of a story-based type. They resulted in certain thematic shifts, however. If a judgement is to be given so as to evaluate the target texts on the level of thematic presentation, *Palace Walk* and *Palace of Desire* are of less thematic deviations, and the maximum degree of the presentation of the authorial thematic visions is attained. *Midaq Alley* comes nearer to *The Thief and the Dogs*. The latter is of a lesser degree of deviation with regard to Mahfuz's thematic visions and the textual dimensions related to them. But tracking the thematic situations and judging them at this stage do not end our discussion on certain thematic values that have manifestations on other levels of the texts as well. The next chapter associated with style will also help to detect any such relevancies, if found. It is at this point that we turn toward the second layer of our

methodological model of analysis and assessment: to discuss and examine the stylistic variations and deviations in the same novels.

A Critique of the English Translation of the Novels of Najib Mahfuz

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Chapter 3

The Representation of Narrative Styles

If the previous chapter has confined itself to the first layer of the methodological model: to the examination and evaluation of Mahfuz's thematic visions, this chapter goes ahead to scrutinize features of style. Stylistic features are responsible to a large extent in creating the idiosyncratic character of Mahfuz's narrative works. Anyhow, a literary style is what distinguishes one author from another. Before getting right into the scrutiny of these features, one may find himself inclined to set for the readers certain definitions against which the analysis in this chapter is to be understood and appreciated.

Defining Statements

Style, as a notion, is highly argumentative and a subject of endless controversy. Even within the realm of literary criticism definitions and perspectives vary considerably. Critics are supposed to agree on the fact that literary style is an idiosyncratic quality associated with the text. We all may agree, however, that literary style is marked by its salient features ranging from the rhetorical to the lexical. Hence, the conception of style, which is taken into consideration in this thesis, is "the writer's unique vision which finds its best expression in his particular linguistic preferences, choices and eccentricities" (Abdullah 78). It is a vision that manifests itself through, as Halliday says, text and all that goes with it: "There is text and there is other text that accompanies it: text that is 'with', namely con-text. This notion of what is 'with the text', however, goes beyond what is said and written" (5). This section will bring up the textual and contextual

idiosyncrasies of Mahfuz's literary style in the light of a contrast between the translation text and its original.

Moreover, the analysis herein is guided by translational criticism that explains such stylistic features in terms of textual and contextual equivalence, taken up by this thesis to mean neither sameness nor adequacy, but most closeness. Now and then we will be able to, also, reflect on the major themes discussed earlier and point to the association of Mahfuz's style with certain thematic values. It is to be made clear here that the analysis comprised by this chapter aims to correct the translation style as far as it violates Mahfuz's writing style with no previously prescribed theories related to other than literary translation. There is no claim to go into the details of all linguistic or literary stylistic features except when deviation from the norms of Mahfuz's original narrative style occurs: only then the effect of such manipulations on Mahfuz's stylistic narrative image is examined, elaborated and explained. For the sake of convenience the chapter would break up into the following sections:

3.1. *Midaq Alley*:

- 3.1.1 Omissions
- 3.1.2. Substitutions
- 3.1.3. Misunderstanding
- 3.1.4. Manipulating Syntax

3.2. *Palace Walk*:

- 3.2.1. Additions
- 3.2.2. Misunderstanding

3.3. *Palace of Desire*

3.3.1. Additions

3.3.2. Substitutions

3.3.3. Points of Excellence

3.4. *The Thief and the Dogs*:

3.4.1 Substitution

3.4.2 Manipulating Syntax

3.4.3 Omission

3.4.4 Other Misrepresentations

These sections are based on the type of problem detected in each of the checked novels in English translation in this study. Some strategies adopted by the translators turn out to affect many stylistic features of Mahfuz's novels. What such strategies do to Mahfuz's texts, and whatever the other stylistic deviations are, they are all discussed here on three levels of syntactic representation ranging from the lowest to the highest: phrases, clauses and sentences, and paragraphs. The larger unit, the whole text itself, will always be in the background. All these units together will revolve in a frame that constitutes a bigger discourse that never neglects any literary or cultural dimensions of relevance to Mahfuz's stylistic preferences. We will be able to notice that many features of style have close relevance to Mahfuz's themes. These relevancies will also be pointed out as already mentioned in the previous chapter. In brief, this chapter will help us understand how stylistic shifts can affect certain points of thematic significance, others of linguistic character, and many more others of cultural import.

3.1. *Midaq Alley* (Omissions, Substitutions, Misunderstanding, and Manipulating Syntax)

Before starting the analysis, let's start with Le Gassick's pronouncements on translating from Arabic. In his own introduction to his translation *Midaq Alley*, he says:

Arabic is, of course, a language far different in syntax and sounds from English and gives expression to a highly distinctive people and a complex culture. The translator has, then, an almost limitless range of choices and dilemmas over vocabulary and arrangement when attempting to convey the spirit of a work of fiction. The present translation offers an approximation of how Mahfouz might have expressed himself had English been his native tongue."(viii-ix)

Le Gassick, being a critic and translator of Mahfuz knowing both languages, is very much aware of his translation methods and the spirit of the original text. He takes a stand that apparently denies the sense of carelessness, and again, assumes himself the position of the author. For this reason we pay tribute to him and expect more closeness to the original. The previous chapter has shown his real sense of faithfulness on the level of themes and visions. Let's take him at his own words for style (the critical domain of translation) also, and see to what extent he has maintained Mahfuz's style and its particulars; especially when he already has such expressed awareness of Arabic's system of syntax and sounds. His first paragraph, in comparison with the original, shows he is, to a large extent, a real maintainer of Mahfuz's syntax and words on the level of their semantic representation. But things are not always what they start with.

3.1.1. Omissions

The strategy of omission is the translational strategy that dominates the style of *Midaq Alley*. It manifests itself on all levels of syntactic representations. In addition to the damage it brings to Mahfuz's lexical choices, it obliterates whatever has connection to poetry and most of what has relevance to culture. Let's commence with illustrating such damages to see how such a strategy can any longer be validated!

Rhetorically speaking, a novelist has his own way of fusing his poetic descriptions into his narration and commentary statements. Najib Mahfuz does realize the importance of such stylistic feature in a work of fiction. The translation text is found to be dropping not only certain phrases, sentences and paragraphs that are culture-specific, but also numerous sentences and paragraphs that are rhetorical. The following rhetorical depiction is eliminated:

[In her sudden feeling of delight she was like an unarmed soldier accidentally finding a weapon in the most critical situation. She was like a bird whose wings are cut, landing in despair in spite of its failed attempts; then out of an enigmatic miracle its feathers grow to make it, in spite of its failure, tower up over the mountaintops.](*ZM* 119)

The poetic description and its imagery contribute to the state of mind and heart of Hamidah at that particular moment. They reflect on the ambition she has. She has always thought to marry a rich man like Salim Alwan. The eliminated passage above sums up the history of Hamidah's search for the right man. Though rhetoric in its character, these statements are not without a thematic significance. They are not to be dropped. They are to find their position right after the following translation phrase in the target text, "a whole and new world of secure and happy people" (*MA* 122).

Obliterating imagery is a related question. Reading such a statement describing Husayn and his friend Abbas as: "Indeed they had been born in the same house, that of Radwan Hussainy, Abbas three years before Hussein"(28), may suggest a good equivalent of [and they saw the light of life in the same house, that of Ridwan al-Husayni, albeit Abbas had seen this worldly light three years before his friend] (*ZM* 29). As a matter of fact on the level of semantics the two statements above may prove to be informatively exchangeable. Both of them refer to the birth of the two friends. Rhetorically they are not the same. The imagery is marked by the presence of the words '[life] and [worldly]'. They contribute to the prominence of the thematic picture discussed in the previous chapter; a picture drawn by the word 'life'. It is through this word and its likes that critics can discuss Najib Mahfuz's themes. They should not be omitted.

The translator again replaces the reference to life by the word "nice" in a dialogue where Husayn talks of his life in the army and his adventures concluding his speech with [That's how life is]. To this concluding remark his friend Abbas responds exclaimingly, [That's life] (*ZM* 31). These remarks occur in the translation text as, "Nice, isn't it?" "Yes, very," Abbas muttered in reply' (*MA* 29- 30). Abbas's response in the original is felt to be marked by a tone of dissatisfaction and wonder and not by a sense of agreement, ["That's life!" Abbas murmured pensively] (*ZM* 31). More over, this is the first time when Husayn wants to convince Abbas of leaving Midaq alley to work for the British army. Abbas repeats the same remark carelessly when Husayn speaks to him on his adventure with a fashionable girl, ["That's life!" Abbas muttered while being preoccupied by his work] (*ZM* 31). I insist on that fact that the word 'life' with all other expressions and imagery associated with it should be reproduced to match the frequency of their

occurrence in the source text. They should not be substituted or completely omitted. This insistence springs from my realization of the central theme and all Mahfuz's visions related to it, which have been discussed in the previous chapter. And as far as Abbas's unrequited love is concerned, the romantic vision is one that is highly expressed in *Midaq Alley*. The following rhetorical paragraph overloaded with a sense of romance is omitted, maybe, because the translator thinks it is more poetic than narrative:

[He was far from being a man of despair. He, on the contrary, surrendered himself to the flirtation of hope and made himself ready for the second time. His heart got intoxicated with the nectar of an unprecedented charming ecstasy. He was a true lover of burning emotions. He always felt complete submission, endless pleasure and love when he encountered her penetrating, beautiful gaze at him. Sure, he was like all young men fond of all women; but he was like pigeons towering in the sky and wandering in its corners perching in the long run on its tower, responding to the whistle of its owner. She and not any woman else, is his sought-after hope...Sure, his adventure is no longer a failure. The buds of dreams have unfolded for him the flowers of hope. Thus he came back delighted, full of ecstasy, and happy with his love and youth.] (ZM 39)

In short, the whole imagery shows the creative ability of the author and adds a lot to the romantic vision of the novel; and is in a sense part of the readers' enjoyment. The whole passage has to find its place in the target text right after "It could have been modesty that made her hesitate to make friends with him"(MA 38). The demolition of such a romantic picture with all its visual effects cannot be justified.

Associated with this point is the omission of a sequence of complete culture-specific expressions that translate like this: [Oh lord help us. Oh lord be generous to us,

Oh lord, may you turn our ends into good. Every thing is at his disposal] (*ZM* 5). The word "Lord" matches the word "Rab" in the original. Culturally speaking these are conventional prayers people in many Arab countries say when the evening or early morning comes. They have their own cultural religious character. Artistically speaking, the drop of these phrases affects the drama of the novel. These voices are understood by the reader to be the voices of certain characters of the story when the evening comes. They are not part of a mere narration. However the translation text maintains the rest of the voices heard, "Good evening, everyone." "Come on in; it's time for the evening get-together." "Wake up Uncle Kamil and close your shop!" (*MA* 1). These dramatic voices are thematically called "noises" of the evening as far as the narration is concerned. The author records these voices making us hear what the people say. These noises are the voices of different characters; characters that have different beliefs and orientations. The dropped voices may be those of a religious character like those uttered by Ridwan al-Husayni, or Darwish the mystic. The English text is marked by such unjustified *drops*, which continue to mark the whole target text. If Mahfuz were to write his text in English, would he have dropped such cultural voices and other literary marks?

The strategy of omission turns into an ideology that has a history of wrong stereotypes on Arabic language, literature, and culture. Many original phrases of linguistic character have been replaced. There is indirect omission by substitution. Many phrases of cultural character have been dropped. Many prosaic excerpts of rhetorical character have been obliterated. Most of the original images have been replaced or omitted, let alone the obliteration of all poetry or songs in the novel. Gassick's note to his translation cited earlier shows clearly he is working against certain politics of translating

Arabic language, literature and culture (read more on such politics in chapter five of this study).

3.1.2. Substitution

Substitution entails omission. This will be a type of indirect omission.

Substitution can work both ways: to translate, and to obliterate. Substituting source items for target items can be successful if the target item is a good cultural equivalent to the source item. Despite this fact, replacing cultural imagery, proverbs and other literary and linguistic items within a literary text is nothing but a type of irresponsible manipulation of literature. The omitting side of substitution should not override the translating side of it. What is intended to be said here is that substitution should surpass the limits of target text expectations. It should remain to function within an international culture that accepts the other as distinct and different. Let me give this simple example so as to make this point clear. In *Midaq Alley*, the word 'hat' replaces the word 'tarbush.' The latter is a kind of red skull-cap without a brim. The sort of this red headwear is known to the English as 'fez.' By comparison, the translators of the trilogy opt for the word 'fez' as an equivalent to 'tarbush.' The translator of *Midaq Alley* opts for an equivalent commonly known in the target text's culture i.e. "hat". The translators of the trilogy opt for an equivalent that matches in description an object found in the source text's culture though probably less common in the target text culture. The first case obliterates through substitution more than translates, the second translates more than obliterates. Does it not make any difference? One CANNOT imagine Egyptians of the first half of the twentieth century wearing hats like the English - as part of their conventional costume. Consequently, a

target reader cannot benefit from a translation that tells him that Egyptians wore hats as part of their costume conventions. It is far better to translate by a loan word than by a common native word that deceives the target readership. And if substitution extends to areas of literary significance, can it be justified at all? This section sheds more light on such issues and attempts to provide alternatives so as to give the source text its due with regard to its literary and cultural aspects.

The word "Shaykh" linguistically means "old." Pragmatically it is used in Arabic as a title for chieftain of a tribe or for a religious scholar. In other situational contexts it is just used as a vocative to address any man. Here is a context that clarifies this point. Dr. Bushi addresses Uncle Kamil saying to him: "Are you still harping on dying? By God, you'll probably burry the lot of us with your own hands." Uncle Kamil responds, ["Fear Allah, you Shaykh, I am a poor man."] (*ZM* 12) The following sentence from the target text turns it into "my friend": "Be careful what you say and put your trust in God, my friend, I am a poor man" (*MA* 9). Some Arab commentators on such translations in English tend not to suggest alternatives. They just mention such problems. To this point it is suggested that the neutral word "you guy" and not even "man" is to replace "my friend" in the above sentence. In the Arab world, in addition to the meanings above, we use the word "Shaykh" as to mean, on the level of usage, merely any person addressed in such informal situations. The above sentence is highly marked by informality. "My friend" might divert the English reader to a sense of real friendship between the two men; a sense which is not really there. The phrase "my friend" is not commonly used by native-

English speakers either. That is to say it is not even a common cultural equivalent.¹³ The word "sheik" or 'sheikh", may, though a loan word in English now, betray a sense of seriousness if used here. The word 'sheik' in English does not extend to this last informal usage unfortunately. If it did, it could be the best alternative. Therefore, the word "man" is an alternative but less appropriate than the word "guy" in this context. If the latter is used, the monotonous repetition of the word "man" twice will be avoided as well, just as it is avoided in the original.

Now again, the word "blasphemous" of the translation suggests a risky meaning: a sense of going against religion or God. Someone religious like Ridwan al-Husayni will not mean to consider sorrow, which is a natural feeling, as to mean any sort of blasphemy. He is not likely to say: "It would be blasphemous to sorrow" (*MA* 8), but [to sorrow is to be ungrateful (for Allah's blessings)] (*ZM* 11).

Here is another point associated with the word 'senility'. It is not senility that is mentioned to affect the ever desire of man for a woman. The translation sentence, "Men, even though they might be completely senile, always want women [...]"(19), is contrasting the authorial vision. The author chooses the word [paralysis] saying that [a

¹³ In my further investigation into the use of "my friend" in English, I contacted Catherine Cobham (see appendix for details on her) regarding the use of such expressions by native speakers of English. In her email to me, she says:

These terms are very culture and/or region specific. Middle class British English often don't call each other anything, not even using names when addressing people! 'Brother' is usually associated with young black street slang which I suppose came into the UK from US pop culture. So it is sometimes used more generally but not common in the general population I wouldn't say. 'My friend' is probably more common, but then I have probably heard it used more by non-mother tongue English speakers. British English could use 'mate' or 'pal'. the former more southern UK, the latter more northern, but again these are probably less used by middle class or highly educated people. I quite often have to translate 'ya akhi' ya khayyi, ya khayya etc. from Arabic and usually I omit it or put 'my friend' which is the most neutral, even though not extremely commonly used in British English. Occasionally I would use 'brother' but that would probably give a slightly 'ethnic' feel to the text.(November 22, 2008)

man desires a woman even when he is disabled by paralysis] (ZM 20). What is important is that the author wants to reveal the psychology of men. He probably wants to say that man desires a woman even in his worst health condition. It is often the more vicious disease, paralysis, which is likely to stop men from thinking sexually of women. It is not senility that is likely to stop men from thinking of women; especially in the Arab world where many people in their sixties and seventies and sometimes in their eighties get second marriages and have children. The author's choice of the word "paralysis" discloses the Arab culture. The translator's interference with such lexical choices distorts the relation of such words to the expressed visions marking the source text and culture.

More of the same, a word like "snake" cannot replace the word [worm] in these sentences uttered by Husniyyah, who looks down upon Zitah, the dirty beggar: "Just what you mean by that, you snake? [...] "Be careful, you rat!" (111). In review of Mahfuz's themes, what does the author's vision have to do with these words. In this particular context Husniyyah describes him as [fellow of worms] and [companion of worms] (ZM 108,109). These are to replace the words "snake" and "rat" respectively in the above sentences. Najib Mahfuz is probably very much aware of the significance of the word 'worm' to the theme of death: when man turns into dust in his grave, he is accompanied by worms. Here is how it is thematically important. The first occurrence of this word is highlighted by Shaykh Darwish, the mystic, speaking to uncle Kamil:

"Good luck to you! Shrouds are the veils of the after-life. Enjoy your shroud, Uncle Kamil, before it enjoys you! You will be wholesome food for the worms. The reptiles will feed off your tender flesh as though it were a sweet. Why, the worms will grow so fat [...]" (MA 10)

The English reader, though may be more pleased with such words as "snake" and "rat", would probably benefit more if such a word like "worm" has been maintained, and Mahfuz's critics would be in a better position to judge Mahfuz's thematic visions on death by his style. Najib Mahfuz carefully chooses certain words for the sake of expressing certain themes. What is ironical is that le Gassick confirms in his introduction that death is an important focus in the novel. Why then, he prefers to overlook the significance of such words in such contexts quite pertinent to death and the author's visions regarding it? If the words *snake* and *rat* sound graceful in English conversations, the word *worm* would probably sound far better for a reader realizing its thematic importance. These are phrases and expressions that have a literary load as well as a cultural load. At certain points of discussion the two loads overlap. Dropping or substituting one of them will certainly affect the other.

More to this point, punctuation has its importance in a literary work like a novel. When the author puts the word "firash" [bed] (ZM 17) between two angle brackets, the translator overlooks the sexual significance of such underlining. The connotative, but not the denotative meaning of the word "bed" is rather significant. It has its contribution to the sexual vision of the novel. That is when Umm Hamidah says to Saniyyah, who looks for a suitor: "You are a woman all by yourself, Mrs. Afifi. In your house you are alone, in the street you are alone, and in your bed you are alone" (16). The word "bed" holds no specific punctuational mark to indicate this vision in the target text. It does not appeal to the reader's imagination. And we should always remember that Najib Mahfuz is always blamed for the excessive use of sexual images in his novels.

Substitution manifests itself more on the level of lexical representations as has been clear so far. It becomes apparent with words that bear cultural significance. The word "God," replaces the original "Allah" throughout this text, and more often than not, in other translations of Arabic literature in English. There is no need to elaborate on this point. It suffices to mention that the word "god" can refer to any deity: Allah in Islam, Jesus in Christianity, and Jehovah (the Hebrew word for "God" is "Elohim") in Judaism, Krishna or Rama in Hinduism and so on. Many observers and readers of translations from Arabic into English refrain from recording such a mistake for no stated reasons. Even Arab translators do tend to follow the mainstream of the existing translations by non-Arabs.

Misrepresentation of Mahfuz's style does not cease anywhere in the text. We read: "Have you forgotten that you are engaged? And that I confirmed it by reading the Koran with Abbas?" (*MA* 122). According to Egyptian social conventions, the Egyptians read the seven-verse surah, the Opening of the Qur'an, at the engagement session. One cannot imagine that the whole Qur'an or any other part of it other than the Opening is read to confirm the engagement. One more point to say as regards the transliteration of the Arabic word "Qur'an." It should remain "Qur'an" and not "Koran" as many Orientalists prefer to use (see ch. 5 for more details on such an issue).

3.1.3. Misunderstanding

On the level of misrepresentation of words, the translation text witnesses many of these marks. Many of the names witness either intended simplification as the translator fore-states in his introduction or is marked by misunderstanding. Here is a point

indicative of this: In the statement, "Everything has changed except my heart and it still loves the people of the house of Amir" (*MA* 6). Amir is not a proper noun referring to a man of such a name as manifested by the translation text. It is an adjectival word of the Arabic verb "amara," which literally means [of a place, "to become inhabited"]. Darwish the mystic contemplates of his love for the prophet's family, particularly Zaynab. The Arabic style of the sentence cannot be misunderstood and interpreted otherwise. The true representation of the sentence above is [Everything has changed. Everything has changed except my heart; for it is filled with love for the prophet's family] (*ZM* 9). In addition, when the word "amir" is elsewhere used to modify al-Husayn alley (this time meaning "flourishing"), the translator avoids mentioning the place as if to avoid the very word itself. To explain, the name of the place is not already mentioned in the concerned context when the conversation between Zitah and the old beggar starts. Hence, the word "here" that appears in the target text is likely to create confusion of the setting of the dialogue. The whole alley of al-Midaq may be referred to by "here", but not this part of it called [the flourishing quarter, al-Husayn](*ZM* 106), which is to replace "here" in this sentence, "'You're free to do as you like, provided you beg in some other quarter, not here'" (*MA* 109).

Like the word "amir", the Arabic word "tabunah" [bakery] is mistaken for a proper noun of a person in the following excerpt with mistransliteration: "Husniyah, the bakeress [...] struck her husband. [...] Dr. Booshy had interfered. [...] Tabuna Kafawy was secretly selling bread made of pure flour [...]"(*MA* 15). To correct, [Kafarawi's bakery] (*ZM* 17) is the right translation. The word *tabunah* should be translated as *bakery*

to indicate the place where bread is made and sold. "Kafawi," again, is either a likely typographical error or a probable misrepresentation of the Arabic name "Kafarawi".

Another type of misunderstanding is opting for the wrong choice when the text's pragmatics or what "goes with the text" is overlooked:

Salim Alwan was sitting as usual at his desk one day when Umm Hamida came in to buy some things. [...] He invited her to sit in an arm-chair near him and sent one of his employees to buy the perfume she wanted. (*MA* 115)

Two important shifts are noticed here: one is related to the word "perfume," and the other is related to the word "buy." As a matter of fact, Salim Alwan is not a perfume trader. He is a spice merchant. He has an agency that sells spices imported from India. ["An agency that sells in wholesale and retail. And there is no doubt that its market was remarkably affected, because of the war that caused its imports from India to stop"] (*ZM* 54). So Alwan has a spice agency and not a perfume factory. The word "buy" again is contradictory in this context, and is itself substitutive of a phrase that simply means "bring." Salim Alwan has assistants and workers in his agency. He sends one of them to just "fetch" what Umm Hamidah orders. So substituting "fetch" for "buy" makes things funny. Can any one "buy" from his store what he sells to his customers? I cannot imagine one asking why such things are to be heeded in literary translation at all! The other thing is that the Arabic word "itarah" has two meanings: the first is "perfume business," and the second is "spice business." The translator opts for the first meaning. Close reading makes us sure that Alwan sells tea and spices. Mahfuz refers to his business as "itarah." Mahfuz chooses another phrase to refer to perfume business when he describes another character in the same text. This phrase is "dukkan rawa'ih itriyyah" [literally "shop of perfume

scents"]: ["Saniyyah Afifi got married in her youth to one who has a perfume shop"] (*ZM* 18). He does not use the word "itarah," which can mean the same. Moreover, the conversation between Salim Alwan and Umm Hamidah ends with this description: ["The woman [Umm Hamidah, who ordered 'a type of spice' (*ZM* 112)] stood to her feet...and picked up the parcel of henna. The shop assistant had already placed it on the desk"] (*ZM* 117). The translator translates it like this: "Umm Hamida stood up [...] .She picked up her perfume and went out" (*MA* 119). It is "henna" and not "perfume." It is a "spice agency" and not "perfumery." Salim Alwan does not have a perfume factory, but has a spice agency. Any deviation with such points is certain to affect the element of characterisation of the Mahfuzian text.

Misunderstanding other expressions does not go unnoticed. Umm Hamidah says to Saniyyah that there are as many suitors as there are men and they are all possible suitors. She is emphasizing that Saniyyah is still desired. She does not want to give a particular number, "A thousand and one men" (*MA* 18), but an exaggerative expression, [thousands and thousands of men]. The literal translation of the Arabic phrase goes like this, [one thousand men and a man]. As a matter of fact, this phrase can have two representations in Arabic. One is pragmatic and has to do with exaggeration; the other is semantic and has to do with giving a number. The one opted for by the translator is the wrong one. He opts for the sense that is associated with a given number. In fact, it is the exaggerative sense that is emphasised here.

3.1.4. Manipulating Syntax

On the level of sentence structure, fusing two clauses into one is unjustifiable deviation when every clause has its own relevance in the context. The original [an Arab prophet; and Allah loves his servants] (*ZM* 20) goes in the translation like this: "Both God and the Arab prophet love the faithful" (*MA* 18). This translated sentence has a meaning that is right, but out of context. The context is a talk between Umm Hamidah, the match maker, and Saniyyah, who looks for a husband. Umm Hamidah urges Saniyyah to marry, reminding her that marriage "was prescribed by the Prophet, peace and blessings upon him!" (*MA* 18). The phrase "an Arab prophet", following this quote, has no relevance to the word "love" in the fore-quoted statement. It stands alone as a phrase or rather a clause by implicature. This clause semantically relates to the notion of prescription of marriage by the prophet. It has some interjectional purport appropriate for the context. This is probably in order to reflect on the wisdom of the prophet when he ordered marriage. The meaning of the phrase is complete by its association with what comes before it. And the syntax of the sentence, in which it occurs, shows it has no semantic relation to the clause occurring after it. Hence, the manipulation of the syntax results in horrible semantic changes and pragmatic contrarities.

In addition, the translation style, though often marked by good structure representation and clear references, witnesses such syntactic deviations as:

And so it seemed natural to Zaita to sit pleasantly with his wife in the absence of the cowardly baker. Now he sat quite lost in his fantasies that centered around the bakeress.
(*MA* 111)

The antecedent of the pronoun "his" in the first sentence is "Zaita". The phrase "his wife" means "Zaita's wife". This is what we understand from the syntax of this sentence. But

Zitah the beggar does not have a wife. The translator, the critic, all the way long realizes this fact. This means that he not only misrepresents the author's style but also betrays his own skill as a commentator and interpreter. I'm afraid he is adding another character to Mahfuz's novel; a character that does not exist. In contrast with the above translation quote, let's notice the original style of the same sentences (describing Zitah) and their distinct marks; compare:

[And so, in the absence of that animal [[the bakeress's husband]], he was happy that he has found the opportunity to sit talking to the bakeress for a while. He sat and extended his legs, careless about the surprise and wonder his sitting could bring about.] (ZM 108)

What is also noticeable is that the translation substitutes the word "animal" with "cowardly baker". It interferes with the author's choice of words and their thematic significance at least for the characters inner feelings. Zitah the beggar feels superior to the bakeress's husband. This is what the particular context reveals. To show this disdainful tone, the narrator uses this word in his description of the situation. It is also understood that it is just an echo of Zitah's own word which occurs in Zitah's conversation with the bakeress afterwards. Coming to a like point, we encounter such clumsiness in this sentence, "'I've been waiting for you to call for a long time and I was about to send someone to look for you. What's your opinion?'" (117). Salim Alwan is talking to the mach-maker here. He says to her: [I have been waiting for you for a long time. I was about to get you summoned here. What's your opinion?](MA 115).

The structure of the above retranslated original Arabic sentences needs not extra effort to be rightly decoded by the translator. It is simple and can be understood easily. The

inserted extra phrase "to call" in the translated statement above is suggesting inexplicable sense.

The same problem continues when the narrator describes Hamidah's inner feelings, regarding her engagement to Salim Alwan. Reflecting on her interest in money, the narrator says:

She could think of no cure for her hunger for power other than a great deal of money. She wanted the other things it would bring: dignity, beautiful clothes, and jewellery, pride, and a new world of secure and happy people." (MA 122)

The smoothness and easy flow of the English sentence is broken by the word "and" before "jewellery". In contrast with the original sentence, on the other hand, we find unjustified misrepresentation of its content; compare:

[She knew not of a cure for this painful aspiration burning within her other than great wealth: It is the broad prestige, the comprehensive power, and consequently the complete happiness.] (ZM 119)

The translator breaks the described *comprehensive power* into just two elements, "beautiful clothes, and jewellery" and expresses the complete happiness with "a whole new world of secure and happy people". This intervention here is not justifiable for two reasons. First, the author does not tend to particularize and limit such terms as power and happiness. Second, Hamidah's personality has nothing to do with the outer world. She appears in the story as a self-centred, ambitious and careless person. What does "a whole new world of secure and happy people" have to do with such a type of character?! The violation of the style of the sentence results in a change of a vision related to both the

author and his carefully depicted characters. The problem here is one that affects characterisation.

To sum up, most of the stylistic shifts in *Midaq Alley* are really harmful. They not only distort the author's style in its generality, but this distortion extends to Mahfuz's thematic visions. Most of Mahfuz's themes are affected not by direct distortion of the plot or by inserting extra content, but by manipulations on the level of syntactic representations. Our discussions in this section have revealed to us that omission and substitution are no less harmful to literature and culture than other stylistic misrepresentations. In the following sections we are going to see how Mahfuz's style is represented in the other novels.

3.2. *Palace Walk* (Additions, and Misunderstanding)

This section is started by a discussion of certain points of style that manifest deviation from Mahfuz's original style. At any rate, such deviations will not hold me from pointing out excellences of representation in the trilogy by the end of this section. My examination of this novel made me sure that its excellences are more than its weaknesses as far as the translators' literary style is concerned. These weaknesses are not as numerous as those detected in *Midaq Alley*; yet a detailed assessment of their nature can be really fruitful.

The discussion of stylistic deviations continues to pass on three levels: those deviations detected on the level of phrases, the level of sentences, and on the level of paragraphs. Each one of these units of textual structure has its own relevance to certain thematic or even aesthetic visions of the novel. It may not be considered a serious

problem if an adjective like "warm" (*BQ* 3270) descriptive of "sleep" in the original is not found in the translation, viz., in *Palace Walk*, a translation text that is not marked by omission as a translational strategy. Such a lapse may not be intended, or even if it is so, there is little harm or not at all to any specific vision of the novel and its themes and aesthetics. These statements sound to arouse something that would make a mountain out of a mole. But the truth remains that literary texts are to take the maximum care. If the neglected word above passed safely with regard to its function in the Mahfuzian text, shifting a description of a setting in a novel that bears the name of a place as its title may be serious enough to be given attention:

3.2.1. Additions

"Addition" is a strategy in many literary translations. Throughout my examination of Mahfuz's trilogy in English I have come to the fact that making use of additions as a translational strategy is far better for foreign literatures than omissions. Yet, additions can be a two-edged weapon. They are constructive if used to translate something the original message in one way or another says it, and on the other hand they can be really destructive, especially when they tend to add something the original text or message does not say it in any way. To understand how such a strategy functions in Mahfuz's texts in English let's review with critical eyes the following headings under this category:

Adding a Place not Existing

In the translation we read, "The balcony overlooked *the ancient building housing a cistern downstairs and a school upstairs* which was situated in the middle of Palace

Walk or Bayn al-Qasrayn" (*PW* 2; italics added). The italicised phrase above does not occur in the original. In the original we read, "the balcony faced Bayn al-Qasrayn street" (*BQ* 327). *Palace Walk* is a novel marked by additions as a translational strategy dominating the translation text. Many additions in this text are detected; and most often than not found to serve as a translation of a particular justified end. But the expression above does not occur in the original text and nothing is there to allude to it. This is unjustified addition.

Anyhow, I seize this context as an opportunity to reflect on the ethics of translating names of places. The novel is titled "*Bayn al-Qasrayn*" in original. The translators give it the title "*Palace Walk*". To be fair, the translators are efficient enough to realise the ethics of a realist novel. Mahfuz chooses to give his novel that title as to cope with his realistic orientation. The translators' shift from such an orientation as far as the title is concerned, maybe be to make it look appealing for the English readership, who may feel less enthusiastic to pick up a title they do not know what it stands for. But, in contrast, Mahfuz could have chosen one which must have a better appeal to the Arabic readership as well. Why then he stuck to the name of a place to be the title conferred upon such a masterpiece? There are certain ethics playing in the background. The translators seem to be aware of such ethics through their translation of the same place when it occurs in the text, "in the middle of *Palace Walk*, or *Bayn al-Qasrayn*." Thus they translated it in the text. Yet, it is quite interesting to find that this is a translation of a translation. They say 'Palace Walk' and translate it in the same text by 'Bayn al-Qasrayn.' They have started translating themselves by Mahfuz's very title. They could have spared themselves the effort by sticking to Mahfuz's cover title. Later on in the text

they employ the translation title they opted for everywhere the same place reoccurs. They probably felt there is a need to go with the ethics they chose to follow. To say this, I do not intend to drift into speculating the psychology of translating process; but this is a comment based on my observation of the existing translation text.

Adding a Qur'anic Verse

Mahfuz's style is marked by direct or indirect references to the Qur'an. The translators excel in many places to deal with this problem, either by quoting the same verse or surah or referring to their respective numbers in the Qur'an (see next section on *Palace of Desire's* style for more details on this treatment).

But this kind of treatment is overdone sometimes. A normal statement of a dialogue in the translation is elevated to the status of a Qur'anic quote where it should not be. In the translation we read, 'God inspired him to say, "That's struggle 'for the sake of God' "' (Qur'an, 9:20) (*PW* 423). In the original it reads as normally as [Allah inspired him to say: "That was a struggle for the sake of Allah"]. There is no hint to any Qur'anic reference as far as the statement is concerned. The translators hypersensitivity to Mahfuz's implementation of Qur'anic references and allusions, however, causes them to highlight and locate the phrase "for the sake of God' in the Qur'an with a cross-reference to the chapter and verse in which it occurs. The phrase is just part of the normal flow of the character's utterances as a whole, no matter how aware the speaker is of the background of his statements and thoughts.

Adding an Unnecessary Explanation

Misrepresentation on the level of additions becomes rather serious on the pragmatic as well as the semantic levels. We read in the translation:

"and have had a hundred lovers, plus...."

She had frowned as she tried to remember how many more than a hundred there had been. Then she turned to ask her tambourine player, "How many, Fino?"

The musician quickly responded, "Plus five-like the five fingers of the Prophet's granddaughter Fatima held up to ward off the evil of infidels." (*PW* 267)

The last sentence of the above quote occurs in the original as follows:

[Plus five. May you be guarded from the evil eye of those who would not say the prayer for the Prophet.] (*BQ* 460)

The translation gives an unlicensed additional explanation in replacement of the original's simple statement. As a matter of fact, Jalilah the singer is priding herself on the many lovers she had. Her assistant just prays for her to be protected from envy. Those who envy are those who will not say: "Peace be upon the Prophet": a conventional sort of prayer people would say to show they are not envious of the one talking to them high of himself or herself. The translation text has a queer explanation, which is neither mentioned nor alluded to by any contextual or linguistic means. Even if the whole statement is conventional in its orientation, its explanation is not really needed for the context. Nonetheless, other explanations of cultural character can be assessed two ways in a translation. Should translators explain things to their readers on the assumption that they [their readers] do not know, or leave things unexplained for them? A big controversy can rise from this question, but taking a stand seems inevitable under our approach. The

discussion earlier has shown that when an addition is given as a translation of something, it is favoured; but when an addition tends to be a kind of favour to either the author of the source text or readers of the target text, it is refused. This stand takes into account literary translation in the first place. To clarify, a reader of a literary target text has to find his or her way to get information about certain cultural or literary items in the text based on knowledge he can acquire from other sources outside the text. Arab readers of original English literature, for example, have come to know many certain literary or cultural items belonging to the English culture and people by outside sources. The same thing is true of translations. They should not produce clarifications unless these clarifications happen to be a translation of a certain effect. The next section on the style of *Palace of Desire* renders better illustrations of this point, but here is an example from this particular novel that serves as an illustration of this problem.

The following example is a direct reference to an Arab songstress called Munirah al-Mahdiyyah. Khadijah reproaches her sister A'ishah for being idle in the house and good only at singing. She sarcastically addresses her: "Diva Munira al-Mahdiya, you renowned prima donna, please do us the favor of eating" (*PW* 25). The author of the original does not give the clarifying parenthetical phrase "you renowned prima donna". He just mentions the name of the singer assuming that Arab readers of the source text would know who she is. When they translators give this addition to explain to non-Arab readers who such a cultural figure is, they appear to do good to readers of the target text. Yet, something invalid is there. Stemming from my position as a native reader of the source text, the famous singer Mahfuz mentions here is not known to me, simply because opera songs and singers mean nothing to me. I exerted myself a little to know who she is from

sources outside the text. Again, Munirah al-Mahdiyyah belongs to an earlier generation of the twentieth century. Mahfuz cares little about explaining what is assumed to be common knowledge even for generations to come. Those native readers of the source text, who are interested in singing and singers, may know who Munirah al-Mahdiyyah is. Therefore, the addition the translators give may sound, from this viewpoint, an unnecessary addition going against an implicit authorial assumption. Moreover such additions tend to privilege the target text readers by giving them explanations that can be detected from the context or by extra effort from outside the text. Decoding a translation remains an individual responsibility on its own readership, based on individual general knowledge sometimes. Readers cannot and should not try to elicit everything from the text alone. And the job of a literary translator is not at all and at all times to explain things to his readers, unless he tends to translate 'something' the original message has - this 'something' can be an impression, anyway. Readers of translations should be put on an equal footing with readers of the original texts (an ethic made clear in ch. 1 of this thesis)

3.2.2. Misunderstanding

The semantics as the only guide can be deceptive to translators sometimes. In spite of their success in decoding Mahfuz's text and in encoding it into English, the translators mistranslate the clause: "amsika bi-allah" [for God's sake stop] (*BQ* 339). If taken literally it would run something like [catch by God]. The translators are guiding themselves into "Trust in God" (*PW* 26), as a semantic equivalent of the clause. Semantically speaking, the Arabic phrase is of the meaning "stop for God's sake". It is not like "tamassak bi Allah" [trust in Allah]. In Arabic the verbs "amsaka" and

"tamassaka" both can semantically mean "hold or catch." The translators get confused between the two. Pragmatically speaking, the sentence in which the clause is appears in a context where the two sisters, Khadijah and A'ishah are in a quarrel. The mother in order to bring them to peace requests them to stop the "bickering". She says to them "amsika bi-allah" [stop for God's sake]. To be fair, such mistakes are rather few and even hard to detect in the translation of *Palace Walk*.

Another case of misunderstanding occurs in the following situation:

Khadijah relates her dream to her mother and sister while they are eating. The mother takes dreams seriously. As a result, she, the mother, stops eating. It is the mother who stops eating according to the original situation.

However, misfocalization occurs in the target text, where her sister A'ishah is the one who stops eating to listen. The persistent translators fail this time. They replace the mother by A'ishah though the author mentions the name properly. Mahfuz says: [Aminah stopped eating...] (*BQ* 341). The translators say: "Aisha's interest was serious enough to cause her to stop eating [...]" (*PW* 29).

A few sentences afterwards also indicate that it is the mother who resumed eating:

"Aminah sighed with relief as though she had grasped the meaning of the dream [...].

She smiled and resumed eating" (*PW* 30). This is not a minor problem as some translators or critics may think. This stylistic misrepresentation is certain to result in certain thematic shifts and create confusion on the level of characterisation, which is an important element of any novel, let alone a masterpiece.

If A'ishah and Khadijah are bickering, no one of them would listen *seriously* to the other while relating a dream in this context. And again the mother is described as a person of a

delicate and highly affectionate heart and one who would care a lot for dreams. This is a characteristic of the mother in the novel. Such narrative ethics are to be heeded.

The problem of misrepresentation continues. In an argumentative situation between the Patriarch Ahmad Abd al-Jawwad and Shaykh Mutawalli Abd al-Samad, the latter cites the Qur'anic common phrase, culturally said to end an unsettled argument by one of the two parties, normally the less persuaded, "hasbuna Allah wa ni'ma al-Wakil" [Allah is sufficient to us and he is the one we put our trust in] (*BQ* 348). The translators put it like this, "God's all we need, along with the favors of His deputy" (*PW* 43). The translators choose to practice Orientalism in a subtle, almost unnoticed way in the translation. According to Islam, Allah has no deputy, no son, no mother, and no equal. Who is that "deputy" the translators are referring to? It occurs to me that such misrepresentation is not unintended, especially when the semantics of the Arabic phrase is quite clear. It literally translates [Allah is sufficient to us and he is our best representative]. The translators choose to disfigure the message irrespective of its clear syntax and semantics and general pragmatics. Not only that but also the particular pragmatics of the context itself. The utterance is made by a religious Shaykh and it is certain he would not utter what he would not believe in. And why do the translators prefer to violate their own style of highlighting Qur'anic quotes? These questions must be answered.

In the same situation, another mistranslation due to misunderstanding is detected. Ahmad Abd al-Jawwad takes recourse in jesting with the religious Shaykh, who has been reproaching him for his extramarital sexual adventures and drinking wine: two things forbidden in Islam. Ahmad the Patriarch gives him his usual present. After taking the gift,

the Shaykh makes a prayer for him: "May God provide for you generously and forgive you" (*PW* 43). The Patriarch says: "Amen" and with a smile he asks him. [were you not one among those, dear Shaykh?] (*BQ* 348) This sentence is misrepresented on the basis of misinterpretation in the target text: "Weren't you well off once, master?" (*PW* 43). The translators' choice is based on the reference to the first part of the prayer above, i.e., "May God provide for you generously....," which has to do with richness. As a matter of fact, Mahfuz chooses to be opaque here. The phrase "one among those" in my translation above has no clear referent. The translators aim at transparency and thus run the risk of misinterpretation. As a matter of fact, the Patriarch's utterance above reflects on the last part of the prayer, "forgive you" which has to do with sins of illegal sex and wine. The Patriarch wanted to joke with the Shaykh as one way to soothe his feelings toward him. Again the response of the Shaykh to the jest made by the Patriarch is "samahaka allah"[may God forgive you] (*BQ* 348). This expression or a kind of prayer is used by Arabs to kindly object to an unsuitable remark or accusation. Thus the Sheikh's response is clear evidence that it is the sins and not wealth that mark the Patriarch's jest. The Shaykh feels offended by the remark, because it alludes to sex and wine, and not because it alludes to wealth. The translators choose to expose themselves to unnecessary criticism by the stylistic shift from opacity to transparency. Should they have stuck to the characteristic Mahfuz chooses in his style, they would have spared themselves the effort of decoding and the risk of giving erroneous translation.

Misunderstanding can sometimes result in translation that has contradiction at the heart of its own expressions. When Mahfuz says: [he was furiously angry with himself and poured his anger on everything around him] (*BQ* 385), the translators say: "He was

angry with himself, furious, and poured his wrath on everything but himself" (*PW* 118). The phrase "but himself" is in complete contradiction with the beginning of the same sentence "he was angry with himself." Mahfuz's style is not marked by such a contrariety. There is nothing in the syntax or its semantics that may allude to the added contradictory phrase above. This mistake seems to be the result of carelessness.

In addition to all of that, opacity seems to be a constant feature of Mahfuz's style. Mahfuz's writes: [at that moment he thought he should slam her with what he knew - what she thought he did not know - of her past life, with the black "fruit seller" story] (*BQ* 385). In the translation there is a shift from opacity to transparency. Compare: "At that moment it occurred to him to blast her with what he knew about her past conduct, things she assumed he did not know, like the sinister story of the fruit seller" (*PW* 119). My translation between square brackets here gives priority to Mahfuz's way of structuring his sentences so as to keep his opaque style intact. The phrase "black" can either be a modifier of "fruit seller," which Mahfuz highlights by putting it between quotation marks. 'Black' here can mean just the opposite of 'fair,' or it can be a modifier of 'story' and in this case means "sinister". As for the original we are not sure which phrase the adjective "black" modifies. The question is open to be interpreted both ways. The translators, however, prefer to interpret it transparently fixing its reference to the phrase "story"; hence "a sinister story."

And again, changing the meaning of a phrase can result in making a style a story of fun. Can any two persons sit cross-legged on the ground eavesdropping behind a closed door unless they are idiots? But Mahfuz's characters, Khadijah and A'ishah, are not described as silly anywhere in the text. On the contrary Khadijah is described as

shrewd and cunning. If the readers of the translation start to have this opinion about these two characters, the characterisation is affected; and if they do not, then Mahfuz's style is not wise enough: Mahfuz does not know what it means to eavesdrop! Eavesdropping requires one to be ready at the slightest alarm to get out of sight. Mahfuz the original realizes this. He says:

[Khadijah and A'ishah were squatting facing each other behind the closed door of their parents' room on the top floor. They were suppressing their breath in an attentive way while they showed interest to quickly grasp what they were listening to.] (*BQ* 389)

In the translation we read:

Khadija and Aisha were sitting beside the closed door of their parents' room on the top floor. They were facing each other with their legs crossed beneath them, warily trying not to breath too loud as they strained with great interest to hear what was being said inside. (*PW* 127)

Between "yajlis al-qurfusa" [to squat] and "yatarabba" [to sit with one's legs crossed] lies the fun of misunderstanding in translation. Najib Mahfuz uses the first of these; the translators make use of the second. At first sight a reader may not pay enough attention, but any close reading will reveal a contrariety that would not be accepted on any critical grounds. Two girls that have father-phobia cannot relax to eavesdrop to his private conversation. They would rather be on wings of a demon, as it were, to vanish when they hear the first tick of alarm.

Related to the issue of misunderstanding is to mistake part of an authorial commentary for part of a dialogue. The exclamatory phrase "Oh" below is not Kamal's

response to the speech message uttered by his interlocutor Maryam in the context concerned. It occurs as part of the author's commentary on their conversation. We should have ["Oh, he had been having fun ..."] instead of "' Oh..." He had been having such fun talking and playing [...]'(*PW* 134). The exclamatory 'Oh' is rendered by the narrator along with the rest of his commentary. It is not Kamal's response to Maryam when she says to him: "'Maybe your mother's looking for you right now in every room of the house'" (*PW* 134).

Misunderstanding steps forward toward to such a feature of style as *directness* and *indirectness* in dialogue. Let's look at the following excerpt from the translation text:

He answered her [...]: "He told me, 'Give her my greetings and tell her that Fahmy asked his father's permission to become engaged to her. He did not consent for the engagement to be announced while Fahmy was still a student. He asked him to wait till he completed his studies.'"(*PW* 135)

Before discussing this technical shift of style between direct and indirect speeches let's be clear about the context. Maryam is having a dialogue with Kamal about her engagement to his brother Fahmy. Fahmy's father objects to such an engagement. Fahmy asks Kamal to carry the message to Maryam. When Maryam asks Kamal what Fahmy says, Kamal answers her as follows:

[['He told me: "Give her my greetings, and tell her that he[Fahmy] asked permission of his father to get engaged to her; but he[the father] did not agree to get the engagement announced while he[Fahmy] is still a student, and ordered him to wait until he[Fahmy] has completed his studies"'.]] (*BQ* 393)

The difference between the original and the translation is clear. When Fahmy tells Kamal what he has to report to Maryam, he does not refer to himself by name but by pronoun. On part of Kamal, he still uses the pronoun as part of a direct report. So in the original no proper names are mentioned, and the reference to the father is still made through pronouns. This is a case of directness. Interlocutors as well as readers of the whole text can easily decode the pronouns and their referents. The translators are making a technical shift into indirectness creating another indirect reference. As a matter of fact, Kamal is reporting to Maryam what Fahmy has reported to him about his father's attitude. Kamal's report to Maryam remains within the same frame of direct reporting. Fahmy's direct speech to Kamal is in itself an indirect report of what his father said. If Fahmy's name occurs in Kamal's report to Maryam, then we are likely to have a fourth distance. It would occur as if Fahmy has talked to Kamal about another Fahmy. This is how the translation puts it. This case can be a little bit complicated; but the chart below is likely to make it simple:

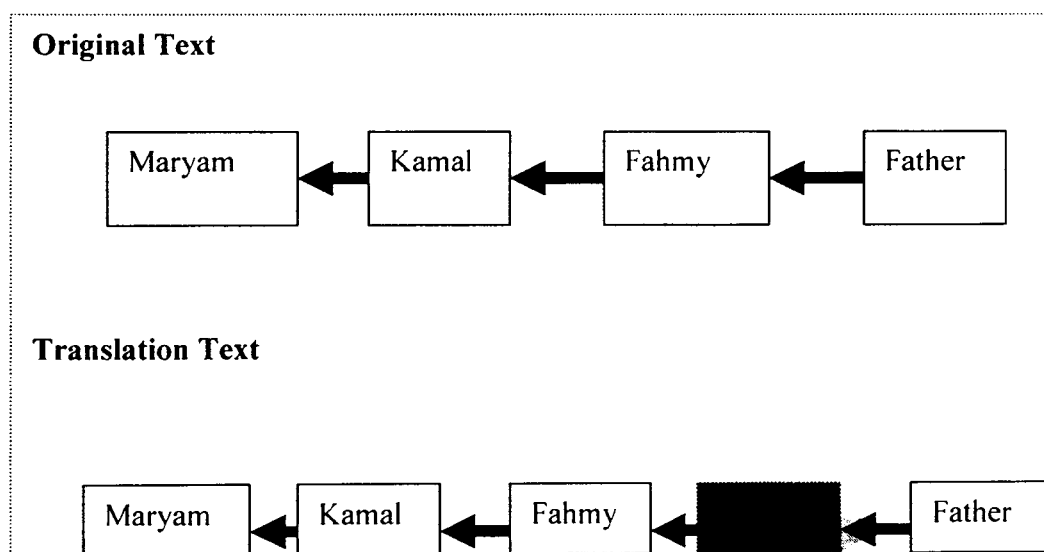


Fig. 2. The shadowed category in the chart above does not exist in the original. It occurs only in the translation because of shifting the parameters of noun-pronoun usage.

Misunderstanding as a translational problem can extend to certain authorial stylistic preferences. Opaque style as opposed to transparent style sometimes features in Mahfuz's works as one way of telling things. Such a feature occurs on the level of words and their meanings, be they the denotative or connotative. On the level of syntactic structure, Mahfuz the original chooses to puzzle his readers with such a structure that can bear two possibilities as ["to feel self-assured she was accustomed to check the rooms in the company of her maid stretching out her hand with the lamp in front of her to cast careful, fearful glances at their corners... "] (*BQ* 328). The translators, on the other hand choose to make things clear for the readers - not only their own readers of course but readers of literature in general. They specify the lamp holder: "To set her mind at rest she had gotten into the habit of going from room to room, accompanied by her maid, who held the lamp for her, while she cast searching, frightened glances through the rooms [...]" (*PW* 3). According to the original, we cannot say that it is the servant who is holding the lamp, particularly when we are told in different contexts that it is Aminah, and not her servant, who holds the lamp for her husband on his way up the stairs from his nights out. In this context the two possibilities are equal. No priority is given to one of them as far as Mahfuz's original style is concerned. This is due to what distinguishes opaque from different style. Giving transparency some advantage over opacity may destroy the original stylistic ethics. Many a novelist and literary writer prefer to be opaque sometimes, especially in contexts that lend them such an opportunity to play with words

or linguistic structures. This is an art by itself; an art that does not lend itself easily to paraphrasibility.

Similar stylistic problems and many more others are detected in *Palace of Desire* also.

3.3. *Palace of Desire* (additions, substitutions; and Points of Excellence)

To begin with, it is to be reminded that a translation text can be read more as a translation than as an independent text. Under the approach of this thesis, what is more valued is a translation that reads like a translation. *Midaq Alley's* style is rather communicative on the level of word order. Trevor le Gassick did not bother about Mahfuz's style on the level of word order and the general work's structure as well. He wrote with a style that approaches his language rather than Mahfuz's language. He created for himself a vantage point on which he based his approach in translating: If the author were to write his novel in English, "how would have he created it?" Le Gassick's point of view seemed *apparently* author-oriented. But it turned to be reader-oriented in practice; or rather translator-oriented, so to speak. By comparison, the translation of *Palace of Desire* has rather a closer image to that of Mahfuz's original text in its representation of vocabulary and the semantics of word order. This is not a prejudgement, but an observation derived from the section discussed earlier in previous chapter. To pull the thread on toward a better judgement and understanding, here we start a discussion that revolves on the value of additions and their nature in this particular work.

3.3.1. Additions

In the previous chapter we discussed additions as a translational characteristic of *Palace Walk*. Under the category titled "additions" we referred more to additions of destructive nature. We also mentioned that they can be constructive as long as they express something the original text has. Here the discussion can add more emphasis to the points discussed earlier.

Adding a Qur'anic Quote

Let's draw our first observation from this part of a passage: 'He was no longer a child, since he was twenty-eight. It would not be difficult to find him another wife, but "God does not change people until they change themselves" (Qur'an, 13:11)' (PD 7). The original style does not quote this Qur'anic statement. It occurs as a natural flow of Mahfuz's own style. The Arabic reader knows that this statement occurs in the Qur'an. The translators expose their awareness of this intertextual feature. This goes to their credit of course. They put the quotation marks on what they have detected as a quote from the Qur'an. They also add the referential brackets within which they put the number of the chapter and that of the verse. The use of referential brackets is not quite unjustified in their translation. It is really good of the translators to detect this point of intertextuality and indicate it as a quote. To create the same effect, they provide the reference. They tell the English reader of a stylistic feature that distinguishes Mahfuz's style, which is replete with such Qur'anic quotes. This method is rather a translation of an effect that cannot be produced in English in other ways. This method is, thus, found justified in a work that is read mainly and highly as a translation.

Adding to Provide Information

Another observation is that the translators extend their additions to statements, which are not culture specific. We read, "Don't forget to pick out a good story for me. Something easy like 'Pardaillan' or 'Fausta' by Michel Zevaco. Okay?" (PD 23). Criticism assumes that everything in a literary work counts. The author seems to give a space for his readers to investigate extra particulars. And part of characterisation is what a character reveals about himself or herself. Does Yasin know the author of such stories? Thematically we are not sure that Yasin knows the authors of such stories. He is a person who reads for pleasure. We should not expect him to know the author. Moreover, such additions favour the readers of the English text by giving them such information. Therefore the addition "by Michel Zevaco" is not justified. Such additional information is left for the reader to find out outside the text. This is what we, as readers of literature, believe in. Moreover, it is an authorial strategy. Another similar practice is found in the following passage:

There had been literary and social essays, religious ones, the folk epic about Antar- that heroic black poet of ancient Arabia, *The Thousand and One Nights*, a medieval anthology of Arabic poetry called *al- Hamasa*, the writings of al-Manfaluti, and the principles of philosophy. (PD 51)

The additions in the above passage vary in their degree of length and function or significance. First, the long definition, "that heroic black poet of ancient Arabia," is a repetition of a sense implied in the definition of "folk epic". Moreover, the addition separates itself as parenthetical; thus sounds rather artificial. Second, the addition "a

medieval anthology of Arabic poetry called " is explanatory by nature. It is rather longer. It could have been translated as short as "*al-Hamasa* poetry". The word poetry can allude to the nature of the book. This is what the Arabic reader just gets when reading the phrase. The rest of information is what the readers of the original and translation texts are to seek. Third, the translators use "the writings of al-Manfaluti" for the original phrase "al-Manfaluti". This addition sounds natural to the implication of the name of the author. Here, justification is brought from within the translated phrase itself.

A second sort of an addition can be detected in the following passage:

A young lady welcoming yet inaccessible, you pass between us but remain aloof- as though the East had requested you as a gift from the west on the anniversary of the Night of Destiny, at the end of Ramadan, when prayers are sure to be answered. (*PD* 15)

The addition here is "at the end of Ramadan, when prayers are sure to be answered". This addition is rather informative and long. Yet, it has the advantage that the English reader would understand more about the speciality of this night and its nature. This redundancy could have been avoided by alluding to just the effect. The redundant informative phrase and clause above could be better represented as "Ramadan's Night of Destiny". The word "Ramadan" is sure to produce a close impression of the speciality of this night. Long additions run the risk of being tedious and undesired in a translation of a work, which, in fact, is too long by itself to be added to.

Adding Metaphorical Expressions

This sounds to be an intervention with the author's imagery. Yet, it may have its justifications: Translating an implicature or a mental image by means of an addition

appears to be the only alternative to produce the effect emitted by the original statement. Here is an example. The phrase "as if she were a shrine" is an addition that occurs as a translation of an implication or a mental image that is highly felt by readers of the source text. To match this sense and to make it felt by readers of the target text as well, the translators prefer to add such a phrase in the following complex sentence: "I swear if a woman her size fell into my hands, I'd stretch her in the centre of the room and circle her ritually seven times, as if she were a shrine, before putting it in her" (*PD* 265). As a matter of fact, the author is using an image that has to do with shrine. Shrine and sex cannot go in one place. Najib Mahfuz refrains from stating this kind of comparison in a clear manner like using a simile for example. He sarcastically refers to this image by using "and I will go seven times around her". This expression alludes to a Muslim moving around a sacred place seven times when in Hajj. This is a culture-specific image. The translation text cannot produce this impression without an appropriate addition. The translators' alternative comes in place producing a similar effect though the image becomes prominent and explicit. However, it is implicit in the original.

Contrary to the above types of additions, there are additions that are intelligently inserted into the text to give extra information, but are necessary to the context. Khadijah in the following example makes fun of her brother Yasin. They are exchanging charges jokingly. She compares him to a film seductive she-singer. She says: "'Thank you, Miss Bamba Kashar, you seductive songstress'" (*PD* 42). The last expression is an addition. But it is very short. And it is a context-related phrase: seduction is at the heart of Yasin's career. The phrase is a translation of a sense the Arabic reader understands. Moreover, this addition eliminates a risk of misunderstanding. It is only ironical. Yasin is

sarcastically addressed as Bambat Kashshar. The latter is not present to be addressed. However, the name "Bamba Kashar" is a mistransliteration of "Bambat Kashshar".

So long as things are justified, they become acceptable. Here are additions that are used by the translators to clarify certain literary facts: The phrase "the Egyptian authors" is an addition in this long sentence: "He was convinced of the inherent merit of the sublime ideas he came across while reading the works of men he loved and respected, such as the Egyptian authors al-Manfaluti and al-Muwaylihi (*PD* 49). This addition is quite associated with redundant information that pops up while reading the Arabic text. To bring up this information is desirable here in order to match what comes to the mind of readers of the original text. The translators do this by almost unfelt sort of addition.

3.3.2. Substitution

Under this category, the following are different cases of mistranslation and misrepresentation taking place mostly on the level of phrases such as the very titles of the novels themselves. However, many points discussed under the same category can have concessions and counter-arguments at the same time. This is to make points of view fairer and clearer.

Pragmatically- guided Substitutions

Such a phrase as "son of a bitch" does not suit the context in which it occurs: 'Al-Sayyid Ahmad had replied, "When he turns seven," instead of screaming, "Shut up, you son of a bitch"' (*PD* 20). The narrator, in this context, tells us that when Kamal asks his father about when Ridwan will revert to Yasin's custody, Ahmad the Patriarch would be,

as unusual, nice enough to answer Kamal's questions. This time the patriarch would not shout at him using such bad words as [you son of a dog]. This last phrase occurs as such in the original. This is a phrase that is culture-specific. A father might use such a phrase to express his anger against his son. But it cannot be translated as "you son of a bitch". The translators might have opted for this choice as to cope with their English culture - albeit not the culture of readers of English. Another likely reason for their option is that they found a semantic connection between the word "dog" which occurs in the original and the word "bitch" which sounds common for westerners. Linguistically speaking, the two words have their referents in the same semiotic category. However, this option is not appropriate for the following reasons: Firstly, the father is Ahmad the Patriarch, a person who observes his social conventions and would not abuse his son using this expression. On the other hand, such expressions as "daughter of a bitch" or "son of a bitch" would occur in other appropriate situations like when the patriarch is drunk in the company of his girlfriends and friends when such abuses are cast on a specific group of people. Every linguistic expression of the original is used in its context. Najib Mahfuz is very much aware of this. Secondly, Kamal cannot expect or accept such abuse that somehow refers to his mother's honour. Moreover, Aminah, Kamal's mother, is highly respected as a character in the story on both the linguistic and thematic levels as opposed to Kirsha's wife in *Midaq Alley* or even Yasin's mother, the Patriarch's ex-wife, in *Palace of Desire*. Thirdly, Najib Mahfuz would not allow such an expression to occur within such convention-observing family. However, it occurs by mouth of Ahmad the Patriarch himself when in his chats with his friends and girl friends. Hence, the alternative can be something that agrees with pragmatics of the context.

The literal translation "You, son of a dog" is not bad an option. It familiarizes the TL reader with linguistic distinctions of the SL culture. It also keeps Mahfuz's original expression within its cultural frame and context. Anyhow, "You, bad boy" can be another appropriate alternative that replaces "You, son of a bitch" if freely translated. This alternative would keep with the context and its pragmatics. It would also appear as an acceptable compromise between the two cultures with relation to this context. To elaborate more in this connection, here is another example.

Ali Abd al-Rahim, the Patriarch's friend, addresses him: "You're really longing for Zubayda, you pimp". And the Patriarch would address their other friend Muhammad Iffat: "Invite the ladies, you crafty son of a bitch"(PD 93). Actually, the context is that of friends talking of their girlfriends and love affairs. The translators are using the word "pimp" for the original vernacular "akrut" [crafty] and the phrase "crafty son of a bitch" for the original "ya ibn al-Makirah" [son of the crafty woman](QS 630). The literal translations can be an alternative. They can figure out as appropriate, and are not unintelligible for the translation text reader. However, the translators deviate into common abusive linguistic expressions appropriate in *their* culture. Regardless of that, the translators observe the logic of the situation here. Readers of the Arabic text would accept the logic of the situation and such expressions irrespective of the readers' conservative nature. Therefore the translators' choice here, unlike in the previous example, happens to agree with the logic of the situation, and is rendering itself as fit and acceptable.

The same holds true of this other context: Ahmad the Patriarch is quarrelling with Zannubah, the lute player. She wants him to marry her. He would not accept to marry her. He says his dignity does not allow him to marry a lute player who practices free sex. In the original text the Patriarch abuses her by the phrase ['daughter of a dog'] (*PD* 298). This phrase manifests itself as "bitch" in the translation text. This is an appropriate equivalent in such a context, 'He waved his stick and shouted furiously, "Shut up, bitch! Hush, vile creature! Collect your clothes and leave"' (*PD* 298).

In fact, the above expressions like "bitch," "son of a bitch" and the like are taken in western culture by just their pragmatics to express anger. In the Arab world, they function similarly but are highly objectionable. They are taken by their semantics to a great degree as well: "son of a dog" will not have the same connotation as "son of a bitch". The first abuse is taken as an insult, the latter adds to this insult a sense of charge against honour. Non-Arab readers of the English translation should not be misguided by such equivalents.

Again, another issue appears: As for the phrase [al-Sukkariyyah] discussed later here, the translators pay attention to its semantic implication, thus, mistranslating it as "Sugar Street". In the following example the matter is different. We read:

They were watching al-Sayyid Ahmad walk along the street and respond with dignity and grace to the greetings of Uncle Hasanayn the barber, al-Hajj Darwish, who sold beans, al-Fuli the milkman, Bayumi the drinks vendor, and Abu Sari' who sold seeds and other snacks." (*PD* 21)

The translators do not observe the semantic implication of the word "al-Fuli" in the original phrase "al-Fuli al-labban" (*QS* 592), which can mean "one who sells beans and

milk," or "someone of the name, al-Fuli, who sells milk." The latter is what the translators opt for. Morphologically the phrase "al-Fuli" is an adjectival form derived from the noun "al-Ful," which means "beans". The translators are not tricked by this linguistic relevance. They seem to be guided by what goes before and after this phrase: phrases that indicate a person and his occupation. The translators' option is rather justifiable and reliable. To strike a comparison, Trevor Le Gassick in *Midaq Alley* does not mistake the word "al-fawwal" [one who sells beans] (*ZM* 126) for a beans-seller: "Kirsha had refused, protesting that he was just as good as al-Fawal, who owned another café ..." (*MA* 129). He does not translate it as "the beans seller, who owned another café". He takes it as a proper name: a person called al-Fawwal. This option seems to be more appropriate in its context. Nothing indicates that it is used as to mean "one who sells beans". Translators from Arabic should be alert to such words and their contexts. Contexts help to determine choosing an alternative to a great extent.

Here is another example of tackling like problems. "Perhaps this is the fashion in coquetry [referring to Zannubah's flirtation] now in 1924, you provincial has-been. How have I changed?" (*PD* 88). The phrase "you provincial has-been" does not match the Arabic phrase "ya hummusani 1900"[you chick-pea vender of 1900] (*QS* 627). This phrase occurs in a context in which we have an encounter between Ahmad the Patriarch and Zannubah, the lute player. He wants to win her heart and have an affair with her. He thinks she would be as easy as her aunt, who already is his girlfriend. But Zannubah is of a different generation. Her behavior is marked by resistance and coquetry. The above phrase occurs in his interior thought as a reference to his near past where women like um Maryam, Zannubah's aunt, and Jalilah, never resisted his advances. As a matter of fact,

the phrase "hummusani" semantically refers to someone who sells chic-pea. This sense is derivational. So the phrase can have two translations: one is semantic, the other is pragmatic. It is good of the translators that they did not opt for the semantic sense. There is nothing in the stories of the trilogy to refer to Ahmad the Patriarch as to have been a chic-pea seller. Then, the phrase is used just to indicate that the Patriarch has enjoyed a lot of pleasure with women until as recently as 1900. The translators' option is in place and goes in harmony with the context. The pragmatics of the context gives a new meaning to such a word. The semantic meaning being of a referential aspect, to use Julian House's distinction between semantic meaning and pragmatic meaning (27), is overridden by such pragmatics.

Semantically-guided substitutions

Depending only on the context to figure out the meaning of a word might be risky, especially when a word sounds like another. We read: "We've brought a phonograph and some records to help our digestion. You'll hear some European music selected by Aida and also Egyptian pieces like "Guess What,' 'After dinner,' and 'Turn Aside Here'" (PD 194).

In fact, Arabic has two words that have the same sound but with little difference: *al'asha'* and *al'isha'*. The first means [*dinner*], and the second [*evening*]. Mahfuz uses the word *al'ashi*, a third word, which is a synonym of the word *al'isha'* [*evening*], thus leaving no room to mistake this word for *al'asha'* [*dinner*]. Anyhow, Mahfuz employs the word in a context that lures the translators to opt for the wrong sense. The translators are trapped by the word "digestion" and also the context of a picnic. A right translation is [when the evening falls], or literally [after evening].

The phrase "Sugar Street" is another misrepresentation of the Arabic street name "al-Sukkariyyah" in this sentence, "'Did you go to Sugar Street today?'"(PD 4) The Arabic word has something to do with 'sugar' if analysed morphologically. But thematically has nothing to do with 'sugar.' This last sense might be there for the English reader as a result of this misrepresentation. Hence, a better alternative is [al- Sukkariyyah Street]: a street called al-Sukkariyyah. The pragmatics of this phrase either inside the text or outside the text determines its meaning. The semantic meaning cannot come to the surface in a phrase that refers mainly and primarily to a real place in Cairo.

Even on the level of clauses and sentences we have such expressions that seem to render themselves semantically difficult for the translators! The Arabic imperative sentence "salli ala al-nabi"[pray for the Prophet] occurs frequently in different places in the original text. In one place it is "sallu ala al-nabi"[pray for the Prophet] (QS 605). In another place it occurs as "salli ala al-nabi"[pray for the Prophet] (QS 736). In a third place it is "salli ala abi Fatima" [pray for Fatima's father] (QS 737). This expression is culture-specific. It is common for a Muslim to pay tribute to the Prophet by requesting someone to say it. Pragmatically, it is said in many situations with various implications: to invoke a start of a conversation, to remind of the prophet, to calm an angry person, etc. The meaning of the above repeated Arabic expression is literally one: [pray for the Prophet]. It freely translates as "pray to Allah to have his blessings on the Prophet". However, the translators choose different expressions against the same Arabic expression quoted above. These are the sentences in which the expression occurs in the translation text.

- 'Aisha spoke up then to implore and tempt them:" Pray by the Prophet," (*PD* 46).

- "So sit down and bless the Prophet" and

- " Open your eyes and pray to Fatima's father Muhammad" (*PD* 287).

"Pray by," "bless," and "pray to" are neither semantically nor pragmatically equivalent to "salli ala"[pray for]. Moreover, these English alternatives distort a monotheist Islamic principle that denies the prophet to be elevated to the status of Allah, or be considered a medium through which prayers are communicated to Him. By comparison, the same phrase occurs twice in one context in *Zuqaq al-Midaq*: "haddi' raw'afa ya mua'lim wa sali 'ala al-nabi"[calm down and pray for the Prophet, sir] and "salli 'ala al-nabi ya mu'alam wa wahhid allah"[pray for the Prophet, and say, "Allah is one", sir] (*ZM* 174,175). These expressions are rightly translated by le Gassick. They occur respectively, in his translation, as "please quiet down. Say a prayer for the Prophet...", and "Say a prayer for the Prophet and affirm your faith in the oneness of God"(*MA* 181,182). But before closing this point, a necessary cultural point comes to mind: Orientalism as many Arabs think has disfigured many facets of their Islamic culture. Actually, the translators cannot be unfamiliar with the fact that the Prophet of Islam is only a prophet. Their references to the Qur'an betray their understanding of what the Qur'an says. Their style in translation reveals their linguistic ability and skill in understanding the Arabic language to an astonishing degree. It is not really imagined they do not know the distinction between such easy phrases as "yusalli 'ala" [pray for] and "yusalli li" [pray to] or yusalli bi wasitat" [pray by]. Their intention is therefore doubted in translating this phrase. The translation of this phrase disfigures the first pillar of Islam which translates "There is no

God but Allah, and Muhammad is His messenger]. This principle gives no room for the idea of deifying the prophets by elevating them to the status of God.

Another deviation from Mahfuz's style, and also from the translational method adopted by the translators themselves, is found in this sentence: 'Then she said, "A respectable gentleman wishes to marry me. He won't take no for an answer"' (*PD* 289). The original sentence goes something like [Then she said, "A respectable gentleman wants to marry me and is never bored to insist on that] (*QS* 737). The translators, as unusual, prefer to not match Mahfuz's words here. But this cannot go without a change on the level of meaning: the original sentence focuses on Yasin's attitude toward Zannubah: an attitude marked by his insistence to marry her. Zannubah is not sure if she would accept Yasin. Now, in this context, she expresses her wish to marry his father Ahmad. It is true that Yasin and Zannubah marry afterwards, but only when the father refuses to have her as second wife. The translators precede the events. Their translation "He won't take no for an answer" is not an equivalent of [he insists on that [marriage] without getting bored]. This deviation results in misfocalization: Zubaydah's attitude is not revealed in this context as to say yes. According to her, it is Yasin who insists on marrying her. Such lapses, fortunately, are not repetitious in the translation text. And, as a matter of fact, such problems do occur only when a translator prefer to read a context in advance and translate the consequences of an event before it happens. To avoid such a problem one can line up with the semantic and pragmatic sense of the particular context he or she translates. This is achieved by sticking to what a sentence just conveys through its own word order, with reference to its place in the context in which it occurs, of course.

3.3.3. Points of Excellence in the Translation Texts of Mahfuz's trilogy

In spite of the problems that have been detected in *Palace Walk* and *Palace of Desire*, on the level of style, I find myself unable to let my admiration go unexpressed. It is well understood that good criticism should also point out the pluses of the translation. Stemming from this awareness, some of those points that have attracted my attention are presented in this space.

Keeping Images

Imagery is part and parcel of any literary work. Mahfuz's style employs imagery in narration to the degree where readers start paying a lot of attention to and having admiration of it. To strike a comparison between *Midaq Alley* and the trilogy, the first substitutes the original imagery whereas the latter keeps it to the highest possible degree. Fortunately, and as an example for the sake of comparison, we find in *Bayn al-Qasrayn* the following expression [before she saw the light of the world] (*BQ* 328). The metaphor is used by Mahfuz to refer to birth. It means "before she was born". The translators of *Palace Walk* keep the image intact and translate it as "before she saw the light of day" (*PW* 3). In *Zuqaq al-Midaq* we have [they saw the light of the world in the same house] (*ZM* 29). It means "they were born in the same house." The translator of *Midaq Alley* chooses to replace the metaphor with what it denotes. He translates it as "they had been born in the same house" (*MA* 28). If Mahfuz's imagery is replaced to an extent where it becomes quite direct and explicit in expression we are afraid of a stylistic image of a mere mature novelist than one who is ranked high in the world of literature and World Literature alike.

Translating images, whether literary or cultural, add to the credit and merit of the translation of the three volumes of the trilogy. The adoption of clever additions, the maintenance of images, the matching of synonyms by synonyms, the translation of certain Arabic words by loan words, direct or indirect, from Arabic like fez., sash, caftan etc., translating all songs and poetry of the original, and the adherence to Mahfuz's detected quotes and repetitions etc. all add to the credit of the translation texts of the trilogy.

Translating and Transliterating nomenclatures

The translation texts of *Palace Walk* and *Palace of Desire* witness highly acceptable transliteration of names of places and persons, and other Arabic nomenclature. What is remarkable is their awareness of this aspect. Nonetheless, their mistakes in this regard seem to be having extralinguistic and extraliterary considerations. Yet, they are not overlooked.

'Al-Sayyid Ahmad Abd al-Jawwad' is the name of the central character of *Bayn al-Qasrayn*. The translators exert their efforts to the utmost regarding the translation of this title or epithet, "al-Sayyid". In places like chapters 1, 3 it is translated as Mr. in other places like chapter 7, it occurs as "the proprietor" and "the head of the household" in other places like in chapter 4. The last choice happens to coincide with one I have already figured in mind as a good translation of the epithet, the patriarch. Finding that the translators have come upon it, gives clear evidence of their skillfulness and efficiency in understanding Mahfuz's themes and the Arabic culture in which they are treated. Their choice of "the proprietor," where it is so translated seems to go with the pragmatics of the

context of the story that has to do more with trade and merchandise than with the culture in which they are placed. This is a good option.

Observance of Lexical Nuances

One of the excellences of the translators is the attention they give to even such linguistic items as "in order to leave for his shop a little before eight" (*PW* 15). It strikes good coincidence with the original's "qubayl" (*BQ* 334) [shortly before], which is derived from "qabl"[before]. It is rare that translators would care about such an issue. The translation of *Palace Walk* shows diligence, skillfulness and persistence on part of the translators.

Translating literary Images and Poetic Expression

As for the imagery and its translatability, the translation of *Palace of Desire* is a good illustrative of this point. Mahfuz's imagery and poetic language are not missing in *Palace of Desire*. In *Midaq Alley*, images are avoided to an obvious degree, either by way of omission or by way of substitution. The following illustrations clarify this case. The narrative style cannot be devoid of what distinguishes it from ordinary speech: a fact we all tend to believe in. With reference to the translation text of *Midaq Alley*, we find that omission as a translational technique destroys more than builds. It obliterates certain images completely. The following passage, taken as an example, wouldn't have found itself if in *Midaq Alley* (for comparison see 3.1.1) whereas we have every bit of it in *Palace of Desire*:

"But how can angels love you?" he wondered. "Call up her blissful image and contemplate it a little. Can you imagine her unable to sleep or left prostrate by love and passion? That's too remote even for a fantasy. She's above love, for love is a defect remedied only by the loved one. Be patient and don't torment your heart. It's enough that you're in love. It's enough that you see her. Her image shines into your spirit and her dulcet tones send intoxicating delight through you. From the beloved emanates a light in which all things appear to be created afresh. After a long silence, the jasmine and the hyacinth beans begin to confide in each other. The minarets and domes fly up over the evening glow into the sky. The landmarks of the ancient district hand down the wisdom of past generations. The existential orchestra echoes the chirps of the crickets. The dens of wild beasts overflow with tenderness. Grace adorns the alleys and side streets. Sparrows of rapture chatter over the tombs. Inanimate objects are caught up in silent meditation. The rainbow appears in the woven mat over which your feet step. Such is the world of my beloved." (165)

This passage in particular is quoted here for two reasons. First, it compares well with the poetic passage obliterated from the text of *Midaq Alley* referred to above, and reproduced earlier. Second, it is a good illustrative of translatability of poetic language: This passage occurs as an interior thought in Kamal's mind. It is part and parcel of the romantic theme which dominates the story of *Palace of Desire*. Moreover, the poetic style of the passage explains the skills of the author. He employs imagery and poetic language to certain contexts, where nothing but such language can express them well. Thus, imagery is not so untranslatable in a novel that it be obliterated or replaced. The translators of *Qasr al-Shawq (Palace of Desire)* realize this fact and act on it. Their approach is noticed to be author-oriented. They observe the author's imagery on the literary level: For an authentic

stylistic image of an author of a literary work cannot be well appreciated in translation unless this feature is heeded.

Translating Cultural Images

As far as the cultural level is concerned, Imagery can be well illustrated by proverbs that have cultural specificity. Most of the proverbs in the Arab culture are overloaded with imagery that gives the context a special flavour and force:

Zannubah welcomes Ahmad the Patriarch, who is driven by lust for her. When he comes to see her in her aunt's house, she opens the door for him, offers help, and speaks nicely with him. This welcoming attitude leads Ahmad into a more serious step: he alludes to sex and approaches her. Zannubah snubs him saying [when we kept silent as he came in, he came in with his donkey] (*QS* 635). The imagery here is metaphorical. To explain, an undesired guest, being given welcome by his host, takes his donkey inside the house. This is compared to someone who tries to have an extended access into things he has no right to do. The translators could have avoided this comparison and written something like "you don't have the right to do that". The message would be almost the same, but the image with its culture specificity would be eliminated. This would be loss for the translation text. However, the translators prefer to keep the message and the image: "If we don't speak up, he'll try to bring in his donkey too" (*PD* 102). This proverb is now a gain for the readers. Similarly, we have [The calf fell down; bring the knives] (*QS* 637). This proverb is translated in *Palace of Desire* as "The calf is down. [...] Go fetch the knives" (105). The imagery is kept intact. As a matter of fact, this proverb occurs in the interior monologue to reflect on Ahmad's state in front of Zannubah. Ahmad

compares his situation to that of a fallen calf. By this proverb he reflects on Zannubah's greediness and determination to exploit him. She knows that he cannot leave her because of his excessive lust for her. Now she dictates her conditions and needs, knowing he would not be able to resist or reject. The image of a fallen calf and knives adds force to the reality of the context and its logic.

In another situation, Zannubah, after her marriage to Yasin, says to him, [light the lamp. I want to smear (with kohl) my eyes with the sight of you] (*QS* 783). The translators keep this image by sticking to the syntax and semantics of the proverb instead of replacing it: "Light the lamp so I can shadow my eyes with the sight of you" (*PD* 376). To compare, the like of such proverbs and culture specific imagery would be often replaced by target culture images in the translation text of *Midaq Alley*. To illustrate, the Arabic proverb "bab al-najjar mukhala" [the carpenter's door is out of joint] (*ZM* 24) is translated as "It's always the carpenter's door that's falling apart" (*MA* 23). The proverb explains um Hamida's case with her daughter: the mother is a match maker. She looks for matches for other people and forgets to look for a suitor for her daughter. Trevor le Gassick wouldn't change the image here; but he *does* for this proverb "ya'ti al-hilaq liman laysa lahu udhnan" [Earrings are given to whom they have no ears] (*ZM* 114). In the translation text it occurs as an explanative paraphrase and rather communicative, "People with fine voices often have no ears to enjoy their singing" (*MA* 117). The two images of the SL and TL statements here are not the same, though they seem to convey the same message. It could be said that finding a good equivalent in the target language is adequate enough. This could be true; but it would be far better if a close or same image is maintained. A globalised reader would aspire to be told of culture-specific proverbs.

Although these proverbs can be alien to him or her, their meanings would be revealed by the context in which they occur. And, he or she would understand they are reading a translation at last.

On the level of paragraphs, the translation text *Palace of Desire* witnesses no omission. In addition, there is no misrepresentation on the level of word order. The adherence to Mahfuz's linguistic style is a prominent characteristic of this translation text, except the use of quotation marks to indicate the stream of consciousness technique. This misuse, we understand, cannot go without affecting the aesthetic structure of the novel as a whole. So, it would be treated as a problem of deviation related to style and technique. The next chapter concerned with aesthetics and technique discusses this problem in detail.

3.4. *The Thief and the Dogs* (Substitution, Manipulating Syntax, Omission, & Other Misrepresentations.)

Mahfuz's style has changed radically in this novel published in the sixties, namely 1961. This fact has been recognised by many critics of Mahfuz. The story of the novel "moves with the speed and economy of a detective story" (Le Gassick, fwd., 150). Mahfuz, as M. Farid confirms, chose to embark upon a difficult undertaking. He has managed his novel through the interior monologue and the events through the protagonist's mentality. Such treatment may bring unnecessary damage. The story may become shapeless and controlled. But for an artist like Najib Mahfuz things turn to be just the opposite. He is a master of art and thought. His realistic dialogues come in complete harmony with the interior monologue. His brief narrations are able to show us the tragic

decisive moments (94). And in her own words, Fatima Musa confirms that *The Thief and the Dogs* represents a turning point in the style of Najib Mahfuz (127). Such critical views meet at the point where Mahfuz's narrative style can be seen as more intricate and more artistic than that employed in his earlier novels including the trilogy. What is of interest to us is the way the two translators handle the intricacies of such a new style in this novel: one that is short, but stylistically sophisticated. To remind, the examination of the target text is again made in the light of deviations from Mahfuz's original style. Such deviations occur at different linguistic levels. Here attention is paid to the occurrence and reoccurrence of such deviations in style as far as its words and phrases, clauses and sentences, and paragraphs are concerned. A discussion of their relevance to either the pragmatics of their particular contexts or the text as a whole will be provided, and alternatives would be suggested all the way through.

3.4.1. Substitution

If *Midaq alley* is marked by omission, and what dominates *Palace Walk* and *Palace of Desire* is additions, it is substitution that is adopted as a major strategy by the translators of *The Thief and the Dogs*. Fortunately, and in spite of the reservations taken against this strategy, it cannot but be said that substitution in this target text seems to be effective and of no real harm as far as the communicative approach is concerned. By comparison, Substitutions occur in *Midaq Alley* also but are harmful to certain thematic visions. Most of the substitution that takes place in *The Thief and the Dogs* is balanced by observance of the communicative input of Mahfuz's words and syntax and by the reduction of direct omissions. Moreover, substitution looks neutral here because of

shortage of culture-specific themes: Mahfuz's story in *The Thief and the Dogs* has a topic of a universal orientation. However, substitutions in *The Thief and the Dogs* are not always non-objectionable, even if they appear to make sense in the target text or look as good equivalents. Substitution as a translational strategy suffices literarily in *The Thief and the Dogs* but never culturally. The following Arabic culture-specific expressions make the point clearer:

- a) [He cannot discern his head from his feet] (*LK 19*). Translated as "Oh, he's dead drunk" (*TD 193*).
- b) [A thousand of a white day] (*LK 4*) is translated as "How marvellous" (*TD 154*).
- c) [I swear to you by divorce if you like] (*LK 36*) translated as "' I'll swear any oath you like!'" (*TD 245*).
- d) [As if you were Antarah] (*LK 35*) translated as "as if you were some storybook hero" (*TD 241*).

The literal translations given above between square brackets are the literal translations of original expressions. Item (a) can remain as it is. The other three expressions can be modified a little to make a better sense as follows:

- b- [May we get thousand bright days]
- c- [I swear I'll divorce my wife if you like]
- d- [as if you were Antarah, Arabia's classic hero]

These "resistant," to follow Venuti's labels, alternatives are to a large extent guided by the syntax and semantics of the original expressions and are highly determined by their contexts. The need for substitution can be succumbed by an interest to transfer cultures and know how others think and say at situations that could be similar to or different from

what the target culture has. Even when situations could be the same for both the different cultures, the difference of linguistic expression should be as real as the cultural differences existing between these two cultures.

3.4.2. Manipulating syntax

The beginning of the first chapter of the translation text witnesses its first deviation on this level. Compare:

Target text

As the prison gate and its unconfessable miseries receded, the world- streets belabored by the sun, careening cars, crowds of people moving or still- returned.

No one smiled or seemed happy. But who of these people could have suffered more than he had.... (TD 151)

Source text

[Here it is the deaf door of the prison introvertly distancing itself from the despaired secrets. Here are these sun-loaded roads, these mad- running cars, these who are sitting and passing, and these houses and shops amidst which not even a single lip lending itself to a grin.

He has lost much; and four years he has lost out of his dear life....] (LK

3)

Irrespective of Mahfuz's exact syntactic structures, the translation text establishes a gap between paragraphs. The translation text's "No one smiled or seemed happy" appears in a new paragraph while it should remain fused with the sentence in the first paragraph as in the source text. Mahfuz's "not even a single lip led itself to a grin" is connected with what

goes before it and not with what occurs after it. Changing syntactic parameters is not favourable in a literary translation. Comparativists are likely to reject such interventions even if they are not quite felt in the absence of the source text. A work of literary value should remain faithful in its representations to its author's style on such a level, for such interventions cannot go without certain damages. One can think of the temporal distance spoken out in the above alternatives: the translation text takes the present to the past by "As the gate [...] receded, the world [...] returned" whereas the past is brought down to the present in the source text by "Here it is..." above. Even when the past tense is used to narrate the story in English, Mahfuz's words that indicate shift of tense should be heeded. The story of the novel, its protagonist and Mahfuzian critics do recognise how the past is brought down to the present and to what extent it dominates in the story. The alternative given above probably copes better with such critical and textual recognitions than the target text's alternative quoted above. And sometimes interfering with syntax can result in unnecessary dramatic images. Here is a point of deviation to be discussed: In the translation we read such depiction of movement and action: "*He flattened himself against the wall, next to the door and waited, his heart beating fast and his eyes peering into the darkness of the entrance hall, where the gun was pointed*" (TD 202; italics added). In the original there is no mention of 'wall' or 'flating against it' when the robber is inside the apartment house. The author's image is slightly different: [*He approached the door to an extent that he was about to stick to it. He pointed his gun into the inside, waiting with a throbbing heart and an eye sinking in the darkness of the hall*] (LK 21).

Translation of literary works cannot depend on interpretation alone. It also employs imagination in varying degrees. But if a translator does not pay attention to the

contextual trajectory of a literary or fictional image, another different image is likely to pop up. The above translational image does not deviate from Mahfuz's fictional image in its semantics alone, but also in its pragmatics. The context in which this image occurs does not give support to the translators' alternative. Immediately before this image occurs, the following image is already there: "He drew his gun and gave the glass one blow through the twisted bars that protected it. As the glass broke and the pieces scattered, it made a noise like choked-off scream in the silent night" (*TD* 202). If attention is paid to the whole trajectory of this image of action from the beginning, one should be able to also notice that Mahfuz depicts the robber as very cautious when he is still outside the house, "keeping close to the wall, he approached the door, then entered the house and cautiously climbed the pitch-dark stairs [...]" (*TD* 201). When the robber is inside the apartment house, and is sure that all are sleeping and he himself is not expected, Mahfuz depicts him as bold enough as to break the glass part of the flat's door. There is no need for him to stick to the wall near the door of the flat. Even if this image is readable, it is less authentic and less pragmatic. This is all in order to warn literary translators not to intervene with literary images when their interventions are not textually supported. What literary translators can see as fit initially may turn to be harmful in the long run.

On the level of clauses and sentences we read in the original text: [Nabawiyyah Ulaysh. How the two names became one!] (*LK* 3) In the translation text we read: "Nabawiyya. Ilish. Your two names merge in my mind" (*TD* 151). The two alternatives are different. Mahfuz's protagonist whose wife Nabawiyyah is already married to his friend, Ulaysh, now recalls the betrayal of the two: his wife and his friend. It is wondered how their names became one under marriage based on infidelity. Mahfuz's style copes

with this mental invocation and the stylistic structure becomes itself an image representing the mental image drawn in the mind of the character. This kind of treatment is quite exotic and amazing for an artist like Mahfuz.

The translators could have retained such skilful treatment by sticking to the original's syntax. Translating Najib Mahfuz is not a matter of meaning through words only, but meaning through artistic treatment of words to a large extent.

3.4.3. Omission

The only case, as far as my observation goes, of direct omission detected on the level of sentences is in chapter five. In the original we have these dialogical voices occurring soon after a short narration at the beginning of the chapter:

[- Oh, earth, may you protect those living on you!

May it become an illuminated night if we start praying for the Prophet?] (LK 16)

These anonymous voices are uttered by those who have just seen Mahran after his release from prison. These lines were dropped probably because of their cultural load. My translation above tries to keep to the semantics of the dropped sentences so as to suggest that they can be understood and translated. The translation text, to be fair, witnesses the minimum of proper omissions, i.e. omissions other than substitutions. Reducing direct omissions in *The Thief and the Dogs* is one of its merits as a literary translation. Indirect omissions resulting from adoption of substitution as a dominating strategy in this text still observe Mahfuz's content and its messages. They tend to translate more than obliterate. Substitutions are, as pointed earlier, objected to only when a certain message becomes altered or a certain vision becomes affected.

3.4.4. Other Misrepresentations

Misrepresentation of Epithets

This level appears to be not really well-represented in the translation text as regards titles, and epithets of persons and names of places: The vocative epithet "Uncle" which introduces a senior man as one way of showing respect. The epithet occurs with some names like "Amm Mahran"[Uncle Mahran]. This kind of epithet seems to pose a problem for the translators. In one place they would translate it by "Mr." as in the following quote: "And do you remember my father Mr. Mahran [...]"(TD 165). In the original it is expressed in the following manner: [And my father Uncle Mahran...] (LK 8). This quote is part of a dialogue. Egyptians are used to such an epithet in their conversations. Najib Mahfuz likes to adhere to such mode of address in his dialogues. It is not abnormal for the English to read such a vocative which occurs right in common phrases like "Uncle Tom" or "Uncle Sam". Even if these English phrases are specific and of a definite sense, they still can suggest a way of representation of such Arabic titles in English. Instead of Mr. Mahran, we can have "Uncle Mahran" where 'Uncle' capitalised should betray a vocative sense rather than a person's nomenclature. The story will always help to decode such a sense. Incidentally, such a vocative is maintained in *Midaq Alley* by the same translator, and is used as an alternative in the trilogy as well. In another place in the target text of *The Thief and the Dogs* the Arabic phrase "Amm Mahran" is kept as it is (TD 229). This is quite funny in "your father, Amm Mahran [...]" Amm is not the first name of Said Mahran's father. Said Mahran's father is Mahran, but not "Amm". Is

this a result of co-translating where one chooses to translate "Amm Mahran" as "Mr. Mahran" and the other translates it as "Amm Mahran"? If so, where does the role of the reviser lie? Can't he suggest a compromise or propose a suitable alternative?

Misrepresenting Place Names

Another misrepresentation of phrases has to do with names of places: The translation text witnesses reoccurrence of the word "Sharia" in phrases like "Sharia Muhammad Ali," "Sharia al-Nil" (*TD* 172), "Sharia Giza" (*TD* 248) and "Sharia Najm al-Din" (*TD* 276). As a matter of fact, the Arabic word "shari" literally means "street" and the word "Tariq" means "road". The two words are translated as "Sharia". The transliteration of the word is funny as well. What is more interesting is that we find the same phrases rightly translated in other places in the novel: "Abbasiyya Street" (*TD* 247), and "Mudiriyya Road" (*TD* 239). This is a real mess. Can co-translators not find a time to sit together or communicate with each other regarding such diversities that break the oneness of the original representation? This is rather not encouraging in a translation done by a native of English in collaboration with an Arab scholar, and an English-native reviser, let alone the fact that what they are translating is a work of art by a Nobel laureate. Does he deserve all this misrepresentation? Phrases that have to do with names of places are still misrepresented. When the original text talks of [Bab al- Nasr] (*LK* 26), the translation text makes mention of "Bab al-Noor" (*TD* 215).

Interference with Characterisation

There seems to be a substitution here: "Rauf's Mephistophelean eyebrows lifted [...]" (*TD* 78). Mahfuz's phrase is ['eyebrows with their hairs jutting out upward'] (*LK* 13). The translators are intervening with Mahfuz's descriptions. The Mephistophelean appearance alludes to a wicked character; but it is not agreed that Ra'uf is wicked if we rid ourselves from Mahran's point of view. The translators' alternative could have been justified if the phrase appeared as part of the self-thought of Mahran who believes that Alwan is a traitor and a man with no principles. Since the phrase appeared as part of the author's commentary then our interpretation should not surpass the semantic limits of the phrase. The author's point of view is not sure to be one of correspondence with that of Mahran. Mahfuz depicts the hair of Ra'uf's eyebrows with no intention to allude to a fiendish appearance. The translators prefer to shift the camera of characterisation to another spot of different focus.

Mistranslating a Qur'anic verse

The Qur'anic verse [It is not but Thy trial] (*LK* 44) is translated as "All beauty in creation stems from You" (*TD* 269). Moreover, the translators introduce it by 'In a whisper the Sheikh began reciting a mystic chant:' As a matter of fact, not only the 'verse' becomes 'a mystic chant,' but also there is a gap between the functions of these two phrases in their context. The mystic chant in the translation text has to do with beauty whereas the original's Qur'anic verse has to do with calamity or distress. The Arabic word "fitnah" has or alludes to both meanings already, but the translators opt for the wrong one. The Qur'anic verse in its context in the Qur'an has to do with distress. In Mahfuz's context, it is uttered by the mystic Shaykh in his conversation with Mahran toward the

end of the novel when Mahran is in a real distress and danger. The Shaykh cites the verse to conclude his conversation with Mahran. In this context it means that what has befallen Mahran is a trial ordained by Allah, which Mahran has to face. Nothing in the context is of any relevance to "beauty".

Finally, if in *Midaq Ally* the translator chose to omit, it is in this translation that he chooses to be more faithful to the original. There is a kind of improvement in attitude and strategy irrespective of all the deviations discussed in this section. It is well appreciated of the translators of *The Thief and the Dogs* to have reproduced more of the poetics of the novel including chants, poetry and much of the literary images. This goes to the credit of the translation text. One of its excellences also is sticking to Mahfuz's syntactic structures. And irrespective of the mistakes and errors of misrepresentation detected above, the translation of this novel is better than that of *Midaq Alley* by the same translator; yet all these together cannot surpass the excellences of the translation texts of the trilogy on the level of phrasal, sentential and paragraphical representations. It is at this point that we proceed to the next chapter employing the third layer of the thesis's proposed model, concerned with technical and aesthetic representations.

A Critique of the English Translation of the Novels of Najib Mahfuz

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Chapter 4

Observance of Technical and Aesthetic Features

This chapter concerns itself with examining and evaluating Mahfuz's techniques of novel writing and the aesthetics of his art that distinguishes him as an artist in the first place. If Mahfuz's themes and narrative styles are important, the techniques he uses to distinguish his art and its artistic development is similarly important. Stemming from this realization, the layer of representation in this regard is taken up by this chapter so as to find out to what extent Mahfuz the artist is kept intact in the English translation texts undertaken for scrutiny and analysis in this study. The previous two chapters have revealed all kinds of misrepresentations on the level of theme and style. It is herein that deviations on the level of technique are discussed.

4.1. *Midaq Alley* :

4.1.1. Chapterisational Shifts

One of the features to be noticed on the level of a novelist's narrative aesthetics is his or her own way of dividing his or her chapters and assigning them a function - no less important than the content and its themes or stylistic aspects. Najib Mahfuz has his own modern techniques and methods regarding this point.

The division of a paragraph can be risky sometimes; if not on the level of semantics, then on the level of pragmatics. The chapter is a long paragraph in a narrative. It changes the scenes which end when there is a change in time or place. The author has his own

view on where to start and where to end them and where to give a summary. Such shifts have their aesthetic value to the narrative as a whole;

and the writer weaves scenes and summaries together into a pattern that makes a well-balanced whole. [...] Like a film director he can move his camera and microphone back and forth, now coming close to the actors on the set and now moving away from them; now recording their speech, and now photographing a panoramic view[....]

(Surmelian 29)

Najib Mahfuz's artistic touch to the beginning of the story of the alley and its inhabitants is manipulated in the target text. In the original text the author starts with an introductory description of the alley's historical significance and a reflection on its life in general. He then breaks off to start a scene. By such a break the author is probably giving a tone of his own presence. We are not sure that the intrusive narrator starts telling the story at this very introduction. This view is consolidated by the fact that the first chapter itself starts with an introductory description of the alley. Does the author want to eliminate omniscience, but suggest the integration of his voice with that of the narrator? If so, then why should the translator fuse the two introductory descriptions making them just one part of the first chapter? The translation text all along witnesses a new method of chapterisation. It suffices here to present the following example so as to realize to what extent it affects the order of events:

The very short chapter two in the translation is fused into chapter one. This fusion cannot pass without bringing up some disorder. The end of chapter two in the original is a scenic picture marked by a cinematographic description full of characters' voices and movements. We are in front of a video screen where we listen to Sunkur the café waiter

addresses Shaykh Darwish: ["Midnight has come, Shaykh Darwish"] (*ZM* 13). The voice disappears and we listen to the narrator's description of Darwish's response. We experience a scenic movement through such statements as "The old man looked up at the sound of his voice, took off his spectacles [...] then put them on again. [...] He walked off into the darkness." The latter sentence of this quote ends chapter two of the original. However, it fuses with another paragraph in the translation text starting with "In his youth, Sheikh Darwish had been a teacher in one of the religious foundation schools" (*MA* 11). This sentence is, as a matter of fact, the start of the third chapter in the original. It is true as is noticeable that there is a possibility of fusing the last paragraph of chapter two with the first paragraph of chapter three of the original because they refer to Darwish. But this linking, already done in the translation, is a real damage to Mahfuz's narrative skill. The last paragraph of chapter two is a scene; the first paragraph of chapter three is a descriptive summary, which "does not have the seemingly spontaneous movement of the scene" (Surmelian 16). The translator is breaking Mahfuz's method here.

Moreover, in the quote above we clearly get the pleasure of listening to Sunkur's voice addressing Darwish. This voice disappears in the translation where we just experience the dull report of it, "Sanker the waiter now spoke to Sheikh Darwish, telling him that midnight had come" (*MA* 11). Sunkur's voice has a dramatic effect, important for the scenic picture. Reporting it causes it to lose this literary value (look below for more details on reportorial shifts).

Let me ask other questions that may validate our criticism of such unjustified intervention with the author's dramatic and narrative methods: Would the intervention with the fictional work not be considered an intervention to create another artistic frame

different from that of the author's, thus resulting in a dissolution of the novel's elements and its artistic unity, and consequently degrading the author's artistic skill in creating the aesthetics of his work?! Can an English academic depending on such translations acknowledge Najib Mahfuz's narrative skills or even compare him with masters of the English novel in the West?

Apart from seeing any cohesion in a literary work of fiction, any novelist has his or her own idiosyncratic ways of looking at the aesthetics of their works. They may devote a chapter to a report on a character and start the next chapter with a summary on the same character and scene. Things might not be easily justified why they are doing so when we can see that the report of one chapter can get into the summary of another without affecting the story of the novel; but not the plot of course. But this is the novelists' special technique that should be maintained when translating a fictional work. The novelist is not writing essays, and the reader of fiction expects a break any moment either in summary or scene. For instance, chapter nine of the translation ends with a scenic event: with Kirshah slamming the door behind him after a hot argument with his wife. The next chapter, which is NOT so in the original, starts with another scene: "Abbas the barber gazed critically at his reflection in the mirror..."(MA 69). The target text reader is ready to move with this *normal* shift. Here the translator's intervention may be highly justified on his part and on part of the readers. But, from the point of view of a novelist writing modern novels, he is very much concerned with the form of his novel, and he may see differently in this case. Najib Mahfuz, aesthetically speaking, is noticed throughout the novel to have his own vision. He fuses chapters where they should separate, and separate them where they should unite. Probably he wants to modernise the

form, and again he may not want to make his chapters look like separated essays especially when there is a lot of summary in a chapter. However, a kind of visual unity is probably seen in the long run as far as the author's original text is concerned.

4.1.2. Reportorial Shifts

The sudden direct voice of a character seems to establish itself as a narrative technique. The reoccurrence of this literary dramatic feature in the original text has its value in the scenic descriptions. Le Gassick transforms this feature into a mere reportorial feature in the translation text as we have seen earlier when Sunkur's voice is reported. Notice, again, how he obliterates Abbas's voice [May Allah forgive you] (*ZM* 29), which is to occur as a replacement of the translator's phrase "a kind word for the contestant" in the quote: "He avoided participation in quarrels and all unpleasantness by waving both aside with a smile and a kind word for the contestants" (*MA* 28). This voice though occurs in a summery and not in a dialogue still has its distinctive audio effect in the original which is lost in the translation. Reader of the original is suddenly taken into a scene where he or she can imaginatively hear Abbas saying this statement to people abusing him in different situations. Reader of the target text does not experience the same. And here is a like problem:

When the reader of the translation reads: "she remembered every single word and action that had taken place," he or she may be pleased to be taken suddenly to the scene where he or she can experience such direct words uttered by Hamidah: ["I wish I hadn't seen him"] (*ZM* 165). This dramatic experience is lost into a report in the translation text: "she had wished she had never seen the man [...]" (*MA* 171). These voices and the like

have been frequently neglected from the beginning affecting not only the internal structure of the novel on the level of style, but also its dramatic values and values of characterisation on the level of technique. Moreover, the socio-cultural aspects that have been dropped have clear effect on the reading of the novel as a social document as well. If H. R. Gibb believes that the novels translated between 1947 and 1967, of which *Midaq Alley* is one, "are often more interesting as social documents than as literary achievements" (Altoma, *Contemporary* 137), can we not see that this view will be affected when Le Gassick drops many of the culture-specific aspects of the original? The irony is that Le Gassick the translator the critic is himself aware of this fact. Other Orientalists share the same view.

As a matter of fact Mahfuz's novel, *Zuqaq al-Midaq*, does not witness modern narrative techniques like the use of dreams, the use of interior monologue, repetition, or stream of consciousness in narration as is the case with his later novels like *Allis wa al-Kilab*, a concern of this chapter as well. Le Gassick, however, succeeds to a great extent in maintaining the established point of view (the intrusive narrator) throughout the novel, though not without damaging some of its particulars as we have seen. If Marina Stagh grades the translation of *Zuqaq al-Midaq* as "very good"¹⁴ in Swedish, the same grade remains unattained for *Midaq Alley* in English; due to, at least, the drops and misrepresentations discussed earlier. Nonetheless, if viewed with no reference to the original, then, to be fair, the same grade is truly deserved.

4.2. *Palace of Desire and Palace Walk:*

4.2.1. Shifting Points of View

¹⁴ For information on the reception of Mahfuz and Arabic literature in Swede see Marina Stagh (see bibliog.)

The most prominent technical feature of *Qasr al-Shawq* is its mixture of two points of view. We have two narrative angles from which the story or stories of *Qasr al-Shawq* are experienced: the omniscient narrator and the 'he' mode of narrating, and (in Leech and Short's language) the self-address or as is literarily known the stream of consciousness technique. Two points of view are employed under this mode: the "I" point of view and the "you" point of view. Mahfuz's character appears to address himself as *I* once, and speaks to himself once again as *you*.

The intermingling of points of view and the characters' self-addresses or interior monologues in conversational scenes are what seems to be a stumbling stone for the readers while reading the trilogy. Here lies the real problem for the translators of Mahfuz's novel *Qasr al-Shawq*. This problem figures in Gassick's critical comments on the translation of *Palace of Desire*. For the sake of its importance on both style and technique in translation, it is reviewed in full herein.

In his online article titled "Trials of the Flesh and of the intellect", Trevor le Gassick critically comments on problems of translation and presentation. With regard to the translation of the trilogy, he says:

Although these volumes represent the devoted efforts of several translators and editors- who are all to be congratulated- the texts still evidence a variety of problems. Certain passages, which have clearly been heavily edited, read easily and well, but are followed by others where the syntax and language seem wooden and slow. Dialogue, here as always, has presented the greatest challenge to the translators; exchanges between characters are some times presented in language that simply does not lend itself to

verbalization. And it is often difficult to differentiate between internal monologue and dialogue, since both are indicated by quotation marks. This is particularly troublesome in *Palace of Desire* [sic. Not italicized or underlined]. (Le Gassick, "Trials")

Trevor Le Gassick's remarks are right. However, his remark that the style is wooden and slow can be justified by the fact that the author's style should be reflected. The approach of the translation is obviously author-based. Yet, the style is highly intelligible in spite of its rigidity. In *Palace of Desire* we have a semantic representation of Mahfuz's style; in *Midaq Alley* we have a communicative recreation of Mahfuz's style. These two are the result of employing two different translational approaches. Thus, semantic representation is closer to the original image than the communicative recreation, even though the latter is claimed to be more fluent and reads more smoothly for target language readers.

Le Gassick's second point that conversational language or the language in dialogue does not lend itself to verbalisation, is not, so to speak, a protruding feature. In many dialogue situations, the translators achieve a good balance between the vocabulary and structure of the Arabic language on one hand, and acceptable linguistic structures in the English language on the other. However, Le Gassick does forget two main facts: first, English now is not one; and its readers belong to different cultures. His judgement benefits a group of English readers; and second, a good translation is at last the most representative translation: a translation that renders itself a good image of the original, no matter how far it is from the *most* appropriate style in a target language.

It is true, however, that the translators of *Palace of Desire* depend largely more on form-oriented (semantic) than on content-oriented (communicative) translation. But, there is no loss of meaning, in spite of there being a bit of loss in clarity and force. This is something noticeable. Peter Newmark, though an advocate of communicative translation

and the target culture, rightly mentions particular advantages of semantic translation. He says:

A semantic translation attempts to recreate the precise flavour and tone of the original: the words are 'sacred', not because they are more important than the content, but because form and content are one. [...] In communicative translation, however, the 'message' is all important, and the essential thing is to make the readers think, feel and/or act. There should be no loss of meaning, and the aim, which is often realized, is to make the translation more effective as well as more elegant than the original. A communicative translation works on a narrow basis. It is 'tailor-made' for one category of readership, does one job, fulfils a particular function. A semantic translation is wide and universal. In attempting to respond to the author, living or dead, it addresses itself to all readers...."(47-48)

The last sentence in the quote above suffices to give credit to the approach, which focuses on the author and the globalised reader. Moreover, it gives credit to the translation of *Palace of Desire*. Are, then, the translators of *Palace of Desire* to blame for a style that does not lend itself to verbalisation?!

The third point, which Le Gassick makes, is unobjectionable, indeed. His reference to *Palace of Desire* is particular. He refers to the core of the problem: the use of quotation marks to indicate both dialogue and interior monologue. Le Gassick, despite all his elaboration of the translating problems in *Palace of Desire*, does not give alternatives to tackle such a problem. His own translation *Midaq Alley* does not render this difficulty to him. And here he is satisfied with just a commentary. Actually, a true assessment

cannot go without suggesting alternatives. A discussion of this last problem is provided below with illustrations, examples and alternatives.

The use of quotations to indicate interior dialogue as is mentioned earlier is the real problem in the translation of *Palace of Desire*. This usage affects the linguistic style on the level of paragraph and the narrative style on the level of technique and its aesthetics. Let's take the following extract from a conversation between Maryam and Yasin as an illustration:

In a tone of mocking admonishment she advised him, "Don't abuse yourself this way. God forbid that I should deprive you of your heart and its possessions."

"How well do you understand what I'm saying?" he wondered.

"When I speak to you, I'm addressing the bitch I love. You're no fool. The memory of Julian makes that clear. Come here, girl. You take after your old lady."

"I'll gladly give you my heart and all its possessions," he proclaimed. "Its only happiness is for you to accept it and possess it, if you will belong to it alone." (*PD* 63)

The interior monologue in the quote above starts at "How well do you understand...?" and restarts at "When I speak to you, [...]" The two are divided by the linguistic reporting category "he wondered". If such categories are used in speech presentation and thought presentation, then ambiguity remains. It remains because the interior monologue continues to occur after the reporting clause. This new resumption causes the confusion. As for the above example, we are confused whether the quoted statements that starts with "When I speak to you..." are part of the interior monologue or part of the dialogue. The reporting clause "he wondered" helps us to understand that the statement before it is part of the interior monologue, but it does not do so for the rest of it, especially when the

remaining of it occurs to start a new line on the page. The extract above is quoted here as it exactly occurs on the printed page of the translation text.

And again, this strategy results in a change of the logic of paragraphical writing. The whole interior monologue occurs as a separate paragraph in the quote above. The whole extract, in order to maintain Mahfuz's style and technique, can be re-written in the following pattern rendered hereunder as a better alternative:

In a tone of mocking admonishment she advised him:

- "Don't abuse yourself this way. God forbid that I should deprive you of your heart and its possessions."

How well do you understand what I'm saying? When I speak to you, I'm addressing the bitch I love. You're no fool. The memory of Julian makes that clear. Come here, girl. You take after your old lady...

-"I'll gladly give you my heart and all its possessions. Its only happiness is for you to accept it and possess it, if you will belong to it alone."

In the earlier target text's extract it is observed that: First, the reporting clauses "he wondered" and "he proclaimed "do not occur in the original. The use of these clauses shifts Mahfuz's narrative style from direct into indirect. Second, the use of quotation marks appears to be the strategy that causes the occurrence of the reporting clauses. Once they are eliminated the additional reporting clauses vanish. This is what the alternative provided above clearly shows. As a matter of fact, the use of dashes is not uncommon in fiction writing. The alternative above shows the advantage of such orthographical feature. Dashes are used to signal the start of a speech presentation and are an orthographical feature in Mahfuz's novel. He uses this feature as an auxiliary that renders itself a

solution in his multi-point-of-view novel. The use of dashes lessens the degree of confusion brought about by the use of the stream of consciousness technique. Anyhow, this technique is also seen used by many great English novelists of the twentieth century. Here is an extract from James Joyce's *Ulysses* reproduced meticulously for the sake of close comparison:

-Don't carry it like that, Mr Deasy said. You'll pull it out somewhere and lose it. You just buy one of these machines. You'll find them very handy.

Answer something.

-Mine would be often empty, Stephen said.

The same room and hour, the same wisdom: and I the same. Three times now. Three nooses round me here. Well. I can break them in this instant if I will.

-Because you don't save, Mr Deasy said, pointing his finger. You don't know yet what money is. Money is power [...] (30).

Joyce's interior monologue is not marked by quotation marks. The dialogue too is not using quotation marks. These two styles are demarcated by the use of dashes to mark the beginning of character speech. Such features are distinctions of an author's style. They have to be maintained in translation.¹⁵

All in all, more other examples can be detected and explained in the same manner because of the frequent occurrence of this problem throughout the novel. But, to avoid repeating the same discussion, another technique is proceeded to below:

4.2.2. Observance of the Direct Voice.

¹⁵ For a detailed discussion on the use of such orthographical features and their distinctions as stylistic features in novel writing see Leech and Short, Style in Fiction: A Linguistic Introduction to English Fictional Prose (Longman: London, 1981) ch.10, 318-51.

This feature seems to be a constant stylistic property in Mahfuz's novels and has been discussed in more details in the previous chapter of this study. Now, the same technical feature reoccurs in *Palace of Desire*. The translators of this novel, being aware of the idiosyncrasy of this stylistic feature, track it almost well all along the novel. It is used in dialogues, in narration and in interior monologues as well. This is what is observed from the following examples. The following extract shows its occurrence in a dialogue:

Amina mumbled sympathetically, "A youthful mistake can be forgiven."

Her husband felt he could acknowledge some portion of his unsuccessful effort and remarked, "I didn't neglect Yasin's rights but met with no encouragement.

Muhammad Iffat told me, 'My first reason for refusing is my concern that our friendship might be exposed to discord.' He also said, 'I would not be able to refuse a request from you, but our friendship is dearer to me than your request.' So I stopped talking about it."

(PD 5)

The direct voice occurs in the Patriarch's speech above after two reporting clauses:

"Muhammad Iffat told me" and "He also said". The same technique occurs in the narrator's commentary as well:

She frequently repeated that she had heard Maryam at the funeral lament Fahmy's passing by saying, "I'm sorry you didn't enjoy your youth." Amina interpreted this to mean: "I'm sorry you didn't get to enjoy your youth, because your family stood in your way," adding to that interpretation whatever else her sorrow and grief dictated. (PD 120)

The author uses this technique as, as it were, a carrying means. By this technique the readers are shifted to the scene where interlocutors happen to have exchanged their speeches. If this voice had occurred reported, this dramatic shift would have been lost. In addition, this direct voice introduces itself remarkably in the interior monologue:

"Let the summer resort of Ra's al-Barr be happy to have you. [...] But when will you return and when will your magical voice fill my ears? [...] How impossible it is to forget your face shining with joy when you murmured, 'We're leaving tomorrow. ...How beautiful Ra's al-Barr is!' How can I forget my dejection at receiving the warning of separation from a mouth sparkling with radiant happiness [...]?" (PD 14)

Actually, when a novelist chooses to report a direct voice, we can think of such advantages for its use in the above mentioned places respectively as: first, the conversation becomes more dramatic; second, it breaks the monotony of the narration; and, third it copes with the nature of the stream of consciousness. Therefore, the representation of this feature is a gain for the translation text, *Palace of Desire*.

4.2.3. Highlighting Phrases and Expressions

Highlighting certain words in the original seems to be rather well-planned in Mahfuz's novels. It occurs frequently. Certain phrases acquire a sort of significance as they are highlighted in the original. Its frequent repetition is always accompanied by the question "why?" on part of the reader. The examples provided earlier in this chapter made mention of this technique - the technique of highlighting certain phrases or expressions in a literary text. Here are more illustrations.

Fahmy, son of Ahmad the Patriarch, is now a martyr. His mother is in total grief for his death. In the following self-address, the phrase "Umm Fahmy" is thematically important:

"Submit to God's will and to whatever He sends you. You'll always be Fahmy's mother and be called Umm Fahmy. So long as I live I'll continue to be your mother, son, and you'll be my child."(PD 10)

However, this extract is to be translated like this:

[Submit to Allah's will. Everything befalling you is proposed by Him alone. "Fahmy's mother" for ever. I will continue to be your mother, son, and you'll continue to be my son.] (QS 586)

Apparently the alternative seems to be no more different from the translation text's extract. In fact, what counts here are two things related to the concerned phrase: 1) the phrase should be put between quotation marks as an equivalent to the double quotation marks of the original; and 2) the phrase should remain part of the longer phrase [Fahmy's mother forever]. But this demand is not to make *much ado about nothing*. Here are two reasons: First, the interior monologue is qualitative and not quantitative in its representation of thoughts. The translation extract should not paraphrase the concerned phrase by way of two sentences joined by *and*. Instead of the original "Fahmy's mother forever", we have "You'll always be Fahmy's mother" and "and be called Umm Fahmy" in the translation; and second, the translators' sentences are explaining one another: "Umm Fahmy" translates in English as "Fahmy's mother". The phrase has to do more with her pride of her motherhood to her son than with her nickname as Umm Fahmy. She has become the mother of the martyr now. That's the significance given to the phrase by

the double angle brackets of the original. And "Umm Fahmy" is a mere nickname for Aminah, the mother.

The following is another example (and at this point we tend to end our discussion of this particular technique and this section as well) from a commentary.

No doubt she [Maryam's mother] was thinking of the cold reception she had received in his father's [Yasin's father] home after Fahmy's death. After a lifelong friendship she had been forced to stop visiting his family. What rude treatment! No, it had been the beginning of a cold war. His stepmother had soon announced her "feeling" that Maryam and her mother had not grieved sincerely for Fahmy. (*PD* 120)

The word "feeling" is stressed in the original. And so it remains in the translation. The translators are aware of such highlighting here. The word "feeling" occurs now in a reportorial commentary. The author gives it a stress. This stress has its importance thematically: Aminah, Yasin's step mother, is in disagreement with her close neighbour, Maryam's mother. The cause for this dispute is just a feeling on part of Fahmy's mother: Maryam and her mother did not show genuine sorrow for Fahmy's death. This feeling is a disruptive force and the cause for the long-term broken relationship between the two families. Moreover, the word's emphasis is significant for characterisation. Aminah, Yasin's stepmother, occurs in the trilogy as a docile wife and a peaceful affectionate mother; yet a fierce and cruel one because of *this* "feeling". She is a woman who judges by heart and not by mind. This is how she occurs in different situations in the novel. The significance of this word and its implicature seems to make the author bring the emphasis to it as soon as it occurs afterwards. The translators, fortunately, keep the stress again when it is mentioned for the second time in the same context:

She frequently repeated that she had heard Maryam at the funeral lament Fahmy's passing by saying, "I'm sorry you didn't get to enjoy your youth." Amina interpreted this to mean: "I'm sorry you didn't get to enjoy your youth, because your family stood in your way," adding to that interpretation whatever else her sorrow and grief dictated. No stratagem had succeeded in weaning her from her "feeling."(PD 120)

As regards *Palace Walk* by the same translator, in aspects relating to the technical layer, the novel is detected to share the same aesthetic dimensions with *Palace of Desire* - dimensions which have just been discussed. So, the need to repeat becomes invalid on this level.

4.3. *The Thief and the Dogs*

In retrospect of earlier discussions and with the critical views stated in the beginning of this chapter, it has been recognized that Mahfuz's techniques have developed and become more sophisticated as far as the aesthetics of novel writing is concerned. *The Thief and the Dogs* is noticed to not lend itself to easy translation on this layer. To recollect, Trevor Le Gassick has condemned the translation of *Palace of Desire* stating that its representation of the interior monologue is a mess because of the quotation marks that are employed to indicate it in the translation text (review our discussion of his critical views on the translation of *Palace of Desire* in the previous section of this chapter). Adopting such stylistic device to discern where a self-address starts and ends has resulted in a kind of confusion between the dialogue and the interior monologue. Le Gassick's observations were right in this respect. Le Gassick, being the translator of *The Thief and the Dogs*, is expected to adopt a better and less confusing strategy to represent

Mahfuz's dialogues and interior monologues. Now the problem comes to him; and it is here that we can see what he and his co-translator have done to tackle this type of problem. The typing technology interferes now to offer a solution to avoid the confusion between dialogues or narration and the interior monologue. Trevor le Gassick applies two typographical fonts in his translation of *The Thief and the Dogs*. The *italicized* font in the novel is used to mark interior monologues. Unfortunately this strategy is found to be erroneous, too, and not quite successful to a high degree.

The first observation is the kind of visual confusion readers get while reading the novel. The italicized font strategy breaks with its rules in many places in the novel. It is not a continuum. In many places where self-addresses are detected, the italicized font is not applied to them. This creates visual confusion where readers may start to wonder why so-and-so self-thought is not italicized. Many self-thoughts do not occur in the italics and thus thought to be, at least visually, part of narration. It is to be remembered that the novel has less narration than self-thought. Again self-thoughts are expressed through two technical points of view: The protagonist speaks to himself using the pronouns "I", and "you," referring to himself. In addition to these points of view in the interior monologue we still have the omniscient narrator's voice in the narration as well as within dialogue. All these points of view and techniques occur in the original as one visual unit with a single font. Translators being aware of such intricacy of style and techniques prefer to use meta-lingual devices to tackle the problem. The use of italics seems to be more a failure than a success. Here are some concise examples out of many of similar nature that have been detected.¹⁶

¹⁶ The italics reproduced in citations in this section hereinafter are the translators' and not mine unless otherwise specified.

4.3.1. Breaking Visual Unity and obliteration of Point of View

This example manifests how the original "he" becomes "I."

As the thought of her crossed his mind, the heat and the dust, the hatred and pain all disappeared, leaving only love to glow across a soul as clear as a rain-washed sky.

I wonder how much the little one even knows about her father? [sic: with a question mark] *Nothing, I suppose. No more than this road does, these passersby or this molten air.*

She had never been out of his thoughts, where bit by bit she'd taken shape, like an image in a dream, for four long years. (TD 152)

The whole quote of the target text above occurs in different typing modes. In the source text it is one visual unit of one coherent technical whole with one point of view, the "he." The intervening point of view, moreover, occurs in the original in continuum with what precedes and follows it: [What does the little girl know about her father? ...Nothing; just like the road, the passersby and the melting atmosphere] (LK 3). This alternative if inserted as such in the translation text to replace the translators' italicized part above, it would occur to a large extent as part of the narration and this keeps the visual and technical properties authentic. Najib Mahfuz does not use the "I" as it is shown in the target text's quote above. As a matter of fact, this italicised excerpt can and cannot be part of a self-address. The reader may not be able to decide if a self-address or not. Let this technical puzzle be kept. This is part of the authorial technical style. The translators attempt to dissolve the puzzle by italicisation, but causing the readers to get into confusion. This time such confusion is not authorial and not part of the authorial

intensions. The authorial technical puzzle is part of his art: the translators' is nothing but sheer derelict intervention.

4.3.2. Obliteration of an Authorial Point of View

The example following demonstrates how the original "you" point of view is obliterated by substitution to become an "I" point of view. It has been mentioned that Mahfuz employs two points of view in the interior monologue: the "I", and "you." It is not technically good to reduce or obliterate one narrative voice for the sake of the other. This is a sort of intervening with the aesthetics of a literary work, which is to be respected. The following extract obliterates the "you" point of view and gives the "I" point of view dominance over the passage in which it occurs:

What a conversation! What did they mean? Somehow they're giving expression to my own situation [...]. There was a time when I had youth, energy, and conviction too- the time when I got arms for the national cause and not for the sake of murder. (TD 191)

This extract should be reproduced to coincide with the original's representation as follows:

[What an evening chat! What do they mean? But you felt that they were giving expression to your own situation in one way or another. Yes, in a way that is as mysterious as the secrets of this night. You too had exuberant youth. The heart is intoxicated with the nectar of enthusiasm. The weapon you've gotten is not for jihad but for assassination.] (LK 18)

My alternative above keeps the point of view as it is in the original. The semantics of the extract also shows it as less coherent and more ambiguous as what usually distinguishes an interior monologue. We, readers of modern literature, do not expect transparency or even complete coherence in interior monologues. Literary translators do not have the right to change such ethics.

4.3.3. Interference of Dialogue and Monologue

In a conversation between Nur and Mahran, Nur shows her interest in him and expresses her sympathy about the treachery that happened to him. The conversation is interwoven with interior monologue. Compare how these two techniques are represented in the target text and the source one:

Target text

"The bitch!" she said angrily. "A man like you deserves to be waited for, even if he's been sent up for life!"

How sly she is! But a man like me doesn't like to be pitied. Beware of sympathy!

"The truth is that I neglected her far too much." What a waste for bullets to strike the innocent!

"Anyway, she isn't the kind of woman who deserves you." (TD 216)

Source text:

[- "A sow!" She said angrily. "One like you is to be waited for, even if he was to live his whole life in prison."

How cunning you are! One like me does not like to be pitied. Beware of having pity for me. What a pity for the bullets in the innocent chests!

- "The truth is that I have neglected her too much."] (*LK 26*)

What is noted in the translation text's excerpt is that it does not employ the italics to the interior monologue as is normally the case with a strategy adopted for the whole text of the translation. The translators are careless even with the strategies they choose to employ. Moreover, they fuse the parts of the conversation with those of the interior monologue in a non-favourable way. This misrepresentation deserves condemnation. *The Thief and the Dogs* is a novel of technique. Mahfuz's techniques in this novel excel over those used by many distinguished modern novelists as Arab critics recognise. Such representations in the translation text of the novel will not support such critical views outside the Arab critical arena. World Literature will not be able to recognise Mahfuz's excellences and mastery over techniques of novel writing if his works continue to be represented in such careless ways. The three examples above suffice to make us feel the degree of deviation from Mahfuz's narrative style and techniques.

To sum up the discussion in this chapter and the other two preceding chapters, the three layers of representation witness translational problems in varying degrees. These problems minimise themselves on the thematic level but maximise on the stylistic level and reach their maximal misrepresentation on the technical level. This observation has more to do with the presence of the original than with its absence. Any judgement that may favour the translation text and talk of it as 'good' can establish its credibility but not within the criterial parameters of authentic representation in translation. The criticism made in this research does not forget or overlook the ethical, literary or cultural values of

the source text and its milieu. To render further support to this issue, politics of representation of oriental literature, namely Arabic literature, is reflected upon with more details and views in the following chapter.

A Critique of the English Translation of the Novels of Najib Mahfuz

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Chapter 5

Politics of Translating Modern Arabic Language, Literature and Culture

The history of *The Arabian Nights* in Europe or, more generally speaking, in the West, is the history of the influence of a work in translation. This may first not seem an important statement. It is, however, necessary, to keep this fact in mind, for whereas translations made from Western language into another can usually be examined and criticized by a great number of people who read the original language, the same is not true for *The Arabian Nights*, since hardly anybody in the West was able to read the original text. So readers had to put complete trust into the reliability of the translation and the seriousness of the translator. (Fahndrich 96)

In the light of such ethics betraying the influence of literary works in translation on readership of a target language, this chapter splits into four main sections that knit well in the thesis's fabric as to reveal certain policies, attitudes and understandings with regard to translating Arabic literature and culture in English. To what extent are these translations reliable and trustworthy? And to what extent do politics of translation play a role in defining what to translate and how to translate? The analyses in the previous chapters have shown a lot to provide a sufficient answer, yet the discussions hereunder attempt to add more weight to the question.

5.1. Politics of Stereotyped Perception, Propaganda and Representation

To address such politics fairly enough an important question should be answered first: Who translates and publishes Arabic literature? and Why?

The answer to this question is likely to produce a long list of translators belonging to different races, languages and cultures. As a matter of fact, it is of little value to try to answer this question within the limits of individual attempts. The answer should show a list of the official institutions that care for translating Arabic literature. It is really the institutional efforts that can show the more serious politics behind translating foreign literatures. A likely answer can be institutions to which source Arabic literature belongs, i.e., Arabic institutions, and maybe other foreign institutions to whose culture and language the target texts should finally travel. The interest in Arabic literature cannot be exclusive to national producers and receivers. Real literature normally transcends its local limitations into other lands through translation. This is exactly why literatures are universal in nature, and consequently gain importance through translation. Arabic literature enjoys, unfortunately, more individually-oriented translations than institutionally-oriented ones. This can be the full stop to the above question, but there are still the publishers. The interest in publishing Arabic literature can be a determinant of Arabic literary translations. In my review of many translations I have found that there are no real academic or even cultural institutions in the Arab world that take care of translating Arabic literature in the modern age. Moreover, no official institutions exist to encourage translating Arabic literature. The political link seems to be lost between the Arabic literary author and the government which is supposed to encourage him. Many translators, national or foreign, realize this broken link. They also realize that their translations are not encouraged and supported officially. In her article that reflects on her interview with the distinguished Arabic-English literary translator Roger Allen, Hala Halim says that

For Allen the problems faced by a literary translator from Arabic "are totally practical: translation from Arabic is not a profession in which there are any degrees or standards or rewards. The best you can say is that nobody translates Arabic unless they are an 'amateur' in the original sense of the word, in the sense of 'lover'." The translator's concerns are as basic as "persuading any publisher to publish a translation and market it, and also persuading anybody to read the book". He places the responsibility for this lack of interest in publishing and disseminating translated Arabic literature squarely at the door of "representatives of the Arab world in the capital cities of the world, such as cultural attachés, who are supposed to project Arab culture [abroad] but seem to be totally unqualified and unequipped and unwilling to promote the literatures of their homelands". Concurring with a number of translators working into different European languages who were present at the SCC conference, he says that "the [2004] Frankfurt Book Fair [where the Arab world was guest of honour], from this point of view, was a massive failure on every level". The representatives and cultural attachés of the Arab world in Europe and the US, he adds, "may need specific instructions and funding -- but this should be available." ("Between Words")

The clear tone of the statements above is as real as any Arab scholar can feel it realistically. The Arab authorities seem to be unwilling to promote their own literatures. The absence and passiveness of the Arab official cultural authorities abroad is not the only thing observed as has been pointed out by Roger Allen. More to this question can be felt with regard to the kind of treatment Arabic authors and their translators have inside the Arab World today. The moral responsibility of the official authorities is almost absent toward their literatures. To give an example, Yemeni literature has but little presence in English translation, let alone in other western and eastern languages. Cultural attaches do

not tend to do any thing serious to promote their own literature in its original language. Many departments of Arabic libraries complain of the lack of material on Yemeni literature. Once the complaint reaches the ears of those who are concerned in the related embassies, they tend to extend the complaint by a complaint about the passive attitude of the concerned authorities inside the country. Translated literature cannot enjoy a better interest then. The problem of interest is overcome by the problem of funding and the whole thing turns over to be claimed economic. Roger Allen's interest in Arabic literature seems to be individual. It gained him reputation inside the Arab world and outside it. Many foreign literary translators of Arabic literature are still dominating the literary translation circle in the absence of the official interest. In addition to this, most of the translators of Arabic literary works are non-Arabs. This is another problem that is crystal clear. Even on the individual level, Arab literary translators seem to be absent, like they were imitating the roles played by their official authorities inside and outside their countries. The translations scrutinized and discussed in this thesis are, mostly translated by non-Arabs and revised by non-Arabs too for publication, irrespective of the fact that not even a single Arab university seems to be without an English department and English scholarship as far as governmental universities are concerned. An Arab scholar of English at a university can play a big role in prompting the translation of Arabic literature. Yet the problem still takes extra-literary and extra-linguistic dimensions especially when such a scholar knowing English complains of the state of non- or lack of support of such a project. Even when translation units are promoted in certain Arab universities, almost no literary section does exist that should care to promote some famous literary works through academic translation. If such a passive situation exists, it is

probable that others should not really care for our literatures or even cultures. Here comes the role of the Other who will start thinking of translating what may interest him. Such interest is certain to be shaped by ethics and politics that differ from the ethics and politics expected by the original-literature peoples. In an interview published online with the distinguished Arab author, critic and translator Muhammad Usfur run by Sabrine Shamardal, he is asked if the West has any political intentions behind what it translates into its languages. Usfur uncovers the whole issue and says:

["Of Course. The West translates what may 'pour' into its interest. It translates either to recognise or to get recognised. America, for instance, translates a lot to let the world know what American is. This is quite clear through what is observed in *News Week Magazine* in Arabic and in other languages as well. The translations of American works are run by institutions or individuals in return for wages. We know a long history of such attempts where there are institutions that were established to disseminate the American culture itself. The western world translates for us in order to know how the Arabs and the Muslims think. They translate for a nationalistic cause. They are quite picky of what they choose to translate and they know that such a chosen book serves well their purposes for understanding a particular community... As a matter of fact, the Arabic books translated into English are not popular; they are just taught at certain departments at universities with an aim to study these peoples, know how they think and then launch attacks on their cultures in their own environments...The West wants to read books of the kind similar to *The Thousand Nights and One*. They have certain stereotypes on the Orient. They do not want novels on ordinary people thinking of issues related to our age. They draw themselves away from the serious literature that captures the attention of those who are specialised in the Mideast Studies...The Arab cultural institutions are not doing their

duties. They have failed to disseminate multicultural knowledge inside and outside the Arab world. This kind of knowledge is reduced internationally into some shows and exhibitions limited to cinema and folklore with a bit of a margin for Translation sometimes...But still I insist on some other thing: We are not requested to apologise for the West. If it was interested in us, it has to search for us and to come to introduce itself to us. We are still thinking in an apologizing mode about what we have. We want to make ourselves appealing for the West when we are not really compelled to do so. We are not in a situation to say sorry. So it is when we have the power that we can find the West more understanding. But the case is that we are still in a weak position and always seek to please the West and that is wrong."]

Usfur's statements above conform to those by Roger Allen cited earlier in this chapter. The passive attitude of the Orient toward its own languages, literatures and cultures makes the problem worse. If the West has created its own institutions to disseminate its original languages and cultures, it has played well when it chose to also promote its understanding of the world around it through translating other cultures. The bridges erected by them have served them well. The Arab Orient has played the same role in the peak of its civilization in the middle ages; but unfortunately has forgotten to play the same role today. Usfur realizes well the politics of power and the role it plays in making the Other more considerate. He has succeeded to point out that we have to know ourselves before we seek to make the Other know us. Knowing ourselves cannot be achieved unless our languages, literatures and cultures are respected by us first. If translation is to play a role in this direction, then we should care a lot about the role it can play. It should not be marginalised. Though Usfur does not seem to define the term "power" in his statements above, it can very much mean "the ability to know oneself."

In any case, it remains a fact that modern Arabic literature is growing in Western countries and is nowadays enjoying a better translation and publication since laureateship was granted to Najib Mahfuz. Salih J. Altoma succeeds to bring home to us the status of Arabic literature to day when he says:

The post-Nobel phase represents, in several ways, a striking departure from the earlier phases. The first obvious development is the relative frequency and regularity with which Arabic works of fiction are translated or reprinted in response to demands. Note, for example, the various editions and printings of works by Mahfuz, Munif, Sa'dawi, Salih, and Shaykh. Second, a large number of publishers, including, for the first time, major commercial publishers and university presses, have become involved in the publishing and marketing contemporary Arabic works. Special reference should be made to the series that the Three Continents Press and PORTA (Project for Translation from Arabic) continue to publish or support in the U.S. , and the several more recent series being put out by such American university presses and programs as Arkansas, Columbia, Minnesota, Texas, and the University of Texas's Center for Middle Eastern Studies. To this must be added the effective role which the mainstream journals have exercised in expanding the audience for Arabic literature. Such journals, especially library-oriented journals, have begun to review on a fairly regular basis Arabic works in English translation, and to recommend them for acquisition by public libraries.

In short by the mid 1990s an extensive corpus of Arabic fiction has become accessible in English translation to an equally expanded audience. [...] Arabists have, on the whole, focused more on Egypt than on other Arab countries. [...] The translation and printing of Egyptian works have been promoted through active support by such institutions, Egyptian and non-Egyptian, as the Ministry of Culture's General Egyptian

Book Organisation, the American University in Cairo Press, the American Research Center in Egypt, and York Press ("Contemporary," 138-39)

Altoma's list, though short, of the institutions that care for translating Egyptian Arabic literature into English draws our attention to the fact that the foreign institutions outnumber the national. This list can be prolonged tremendously to the extent that it would become quite obvious that the West becomes not only the reader, but also the observer, the interpreter, the translator, the critic and to a large extent the supporter and the publisher of Arabic literature. Many academics and scholars, authors and translators have started to notice this phenomena, and along with it the questioned "literary quality of the translated texts [... and] other issues and facets relevant to the whole process of selecting and translating specific texts and authors" (ibid. 139). What worsens the situation, and adds more wet to mud, as the Arabs say, is the fact that the hegemony of the West over the whole Orient creates its particular crises. "We are misrepresented, misunderstood and underestimated": voices that have never seemed to stop. "The Orient groans, and the West laughs" seems to be the slogan of the present political, economic, literary and cultural situation. Reviewing the above talk is sure to make the point clear: the Orient has created for itself what can be termed "the state of the sick man"; and since the remedy comes from the West, it is then sure that the groan should be increased and continued, lest the Orient is felt dead. Simply because it is the Other that gives the powerful identity in contrast.

Anyhow, there appears to be unanimous agreement that Oriental literature in translation in general is subordinated in the West. Arabic literature is not an exception - to a large extent. Misrepresentation of literature does not limit itself to the literary ethics of literary works. It goes beyond that to points of cultural import. In their generality,

translated source texts are underestimated and even subjugated. Such statements sound to be exaggerative; but this is a crystal fact. Edward Sa'id in his great text "Orientalism" concentrates on the idea of representing the Orient by the West through writings he terms as truthful depictions of the Orient. He relies on histories, philological and political treatises. Such sources are found to have depictions that are not natural depictions but "representations as *representations*". He focuses on features like style, figures of speech, setting, narrative devices and other social and historical circumstances through which such representations of the Orient are detected. Sa'id says that the "exteriority of the representation is always governed by some version of the truism that if the Orient could represent itself, it would; since it cannot, the representation does the job, for the West, and *faute de mieux*, for the poor Orient" (Said, *Orientalism* 21); Sa'id's French italics means "for lack or want of something better." This adverbial phrase seems to sum up the situation. Anyway, emphasis is placed here not on what Sa'id does in his leading book and his own methods to read such representations, but on the idea of representation itself. His remark opens to me the door through which I can get to the point where I can prove that translation also is another text through which representation of the Orient can highly be read. The current study has a lot to do with representation and misrepresentation. It is true that the empirical model of this research work has focused on the literary aspects, yet the cultural aspects have always been in mind and discussed throughout.

The Arab Orient is found to be even poorer in English translations, the language of the most dominating countries of the world today and its politics. Most of the translators of Arabic literature have proved that the Orient for them is something that is difficult, obscure, mysterious and even inferior. Such expressions are not very much

explicit, but implicit and can be detected through the way western translators deal with the cultural, literary and linguistic input the literary texts have. Such a western vantage point is certainly influenced by a political discourse and the general western perspective of the Orient, its languages, people, cultures, and literatures. If the image of the Orient had been modified by the West politically and culturally, translators could have produced more respected translations of its literatures and cultures. Sa'id's remark is effective in his own contexts and in contexts similar to what this thesis tries to prove. Yet, this is not the place in which I intend to check my findings against Sa'id's parameters and the way he addresses the subject. What is concentrated on here is what is offered by translation. I regard my discussions here and elsewhere in the thesis as one trajectory that contributes to the meaning of eastern-western relations and the image of the Arab-Islamic Orient as one major point discussed by Orientalism. Such relations are determined by "a growing systematic knowledge in Europe about the Orient, knowledge reinforced by the colonial encounter as well as by the widespread interest in the alien and unusual, exploited by the developing sciences of ethnology, comparative anatomy, philology, and history." Sa'id seems to hint at the role of translation and its contribution to the establishment of such knowledge when he further says, "furthermore, to this systematic knowledge was added a sizable body of literature produced by novelists, poets and translators [...]" (Said, *Orientalism* 39- 40). I stop at this word of the quote i.e. *translators* so as to indicate its contribution to what has been making the image of the Orient. Translation plays a role in the same direction. Edward Sa'id was one of those Orientalists who scanned Najib Mahfuz in English translations and lamented him by the same word he lamented the Orient when he described him as the "poor Mahfuz." Sa'id's lamenting statements for

Mahfuz in English translation comes from his understanding of the politics and ideologies that surround the translated text and the translational strategies that were preconceived as suitable and appropriate for translating the Orient. "The poor Orient" and "the poor Mahfuz" are twins born of the same awareness of how western policies manufactured the image of the Orient. Translators are good participants in the making of the re-created or even created images of oriental literatures and cultures in general and Arabic literature and culture in particular.

Even after the driving away of most colonial troops out of the Arab world, translation has not changed its general look at modern Arabic literature. Translations from Arabic into English continued to flow in the same direction and through the same ideological channels on the official general level. This is to exclude some well-appreciated attempts and efforts on the individual level, of course. That is because some translators showed great neutral interest in the east and its literature and translated from a vantage point that puts Arabic literature on an equal footing with its western counterpart: "Arabic is a language no less important than English in the overall history of ideas, culture, and science, reaching into the distant past when Cambridge and Oxford were crude villages on riverbanks" (Beaugrande 1).

Even though the Arabic language and its culture have been rightly recognized by some westerners, many others still have continued to claim otherwise doubting or denying even the existence of its literatures. An example of such an attitude is demonstrated in Reuven Snir's article titled "*Modern Arabic Literature and the West: Self-Image, Interference, and Reception*":

Until the 1960s, among all the other modern literatures of the East, Modern Arabic literature received singularly little attention in the West. Even as late as 1971, John A. Haywood complains that "modern Arabic literature has been largely neglected until the last few years." [... One] explanation is the general negative Western attitude towards Arabic literature as a literary phenomenon. The strongest variant of this attitude may well be G. Young's dictum that nearly all national movements begin with a renaissance of the national language, legends, and literature, "but Modern Egypt has no language, no literature, no legends of its own. (60)

According to Salih J. Altoma there are extraliterary considerations which seem "to subvert the 'literary merit' principle when Arabic literature is involved. This negative approach extends at times "to the Arab people and their culture as a whole" (ibid. 60). Such negative approach which "extends at times to the Arab people and their culture as a whole" has not changed so much after the rise of post-colonial literatures and "is still encountered at this century's end, even where least expected" (Altoma, *The Reception of Najib* 162). Such literatures have attempted to reconstruct the destroyed image and claim back the rights that were taken away by the imperial western powers. But this attempt of those Arab writers who have taken such a project in the west was a failure in itself. It was a failure because the postcolonial texts were composed originally through the languages of the imperialists like French and English. Such an attempt has, unfortunately, fed itself from that cultural hegemony of the West that gives a sense of superiority to their languages. This is one of the ironies that show how the Orient is incapable of expressing itself through its own languages. Such endeavours have attempted to do nothing but to "inscribe neo-colonial hegemony by privileging the languages (and consequently the canons) of the major colonial powers, Britain and France" (Hassan 48).

The point is that the Arab Orient, and for the same reason the whole Orient and other subjugated cultures and literatures, can never bring a balance by writing their literatures in the languages of those who have terrorized them for centuries. The change can be brought by the realisation that languages and literatures of the Orient are equal and may be superior for some of them. Even in translation, English takes the priority over languages due to the political power of the countries that speak it. "The economic and political ascendancy of the United States has reduced foreign languages and cultures to minorities in relation to its language and culture. English is the most translated language worldwide [...] (Venuti, *Scandals* 10). Even when such a critical post-colonial work like Edward Sa'id's *Orientalism* is found written in English, it adds more to the weight of such a language and its culture than to the language of its author and his culture. But so long as literature belongs to culture, the question remains: Could such a famous book had seen the light if it was written in Arabic in a post-colonial context still culturally dominated by the West? The answer to this question may tend to be more ironical if we think of the West as an opposing entity to the existence of Arabic language itself, let alone developing its literature and culture, which is more Islamic than anything else. Testifying to this are two literary incidents:

- The first is that the Arabic literature written originally in, say, English or in French is not given its due in academic circles or curricula, though such literatures have become part of English or French literatures. They are "housed on the margin" (Hassan 45).

- The second is that even its published translations that exist in the West are guided more by politics of censorship. Arab writers who promoted the West and its cultural values in their writings are placed in the front. Najib Mahfuz and Nawal al-Sa'dawi from the Arab world and Salman Rushdi from India are best examples. This is not to say that their works are not important for their literary aspects; but the fact is that their works have been weighed by western publishers against the cultural input they contain. Moreover, they were encouraged by western prizes for the same reason at large. Till this date, the first decade of the third millennium, the Arab Orient is placed literarily and culturally under the same politics of perception and representation.

Such stereotypes have affected translating Arabic literature to a great degree to an extent that we start to hear some Western sounds that belittle Arabic literature without exception: A biased Orientalist like Wickens pretends that most of Arabic literature is "little but a servile imitation of the worst features of our modern literature." Altoma, the Arab scholar, quoted below, refers this bias to other allegations put by another Western scholar who had read Arabic literature only in translation:

[T]his denigrating generalization about eminent writers and Egyptians in general was not made on the basis of the author's[Wickens's] knowledge of Arabic or a reasonable familiarity with Egypt's extensive literary output, but rather was simply based on Poss's rudimentary readings of a few texts in English translation.

(Altoma, *Reception of Najib* 164)

The biased talks by Westerners on Arabic language, literature and culture do not stop and will not. Here I tend to wrap up the discussion of this section and say if Arabic, as any

other language in the world, has difficulties. these difficulties should not be exaggerated and

should not be viewed as an insurmountable hurdle for truly serious students or competent serious translators, nor should they be used to legitimate the dearth of translations from Arabic. Indeed if a better understanding and a wider appreciation of Arabic literature and culture are to be achieved, translation, which is likely to remain the primary channel of reception, should be perused more regularly and on a larger scale." (ibid. 165)

Such partial views on Arabic and its literatures and cultures apparently came into being with the start of the modern crusades when the sword was on the head of the colonized Arabs of nineteenth centuries and the first two thirds of the twentieth century. They have been luring the Arabs away from their indigenous beliefs about the loftiness of their literatures and cultures, let alone their language, the language of the Qur'an which is believed by all Muslims to be of no equal in the world. A language that is not difficult to be understood or interpreted, and remains of excellence that is unmatched according to statements drawing on the opinions of many westerners and easterners who have known and studied Arabic and expressed their views on it, personally and academically.

The Arab Orient has deteriorated only when it lost its faith in what is recognized by their peoples as certain. Under Western propagations and propaganda, many have not only lost the faith in their fundamentals, but have gone too far to the extent that they started to become just trumpets for the West against their own language, their own classical and modern literature and even against their own conventional values.

5.2. Politics of Power, Publication and Reception

As far as quantity is concerned, the number of translations flowing from English and other western languages into Arabic were greater in number. Modern Arabic culture remained a captive under such foreign cultural influences in times of political occupation. Even after independence western styles of living and modes of expression continued to flood the Arab world through scientific and literary translations as well as through other cultural contacts. Egypt, Syria and Lebanon played a big role in translating the West and introducing its cultures to the Arabs. The western values started to conflict with Arabic traditions especially the Islamic. Such conflict has given rise to two main opposing trends: one encouraging the western culture, the other rejecting it. But the flooding of literary translations from the West was so strong that it could not be stood against. The number of those translations was increasing rapidly since its early modern beginnings in the second half of the nineteenth century. Literary translations into Arabic gradually increased in number with no real consideration of the literary quality of what was translated. What is quite obvious is that they were translated to entertain the public reader; but quite interestingly they attracted the attention of the Arab writers and influenced their modes of writing and thinking as is the case with Najib Mahfuz and his generation and even later generations. Then it can be said that right from the second half of nineteenth century till as late as the time when Najib Mahfuz was awarded the Nobel Prize for literature, translations into Arabic overrode translations from it. The course of translation, however, was changed greatly afterwards. Such hegemonial flow of translations from the entire West, particularly, French, English and Russia reveals to us the fact that during times of occupation and for a long time in its wake the West enforced and reinforced its cultural hegemony and superiority over the Arab world, as though

convincing them that they should remain attached to it. Edward Sa'id's observations suffice to say a lot on this issue. The role of translations was as great as was observable. Many writers, hired or none-, preferred to adopt the western values and propagate them against the indigenous traditions of their own people. Islam was always in point and many Islamic laws were questioned as is the case witnessed in the works of Najib Mahfuz.

The translations and adaptations of western literary texts were not determined by their literary values but by their cultural inputs. Westerners or their supporters in the Arab world aimed at invasion and not only ordinary introduction. It is of no point for both to question the literary value of those translations of western texts particularly the French and English. The translators and adaptors busied themselves with transferring western culture and its values. The quality of the original literature of the West was taken for granted to be superior namely for novel and short story writing. Guaranteeing this, they cared more for invading the Arab Orient culturally. Their customs and costumes, languages and modes of expression were introduced along with lofty beliefs to support their superiority and to create doubt about the indigenous beliefs and customs which the Arabs prided themselves on for long. To this effect, Tawfiq Yousef emphasizes such changes happening in the second half of the 20th century after the West, particularly America, has developed its technologies on all levels:

Arabic literature and culture began to open up to the new literary, cultural, scientific and technological values coming from west of the Atlantic. As the Arabs realized the growing military, economic and political power of the United States, they tried to come to terms with the newly-rising world power. One way of achieving that was to learn about the

culture, the literature, and the philosophy of that country, and translation proved to be a key to that objective.

[...] Since the 1950s, Arab scholars and intellectuals have been translating the most important works of American literature. [...] The movement to translate American literary works into Arabic gathered momentum in the 1960s and 1970s and has been growing steadily ever since that time. ("The Reception and Translation" 80-81)

His whole article is an example of how modern Arab thinkers and scholars speak of western influence on Arabic literary expression. It is good to open up to new literatures and cultures, but not at the expense of the pride of the nation and its traditional values.

Then it is the political power that gave the West its meaning. In addition to its power, the help of propagators outside and inside the Arab world strengthened the Western values to an extent that all indigenous values started to be questioned. Yousef's article mentions the considerable number of institutions that were established to translate western literature and culture inside the Arab world. After establishing their culture and literatures in this way, they left it to the hired Arab intellectuals or the blind admirers of Western values, who started speaking and writing against the Arabic literary values and modes of literary expressions in favour of the western literary values and their literary schools, their literatures and even their styles of living. Under such circumstances one cannot expect the other, the West here, to recognize literatures or even cultures of the East as an equal. This is the frame in which Arabic literature and culture are placed and looked at.

Then it is under such politics of propagation and domination that we can think of what came next when Arabic literature started to occur translated in the West. This is a kind of translation back or rather a repay. Modern Arabic literature, as talked of by many

observers, enjoyed little recognition or none at all in the West before Nobel laureateship, which seemed to have worked as a sign of recognition. After being given the go-ahead, it is now the time for Arabic literature to claim its importance and rank among world literatures. The Western audience has started to hear of such names as Najib Mahfuz, Ihsan Abd al-Quddus, Jurji Zaydan, Taha Husayn, Tawfiq al-Hakim, etc. Such names were recognized as very eminent in the Arab world long earlier. Their place in world literature started to gain momentum only after the recognition. In fact, the Arabs who have not dominated the West cannot think of their culture as superior or even equal, in spite of their awareness of their glorious past, particularly, the Islamic renaissance of the middle ages, which was for the whole Europe times of darkness. It was the Arab translators and their cultural centres that introduced to the West knowledge in all spheres of life. Even the Western Latin and Greek literary traditions were known to the West by the Arabs. Today what remains for the Arabs is to insist on the importance of their modern literatures and cultures. Here comes the role of translators who started to believe, with the advent of globalization and the "end" of colonization, that human values are to be shared. But, this cannot happen unless the world becomes open to itself. The East should participate actively into the making of world literature, world culture and globalization. The attitude of the translators has been fair enough. They shared all intellectuals of the world their views. They started translating from languages they already knew as languages of the inferior world, or to use a milder term suggested by them and accepted by the whole 'poor' Orient, the Third World: A term that is no more than a permanent designation of culture, though understood widely otherwise. Kuwait and Japan, to mention an example, are still within the prescribed frame by the West.

Reflecting on Arabic literature in English translation, whether the classical or the modern makes us very much aware of what politics is governing our languages, literatures and cultures today. After colonial eras there has seemed to be a return to what once acknowledged by 'such Western scholars as von Grunebaum asserting that "there is hardly an area of human experience where Islam has not enriched the Western tradition"' (Snir 60). Modern Arabic literature is acknowledged again in times where the West has power over the whole Orient. The status of modern Arabic literature is still questioned, and the translation of its culture has not yet gained its importance. To be a little optimistic one can think of a change in such politics of reception regarding Najib Mahfuz and Arabic literature in general after the recognition. To this effect, and contrary to the pre-recognition state, Salih Altoma outlines such politics of reception in the American West and optimistically remarks:

No discussion of the post-1950 period can ignore the largely positive impact which the newly-established Middle East/Near East programs have had on the study and the advancement of Arabic literature in the U.S. It was inevitable that such academic development and the teaching of Arabic literature at numerous colleges and universities would create conditions favorable for the dissemination of information on the literature or culture of the Arab world. Thus a variety of textbooks, readers, or anthologies were prepared in response to the new situation and began to contribute, albeit in a modest way, toward an appreciation of Arabic literature. (*The Reception* 197)

Altoma goes on to talk on certain evidences that changed the politics of reception after the 1980s, or rather after Mahfuz was claimed to be the first Arab to have the Nobel Prize for literature in 1988. "Fortunately, the post-Nobel period shows a marked departure from

the earlier phases when Mahfuz's works have begun to achieve what may turn to be a breakthrough as far as the American reception is concerned." He concludes with this uncertainty: "However, whether the Nobel Prize's effect will continue beyond its temporary positive results or lead to a genuine American appreciation of Arabic literature in general is a question that only subsequent developments can answer" (ibid. 198-99). And in his other article titled "Contemporary Arabic Fiction in English Translation, a Chronological Survey: 1947-1996", Salih Altoma leads his talk further to spheres of reception of Arab women writers and the growing interest behind translating and publishing them. In connection with this he mentions two facts:

- The appearance of talented women who contributed to Arabic literature
- The global orientation of feminism in the west, and the success of those women writers to express their social and political issues in their writings

But what is interesting is that he gives an example of a well-reputed Egyptian woman writer, well-circulated and published in the west in general i.e. Nawal al Sa'dawi. He points to some politics of reception and publication of such a writer that consolidate the view that the West is still hegemonial in its reception and publication of Arabic literature and culture:

There is no doubt that of all Arab women writers Sa'dawi has been the most widely received and accorded the most favorable reviews in feminist literature. This is due perhaps more to her radical and outspoken approach in portraying women's conditions in Egypt and Arab societies than to the intrinsic literary value of her works. While censored or banned in Egypt and elsewhere in the region, Sa'dawi's works, both fiction and

nonfiction, have received wide circulation in the West, reaching beyond the usually limited audience which Arabic literature had up until 1988. (138)

This reveals to us clearly and critically enough that politics of reception of modern Arabic literature is determined not by literary values but by the cultural input of what is translated. Novelists of Islamic or traditional views are not really welcomed neither by publishers nor their readers. To support this view, one may enquire: "How many out of thirty novels by Tharwat Abazah has been translated into English by the American University in Cairo Press till today?" It seems that the literary merit has been overlooked for the sake of content merit as it were. Those liberal Arab writers, in the Western sense of course, either men or women enjoy more translation and more interest and readership in the West as opposed to those who are conservative or less liberal in their views. Such discrimination brings to mind the question of quality and equality. It also emphasizes the one-way flow of Globalization: one that seeks to foster the West and its cultural and even ethical notions with no enough space given to the different Other and his or her culture. However, there are individual cases that find their way out of this general practice.

The matter is not then the literary merit and the quality. It is rather the content or the message that controls publication and consequently direct reception toward *pre-defined* trajectories: When the works are found to serve the West and its values they are to be published. That is exactly the reason why we have translations marked by exclusion than inclusion and by obliteration and substitution than by explanation and interpretation. And the new ethics of Globalization do favour the West and its cultural hegemony. The new notion itself has been exported by the West. The Arab Orient is still in a passive position to exploit such a notion for its own interests and the interest of its culture and literature. When the world of advanced technologies approaches its different corners, it

carries to every part of it a hegemonial culture along with it. Makers of world policy are certain of what such modern technologies do to the world. Culturally speaking, such technological advances helped in fostering the Western values more than the eastern ones. Look at translation then. These eras of Globalization seem to be the best times for the Orient to reveal itself and claim an equal status to the West. But unfortunately, it is the West that translates it, its literatures and cultures. Their translations consequently come with strategies that exclude rather than include, makes similar rather than recognize differences, and disperse rather than bridge; all this under the flag of Globalization, which seems to many as well as myself a twin to Westernization as far as culture is concerned. This is because Globalization has been announced by the West as one way to convince the world with new politics of sharing and mutual understanding and world policy making with the aid of technological advances. In reality and on the ground, things appear differently as if the West coined the term in order just to convince but not to really believe. However, translation as a trend seems to be working against such politics of Western globalizational notions where the

functionality of translation has worked just as well as in initiatives mounted from subordinate positions, some directed against empire, others in complicity with globalized capital.

[...] The status of translation in the global economy is particularly embarrassing to the major English-speaking countries, the United States and the United Kingdom. It calls attention to the questionable conditions of their hegemony, their own dependence on the domination of English, on unequal cultural exchange that involves the exploitation of

foreign print and electronic media and the exclusion and stereotyping of foreign cultures at home." (Venuti 158-59)

Taking such preliminaries in mind, it is then clear that adopting such translational strategies as omission, addition and substitution cannot go without being affected by such general dilemmas of thought and understanding. Such strategies have started to function as rather ideologies in translating Arabic literature; and most of which are complying with the above discussed politics of stereotyping, publication and reception. In addition to the literary damages and changes discussed in the previous chapters, cultural matter can throw more light on such policies that govern translating Arabic literature in English. Here are specific cultural categories to be reviewed that will show us how Arabo-Islamic language and culture is treated in English translations:

5.3. Cultural Categories in Point

Our examples below will crystallise into three categories that are found to be most affected in English translation due to either the fore-discussed politics or due to the translators' mere individual conceptions and their separate personal idiosyncrasies, ideologies, understanding or abilities. The study of this thesis has detected cultural manipulation more on the following two main levels:

- Translating names of persons and places
- Translating epithets and titles of people and ways of vocative address

Mahfuz's works have been translated to English by individuals not establishing themselves under any Arabic institution either academic or cultural, except few. Most of his translators are natives of English and most of them remain unguided and not helped with regard to culture-specific items. Even when collaborations are detected, many

conflicts occur as if there were no agreement between the translators on the same text. A good example of this is the translation of Mahfuz's *The Thief and the Dogs* checked earlier. What seems quite interesting is that some academic scholars like M. S. Farid blames the translator of *Midaq Alley* for not taking the help of an Arab knowing Najib Mahfuz's literary world quite well. He points out the mistake of misunderstanding the name of a place for the name of a person. The fun rises when the same translator seems to have responded positively to such a call in his later translation of *The Thief and the Dogs*. This time he has taken the help of a distinguished Arab scholar, a university professor. Unfortunately, as the scrutiny of this novel has revealed, the translators did not seem to agree on many things. The evidence to this is the diversity of what is supposed to be one and of the same nature. We find a dichotomy in the translation of the Arabic word "shari'" [literally street]: in one place we find it translated as "street" and in another translated or rather transliterated as "Sharia". The latter cannot stand correctly either on the level of translation or on the level of transference or transliteration. What is to be noted also is that the word "sharia" has entered the English dictionary as a loan word meaning "a system of religious laws followed by Muslims" ("sharia," def. 1312). Let's have more examples on such a problem.

5.3.1. Translating Names of Persons, Titles and Epithets

It is true that names of places and persons in a literary work like a novel are fictional; but they cannot be thus all the time, especially in novels classified as realistic. The novels checked in this study belong to Mahfuz's realistic period 1945-57. Even the existential psychological novel *The Thief and the Dogs*, 1961, which marks a fresh start

in Mahfuz's development as an artist has many realistic aspects and remains realist to a great extent. In a realist novel, a writer is sure to bring names as close as possible to names of real people, and names of real places so as to make his readers feel their reality, their problems and their social issues. This is clear in Mahfuz's novels: *Zuqaq al-Midaq*, *Bayn al-Qasrayn*, *Qasr al-Shawq*, and *al-Liss wa al-Kilab*. In contrast, for instance, Mahfuz's characters and places in say, *Awlad Haratina*, are allegorical because the story is symbolic. Therefore, Mahfuz's names and places are to be maintained intact through correct transliteration and right translation, particularly if they have their connection with a special cultural milieu. Ridwan al-Husayni of *Midaq Alley* is transliterated as Radwan Hussainy. The similarity is much, still the representation is wrong. The "al-" which is indicative of family tribal names in the Arab world is deleted. The double "s" of "Hussainy" brings fun to the name. By comparison, the name "al-Husayn" of the trilogy is well represented and reflects respect of Arabic culture. The "al-" is maintained though it is part of the proper name failing which cannot bring the same damage as in the first case. The "s" remains single as it should be. Some translators prefer to work against their knowledge. There is an ideology here, even if it remains suspected and does not gain the degree of certainty. Many Orientalists have preferred the manipulation of Arabic names. One of the most obvious examples is the name of the prophet of Islam, which remained misrepresented by Orientalists as "Mahomet" in many western writings until only recently after many Muslims have insisted on its correction as "Muhammad." Moreover, in almost all the translations of Arabic literature, the name of God, *Allah* in Islam, is misrepresented by westerner translators as just *God*. What is unfortunate is that many Arab translators adopt the same type of representation in their translations as if guided by

the preconceived stereotypes proposed by Orientalists under the deceptive concept of assimilation or what is called ethically the target language law. To add more weight to this point, I discuss the existence of two pronunciations in English of "Muslim" and its other written variation "Moslem" that refer to the follower of Islam: they are pronounced as /muslim/, or, /muzlim/. The first word is right and is derived from the Arabic verb "aslama" literally means "to resign oneself to Allah"; the second is wrong and is literally derived from the Arabic "zalam" literally "a piece of wood like a featherless arrow," which has to do with a pre-Islamic practice of divination strongly forbidden by the Qur'an (Maghniyyah 11-12). It is quite good, however, that some English dictionaries like *Longman Dictionary of Contemporary English* have started to point the unacceptability of the wrong pronunciation ("Moslem" def. 927). It is suspected that some of the Orientalists knew the difference between the two terms in Arabic and prefer the wrong pronunciation as one way of deception. Many Arab and non-Arab Muslims not knowing do commit the mistake of adopting the second wrong pronunciation of the word. The seriousness of such misrepresentations is well-commented on by T.B. Irving:

The spelling of "Moslem", "Kaaba" (for Ka'ba) have a true beginning in ignorance, but they never seem to point any way to salvation. The spelling "Koran" is often used by non-Muslims and western-trained Muslims, the same people as use the spelling "Moslems", as the late Professor Hitti did in his book *Islam* in his incredible quotations: "An old-fashioned *Moslem* (sic) goes through the legal ablutions before he opens the book" (pp.26-27)! What sort of Muslim did he get his information from? When this is pronounced with a voiced "s", it gives us "Mozlum", which means the exact opposite of a

man of peace, for *dhulm* or *zulm* is 'harm', 'evil' etc. A "Moslem" thus means a 'cruel' individual like any Oriental tyrant. (Introd. XXX1)

In his commentary here on the problem of misrepresentation, Irving is still committing a mistake with regard to the derivational sense of the word "Musilm" if pronounced as /muzlim/. He thinks of its morphological root as "zulm." This cannot be the root because Arabs pronounce it as "dhulm" according to standard phonology of Arabic with no /z/ sound at all. Irving is building his explanation on the way non-Arabs pronounce this word. The root, however, is "zalama" which is explained earlier here. His comments, however, are important to indicate that linguistic and literary manipulations are to be stopped and any existing misrepresentations should be corrected. Similarly, in fictional writings, and following the same course, many translators of Arabic literature tend to misrepresent proper names intentionally or non-intentionally through mistransliteration. The commentaries of this research work adopted more appropriate transliteration of names to highlight the mistakes of the translators regarding this point, after all.

As for epithets, titles and vocatives, highly problematic for translation, there can be one alternative or another to deal with them. Here are some of these epithets. The word "shaykh" is no longer a problem if it happens to be a title referring to either "a religious scholar" or "a chieftain of a tribe or area." This is because it has entered the English dictionaries as a loan word with these two meanings. But it poses a problem if it is used as a mere vocative "addressing any person either sarcastically or non-."

Suggested is that the same is to be maintained and the new usage is alluded to skilfully with the fewest words to indicate its meaning. This is of course in addition to the context that will certainly provide a clue to its meaning (see ch. 3 for details).

One of these titles is also the title "al-Mu'allim" and al-Mu'allimah" which are translated respectively as "Mr." and "Mrs." Such cultural titles may not have the chance to be borrowed by English. They will probably remain translated. Translators adopt the English titles as equivalents while they are not. Suggested is that they should be translated so as to maintain the implicature and designation of the person. Al-Mu'allim Kirshah of *Midaq Alley* and his wife are translated as Mr. and Mrs. Kirshah. A better translation in my opinion is Kirshah the café owner for Mr. Kirshah, and "wife of Kirshah the café owner" for Mrs. Kirshah. "Al-Mu'allimah Husniyyah" of the same novel translated as "Mrs..." can be translated as Husniyyah the bakery owner. Al-Sayyid Salim Alwan of the same novel can be translated as Salim Alwan the company owner. It is the line of business that they do which gives significance to such titles. Their titles would have not assigned to them socially if they had not had such businesses.

And in *Palace Walk* and *Palace of Desire* the title, "Al-Sayyid," can be translated as the "Patriarch." This is in order to avoid making it sound as if it were the first proper name of the person called "Ahmad Abd al-Jawwad," a tyrant in his house as the texts show. "al-Mu'allim Tarazan" translated as Mr. Tarazan in *The Thief and the Dogs* is to be translated as "Tarazan the gun-smuggler". Such alternatives to the translation of epithets are suggested here to all translators of Arabic literature without any intention to impose them or exclude other better alternatives that can occur in the field of comparative and cultural studies.

All in all, it seems that politics of cultural assimilation has affected this area of translation that deals with Arabic names, titles, epithets and vocatives to an extent that they have become one in almost all existing English translations. These names and

epithets are as culturally important as they are literarily significant. They, irrespective of the differences between Arabic and English cultures, should be translated in a way that keeps their specificity intact. The two different cultures, I believe, can be bridged by pointing out the differences and not by obliterating or assimilating them under the target culture values. The phonetic hurdles can also be minimised to the utmost by adopting the closest possible sounds in transliteration.

5.3.2. Translating Names of Places

Names of places are not much different on the level of misrepresentation. Such point finds its best examples in *The Thief and the Dogs* and the trilogy. In *The Thief and the Dogs* the Arabic word "shari," which means "street" is transliterated as "Sharia," which means "legislation." What's interesting on this point was discussed in this chapter earlier.

In the trilogy, the translators prefer to change the titles of the three volumes radically as follows: *Palace Walk* instead of *Bayn al-Qasrayn*, *Palace of Desire* instead of *Qasr al-Shawq*, *Sugar Street* instead of *al-Sukkariyyah*. The titles in Arabic refer to three streets in al-Husayn quarter in Cairo. Their counterparts in the English translations are not good representatives. They look like titles of fairy tales with no connection to reality. There is nothing like a walk in the palace or a walk around it, "Palace of Desire" is a literal translation of the words of a name of a street, and "Sugar Street" is nothing but a street in which sugar is traded. If things are to be well represented one should think of the following facts:

- Najib Mahfuz's novels of the trilogy are all realistic. That's why they take their titles as names of places.
- Names of the places are real in these novels. They refer to three streets in Cairo.
- Titles in translation should be authentic enough to indicate their author's texts. One cannot expect Mahfuz to admit writing a book called "mamsha al-Qasr or nuzhah Bayn al-Qasrayn" if the English title of his first novel "Bayn al-Qasrayn" is translated back into Arabic. It is real fun if one interested scholar or a tourist who has read Mahfuz is found in Egypt asking about "Shari' al-Sukkar" as a back translation of the English title "Sugar Street". Of course he will be led to the nearest street that sells sugar, while what he really wants is to see a street that has such a name.

Having considered all these thoughts together, it is suggested that translating foreign names of place, just like names of people, should be maintained as real. Suggested translations of the above titles of the trilogy are as follows:

- *Palace Walk* can change into *Bayn al-Qasrayn Street* as a translation of *Bayn al-Qasrayn*
- *Palace of Desire* can be *Qasr al-Shawq Street* as a translation to *Qasr al-Shawq*.
- *Sugar Street* should be retranslated as *al-Sukkariyyah Street* as a translation to *al-Sukkariyyah*

Why extra burden is taken in translation when things are so simple. Politics of publication and commercialism might be the reason behind such shifts where the cultural foreignness is sacrificed. To remember a case mentioned by Lawrence Venuti in his

leading book *Scandal of Translation: Towards and ethics of difference*, he writes of the Czech novelist Milan Kundera as one who

seems unique not only in scrutinizing and correcting the foreign-language versions of his books, but in asserting his preferred translation practice in wittily pointed essays and prefaces. The most notorious case involves the different English versions of his novel *The Joke* (1967). The first in 1969 appalled Kundera because it edited, excised, and rearranged chapters; the second in 1982 was "unacceptable" because he judged it "not my text," a "translation-adaptation (adaptation to the taste of the time and of the country for which it is intended, to the taste, in the final analysis, of the translator). (5)

If such a writer knew English and had the chance to judge his translations in English, this can be taken as an example by which we can reach a non-biased definition of "moral responsibility": an important notion that should take some space herein.

Unfortunately enough many distinguished theorists in the field of translation studies still misdefine this notion and misdirect the issue and talk of it in terms of target-text readers' rights. The above case of Kundera manifests the right, as far as I would believe, orientation of the moral responsibility of literary translators. Once the author, his language, and culture are given priority, it is only then that the translator is paying tribute to the readers of the target text. Moral responsibility cannot be defined in terms of "blind assimilation":

Potentially, any situation where we try to relate meaningfully to difference can be described as a translational situation. In this sense, translation points to how different languages, different cultures, different political contexts, can be put into contact in such a

way as to provide for mutual intelligibility, without having to sacrifice difference in the interest of blind assimilation. This also explains why the question of the ethics of translation and of the politics of translation has become all the more pressing in our time.

(Ribeiro)

Contrary to this, Susan Bassnett insists on placing the notion of moral responsibility within the target text' culture:

"To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground, and the translator should not be tempted by the school that pretends to determine the original *intentions* of an author on the basis of the self-contained text. The translator cannot be the author of the SL text, but as the author of TL text has a clear moral responsibility to the TL readers" (23),

However, such a viewpoint by Bassnett cannot be the right guideline to the question of moral responsibility in literary translation. Social and religious parameters of literary texts cannot simply be changed to fit in Bassnett's definition and understanding of moral responsibility. Revisiting this notion needs more space, but it seems that the Czeck's case mentioned earlier speaks louder than further argumentation. The differences between cultures should remain differences if the issue of moral responsibility is to be fairly addressed. Being an affiliate with Arabic literature and culture, it is found really hard to, for instance, accept the appearance of the name "Allah" as a female in any other foreign target texts whose cultures just have female deities.

Hence, it is reckoned that untranslatibility can be easily broken if differences between cultures are sought to be understood. Many source texts are called for to be rechecked in their translations in other languages and cultures. Different ways of

understanding is a type of translation politics or even politics in translation that can lead to *undesired results*. Kundera's voice of objection to the translation of his literary texts in English should redirect our understanding of the issue of moral responsibility in literary translation. The following brief section sheds more light on the so-termed "undesired results" above.

5.4. Translational Strategies and Culture

The translation strategies detected in our analysis and scrutiny has revealed themselves as rather ideologies of treating Arabic culture and literature. The discussion of the previous chapters has brooded enough on aspects of manipulation of the literariness of the Arabic literary texts. Here it is intended to reflect more on how such ideologies affect certain cultural values, particularly the Islamic.

In *Midaq Alley*, for example, the name of God, a point referred to earlier in this thesis, is just replaced by the word "God." The word God, we all know, has the simple meaning of "deity". This word is not a variation of the name of God. According to Arabic language, there are these words, "ilah" and Allah. The first simply translates as "god or deity," the second is the exact name of God according to Islam. In literary texts we tend to face the two words together. It is not true that we render the two terms as neutrally as God. This is a cultural point. In most literary texts, original in English or translated into it, or even in translated films, there is the problem of omitting the word "Allah," and substituting it with the word "God". Even Arab translators, or even those of them with stronger Islamic orientation, are simply misled by non-Arab translators or by naïve

imitations of what occurs in English. The word "god" assimilates the foreign; and what is needed is to recognize the difference.

The critical analysis rendered by the chapters of this thesis manifested three major translational strategies: omission, substitution and addition. The first two of these are found to be the most destructive to foreign cultures and ethics of true literary representations. In the translation of *Midaq Alley*, for instance, omissions exceeded the tolerable limit not only literarily but also culturally. The translator's Orientalist attitude was clearer even through the note provided to his translation where he claims that Arabic is not easy and cultural items and poetic expressions cannot be easily translatable. All he does is taking recourse to omissions and substitutions. To prove his misunderstanding and false allegations, Mahfuz's *Place of Desire* has been translated by a group of three English-native translators. In their translation, omission and substitution can hardly be detected at all levels of representation. To the best of my belief, it is contended that those English translators who defend the target culture system and its readership are not really willing to respect foreign cultures. This is due probably to the trust and confidence they have about their own cultures. They are sure that the political domination of their countries over the East has made of them masters and of their cultures examples to be looked at with respect and even imitated. Being sure of this, they are not willing to recognize other cultures in their literary representations. They are not fearful of being misrepresented themselves. They already gained worldwide recognition. Their cultures have started to dominate even under the banner of 'the global village'. The big talk here should not sound more Occidentalism (though it is really there) than a call for reformation and re-representation. And this call is not directed toward the West. The

mistake is not to be repeated. This call is for the whole Orient to start representing itself and translating itself. I got shocked coming to know who translates Arabic literature and culture today: most of them are Western official institutions or Westerners of 'Orientalist' orientation. Even the best of them on the individual level cannot avoid making themselves suspected. The translators of the trilogy, regardless of their commendable services and efforts in translating Arabo-Islamic culture, prefer to translate the Arabic common prayer "salli ala al-Nabi "[pray for the prophet] with three different representations in the same novel, all of which are wrong and against monotheist Islamic beliefs, not even intended by the author, who himself is not Islamic by nature(a point discussed in details in ch. 3). The real point is that western translators of Arabo-Islamic literature and culture cannot be trusted completely and all the time. Doubt can have its benefits sometimes, particularly while checking the western representation of the Islamic values, either ethically or culturally in translations or original writings.

A Post-Thought

Any literary text translated through certain ideologies that care more for the target system than for the foreign culture it is translating from, should be checked for extra-linguistic values: values that may have harm at the very heart of their expressions. When once given a text written in English about the Keralite culture to be translated into Arabic, I didn't hesitate to include what was foreign either linguistically or culturally. I realized that there are transliterated words from Malayalam, the language of Kerala in the text written originally in English. These transliterated words have their ready equivalents in English. Yet, the Indian authors of the English text chose to transfer the words rather

than translate them when writing about their own culture. Being asked to translate it into Arabic for research purposes, I could not but reproduce the Malayalam words similarly through transliteration in Arabic with a bracketed translation. It was all due to my understanding of certain ethics of authentic representation of a foreign culture and respect of authorial intention. For short, it is to be said that foreign cultures are as important in their contribution to world linguistic, literary, and cultural values as they are important in world economic and political affairs. Translation should continue to play its role in bridging these global spaces. Policies of neglect and inequality should stop at least ethically if not practically. Translation methods, techniques and strategies should remain as human as possible to include rather than exclude, to recognize the differences more than to assimilate, to respect more than to overlook or degrade. Stereotyping should be justified ethically and should be free from politics of propagation; preconceptions should not affect reception; and publication should not be guided by commercialism or political interests. Globalization is yet a Western ploy in a large measure; and if a treasure, it is not so far exploited well by the Arabs and the whole East for the sake of their peoples so that they should start to be respected (if not politically and economically) linguistically, literarily and culturally. Finally it is to be emphasised that translation should be reoriented toward the ethics of understanding differences and the abolition of politics of homogenisation and assimilation and

Since the question of translation has become a politically and culturally crucial question, one can argue that translation can be regarded as a central metaphor for some of the most pressing tasks confronting us at the beginning of the twenty-first century. Translation points at how different languages, different cultures, different political contexts, can be

put together in such a way as to provide for mutual intelligibility but without having at the same time to sacrifice difference in the interest of a blind assimilation. Translation, in this sense, is about the creation of new cultural and political maps, the establishment of shared territories and of points of articulation, the development of a border reason, as opposed to the simple acceptance of the reason of the borders. It is about the right to be different, where homogenization would mean an offence, and the right to be equal, where the dwelling upon difference would be synonymous with oppression or with the prevalence of power politics ("Politics of Translation").

A Critique of the English Translation of the Novels of Najib Mahfuz

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Chapter 6

Conclusion

This chapter concludes this research work by summing up the main points and findings of the thesis, by emphasising its original aspects of contribution to knowledge, and by providing and considering certain suggestions for further research.

6.1. Key Points and Findings

To check and correct Arabic literature in English Translation was stated to be the aim of this research work. Najib Mahfuz's selected novels were chosen as a sample that would reflect the status of Arabic literature in English. The general goal was expressed in a way that would betray a sense of correcting an image that is commonly believed to be a distorted one. As a matter of fact, there still remains the query whether correcting Mahfuz's image is what really matters or the image of the Arabic novel as a whole. The answer can be stated clearly for such an issue: There seems to be an integral sense. Najib Mahfuz is one of the best representatives of the Arabic novel and is so seen and claimed by many Arab and non-Arab critics and scholars. Therefore, the aim of this study was set up to analyse four of Mahfuz's novels in English. This was an achievable attempt: An attempt that would examine the overall image of this Nobel Laureate in both the English translations of his novels and any critical views related to them.

For the sake of achieving this specific achievable aim, three objectives were considered. The first was to analyse the thematic dimensions of Mahfuz's novels and how they were presented in English. The second was to scrutinize the representation of the

narrative style in the selected novels and the third was to look into the narrative techniques and other aesthetic qualities of Mahfuz's texts and to what extent such techniques were maintained in the English translations.

All these objectives needed a methodological scheme under which the general purpose of the research work and its aim would be addressed. For such a cause an empirical model was envisaged and proposed to be applied to the analysis and assessment of the quality of the literary texts in translation. The model proposed had three main layers, each of which was to deal with one of the objectives stated above. Hence, the *theme-style-technique* model, a name I have given to this model (see recommendations later in this chapter for the utilizability of this model in the field of translation studies).

The study had fallen into six chapters: the three chapters following the introductory chapter followed the systematic scheme of the proposed mode.

The first chapter was introductory in nature; it introduced the main objectives of the research work and its aim along with a proposed methodological model for application (see introductory statements above). The same chapter introduced the Egyptian novel and its evolutionary stages. It then introduced Najib Mahfuz and his literary world. His novels were introduced in a manner that reflected on their literary classification and dates of publication. After that Mahfuz's novels in English were introduced so as to give the readers certain clues to what was translated out of Mahfuz's novels into English and what remains out of them untranslated. The chapter concluded with introducing the main four novels chosen for the analysis and scrutiny for this research work. These were the following:

- 1- *Midaq Alley*: The first novel that introduced Mahfuz into English, published in Arabic in 1947, and translated by Trevor le Gassick and published in Beirut in 1966, and edited and republished in 1975. This latter edition was the one checked in this thesis.
- 2- *Palace Walk*, and *Palace of Desire*: These two novels are the two first volumes of the trilogy which is Mahfuz's masterpiece, translated into English by William M. Hutchins and others (see appendix for translations and translators of Mahfuz's novels in English) and to a large extent part of what gained him the Nobel Prize for literature in 1988. They were first published in Arabic in 1956 and 1957 respectively and published in English in 1990 and 1991 respectively.
- 3- *The Thief and the Dogs*: The novel that differs in its complex narrative techniques and the treatment of the individual's psychology. Techniques that puzzled the literary translators to a remarkable degree. It was translated by Trevor le Gassick and an Arab collaborator. It was published in Arabic in 1961 and in English in 1984.

These novels were chosen because they fall into different periods that represent the development of Mahfuz's art of novel writing and for the expected misrepresentations that were likely to manifest themselves in their English translations.

The second chapter concerned itself with the first layer of the empirical model proposed by the study. It concerned itself with the presentations of the different thematic dimensions in the four novels mentioned above. The dominating themes were closely discussed and tracked in these novels and all deviations were explained

and alternatives were suggested as well. The findings under this layer can be summed up as follows:

All the four novels showed great adherence to Mahfuz's content or story but in varying degrees. In *Midaq Alley*, Trevor Le Gassick would manipulate the syntactic structure of a particular context related to the beggar Zitah, and thus assigning him a wife that does not exist. He cannot have a wife. This affects characterization as one element of any novel. Le Gassick would mistake a name of a place that sells bread for a person. Hence, adding a character that does not exist. In addition to these clear manipulations, other manipulations are serious in the same degree that in one way or another shifted the thematic focus of the text or the thematic intentions of its author. These were spotted and discussed. Omission and substitution were the cause behind most deviations on the thematic level of *Midaq Alley*. Many fictional visions were affected by such strategies. The romantic vision was affected to a large degree due to omission of almost all songs, poetry and even imaginative prose. The omission and/or substitution of many words also resulted in the manipulation of certain thematic values related to certain thematic dimensions of the novel.

In *Palace Walk* and *Palace of Desire*, the two first volumes of the trilogy, Mahfuz's thematic presentations were kept intact to the maximum degree. The translators paid attention to every part of the text. They did not adopt the strategy of direct omission at any linguistic level. This made Mahfuz's themes occur closest to their original presentations by Najib Mahfuz. Characterisation and plot, as a result, were maintained. The translators' persistence and patience with Mahfuz's language

has resulted in a target text that is to be appreciated as far as its adherence to the thematic dimensions of the novel is concerned.

In *The Thief and the Dogs*, there appeared to be no serious gap between the source text and the target text when the content of the two versions was considered.

However, the deviations that have been detected that affected certain thematic visions were of a stylistic and aesthetic type more than shifts related to thematic treatment.

But since every criticism has to pass a judgement, the four novels discussed have shown appreciable adherence to the authorial intentions and the thematic visions.

Yet, it is contended that *Palace Walk* and *Palace of Desire* witness the least of thematic deviations. *The Thief and the Dogs* comes next if the degree of perseverance

is to be measured more against the strategies adopted by the translators than their

understanding of the texts translated and their contexts. *Midaq Alley* is the least representative of the thematic values of the Mahfuzian text and its authorial

intentions. This second chapter ended with a note that emphasised the fact that

tracking the presentation of thematic situations or threads in the translation texts

cannot say the last word on the manipulation of thematic dimensions of literary texts.

This is because they are highly expressed through the narrative styles and the

aesthetics and techniques of the novel as well. A certain issue cannot be completely

understood through just a message that has a thought at its kernel. The form and all

aesthetics related to it can add greatly to its thematic load. Any judgement on

thematic presentation should also be considered in the light of the stylistic and

technical variations. The two subsequent chapters tackled this problem in detail.

The third chapter of the thesis dealt with all problems related to the narrative style of the same novels. It was in this chapter that the second layer of the proposed model was utilised. Style was defined in terms of linguistic variations from the author's narrative style on the level of words and phrases, clauses and sentences, and even paragraphs. Discrepancies were spotted, checked, explained and alternatives were suggested:

In *Midaq Alley* the strategy of Omission was found to dominate the translation text. It affected the image of Mahfuz's style to a great degree. Many words, sentences, and long paragraphs were omitted. This strategy affected the relevant thematic visions and was responsible for shifting the Mahfuzian stylistic parameters and patterns. The strategy of substitution contributed to the abolition of much of the imagery of the novel either that associated with literary images or that which has clear association with the Arabic culture. This was obvious through the replacement of images contained in proverbs like the Arabic proverb that says: ['Earrings are given to whom s/he has no ears.'] This was substituted in the translation text not even with a cultural equivalent but with a contrived-by-the-translator statement: 'People with fine voices often have no ears to enjoy their singing' (*MA* 117). Even if it sounds good, the replacement manifests an ideology that assimilates rather than recognise the difference, excludes rather than includes, let alone being a stylistic deviation in itself. Misunderstanding was also an issue that manifested how the translator caused the text to have distorted images like the misunderstanding of the adjective 'amir' [inhabited] for a name of a person. Misunderstanding of the semantics of the texts was

overridden by misunderstanding of the pragmatics. Many contexts were affected and many authorial intentions were as a result found out of place. Syntactic manipulations were also found to be a terrible characteristic of the target text.

In *Palace walk* and *Palace of Desire* Mahfuz's style, unlike in *Midaq Alley*, was preserved to the maximum degree. The translators adopt the strategy of addition as one that dominates the translation texts from beginning to end. Many of the additions in the translation texts of these two novels were found to be rendering some sense or another within the related contexts in which they occur. The ability of the translators in understanding the Arabic narrative texts and their ability as real literary stylists in their own language made them create target texts that are unparalleled. Mahfuz's masterpiece remained a masterpiece as far as the narrative style is concerned. However, many deviations were detected and pointed out with suggested alternatives. The deviations that were found were no less serious than those detected on the same layer in *Midaq Alley*. But they are fewer. Actually, saying that *Palace Walk* and *Palace of Desire* are better on the level of style than the other checked novels by this study does not and cannot mean that they are unobjectionable in certain stylistic points. But since the notion of style was defined by this thesis in the light of variations from the authorial style, it was found that the trilogy has a surpassing stylistic quality on many other different stylistic levels, especially the literary diction they make use of. As a matter of fact, translations are still looked at as translations and there is no perfect translation. Yet, it is agreed with Muhammad Usfur that 70% is better than 60% and so on when trying to pass a judgement on any translation. Most of the literary and cultural images were kept intact: A feature that merits the

translation of the trilogy as a whole. It can be really trusted for World literature courses or cultural comparative studies.

In *The Thief and the Dogs* Mahfuz's stylistic image is far better than in *Midaq Alley* by the same translator. Yet many points were found as real manipulation of Mahfuz's narrative style. Substitutions were found to suffice on the literary level but really not on the cultural level; manipulation of syntax was detected in spite of the fact that direct omission was reduced to the maximum in this novel.

Misrepresentation of epithets and place names was a remarkable terrible feature in the novel. And if to say that the target text of *The Thief and the Dogs* is better than *Midaq Alley* as far as the representation of Mahfuz's narrative style is concerned, they together cannot surpass the excellence of the stylistic expression of the trilogy and the persistent characteristic of its translators as well.

The fourth chapter concerned itself with scrutinizing the representation of Mahfuz's narrative techniques and other aesthetic features in the English versions of the same novels.

In *Midaq Alley* many shifts have been detected on the aesthetic and technical level. Such deviations from Mahfuz's aesthetic art as fusing paragraphical divisions or dividing them where they should remain fused, breaking off chapters and changing the way they are configured and arranged by the author, changing the scenic description into the reportorial commentaries are all clear intervention with the authorial intentions and artistic treatment. Moreover, in *Midaq Alley* it was found that direct voices by characters were shifted into mere indirect reports. Such reportorial

shifts are clear manipulation of the technical literary aspects of the novel. Readers of literature do not expect simplification on the aesthetic level of the novels they read: authors also do have their own technical treatments of their works. Anyhow, Mahfuz's techniques in *Midaq Alley* are not complicated as they are in his later novels like the trilogy or *The Thief and the Dogs*. Yet a lot of manipulation was detected in the target text. Unfortunately, Literary Translation theory is still giving scope to translators to manipulate the texts and their aesthetic features under the perspective that looks at translations as independent. This approach however was highly condemned in this study due to all the unjustified interventions by the translators.

In *Palace Walk* and *Palace of Desire* Najib Mahfuz uses techniques that constitute a step forward in his art as a novelist. In these two novels the use of the stream of consciousness technique or the interior monologue is a dominant technical characteristic. The translation text of the trilogy, though excellent on the level of thematic presentation and stylistic representation, fails to a remarkable degree in representing this technique in the translation. The translators use the quotation marks to indicate the interior monologues of the text. The use of this stylistic orthographic feature demerits the translation text on the technical level. Readers are not sure in many places in the text whether what is indicated between quotation marks is part of the dialogue and thus conversational statements or part of the interior monologue and thus self-thoughts. This kind of treatment was condemned by translators like Le Gassick. This feature of using quotation marks to indicate the interior monologues causes other shifts to occur on the stylistic level as well. The occurrence and reoccurrence of reporting clauses like 'he wondered, and 'he proclaimed' etc. is a

result of this technical shift. This caused the direct voices of the character to become indirect. This indirectness caused a reportorial shift that could have been avoided if quotation marks had not been used as to mark the interior monologues of the novel.

In *The Thief and the Dogs*, Mahfuz's techniques of novel writing were also misrepresented and manipulated. Mahfuz in this novel uses the interior monologue, the dialogue and the narration. He also uses other techniques like the use of dreams and flash backs in addition to the direct voices of the characters in the authorial commentaries. All these techniques used in the novel posed a real problem to Le Gassick the translator and his Arab collaborator. Le Gassick, to remind, had condemned the use of quotation marks to mark the interior monologues by the translators of the trilogy. Resourcefully enough Le Gassick makes use of the *italicised* font to indicate the interior monologues in *The Thief and the Dogs*. This is a technological feature that offers itself now as a stylistic feature that marks Mahfuz's text in translation. The use of this feature, however, has done the Mahfuzian text what was not expected. The translators turned to be real traitors. They not only deviated from Mahfuz's points of view and the aesthetics of his text but also from their own methods and techniques they chose as solution to tackle the authorial techniques in their translation. Some points of view were eliminated, others were replaced and some others were mixed in a provocative manner. The translators at many times misunderstood an interior monologue to be part of the narrator's commentary and at other times they neglected to indicate the interior monologue by italics. This manipulation caused the text to have not only another visual character or appearance but also stylistic features and points of view that are sheer intervention in an art that

claims advancement on the level of technical treatment. That is to say that Najib Mahfuz being a Nobel laureate has shown much of literary skill in dealing with certain themes. He chooses techniques to match the treated themes and issues: In *The Thief and the Dogs*, Mahfuz depicts the psychology of his character in relation to the social conditions around him. The internal world of the protagonist is what matters and there is not a lot of movement in the outer circumstances. Readers just happen to be where the protagonist is on the level of external events. We always hear the protagonist's self-thought, whether silent or loud. This is a novel that has the maximum psychological load. Najib Mahfuz for this purpose uses the interior monologue in a remarkable degree. The translators realized this fact, yet were unable to handle it correctly. The shifts in point of view were clear in the target text along with a lot of confusion between dialogues and monologues sometimes. All this caused the visual unity of the novel not just to be broken, but also to break with the aesthetics of a novel that is claimed by critics to be a real advancement in the Mahfuzian art of novel writing.

All in all, in the light of our analysis undertaken by this thesis, estimated grades can be given to the target texts scrutinised; yet they cannot be guided more by correctness than by closeness. It is not possible as a result to give a grade by a mark, but a grade by a percentage of representation on the basis of closeness to the original. It is rightly claimed in principle that: 'No translation is perfect.' *Palace Walk* and *Palace of Desire* are the closest to their originals, and *The Thief and the Dogs* is closer than *Midaq Alley* if all layers are considered in total and as a whole. Since no

model yet has claimed its objectivity in the domain of Applied Translation Criticism, the question of judging a translation can remain but relative due to the subjectivity of models of assessment. Yet the model applied by this study has shown enough systematicity in tracking and tackling the maximum literary misrepresentations of the literary texts concerned. And again, cultural misrepresentations were always in focus and never neglected by the model, though literary in nature. The fifth chapter, anyway, came to add more weight to this issue.

The fifth chapter focused on politics of translating Arabic language, literature and culture. It added to the rationale of the thesis to a noticeable degree. Many issues were discussed in this chapter. The question of translating Arabic literature to English was illuminated through the discussion of certain policies and ethics that have played an important role in defining the quantity and the quality of Arabic literature in English. Such politics were considered. Issues related to who translates Arabic literature and why; stereotyping and Oriental misrepresentations, politics of publication and reception, exclusion and assimilation and the question of globalisation and the ethics of the reorientation of translation from the Arab East were all points under examination. The chapter also highlighted the translational strategies used by translators of Arabic literature and how such strategies like omission, addition, and substitution affected the literary and cultural output in the target culture, ranging from transliteration and translation of names of persons and places to the translation of the literary text as a cultural discourse: A discourse that was not

respected in the most of the literary output of the novels examined by this thesis.

Literature and culture cannot be separated. They are always integrated.

6.2. Aspects of Originality of the Thesis

This research work claims originality of the following aspects in it:

- An empirical model of assessment of literary translation was envisaged, proposed and applied to the Mahfuzian texts under scrutiny. The model, being of a literary nature, was found to be highly systematic and applicable to the scrutiny of literary target texts in the presence of their originals. The *theme-style-technique* model can be utilised by scholars in the field of translation studies, namely those interested in Translation Criticism and Descriptive Translation Studies. The model, though empirical, can be developed to be part of the theory if given attention for the issues it raises regarding the literariness of the literary texts and the issue of moral responsibility in translation toward the author and his culture, toward the readers and their rights to understand the differences and enjoy the exotic, and toward the critics and their rights to access all thematic visions, stylistic features, and technical dimensions of the literary texts. Truly, these are the salient features that happen to be examined for an evaluation of literary texts.
- A bulk of literary criticism in Arabic was either translated or paraphrased. This could help all scholars working in the field of Mahfuzian Studies who do not know Arabic and ever wished to read some Arabic criticism in English.

- Alternatives were all the way long suggested to many mistranslations ranging from single words to complete paragraphs on the syntactic level, and from the problematic transliteration of names and vocatives to the translation of images, proverbs and poetic expressions on the literary and cultural level, and from problematic ways of handling interior monologues in translation to ways of considering the general aesthetic features of the literary texts in translation. Such alternatives can be utilised by all those translators, Arabs and non-Arabs, who have ever wished to see alternatives suggested.
- The discussions of certain Mahfuzian themes rendered on the level of theme are novel in the way they spot and deal with different central themes in the selected novels. Though content analysis was far from being targeted, a good amount of it was tracked and discussed with many illustrations and evidences from within the texts under examination. Such evidences can benefit interested scholars engaged in criticising the Mahfuzian texts for their thematic considerations.

6.3. Suggestions for Further Research

This section of this concluding chapter is felt to be as necessary as the emphasised remarks outlined above on the original contribution of the thesis to knowledge. The findings of this thesis recapitulated earlier in this chapter have revealed to us that a great part of the Mahfuzian novels in English translation were not **excellent** representations of Arabic literature either on their literary level or their cultural one. The model that was applied was successful to reveal many

misrepresentations on different layers of the novels. And since the study expressed its general aim as ambitious, there is still a lot of work to be done in the area of checking the quality of Arabic literature in English translation:

Scholars can go further either to reproduce the translations of Najib Mahfuz or translate works by other Arabic writers under academic supervision or attempt to check other translations in English either for the same author or any others under approaches that would care for the source cultures, their languages and literatures.

From the literature review and after considering many bibliographies on Arabic literature in English translation just few focused works and researches were conducted so as to reveal the quality of certain literary works in English under the translational author-based approach adopted by the study. Most of the works that paid attention to such issue were either general in their discussions or quantity-oriented. Numbered are those studies that directed their attention at researching the quality of what is translated. Arabic-English Literary Translation scholars can benefit greatly from the literary *theme-style-technique* model proposed and applied by this study.

In addition to all of that, there is a need to check from the same perspectives different versions of modern translations of the same original work in Arabic. Such studies could reveal different sorts of issues for discussion that can be utilised by scholars of different disciplines. Take for example the two different versions of *Midaq Alley*. The 1975-version was chosen for scrutiny in this research work, the other older version published in 1966 could have

witnessed changes of different sorts. And for the sake of illuminating the different policies in Arabic-English translation, translations by non-Arab scholars can also be measured against translations by Arab scholars. Such comparative studies will reveal certain facts on politics of translation and their different orientations. They will also demonstrate to what extent modern Arab translators are aware of their duties toward their language, literature and culture, and to what extent they can detach themselves from the strategies adopted by foreign translators of Arabic literature. These suggestions are based on the analysis and findings of this research work.

Finally and as a matter of fact, this study has set its goal from the beginning to correct Mahfuz's image in English translation. It has claimed itself to be merely an individual adventure on this way. Its contribution to the achievement of this goal has been limited not only by the time and space allotted to a doctoral research work, but also by its individual orientation. Even the call for other individual adventures as per the suggestions above cannot be satisfying unless all these adventures together are given attention and support by responsible institutions either in the Arab world or in the outside world. All other practical recommendations can always be read between the lines, and the research work claims its responsibility for all that has been discussed, found and suggested.

Appendix

A List of Translations and Translators of the Novels of Najib Mahfuz¹

This part of the thesis is provided here to meet the following requirements:

- Many scholars including myself find it difficult to spot a good source that lists all the novels of Mahfuz with dates of publications in one place. They are sometimes listed with the other works of Mahfuz to an extent that one cannot identify the different genres, especially when the titles of different works look similar. In other places a list is either incomplete, or without dates either of the translations or of the original works.
- Many scholars find it difficult to know which of Mahfuz's novels were translated and which are not, so far. This appendix keeps the list updated by providing most recent and forthcoming translations.
- Many scholars and readers want to have some information on Mahfuz's translators. Here I attempt to include only those who translated the novels. This is to cope with the limitations imposed by the topic of the thesis. I believe that all literary translators are equally important as far as their efforts are concerned.
- There is not even an official site, to the best of my access, on the internet that satisfactorily meets all what has been just mentioned. The attempt here is just a step on the way to arrange all of the novels and their translations, with their dates of publication and translators in one place.

Hence, this appendix is sure to work as a useful and an easy-to-use directory for those who need to familiarize themselves with the exact titles of Mahfuz's novels in Arabic, and their translations in English, up to the time of this study. Mahfuz's novels listed below are arranged chronologically according to their date of publication in Arabic. Names of translators of Mahfuz's Novels are arranged alphabetically by surname.

I. The Novels and Novels Translated

1939. *Abath al Aqdar*. It was translated as *Khufu's Wisdom* by Raymond Stock. It was published by The American University in Cairo Press, in 2003.

1943. *Radubis*, was translated as *Rhadopis of Nubia* by Anthony Calderbank, and published by The American University in Cairo Press, in 2003.

1944. *Kifah Tibah*. Translated as *Thebes at War* by Humphrey Davies, published by The American University in Cairo Press, in 2003, and by Anchor Books, in 2005, and by Everyman's Library, New York, 2007.

1945. *Al-Qahirah al-Jadidah*. Translated as *Cairo Modern* by William Hutchins, published by The American University in Cairo Press, in 2008.

1946. *Khan al-Khalili*, appeared in English translation as *Khan al-Khalili*. It was translated by Roger Allen, and published by The American University in Cairo Press, in 2008.

1947. *Zuqaq al-Midaq*, appeared as *Midaq Alley* in its English translation by Trevor le Gassick. There are two editions in English with an introduction. The first was published by Khayyat, Beirut, 1966. The second edition (with corrections by the translator) was

published by Heinemann and Washington and Three Continents Press in 1975. The latter is the one checked in this research.

1948. *Al-Sarab*, was translated as *The Mirage* by Nancy Roberts. It was published by The American University in Cairo Press, in 2009.

1949. *Bidayah wa Nihayah*. Translated as *The Beginning and the End* with an introduction by Ramses Hanna Awad and edited by Mason Rossiter Smith. It was published by The American University in Cairo press in 1985.

1956. *Bayn al-Qasrayn*, was translated as *Palace Walk* by William M. Hutchins and Olive E. Kenny. It was published by The American University in Cairo Press in 1989 and by Doubleday, New York in 1990.

1957. *Qasr al-Shawq*, holds the title *Palace of Desire* in its English translation by William Maynard Hutchins, Lorne M. Kenny, and Olive E. Kenny. It was published by The American University in Cairo Press and in New York by Doubleday, 1991. This novel is the most read text in America according to Roger Allen.

1957. *Al-Sukkariyyah*, was translated as *Sugar Street* by William Maynard Hutchins and Angeles Botros Samaan, and published by the American University in Cairo Press and by Doubleday, New York in 1992.

1962. Published in Beirut, written in 1959, republished in Egypt in 2006. *Awlad Haratina*. This novel was translated twice. It was translated with an introduction as *Children of Gebelawi* by Philip Stewart, and published by Heinemann, London, 1981; and again as *Children of the Alley* by Peter Theroux, published by Doubleday, New York in 1997. This novel was responsible to a great extent for Mahfuz winning the Nobel Prize. This is probably, as many critics believe, because of its violation of the sacredness

of the prophets and announcing the death of God: something the Europeans did not expect. Because of this it was banned in Egypt till as late as 2006.

1961. *Allis wa al-Kilab*, was translated as *The Thief and the Dogs* by Trevor le Gassick and M. M. Badawi and revised by John Rodenbeck, and published by The American University in Cairo Press in 1984 and by Doubleday New York in 1989.

1962. *Al-Samman wa al-Kharif*, appeared in English as *Autumn Quail* with an introduction by its translator Roger Allen. The translation was revised by John Rodenbeck, and published by The American University in Cairo Press in 1986.

1964. *Al-Tariq*, was translated as *The Search* by Muhammad Islam. It was edited by Majdi Wahbah, and published by The American University in Cairo Press in 1987.

1965. *Al-Shahhath*. It was translated as *The Beggar* by Kristin Walker Henry and Nariman Khalis Naili al-Warraki with a forward by John Rodenbeck. It was published by The American University in Cairo Press in 1986.

1966. *Thartharah fawq al-Nil*, translated as *Adrift on the Nile* by Frances Liardet (and also Jean Liardet), was published by The American University in Cairo Press and by Doubleday, New York in 1993.

1967. *Miramar*. It was translated as *Miramar* by Fatima Musa Mahmud, edited and revised by Majid al-Kummus and John Rodenbeck., with an introduction by John Fowels. It was published by The American University in Cairo Press and also by Heinemann. London, in 1978; and by Three Continents Press, Washington DC, 1983.

- 1972.** *Al-Maraya*, was translated as *Mirrors* by Roger Allen. The first edition was published by Bibliotheca Islamica, Minneapolis in 1977. The second edition was published by The American University in Cairo Press in 1999.
- 1973.** *Al-Hub taht al -Matar*. (Not yet translated into English)
- 1974.** *Al-Karnak*, was translated as *al-Karnak* by Saad El-Gabalawy in *Three Contemporary Egyptian Novels* (pages 67-132) edited by him. It was published by York Press, Canada, in 1979. It was also recently translated as *Karnak Café* by Roger Allen and Published by The American University in Cairo Press in 2007.
- 1975.** *Hikayat Haratina*, was translated as *Fountain and Tomb* by Soad Sobhy, Essam Fattouh and James Kenneson, with an Introduction. It was published by Three Continent Press, Washington DC in 1991 (first edition 1986).
- 1975.** *Qalb al-Layl*. (Not yet translated into English)
- 1975.** *Hadrat al-Muhtaram*, was translated as *Respected Sir*, with an introduction by Rasheed el-Enany, and published by The American University in Cairo Press, in 1986, and by Quartet Books, London, and Doubleday, New York in 1990.
- 1977.** *Malhamat al-Harafish*. It was translated as *The Harafish* by Catherine Cobham, and was published by The American University in Cairo Press, in 1994.
- 1980.** *Asr al-Hub*. (Not yet translated into English)
- 1981.** *Afrah al-Qubbah*, was translated as *Wedding Song* by Olive E. Kenny, with a foreword. It was edited and revised by Mursi Saad El-Din and John Rodenbeck, and published by The American University in Cairo Press, in 1984.
- 1981.** *Layali Alf Laylah*. Translated as *Arabian Nights and Days* by Denys Johnson-Davies. It was published by The American University in Cairo Press in 1996.

1982. *Al-Baqi min al-Zaman Sa'ah*. (Not yet in English Translation)

1983. *Rihlat Ibn Fattumah*, was translated as *The Journey of Ibn Fattouma* by Denys Johnson-Davies. It was published by The American University in Cairo Press and by Doubleday, New York in 1992.

1983. *Amam al-'Arsh*. This novel has been translated as *Before the Throne* by Raymond Stock and recently published by AUC Press in Sep. 2009.

1984. *Al-Tandim al -Sirri*. (Not translated into English so far)

1985. *Al-'Ayish fi al-Haqiqah*. It was translated as *Akhenaton, Dweller in Truth* by Tagreid Abu-Hassabo. It was published by The American University in Cairo Press, in 1997.

Yawm Maqtal al-Za'im, 1985. It was translated as *The Day the Leader was Killed*, with an introduction by Malak Hashem. It was published by General Egyptian Book Organization, Cairo, in 2001.

1987. *Hadith al-Sabah wa al-Masa'*, translated as *Morning and Evening Talk* by Christina Phillips, was published by The American University in Cairo Press, in 2007.

1988. *Qashtumar*. (Not yet translated into English)

1995. *Asda' al-Sirah al-Thatiyyah* (disputed if a novel). It was translated by Denys Johnson Davies, with a foreword by Nadine Gordimer. It was published by The American University in Cairo Press, in 1997.

ii. Translators

Allen, Roger :

Roger Allen is one of the most important critics of Mahfuz in English. He has been professor of Arabic at the University of Pennsylvania since 1985. He was the editor of Arabic literature of *The Encyclopaedia of World Literature*. He also was on the editorial board of the famous *Journal of Arabic Literature*. His contribution to Arabic literature is tangible through his translations, critical books, essays and interviews on Arabic literature. Dr. Allen is currently the co-editor of *Middle Eastern Literatures*.

Al-Warraki, Nariman:

Nariman Naili Al-Warraki is Senior Arabic Language Teacher and Director of the Arabic Language Unit of the Arabic Language Institute at the American University in Cairo. She Collaborated with Kristin Walker Henry in the translation of Mahfuz's *The Beggar*.

Badawi, M. M.:

His name in full is Muhammad Musatfa Badawi. He was born in Egypt in 1925, graduated from Faculty of Arts, University of Alexandria in 1946, got his Ph.D. from London University in 1954, and has been teaching Modern Arabic literature since 1964 at Oxford University. He got King Faisal International Award for Arabic literature in 1992. He has translated many literary works between Arabic and English. He collaborated with Trevor le Gassick in the translation of Mahfuz's novel *The Thief and the Dogs*.

Calderbank, Anthony:

Anthony studied Arabic and Persian in Manchester University in Britain. He worked as a school teacher of English and of Arabic for non-Arab speakers in Cairo between 82 and 87. He also worked for Salford University in the U.K. Then he worked

for American university in Cairo, where he taught comparative literature and English language. He has recently worked for the British council in Kingdom of Saudi Arabia.

Cobham, Catherine :

Catherine is a teacher of Arabic language and literature at the University of St. Andrews in Scotland. Besides her translation of Mahfuz, she translated works for other modern Egyptian and Arab writers.

Davies, Denis Johnson- :

According to Edward Sa'id Denis is one of the best translators of Arabic literature: "the leading Arabic-English translator of our time". He was born in Vancouver, Canada, in 1922. he spent most of his life in the Arab world. He is now in his eighties living in Morocco. He has been a businessman, a lawyer, a broad caster and a diplomat. He worked for the British Council in Cairo in the 1940s. He has been a friend of Najib Mahfuz for more than 60 years. He started studying Arabic literature at the School of Eastern Languages in University of London, in 1937. Earlier, during World War II, he worked for the Arabic Section of BBC. He lived in Cairo between 1945 and 1949, and during his stay he used to give lectures at Cairo University. He himself is a novelist and a short story writer. He translated some works by Tawfiq al-Hakim and other Arab writers as well.

Davies, Humphrey:

Humphrey Davies has a first class degree in Arabic from the University of Cambridge. He also has a doctorate in near east languages from the University of California at Berkeley. After thirty years of work in the field of philanthropy and development in the Arab World, he translated several works into English. Besides his

translator of *The Yacoubian Building* [*Imarat Y'aqubyan*] by 'Ala' al-Aswani. the novel that has recently gained an unexpected interest and success in America and Britain.

El-Enany, Rasheed :

Rasheed is an academic and a writer. He is Professor of Modern Arabic Literature at the Institute of Arab and Islamic Studies, University of Exeter.

Hutchins, William M.:

William is the translator of Mahfuz's masterpiece the trilogy. He has also translated for other Arab writers like Ibrahim Abd al-Qadir al-Mazini, Tawfiq al-Hakim and many several others.

Le Gassick, Trevor:

Trevor is an English Orientalist. He was born in 1935. He got his doctorate in Arabic literature from London University, in 1960. He had been to many places in the Arab world. Recently he lives in the United States of America where he taught Arabic literature at University of Wisconsin from 1962 to 1963 and at Indiana University from 1963 to 1966. In September of 1966, he joined the teaching staff of the Department of the Near Eastern Languages and Literatures at Michigan University. He is an academic, a translator and a critic.

Mahmud, Fatima Musa:

Fatima was born in 1927 and died in 2007. She got her B.A. and M.A. from University of Cairo in Cairo in 1948 and 1954 respectively. and her Ph.D. from Westfield, London University in 1957. She is known as an academic, translator and a critic. She is one of the best translators and most cited critics of Mahfuz's works.

Phillips, Christina:

Phillips, Christina:

Christina holds a Ph.D. in Modern Arabic Literature. She is a British Academy Postdoctoral Fellow based at SOAS. She has recently started her project on religion in Arabic literature at the School of Oriental and African Studies, London. She did her PhD on the later novels of Najib Mahfuz.

She has lived and studied in Jordan and Egypt. Besides her translation of Mahfuz, she translated other works by other Arab writers, and wrote critical essays as well.

Roberts, Nancy :

Nancy has several years experience in translating from Arabic. Besides her translation of Mahfuz, she also translated other works from modern and ancient Arabic literature. Moreover, she translated different materials related to Islamic thought, history and culture.

Stewart, Phillip:

Philip is a British writer and academic. He was born in London in 1939. He worked several years in North Africa. He is the translator of the banned novel, which was cited in the Nobel conference, *Children of Gebelawi*, 1981 translation.

Stock, Raymond:

He is a native of Detroit, Michigan, USA. He has travelled to many parts of the Arab World, Europe and Africa. He has published poems, articles and translations in many journals like *Egypt Today*, *The Financial Times*, and many others. Beside his interest in Mahfuz, he translated for other Arab writers as well. He is the translator of two novels by Mahfuz. These are *Khufu's Wisdom* and *Before the Throne*.

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URLs which proved useful in providing more information for our list: < <http://www.britishcouncil.org/arts->

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[slation/denysjohnson-davies/](http://www.literarytranslation.com/workshops/arabictranslation/denysjohnson-davies/)>.< <http://www.egypttoday.com/article.aspx?ArticleID=6463>>, <

<http://www.aucpress.com/p-3079-the-connectors-in-modern-standard-arabic.aspx>>.

A Critique of the English Translation of the Novels of Najib Mahfuz

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Thesis

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